Nigerian Artists: A Who’s Who and Bibliography

Compiled by Bernice M. Kelly
Edited by Janet L. Stanley

Biographical profiles and bibliographies of more than 350 Nigerian artists

Comprehensive bibliography on the history of modern Nigerian art with over 300 annotated entries

Extensively indexed

HANS ZELL PUBLISHERS
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Nigerian Artists: A Who’s Who & Bibliography
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Published for the National Museum of African Art Branch
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Dedication

In evergreen memory of Jean Kennedy
Table of Contents

Foreword / Barbara J. Smith 1
Preface / Janet L. Stanley 3
Introduction / Janet L. Stanley and Bernice M. Kelly 5
Acknowledgements / Bernice M. Kelly 11

Who's Who of Artists
   Explanatory Notes 25
   Abbreviations 27
   Artists' Entries 29

   Part 1. Books, Articles, Theses, Pamphlets 503
   Part 2. Exhibition Catalogs, Reviews of Exhibitions 551
   Part 3. Audiovisuals 579
   Part 4. Archival Material 580
   Subject Index to the Annotated Bibliography 582

Index of Artists by Name 591

Index of Artists by Media 595
Foreword

The collection of the National Museum of African Art Branch Library, Smithsonian Institution Libraries, has its roots in a library established in 1971 as part of the Museum of African Art. The museum, founded in 1964, became part of the Smithsonian Institution in 1979. Its library collection forms the foundation of the present branch collection now housed in the National Museum of African Art on the Mall in Washington, DC. To honor the founder and first director of the Museum of African Art, the branch library is named the Warren M. Robbins Library.

Today the library collection, the preeminent collection on African art, exceeds 20,000 volumes and provides information and service to users locally and around the world. Under the leadership of Sylvia H. Williams, director of the National Museum of African Art, support for the library has grown as has its reputation among scholars of African art. The collection includes a number of rare books which are housed separately in the Special Collections Department of the Smithsonian Institution Libraries, located in the Dibner Library in the National Museum of American History on the Mall.

The Smithsonian Institution Libraries is pleased to offer Nigerian Artists: A Who's Who & Bibliography to its growing list of publications. The work draws primarily on the library's own resources, an indication of the depth and breadth of the African Art Branch Library collection. The publication of Nigerian Artists is a credit to Bernice M. Kelly, a long-time volunteer in the branch library, who conceived the project, and gathered the materials and compiled most of the information. Janet L. Stanley, who edited the work, has been Branch Librarian since 1979 and has been the driving force in the development of the library's collections. Under her direction an acquisitions list is distributed periodically to some 850 libraries and individuals in North America and abroad. Ms. Stanley has published African Art: A Bibliographic Guide, Research Guide #4, (1985), and The Arts of Africa: An Annotated Bibliography, volume 1: 1986 and 1987 (1990), and a number of articles and reviews. She contributed to the Catalog of the Library of the National Museum of African Art Branch of the Smithsonian Institution Libraries, Research Guide #7 published by G. K. Hall (1991).

The Smithsonian Institution Libraries supports the research, exhibition, education and publication programs of the Institution, the world's largest museum complex. Its numerous publications are undertaken to acquaint students, scholars, and the public about the rich and varied holdings of the library system and to assist in the advancement of scholarship. This publication is a rich and significant addition to these works.

Barbara J. Smith, Director
Smithsonian Institution Libraries
Washington, DC
August 1992
Preface

The completion of *Nigerian Artists: A Who's Who & Bibliography* is a milestone for modern Nigerian art, an historical marker which represents a coherent summation of where Nigerian artists are thirty years after independence. It is an impressive record indeed of more than 350 professional artists.

For more than ten years Bernice Kelly, a volunteer in the National Museum of African Art Library, has devoted tireless energies and countless hours to this project, a true labor of love. With uncommon patience and persistence, she has transformed an idea into a reality. Scholars, curators, and students of modern African art will be indebted to her for this achievement and, as they begin to leaf through the pages, they will appreciate her thoroughness and the wide range of materials she has gathered in this volume. Having been immersed in these data for so long, Bernice Kelly has come a long way in her knowledge of the world of modern Nigerian art. She is probably uniquely positioned to claim to be an expert on the subject, although, I imagine, her natural modesty would disallow her from accepting such plaudits.

One of the most pleasant aspects of working on this project both for Bernice Kelly and me has been the opportunity to become personally acquainted with many of the artists. We felt from the beginning that the best way to proceed with the task of documenting modern Nigerian art was to get to know the artists; consequently, a vast correspondence has put us in touch with many at home and overseas. It is also gratifying to note that artists from Nigeria are increasingly making the National Museum of African Art Library a port of call on their peregrinations through the United States. It is even more gratifying to see Nigerian artists receive greater exposure at home and overseas, especially in the United States - a recognition they heartily deserve. We hope that the present work will be a further catalyst in bringing artists and audience together.

Another major benefit of working on this project is the opportunity to develop and enrich the collections of the National Museum of African Art Library with the masses of materials accumulated on modern Nigerian art - exhibition catalogs, brochures, resumes, clippings, and photographs. As they are received, these materials are systematically cataloged and indexed and freely made available to Library users. We hope that our continuing contact with Nigerian artists will assure that this strong bibliographic and research foundation can be built upon in the coming years.

Janet L. Stanley
Introduction

Modern Nigerian artists elude definition and resist containment within a single mold. Artists today are less restrained by conventions and traditions than artists of yesteryear. Some work close to older, established artistic traditions, such as woodcarving; some are very consciously inspired by the rich cultural traditions that produced works such as those of Benin, Ife, Nok or Igbo-Ukwu. Others are equally adamant in forging a new vision, which may not reject the past, but is passionately concerned with the present. Their hallmarks are a greater freedom of expression, a greater range of opportunities for experimentation and exposure, a more individualistic approach, and a personal signature. They often employ new media, such as easel painting, or new techniques, such as silk-screen, which further sets them apart from artists working within established traditions. Patronage, too, has shifted in recent decades to wider or wholly new urban and international audiences, and this has had a profound impact on the nature of twentieth-century Nigerian art. It is from the diversity of backgrounds and training and the multifaceted creativity of these artists that a national mosaic has emerged.

The Pioneers

The birth of modern Nigerian art can be traced to the early 1920s when Aina Onabolu, returning to Nigeria from Europe armed with a diploma in fine arts, pioneered efforts to establish Western-style art education in the Nigerian school curriculum. Having already perfected his realistic style of portraiture, Onabolu taught the art of drawing, painting, and design in Lagos secondary schools. He is credited with bringing Kenneth C. Murray from England in 1927 to teach art in secondary schools. Art was added to the curriculum of Teachers’ Training Colleges in Ibadan, Umuahia, and, later, Uzuakoli. While Onabolu emphasized styles and techniques of European formalism, Murray encouraged his students to draw upon and reflect Nigerian traditional values. Among the artists trained under Murray’s tutelage, who later became Nigeria’s first art educators, are Ben Enwonwu, C. C. Ibeto, Uthman Ibrahim, D. L. K. Nnachy, J. O. Ugoji, and A. P. Umana. Ben Enwonwu became Federal Art Adviser to the Nigerian Government in 1948. By the late 1940s, with the establishment of the Exhibition Centre in Lagos, artists had acquired a new venue, where the spotlight could focus on a new kind of art.

The 1950s witnessed the establishment of the first post-secondary art training institution in Nigeria. Art courses were taught at Yaba Technical Institute in Lagos from 1952 and a regular art department was created in 1955. An art department, established at the Ibadan campus of the Nigerian College of Arts, Science and Technology in 1953, was transferred to Zaria in 1955 and in 1961 became part of Ahmadu Bello University.
Post-Independence

Nigerian Independence in 1960 brought the greatest impetus to the expression of contemporary art philosophies; it was a period of high expectations and renewed zeal to promote indigenous art and culture. New patronage, new audiences, the use of new media, the opening of more departments of art at universities in Nsukka and, later, in Ile-Ife, and the appearance of experimental art workshops all coalesced to bring about an artistic renaissance that continues to flourish. Art galleries were established; foreign cultural institutions sponsored exhibitions; and private individuals held open houses in the community, thus bringing the artist to public attention. The Society of Nigerian Artists, established in 1964, gave an additional boost to aspiring artists.

Today, university-trained artists are graduating from fine arts departments in a number of institutions. Many artists have come to be identified with particular schools: the “Zaria School,” featuring, among others, Bruce Onobrakpeya, Yusuf Grillo, Demas Nwoko, S. Irein Wangboje and Uche Okeke, and later, the “Nsukka School,” which also claims Uche Okeke, as well as Obiora Udechukwu, Tayo Adenaike, Chuka Amaefunah and Chike Aniakor. One of the best known, the Oshogbo experiment, grew out of the Mbari Writers’ and Artists’ Club begun in Ibadan in 1961; Mbari was transplanted to Oshogbo in 1962 by Duro Ladipo and Ulli Beier. Mbari Mbayo, as it came to be known in Oshogbo, offered a series of short workshops for untrained artists given by Denis Williams, Jacob Lawrence and others. Between 1963 and 1966, with oversight and encouragement from Georgina Beier, the informal workshops and regular painting sessions produced several promising artists.

The decades of the 1970s and 1980s witnessed the end of Nigeria’s devastating civil war (1967–1970) followed by the oil boom, then the oil bust. The impact of the war is glaringly reflected in the work of many artists, particularly those from eastern Nigeria. Similarly, the sobering economic realities of the 1980s, the poverty and hardship, did not escape the purview of the artists. Art became even more a vehicle of communicating the feelings of a nation.

The University of Nigeria in Nsukka, devastated by the war, was rebuilt and resumed its cultural role in the 1970s. The Symposium of Contemporary Nigerian Art held at Nsukka in 1976 brought together art educators, artists and scholars, who discussed far-reaching cultural developments. The Second World Black and African Festival of Arts and Culture (FESTAC ’77), held in Lagos in 1977, displayed the most comprehensive collection of Nigerian art ever assembled, reflecting the development of the several new art schools and a new generation of artists. In the late 1970s and early 1980s new art schools emerged in Abraka, Auchi, Benin City, Enugu, Ondo, Owerri and Port Harcourt, which not only made art education more accessible, but also allowed outlets for expressing the aesthetic values and images of regional cultures. The opening of the New Culture Studios in Ibadan and the Asele Institute now in its permanent home in Nimo, the inauguration of the National Gallery of Modern Art, and the establishment of the Didi Museum in Lagos and other venues for training and exhibition broadened the outlets for the artists’ works and enlivened the public’s interest in and patronage of the arts.

Among the academic artists, recent groupings of kindred spirits with a shared vision or philosophy have led to the development of self-defined circles of artists, reflecting such “isms” as Ulism and Onaism. These move-
ments are inspired by Igbo and Yoruba heritage respectively, but project a decidedly modern vision imbued with a social responsibility. Uli is a symbolic design system used among the Igbo to adorn women’s bodies and decorate shrine walls. These uli symbols have been adapted by Nsukka artists to form part of their visual vocabulary. Ona is a Yoruba word meaning decoration, pattern, ornamentation, elaboration and has become the philosophical foundation for the Ona artists at Ile-Ife. Nigerian artists at Nsukka, Ile-Ife and elsewhere are beginning to forge a national identity, as they adapt and fuse the traditions of the past to the realities of the present.

The enunciation of Nigeria’s national cultural policy in 1988 (see entry 51 in the bibliography) established lofty goals to promote the cultural identity of Nigeria, an ambitious and long-term undertaking. Official government sponsorship of the arts is rivaled by private initiative and an avid, growing local patronage. International recognition is gradually being bestowed upon a growing number of professional artists whose works are being exhibited and collected more and more frequently both within Nigeria and abroad.

Documenting Nigerian Art

Scope

Nigerian Artists: A Who’s Who & Bibliography presents biographical profiles and bibliographies on 353 professional artists who have been active in the seventy years from 1920 to 1990. The artists are native-born Nigerians, although some live and work abroad; or, they are foreign-born, but have spent most of their artistic life in Nigeria. Relatively few are full-time artists, but they have all engaged in professional activities of participating in at least three solo or group exhibitions. Because exhibition opportunities in Nigeria before 1960 were very limited, some of the artists of earlier generations exhibited less frequently, but they played pioneering roles in the area of art education and clearly form part of the history of modern Nigerian art. By the 1980s, with exhibition venues more readily available, some of which are rented spaces, many exhibitions are held without curatorial intervention or without the benefit of an impartial aesthetic eye. The result may be that excellence and mediocrity blur before an uncritical audience. The real critical process of sifting out true artistic talent and originality is not yet fully formulated either by art critics, scholars, or the general public.

Many of the practicing artists today are academically trained – they constitute more than half of the artists in this work. But those who trained as apprentices or in workshops are also well represented; so, too, are self-taught artists. The majority of these artists are still living and working. A few who are deceased are included because they were active during this period and their work continues to be exhibited. Most of the artists are painters, sculptors, ceramicists, and graphic and textile artists; also included are muralists, mosaicists, thorn carvers, cartoonists, illustrators, printmakers, and signpainters. The overwhelming majority of the artists are men, although increasingly, women are entering the arts field.

Methodology and Sources

To begin the work of documenting this art history, one of the first sources examined was Evelyn S. Brown’s Africa’s Contemporary Art and Artists,
published in 1966 under the auspices of the Harmon Foundation of New York, whose records are now deposited at the Library of Congress and at the National Archives in Washington, DC. These archival records, accumulated in preparation for Brown’s publication, include correspondence files, exhibition catalogs, slides, photographs and clippings on several of the Nigerian artists included in the present work. Original works of art are also a part of this collection. (See entry 318 for a fuller description of the Harmon Foundation records).

A growing but scattered body of literature about Nigerian artists has been published since 1960; much is in ephemeral formats. Twelve years ago, when this compilation began, there were few books about African artists. Those by Ulli Beier (see entry 29 in the bibliography), Evelyn S. Brown (45), Marshall Ward Mount (120), and Pat Oyelola (184) provided an initial framework on which to build. The National Museum of African Art Branch Library, Smithsonian Institution Libraries, the major library collection in the United States on African art, has provided the research base for the present work.

With the basic framework in place, the major task of filling in the individual entries was accomplished by examining all the many pieces of data in the exhibition catalogs, brochures and resumes supplied by the artists or otherwise acquired by the Library. Information gathered from such a wide variety of sources required a careful examination and comparison of facts and a conscientious attempt to reconcile inconsistencies in names, spellings, dates and other data. Artists (who could be located) were asked to verify their biographical information. Otherwise, the information is published with the caveat “information not verified by the artist” at the end of the entry. In cases where the artist is deceased, we contacted a family member or colleague who helped verify the data.

The artists’ responses were enthusiastic and generous, providing us with much additional information and clarifying many details. We were surprised to discover, however, that not all could reconstruct their own careers in the degree of detail that we were seeking. Some may, in turn, be surprised at what has been omitted: incomplete, partial or otherwise questionable data were deleted, if they could not be verified. Although our cut-off date is 1990, many artists continued to send us information about their exhibitions and other accomplishments of 1991 and 1992. However, we stuck to our original terminal date and have not included these recent materials, although everything is being added to the Library’s permanent collections.

The amount of information on the artists varies considerably. This is a reflection of the availability of information and not a commentary on the relative merits of the artists. Relatively little is known about some, who may not have been very active or prolific, or those who are newcomers to the field. Others are well known with reputations long established, who are more active professionally and much written about. There is also variation in the weight which the artists themselves assign to their accomplishments. This is due in part to the fact that the written record of one’s career is in a sense a dynamic one. Artists whose careers are more advanced naturally emphasize more recent, significant accomplishments; their early achievements diminish in relative importance or may even drop off the record altogether. Younger artists, however, may assign greater weight to first-time achievements. We
have tried to smooth over these imbalances without distorting the historical record.

Arrangement

The Chronology of Nigerian Art, 1920–1992 outlines milestones in the evolution of modern art in Nigeria during most of the twentieth century: the founding of art schools and other institutions, major art exhibitions, significant publications, and other noteworthy events and occasions. A glance at the thick clustering of dates in the last ten years is itself a testimony to the quickening pace of activity.

Following the Chronology are the two main sections, which are designed to be used together: (1) the bio-bibliographies of individual artists, and (2) an annotated bibliography entitled "Modern Nigerian Art, 1920–1991," which covers trends, styles, patronage, the art market, major group exhibitions, art schools, movements, and questions of artistic identity.

The main bio-bibliographical section contains the artists' entries with biographical and bibliographical data up through 1990. The biographical information supplied is: name, current address, birth, training, profile, exhibitions, commissions, writings by the artist, awards & honors, and public collections. The bibliography contains citations about the artist, and cross references to citations in the annotated bibliography about the artist.

The annotated bibliography is arranged in four parts. Part 1 includes books, journal articles, theses, pamphlets, conference papers and newspaper articles. No attempt has been made to cover all Nigerian newspapers systematically; the newspaper articles listed are limited to those on file in the National Museum of African Art Branch Library. Part 2 lists major exhibition catalogs and reviews of exhibitions. Part 3 covers audiovisuals. Part 4 summarizes archival collections.

Citations are arranged alphabetically by author, or if no author, by title, and are numbered sequentially. Cross references are made to these numbered entries from the individual artist's entry. Thus, by consulting the artist's entry, the user is led back to relevant publications about that artist in the annotated bibliography. Scope notes or brief annotations are included where the title may require clarification; the artists referred to in the publication are listed alphabetically, with an indication as to whether their work is illustrated. Most of these publications are available in the National Museum of African Art Branch Library; those not available are marked with an asterisk.

Alphabetical indexes of the artists by name and by media follow. Authority for the names used derives from either a stated preference by the artist or by common usage in the published literature. The artists' name index includes variant forms by which the artist is known.

Future Documentation

This bio-bibliography of Nigerian artists draws primarily from resources available in the National Museum of African Art Branch Library of the Smithsonian Institution Libraries. These resources are part of a larger ongoing effort to collect and make available information on practicing African artists. This publication, therefore, is the first serious attempt to systematically bring
together these materials as they relate to Nigeria for the research benefit of a wider scholarly audience. In the course of our research, many other Nigerian artists, who might qualify for future compilations, were identified, but for this volume there was insufficient information to warrant their inclusion. Still, the growing number of artists is auspicious for the future of Nigerian art.

Although we have tried conscientiously to present these data as accurately as possible, we are aware that no compilation of facts, figures and citations as large as this one can be wholly error free. We hope, however, that these have been kept to an absolute minimum, and we welcome corrections and additions to the information presented here. We would also welcome receiving exhibition catalogs, brochures and resumes relating to listed or unlisted artists. The mailing address is: National Museum of African Art Branch Library, Smithsonian Institution Libraries, Washington, DC, 20560, USA. Telephone: (202) 357-4600.

Janet L. Stanley
Bernice M. Kelly
August 1992
Acknowledgements

What started out more than a decade ago as a casual volunteer project to document the work of Nigerian artists, became a passionate pursuit to give honor and recognition to modern Nigerian art and to the men and women who create it.

In this long and fruitful pursuit, I am indebted to many who contributed to this final result. I am grateful to the Smithsonian Institution Libraries for their generosity in sponsoring this project and for their oversight which assured that high standards of scholarship were maintained. I appreciate the encouragement I received from Sylvia Williams, Director of the National Museum of African Art, and from Roy Sieber, Associate Director, and the endorsement of Sule Bello, Director of the National Council for Arts and Culture, Lagos, for his expressed willingness to cooperate in this venture. I am grateful to Hans Zell, who has many years of experience in African reference book publishing, for his confidence in the value of this reference tool.

I am most deeply grateful to all the Nigerian artists who willingly supplied information about themselves and their work, some of whom went to great effort and expense to see that we received the material on time. Without their active involvement, this work would not be as full and complete and useful.

Before she died so tragically and unexpectedly, Jean Kennedy, whose involvement with Nigerian artists goes back to the early 1960s, shared information and offered valuable suggestions. I am deeply grateful.

A long list of those who generously supplied artists' addresses, reviewed entries for deceased artists, acted as intermediaries in forwarding letters to artists, shared their knowledge, offered encouragement and suggestions, and aided and abetted the progress of this book, include, in Nigeria, Uche Okeke, Jimoh Buraimoh, S. Irein Wangboje, Muraina Oyelami, Moyo Okediji, Susanne Wenger, Yusuf Grillo, Ola Ololidi, Bruce Onobrakpeya, Obiora Udechukwu, Dele Jegede, Chike Aniakor, and Moses Imosemi; in England, David Heathcote, Juliet Higet, and Frank Willett; in the United States, Rowland Abiodun, Vicky Scott, Sharon Pruitt, Frieda High Tesfagiorgis, Barry Gaither, Babatunde Lawal, E. C. Ejiogu, Barthosa Nkurumeh, and a host of others whose kindnesses are well remembered.

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I owe a special debt of gratitude to Jacqueline Cundiff for her heroic and generous editorial and word-processing assistance. Thanks also to Smithsonian Institution Libraries staff and volunteers, Mimi Games, Polly Lasker,
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My family and friends have been patient with my prolonged preoccupation. I thank them for their love, support and encouragement.

Finally, we come full circle. She started me on this odyssey and has sustained me at every twist and turn in the road. Her deep and abiding interest in Nigerian art and culture and her peerless editing skills illuminate the quality of this product. She has been generous with her time, her professional advice and her patience. Thank you, Janet.

Bernice M. Kelly
August 1992
Chronology of Nigerian Art, 1920–1992

1920  Aina Onabolu, generally regarded as “the father of modern Nigerian art,” holds an exhibition in Lagos called “Pictures of Onabolu.” A self-taught artist, he is doing drawings and portraits long before he goes abroad for formal training; he paints his first portrait in oil, “Mrs. Spencer Savage,” in 1906.

1922  Aina Onabolu returns from England to begin teaching art in Lagos schools, where he espouses Western academic art principles.

1927  Kenneth C. Murray arrives in Nigeria to teach art in secondary schools, first in Lagos, later in Ibadan and in Umuahia; his approach (in contrast to that of Onabolu) is one of encouraging spontaneity and using local themes and subjects. Among his first pupils are Ben Enwonwu, C. C. Ibeto, Uthman Ibrahim, D. L. K. Nnachy and A. P. Umana. J. O. Ugoji is an “unofficial” student.

1933  *Nigerian Teacher* (which later becomes *Nigeria Magazine*) is launched by the Education Department, Lagos. It becomes a major vehicle for publishing on Nigerian art and culture.

1937  Five artists, students of Kenneth Murray, exhibit at Zwemmer Gallery in London: Ben Enwonwu, C. C. Ibeto, Uthman Ibrahim, D. L. K. Nnachy, and A. P. Umana. This is the first exhibition in Europe of Nigerian artists.

1938  Nigerian Arts and Crafts Exhibition travels to the Empire Exhibition in Glasgow. Among the artists represented in Glasgow are the five Murray-trained students from the Zwemmer Gallery exhibition, plus the artists J. D. Akeredolu, Bolaji Bamgboye, H. I. Erhabor, Ovia Idah, Akinola Lasekan, and Thomas Ona.

1942  Ben Enwonwu holds his first solo exhibition in Lagos.

1943  Exhibition Centre is established on the Marina in Lagos, later referred to as the Old Exhibition Centre, after 1967 when the New Exhibition Centre opens; it is the first real art exhibition venue in Lagos and also serves as the headquarters for *Nigeria Magazine*.

1943  The Lagos Museum and the Department of Antiquities are established.

1944  Akinola Lasekan becomes Nigeria’s first political cartoonist for Nnamdi Azikiwe’s *West African Pilot*. 

13
1947 Oye Ekiti Catholic workshop is established by Father Kevin Carroll of the Society of African Missions; here Yoruba master sculptors, such as George Bamidele and, later, Lamidi Fakeye, are commissioned to make Christian works of art.

1947 Ovia Idah returns to Benin City from Lagos where he embarks on a career creating relief murals for the oba’s palace and other local commissions. Over the next several years he builds a highly original and unusual home for himself in the walls of the palace, which contains a museum and guest quarters.


1948 Ben Enwonwu is appointed Art Adviser to the Nigerian government.

1950 Ulli Beier and Susanne Wenger come to University College, Ibadan, to embark upon what becomes a life-long involvement with Nigerian artists.

1952 Michael Cardew opens the Abuja Pottery Training Centre, where Ladi Kwali later teaches.

1952 Aghama Youth Club of Fine Arts forms in Lagos, headed by A. O. Osula.

1953 Nigerian College of Arts, Sciences & Technology is established in Ibadan and in 1955 transfers to Zaria as the first formal art school in the country.

1955 Yaba Technical Institute (now Yaba College of Technology) establishes an art department and takes in its first set of fine arts students.

1955 First issue of Odù; Journal of Yoruba and Related Studies appears, edited by S. O. Biobaku and Ulli Beier.

1957 Black Orpheus, a review of literature and the arts, is launched by the Ministry of Education, Ibadan.

1958 Zaria Art Society is inaugurated at the Nigerian College of Arts, Science & Technology, Zaria, by Demas Nwoko, Bruce Onobrakpeya, S. Irein Wangboje, Yusuf Grillo, William Olaosebikan, Simon Okeke, and Uche Okeke (“the Zaria rebels”), as a reaction to the Western art education offered and as a positive move toward a national vision of art. They are joined in 1959 by Oseloka Osadebe, E. Okechukwu Odita, Ogbonnaya Nwagbara, and Felix Nwoko Ekeada.
1958 Uche Okeke establishes the Cultural Centre (later called Asele Institute) in Kafanchan. This is the beginning of Okeke’s vision for a truly Nigerian expression in art: a centre where artists can gather, where a museum and research center can be established to encourage and promote the study and practice of art.

1958 Suzanne Wenger moves to Oshogbo where she begins repairing and later recreating the Oshun and other shrines to Yoruba deities. Others are drawn into the effort, such as Rabiu Abesu, Kasali Akangbe, Adebisi Akanji, Braimoh Akanji, Lamidi Aruisa, Buraimoh Gbadamosi, Lani, Lawani, Raufu Ojewale, and Saka. This enterprise gradually becomes known as the New Sacred Art movement.

1958 Afi Ekong and Etso Ugodaga Ngu are the first Nigerian women to have solo exhibitions: Ekong in Lagos during the Festival of the Arts and Ngu in London at the Commonwealth Institute.

1960 Nigerian Independence exhibition is a milestone gathering of artists, marking a new recognition of modern art in Nigeria and celebrating its achievement so far.

1960 Ulli Beier publishes Art in Nigeria 1960, a celebration of the several dynamic art traditions evident at the time of Independence.

1961 Ahmadu Bello University is established in Zaria, taking over the art department of the former Nigerian College of Arts, Science & Technology. The department is headed by Europeans; Clara Ugodaga Ngu is the first Nigerian lecturer on the staff.

1961 School of Fine Arts (late the Department of Fine & Applied Arts) at University of Nigeria, Nsukka is established with Akinola Lasekan on the faculty. The Nsukka school becomes known for its use of ụlị symbols and is most clearly associated with the work of Uche Okeke, Obiora Udechukwu, Chuka Amaefuna H, Chike Aniakor, among others.

1961 Gallery Labac opens in Lagos under the auspices of the Lagos Branch of Nigerian Arts Council and is directed by Afi Ekong. It is one of a handful of new Lagos art galleries that promote Nigerian artists.

1961 First Mbari Writers’ and Artists’ Club workshop is held in Ibadan directed by Julian Beinart and Pancho Guedes; art teachers and artists, such as Bruce Onobrakpeya, attend.

1961 Mbari Publications, Ibadan, issues Drawings by Uche Okeke, its first booklet on a Nigerian artist.

1962 Mbari Mbayo Club is established in Oshogbo through the initiative of Duro Ladipo, who wants to carry the successful Mbari experiment in Ibadan to his home town.
1962 Second Mbari Club workshop is run in Ibadan by Julian Beinart and Denis Williams.

1962 First Mbari Mbayo five-day workshop is held in Oshogbo by Denis Williams and Jacob Lawrence. Unlike the Ibadan workshops for art teachers and artists, the Oshogbo workshop experiments with untrained artists. Jacob Afolabi emerges from this first Oshogbo workshop.

1963 Second Mbari Mbayo workshop in Oshogbo produces one new enduring artist of distinction: Rufus Ogundele.

1963 Uche Okeke moves his Cultural Centre to Enugu.


1963 Georgina Beier sets up her studio in Oshogbo.

1963 Aina Onabolu dies.

1964 Society of Nigerian Artists holds its inaugural exhibition at the Exhibition Centre, Lagos, in January. The twenty-four founding members select Yusuf Grillo as their first president.

1964 Third Mbari Mbayo workshop is conducted in Oshogbo by Georgina Beier following the successes of the earlier workshops. Several more aspiring artists joined this unique experiment: Jimoh Buraimoh, Adebisi Fabunmi, Muraina Oyelami and Twins Seven-Seven. Beier continues to work with these artists until she leaves Nigeria at the end of 1966.

1964 Ru van Rossem conducts a printmaking workshop in Oshogbo.

1964 Mbari Writers' and Artists' Club is set up in Enugu.

1964 Mbari Mbayo art gallery opens in Yaba, Lagos, run by Omotayo Aiyegbusi.

1965 Asele Art Gallery is opened in Enugu by Uche Okeke.

1966 Oshogbo artists have an exhibition at the Goethe Institute, Lagos.

1966 First World Festival of Negro Art takes place in Dakar, Senegal.

1966 Nigerian Society for Education Through Art is organized.

1966  Kevin Carroll publishes his *Yoruba Religious Carving*, which features the work of Areogun and the Oye Ekiti workshop sculptors, including Bamidele and Fakeye.

1967  The Harmon Foundation, established in 1922, closes, after serving as an important link between African artists and the American art community. Its collections and photographs of African art are dispersed to The National Archives and The Library of Congress in Washington, DC, to Hampton University, Virginia and to Fisk University, Tennessee.

1967  Asele Institute (formerly Asele Art Gallery, Enugu) moves to temporary quarters in Nimo, East Central State (later Anambra State), the planned site for its permanent home.

1967  New Exhibition Centre opens in Independence Building, Tafawa Balewa Square, Lagos, giving a visibility to Nigerian artists commensurate with their growing numbers and increasing output.

1967  The outbreak of the Nigerian civil war sees many artists of eastern Nigerian origin return to the Biafran secessionist state and contribute toward the war effort, making political posters and the like.

1967  Oshogbo Artists Association is created, headed by Asiru.


1968  Ulli Beier publishes *Contemporary Art in Africa*, the first major publication to assess what has been happening on the African art scene; much of the book focuses on the Oshogbo experiment and on other Nigerian artists.

1968  Ori-Olokun Cultural Centre is established at Ile-Ife, affiliated with the Institute of African Studies, University of Ife under the directorship of Michael Crowder; S. Irein Wangboje organizes and leads the art workshops. Ori-Olokun seeks to bring together artists and performers, experts and apprentices, in the spirit and tradition of Mbari Mbayo Oshogbo.

1968  Demas Nwoko opens New Culture Studios in Ibadan, which becomes another experiment in the cross-fertilization between the visual and performing arts.

1969  “Contemporary African Art” exhibition opens at the Camden Arts Center, London, attempting a comprehensive view of the contemporary African scene. The majority of the twenty-five artists are from Nigeria.
1969  An American exhibition of “Contemporary African Art” opens at the Otis Art Institute, Los Angeles, featuring mainly Oshogbo artists, and travels around the United States for five years.

1969  “Kunst und Kunsthandwerk aus Biafra,” a traveling exhibition of Biafran art, which includes works by several of the Nsukka artists, tours three cities in Germany.

1969  Ben Enwonwu is awarded an honorary doctorate by Ahmadu Bello University in recognition of his pioneering career in the arts.


1972  Ulli Beier’s collection of modern Nigerian art is exhibited at Náprstek Museum, Prague, featuring works of Oshogbo and Zaria artists.

1973  Marshall Mount publishes *African Art: The Years Since 1920*, which discusses the major Nigerian artists and the art schools.

1973  The Arts Section of the Institute of African Studies at the University of Ife (which becomes Obafemi Awolowo University in 1987) inaugurates a fine arts degree program.

1974  Nigerian artists, mainly from Oshogbo, exhibit at the Corcoran Gallery of Art and the Renwick Gallery, Smithsonian Institution, Washington, DC.

1974  The Gong Gallery is established in Lagos by Emily Aig-Imoukhuede.

1975  University of Benin establishes a Department of Creative Arts within the Faculty of Arts, which becomes an independent Faculty of Creative Arts in 1982 under the leadership of S. Irein Wangboje.

1976  Uche Okeke organizes a symposium on contemporary Nigerian art at the University of Nigeria, Nsukka, one of the first attempts by artists and scholars to reflect upon the trends and movements on the Nigerian art scene. Two exhibitions are held in conjunction with this symposium.

1976  “National Art Exhibition” is held in October at the formal opening of The National Theatre, Lagos, showcasing Nigerian artists from around the country.

1976  An art school at Abraka is founded by S. C. C. Okpalaoka. In 1980, it affiliates with the University of Benin, and later becomes a campus of Bendel State University (now Delta State University).
1977 Second World Festival of Black and African Arts and Culture (FESTAC '77) is held in Lagos; several exhibitions of modern art are held in conjunction with FESTAC '77. Erhabor Emokpae designs the official emblems for FESTAC '77.

1977 Pat Oyelola publishes *Everyman's Guide to Nigerian Art* in conjunction with the FESTAC '77 celebration.

1977 Ladi Kwali is awarded an honorary doctorate by Ahmadu Bello University; she spends a session at Ahmadu Bello University giving demonstrations on her pottery-making techniques.

1978 Murtala Mohammed International Airport opens in Lagos with permanent installations of art work, commissioned from many artists, including Erhabor Emokpae, Ben Enwonwu, Agbo Folarin, Yusuf Grillo, Emmanuel Ifeta, Uche Okeke, Bruce Onobrakpeya, Isiaka Osunde, and Samson Uchendu.

1978 *New Culture* review is launched by Demas Nwoko and Gbenga Sonuga at New Culture Studios, Ibadan. Although a lively forum, it lasts only two years.

1978 Seminar on the Inter-Relationship of the Arts in Nigeria is held at University of Lagos, as a sequel to the 1976 symposium at Nsukka.

1978 "Graphik aus Nigeria" is organized by the Goethe Institute, Lagos, and tours Germany for two years.

1978 The Centre for Black & African Arts & Civilization is set up in Lagos, taking over the archives and library created for FESTAC '77.

1979 National Gallery of Modern Art, long in planning, finally opens at the National Theatre complex in Lagos. It inherits the art collection assembled for FESTAC '77.

1980 "National Art Exhibition" at the National Theatre, Lagos features academic and workshop artists. This is one of a series of nationwide exhibitions in the 1980s sponsored by the National Council for Arts & Culture under the leadership of Frank Aig-Imoukhuede.

1980 Tropenmuseum, Amsterdam, hosts a large exhibition of works by modern African artists at which Nigerians feature prominently.

1980 "Neue Kunst in Afrika" exhibition is shown in Mainz and Bayreuth, Germany and in Wörgl, Austria; it features the Oshogbo and other Nigerian artists.

1981 *The Nucleus*, the catalog of the permanent collection of the National Gallery of Modern Art in Lagos, is published, listing sixty-four Nigerian artists represented.
1982  An exhibition of Nigerian art in Zwolle, The Netherlands, features the Oshogbo artists and others.

1984  National Gallery of Crafts & Design opens in Lagos at the National Theatre complex.

1984  The Department of Fine Arts at the University of Ife, Ile-Ife, holds a ten-year retrospective exhibition, “The Ife Art School, 1974–1984,” which travels to Lagos, Ibadan and Owerri.

1985  The “Silver Jubilee Art Exhibition,” celebrating Nigeria’s 25th independence anniversary, is held in Lagos, Kaduna and Owerri.


1985  Lagos State Chapter of the Society of Nigerian Artists holds its first major exhibition, entitled “Offerings from the Gods”; it features fifty-five artists.

1985  The success of Nsukka’s first printmaking workshop, a collaboration between Germany and Nigeria, leads to subsequent workshops in 1986, 1987 and 1990.

1985  The Benin art school is showcased at an exhibition organized by the National Council for Arts & Culture.

1985  “Man in Focus,” a large nationwide exhibition, is mounted in December at the National Theatre, Lagos.

1986  Kojo Fosu publishes 20th Century Art of Africa from his vantage point as head of the Department of Fine Arts at Ahmadu Bello University.

1986  Didi Museum is founded on Victoria Island, Lagos by Newton and Elizabeth Jibunoh. A private museum, begun as a series of art salons and a personal art collection, Didi Museum moves into a new building in 1990 to house the Jibunoh collection and to continue with its program of promoting artistic talent.

1986  The AKA Circle of Exhibiting Artists, a group of thirteen artists from east of the Niger, holds its first annual exhibition in Enugu and Lagos.

1987  Symposium on Nigerian and Foreign Patronage of the Arts is held at Goethe Institute, Lagos.

1987  “Towards a Greater Nation,” a major group exhibition is held at Italian Cultural Institute, Lagos; organized by the Lagos State Chapter of the Society of Nigerian Artists, it features works by forty-six members.

1988 Yaba College of Technology, the oldest post-secondary art training institution in Nigeria, holds 40th anniversary exhibition in Lagos, “Yaba Tech Staff Art at 40.”

1988 “Treasures of Asele Institute” exhibition is held in Lagos to mark its 30th anniversary. Director Uche Okeke looks back on his vision becoming a reality from Kafanchan to Nimo, now the permanent home of Asele Institute.

1988 National Museum of African Art, Washington, DC, mounts first solo exhibition of a Nigerian artist featuring Sokari Douglas Camp in “Echoes of the Kalabari.” It is this exhibition that prompts the Smithsonian World television series to embark on a documentary film project on Nigerian artists.


1989 “Magiciens de la Terre” exhibition at Georges Pompidou Centre, Paris, features several Nigerian artists, including S. J. Akpan and Twins Seven-Seven, as part of its worldwide exposition of contemporary artistic talent.

1989 Kurio Africana journal is launched by the Ona Artists, a group of Yoruba artists based at Ile-Ife, who espouse the artistic philosophy of “Ona-ism” from the Yoruba concept ona, meaning decoration, ornamentation, pattern, elaboration.

1989 Bruce Onobrakpeya is awarded an honorary doctorate by the University of Ibadan.

1989 Society of Nigerian Artists celebrates its Silver Jubilee with an exhibition and symposium, the proceedings of which are published: Creative Dialogue: SNA at 25.

1989 “Vision for Excellence” exhibition, covering twenty years of contemporary art, is sponsored by art patron Chief Emmanuel Olisambu at the Home Design Centre, Lagos.

1989 Omenka artists, a small circle of Igbo artists, hold their inaugural exhibition in Enugu.

1990 “Unity Through Art” exhibition features twelve artists, representing various ethnic/regional backgrounds, art schools and artistic styles; it is sponsored by Guinness Nigeria Limited, the first time corporate sponsorship of the arts is given such prominence.
1990  Chinua Achebe 60th Anniversary Celebration Exhibition, “Eagle on Iroko,” is held at Nsukka, spotlighting the accomplishments of the uli school of art.


1990  An exhibition of Nigerian women artists is held in Lagos organized by the National Council of Women’s Societies. Afi Ekong chairs the Council’s Committee on Arts and Crafts.

1990  “Nigerian Arts: Kindred Spirits” film is produced by Smithsonian World for American television and general distribution; it features artists El Anatsui, Sokari Douglas Camp, Nike Davies, Ben Enwonwu, Lamidi Fakeye, Taiwo Jegede, Uche Okeke, Bruce Onobrakpeya, and Obiora Udechukwu.

1990  The Zaria art school alumni hold a retrospective exhibition in Lagos, covering 1955–1990, years of both the old Nigerian College of Arts, Science & Technology and, since 1961, Ahmadu Bello University.

1991  Ben Enwonwu is honored with a 70th anniversary exhibition and symposium.

1991  Ulli Beier publishes Thirty Years of Oshogbo Art, a summation of the “experiment” that has continued for three decades.

1991  University of Nigeria art graduates hold a thirty-year retrospective exhibition, “Homage-Artgrads – UNN Exhibition.”

1991  “Terms of Art” Symposium on New Art in Nigeria in the International Context is held in Nordrhein-Westfalen, Germany, with participants from Nigeria, Germany, and other European countries. Four Nigerian artists present papers.

Who’s Who of Artists
Explanatory Notes on the Artists' Entries

The biographical information for each artist is arranged according to the following categories: Name, Address, Birth, Training, Profile, Exhibitions, Commissions, Writings by the Artist, Awards & Honors, and Public Collections. Where no information is available, the category is omitted.

Name:
Gives the full or preferred name of the artist, followed by the artist's medium, e.g., painter, sculptor. If the artist works in more than one medium, they are listed alphabetically. Variations in form and spelling of names or nicknames are indicated in the Profile section.

Address:
Gives the current address, where known, as of August 1992. These are most commonly institutional affiliations or studio addresses.

Birth:
Date and place are given, if known. Unless otherwise noted, the country is Nigeria. A few artists claim a home area, even though born elsewhere; this is noted "native of." If an artist is deceased, this is also noted.

Training:
Lists formal (post-secondary) and informal art-related training, giving degrees and diplomas awarded, workshops attended, apprenticeships and so forth. The name of the training institution is given as it was known at the time the artist attended, although it may have changed since. If the artist is self-taught, this is noted.

Profile:
Includes alternative names by which the artist is known, family relationships with other artists, professional work experience, with dates if known, listed chronologically, and membership in professional societies. The emphasis here is on the work as visual artists, although many artists are also poets, musicians, art historians, actors, dancers or architects.

Exhibitions:
Solo exhibitions are listed separately from group exhibitions; both are arranged chronologically, giving the title of the exhibition, where known, the venue, the city, and the dates. Where it is uncertain whether an exhibition was solo or group, it is listed as group. Although the exact names of group exhibitions vary widely between sources of information, efforts have been made to keep these inconsistencies to an absolute minimum.

Commissions:
Lists commissioned works giving the media, the title of the work, the organization for whom it was done, and date, if known.
Writings by the Artist:
Cites writings by the artist, including articles, books, and published interviews. Some of these are also listed in the bibliographic section where the artist is discussing his own work.

Awards & Honors:
Lists with dates, if known, prizes, decorations, scholarships, fellowships, official citations, honorary degrees, and honorific titles.

Public Collections:
Lists public collections owning works by the artist; these are primarily museums and corporations. Where available, the titles of individual works are given along with medium and date. Establishing who owns what is particularly difficult because this information is often not published; even the artists themselves may not keep complete records and cannot recall the disposition of their works.

Bibliography:
Entries in this section are arranged chronologically to reflect the development of the artist’s career. Included are books, journal articles, theses, exhibition catalogs, brochures, newspaper articles, and exhibition reviews. Illustrations, unless specifically noted as being in color, are black and white. “See also” cross references to citations in the annotated bibliography are listed at the end of this section.
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<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<td>ABU</td>
<td>Ahmadu Bello University</td>
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<td>ADB</td>
<td>African Development Bank</td>
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<td>AFAAS</td>
<td>Association of Fine &amp; Applied Arts Students, Nsukka</td>
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<td>BA</td>
<td>Bachelor of Arts</td>
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<td>UNIBEN</td>
<td>University of Benin</td>
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<tr>
<td>UNN</td>
<td>University of Nigeria, Nsukka</td>
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Artists’ Entries

1 Olu ABIOLA  Ceramicist

Address: Department of Industrial Design, School of Art, Design & Printing, Yaba College of Technology, PMB 2011, Yaba, Lagos.

Birth: October 31, 1941, in Ilesha, Oshun State.


Solo Exhibitions
Dutch Chapel’s Manse, Istanbul, Turkey, 1965.

Group Exhibitions
Ceramics Exhibition, Turkey, 1969.
“Sonderdruck, Kunst & Handwerk,” Gnunden, Austria, October 1969.
Industrial Design Artists’ Exhibition, National Theatre, Lagos, 1981.
“Yaba Tech Staff Art at 40,” Yaba College of Technology, Lagos, July 7-28, 1988.
Second International Ceramics Festival ’89, Mino, Japan, 1989.

Commissions
Three red crystal/aventurine glazed flower pots, Whitney Young Resource Centre, USIS, Lagos, 1981.
Brass crest, University of Lagos, Lagos, 1985.

**Awards & Honors**  
Second prize, Murtala Mohammed International Airport art competition, 1978.

**Bibliography**  

See also references: 269, 275, 282, 300, 312.

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2 **Kenny ADAMSON**  
Cartoonist, Painter, Sculptor

**Address:** 7 Majaro Street, Onike-Yaba, Lagos.  
**Birth:** October 24, 1951 in Lagos, Lagos State.  
**Training:** OND and HND, Yaba College of Technology, 1977.  

**Solo Exhibitions**  

**Group Exhibitions**  
French Embassy, Lagos, 1983.  

**Commissions**  

**Bibliography**  

See also references: 138, 197.
3 James ADEDAYO  Painter, Printmaker

Address: Oshogbo Afro Art & Research Centre, PO Box 1183, Oshogbo, Oshun State.
Birth: January 1, 1941, in Ila-Orangun, Oyo State.
Profile: Full name, James Ishola Adedayo; specialist in printmaking; also works in film etching, metal embossing, candle prints, plaster prints, and batik; established the Oshogbo Afro Art & Research Centre, Oshogbo, a center for artists to work, exhibit and research.

Solo Exhibitions
Ori-Olokun Cultural Centre, University of Ife, Ile-Ife, 1972.
Trenchard Hall Art Gallery, University of Ibadan, Ibadan, 1974.
Bookshop, University of Ibadan, Ibadan, 1975.

Group Exhibitions
Ori-Olokun Cultural Centre, University of Ife, Ile-Ife, 1970.
USIS, Kaduna, 1972.
USIS, Ibadan, 1972.
Benin Art Centre, Benin City, 1975.
Trenchard Hall Art Gallery, University of Ibadan, Ibadan, 1975.
Staff Club, University of Ibadan, Ibadan, 1976.

Public Collections
Asele Institute, Nimo.
Iwalewa-Haus, Bayreuth, Germany. Batik: "Eyo Masqueraders."
Obafemi Awolowo University, Department of Sociology, Ile-Ife.
Spelman College, Atlanta, Georgia, USA.
University of Calabar, Calabar.
University Hospital, Ibadan.
University of Ghana, Legon, Ghana.
University of Ibadan, Department of Library Studies, Ibadan.
University of Ibadan, Department of Theatre Arts, Ibadan.
University of Ibadan, Department of Zoology, Ibadan.
University of Ibadan, Institute of African Studies, Ibadan.
University of Maiduguri, Maiduguri.
4 Kunle ADEGBORIOYE  Painter, Sculptor

Address: M. A. L., PO Box 726, Ibadan, Oyo State.
Training: OND, Ibadan Polytechnic, Eruwa Satellite Campus, 1986; HND in painting, Yaba College of Technology, 1989; Margo Humphrey printmaking workshop, Yaba College of Technology, 1989.

Solo Exhibitions

Group Exhibitions
NYSC Exhibition, Abuja, June 1990.

Awards & Honors
Fasuyi Award for best student in painting, 1989; Didi Award for best HND II student in painting, 1989; Yagil Award for best student in pictorial composition, 1989; Yusuf Grillo Award for the most deserving student in art, design and printing, 1989.

Public Collections
International Institute for Tropical Agriculture, Ibadan.

Bibliography

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5 Muri ADEJIMI  *Illustrator, Painter*

**Address:** 33A Bode Thomas Street, Surulere, Lagos.

**Birth:** February 10, 1958, in Winneba, Ghana.

**Training:** Apprenticed to Abayomi Barber, painter.

**Profile:** Employed at the Centre for Cultural Studies, University of Lagos, Lagos.

**Group Exhibitions**

**Awards & Honors**

**Public Collections**
- Phillips Oil, Lagos. Oil paintings: “Shekere” and “Ritual Transformation.”

**University of Lagos, Centre for Cultural Studies, Lagos. Oil paintings:** “Self Portrait,” 1981, and “Six Eminent Jurists of the Nigerian Supreme Court.”

**Bibliography**

See also references: 24, 73, 97, 166, 215, 231, 243, 245, 262, 268, 270, 276, 294.

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6 Moses ADEKANYE  *Graphic Artist, Painter, Sculptor*

**Address:** 17 Fajuyi Road, PO Box 1240, Ile-Ife, Oshun State.

**Birth:** March 7, 1938, in Ilesha, Oshun State.

Profile: Full name, Moses Foluso Adekanye; teacher, Western State Schools Board, 1956–1980; lecturer in fine arts, College of Arts & Science, Ile-Ife, from 1980; senior lecturer/head, Department of Fine Arts, Oyo State College of Arts & Science, Ile-Ife; freelance artist and portrait painter; designed many book covers for Obafemi Awolowo University Press, and pamphlet covers for Oyo State College Founder’s Day celebrations. Member: Society of Nigerian Artists.

Solo Exhibitions
Oyo State College of Arts & Science, Ile-Ife, 1981.

Group Exhibitions
Ogun State Ministry of Information Art Festival, Abeokuta, 1979.
International Poster Design Competition for Peace & Social Progress, Moscow, USSR, 1986.

Commissions
Portrait of Oba Okunade Sijuade, the Oni of Ife.
Portrait of Archdeacon Ademowo, St. Matthew’s Anglican Church Hall, Ijebu-Ijesha.
Portrait of Archdeacon Ademibuyan, St. Peter’s Anglican Church Hall, Ibokun.

Awards & Honors

Bibliography
See references: 55, 240.

7 Ademola ADEKOLA   Graphic Artist, Printmaker

Address: PO Box 3186, Mapo, Ibadan, Oyo State.
Birth: January 20, 1961, in Ibadan, Oyo State.

1983; produced numerous textbook illustrations for University Press, Ibadan; designed many magazine and book covers, posters, symbols and logos, and portrait paintings for prominent individuals, corporate bodies and institutions in Nigeria; freelance artist. Member: Association of Nigerian Illustrators of Books; Professional Association of Active African Artists; Society of Nigerian Artists.

**Solo Exhibitions**
"Benin '87: Exhibition of Prints and Drawings," University of Benin, Benin City, October 5–19, 1987.

**Group Exhibitions**
Jaycees, UNIBEN, Benin City, June 3–8, 1985.

**Commissions**
Twelve framed works, purchased by Nigerian Ministry of External Affairs, for presentation during Ninth Summit meeting of Non-Aligned Nations, Belgrade, Yugoslavia, 1989.

**Writings by the Artist**
*Bridging the Gap Between Contemporary Art and the Nigerian Society.* Seminar paper presented at the Faculty of Creative Arts, University of Benin, 1985. [unpublished].
Awards & Honors

Bibliography

See also references: 80, 237a, 240, 256.

8 Segun ADEKU Graphic Artist, Printmaker, Textile Artist

Address: Olokun Art Gallery, 6 Atiba Square, opposite Ife Museum of Antiquities, Ile-Ife, Oshun State.

Birth: January 1949, in Majapa village near Gbongan, Oshun State. Native of Aiyetoro, Ogun State.

Training: Largely self-taught; worked with Ademola Williams and Tijani Mayakiri; influenced by Bruce Onobrakpeya.

Profile: Operated African Cultural Art Gallery with Adekunle Adetimikan, 1972; works in his Olokun Art Studio, Ile-Ife and maintains a gallery opposite the Ife Museum of Antiquities, Ile-Ife; his art works have been used to illustrate several book covers in Nigeria and Denmark; his media are deep-etched print drawing, batik, and calabash carving.

Solo Exhibitions
Department of Fine Arts, Ahmadu Bello University, Zaria, 1975.
Department of Fine Arts, University of Ife, Ondo Campus, 1975.
Fourah Bay College, University of Sierra Leone, Freetown, Sierra Leone, 1983.
French Cultural Center, Cotonou, Bénin, November 26-December 8, 1990.

Group Exhibitions
Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria, 1978.
Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1981.
Fourah Bay College, University of Sierra Leone, Freetown, Sierra Leone, 1983.
Nigerian Arts Exhibition, Frederiksvaerk, Denmark, 1986.
“Nigerian Arts Exhibition,” Galerie Transit Kulturhaus, Spandau, Germany; Berlin, Germany, November 1986.
[traveled to Ottawa and Knowlton, Canada, 1989-1990].
“1990 Exhibition of Contemporary Yoruba Art,” School of Architecture, Obafemi Awolowo University, Ile-Ife, April 24-29, 1990.

Awards & Honors

Public Collections
National Council for Arts & Culture, Lagos.

Bibliography
Adenaike


See also references: 73, 77, 243, 268, 276, 294.

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9 Tayo ADENAIKE  Graphic Artist, Painter

Address: Dawn Functions Nigeria, 3A Byron Onyeama Close, PO Box 2890, New Haven, Enugu, Enugu State.


Training: National Art Workshop, Ahmadu Bello University, 1972; BA in fine and applied arts, University of Nigeria, 1979, specializing in painting; MFA, University of Nigeria, 1982; two-month study leave at Schwabisch-Hall, Germany, 1986.


Solo Exhibitions
"Childhood Fears," Goethe Institute, Lagos, 1980.
"We Live in the Deep," Goethe Institute, Lagos, February 1986. [traveled to Schwäbisch-Hall, Bayreuth, Dusseldorf, Boppard, Goettingen, Freiburg, Staufen, Prien, and Rothenburg, Germany].


Group Exhibitions


"Okike Art Exhibition,” University of Nigeria, Nsukka, April 1982.

"Nigerianische Kunst Austellung,” Nigerian Cultural Centre, Bonn, Germany, March 18-April 1, 1982; Ingleheim and Berlin, Germany, 1982.


"AKA ‘90,” Hotel Presidential, Enugu, April 1990; Goethe Institute, Lagos, July 4–17, 1990.

Public Collections

AGIP Headquarters, Lagos.
Asele Institute, Nimo.
University of Lagos, Centre for Cultural Studies, Lagos.
Museum für Völkerkunde, Frankfurt, Germany. Oil paintings: “Thinker (Our Thoughts Differ),” “Facing the East,” “We Called Them Refugees,” and “Arrival of the Masquerades.”

National Council for Arts & Culture, Lagos.


National Museum of African Art, Washington, DC. Watercolors: “Through the Broken Wall We Saw the Chameleon Changing Its Colours” and “Beyond the Hills at Sundown.”

Writings by the Artist


The Osogbo Experiment Sixteen Years After. BA thesis, University of Nigeria, Nsukka, June 1979. iv, 67 leaves, bibl. refs. [unpublished].


Awards & Honors


Bibliography


Childhood Fears: An Exhibition of Paintings; [exhibition held at the Goethe Institute, Lagos, 1980]. Enugu: [s.n., 1980]. 8pp. illus., port.


See also references: 2, 3, 17, 61, 64, 64a, 73, 80, 84, 95–96, 101, 132, 138, 147, 168, 172, 191, 193–194, 200, 220–224, 241, 243, 268, 270, 275–276, 280, 284a, 291, 294, 302, 305.

10 Felicia ADEPELU Ceramicist

Birth: ca.1932.
Training: Self-taught; she was not apprenticed to, but worked with her father, a bead designer and sculptor.
Profile: Also known as Eye Depelu Olukoko Omole, which means Madam Adepelu, the religious potter; sometimes referred to as Felicia Adepeju; works in Igbara-Odo, a large village in Ekitiland; specializes in making sculptural pots and religious pottery; artist-in-residence, Department of Fine Arts, University of Ife, Ile-Ife, 1972–1975.

Group Exhibitions
“Yoruba Art in Life and Thought,” African Research Center, La Trobe University, Bundoora, Victoria, Australia, 1988.

Commissions
Sacred pots for The Ogoga of Ikere-Ekiti, The Ewi of Ado-Akiti, The Oni of Ife and The Deji of Akureland.

Public Collections
British Museum, London.
Ife Museum of Antiquity, Ile-Ife.
National Museum, Lagos.
Owo Museum, Owo.

Bibliography

See also reference: 131, 271.

Information not verified by the artist.

11 S. A. ADETORO Textile Artist

Address: Department of Industrial Design, Ahmadu Bello University, Zaria.
Birth: April 22, 1939, in Lagos.
Training: BA in fine arts, 1968, specializing in textile design, and MA
in fine arts, Ahmadu Bello University, 1972, specializing in textiles; PhD, higher education and industrial arts, North Texas State University, Denton, Texas, USA, 1983.

Profile: Full name, Sherifdeen Abayomi Adetoro; head, Department of Textiles, Yaba College of Technology, Lagos, 1972–1974; head, Department of Fine Arts, Ibadan Polytechnic, Ibadan, 1975–1976; artist-in-residence as a Fulbright Scholar, Nashville University Center, Nashville, Tennessee, USA, 1975; conducted several workshops during six months he lived in the United States; head, Textile Division, Department of Industrial Design, Ahmadu Bello University, Zaria, 1977–1986; head, Department of Industrial Design, 1986–1990; dean, Faculty of Environmental Design, 1988–1990; has presented many papers at seminars, conferences and workshops both in Nigeria and abroad; Education Attaché, Nigerian Universities Office, London, from 1990. Member: American Crafts Association; Nigerian Society for Education Through Art; Screen Printing Association International; Society of Nigerian Artists; Surface Design Association, [USA]; Textile Society of Nigeria.

Solo Exhibitions
"Painted Textiles," North Texas State University, Denton, Texas, USA, April 4–20, 1982.

Group Exhibitions

Writings by the Artist

Public Collections
National Gallery of Modern Art, Lagos.
National Council for Arts & Culture, Lagos.
Vanderbilt University, Department of Fine Art, Nashville, Tennessee, USA.

Bibliography


See also references: 138, 240, 268, 275, 294, 312a.

12 David ADEYANJU Graphic Artist

Address: University Press PLC, PMB 5095, Jericho, Ibadan, Oyo State.
Birth: November 14, 1944, in Imesi-Ile, Oshun State.

Group Exhibitions


Bibliography


13 Adeniji ADEYEMI Graphic Artist

Birth: 1952, in Iragbiji, Oshun State.
Training: Attended Oshogbo art workshops, Oshogbo; Duro Ladipo Theatre, Oshogbo, 1964; studied Yoruba batik technique known as adire, 1965; worked in Yinka Adeyemi’s studio, 1967; studied graphics with Professor S. Irein Wangboje, University of Ife, 1968; learned the monoprint technique, 1974.
Profile: Brother of Yinka Adeyemi; traveled to Barbados to work with a theater group, 1974; returned to Ife to work on graphics, 1976; has his own studio and apprentices.
Solo Exhibitions
Goethe Institute, Lagos, June 12-18, 1974.
Goethe Institute, Lagos, 1980.

Group Exhibitions
"1990 Exhibition of Contemporary Yoruba Art," School of Architecture, Obafemi Awolowo University, Ile-Ife, April 24-29, 1990.

Public Collections


Bibliography

See also references: 27, 96, 193, 258, 272, 279, 297, 319.

Information not verified by the artist.
14 Bisi ADEYEMI Textile Artist

Address: 20 Araromi Street, PO Box 1101, Oshogbo, Oshun State.
Training: Informally apprenticed to her step-mother in Oshogbo; later attended workshops in Oshogbo; mentored and tutored by Twins Seven-Seven, Jimoh Buraimoh, and Susanne Wenger.
Profile: Full name, Olabisi Ajike Adeyemi; formerly known as Olabisi Olaniyi; guest lecturer in textiles, University of Benin, Benin City, 1984–1985; lectured and gave batik demonstrations in galleries, art institutions and academies in Austria, England, Germany, Switzerland and various cities in the United States, 1980–1988.

Solo Exhibitions
Black Gallery Owners, Atlanta, Georgia, USA, 1982.
Arts in South Dekalb, Dekalb, Georgia, USA, 1984.
Oakland Community School, Southampton, New York, USA, 1984.
Boston Museum, Boston, Massachusetts, USA, 1985.
Brockman Gallery, Los Angeles, California, USA, 1986.
University of Kentucky, Lexington, Kentucky, USA, 1987.
Black Women’s Health Project, Atlanta, Georgia, USA, 1987.

Group Exhibitions
Whitney Young Resource Centre, USIS, Lagos, 1980.
Goethe Institute, Lagos, 1981.
Atlanta Life Insurance Company, Atlanta, Georgia, USA, 1984.
Nigerian Consulate, Atlanta, Georgia, USA, 1984.
National Black Arts Festival, Atlanta, Georgia, USA, 1988.

Public Collections
Chase Manhattan Bank, Lagos.
Steel Rolling Mill, Oshogbo.
National Museum, Benin City.
National Museum, Lagos.
National Museum, Jos.
University of Benin, Benin City.
University of Kentucky, Lexington, USA.

Bibliography
See also references: 142, 174.

15 Kunle ADEYEMI  Graphic Arts, Painter

Address: 48 Oduduwa Street off Ladipo Street, PO Box 3693, Olorunsogo, Mushin, Lagos State.

Birth: August 13, 1959, in Ondo State.

Training: Nigerian School of Printing & Graphic Arts, Lagos, 1977–1979; OND and HND in fine arts, Yaba College of Technology, 1985, specializing in painting.


Solo Exhibitions

Group Exhibitions
Ogun State Fifth International Trade Fair, 1985.
Expo '86 Trade Fair, Lagos, 1986.


Commissions
Mural and paintings, hotel, Monrovia, Liberia.
Designed logo for Ekimogun Day celebrations, Ondo.

Awards & Honors
Bibliography


See also references: 41, 61, 141, 144, 240, 282, 290, 300, 307.

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16 Yinka ADEYEMI Graphic Artist, Painter, Textile Artist

**Address:** PO Box 656, Ile-Ife, Oshun State.

**Birth:** 1945, in Iragbiji, Oshun State.

**Training:** Joined the Duro Ladipo National Theatre, Oshogbo, 1963; attended Oshogbo art workshops, 1964; attended art workshop conducted by Susanne Wenger, Mbari Mbayo, Oshogbo, 1967; joined a workshop conducted by Professor S. Irein Wangboje at Ori-Olokun Cultural Center, University of Ife, Ile-Ife; participated in graphic art workshop conducted by Ru van Rossem, Institute of African Studies, University of Ife, 1973.

**Profile:** Full name, Adeyinka Ajayi Adeyemi; brother of Adeniji Adeyemi; traveled with the Duro Ladipo National Theatre to the Berlin Festival of Arts in Germany, 1964, to the Commonwealth Festival of Arts in Britain, 1965, and to The Netherlands and Belgium; cultural assistant, University of Ife Cultural Centre, 1968; participated in the World of Art workshop, organized by the German Cultural Center, Lagos, 1969; acted in the filming of Wole Soyinka’s play “Kongi’s Harvest,” 1970; conducted an art workshop for batik and graphics, Muzejski Prostror, Zagreb, Yugoslavia, 1985; freelance artist.

**Solo Exhibitions**

Goethe Institute, Lagos, March 19–26, 1975.

**Group Exhibitions**

Mbari Mbayo Workshop, Oshogbo, 1964.


“Visions of Africa,” Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12-23, 1975.


“Neue Kunst in Afrika,” Mainz, Germany, June 1980; University of Bayreuth, Bayreuth, Germany, July-August 1980; Wörgl, Austria, September 1980.


“Pattern and Narrative,” Department of Afro-American Studies, University of Wisconsin, Madison, Wisconsin, USA, June 22-July 26, 1990.

“Songs of Power, Songs of Praise: Modern Visions from Haiti, Nigeria and Papua New Guinea,” San Jose State University Gallery 1, San Jose, California, USA, September 11-October 18, 1990.

Commissions
Mosaic, Ori-Olokun Cultural Centre, University of Ife, Ile-Ife.

Public Collections
American Merchant Bank, Lagos.
Institute of African Studies, University of Ibadan, Ibadan.
Mbami Art, Washington, DC.
State House, Marina, Lagos.
University of Lagos, Lagos.
Bibliography
"Nigeria is His Home," Pioneer News (Uyo) September 1976, page 2. illus.

See also references: 27, 44, 83, 96, 142, 177, 184, 193, 209, 218, 227, 234, 237, 250, 253, 272, 292, 307-308.

17 Zaenab ADEYEMI Textile Artist

Address: 21 Onasanya Street, Surulere, Lagos, Lagos State.
Birth: May 27, 1952, in Oshogbo, Oshun State.
Training: Studied Yoruba batik technique known as adire for three years; also trained as fashion designer for two years.
Profile: Full name, Zaenab Oloyede Adeyemi; daughter of sculptor, Asiru; like her father, creates scenes and tells stories in her tapestries; participates actively in her father's Aluminum Art Works, Oshogbo; depicts Yoruba life, the dancer, the drummer, the masquerader, the palm wine tapper.

Group Exhibitions
"Eighteenth Festival of the Arts," Virginia Union University, Richmond, Virginia, USA, April 18-24, 1971.


“Africa Creates ’72,” Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.

“Five Women Artists,” Hood College, Frederick, Maryland, USA, November 13-December 1, 1972.


Public Collections
Field Museum of Natural History, Chicago, Illinois.
Mbari Art, Washington, DC.
Museum für Völkerkunde, Frankfurt, Germany. Pen and ink on textile: “Pleasure Temple” and “Portrait of my Father.”

Bibliography


See also references: 56, 184, 234–235.

18 Jacob AFOLABI Muralist, Painter, Printmaker, Textile Artist

Address: Institute of African Studies Museum, Obafemi Awolowo University, Oshogbo Branch, 27 Catholic Mission Road, Oshogbo, Oshun State.
Birth: 1940, in Ikirun, Oshun State.
Training: Attended Oshogbo art workshops, Oshogbo, 1962; studied painting with Denis Williams, University of Ife, Ibadan Branch, and graphics with Ru van Rossem.
Profile: Actor with the Duro Ladipo Theatre Oshogbo; helped establish the Ife Design Workshop, Ile-Ife, 1972; illustrated several books including Oxford Books for primary schools in Nigeria; employed, Institute of African Studies Museum, Obafemi Awolowo University, Oshogbo.

Group Exhibitions
“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].
“Eighteenth Festival of the Arts,” Virginia Union University, Richmond, USA, April 18–24, 1971.
Goethe Institute, Lagos, October 3-November 9, 1973.


"The Faces of Africa," Union Gallery, San Jose State University, San Jose, California, USA, January 27-February 13, 1975.


"Modern Art from Africa," Jonade Gallery, Baltimore, Maryland, USA, March 1975.


"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Ohio, USA, May 12-23, 1975.


"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1980.


"African Art: Past and Present," Ohio State University, Columbus, Ohio, USA, May 3-31, 1982 [and other venues in Ohio].

"20th Century Art from Papua New Guinea and Nigeria," University Art Gallery, San Francisco State University, San Francisco, USA, February 16-March 11, 1983.

"Modern Art From Nigeria and Papua New Guinea from the Mbali West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.


“Art by Metamorphosis: Selections from the Spelman College Collection,”
Department of Art, Spelman College, Atlanta, USA, November 3-December 18, 1988.


“1990 Exhibition of Contemporary Yoruba Art,” School of Architecture, Obafemi Awolowo University, Ile-Ife, April 24-29, 1990.

Public Collections
Asele Institute, Nimo.

Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA.
Work on paper: “An Orphan.”

Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.


Mbardi Art, Washington, DC.

Spelman College, Atlanta, Georgia, USA. Batik: “Shango Worshippers.”
University of Nigeria, Ana Gallery, Nsukka. Print: “Irele from Ikirun”.

Bibliography

Black Orpheus (Ibadan) no. 15, August 1964. [illus. only].


20th Century Art From Papua New Guinea and Nigeria; [exhibition held at the University Art Gallery, San Francisco State University, USA, February 16-March 11, 1983]. [San Francisco: s.n.], 1983. [folder].


Drewal, Margaret Thompson. Yoruba Art in Life and Thought. Bundoora, Victoria, Australia: African Research Institute, La Trobe University, 1988. 88pp. illus. (some color).
19 Emmanuel AFOLAYAN  Sculptor

Address: Department of Sculpture & Ceramics, School of Art & Design, Auchi Polytechnic, PMB 13, Auchi, Edo State.

Birth: June 5, 1960, in Osi Opin, Kwara State.

Training: BA in fine arts, 1984, and MFA in sculpture, Ahmadu Bello University, 1988.


Group Exhibitions

Commissions

Writings by the Artist

Awards & Honors

Public Collections

Bibliography
See references: 240, 301, 307.
20 Chris AFUBA  Painter, Sculptor

Address: Department of Art Education, Institute of Management & Technology, Enugu, Enugu State.

Solo Exhibitions

Group Exhibitions
"AKA '90," Hotel Presidential, Enugu, April 1990; Goethe Institute, Lagos, July 4–17, 1990.
Public Collections
African Continental Bank, Lagos.
Enugu State Council for Arts & Culture, Enugu.

Bibliography


See also references: 61, 64a, 149, 220–224, 275, 289, 303.

Information not verified by the artist.

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21 Akin AFUWAPE  Graphic Artist, Painter

**Address:** Ackod Presentation, PO Box 979, Kaduna.

**Birth:** July 8, 1953, in Ibadan, Oyo State.

**Training:** BA in fine arts, Ahmadu Bello University, 1980; MFA, Ahmadu Bello University, 1984.


**Solo Exhibitions**


**Group Exhibitions**


“Paint Staff ‘86,” Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1986.


**Commissions**

Mural, Faculty of Environmental Design, Ahmadu Bello University, Zaria.
Roundabout monument, Katsina State Government, Katsina.
Mosaic, National Universities Commission building, Abuja.
Awards & Honors

Bibliography

See also references: 228, 230, 240, 309.

22 Jay-Tee Agberia Ceramicist

Address: Department of Creative Arts, University of Port Harcourt, Choba Park, Port Harcourt.
Birth: October 26, 1958, in Esaba Village, Ughelli, Bendel State.
Training: BA (First Class Hons) in fine arts, University of Benin, 1983; MA in visual arts, University of Ibadan, 1988.
Profile: Full name, John-Tokpabere Agberia; teacher, Advanced Teachers' College, Oju and University of Cross River State, Uyo; lecturer, ceramics and art history, University of Port Harcourt, since 1985; art editor, Port Harcourt League of Artists; experiments with local glazes, terracotta murals and adaptable kiln construction for schools and colleges. Member: Society of Nigerian Artists.

Group Exhibitions

Writings by the Artist

Awards & Honors
First prize, Designers' Competition, Children's National Day Celebration, Ughelli, 1986.

Bibliography

23 Simeon AGBETUYI  Sculptor

Address: Centre for Cultural Studies, University of Lagos, Lagos.
Birth: 1951, in Iludun-Ekiti, Ondo State.
Profile: Full name, Simeon Sunday Agbetuyi; works at Centre for Cultural Studies, University of Lagos; trains his own apprentices.

Solo Exhibitions
Goethe Institute, Lagos, December 11–24, 1974.

Group Exhibitions
Indian-Triennial Art Exhibition, New Delhi, India, 1980.

Public Collections
Spelman College, Atlanta, USA. Wood sculpture: “Esu.”

Bibliography
Nigeria Magazine (Lagos) 148: 65, 1984. [illus. only].


24 Chinedu AGBODIKE  Painter

Address: PO Box 4378, Ikeja, Lagos.
Birth: In Umunakwa Ihembosi, Ihiala Local Government Area, Anambra State.
Training: HND in fine arts, Yaba College of Technology, 1985, specializing in painting.
Profile: Executed portraits of Nigerians as commissions; illustrated calendars and diaries for Nigerian government.

Solo Exhibitions
“Redemption,” UN Information Centre, Lagos, October 1990.

Group Exhibitions

Bibliography


See also reference: 61.

Information not verified by the artist.

25 Greg AGBONKONKON Sculptor

Address: Agbons Creation Studio, 3 Akugbe Street, Oliha Quarters, PO Box 1028, Benin City, Edo State.

Birth: December 6, 1960, in Benin City, Edo State.

Training: HND in fine arts, Auchi Polytechnic, Auchi, 1984, specializing in sculpture.

Profile: Full name, Greg Otasowie Agbonkonkon; lecturer, College of Education, Benin City, 1984–1985; full-time sculptor, Agbons Creation Studio, Benin City, from 1986; works in many media, including bronze, marble, terracotta, wood, cast concrete, and fiberglass; the face of his sculpture of Queen Idia was chosen as the official emblem of FESTAC ’77.

Solo Exhibitions
Etta Gravely’s Place, Greensboro, North Carolina, USA, 1990.

Group Exhibitions

Commissions
Statue, “Queen Idia,” Uselu Road, Bendel Arts Council, Benin City.

Public Collections
Didi Museum, Lagos.

Bibliography

26 Ibraheem AGBOOLA Painter, Sculptor

Address: African Modern Arts Studio, via Segneri 8, Milan 20147, Italy.
Training: Studied techniques of bronze sculpture, Ahmadu Bello University, Zaria, 1981; studied bronze casting in Milan, Italy.
Profile: Full name, Ibraheem Orubuloye Agboola; operated his own portrait studio in Ondo, 1970–1974; worked with Twins Seven-Seven, 1974; works from his African Modern Arts Studio, Milan, Italy, from 1989.

Solo Exhibitions
Italian Cultural Institute, Lagos, February 1978.

Group Exhibitions
11e Mostra dell'Arte e dell'Artigianato, Proggi Ridenti, Italy, September 1989.
Milan International Trade Fair, Milan, Italy, April 1990.
Second Africa Festival, Klurzburg, Germany, June 1990.

Awards & Honors
First prize, all foreign artists in Lombardia, SIOS Monza, 1990.

Bibliography

27 Michael AGWU Graphic Artist, Textile Artist

Address: Box 76, University of Port Harcourt, Choba Park, Port Harcourt, Rivers State.
Birth: 1948, in Ibi, Afikpo, Abia State.
Training: Ori-Olokun Cultural Centre, University of Ife, Ile-Ife, 1971-1974, studied drawing, painting, printing, textile design, tie-dyeing, and weaving under Professor S. Irein Wangboje.
Profile: Full name, Michael Okah Agwu; arts assistant, Department of Creative & Visual Arts, University of Port Harcourt, Port Harcourt; works primarily in wood block and linocut prints, but also paints on cloth and does batik; produced posters and painted cloth banners for the University of Port Harcourt and worked on cement sculptures with others.

Solo Exhibitions
University of Port Harcourt Museum, Port Harcourt, July 1989.

Group Exhibitions
Ori-Olokun Cultural Centre, University of Ife, Ile-Ife, 1970.
University of California, Los Angeles, USA, 1972.
Italian Cultural Institute, Lagos, 1975.
Alliance Française, Port Harcourt, 1985.

Bibliography

See also reference: 291.

28 Bright AIGBOGUN Graphic Artist, Painter

Address: Staff School, University of Lagos, Lagos.
Birth: April 1944, in Benin City, Edo State.
Training: London School of Design.
Profile: Graphic artist, Federal Ministry of Information, Lagos; art teacher, Staff School, University of Lagos, Lagos.

Solo Exhibitions
Italian Cultural Institute, Lagos, 1973.
Italian Cultural Institute, Lagos, February 7–14, 1976.

Group Exhibitions
International Art Exhibition, Canada, 1965.

Bibliography

See also reference: 268.

Information not verified by the artist.

29 Bernard AINA Sculptor

Address: 80A Isolo Road, Mushin, Lagos.
Training: OND in art, 1973 and HND in sculpture, Yaba College of Technology, Lagos, 1975; PGDE, University of Lagos, Lagos, 1978; MEd, University of Toledo, Ohio, USA, 1984.
Profile: Full name, Bernard Akande Aina; teacher, Lagos State

Group Exhibitions
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.

Commissions

Awards & Honors
Lintas Award, 1973; best art student college prize, 1973; Fasuyi Award.

Public Collections

Bibliography
See references: 132, 240, 269, 275, 282, 290, 300.

30 Thomas AIREN Sculptor

Birth: 1929, in Benin City, Edo State.
Training: Apprenticed to sculptor Felix Idubor.
Profile: Operated his own sculpture workshop in Lagos.

Group Exhibitions

Public Collections

Bibliography
See references: 132, 231, 246, 268, 294.

Information not verified by the artist.

31 Tayo Aiyegbusi Graphic Artist, Painter, Sculptor

Address: Design Productions Nigeria, PO Box 499, Yaba, Lagos.
Birth: In 1926.
Training: Studied in the United States on a Ford-Rockefeller grant, 1952; St. Martin’s School of Art, London, 1957.

Group Exhibitions
“Nigerian Arts Festival,” Lagos, April, 1950.
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.

Writings by the Artist

Honors & Awards

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Screen prints: three untitled. Mbari Art, Washington, DC.
Bibliography

illus.

See also references: 45, 109, 208, 238, 294a, 318.

32 Ayo AJAYI  Graphic Artist, Painter, Printmaker

Address: National Teachers’ Institute, PMB 2191, Kaduna, Kaduna State.
Birth: June 22, 1936, in Ose-Ekiti, Ondo State.

Solo Exhibitions
Group Exhibitions

Commonwealth Arts Festival, Cardiff, Wales, 1965.
Eighth Biennial, São Paulo, Brazil, 1965.
Glephyst Traveling Exhibition, Canada, 1965.
"Nigerian Traditional and Contemporary Art," Edinburgh, Scotland, June 1974. [traveled to other cities in the UK].
"National Art Exhibition," National Theatre, Lagos, October 2–9, 1976.

Commissions

Two murals, National Theatre, Lagos.

Writings by the Artist


Public Collections

University of Ibadan, Institute of African Studies, Ibadan. Painting: "Rara."

Bibliography


See also references: 9, 132, 138, 147, 153, 178, 183, 238, 244, 246–247, 249, 267, 269, 274–275, 284, 288a, 294–294a, 297.
33 Michael AJAYI Graphic Artist, Painter

Address: Ministry of Education, Educational Technology Section, Akure, Ondo State.
Birth: March 26, 1936, in Ikere-Ekiti, Ondo State.

Group Exhibitions

Writings by the Artist

Public Collections
National Gallery of Modern Art, Lagos. Oil painting: “War Chief.”

Bibliography
See references: 132, 178, 267, 274, 294a.

Information not verified by the artist.

34 Olu AJAYI Illustrator, Painter

Address: 37A Adisa Bashua, off Adelabu, Surulere, Lagos.

Group Exhibitions

**Commissions**

Oil on board, "Raising of Lazarus," Baptist Church, Okada, Benin City, 1968.
Oil on board, "Resting Figure," Hunters Publicity, Lagos, 1985.
Oil on board, "Fulani Herdsman," Vale Rise Management Consultancy, Lagos.

**Public Collections**

Citizen International Bank, Lagos. Watercolor: "Landscape."
First Marine Trust Finance Company, Lagos. Oil on board: "Benin Princess."
Kapital Merchant Bank, Lagos. Oil on board: "Solitude."

**Bibliography**


See also references: 41, 240, 290, 300, 306a.

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**35 Jide AJE  Illustrator, Painter, Printmaker**

**Address:** PO Box 51556, Ikoyi, Lagos.
**Birth:** June 3, 1964, in Chicago, Illinois, USA.
**Training:** BA, Obafemi Awolowo University, Ile-Ife, 1987, specializing in painting; attended Penn Valley Community College, Kansas City, Missouri, USA, for a course in computer aided design and silk-screen printing, 1990; student in industrial design, Kansas City Art Institute, Kansas City, USA.
Group Exhibitions

Commissions
Metal frieze/sculpture: untitled, Dr. Olawale Odeleye, President, Commonwealth Association of Architects, Abeokuta, 1989.

Public Collections

Bibliography

See also references: 61, 141, 240.

36 Josy AJIBOYE Cartoonist, Illustrator, Painter, Sculptor

Address: Daily Times, PMB 21340, Ikeja, Lagos.
Birth: In Erinmope Ekiti, Kwara State.
Training: Studied commercial art, illustration and painting at Yaba College of Technology.

Solo Exhibitions
University of Ife, Ile-Ife, 1981.

Group Exhibitions

Public Collections
Didi Museum, Lagos.
National Gallery of Modern Art, Lagos.

Oil paintings: “The Mask and the Ivory,” “Fulani Shepherd Boy with Calf,” and “Fulani Shepherd Boy with Flute.”

Bibliography

See also references: 17, 24, 55, 132, 147, 197, 231, 246, 262, 269, 294.

37 Oseha AJOKPAEZI  Painter

Address: Department of Fine Arts, University of Benin, Benin City, Edo State.
Training: BA in fine and applied arts, University of Nigeria, 1979; MFA in fine arts, University of Benin, 1982, specializing in painting; attended German/Nigerian workshop conducted by Bern Wolf Dettlebach, Lagos, 1989.

Solo Exhibitions

Group Exhibitions
“Four-Man Group Exhibition, Silver Jubilee Celebrations of the University of Nigeria, Nsukka,” Benin City, December 6–9, 1985.
Sheraton Hotel, Lagos, September 1987.

Writings by the Artist

Public Collections
Union Bank Nigeria, Warri. Oil paintings: "The Prices Have Gone Up," and "Boat Regatta."

Bibliography

See also references: 2, 61, 64, 225, 237a, 240, 270.

38 Joshua AKANDE Painter

Address: Ikoga Grammar School, Ikoga-Zebbe, Badagry, Lagos State.
Birth: May 7, 1942, in Owa Kajola, Kwara State.
Training: BA in fine arts, Ahmadu Bello University, Zaria, 1970, specializing in painting; PGDE in education, University of Lagos, 1974.

Solo Exhibitions
Gong Gallery, Lagos, May 1975.
Italian Cultural Institute, Lagos, January 10–17, 1976.
Ambiance Gallery, Lagos, June 1981.
Italian Cultural Institute, Lagos, 1985.

Group Exhibitions
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.

Public Collections
Federal Department of Culture, Lagos. “Sallah Day” and “Northern Horsemen.”

Bibliography
Isola Akande Exhibit; [exhibition held at the Whitney Young Resource Centre, USIS, Lagos, November 19-28, 1977]. [folder]. [3pp., port.


Information not verified by the artist.
39 Kasali AKANGBE  Sculptor

Address: 13 Agboyele Street, Oshogbo, Oshun State.
Training: Self-taught.
Profile: Sometimes referred to as Kasali Akanbi; worked with Susanne Wenger in renovating and re-creating the Oshogbo shrines; also works as a mud sculptor.

Solo Exhibitions
Goethe Institute, Lagos, 1981.

Group Exhibitions
Noan Gallerie, Vienna, Austria, 1981.
Steierisches Volkskundemuseum, Graz, Austria, 1982.

Commissions
Eight carved wooden figures and four carved wooden doors, National Black Theatre, Harlem, New York, USA, 1990.

Public Collections

Bibliography
See references: 174, 193, 237, 250, 272, 313.

40 Adebisi AKANJI  Sculptor, Textile Artist

Address: c/o Susanne Wenger, PO Box 43, Oshogbo, Oshun State.
Birth: In the 1930s, in Oshogbo, Oshun State.
Training: No formal training; encouraged by Susanne Wenger in renovating and re-creating Oshogbo shrines.
Profile: A bricklayer by occupation; attended Oshogbo art workshops, Oshogbo; revived the Brazilian-Yoruba tradition of creating sculptured cement lions and elephants; his most notable sculptures are high relief walls, and fences at the Oshogbo shrines.

Solo Exhibitions
Mbari Mbayo, Oshogbo, 1962.

Group Exhibitions
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to Studio Museum in Harlem and New York University; University of Missouri, Columbia; Cleveland Institute of Art; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].


"Modern Art From Nigeria and Papua New Guinea from the Mbari West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, USA, November 6-December 10, 1983.


Commissions
Twelve cement sculptures, Mbari Mbayo, Oshogbo.
Cement screen, Esso Petrol Station, Oshogbo, 1966.

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Batiks: "Yoruba Horseman," "Sango" and two untitled; batik garment.
Mbari Art, Washington, DC.
University of Ibadan, Institute of African Studies, Ibadan. Screen.

Bibliography
Sidney AKAPHIARE  Painter, Sculptor

Address: PO Box 1790, Ikeja, Lagos.

Group Exhibitions

Awards & Honors
Rector’s Certificate of Excellence, and Department Best Student Award, 1982, Auchi Polytechnic, Auchi.
42 Donatus AKATAKPO  Painter

Address: 11 Bassie Ogamba Street, off Adeniran Ogunsanya Street, Surulere, Lagos.
Birth: July 13, 1956, in Warri, Delta State.
Training: BA in fine arts, University of Ife, 1979; MFA, University of Benin, 1983; MPhil in visual arts, University of Ibadan, 1987; PhD candidate, Institute of African Studies, University of Ibadan.
Member: Arts Council of the African Studies Association; Museum Society of Nigeria; Society of Nigerian Artists.

Group Exhibitions

Commissions
Five murals, University of Benin, Benin City, 1983, jointly with Kunle Filani.
Murals, hotel, Agbor, 1984. [together with Kunle Filani].

Writings by the Artist

Public Collections
National Council for Arts & Culture, Lagos.

Bibliography
See references: 256, 268, 270, 286, 294, 300.
43 Benson AKE  Sculptor

Address: Jiraj Gallery, PO Box 1001, Ikeja, Lagos.
Birth: 1949, in Oshogbo, Oshun State.
Training: BA, Ahmadu Bello University, 1973, specializing in sculpture.
Profile: Lecturer, Yaba College of Technology, Lagos, until 1978; freelance artist. Member: Society of Nigerian Artists.

Group Exhibitions

Commissions

Public Collections
National Gallery of Modern Art, Lagos. Wood sculptures: "Mask Ensemble" and "Head."

Bibliography
See references: 132, 166, 246-247, 249, 269, 275.

Information not verified by the artist.

44 J. D. AKEREDOLU  Sculptor

Profile: Full name, Justus D. Akeredolu; arts and crafts teacher, Government School, Owo; commercial artist, C. M. S. Bookshops, Lagos; together with Akinola Lasekan, opened an art studio; part-time arts and crafts instructor, Methodist Schools, Lagos; did restoration, conservation and photography, Nigerian Department of Antiquities, National Museum, Lagos; under authority of Nigerian government, established the Owo Museum, Owo, 1959; generally credited with originating the genre of thorn carvings; created miniature figures from the wild cotton tree; also carved houseposts, wooden panels, ivory bracelets, hip masks, and fan handles; designed and made jewelry.

Solo Exhibitions
Group Exhibitions
Empire Exhibition, Glasgow, Scotland, 1938.
Harmon Foundation, New York, USA, 1948.
"Exhibition of Nigerian Contemporary Art," Dakar, Senegal, November 25-
December 7, 1980.
"Silver Jubilee National Art Exhibition," National Theatre, Lagos, September 26-
October 1, 1985.
"The River Shall Never Rest: Transitions in Yoruba Art," Mary Porter Sesnon Art
Gallery, University of California, Santa Cruz, USA, May-June 1987; UCLA
Museum of Cultural History, UCLA, Los Angeles, USA, February 7-April 3,
"Nigerian Life in Miniature: In Memory of Justus Akeredolu," Hunterian Museum,
University of Glasgow, Scotland, January 14-April 1, 1989.

Writings by the Artist

Public Collections
Hunterian Museum, University of Glasgow, Scotland. Thorn carvings: "Boy
National Gallery of Modern Art, Lagos. Wood plaques: "Mother & Child" and "A
Hausa Man."

Bibliography
"Thorn Figure Carving," [J. D. Akeredolu and G. A. Aghara]. Nigeria Magazine
(Lagos) no. 14: 134–137, June 1938. illus.
Nigeria Magazine (Lagos) no. 15: 216, September 1938. [illus. only].
"Panels Carved in Wood by J. D. Akeredolu," Nigeria Magazine (Lagos) no. 32: 86–
87, 1949. illus.
Bruce Publishing Co., 1953.
Nigeria Magazine (Lagos) no. 75: 82, December 1962. [illus. only].
"Our Authors and Performing Artists-II," Nigeria Magazine (Lagos) no. 89: 133–140,
June 1966.
Thompson, Robert Farris. Black Gods and Kings: Yoruba Art at UCLA. Los Angeles:
University of California, Museum and Laboratories of Ethnic Arts and
Cultural Expressions from the Fourth World, edited by Nelson H. Graburn,
Willett, Frank. "Nigerian Thorn Carvings: A Living Monument to Justus
(some color), biblio.
The River Shall Never Be At Rest: Transitions in Yoruba Art; [exhibition held at Mary
Porter Sesnon Art Gallery, University of California, Santa Cruz, USA, May-June,
Poynor, Robin. "Naturalism and Abstraction in Owo Masks," African Arts (Los
[review of an exhibition held at the Hunterian Museum, University of Glasgow,
Scotland, January 14-April 1, 1989]. African Arts (Los Angeles) 22 (4): 80–81,
August 1989. illus.

See also references: 9, 30, 45, 64, 83, 120, 127, 132, 159, 184, 186, 201, 208, 244, 246,
294, 318.
Information not verified by the artist.

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45 Abimbola AKERELE  **Textile Artist**

**Address:** GPO Box 17166, Dugbe, Ibadan, Oyo State.

**Birth:** In Oyo, Oyo State.

**Training:** Studied for three years under Twins Seven-Seven and Nike Davies at Keke Elemu Cultural Centre, Oshogbo.

**Profile:** Operated the Baba-Bim Arts Gallery in Ibadan; opened an art school in Oyo; now owns “Gallery 365,” Ibadan; opened an art school in Oyo; participated in American arts fairs and festivals in Paris, Texas, USA, and Dayton, Ohio, USA, 1989, the National Black Art Festival, Atlanta, Georgia, USA, 1990, and the Black Art Festival in Huntsville, Alabama, USA; uses pen and ink, batik and appliqué techniques applied to cotton and silk.

**Solo Exhibitions**

**Group Exhibitions**


**Awards & Honors**

**Bibliography**

See also reference: 237.

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46 Monday AKHIDUE  **Sculptor**

**Address:** National Studios of Modern Art, National Arts Theatre, PMB 12524, Iganmu, Lagos.

**Birth:** January 21, 1952, in Egurre Ugbegun, Edo State.
Training: Apprenticed to his cousin Amos Odion, and to Erhabor Emokpae.

Solo Exhibitions
Goethe Institute, Lagos, 1981.

Group Exhibitions

Commissions

Public Collections
National Gallery of Modern Art, Lagos.

Bibliography

See also references: 240, 245, 290.

Information not verified by the artist.

47 Yisa AKINBOLAJI Painter

Address: 14 Bakare Makinde Street, Oso-Ogun Alapare Ketu, Lagos.
Birth: October 18, 1960, in Ondo, Ondo State.

Solo Exhibitions

Group Exhibitions
NYSC Exhibition, National Theatre, Lagos, December 5, 1986.

Commissions

Awards & Honors
National Painting Competition award, organized by Mobil Producing, Nigeria, 1983; NYSC Cross River State Chairman’s Honours Award, 1987.

Bibliography


See also references: 61, 240, 290.

48 Tunde AKIN-OLUTUNJI Ceramicist, Sculptor

Address: Department of Art History, Emory University, Atlanta, Georgia, USA 30322.
Birth: March 17, 1964, in Iwo, Oyo State.

Solo Exhibitions

Group Exhibitions
NYSC Exhibition, National Theatre, Lagos, December 5, 1986.


Commissions
Sculpture, glazed stoneware and metal, "Torch of Unity," NYSC, Enugu.

Writings by the Artist


Awards & Honors
NYSC award, National Theatre, Lagos, 1986.

Bibliography


See also references: 78, 125, 256, 278–279, 286

49 Mike AKINSANMI Sculptor

Address: Academic Office, University of Lagos, Lagos.

Birth: August 27, 1953, in Abeokuta, Ogun State.

Training: University of Jos, Jos; BA in fine arts, Ahmadu Bello University, 1985, specializing in sculpture.
Profile: Full name, Oladosu Michael Akinsanmi; sculptor, Abuede Marble Industries, Lagos; teacher, University of Lagos, 1986; works in terracotta, wood, bronze, cement, and polyester resin. Member: Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions

Awards & Honors
Chairman’s State Honours Award, Maiduguri, 1982; NYSC National Award, Abuja, 1982; Lagos State Project Award (City Sculpture) 1988–1989.

Public Collections
Didi Museum, Lagos.

Bibliography
Vitality of Art; An Exhibition of Sculptural Pieces; [held at the Main Auditorium, University of Lagos, June 6–20, 1990] / foreword by Dele Jegede. Lagos: Centre for Cultural Studies, University of Lagos, 1990. 15pp. illus., port.

See also references: 240, 290, 300.

Information not verified by the artist.

50 Ademola AKINTOLA Graphic Artist, Painter

Birth: 1952, in Okeho, Oyo State.
Training: Two months formal art training after secondary school.

Solo Exhibitions
Alliance Française, Kaduna, 1982.
Group Exhibitions
Institute of African Studies, University of Ibadan, Ibadan, 1981.
Yale University, New Haven, Connecticut, USA, 1983.

Awards & Honors

Bibliography

See also reference: 183.

Information not verified by the artist.

51 Gbade AKINTUNDE  Painter, Printmaker, Sculptor

Address: Oyo State Council for Culture, Cultural Centre, Craft Village, PMB 5665, Mokola Hill, Ibadan, Oyo State.
Birth: August, 1949, in Iragberi near Oshogbo, Oshun State.

Solo Exhibitions
Group Exhibitions
“Visions of Africa,” Afro-American Cultural Center, Cleveland State University, Cleveland, USA, May 12–23, 1975.

Commissions
Wood relief carving, entrance door, Jimoh Buraimoh Studio, Oshogbo, 1970.
Relief carving, entrance door screens, Sokoto Hotel, Sokoto, 1974.

Bibliography

See also references: 142, 191, 308.

52 Tunde AKINWUMI  Textile Artist

Address: Department of Industrial Design, Yaba College of Technology, Lagos.
Birth: October 23, 1945, in Ibadan, Oyo State.
Profile: Full name, Tunde Maurice Akinwumi; his commissioned designs have been used by leading textile industries in The Netherlands and Austria in the production of brocade, head ties and lace materials; published weekly cartoons in Nigerian Herald, Ilorin, 1974; head, Textile Design Unit, Department of Industrial Design, Yaba College of Technology, Lagos; part-time teacher, textile and clothing courses, Federal University of Agriculture, Abeokuta, 1988–1989. Member: Society of Nigerian Artists.

Group Exhibitions

Writings by the Artist

Bibliography

See also references: 282, 312.

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**53 Jimo AKOLO Painter**

**Address:** Arts & Materials Development, Institute of Education, Ahmadu Bello University, Zaria.

**Birth:** September 20, 1935, Egbe, Kogi State.


**Profile:** Full name, Jimo Bola Akolo; art student/teacher, Bauchi Teachers’ Training College, Bauchi, 1957; freelance artist, 1961–1962; artist/education officer, Ministry of Education, Kaduna, 1963–1966; assistant lecturer/professor, Department of Education, Ahmadu Bello University, Zaria, from 1966; director, Centre for Educational Technology, from 1990; worked on arts and crafts curriculum for elementary through university levels at Ahmadu Bello University, the Nigeria Educational Research Council, and the Federal Ministry of Education; presented papers in the field of art history at many conferences and seminars. Member: International Society for Education Through Art; Nigeria Audio-Visual Association; Nigerian Society for Education Through Art; Society of Nigerian Artists.

**Solo Exhibitions**

Exhibition Center, Lagos, 1962.


**Group Exhibitions**


Independence Exhibition, Lagos, September 30-October 2, 1960.

Sixth Biennial, São Paulo, Brazil, 1961.


"National Art Exhibition," National Theatre, Lagos, October 2–9, 1976.


Visual Arts Exhibition of FESTAC, Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1977.


Academic Staff, Department of Fine & Applied Arts, University of Nigeria, Nsukka, 1978.


"African Art: Past and Present," Ohio State University, Columbus, USA, May 3–31, 1982 [and other venues in Ohio].


**Commissions**


Crest design, Federal University of Technology, Minna, 1983.

Murals, Northern Nigerian House of Assembly, Kaduna.

**Writings by the Artist**


Awards & Honors

Public Collections
Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA. Work on paper: “Dancing Figure.”
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.
Nigerian Consulate General, New York, USA, 1982.

Bibliography

See also references: 29, 30, 44–45, 48, 56–57, 59, 64, 68, 120, 132, 145, 159, 178, 184, 201, 235, 238, 240a, 244, 249, 262, 267, 269, 273, 275, 284, 284b, 288a, 294, 297, 312a, 314, 318.
54 Uko AKPAIDE  *Painter, Sculptor*

**Address:** Senor Art Studio & Gallery, 3 Nto Idem Street, off Ikono Road, Ikot Ekpene, Akwa Ibom State.

**Birth:** May 24, 1930 in Ikot Ekpene, Akwa Ibom State.

**Training:** Advanced teachers training, Winneba, Ghana, 1958–59; BA in art education, University of Science & Technology, Kumasi, Ghana, 1965; Middlesex Art Teachers School, London; PhD in religion, University of Nigeria, ca. 1986; participated in third and fourth printmaking workshops, 1987 and 1990, University of Nigeria; research fellow, Yale Divinity School, New Haven, Connecticut, USA.

**Profile:** Full name, Ukpong Uko Akpaide; schoolmaster, 1950–1974; lecturer in fine arts, University of Nigeria, Nsukka, from 1974; participated in state and national seminars and workshops on education in Nigeria.

**Group Exhibitions**


**Writings by the Artist**


**Bibliography**


See also references: 149, 217, 240b, 288–289, 291, 296, 298.

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55 S. J. AKPAN  *Sculptor*

**Birth:** 1940, in Ibesikpo, Ikot Ide Etok Udo, Akwa Ibom State.

**Training:** Apprenticed to Albert Edet Essien to learn the trade of bricklaying, although he preferred sculpting; no formal training.
**Profile:** Full name, Sunday Jack Akpan; began working full-time as a cement sculptor, 1972; makes naturalistic commemorative figurative sculptures in cement; assisted by a relative, Aniedi Okon Akpan, born in 1916 in Itiam Etoi, Akwa Ibom State, whose cement sculpture, "Löwe," is in the Iwalewa-Haus collection, Bayreuth, Germany.

**Group Exhibitions**

**Bibliography**


See also reference: 193.

Information not verified by the artist.

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**56 Tabuno AKPOMUJE Sculptor**

**Address:** 10 Ayanbode Street, Anthony Village, Lagos.
**Birth:** December 27, 1957, in Kafanchan, Kaduna State.
**Training:** HND in sculpture, Auchi Polytechnic, Auchi, 1981; also trained with sculptors Ben Osawe, Felix Idubor and Amos Odion.
**Profile:** Works in copper relief and polyester. Member: Society of Nigerian Artists.

**Solo Exhibitions**
"In My Mind's Eye," Uruhiokpota Hall, Benin City, October 1986.
Group Exhibitions

Commissions

Public Collections

Bibliography

See also reference: 306a.

57 Andrew AKPULU Graphic Artist, Painter, Textile Artist

Address: PO Box 21, Agulu, Anaocha Local Government Area, Anambra State.
Training: Certificate in commercial art, London Educational Association and the Regent Institute, London; OND and HND, Yaba College of Technology, specializing in textile design.

Solo Exhibitions
Adult Education Institute, Bauchi, 1982.

Group Exhibitions

Awards & Honors
Public Collections
Ministry of Arts, Youth, Sports & Cultural Division, Bauchi. Paintings.
National Gallery of Modern Art, Lagos.

Bibliography

58 Adekunle AKRAN  Textile Artist

Address: Federal Ministry of Information & Culture, PMB 12524, Lagos.
Birth: March 22, 1956 in Badagry, Lagos State.

Group Exhibitions

Bibliography

See also references: 282, 290, 300.

59 Justus AKUJOBI  Graphic Artist, Painter

Birth: In Egbu, Owerri Local Government Area, Imo State.
Training: Diploma in fine and applied arts, Institute of Management & Technology, Enugu, 1974; NCE, specializing in art education, Institute of Management & Technology, Enugu, 1975; attended University of Nigeria, 1976; participated in fourth printmaking workshop, University of Nigeria, 1990.
Profile: Full name, Justus Obioma Akujobi; art teacher, Bishop
Lasbrey Teacher Training College, Irete, Owerri, 1975–1976; media includes sand, stone, and plastics.

Solo Exhibitions
"An Exhibition of Paintings & Graphic Designs by Justus Obioma Akujobi,"

Group Exhibitions

Public Collections
Imo State Government, Cultural Division, Owerri.
Institute of Management & Technology, Department of Fine & Applied Arts, Enugu.

Bibliography

See also references: 168, 275, 289.

Information not verified by the artist.

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60 Akin ALAMU  Sculptor

Address: PO Box 8162, Mapo, Ibadan, Oyo State.
Birth: January 3, 1951, in Òlodo, Oyo State.

Solo Exhibitions

Group Exhibitions
University of Ibadan, Ibadan, 1979.

Bibliography
61 Hassan ALIYU  Mosaicist, Muralist, Painter

Training: BA in fine arts, Ahmadu Bello University, 1986, specializing in painting.

Group Exhibitions

Awards & Honors
Nigerian Art Council prize for best final year student in fine arts, Ahmadu Bello University, Zaria, 1986.

Bibliography

“Revolution or Renaissance: Young Artists Take Centre Stage,” Times International (Lagos) January 16, 1989, page 34+


See also references: 41, 61, 141, 202, 228, 290, 309.

Information not verified by the artist.

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62 Tunde ALLEN-TAYLOR Graphic Artist, Sculptor

Address: Department of Adult Education, University of Ibadan, Ibadan, Oyo State.

Birth: March 22, 1937, in Lagos.

Training: Diploma in commercial art, Yaba College of Technology, 1966; certificate in educational technology, College of Education, University of Lagos, 1972.


Solo Exhibitions
Staff Club, University of Ibadan, Ibadan, 1976.

Group Exhibitions
Staff Club, University of Ibadan, Ibadan, 1975, 1976.


Commissions
Carved doors, St. John’s Anglican Church, Agbein, Ake Palace, Ake, Abeokuta;
Eleja Church, Lagos, 1982; Baptist Church, Olupuno Iwo, 1985; Catholic Church, Oke-Ado, Ibadan, 1986; Methodist Church, Ijebu-Ode, 1987; St. Peter’s Anglican Church, Okene, Kwara State, 1988; Sts. Peter and Paul, Bodija, Ibadan, 1990.

Bibliography


See also reference: 268.

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63 Chuka AMAEFUNAH Graphic Artist, Painter, Printmaker, Sculptor

**Address:** Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.

**Birth:** January 1, 1938, in Adazi, Nnukwu, Anambra State.

**Training:** BA in fine arts, Ahmadu Bello University, 1963, specializing in graphic design; diploma in art education, Hornsey College of Art, London, 1975; MA in art history, University of Science & Technology, Kumasi, Ghana, 1978; participated in fourth printmaking workshop, University of Nigeria, 1990.


**Solo Exhibitions**
Brazilian Embassy, Lagos, 1966.

**Group Exhibitions**


Commissions


Scrolls commissioned by University of Nigeria, Nsukka for University of Cape Coast, Cape Coast, Ghana; University of Bangladesh, Dacca; University of Lagos; University of Ife, Ile-Ife; University of Ghana, Legon; University of Jamaica, Kingston.
Writings by the Artist


Awards & Honors

Public Collections
Asele Institute, Nimo.
British Broadcasting Corporation, London.
British Council, London.


Museum für Völkerkunde, Frankfurt, Germany. Mixed media paintings: “Germination I” and “Home Companion.”


Bibliography


64 Gbubemi AMAS  Graphic Artist, Painter, Sculptor


Training: BA in fine arts, University of Nigeria, 1979, specializing in painting.

Profile: Full name, Gbubemi Amas Amanoritsewor; musician and owner of the Anthill nightclub; designs furniture and letterheads, and writes poetry.

Group Exhibitions
“First Steps,” University of Nigeria, Nsukka, February 27-March 5, 1976.

Writings by the Artist

Public Collections
Asele Institute, Nimo.
Iwalewa-Haus, Bayreuth, Germany. Oil on board: “Barber Nwamma.”

Bibliography
Okike (Nsukka) no. 23: 145, February 1983. [illus. only].

See also references: 2, 84, 241, 270, 302.

Information not verified by the artist.

65 Joe AMENECHI  Painter

Address: PO Box 72736, Victoria Island, Lagos.

Birth: January 9, 1961, in Lagos.


Profile: Full name, Joe Ugochukwu Amenechi; employed at the Ovuomaroro Art Gallery, Lagos. Member: Society of Nigerian Artists.
Group Exhibitions

Bibliography
See also references: 290, 300.

66 Olu AMODA  Sculptor

Address: Department of Fine Arts, Yaba College of Technology, Yaba, Lagos.
Birth: February 6, 1959, in Okere-Warri, Delta State.

Group Exhibitions
"University of Lagos Silver Jubilee Exhibition," Centre for Cultural Studies, University of Lagos, Lagos, 1986.
"Reflections from Africa," Onira Arts Africa, Ottawa, Canada, April 5-20, 1990.

Commissions

Awards & Honors

Public Collections

Bibliography

See also references: 61, 240, 242, 282, 287, 290, 294, 300, 306-306a, 312-313.

67 El ANATSUI Painter, Sculptor

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.
Solo Exhibitions


Community of The Arts, Cummingston, Massachusetts, USA, 1980.

"Sculptures, Photographs, Drawings," Goethe Institute, Lagos, February 20–March 5, 1982.


Group Exhibitions


Commissions
Sculptures, wood, University of Cape Coast, Ghana, 1972.
Mural, wood, "Lagoon Scape," Kuramo Bay Complex, Lagos.

Awards & Honors
Honorable mention, First Ghana National Art Contest, 1968; best student of the year award, Faculty of Art, University of Science & Technology, Kumasi, 1969; honorable mention, 44th Venice Biennale, Venice, Italy, 1990.

Public Collections
University of Nigeria, Institute of African Studies Gallery, Nsukka.

Bibliography


See also references: 2, 61, 64a, 83, 95, 172, 194, 217, 220–224, 233, 257, 280, 284a, 287–288, 291, 296, 298, 313, 316.

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**68 Chike ANIAKOR**  **Painter**

**Address:** Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.

**Birth:** August 21, 1939 in Abatete, Idemili Division, Anambra State.

**Training:** BA, Ahmadu Bello University, 1964, specializing in painting; postgraduate teacher’s certificate in art education, Ahmadu Bello University, 1965; MA, 1974 and PhD in art history, Indiana University, Bloomington, USA, 1978; participated in the third and fourth printmaking workshops, University of Nigeria, 1987 and 1990.

scholar, Southern University in New Orleans, New Orleans, USA, 1978; consultant and research associate, University of California, Los Angeles, USA, 1984; director, Institute of African Studies, University of Nigeria, Nsukka, 1986–1988; traveled to the United States under International Visitors’ Program, USIS, 1988; drawings, cover designs and writings appear in numerous journals; designs stage sets; served as editor for Conch Publications, New York, Ikenga, and Okike.


Solo Exhibitions
Gluck Gallery and Eigemmen Hall, Indiana University, Bloomington, Indiana, USA, 1974.
St. Mary-of-the-Woods College, South Bend, Indiana, USA, 1974.

Group Exhibitions
“Grafisches Design,” Bayreuth, Germany, 1986.
108


Writings by the Artist


Awards & Honors


Public Collections

Asele Institute, Nimo.

Didi Museum, Lagos.

Federal Ministry of Information, Cultural Division, Lagos. Oil paintings on board: “Painting I” and “Painting II.”

Iwalewa-Haus, Bayreuth, Germany. Etching: untitled; drawing: “Procession of the Innocent.”


University of Nigeria, Ana Gallery, Nsukka. Oil painting on board: “Supplication”; goauche on wood: “Supplication.”

Bibliography


Okike (Nsukka) no. 10, May 1976. [illus. only].


Ufahamu. (Los Angeles) 9 (1) 1979. [illus. only].


69 Obiora ANIDI  Painter, Sculptor

Address: Department of Art Education, Institute of Management & Technology, Enugu, Enugu State.
Birth: January 17, 1957, in Enugu, Enugu State.
Member: AKA Circle of Exhibiting Artists; Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions
Anambra State Trade Fair, Enugu, 1982.
“Grafisches Design,” Bayreuth, Germany, 1986.

Awards & Honors
Prize winner, First Annual Young Artists Competition, USIS, Lagos, 1987; NYSC Chairman’s award, concrete busts, Governor of Oyo State, and Owa Obokun of Ijesha Land.
Public Collections
Iwalewa-Haus, Bayreuth, Germany. Engraving: “Street Landscape.”

Bibliography

See also references: 61, 64a, 141, 144, 220-224, 288-289, 294.

70 Akeem ANISHERE  Muralist, Painter, Sculptor

Address: 11 Llewellyn Place, New Brunswick, New Jersey 08901, USA.
Profile: Associated with the Abayomi Barber school of realism; teacher, sculpture workshop, Rutgers University, New Jersey, USA, 1990.

Solo Exhibitions

Group Exhibitions
Harlem Hospital Center Auditorium, New York, USA, September 1988.

Awards & Honors

Public Collections
Cadbury Nigeria, Lagos. Painting: "Village Scene."
Wintrust Nigeria. Oil paintings: "Rhythm in Sabada," and three untitled.

Bibliography

71 Ijele ANOZIE  Textile Artist

Address: 9802 Dibsworth Lane, Dallas, Texas 75238, USA.
Birth: April 24, 1959, in Agbor, Delta State.
Training: BA in fine and applied arts, University of Nigeria, 1985; studio training in ceramics, South Dallas Cultural Center, Dallas, Texas, USA, 1987.
Profile: Full name, Ijele Ezewuzie Anozie; formerly known as Mary Ezewuzie; artist/director, West Dallas Community Centers, Dallas, Texas, USA, from 1986; conducted several textile workshops in Dallas and Mineral Wells, Texas, 1988; art teacher, summer camp, North

Group Exhibitions

Writings by the Artist

Public Collections

Bibliography


Emergence: The Realizations of African Art; [exhibition held at the Bath House Cultural Center, Dallas, Texas, USA, December 10, 1987-January 24, 1988]. [folder].

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72 Nwachukwu ANYAKORA Painter

Address: Enugu TV, Enugu, Enugu State.


Profile: Full name, Charles L. Nwachukwu Anyakora; art teacher in secondary schools, Enugu; graphic designer, Enugu Television, Enugu.

Group Exhibitions
Writings by the Artist

Public Collections
Asele Institute, Nimo.

Bibliography
See references: 3, 149, 270, 275, 280, 291, 302.

Information not verified by the artist.

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73 Chuks ANYANWU  *Cartoonist, Graphic Artist, Painter*

**Birth:** January 3, 1937, in Okwe, Umuahia, Abia State.

**Training:** Yaba College of Technology, 1955–1958; London College of Art, London, 1959; studied fine arts at Ahmadu Bello University.


**Solo Exhibitions**


**Group Exhibitions**


**Awards & Honors**

Prize for design of Eastern Region Coat of Arms, 1959; first prize, oil painting, Fourth National Arts Festival, Lagos, 1974.

**Public Collections**

Bibliography
See also references: 17, 132, 152, 184–185, 231, 244–245, 261–262, 269, 274–275, 291, 294, 303, 310.

Information not verified by the artist.

74 Ugen ARAWORE Ceramicist

Address: National Studios of Modern Art, POB 12524, Lagos.
Training: University of Benin.
Profile: Works at the National Studios of Modern Art, Lagos. Member: Society of Nigerian Artists.

Group Exhibitions

Bibliography
See references: 290, 300.

Information not verified by the artist.

75 Ayodele ARE Painter

Training: BA in fine arts, Ahmadu Bello University, 1984, specializing in painting.
Profile: Also known as Are Jones and Are Jones Ayodele; freelance artist. Member: Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions
"Break Thru," Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1981.
Something Special Gallery, Lagos, 1986.

Awards & Honors
Silver medal, Shankar International Childrens Art Competition, New Delhi, India, 1979.

Bibliography
Nature Watch: An Exhibition of Paintings and Drawings by Are Jones; [exhibition held at
the National Gallery of Modern Art, Lagos, July 29-August 5, 1987] / foreword
by Bruce Onobrakpeya. Lagos: Federal Department of Culture, Lagos and

See also reference: 282.

Information not verified by the artist.

76 Emeka ARINZE  Ceramicist

Address: Department of Fine & Applied Arts, Institute of
Management & Technology, Enugu, Enugu State.
Birth: October 22, 1948, in Ozubulu, Nnewi Division, Anambra State.
Training: BA in fine arts, University of Nigeria, 1976, specializing in
ceramics, under Nigerian ceramicist Benjo Igwilo; PGDE, University
of Nigeria, 1979; MEd, University of Nigeria, 1990.
Profile: Full name, Emeka Humphrey Arinze; head, ceramics section,
Department of Fine & Applied Arts, Institute of Management &
Technology, Enugu, from 1981; organized workshops, Teachers
Service Commission and the Nigerian Union of Teachers, 1989;
designs greeting cards; stained glass designer. Member: American
Ceramic Society; British Ceramic Society; Ceramic Association of
Nigeria; Society of Nigerian Artists.

Group Exhibitions
"Ceramics Exhibition by Amalu Joseph Anenechukwu and Emeka Humphrey
"East Zonal Exhibition: Society of Nigerian Artists," Institute of African Studies,
"20th Nigerian Independence Anniversary Exhibition of Art, Crafts and
"Omenka Artists Maiden Exhibition," Nigerian Union of Journalists Press Centre,

Commissions

Awards & Honors
Asele Institute, Nimo, prize for the best student in fine and applied arts, University
Bibliography

Ceramics Exhibition by Amalu Joseph Anenechukwu and Emeka Humphrey Arinze;

See also references: 240b-241, 285, 303.

77 Sule ASHA  Graphic Artist, Painter

Address: Ogun Timehin Arts Shop, Ile-Ife, Oshun State.
Birth: 1941, in Owo, Ondo State.
Training: Self-taught; attended the Ogun Timehin Art Workshop, University of Ife, Ile-Ife, 1973–1975; worked under Agbo Folarin.
Profile: Also known as Sule Ojo Ashawe; together with other artists formed Ogun Timehin Arts Shop, Ile-Ife; makes bead paintings and linoprints; freelance artist.

Solo Exhibitions

Group Exhibitions

Public Collections
Didi Museum, Lagos.
Museum für Völkerkunde, Frankfurt, Germany. Color print: "Plane Crash."

Bibliography

78 Yekini ATANDA  Textile Artist

Address: c/o Susanne Wenger, PO Box 43, Oshogbo, Oshun State.
Birth: 1947, in Oshogbo, Oshun State.
Training: Attended Mbari Mbayo workshop, Oshogbo.
Solo Exhibitions
Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12–23, 1975.

Group Exhibitions
French Cultural Centre, N’Djamena, Chad, 1978.
French Cultural Centre, Yaoundé, Cameroon, May 1979.
French Cultural Centre, Abidjan, Côte d’Ivoire, January 10, 1980.
Galerie Madeleine, Grenoble, France, November 12–20, 1982.

Commissions
Designed theatre curtains for the main stage, National Black Theatre, Harlem, New York, USA, 1990.

Public Collections
Mbari Art, Washington, DC.
Bibliography

See also reference: 313.

79 Osi AUDU  Graphic Artist, Painter

Address: 2 Paxton Court, Armfield Crescent, Mitcham, Surrey, CR4 2JY, England.
Training: BA (First Class Hons) in fine arts, University of Ife, 1980, specializing in painting; MFA, University of Georgia, Athens, USA, 1984, specializing in painting and drawing; USIS Arts America printmaking workshop, University of Benin, 1988.

Solo Exhibitions
"Ten Thousand Dreams. . . .," Visual Arts Building, University of Georgia, Athens, Georgia, USA, November 14–18, 1983.
"Trans-Figure," Tate Gallery, University of Georgia, Athens, Georgia, USA, May 23–June 4, 1984.

Group Exhibitions
"1981 Art Week Exhibition," University Hall, University of Ife, Ile-Ife, 1981.
"1983 Annual Juried Art Exhibition," University Union Art Gallery, University of Georgia, Athens, Georgia, USA, 1983.
"Other Worlds," Tate Gallery, University of Georgia, Athens, Georgia, USA, October 18-30, 1984.
"USIS Arts America Printmaking Workshop Exhibition," University of Benin, Benin City, April 1988.

Commissions
Oil painting, portrait of President Shagari, University of Benin, Benin City, 1982.
Oil painting, portrait of Vice-Chancellor and Mrs. Baike, University of Benin, Benin City, 1985.

Writings by the Artist
_Trans-Figure: Major Works by Osikhena Audu._ MFA thesis, University of Georgia, Athens, Georgia, USA, 1984. [unpublished].
_Brue Onobrakpeya's 'Rain and Cry at Otorogba': A Critical Analysis._ Paper presented at CENSCER seminar, University of Benin, Benin City, 1986. [unpublished].

Awards & Honors
Faculty of Arts prize, BA degree examination, University of Ife, Ile-Ife, 1980.

Public Collections
Bibliography

See also references: 243, 256, 268, 270, 294.

80 Ben AYE Sculptor

Birth: 1930, in Benin City, Edo State.
Training: Self-taught.
Profile: A sculptor of the Benin heritage; his ebony carving of the Oba and attendants was sent by Nigerian government to commemorate the opening of San Diego International Airport, California, USA, 1967.

Solo Exhibitions

Group Exhibitions
First World Festival of Negro Arts Exhibition, Dakar, Senegal, 1966.

Public Collections
81 Chike AZUONYE  Graphic Artist, Painter

Address: PO Box 1415, London NW6 5YW, England.
Birth: July 11, 1958, in Isuikwuato-Ogikwe, Imo State.
Training: BA in fine arts, University of Nigeria, 1987, specializing in painting.

Solo Exhibitions

Group Exhibitions
NYSC President’s Merit Award Art Exhibition, Lagos, 1987.

Awards & Honors

Bibliography


82 Sam BABARINSA Painter

Address: PO Box 228, Oshogbo, Oshun State.

Birth: 1945, in Oke-Emesi, Ekiti, Ondo State.

Training: Self-taught; correspondence course in cartooning.

Profile: Full name, Sam Ade Babarinsa; designed numerous cards, calendars and posters for the army, which he joined as a young man; influenced by Twins Seven-Seven and Jimoh Buraimoh when posted to Oshogbo, 1972; founder, Nigerian Army newspaper, Soja.

Solo Exhibitions
“Sam Babarinsa,” Best of Africa Gallery, Toronto, Canada, April-May 1981.

Group Exhibitions
Italian Cultural Institute, Lagos, 1975.

Awards & Honors
Second place, fine arts event, Fourth National Arts Festival, Lagos, 1974.

Public Collections
Mbari Art, Washington, DC.

Bibliography

See also references: 267, 293, 319.

Information not verified by the artist.

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83 George BABATUNDE Graphic Artist, Sculptor

**Address:** George Babs, 13 Ijero Road, off Apapa Road, Ebute Metta, Lagos.

**Birth:** March 1, 1957, in Ile-Ife, Oshun State.

**Training:** OND, 1981 and HND, 1983, Yaba College of Technology, specializing in sculpture.


**Solo Exhibitions**


**Group Exhibitions**


**Commissions**

Restoration of "Amina on Horse," National Theatre, Lagos.

Sculpture, bust of former Director of Culture, National Gallery of Modern Art, Lagos.

**Bibliography**


See also references: 240, 282, 290, 300.

84 Gabriel BAMIDELE Sculptor

Address: Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria.
Birth: In Osi-Ekiti, Ondo State.
Training: Apprenticed to his father; BA, 1974 and MA, 1979, Ahmadu Bello University.
Profile: Full name, Gabriel Onayemi Bamidele; son of George Bandele (Bamidele); grandson of Areogun, a famous sculptor; ethnological research, National Museum, Lagos, 1973; art teacher, Government Teachers' College; director, Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria, from 1975; carves figurative sculpture, door panels and house posts; makes furniture.

Group Exhibitions

Commissions
Outdoor sculpture, Kongo Conference Hall, Zaria, 1979.

Writings by the Artist

Public Collections
Ahmadu Bello University, Centre for Nigerian Cultural Studies Museum, Zaria.
Three Ogboni drums.

Bibliography

See also references: 83, 191, 231, 245–246.
85 Michael BANDELE  Sculptor

Address: c/o Muraina Oyelami, Obatala Centre for Creative Arts, Oyelami Close, PO Box 198, Iragbiji, Oyo State.
Profile: Sculptor of Ogboni brass objects.

Group Exhibitions
“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirskville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].

Public Collections
University of Ife Museum, Oshogbo.
Mbari Art, Washington, DC.

Bibliography
See references: 236, 240a, 253.

86 Abayomi BARBER  Painter, Sculptor

Address: Fine Arts Unit, Centre for Nigerian Cultural Studies, University of Lagos, Yaba, Lagos.
Birth: October 23, 1934, in Ile-Ife, Oshun State.
Profile: Full name, Abayomi Adebayo Barber; employed, Mancini and Tozer, London, 1960-1967; worked in the British Museum and as assistant to several British sculptors; graphic artist, Institute of African Studies, University of Lagos; served as a judge for exhibitions and festivals throughout Nigeria; artistic consultant, Cultural Center, Ibadan; employed, Centre for Cultural Studies, University of Lagos where he maintains a studio; portrait painter and sculptor of prominent Nigerians in oil and bronze. Member: Society of Nigerian Artists.

Solo Exhibitions
Group Exhibitions
University of Lagos, Lagos, 1974.
"National Art Exhibition," National Theatre, Lagos, October 2–9, 1976.
"National Art Exhibition," National Theatre, Lagos; Federal University of Technology, Owerri, September 25-October 1, 1980.

Commissions

Writings by the Artist

Public Collections
Federal Ministry of Information, Cultural Division, Lagos. Oil paintings on canvas:
"Maternity," and "The Libation"; oil on plywood: "The Sun Goddess";
sculpture, plaster: "Nigerian Girl."

Bibliography
Barber, Abayomi. "Enough of Africanism in Art," pp. 1–8. In: Catalogue [exhibition of Anthony Efionayi, Lamidi Fakeye, Isiaka Osunde and Abayomi Barber held at the University of Lagos, 1974; sponsored by the Faculty of Art, University of Lagos, Lagos, Lagos: s.n., 1974?].


See also references: 23a-24, 55, 79, 97, 132, 147, 149, 180, 183, 206, 215, 231, 239–240, 244, 246, 249, 262, 267–269, 274–275, 282, 284, 288a, 294.

Information not verified by the artist.

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87 Raquib BASHORUN Graphic Artist, Painter

**Address:** Department of Graphic Arts, Yaba College of Technology, Yaba, Lagos.

**Birth:** September 9, 1955, in Isale-Eko, Lagos, Lagos State.

**Training:** OND, 1978 and HND in graphics, 1981, Yaba College of Technology; North Carolina A & T State University, Greensboro, North Carolina, USA; University of North Carolina, Chapel Hill, USA, 1983; BEd in art and MEd in curriculum and instruction, University of Missouri, Columbia, USA, 1984.

**Profile:** Full name, Raquib Abolore Bashorun; designer, Kainji Lake Research Institute, Kwara State, 1981–1982; graphic designer, Campaign Services, Lagos, 1982; studio manager, Campaign Services, 1985–1986; lecturer, Yaba College of Technology, Lagos, from 1986; illustrated several mathematical and scientific manuals and books; experiments with digital painting. Member: Society of Nigerian Artists.

**Solo Exhibitions**


**Group Exhibitions**

First Staff Exhibition, Yaba College of Technology, Lagos, 1987.

Second Staff Exhibition, Yaba College of Technology, Lagos, 1987.


**Bibliography**


See also references: 290, 312.

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88 **Effiom BASSEY**  
**Graphic Artist**

**Address:** National Theatre, National Archives for Arts & Culture, Iganmu, Lagos.  
**Birth:** 1949, in Port Harcourt, Rivers State.  
**Training:** BA in fine arts, Ahmadu Bello University, 1974, specializing in graphics; postgraduate diploma in printmaking, Central School of Art & Design, London, specializing in linoprints, silk screen, and photography.  
**Profile:** Full name, Effiom Nyong Bassey; principal cultural officer/head, Graphics and Visual Services Division, Federal Directorate of Culture & Archives, Lagos; represented Nigeria at the Craft & Folk Art Museum, Los Angeles, USA, International Festival of Masks, commemorating 1984 Olympic Games.

**Solo Exhibitions**


**Group Exhibitions**


**Writings by the Artist**


**Bibliography**

See also references: 29, 231, 246, 267, 282, 290.

Information not verified by the artist.

89 Richard BAYE  Muralist, Sculptor

Address: Department of Fine Arts, Ahmadu Bello University, Zaria. 
Birth: 1960, in Okene, Kogi State. 

Solo Exhibitions
"Beyond Walls," Department of Fine Arts Gallery, Ahmadu Bello University, Zaria, July 1984.

Group Exhibitions

Commissions
Writings by the Artist
A Design of a Sculpture Garden for Area “A” Staff Village, Ahmadu Bello University, Zaria. MA thesis, Ahmadu Bello University, Zaria, 1984. [unpublished].

Awards & Honors
Best student in sculpture and best graduating student, Department of Fine Arts, Ahmadu Bello University, Zaria, 1981; Ahmadu Bello University Staff Fellowship, 1989; Johnson Seward Jr. Educational Award, New Jersey, 1989.

Public Collections

Bibliography

See also references: 230, 312a.

90 L. T. BENTU Painter

Address: Department of Fine Arts, Ahamdu Bello University, Zaria.
Birth: November 16, 1939, in Penyam, Plateau State.
Training: BA in fine arts, 1971, specializing in painting, and MFA in painting, Ahmadu Bello University.
Profile: Full name, Lucias Tokan Bentu; senior lecturer, Department of Fine Arts, Ahmadu Bello University, Zaria, from 1972; head, Department of Fine Arts, Ahmadu Bello University, from the 1980s. Member: Arts Council of the African Studies Association; Society of Nigerian Artists.

Group Exhibitions

Public Collections
132 Bisiri

Bibliography

Information not verified by the artist.

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91 Yemi BISIRI Sculptor

Birth: In Ilobu, Oshun State. Died in the early 1970s.

Training: Apprenticed to his father.

Profile: A brass caster for the Ogboni cult, but instead of a hard smooth surface, as in most Ogboni sculptures, he created groups of figures, some twenty inches high, of rough, hand-rolled tubes and spheres.

Group Exhibitions
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].

Public Collections
Mbari Art, Washington, DC.

Bibliography


See also references: 16, 28–29, 45, 56–57, 64, 107, 120, 122, 184, 212, 235–236, 240a, 250, 263, 265, 273, 314, 318.

Information not verified by the artist.

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92 Emmanuel BOJERENU Painter

**Address:** PO Box 2972, Festac Town, Lagos.

**Birth:** December 26, 1945, in Badagry, Lagos State.


Solo Exhibitions
Exhibition of Paintings, Badagry Library, Badagry, April 29-May 7, 1972.

Group Exhibitions
Yaba Tech Exhibition, Goethe Institute, Lagos, 1970.
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.
"Nigerianische Kunst Ausstellung," Nigerian Culture Center, Bonn, Germany, March 18-April 1, 1982; Ingleheim and Berlin, Germany, 1982.

Commissions
Oil painting on board, "Resurrection," Roman Catholic Church, Otta, 1976.

Writings by the Artist

Public Collections
Bibliography


See also references: 132, 247, 262, 269, 275-276, 282, 288a, 294, 300.

93 Adeline BOYO  Textile Artist

Address: Federal Ministry of Information, Ikoyi, Lagos.
Birth: November 24, 1954.
Training: Auchi Polytechnic, Auchi.

Group Exhibitions
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.

Bibliography

See references: 290, 300.

Information not verified by the artist.

94 Emmanuel BRIMAN  Painter, Sculptor

Address: 7 Alves Street, off Aborishade Road, Lawanson, Surulere, Lagos.
Birth: November 27, 1960, in Kaduna, Kaduna State.
Training: HND, Yaba College of Technology, 1984.

Group Exhibitions

Awards & Honors

Public Collections
Yaba College of Technology, Yaba. Welded aluminum sculpture: "Swotting."

Bibliography

See also references: 240, 290.

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95 Ini BROWN Painter

Address: PO Box 75471, Victoria Island, Lagos.
Profile: Freelance artist.

Solo Exhibitions

Group Exhibitions

Awards & Honors

Public Collections
Nationwide Merchant Bank, Lagos.

Bibliography


See also references: 225, 306a.

96 Jerry BUHARI Painter

Address: Department of Fine Arts, Ahmadu Bello University, Zaria.
Birth: July 11, 1959, in Akwaya, Kachia Local Government Area, Kaduna State.
Profile: Lecturer in painting, drawing and design, and acting head of Department of Fine Arts, Ahmadu Bello University, Zaria, from 1984.

Solo Exhibitions
“Gwari Forms,” Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1981.
“Floral Notes,” Italian Cultural Institute, Lagos, November 18-December 2, 1989.

Group Exhibitions
“Exhibition of Arts and Crafts,” Community Centre, Kaduna, August 1981.
“Silver Jubilee National Art Exhibition,” National Theatre, Lagos, September 26–October 1, 1985
“Paint Staff ’86,” Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1986.

Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, July 1989.
Commissions
Mural, staff lounge, Faculty of Environmental Design, Ahmadu Bello University, Zaria, 1984.
Designed 1987 calendar for BELAG Construction Company.
Designed logo, letterhead and envelopes for Ahmadu Bello University Consultancy Nigeria, Zaria, 1988.
Mural, Ahmadu Bello University Gymnasium, Zaria, 1989.

Bibliography

See also references: 61, 144, 230, 242, 294, 306–307.

Information not verified by the artist.

97 Jimoh BURAIMOH Graphic Artist, Mosaicist, Painter

Address: African Heritage Art Gallery, PO Box 113, Oshogbo, Oshun State.
Birth: 1943, in Oshogbo, Oshun State.
Training: Attended Oshogbo art workshops, Oshogbo, 1964; certificate, Department of Fine Arts, Ahmadu Bello University, 1974, specializing in sculpture; attended workshops at Kunstakademie, University of Berlin, and also visited University of Munich, Germany, 1976.
Profile: Full name, Jimoh Olatunji Buraimoh; light technician, Duro Ladipo’s National Theatre, 1964 and West African contingents at the Commonwealth Festival, London, 1965; toured Australia, Belgium, Germany, and The Netherlands with Duro Ladipo’s group; worked with the Institute of African Studies, University of Ife, Ile-Ife, 1968–1972; represented Nigeria at the First All-African Trade Fair, Nairobi, Kenya; artist-in-residence, Ahmadu Bello University, Zaria, 1974; traveled to the United States, demonstrating casting and bead painting in various universities and secondary schools, 1974; lectured and conducted demonstrations at the Haystack Mountain Crafts School, Deer Isle, Maine, USA, 1974; opened African Heritage Gallery, Oshogbo, 1975; the first of several artists to make bead paintings. Member: Associazione Internazionale Mosaici Contemporanei, Italy.

Solo Exhibitions
Goethe Institute, Lagos, October 25, 1967.
Sheraton Hotel, Lagos, May 1968.
Goethe Institute, Lagos, 1977.
USIS, Ibadan, October 1984.

Group Exhibitions
Goethe Institute, Lagos, 1965.
Goethe Institute, Lagos, 1968.
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirskville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.

"The Faces of Africa," Union Gallery, San Jose State University, San Jose, California, USA, January 27-February 13, 1975.

"Modern Art From Africa," Jonade Gallery, Baltimore, Maryland, USA, March 1975.

"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12-23, 1975.

Kunstakademie, University of Munich, Munich, Germany, 1976.


"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1980.


Metropolitan Miami-Dade Library System South Regional Library, Miami, USA, March 7-28, 1980.


Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.


Goethe Institute, Lagos, March 20-April 2, 1982.

"African Art: Past and Present," Ohio State University, Columbus, Ohio, USA, May 3-31, 1982. [and other venues in Ohio].


"Yoruba Art in Life and Thought," African Research Centre, La Trobe University, Bundooora, Victoria, Australia, 1988.


Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, 1989.


Commissions


Mosaic, Western House, Lagos, 1969.

Mosaic, Conference Hall, University of Ibadan, Ibadan, 1969.


Mosaic, Metropolitan Hotel, Calabar, 1980.


Mural, Ori-Olokun, University of Ife, Ile-Ife.

Writings by the Artist


Public Collections

British Broadcasting Corporation, London.

Cleveland State University, Afro-American Cultural Center, Cleveland, Ohio, USA.


"Drummers III,\" "Drummers II,\" and "Lizard"; beaded pictures on wood:
"Before the Creation,\" "City,\" "New Church of Berlin," and "Prevention from Going to Hell."

Lagos University Library, University of Lagos, Lagos. Beaded collage: "Picture."

Formerly in the collection of the Federal Society of Arts & Humanities.

Mbari Art, Washington, DC.

Museum für Völkerkunde, Frankfurt, Germany. Beaded pictures: "The Inner Eye,"
and one untitled.

Studio Museum in Harlem, New York, USA.

Bibliography
Entente Africaine (Abidjan) no. 21: July 1975. [cover illustration (color)].


*West Africa* (London) no. 3551: September 16, 1985. [cover illustration: "The Spiritual King" (color)].


Beadworks, Drawings & Deep Etchings: Jimoh Buraimoh the Creator of Bead Paintings in Africa; [exhibition held at the Italian Cultural Institute, April 23-May 7, 1988]. Lagos: Italian Cultural Institute, 1988. 20pp. illus.


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**98 Sokari Douglas CAMP Sculptor**

**Address:** Machin Camp Architects, Ransome's Dock, Parkgate Road, London SW11 4NP, England.
Birth: December 18, 1958, in Buguma, Rivers State.

Solo Exhibitions

Group Exhibitions


Awards & Honors

Bibliography


See also reference: 316.

99 Bolaji CAMPBELL  Painter

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.

Birth: July 26, 1958, in Zaria, Kaduna State. Native of Ilesha, Osun State.

Training: Yaba College of Technology, 1979–1980; BA, University of
Ife, 1984; MFA, Obafemi Awolowo University, 1989, specializing in painting.

**Profile:** Full name, Victor Bolaji Campbell; uses clay colors and vegetable dyes, rather than oils; lecturer, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife; an exponent of *Onaism.* Member: Society of Nigerian Artists.

**Solo Exhibitions**
Graduate Exhibition, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, January 1989.

**Group Exhibitions**

**Writings by the Artist**

**Awards & Honors**

**Bibliography**

See also references: 55, 61, 78, 240, 278–279, 286–287.

100 Chinedu CHUKUEGGU Sculptor, Textile Artist

Address: Mbari Art Centre, PO Box 42, Kwogwu, Aboh Mbaise, Imo State.


Training: BA in fine arts, University of Ife, 1983; MA in visual arts, University of Ibadan, 1989.


Solo Exhibitions

Group Exhibitions
Institute of African Studies, University of Ibadan, Ibadan, June 1–15, 1984;
Concorde Hotel, Owerri, August 20–25, 1984.

Awards & Honors

Writings by the Artist

Public Collections
Obafemi Awolowo University, Department of Fine Arts, Ile-Ife. Textiles and sculpture, 1983.
Bibliography
See reference: 256.

101 S. A. O. CHUKUEGGU  Sculptor

**Birth:** 1915, in Umuamadi Ngurunweke, Mbase Division, Imo State.

**Training:** Self-taught; associated with Kenneth Murray’s school, Umuahia; influenced by the Ibibio carvers of Ikot Ekpene; refresher course, British Council, Western Province (Nigeria), 1948.

**Profile:** Full name, Sylvester Aggu Opara Chukueggu; also referred to as Cukuegu; father of sculptors Chief Silver Chukueggu and Chinedu Chukueggu; referred to as the Father of the Contemporary Mbaise School; school teacher, Umuahia and Mbase, 1937–1940; carved and taught in Owerri and Onitsha Provinces, 1946–1948; at St. Charles’ Teacher Training College, Onitsha; also at Stella Maris College, Port Harcourt; worked with British Council director, 1948; director, Mbari Art Centre, Eke-Nguru; lives and works in Aboh Mbase; renovated numerous Mbari houses in Imo and Anambra States and executed portraits and statues of many notables in Mbase towns and Anambra State as private commissions; founder and president, Mbase Arts Association.

**Solo Exhibitions**
Freetown, Sierra Leone, under The Cottonwood Tree, 1943.
Umuahia and Enugu, 1950.
Shell BP, Port Harcourt, 1957.

**Group Exhibitions**
Independence Exhibition, Lagos, September 30-October 2, 1960.
“Exhibition of Sculptures at the Hotel Presidential, Enugu,” Enugu, September 30-October 4, 1972.

**Commissions**
Writings by the Artist

Awards & Honors
Received twenty certificates of merit, eighteen silver medals and six silver cups during festivals of art competitions, 1952–1966; awarded chieftancy title of “Dulu Omenka” (master craftsman) of Mbaise for contributions to the development of contemporary art of Mbaise, 1963; title of “Onyirima” as the Mbari of Imo State, 1984; Fellow, Asele Institute, Nimo, 1985.

Public Collections
Asele Institute, Nimo.

Bibliography

See also references: 64, 149, 153, 164, 185, 206, 240b, 275, 284, 302.

102 Silver CHUKUEGGU Sculptor

Address: Silver International Art & Culture Consultancy Centre, 2B Nwachukwu Avenue, PO Box 997, Aba, Imo State.
Birth: August 2, 1942, in Umumadi Nguru Mbaise, Abob Mbaise Local Government Area, Imo State.
Training: Diploma in mechanical engineering, Nigerian Institute of Technology, Asaba.

Solo Exhibitions

Group Exhibitions
“Zonal Arts and Crafts Exhibition,” Aba, 1954.
“Zonal Festival of Arts and Culture,” Aba, 1960.
East Central State Festival of Arts and Culture, Enugu, 1970.
All Nigeria Festival of Arts and Culture, Ibadan, 1971.
All African Festival of Arts and Culture, Dakar, Senegal, 1972.
"Contemporary Nigerian Plastic Art Exhibition," Fourth National Arts Festival,
"Arts and Crafts Exhibition," Hodge Podge Gallery, Santa Barbara, California, USA, April 1974.
"East Zonal Exhibition: Society of Nigerian Artists," Institute of African Studies,
"Silver Jubilee National Art Exhibition," National Theatre, Lagos, September 26-
October 1, 1985.

Commissions
Stone sculpture, fountain, National Television Authority, Aba, 1948.
Stone sculpture, devotion statue with fountain, Aba Diocese, Aba.
Wood sculpture, Ikenga Agwu, National Theatre, Lagos.

Awards & Honors
First prize, Aba Zonal Exhibition of Art & Craft, Eastern Region, 1954; first prize,
Aba Zonal Festival of Art & Craft, Eastern Nigeria, 1960; first prize, Eastern
Regional Festival of Art & Culture Exhibition, Enugu, 1960; first prize, East
Central State, Nigeria Festival of Arts & Culture; first prize and Professor Uche
Okeke's Cup, East Central State Festival of Art & Culture, Enugu, 1971; two-
time winner of Gold Gong, National Trophy for Art and Culture, 1971 and 1974;
first prize, arts exhibition, Dakar, Senegal, 1972; first prize, art and craft
exhibition, Hodge Podge Gallery, Santa Barbara, 1974; Chieftaincy title of "Ochi
Dike Omenka" by the Ohafia Community, 1975; chosen as National Pace Setter
in art and culture, National Television Authority Channel 6, Aba, 25th

Public Collections

Bibliography
See references: 240b, 275, 294, 302.

103 Jimi CLEMO  Mosaicist, Printmaker, Textile Artist

Training: Self-taught; influenced by Rufus Ogundele and other
Oshogbo artists; briefly studied commercial art at USIS art studio,
Lagos.
Profile: Joined the Ori-Olokun Cultural Centre, University of Ife, Ile-
Ife, 1970.

Group Exhibitions

Public Collections
Asele Institute, Nimo.
University of Lagos, Lagos.

Bibliography

See also references: 297, 302, 319.

Information not verified by the artist.

104 Peter COKER  Muralist, Painter

Address: Department of Fine Arts, Yaba College of Technology, Yaba, Lagos.

Birth: In Lagos.

Training: Studied under Bruce Onobrakpeya; BA University of Ife, 1981, specializing in painting; participated in various seminars and workshops on art and art education.

Profile: Full name, Peter Olufemi Coker; lecturer, Yaba College of Technology, Lagos, from 1983; coordinated and participated in a workshop on printmaking, lithography and woodcut conducted by visiting American artist, Margo Humphrey, 1988. Member: Society of Nigerian Artists.

Solo Exhibitions
“Exhibition of Drawings and Paintings,” University Hall, Obafemi Awolowo University, Ile-Ife, December 12–18, 1989.

Group Exhibitions
Lincoln Center, El Paso, Texas, USA, October 1984.

Commissions
Murals, Yaba College of Technology, Yaba, Lagos.
Murals, St. Bernadette’s School, Ipaja, Lagos.
Bibliography


See also references: 256, 300, 307, 312.

105 David DALE Graphic Artist, Muralist, Painter, Printmaker

Address: 52 Adebola Street, Surulere, Lagos.

Birth: November 22, 1947, in Kano, Kano State.

Training: BA in fine arts and art history, Ahmadu Bello University, 1971, specializing in illustration and graphic design.

Profile: Full name, David Herbert Dale; art director/senior advertising manager, Akrel Advertising and City Group Organization, Lagos, up to 1984; part-time fine arts teacher, Faculty of Environmental Design, University of Lagos; Federal Ministry of Communications, Drawing Office Division, 1967; graphic consultant, African Architectural Technology Exhibition for FESTAC ’77, 1977; founded Dale & Dale Galleries, Lagos, 1989; his art has been extensively reviewed in the Nigerian press; works in seventeen different artistic media. Member: Society of Nigerian Artists.

Solo Exhibitions

Italian Cultural Institute, Lagos, October 1973.
Italian Cultural Institute, Lagos, March 6–12, 1976.
Italian Cultural Institute, Lagos, October 1983.
Group Exhibitions

"Operation PUSH Expo '72," PUSH Expo, Chicago, USA, September 27-October 1, 1972.
University of Lagos Women’s Society, University of Lagos Library, University of Lagos, Lagos, June 1978.
Goethe Institute, Lagos, October 24-November 7, 1979.

Commissions

Mural, Nigerian Pavillon, Expo ’67, Montréal.
Designed 1967 Christmas card, Federal Ministry of Communications, Lagos.
Mural, City Building Society, Western House, Lagos, August 1970.
Designed 1971 Christmas card, Students’ Union, Ahmadu Bello University, Zaria.
1977 calendar, Nigerian Breweries.
Mural, University of Lagos Women’s Society, Lagos, October 1980.

Writings by the Artist


Awards & Honors

Medals in international art competitions, 1963–1965; second place, Festival of the Arts, 1965; gold and silver medals, and silver cup, international art contest, Humane Education Institute of Africa, formerly of Dar-es-Salaam; First Class Star, Humane Education Institute of Africa, for contribution to contemporary art in Africa.

Public Collections

Didi Museum, Lagos.
Federal Department of Culture & Archives, Lagos.
Dale Foundation, New York.
Gong Gallery, Lagos.
Howard University, Washington, DC.
International Merchant Bank, Lagos.
Mbari Art, Washington, DC.
National Council for Arts & Culture, Lagos.
The Nigerian Stock Exchange, Lagos.
Obafemi Awolowo University, Ile-Ife.
United Bank of Africa, Lagos.
University of Lagos, Lagos.

Bibliography

“Italian Cultural Institute Sponsors Exhibition,” Daily Times (Lagos), October 1983.
“Art Show,” The Punch (Lagos), November 1983.


106 Haig DAVID-WEST Graphic Artist, Painter

Address: 208 W 23rd Street, no. 1201, New York, NY 10011 USA.
Birth: June 18, 1946 in Port Harcourt, Rivers State.
Training: BA (First Class Hons), Ahmadu Bello University, 1970, specializing in graphics; MA in art and design, University of Wisconsin, Madison, USA, 1971; postgraduate diploma, Akademi Sztuk Piekny, Warsaw, Poland, 1972; PhD in art education and aesthetics, New York University, New York, USA, 1976.

Solo Exhibitions
Paintings and Drawings, USIS, Kaduna; USIS Kano, 1969.
Paintings, Drawings and Graphic Designs, USIS, Lagos; Government Hall, Port Harcourt, 1970.
Drawings and Graphic Designs, Black History Gallery, Madison, Wisconsin, USA, 1971.
Paintings and Drawings, Three Continents Gallery, Warsaw, Poland; Klub Kropka, Gliwice, Poland; Wroclaw, Poland, 1972.
Exhibition of Posters, Goethe Institute, Lagos, 1980.

Group Exhibitions
Arts Building, Zaria, 1970.
Seventh International Poster Biennial, Warsaw, Poland, 1978.
Eighth International Poster Biennial, Warsaw, Poland, 1980.
"Nigerianische Kunst Ausstellung," Nigerian Cultural Centre, Bonn, March 18–April 1, 1982; Ingleheim and Berlin, Germany, 1982.

Writings by the Artist


Awards & Honors

Public Collections
Asele Institute, Nimo.
Lahti Art Museum, Lahti, Finland.
National Gallery, Baghdad, Iraq.
Poster Museum, Warsaw, Poland.

Bibliography
The Baghdad International Poster Exhibition '79; [held at the Iraqi Cultural Centre, London, March 28-April 17, 1979 and in Baghdad, Iraq, May 9–30, 1979].

See also references: 2, 132, 149, 243, 268, 276, 291, 294, 298, 302.

107 Nike DAVIES  Textile Artist

Address: PO Box 911, Oshogbo, Oshun State.
Birth: 1951, in Ogide, near Kabba, Kogi State.
Training: Learned weaving and resist and tie-dyeing methods from her grandmother; learned drawing from Twins Seven-Seven, her former husband.
Profile: Also known as Nike, Nike Olaniyi Twins and Nike Twins Seven-Seven; mother of Labayo Olaniyi; lectured and conducted demonstrations at the Haystack Mountain Crafts School, Deer Isle, Maine, USA, 1974; Nigerian representative, International Arts
Festival, Stuttgart, Germany, 1981; conducted a workshop, Museum of Natural History, New York, New York, USA, 1983; participant, Los Angeles County Fair, Los Angeles, USA, 1983 and 1984; fashion designer using Yoruba batik technique known as adire; experiments with methods and patterns in mastering batik medium; creates wall hangings in different media, including batik; does beadwork and makes figures on bangles and bracelets; designed album jacket of “Soapsuds,” an Ornette Coleman LP; holds workshops in the course of her travels in Europe and North America; operates Nike’s Centre for Arts & Culture, Oshogbo, where she teaches her techniques to other women.

**Group Exhibitions**

International Arts Festival, Stuttgart, Germany, 1981.
Women’s Art Exhibition, Nairobi, Kenya, 1985.
Goethe Institute, Lagos, February 21-26, 1990.

**Public Collections**

Iwalewa-Haus, Bayreuth, Germany. Adire textile: one untitled; batiks: "Drummer,"
"Hunter," and one untitled.
Spelman College, Atlanta, Georgia, USA. Batik: "The Hunter."
Bibliography


108 Edwin DeBEBS Painter

Birth: August 10, 1960, in Owerri, Imo State.

Training: HND, Auchi Polytechnic, 1980; MA and PhD in art, University of Missouri, Columbia, USA, 1986.

Solo Exhibitions

Group Exhibitions

Bibliography


See also references: 240, 301.

Information not verified by the artist.

109 Ifedioramma DIKE Graphic Artist, Sculptor, Textile Artist

Address: Department of Art Education, Anambra State College of Education, Awka, Anambra State.

Group Exhibitions


Commissions
Concrete sculpture, bust of late Professor Kenneth Onwuka Dike, for Kenneth Onwuka Dike Centre, Awka, 1987.

Writings by the Artist

Awards & Honors
Afprint prize, Okiki prize, Gong Gallery prize, Nigerian Art Council award, and best graduating student in fine arts (textile design) award, University of Nigeria, Nsukka, 1977–1978 session.

Public Collections
Asele Institute, Nimo. Batik: “Afikpo Mask,” 1978; weave on painted warps:

**Bibliography**


See also references: 61, 64a, 220–224, 240b-241, 248, 268, 270, 275, 280, 288, 291, 299.

110 **Ndidi DIKE**  *Ceramicist, Painter, Sculptor, Textile Artist*

**Address**: PO Box 51866, Ikoyi Post Office, Falomo, Lagos.

**Birth**: June 16, 1960, in London.

**Training**: Diploma in music education, University of Nigeria, 1981; BA in fine arts, University of Nigeria, 1984, specializing in painting.

**Profile**: Full name, Ndidi Onyemaechi Dike; freelance artist, from 1984; participated in several seminars, symposia and workshops on Nigerian culture and women in the arts, 1989–1990; works in mixed media, combining painting and sculpture, using power tools on wood; her multi-media usage includes leather, beads, and sand. Member: African-American Museums Association, Washington, DC; National Museum of Women in the Arts, Washington, DC; Society of Nigerian Artists.

**Solo Exhibitions**


Group Exhibitions
Degree Exhibition, University of Nigeria, Nsukka, 1984.
"Creative Sorority ’86,” Multi-Purpose Hall, Owerri; Continuing Education Centre, University of Nigeria, Nsukka, June 24–27, 1986.
Third Biennal Exhibition, Centro Wifredo Lam, Havana, Cuba, July 1989.

Commissions
Mixed media painting and a reclining wooden chair for President and Commander-in-Chief of the Nigerian Armed Forces, General Ibrahim B. Babangida, presented by the Imo State Government during his official visit to the State, December 1987.
Mixed media paintings, Modotel, Owerri; Oko; Enugu.

Public Collections

Bibliography


111 Godson DIOGU Textile Artist

Address: Department of Industrial Design, Benue State Polytechnic, PMB 2215, Otukpo, Ugbokolo, Benue State.

Birth: January 15, 1951, in Umuihi-Ihitte, Imo State.


Profile: Full name, Godson Onyebuchi Diogu; involved in the revival of Nigerian fiber art; senior lecturer in textiles, School of Art & Design, Benue State Polytechnic, Ugbokolo, from 1980; acting head, Department of Industrial Design, Benue State Polytechnic, 1982–1984;

**Group Exhibitions**


**Awards & Honors**

Aprint prize for best graduating student, University of Nigeria, Nsukka, 1979.

**Public Collections**


**Bibliography**


See also references: 217, 241, 285, 288–289.

112 Nkechi DURU  **Graphic Artist, Painter, Textile Artist**

**Training:** BA in fine and applied arts, University of Nigeria, 1984.

**Solo Exhibitions**


**Group Exhibitions**


“Creative Sorority ’86,” Multi-Purpose Hall, Owerri; Continuing Education Centre, University of Nigeria, Nsukka, June 24–27, 1986.

**Writings by the Artist**


**Bibliography**


Efe 87 by Nkechi Duru; *An Exhibition of Textiles 2-4 August 1987 at the Concorde Hotel, Owerri.* [Owerri: Nkechi Duru, 1987].

See also reference: 241.

Information not verified by the artist.

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113 **Chike EBEBE** Ceramicist, Sculptor

**Address:** Department of Fine & Applied Arts, Anambra State Polytechnic, Oko, Anambra State.

**Birth:** October 25, 1950, in Agulu, Njikoka Local Government Area, Anambra State.

**Training:** BA, University of Nigeria, 1978.


**Solo Exhibitions**


American Cultural Centre, Kaduna, 1981.

**Group Exhibitions**


Public Collections

Bibliography

See also references: 61, 64–64a, 220–224, 241, 270, 303.

Information not verified by the artist.

114 Chris EBIGBO Sculptor

Address: Department of Fine Arts, University of Benin, PMB 1154, Benin City, Edo State.

Birth: July 8, 1948, in Oraifite, Nnewi Local Government Area, Anambra State.

Training: OND, Yaba College of Technology, 1978; BA (First Class Hons) in fine arts, University of Benin, 1981, specializing in sculpture; MFA, University of Benin, 1986, specializing in bronze casting.

Profile: Full name, Nnaemeka Christopher Ebigbo; graduate assistant/lecturer, University of Benin, Benin City, from 1982; casts his bronzes in the foundry he constructed himself; works in a variety of media, including bronze, wood, polyester, concrete, terracotta, plaster of Paris, vina-mould, metal and stone. Member: Society of Nigerian Artists.

Solo Exhibitions
University of Benin, 20th Anniversary Exhibition, Benin City, 1990.

Group Exhibitions
Staff Exhibition, University of Benin, Benin City, 1986.

Commissions
Wall relief, concrete, for Chief J. C. Okafor, President, Oraifite Community, 1989.

Writings by the Artist
[unpublished].

**Awards & Honors**

First prize, sculpture, East Central State Art Competition, 1973; first prize, best student, Faculty of Arts, University of Benin, Benin City, 1981; second prize, USIS sculpture competition, Lagos, 1987.

**Public Collections**


**Bibliography**


See also reference: 240.

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**115 Felix EBOIGBE  Sculptor**

**Address:** 3790 Grovedale Place, Cincinnati, Ohio, 45208, USA.

**Birth:** 1944, in Lagos.

**Training:** Studied sculpture under master sculptor, Ben Aye; trained with Ovia伊adh in Benin City.

**Profile:** Opened an art studio in Lagos, 1967; artist-in-residence, Indiana University, Bloomington, USA, 1970; teacher/lecturer, colleges, high schools, and community institutions in Indiana and at Claflin College, Orangeburg, South Carolina, USA; artist-in-residence, University of Cincinnati, Cincinnati, Ohio, USA, from 1983.

**Solo Exhibitions**

Wooster College, Wooster, Ohio, USA, 1971.

Matrix Gallery, Indiana University, Bloomington, Indiana, USA, April 1971.


Cleo Rogers Memorial County Library, Columbus, Indiana, USA, 1973.

Claflin College, Orangeburg, South Carolina, USA, 1974.

DeLigny Art Galleries, Fort Lauderdale, Florida, USA, 1976.


Florida International University, Miami, Florida, USA, 1975.

Kalamazoo Space Gallery, Western Michigan University, Kalamazoo, Michigan, USA, October 23-November 3, 1978.

University of Houston, Continuing Education Center, Houston, Texas, USA, 1981.
Art Link Gallery, Fort Wayne, Indiana, USA, 1982.
Ohio State University, Columbus, Ohio, USA, 1982.
Graphic Glass Gallery, Bloomington, Indiana, USA, 1982.
Loft Art Gallery, Cincinnati, Ohio, USA, 1984.
Cincinnati Home and Garden Show, Cincinnati Convention-Exposition Center, Cincinnati, Ohio, USA, March 2–10, 1985.
Cincinnati Museum of Natural History, Cincinnati, Ohio, USA, January 1990.

Group Exhibitions
"African Art, Past and Present," Ohio State University, Columbus, Ohio, USA, May 3–31, 1982. [and other venues in Ohio].
Children's Museum, Indianapolis, Indiana, USA, 1983.
Governor's Residence Art Collection, Columbus, Ohio, USA, 1987–1988.
Miami Valley Arts Council, Miami, Florida, USA, 1990.

Public Collections
Miami Valley Arts Council, Miami, Florida, USA.
Illinois State University, Normal, Illinois, USA.
Indiana University, Bloomington, Indiana, USA.

Bibliography


See also references: 22, 43.

116 Chris ECHETA Ceramicist, Painter, Sculptor

Address: PO Box 299, Nsukka, Enugu State.
Training: BA, University of Nigeria, 1979.
Profile: Lecturer, Auchi Polytechnic, Auchi, 1980–1985; drawings published in Okike; owns and operates Century Ceramics, Nsukka; works in clay and polyester. Member: AKA Circle of Exhibiting Artists.

Group Exhibitions
Goethe Institute, Lagos, 1983.
"AKA '90," Hotel Presidential, Enugu, April 26-May 18, 1990; Goethe Institute, Lagos, July 14–17, 1990.

Commissions
Sculpture, Federal University of Technology, Owerri.

Public Collections
Museum für Völkerkunde, Frankfurt, Germany.
National Gallery of Modern Art, Lagos. Ceramic sculptures, glazed and terracotta, eleven works of art.

Bibliography


See also references: 61, 64a, 80, 220–224, 241, 275, 284a, 306.

117 Anthony EFIONAYI Sculptor

Birth: [ca.1927], in Benin City, Edo State.
Training: Learned bronze casting from his grandfather; otherwise, self-taught.
Profile: Executed many commissioned works, both in Nigeria and abroad.

Solo Exhibitions
Italian Cultural Institute, Lagos, 1984.

Group Exhibitions
University of Lagos, Lagos, 1974.
Egonu 173


Awards & Honors
Second prize, First Annual Inter-Club Festival Competition of Art, Benin City, 1962.

Public Collections
National Gallery of Modern Art, Lagos. Wood sculptures: "Igue Festival" and "Gong Dancer."

Bibliography

An Exhibition of Wooden Sculptures by Anthony O. Efionayi and Drawings by Tijani Mayakiri; held at the Italian Cultural Institute, Lagos, June 1987]. Lagos: Italian Cultural Institute, 1987. 16pp. illus.

See also references: 132, 231, 239, 294.

Information not verified by the artist.

118 Uzo EGONU  Graphic Artist, Illustrator, Painter, Printmaker

Address: 32 Coniston Gardens, South Kenton, Wembley, Middlesex HA9 8SD, England.
Birth: December 25, 1931, in Onitsha, Anambra State.
Training: Tutored by Mr. Okechuku, Teachers’ Training College, Onitsha; Camberwell School of Arts & Crafts, London, 1949–1952; traveled and studied in Europe, 1952–1960; worked with an Italian painter in Rome, Italy.

Solo Exhibitions
Commonwealth Institute, Edinburgh, Scotland, November 8–19, 1968.


Afro-Centrum Agisymba, Berlin, Germany, October 17–November 30, 1972.


Liberales Zentrum Art Gallery, Cologne, Germany, January 1980.

“An Exhibition of Art by Uzo Egonu: Prints, Drawings and Gouaches,”


Galerie Neue Horiizonte, Frankfurt, Germany, 1985.

“Exhibition of Prints, Etchings, Screen Prints, Lithographs by Uzo Egonu,” Ana


“Stateless People,” Royal Festival Hall, London, January 4–20, 1986; Black-Art

Gallery, London, January 8–February 1, 1986; People’s Gallery, London, February


Group Exhibitions


“Contemporary African Art,” National Museum of Wales, Cardiff, September 16–

October 2, 1965.


First World Festival of Negro Arts Exhibition, Dakar, Senegal, 1966.

Hampstead Artists Council Members’ Annual Exhibition, Hampstead Arts Centre,


“Modern Art by the Free Painters and Sculptors,” Bath Festival Exhibition, Victoria


“Modern Art by the Free Painters and Sculptors,” Bristol City Art Gallery, Bristol,


“Inter Fauna,” International Exhibition of the Animal World, Dusseldorf, Germany,

March 29–April 1, 1968.

“Artists of Eight Commonwealth Countries,” Royal Commonwealth Society


6, 1969.


BBC World Service for Africa, The Morning Show Art Competition, Bush House,

British Week in Austria, Linz, Austria, 1971.
"Ibizagraphic '72," Museo de Arte Contemporaneo de Ibiza, Ibiza, Spain, 1972.
"Ibizagrafic 74," Museo de Arte Contemporaneo de Ibiza, Ibiza, Spain, 1974.
International Graphic Biennial, Krakow, Poland, 1974.
Three Dimension Gallery, Berkeley, California, USA, 1975.
International Biennial of Graphic Art, Ljubljana, Yugoslavia, June 6-August 31, 1975.
International Graphic Biennial, Krakow, Poland, 1976.
"Intergrafik '76," Katowice, Poland, 1976.


International Biennial of Graphic Art, Ljubljana, Yugoslavia, June 8-September 15, 1979.


International Graphic Biennial, Krakow, Poland, 1980.

Fifth Norwegian International Print Biennale, Fredrikstad, Norway, 1980.

"Intergrafik 80," Eighth International Graphic Biennial, Katowice, Poland, 1980.

International Book Fair, Frankfurt, Germany, 1980.

Liberales Zentrum, Cologne, Germany, 1980.


Listowel Second International Print Biennial, St. Patrick's Hall, Listowel, County Kerry, Ireland, July 1-August 31, 1980.

International Biennial of Portrait Graphics and Drawings, Tuzla, Yugoslavia, August 1-September 15, 1980.

"National Art Exhibition" National Theatre, Lagos, September 25-October 1, 1980.


Galeria Rysunku, Poznan, Poland, 1981.

International Biennial of Graphic Art, Ljubljana, Yugoslavia, June 12-September 15, 1981.


"Inter-81," 14th International Art Exhibition, Holstebro, Denmark, July 17-September 5, 1981.


Sixth Norwegian International Print Biennial, Fredrikstad, Norway, 1982.


"Recent Works from England," October Gallery, St. Helena, California, USA, May 3-July 9, 1983.


"Inter-Grafik 84," Berlin, Germany, 1984.


Commissions
Textile designs, Story (Fabrics), London, 1968.

Writings by the Artist


Awards & Honors
First prize, junior All-Nigeria School Art Competition, 1944; first prize, oil painting, BBC Morning Show Art Competition, London, 1970; bronze medal, graphics,

Public Collections

Bibliography
Leicester University Arts Festival; [exhibition held at the Phoenix Theatre, Leicester, January 1967. Leicester: Leicester University], 1967.


Orike (Nsukka) no. 22, September 1982. [illus. only].


See also references: 22, 45, 56, 68, 132, 149, 152, 166, 184, 190, 199, 232, 235, 262, 268, 273, 275, 284a, 288a, 294, 318.

119 Osa EGONWA  Illustrator, Painter

Address: Department of Fine, Applied & Performing Arts, Delta State University, Abraka Campus, Abraka, Delta State.

Birth: July 4, 1955, in Idumuje-Uno, Aniocha Local Government Area, Delta State.


Profile: Full name, Osanweokwu Dennis Egonwa; teacher/head of department, Bauchi State Teaching Service Board, 1980–1981; art teacher, College of Education, Abraka, 1981; senior lecturer/acting head of department, Delta State University, Abraka campus; editor, Abraka Journal of Education, Delta State University, from 1989; participated in and presented papers at several conferences in Nigeria and Germany. Member: Arts Council of the African Studies Association; College Art Association (USA); International Society for Education Through Art; Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions
Graduation Exhibition, Ana Gallery, University of Nigeria, Nsukka, 1980.
26th INSEA World Congress Delegates Exhibition, Congress Centrum, Hamburg, Germany, August 1987.

Commissions
Multi-dimensional mural, Graduation Pavilion, Permanent Site, Bendel State University, Ekpoma, 1986.
Oil on board, “Banquet for a Petulant Spirit,” Abraka River Resort Motel, Abraka.

Writings by the Artist
“Misunderstood Visual Arts and Artists of Contemporary Nigeria,” Bauchi Service (Bauchi) no. 5: 11-12, 18, 1981.
Benin City: Krison Publisher, 1988. 128pp. illus., bibliog.

Bibliography
182 Ehigiamusoe

Urhoboland Told a Visual Artist," The Observer (Benin City) July 14, 1990, page 12.


See also references: 64, 237a, 240–241.

120 Joseph EHIGIAMUSOE Sculptor

Address: Department of Art Education, School of Vocational Technical Teacher Education, Auchi Polytechnic, PMB 13, Auchi, Edo State.

Birth: July 15, 1953, in Benin City, Edo State.


Group Exhibitions


Commissions
Monument, Abi Town Hall, Delta State.
Cement sculpture, “Kwale Chief,” Kwale Town Hall, Kwale, Delta State.

Awards & Honors

Public Collections

Bibliography

See also references: 240, 268, 270, 294, 301.
121 Paul EJUKORLEM  Painter, Sculptor

Address: PO Box 55470, Ikeja, Lagos.
Training: Studied sculpture at Ahmadu Bello University.
Profile: Full name, Paul Shehu Ejukorlem; freelance artist. Member: Society of Nigerian Artists.

Group Exhibitions

Bibliography


See also references: 225, 282, 300.

Information not verified by the artist.
122 Ephraim EKAH  Painter

Training: BA in fine arts, Ahmadu Bello University, 1987, specializing in painting.

Group Exhibitions

Bibliography
“Revolution or Renaissance: Young Artists Take Centre Stage,” Times International (Lagos) January 16, 1989, page 34+.

See also references: 41, 61, 228, 283, 309.
Information not verified by the artist.

123 Felix EKEADA  Graphic Artist

Address: Department of Fine & Applied Arts, Alvan Ikoku College of Education, Owerri, Imo State.
Birth: 1934, in Eziala Enyiogugu, Aboh Mbaise Local Government Area, Imo State.
Training: Diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1962, specializing in graphic and commercial design; MA in graphic art and education, University of Wisconsin, Madison, USA, 1975; PhD in art education, Pennsylvania State University, University Park, Pennsylvania, USA, 1977.
Profile: Full name, Felix Ibegbulem Nwoko Ekeada; graphics teacher, Gongola State and Enugu until 1986; head, Department of Fine & Applied Arts, Alvan Ikoku College of Education, Owerri; adviser, Imo State Beautification Task Force; belonged to the Zaria Art Society.

Group Exhibitions


Bibliography


See also references: 153, 233, 240b, 261, 310.

124 Ekong EKEFREY Painter, Sculptor

Address: PO Box 72595, Victoria Island, Lagos.

Birth: June 6, 1952, in Ndiya, Nsitubiom Local Government Area, Akwa Ibom State.

Training: Self-taught.

Profile: Full name, Ekong Emmanuel Ekefrey; freelance artist since 1979; his paintings were published in French Revolution, a Nigerian Perspective, by Emeka Nwokedi and Jean-Pascal Daloz, 1990; refers to his style as "Ekefrey Art."

Solo Exhibitions

German Cultural Centre, Lagos, 1985.


Alliance Française, Cotonou, Bénin, 1986.


Alliance Française, Ibadan, 1990.

Alliance Française, Cotonou, Bénin, 1990.

Group Exhibitions

Second Cosmopolitan Art Exhibition, Los Angeles, California, USA, 1986.


Galerie Place Champ-de-Mars, Angoulême, France, 1988.


Awards & Honors


Bibliography


See also reference: 313.

125 Afi EKONG Graphic Artist, Painter, Textile Artist

Address: PO Box 3013, Lagos.

Birth: June 26, 1930, in Duke Town, Calabar, Cross River State.


Solo Exhibitions
Lagos Festival of Arts, Exhibition Centre, Lagos, 1958.
Opening Exhibition, USIS, Lagos, 1960.

Group Exhibitions
First World Festival of Negro Arts, Dakar, Senegal, 1966.
Awards & Honors

Public Collections
Didi Museum, Lagos.
Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA.
Painting: "Olumo Rock."
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.
Museum für Völkerkunde, Frankfurt, Germany. Oil paintings: "Three Men in a Burning Furnace" and "Helping Hand."
National Gallery of Modern Art, Lagos.
University of Lagos Library, University of Lagos, Lagos. Painting: "The Meeting."
Formerly in the collection of the Federal Society of Arts & Humanities, Lagos.

Bibliography

See also references: 41, 45, 61, 109, 126, 131, 153, 158–159, 178, 208, 229, 238, 242, 251, 268, 271, 294a, 318.

126 Jerome ELAIHO Painter

Address: Jeromelaiho and Associates, Opebi Road, PMB 21295, Ikeja, Lagos.
Birth: July 6, 1941, in Benin City, Edo State.

Solo Exhibitions
Exhibition Centre, Lagos, 1966.
Goethe Institute, Lagos, 1967.

Group Exhibitions
Goethe Institute, Lagos, 1972.

Public Collections
Lagos University Library, University of Lagos, Lagos. Oil painting on board: "Ecstasy." Formerly in the collection of the Federal Society of Arts & Humanities, Lagos.
National Gallery of Modern Art, Lagos. Oil paintings: "The Camera" and "Metamorphosis."

Bibliography
See references: 132, 178, 249, 275, 282.

127 Ayodele ELEBUTE Painter

Address: Kwara State College of Education, Ilorin, Kwara State.
Birth: August 6, 1959, in Ibadan, Oyo State.
Training: Diploma in fine arts, Ibadan Polytechnic, 1983; BA in fine arts, University of Benin, 1987.
Profile: Lecturer, painting and drawing, Kwara State College of Education, Ilorin.

Group Exhibitions

Bibliography

See also reference: 290.

Information not verified by the artist.

128 Paul EMEJUE Sculptor

Address: Office of the Dean, School of Arts, College of Education, PMB 5011, Awka, Anambra State.
Birth: November 27, 1939, in Owerre-Ezukala, Imo State.
Profile: Full name, Paulinus Nwafor Emejue; Junior Fellow, University of Nigeria, Nsukka, 1973–1978; head, Department of Fine & Applied

Group Exhibitions
Art Exhibition, Department of Fine & Applied Arts, University of Nigeria, Nsukka, 1971.
“Exhibition of Sculptures at the Hotel Presidential, Enugu,” Enugu, September 30-October 4, 1972.

Commissions
Sculpture, Chief M. N. Ugochukwu, Central Square, Umunze Town, Anambra State.
Sculpture, Chief Kalunta of Bende, 1974.
Sculpture, late Chief Mgbejiofo of Achi, for Oji River Local Government Area, 1985.
Sculptures for Oji River Leprosy Centre, Oji River, 1986.
Paintings, Hotel Presidential, Enugu.
Sculpture, concrete, Black and Proud Advertising, Owerre-Ezukala.
Sculptures, concrete, Liberty Hotel, Awka.

Writings by the Artist
[unpublished].
[unpublished].

Awards & Honors

Public Collections
Asele Institute, Nimo. Gates: three wood and metal.
University of Nigeria, Ana Gallery, Nsukka. Wood sculptures: “Mother and Child” and two untitled; one untitled metal sculpture; three concrete sculptures.
190 Emodah

Bibliography

See also references: 240b, 257, 298–299.

129 Clement EMODAH Ceramicist, Painter

Address: Kley Ceramics Industries, PO Box 168, Auchi, Edo State.
Birth: 1946, in Zaria, Kaduna State.
Training: BA in fine arts, University of Nigeria, 1974, specializing in ceramics.
Profile: Full name, Clement Sunday Emodah; NYSC, lecturer, ceramics, Department of Fine Arts, Ahmadu Bello University, Zaria; lecturer, industrial ceramics, Auchi Polytechnic, Auchi; chairman/managing director, Kley Ceramics Industries, Auchi.

Solo Exhibitions

Group Exhibitions

Bibliography

130 Erhabor EMOKPAE Graphic Artist, Painter, Sculptor

Training: Two years of art training at Yaba Technical Institute; studied art in England, 1963.
Solo Exhibitions
Goethe Institute, Lagos, April 26, 1972.

Group Exhibitions

Commissions
Mural, "Towards Understanding," Institute of International Affairs, Lagos.
Painting, Ikoyi Hotel, Lagos.
Designed the maces for the University of Lagos, Lagos, 1966 and the University of Benin, Benin City, 1970.
Street decorations for the Second World Black and African Festival of Arts and Culture, Lagos.
1980 Federal Government of Nigeria calendar, eight original paintings.

Awards & Honors
Prize in carving, Festival of Arts, Lagos, 1950; Officer of the Order of the Niger; Fellow (posthumous), Asele Institute, Nimo, 1985.
Public Collections
Didi Museum, Lagos.

Bibliography

See also references: 9, 16–17, 22, 30, 45, 64, 66, 79, 83, 94, 112, 120, 126, 132, 138, 143, 149, 166, 184, 193, 197, 206, 229, 235, 238–239, 244, 246–247, 249, 251, 260, 262, 268–269, 275, 282, 284, 284b, 288a, 294, 300, 318.

Information not verified by the artist.
131 Tony ENEBELI  Graphic Artist, Painter, Printmaker

Birth: 1956, in Ugiliamai, Ndokwa Local Government Area, Delta State.
Profile: Full name, Anthony Enebeli; freelance artist; his media are painting, deep-etching and printing.

Solo Exhibitions

Group Exhibitions
Nigerian Arts Exhibition, Frederiksvaerk, Denmark, September 12–24, 1986.
“Nigerian Arts Exhibition,” Galerie Transit Kulturhaus, Spandau, Germany; Berlin, November 1986.

Bibliography

See also reference: 307.

Information not verified by the artist.

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132 Ben ENWONWU  Graphic Artist, Painter, Sculptor

Birth: July 14, 1921, in Onitsha, Anambra State.
Training: Learned carving from his father, a sculptor; studied under Kenneth C. Murray at government colleges, Ibadan and Umuahia, 1934–1937; attended Goldsmith College, London, 1944; Ruskin College, Oxford, 1944–1946; Slade School of Fine Arts, London, 1946–1948, graduating with first class honors; postgraduate courses in anthropology and ethnography, University of California, USA and Louisiana State College, Baton Rouge, USA.
Profile: Full name, Benedict Chuka Enwonwu; from 1939, art teacher in various schools, including Government College, Umuahia, and at mission schools in Calabar Province, 1940–1941; at Edo College, Benin City, 1941–1943; art adviser to the Nigerian government, from 1948; during the next several years, toured and lectured in the United States, 1950 and executed many commissions as a freelance artist; editor, Nigeria Magazine, 1966; fellow, Lagos University, Lagos, 1966–1968; cultural advisor to the Nigerian government, 1968–1971; visiting artist, Institute of African Studies, Howard University, Washington, DC; appointed first professor of fine arts, University of Ife, Ile-Ife,

**Solo Exhibitions**
Exhibition Centre, Marina, Lagos, 1942.
Goethe Institute, Lagos, April 12–15, 1976.
Salon Exhibition, Lagos, October 1987.

**Group Exhibitions**
Empire Exhibition, Glasgow, Scotland, 1938.
Exhibition Centre, Marina, Lagos, 1962.
“Contemporary Nigerian Sculpture on the Occasion of the Tenth Anniversary of the University of Ife,” University of Ife, Ile-Ife, September-October 1973.

**Commissions**
Bronze statue, "Queen Elizabeth II," Fountain Square, Lagos, 1959.
Throne on which Queen Elizabeth sat to proclaim Nigeria's Independence, Lagos, 1960.

**Writings by the Artist**

Awards & Honors

Public Collections
Federal Ministry of Information, Cultural Division, Lagos. Oil on canvas: "Black is Beautiful."
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.
IBM Collection, San Francisco, USA.
Lagos University Library, University of Lagos, Lagos. Oil painting on board: "Beauty and the Beast." Works formerly in the collection of the Federal Society of Arts and Humanities, Lagos.
University of Lagos Library, University of Lagos, Lagos. Painting: "Beauties and Beasts."

Bibliography
Nigeria (Lagos) no. 15: 243, September 1938. [illus. only].


Information not verified by the artist.

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133 **Nsikak ESSIEN**  *Painter, Sculptor*

**Address:** Department of Fine & Applied Arts, Institute of Management and Technology, Enugu, Enugu State.

**Birth:** December 20, 1957, in Uyo, Akwa Ibom State.

**Training:** OND and HND, Institute of Management and Technology, Enugu, 1979.


**Solo Exhibitions**

“Me, Myself,” Enugu, 1981.

**Group Exhibitions**


**Commissions**


Public Collections

Bibliography
See references: 61, 64a, 141, 220-224, 303.

Information not verified by the artist.

134 Toritseju ETIKERENTSE  Sculptor

Address: National Council for Arts & Culture, National Theatre, PO Box 2959, Lagos.

Group Exhibitions

Public Collections

Bibliography
See references: 215, 282, 300.

135 Okpu EZE  Painter, Sculptor

Address: New Africa Centre, 28 Bishop Onyeabo Street, Ekulu, Enugu, Enugu State.
Birth: November 1, 1934, in Umuobialla-Isuikwuator, Imo State.
London.


Solo Exhibitions

Group Exhibitions
First World Festival of Negro Arts, Dakar, Senegal, 1966.

Writings by the Artist

Awards & Honors

Bibliography


See also references: 8, 45, 64, 66, 152, 201, 240, 240b, 242, 307, 318.

136 Njideka EZENWA Painter, Textile Artist

Address: 69 Ojuelegba Road, Surulere, Lagos.
Birth: July 5, 1967, in Onitsha, Anambra State.
Training: OND, Institute of Management & Technology, Enugu, 1985; BA in fine arts, Obafemi Awolowo University, 1988, specializing in textile design.
Solo Exhibitions

Group Exhibitions
Flower Blossom Exhibition, Lagos, 1989.

Bibliography

See also reference: 240.

Chima EZEKE Graphic Artist

Address: Dawn Functions Nigeria, 3A Byron Onyeama Close, New Haven, Enugu, Enugu State.

Birth: December 12, 1956, at Asaba, Delta State.

Training: BA in fine and applied arts, University of Nigeria, 1982, specializing in visual communication design.


Group Exhibitions

Writings by the Artist

Honors & Awards
Best graduating graphic student, University of Nigeria, Nsukka, 1982.

Public Collections

Bibliography

See also references: 241, 282, 284a.

138 Bona EZEUDU  Painter, Sculptor

Address: 18 Awolowo Street, Uwani, Enugu, Enugu State.

Solo Exhibitions

Group Exhibitions
Federal Advanced Teacher Training College, Abeokuta, 1980.
Anambra State Trade Fair, Enugu, 1982.
Anambra State Festival of Arts and Culture, Enugu, 1982.
Fifth National Festival of Arts and Culture, Port Harcourt, 1982.
Art Workshop on Techniques of Etching, University of Nigeria, Nsukka, October 9–18, 1985.
"AKA '90," Presidential Hotel, Enugu, April 1990; Goethe Institute, Lagos, July 1990.

Public Collections
Anambra State Government House, Lagos.
Cooperative and Commerce Bank, Enugu.
First Bank Headquarters, Lagos.
Lord Rumens Foundation, Lagos.
National Television Authority, Zone C Headquarters, Enugu.
National Council for Arts & Culture, Lagos.
National Museum, Lagos.
Lagos University Library, University of Lagos, Lagos.

Bibliography

See also references: 41, 61, 64a, 141, 220–224, 240.
Adebisi FABUNMI  
**Graphic Artist, Painter, Sculptor, Textile Artist**

**Address:** PO Box 120, Oke-Emesi, Ekiti, Ondo State.

**Birth:** 1945, in Takoradi, Ghana.


**Solo Exhibitions**

- Goethe Institute, Lagos, 1967.
- University of Ife, Ile-Ife, 1967.
- Goethe Institute, Lagos, April 8–17, 1970.
- Goethe Institute, Lagos, February 20–March 19, 1974.
- Goethe Institute, Lagos, September 11–25, 1974.
- Airport Hotel, Lagos, 1975.
- Paa-ya-Paa Arts Centre, Nairobi, Kenya, 1976.
- Goethe Institute, Lagos, 1977.

**Group Exhibitions**

- Goethe Institute, Lagos, 1965.
- Goethe Institute, Lagos, 1968.
- Oshogbo Group Show, Kaduna, 1968.
- "Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirskville; Rio Hondo College, Whittier, California; Compton Community College, Compton,


Eighteenth Festival of the Arts, Virginia Union University, Richmond, Virginia, USA, April 18-24, 1971.


"Africa Creates '72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.


"The Faces of Africa," Union Gallery, San Jose State University, San Jose, California, USA, January 27-February 13, 1975.


"Modern Art from Africa," Jonade Gallery, Baltimore, Maryland, USA, March 1975.


"Art Craft from Africa," Maryland Commission on Afro-American and Indian History and Culture, Annapolis, Maryland, USA, November 1975.

Goethe Institute, Lagos, November 1976.


"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1981.

"Modern Art from Nigeria and Papua New Guinea from the Mbardi West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.


"Mbardi Art," California College of Arts and Crafts, Oakland, California, USA, January 18-February 3, 1984.


Commissions
Painting, oil and wool, Airport Hotel, Lagos, 1975.
Sculpture, cement lion, Oshogbo, 1967.
Painting, wool, House of Assembly, Lagos.
Mural, paint, Oba’s palace, Otan, near Oshogbo.
Painting, wool, State House, Lagos.
Painting, wool, United Bank of Africa, Lagos.

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Wool paintings: three untitled; oils on
hardboard: “Composition,” “God of Thunder,” “Horse,” “Jesus Christ,” “King
of Jews,” “King Solomon,” “Race Course,” “Robbery,” “The Image,” and one
untitled; linoblocks: “Duck and City,” “Egun Ode,” “Egun Omode,” “Erin and
City,” “Eshin Baba & City,” “Fish and City,” “Fulani Village,” “Gateway to Osun
Shrine,” “God of Sun,” “Mask,” “Mask and City,” “Love in Bayreuth,”
“Orunmila City,” “Praying to the Gods,” “Relaxing Figure,” “Sabo,”
“Sneakkeeper,” “Sango,” and one untitled; linoprints: “The Dead City of the
Ghost,” and “The Holy City”; wood sculptures: “He & She,” “Lying Figure,”
“Obotunde,” “Obotunde Ijimere,” “Osun Festival,” “Shrinekeeper,” “Timi,” and
one untitled.

Mbari Art, Washington, DC.
City,” “Osun Mother,” “African Fisherman and His Hook,” “The World,” and
two untitled.

Bibliography

Chapin, Louis. “Nigerian Art—Renaissance of the Primal,” [review of an exhibition
held at the Studio Museum in Harlem, 1970]. Christian Science Monitor (Boston)
August 27, 1970.

Young Artists from Around the World 1971; [exhibition held at the Union Carbide
Gallery, Union Carbide Building, New York, April 27-May 26, 1971]. New York:

1972.


Mundy-Castle, Vicki. “Adebesi Fabunmi of Nigeria,” African Arts (Los Angeles) 7

of the Earth: A Survey of the History, Culture and Literature of Africa South of


Fosu, Kojo. “The Exhibition of African Contemporary Art,” [held at the Gallery of
Art, Howard University, Washington DC, April 30-July 31, 1977]. Black Art
(Jamaica, NY) 1 (3): 49–54, spring 1977. illus. (color).

Contemporary Nigerian Artists: Ten Artists of the Oshogbo Workshop; [exhibition held at
New World Center Campus Art Gallery, Miami, Florida, USA, January 30-
February 29, [1980] and Metropolitan Miami-Dade Library System South
Regional Library, Miami, Florida, USA, March 7–28, [1980] / text by Roberta

color), port.

Aiyetan, Dayo. “Osogbo Artists in a Rebirth,” Daily Sketch (Ibadan) August 30,
1980.

Modern Art from Nigeria and Papua New Guinea from the Mbari West Collection;
[exhibition held at the Mary Porter Sesnon Gallery, University of California,


140 Oyewunmi FAGBENRO Sculptor, Textile Artist

Address: Federal Department of Culture, National Theatre, Iganmu, PMB 12524, Lagos.


Training: BA, Ahmadu Bello University, 1985, specializing in sculpture.


Solo Exhibitions


Group Exhibitions


Commissions
Batik design in different colors, for table linens, upholstery, bed sheets, Decor World, 1989.
Batik design, red and navy blue moon design, Littotec, Lagos, 1989.

Writings by the Artist

Bibliography


See also references: 271, 307.

141 Ojo FAJANA  Graphic Artist, Textile Artist

Address: PO Box 148, Oshogbo, Oshun State.
Birth: 1946, in Omuo-Ekiti, Ondo State.
Training: Oshogbo workshop, 1968; encouraged by Susanne Wenger.
Profile: Full name, Isaac Ojo Fajana; also known as Isaac Ojo; brother of Nike Davies; works in hand embroidery freelance artist.

Solo Exhibitions

Group Exhibitions
Eighteenth Festival of the Arts, Virginia Union University, Richmond, Virginia, USA, April 18-24, 1971.


"Africa Creates '72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973


"The Faces of Africa," Union Gallery, San Jose State University, San Jose, California, USA, January 27-February 13, 1975.


"Modern Art From Africa," Jonade Gallery, Baltimore, Maryland, USA, March 1975.

"Modern Art From Nigeria and Papua New Guinea from the Mbari West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.

"Mbari Art," California College of Arts and Crafts, Oakland, California, USA, January 18-February 3, 1984.

"Yoruba Art in Life and Thought," African Research Institute, La Trobe University, Bundooora, Victoria, Australia, 1988.


Awards & Honors

Public Collections
Mbari Art, Washington, DC.

Bibliography


Drewal, Margaret Thompson. Yoruba Art in Life and Thought. Bundoora, Victoria, Australia: African Research Institute, La Trobe University, 1988. illus. See pages 79–81 for "Contemporary Yoruba Art."

See also references: 228, 309.

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142 Akin FAKEYE Sculptor

**Birth:** 1939, in Ila-Orangun, Oyo State.

**Training:** Apprenticed to his father, a sculptor.

**Profile:** Full name, Buraimoh Akin Fakeye; nephew of Lamidi Fakeye; trained other sculptors, such as Israel Ola Taiwo and Isaac Olu Komolafe.

**Solo Exhibitions**

Senior Staff Club, University of Ibadan, 1971.
Goethe Institute, Lagos, March 26–April 4, 1975.

**Group Exhibitions**

Goethe Institute, Lagos, 1982.
"African Art: Past and Present," Ohio State University, Columbus, Ohio, USA, May 3–31, 1982. [and other venues in Ohio].

**Commissions**

Trophy for the Western State Government.

**Public Collections**


**Bibliography**

See references: 184, 193.

Information not verified by the artist.
143 Bisi FAKEYE  Sculptor

Address: National Studios of Modern Art, PO Box 12524, Lagos.
Birth: March 9, 1942, in Ila-Orangun, Oyo State.
Training: Apprenticed to his uncle, Lamidi Fakeye, for five years; Ife Divisional Teacher Training College, Ile-Ife, 1963-1965.

Solo Exhibitions
Goethe Institute, Lagos, November 18-28, 1970.
Goethe Institute, Lagos, 1977.
Goethe Institute, Lagos, September 1988.

Group Exhibitions
Goethe Institute, Lagos, January 15-26, 1969.
Goethe Institute, Lagos, June 18-27, 1975.
Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, 1989.

Commissions
Carved doors, Chapel of the Healing Cross, Ibi-Araba, Lagos.
Carved door panels, Christ Chapel, University of Lagos, Lagos.
Carved door and pillars, Head of State Guest House, Victoria Island, Lagos.
Carved door, Nigerian Embassy, Rome, Italy.
Sculptured figures, National Museum, Lagos.
Logos for Africa House, Havana, Cuba, and for the Nigerian Peace Committee, Lagos.

Public Collections

Bibliography

See also references: 24, 132, 193, 231, 240, 242, 245–247, 249, 267, 269, 275, 284, 290, 292, 294, 300, 313.

144 Lamidi FAKEYE  Sculptor

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.

Birth: 1928 in Ila-Orangun, Oyo State.

Training: Began carving under his father’s tutelage; apprenticed for three years to the well-known sculptor, George Bandele (Bamidele, son of Areogun); attended Father Kevin Carroll’s sculpture workshop, Oye-Ekiti, 1947–1951; studied stone carving, École des Beaux Arts, Paris, France, 1962–1963.

Profile: Full name, Lamidi Olonade Fakeye; brother of Akin Fakeye and uncle of Bisi Fakeye; worked from his own studio in Ondo and later for the University of Ibadan, Ibadan, the Western House of Assembly and numerous European and American galleries; lecture tour giving demonstrations on Yoruba art in the United States, 1963–1966; artist-in-residence, Western Michigan University, Kalamazoo, USA, 1966; demonstrations, Field Museum of Natural History, Chicago, Illinois, USA, 1972; visiting art fellow, Department of Fine Arts, University of Ife, Ile-Ife, 1978; lecturer, Western Michigan University, Kalamazoo, USA, 1983; visiting international scholar, Western Michigan University, Kalamazoo, USA, 1987; artist-in-residence, Obafemi Awolowo University, Ile-Ife. 

Solo Exhibitions
Western Michigan University, Kalamazoo, USA, September 15-October 2, 1987.

Group Exhibitions
Independence Exhibition, Lagos, September 20-October 2, 1960
First World Festival of Negro Arts, Dakar, Senegal, 1966.
University of Lagos, Lagos, 1974.
"African Art: Past and Present," Ohio State University, Columbus, Ohio, USA, May 3–31, 1982. [and other venues in Ohio].

Commissions
Carved house posts, Edena Gate House, palace of the Oni of Ife, Aderemi Adesoji, Ile-Ife, 1953.
Two carved posts, Pavillion of Western Region, 1960.
Pair of carved doors, University Teaching Hospital, Ibadan, 1960.
Carving, Ikoyi Hotel, Lagos.
Carved wooden house pillar, Nigerian Antiquities Service, Lagos.
Carved table, Western Regional House of Chiefs and House of Assembly, Ibadan.
Carved doors, St. Peters Catholic Church, Ebute Metta, Lagos.
Carved verandah posts, Institute of African Studies, University of Ibadan, Ibadan.
Carved verandah posts, Western Michigan University, Kalamazoo, Michigan, USA.
Carved panel doors, USIS, Ibadan.
Carved doors, Kennedy Center for the Performing Arts, Washington, DC.
Carved doors and podium, African Heritage Classroom, Cathedral of Learning, University of Pittsburgh, Pittsburgh, Pennsylvania, USA.

Awards & Honors

Public Collections
Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA.
Wood sculpture.
Federal Ministry of Information, Cultural Division, Lagos. Wood plaques: "Plenty" and "Work and Sacrifice."
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.
Oxford University, England. Carved mask.
Seattle Art Museum, Seattle, Washington, USA. Wood sculpture: Figure with Bowl.

Bibliography
[None by Fakeye].

American Cultural Center Presents Lamidi Fakeye; [exhibition held at the American Cultural Center, Ibadan, October, 15–31, 1986]. Ibadan: American Cultural Center, 1986. 6pp. illus.


Information not verified by the artist.
145 Tunde FAMOUS  Graphic Artist/Painter

Address: 125 St. Catherine Street, Natchez, Mississippi 39120, USA.
Birth: June 11, 1959, in Ikorodu, Lagos State.

Solo Exhibitions

Group Exhibitions

Awards & Honors

Public Collections
University of Missouri, Department of Fine Arts, Columbia, Missouri, USA.

Bibliography

See also references: 61, 240, 282.
146 T. A. FASUYI  *Painter, Sculptor*

**Address:** Tafas Gallery, 1 Badagry Street, off 58 Adeniyi Jones Avenue, Box 708, Ikeja, Lagos.

**Birth:** April 1935, in Ilesha, Oshun State.

**Training:** Diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1959, specializing in painting; diploma in art education, University of Alabama, Birmingham, USA; course in art education, University of Sydney, Australia, 1971.

**Profile:** Full name, Timothy Adebanjo Fasuyi; began teaching in 1960; art education officer, King’s College, Lagos; art adviser to the Nigerian government; owns and operates the Tafas House, Centre for Education and Culture, Lagos. Founding member: Society of Nigerian Artists.

**Group Exhibitions**


**Writings by the Artist**


**Awards & Honors**

Australian Commonwealth Scholarship, 1971; Fellow, Asele Institute, Nimo, 1985.

**Bibliography**


See also references: 44–45, 238, 282, 294–294a, 318.

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147 Rufus FATUYI  *Painter*

**Address:** Department of Fine Arts, Ahmadu Bello University, Zaria.

**Birth:** June 4, 1944, in Isho Owo, Ondo State.

**Training:** BA, 1969, specializing in painting, and MA, 1972, Ahmadu Bello University; PhD in art education, University of Wisconsin, Madison, USA, 1980.

**Profile:** Full name, Rufus Boboye Fatuyi; art master, Imade College, Owo, 1969–1970; lecturer in fine arts, Ahmadu Bello University, Zaria,
1971–1972; lecturer in painting and drawing, Yaba College of Technology, Lagos, 1972–1973; lecturer/professor of art, Department of Fine Arts, Ahmadu Bello University, Zaria, from 1973; guest lecturer, African Studies Program, University of Wisconsin, Madison, USA, 1978; visiting associate professor, Department of Afro-American Studies, University of Wisconsin, Madison, USA, 1990; publishes and attends conferences and workshops in the field of art education.
Member: International Society for Education Through Art; Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions
All Nigeria Festival of Arts, Lagos, 1974.
"Directions," Faculty Exhibition, Fine Arts Gallery, Ahmadu Bello University, Zaria, 1982.

Commissions
Mural, Civil Engineering Department, Ahmadu Bello University, Zaria, 1969.
Mural, Chemistry Department, Ahmadu Bello University, Zaria, 1971.
Mural, Guinness Eye Hospital, Kaduna, 1975.

Writings by the Artist

Public Collections
Lagos University Library, University of Lagos, Lagos. Oil paintings on board: "Landscape with Animals" and "Against Destiny." Works formerly in the collection of the Federal Society of Arts & Humanities, Lagos.

Bibliography

See also references: 129, 230, 240, 249, 268, 275, 312a.

148 Kunle FILANI  Graphic Artist, Painter, Printmaker

Address: Department of Fine & Applied Arts, Adeyemi College of Education, Ondo, Ondo State.
Birth: September 8, 1957, in Ikole-Ekiti, Ondo State.
Training: BA in fine arts, University of Ife, 1980; MFA in printmaking, University of Benin, 1984.

Solo Exhibitions
"Coming on Strong," University Hall, Obafemi Awolowo University, Ile-Ife, August 8-15, 1989.

Group Exhibitions
"1990 Exhibition of Contemporary Yoruba Art," School of Architecture, Obafemi Awolowo University, Ile-Ife, April 24-29, 1990.


Commissions
Painting, "Jesus Crowned with Thorns," Methodist Church, Ikole, 1980.
Five murals, University of Benin, Benin City, 1983, together with Donatus Martins Akatakpo.
Murals, hotel, Agbor, 1984, together with Donatus Martins Akatakpo.
Mural, Separi Hotel, Igbanke via Agbor, 1984.
Two-panel mural, Ondo Medical Centre, Ondo, 1987.
Logo, Mena Clinic, Ondo, 1988.
Medal designs, Ondo Boys High School 70th Anniversary, Ondo, 1989.
Poster designs, NAFEST '89, Ondo State, 1989.

Writings by the Artist


Bibliography


*Pushing the Limits of Vision: Select Paintings and Drawings by Campbell, Filani, Ojomo, Okediji, Uwechia and Weve*; [exhibition held in Lagos, September 6-9, 1989].


See also references: 55, 78, 237a, 256, 278-279, 282, 286.

149 Agbo FOLARIN Graphic Artist, Muralist, Painter, Sculptor

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oyo State.

Birth: March 20, 1936 in Ibadan, Oyo State.


Solo Exhibitions
Theatre Designs, University of Ife, Ile-Ife, October 1968.
Theatre Designs, University of Ibadan, December 1968.
Theatre Design Exhibition, Haus Dakunst, Munich, Germany, 1972.
Theatre Workshop and Exhibition, Trenchard Hall, University of Ibadan, Ibadan, March 1972.
“Paintings, Sculptures, Theatre Designs,” Goethe Institute, Lagos, April 24-May 3, 1974.

Group Exhibitions


"Graphics and Textiles from Africa," Cleveland State University, Cleveland, Ohio, USA, May 1975.


Goethe Institute, Lagos, December 8–22, 1976.


Commissions

Aluminum relief panel, Zoological Garden, University of Ife, Ile-Ife, 1970.


Cover design for The Creoles of Sierra Leone: Their Responses to Colonialism by Leo Spitzer, University of Ife Press, Ile-Ife, 1974.


Sculpture, terracotta portrait, Farra Diba, Empress of Persia, 1975.


Sculpture, bronze bust, Professor Ojetunji Aboyade, former Vice-Chancellor, University of Ife, Ile-Ife, 1978.

Sculpture, bronze bust, Professor Abimbola, Vice-Chancellor, Obafemi Awolowo University, Ile-Ife, 1987.

Life-size bronze statue, late Professor Hezekia A. oluwasanmi, Obafemi Awolowo University, Ile-Ife, 1988.
Writings by the Artist


**Awards & Honors**


**Public Collections**

Asele Institute, Nimo.


**Bibliography**


See also references: 2, 23, 45, 55, 83, 126, 138, 183–184, 186, 201, 239–240, 269, 274, 275, 278–279, 284, 288a, 294, 302, 318.

150 Yekini FOLORUNSHO Sculptor

Address: 56 Ibokun Road, Oshogbo, Oshun State.
Birth: August 20, 1939.
Training: Originally a blacksmith, later trained as a jeweler; worked with his older brother, Asiru, for two years before going on his own.
Profile: Makes repoussé works in copper, brass and aluminum, producing panels illustrating aspects of Yoruba religious and secular life.

Group Exhibitions

Commissions
Sculpted relief panels, copper, brass and aluminum, National Black Theatre, Harlem, New York, USA.

Public Collections
Museum für Völkerkunde, Frankfurt, Germany. Copper relief: one untitled.

Bibliography

See references: 237, 287, 294.

151 Kaltume GANA Painter

Address: History & Culture Bureau, PMB 3088, No 5 Sabo Bakin Zuwo Road, Kano, Kano State.
Training: BA in fine arts, 1985, specializing in painting, and MFA in painting, 1990, Ahmadu Bello University.
Solo Exhibitions
Alliance Française, Kano, December 1987.

Group Exhibitions
Department of Fine Arts, Ahmadu Bello University, Zaria, June 1985.
NYSC Exhibition, National Theatre, Lagos, December 1985.
Kashim Ibrahim Library, Ahmadu Bello University, Zaria, November 1989.

Commissions
Mural, Centre for Islamic & Legal Studies, Ahmadu Bello University, Zaria.

Awards & Honors

Bibliography


See also references: 240, 271.

152 Buraimoh GBADAMOSI Sculptor

Address: c/o Susanne Wenger, PO Box 43, Oshogbo, Oshun State.
Birth: 1936, in Oshogbo.
Training: Trained as a master carpenter, worked with Susanne Wenger in Oshogbo.
Profile: Creates stone figures for the Oshogbo Shrines.
Group Exhibitions

“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].


Commissions
Carved doors, Oshogbo shrines, Oshogbo.

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Sculptures: “Sitter” and eight untitled.
Mbari Art, Washington, DC.

Bibliography

See also references: 29, 36, 56, 96, 106-107, 174, 184, 193, 235-237, 250, 253, 265, 268, 272, 294, 313.
153 Yusuf GRILLO  Muralist, Painter

Address: Grillo Artists Studios, 28 Ogunlowo Street, PO Box 5667, Ikeja, Lagos.

Birth: December 16, 1934, in Lagos.


Profile: Full name, Yusuf Adebayo Cameron Grillo; teacher, Sudan Interior Mission school; art education officer, Kings College, Lagos, 1961; Commissioner General for Cultural Property (UNESCO), Nigeria, from 1974; chairman, Lagos State Council for Arts & Culture, 1975–1979; member, Lagos State Advisory Board on Education; chairman, Technical Education Committee, Lagos State Advisory Board on Education, until 1979; chairman, Visual Arts Sub-Committee, FESTAC ’77; director, School of Art, Design & Printing, Yaba College of Technology, Lagos, until 1987; also works in stained glass and cement relief; belonged to the Zaria Art Society. Member: Federal Society of Arts and Humanities; International Association of Art (UNESCO); International Society for Education Through Art; International Society of Plastic Artists; World Crafts Council; founding member, Society of Nigerian Artists.

Solo Exhibitions
“Yusuf Grillo,” University of Southern California, Los Angeles, USA, May 1971.
Goethe Institute, Lagos, March 22, 1972.

Group Exhibitions
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.

Commissions
Cement murals, Murtala Mohammed International Airport, Lagos.
Church windows: Holy Trinity Anglican Church, Isaga, Mushin, Lagos; All Saints Church, Yaba, Lagos; Saint John’s Church, Aroloya, Lagos; St. Michael’s Church, Epe; Agbowa Methodist Church, Sagamu; St. Stephen Church, Ipele, Owo; Emanuel Anglican Church, Isoyin; Defence Academy Chapel, Kaduna; Bola Memorial Church, Ikeja, Lagos; Archbishop Vining Memorial Church, Ikeja, Lagos; New Estate Baptist Church, Suruere, Lagos; St. Paul’s Church, Apata, Somolu, Lagos; St. Jude’s Church, Kajola Market, Somolu, Lagos; St. David Church, Lafiaji, Lagos; Yinka Folawiyo Memorial Church, Ikate, Lagos; Chapel of the Healing Cross, Idi Araba, Lagos; Presbyterian Church, Yaba.
Head of State’s Trophy, Defence Academy, Lagos.
Mosaic murals, Northern Nigerian Newspapers, Kaduna; Sultan Bello Hall and Queen Elizabeth Hall, University of Ibadan; Lagos City Council Building, Lagos.
Murals, Independence Building, City Hall, Lagos.
Painted murals, Shell Club, Lagos; Afikpo Presbyterian Church, Afikpo.
Relief murals, Faculty of Agriculture Auditorium, University of Ibadan.
Relief murals, The Nigerpools Building, Ijora Causeway, Lagos
Relief murals, Federal Palace Hotel, Lagos.
Stained glass, VIP Lounge, National Theatre, Lagos.
Stained glass windows, nurses’ hostel, Awolowo Road, Lagos.
Sculpted pillar, First Bank headquarters, Marina, Lagos.

Writings by the Artist

**Awards & Honors**

All-Africa Competition in Painting, London, 1972; Solidra Circle Honours Award, Lagos, 1984; Fellow, Asele Institute, Nimo, 1985; State Honours Award for Excellence in Art, Lagos, 1987; Yaba College of Technology Honours Award, 1988.

**Public Collections**


National Gallery of Modern Art, Lagos. Oil painting: "Mother and Child."

**Bibliography**


Information not verified by the artist.

154 C. C. IBETO Painter, Sculptor

Address: c/o St. Paul’s Church, Umuenem, Okolo, PO Box 32, Nnewi, Anambra State.

Birth: 1913 in Nnewi, Anambra State.

Training: Studied art with Kenneth Murray at Government College, Ibadan and Umuahia for three years in the 1930s, receiving a post-primary teaching certificate.

Profile: Full name, Christopher Chukwunenye Ibeto; teacher, art and crafts, St. Paul’s Anglican Teacher Training College, Awka, 1936–1949; teacher, Lagos City College, Lagos and Issele-Uku Teacher Training College, until 1961; teacher, Church Missionary Society College, Awka; teacher, Colliery Comprehensive Secondary School, Ngwo; published and illustrated the first Igbo primer used in Church Missionary Society primary schools in Igboland, 1940.

Group Exhibitions
Empire Exhibition, Glasgow, 1938.
IBM Gallery of Science and Art, Golden Gate International Exhibition, San Francisco, California, USA, 1939.

Commissions
Murals, C. M. S. Training College Chapel, Awka.

Awards & Honors
Fellow, Asele Institute, Nimo, 1985.

Public Collections
Asele Institute, Nimo.
IBM Museum, New York, USA.

Bibliography

See also references: 45, 47, 64, 127, 148–149, 151, 153–154, 164, 181, 266a, 284, 302, 318.

Information not verified by the artist.

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155 Ige IBIGBAMI *Ceramicist*

**Address:** Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.

**Birth:** 1942, in Ire Ekiti, Ondo State.

**Training:** BA in fine arts, Ahmadu Bello University, 1969, specializing in ceramics; industrial training, Richware Pottery, Lagos, 1970; MA in fine arts, Ahmadu Bello University, 1971, specializing in ceramics.

**Profile:** Full name, Raphael Ige Ibigbami; worked with potters in Abuja, Ara, Igbara-Odo, Ipetumodu, and other pottery centers in Nigeria; attended World Craft Council Eighth General Assembly, Japan, 1978; associate professor, ceramics, Department of Fine Arts, University of Ife, Ile-Ife, from 1982; introduced indigenous pottery techniques into university curriculum and developed an innovative kiln to fire bisque ware. Member: Society of Nigerian Artists.

**Solo Exhibitions**

Department of Fine Arts, Ahmadu Bello University, Zaria, 1971.

University Library, University of Ife, Ile-Ife, 1972.


Goethe Institute, Lagos, 1976.

Department of Fine Arts, University of Ife, Ile-Ife, 1977.


National Theatre, Lagos, 1981.

**Group Exhibitions**

Department of Fine Arts Ceramic Exhibition, Ahmadu Bello University, Zaria, 1969.


Goethe Institute, Lagos, December 8–22, 1976.


Independence Exhibition, St. Louis College, Akure, 1981.


Oyo State Trade Fair, Ibadan, 1986.


Writings by the Artist

Public Collections

Bibliography

See also references: 55, 125, 240, 269, 278.

156 Ovia IDAH  Sculptor

Birth: In 1908, in Oria. Died 1968.
Training: Learned Benin-style wood and ivory carving, called “omada style” carving, while serving as a page under Oba Eweka II of Benin.
Profile: Also known as Igbolovia (Igbinovia) Ida and Ovidah Ida; worked as carpenter and designer, Public Works Department, Lagos 1923–1947; teacher, King’s College, Lagos; art instructor, Benin Divisional Council Secondary Modern School, Benin City, 1947–1950; head, carving section, arts & crafts school, Benin Divisional Council, until 1967; operated Olokun Gallery, Benin City, and trained artists; organized ebony carvers into the Carvers’ Cooperative, Ministry of Trade and Industry, Benin City; worked in ebony, ivory, plastic, cement and wood; created terracotta and cement sculptures; influenced both Festus Idehen and Felix Eboigbe.

Group Exhibitions
Empire Exhibition, Glasgow, Scotland, 1938.
Commissions
Clay and cement plaques, and sculptures, for the restoration of Oba’s Palace, Benin City, 1940s.
Carved wooden doors, Benin District Council.

Bibliography

See also references: 28–30, 45, 56, 64, 127, 153, 184, 201, 235, 318.

Information not verified by the artist.

157 Kent IDEH  Painter, Sculptor

Address: 79–81 Ajose Street, Mende, Maryland, Lagos.
Training: Apprenticed to Abayomi Barber at the Centre for Cultural Studies, Yaba College of Technology, Lagos.
Profile: Full name, Kennedy Ekuyouwe Ìdeh; freelance artist; paints studio background scenery for Le Tahts, Studio De Best and C. P. L., photography studios in Lagos, since 1982.
Group Exhibitions

Public Collections
Jiraj Gallery, Maryland, Lagos. Portraits.

Bibliography

See also references: 97, 215.

158 Festus IDEHEN  Sculptor

Address: No 3 Ogbomon Crescent, Bye Zabayo, Benin City, Edo State.
Birth: 1928, in Benin City, Edo State.
Training: Apprenticed to his grandfather; Yaba Technical Institute, 1956; studied bronze casting in Denmark, Germany, Norway, and Switzerland, 1964.
Profile: Full name, Festus Omo Idehen; maintains a studio in Lagos; makes concrete murals; also works in wood, marble and fiberglass with resin. Founding Member: Society of Nigerian Artists.

Solo Exhibitions
Goethe Institute, Lagos, October 9-17, 1964.
Goethe Institute, Lagos, June 7-15, 1969.
Holte, Denmark, 1971.

Group Exhibitions
Harmon Foundation, New York, USA; Hampton University, Virginia, USA, 1961-1964.
Exhibition Centre, Marina, Lagos, 1962.

Commissions
Concrete screen, Chase Manhattan Bank, Lagos, 1960, together with Paul Mount.
Concrete wall sculpture, German Embassy, Lagos, 1964.
Wood sculpture, Lagos City Hall, Lagos, 1966.
Mural, Nigeria External Communications, Marina, Lagos.

Public Collections
Eric Emborg Organization, Aalborg, Denmark. Statue.
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the
Harmon Foundation Collection.
National Gallery of Modern Art, Lagos.

Bibliography

See also references: 9, 28, 29–30, 45, 109, 114, 119–120, 126, 153, 158–159, 184, 186, 201, 206, 229, 239, 244, 260, 265, 294–294a, 314, 318.

159 Felix IDUBOR Sculptor

Training: Self-taught; brief apprenticeship with a local master carver; worked and studied at the Royal College of Art, London; also studied in Germany, 1962.
Profile: Full name, Felix Aganmwonyi Idubor; brother of Osagie Osifo; opened the Idubor Gallery of Art, Lagos, 1945; sculpture teacher, Edo College, Benin City and Yaba Technical Institute, Lagos, 1956–1957; traveled to Britain, Belgium, France, Italy, The Netherlands and other parts of Europe on a UNESCO scholarship, 1957; traveled to Germany, 1961; relocated his art gallery in Benin City, 1970; trained apprentices; developed cement and “plastogard” sculpture; worked in wood, plastic filler, crate cement, clay and bronze.
Solo Exhibitions

Group Exhibitions
Exhibition Centre, Lagos, 1953.
"National Art Exhibition," National Theatre, Lagos, October 2–9, 1976.

Commissions
Carved ebony chest, presented to Queen Elizabeth II, by the Government of Nigeria, 1956.
Carved doors, Cooperative Bank Building, Ibadan, 1956.
Carved main entrance doors, University of Lagos, Lagos, 1965.
Carved entrance door panels, International Telecommunications Building, Geneva, Switzerland.
Mural, Independence Building, Lagos.
Carved doors, Palace of the Oba of Lagos.
Carved head, Italian marble, Nigeria House, London.
Panel carvings, Cocoa House, Ibadan.
Sculpture, "Florence Nightingale," University of Benin Teaching Hospital, Benin City.
Carved doors, National Hall, House of Parliament, Lagos.
Carved panels, Nigerian Electric Power Authority boardroom, Lagos.
Wrought iron screens and carved main doors, Central Bank of Benin, Benin City.
Cement sculpture, reclining figure, Lagos Municipal Library, Lagos.
Statue of J. T. Marierie, first civilian governor of the Mid-West State, now Bendel State.
Statue of General Yakubu Gowon, former president of Nigeria.
Murals, State House, Benin City.
Ornamental screen, Central Bank, Lagos.

Awards & Honors
First Nigerian to be awarded a scholarship to the Munich University Institute of Art, Germany.

Public Collections
Bibliography
Nigeria Magazine (Lagos) no. 75, December 1962. [cover illustration].
International Art Exhibition, Lusaka, 19 October-30 November, [1964]. [Lusaka: s.n.],
"Flats for the University of Lagos, Alagbon Village, Ikoyi," West African Builder and
"Houses for the University of Lagos, Alagbon Village, Ikoyi, Lagos," West African
"Idubor Gallery of Art," West African Builder and Architect (Lagos) 7 (6): 163–164,
November-December 1967. illus.
Grillo, Y. A. "Felix Idubor: A Sculptor from Benin," [and] "Appreciations of
ilus.
and Tourist Arts: Cultural Expressions from the Fourth World, edited by Nelson
Povey, John. "The African Artist in a Traditional Society," Ba Shiru (Madison) 11
Columbia University Teachers College, 1984. Ann Arbor: University Microfilms
Perspectives in the Study of Nigerian Kuntu Art: A Traditionalist Style in Contemporary
African Visual Expression, PhD dissertation, Ohio State University, 1985, Ann
Arbor, University Microfilms International, 1987. See pages 444–455 for
interview.

See also references: 24, 28–30, 45, 48, 58, 79, 101, 109, 112, 114, 119, 120, 132, 138,
153, 184–185, 191, 193, 201, 206, 208, 231, 233, 239, 246, 260, 267, 275, 284, 294,
318.

160 Friday IDUGIE  Painter, Sculptor

Address: School of Art & Design, Auchi Polytechnic, Auchi, Edo
State.
Training: OND, 1976 and HND, 1979, Auchi Polytechnic, specializing in
sculpture.
Profile: Full name, Friday Izevbigie Idugie; assessor, art and craft, for
teacher's certificate grade II, Bendel State, 1982–1986; assistant chief/acting head, Department of Sculpture & Ceramics, Auchi Polytechnic, Auchi, from 1990. Member: Nigerian Society for Education Through
Art; Society of Nigerian Artists.

Group Exhibitions
"National Art Institutions Exhibition," National Theatre, Lagos, January 11–26,
1980.
"NSEA Fourth National Conference Exhibition," Department of Fine Arts, Ahmadu
Bello University, Zaria, September 23–25, 1985.
"INSEA 88," University of Lagos, Lagos, August 7-12, 1988.

Commissions

Awards & Honors

Public Collections

Bibliography

161 Dan IFEAGWU Cartoonist, Mosaicist, Muralist, Painter

Address: Box 1391, Sabo-Yaba, Lagos.
Birth: November 24, 1954, in Makurdi, Benue State.
Profile: Full name, Daniel Ikechukwu Ifeagwu; teacher, fine arts, Lagos Baptist Secondary School, 1974-1979; teacher, fine arts, Eva Adelaja Girls Secondary Grammar School, Bariga, Lagos, from 1987; freelance cartoonist, Daily Times and Sunday Times, Lagos; his work and exhibitions have been extensively reviewed in the Lagos press.

Solo Exhibitions

Commissions
Murals, Eva Adelaja Girls Secondary Grammar School, Bariga, Lagos.
Paintings, Africa Press Clips Calendar, Vienna, Austria.

Bibliography


162 Kate IFEJlKA-OBUKWELU Ceramicist, Sculptor

Address: PO Box 1454, New York, NY 10027, USA.

Birth: December 3, 1945, in Enugu, Enugu State.


Solo Exhibitions


Goethe Institute, Lagos, 1984.


Group Exhibitions


Anambra State Trade Fair, Enugu, 1982.


Commissions

Writings by the Artist

Bibliography

See also references: 149, 299.

163 Paul IGBOANUGO Graphic Artist, Printmaker

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.

Group Exhibitions


“Nigerianische Kunst Ausstellung,” Nigerian Cultural Centre, Bonn, Germany, March 18–April 1, 1982; Ingleheim and Berlin, Germany, 1982.


Writings by the Artist


Awards & Honors

Public Collections
Asele Institute, Nimo. Pen and ink drawing: ”FESTAC Beauty”; woodcut: “Ikenga Figures.”


Bibliography
Okike (Nsukka) no. 19: 50, September 1981. [illus. only].
Okike (Nsukka) no. 20: 81, December 1981. [illus. only].


164 Lara IGE Painter

Address: Department of Fine Arts, Yaba College of Technology, Lagos.


Training: HND in fine arts, Department of Fine Arts, Yaba College of Technology, 1988, specializing in painting.

Profile: Full name, Omolare Ayoade Ige; textile designer, Bhojson’s Textile Industry, Ilupeju, Lagos, 1985; studio assistant, Ovuomaroro Gallery, Mushin, Lagos, 1987; secretary, publicity committee, Society of Nigerian Artists, 1990; higher instructor, Department of Fine Arts, Yaba College of Technology, Lagos; painted numerous portraits of prominent Nigerians. Member: Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions

Awards & Honors
Didi, Yagil, Fasuyi and Erhabor Emokpae awards in painting, Yaba College of Technology, Lagos, 1988; Margo Humphrey’s award in printmaking, USIS, Lagos, 1988.

Bibliography


See also references: 61, 240, 271, 290, 307.

165 Benjo IGWILo  Ceramicist

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka.
Birth: August 21, 1938, in Oraifite, Nnewi, Anambra State.
Training: BA in fine art, Colorado State University, Fort Collins, USA, 1971, specializing in ceramics; MFA, Alfred University, New York, USA, 1973, specializing in ceramics.
Profile: Full name, Benjo Nwabuobi Igwilo; graduate teaching assistant, Alfred University, New York, USA, 1972; guest artist,
Ceramic International '73, Calgary, Canada; senior lecturer, ceramics, Department of Fine & Applied Arts, University of Nigeria, Nsukka, from 1973; served on examination boards and accreditation panels, Nigerian colleges and universities, from 1978; head, Department of Fine & Applied Arts, University of Nigeria, Nsukka, 1985–1986; conducted numerous workshops, demonstrations and professional presentations in Nigeria and other countries; experiments with indigenous materials and techniques of pottery making. Member: Ceramics Association of Nigeria; Craftsmen Potters Association of Great Britain; Nigerian Society for Education Through Art; Society of Nigerian Artists.

Solo Exhibitions
Artisan Center, Denver, Colorado, USA, 1971.
Hotel Presidential, Enugu, 1974.
Imo State Arts Council, Owerri, 1990.

Group Exhibitions
"One Hundred American Craftsmen," Kenan Center, Lockport, New York, USA, 1972.
National Union for Nigerian Students, University of Nigeria, Enugu Campus, Enugu, 1976.

Writings by the Artist

Awards & Honors
National Certificate Award, Fifth National Festival of Arts and Culture, Port Harcourt, 1982.

Public Collections
University of Nigeria, Ana Gallery, Nsukka. Ceramic pot.

Bibliography

See also references: 149, 217, 240b, 248, 275, 296, 298, 303.

166 Charles IKEH Painter

Address: Ministry of Information, Graphics Section, Enugu, Enugu State; studio: 2C Morocco Road, Shomolu, Lagos.
Training: HND in fine arts, Yaba College of Technology, 1988, specializing in painting.

Group Exhibitions
Art and Design Student Association, Yaba College of Technology, Lagos, 1988.

Commissions
Murals, Gray’s International School, Kaduna.
Portrait, Obi of Onitsha.

Bibliography

See also references: 240, 290, 307.

167 Okay IKENEGBU Painter, Printmaker, Sculptor

Address: Department of Art Education, Anambra State College of Education, Awka, Enugu State.

Birth: March 12, 1958, in Port Harcourt, Rivers State.


Solo Exhibitions

Group Exhibitions
NYSC Art Exhibition, Maiduguri, 1982.

Writings by the Artist

Awards & Honors

Public Collections

Bibliography


See also references: 217, 285, 289.

168 Edwin INYANG Painter

Address: 14 Latifu Sanni Street, Agunlejika, Ijeshatedo, Itire, Lagos.

Birth: June 6, 1962, in Port Harcourt, Rivers State.

Training: Trained with Bruce Onobrakpeya; BA in fine arts, Ahmadu Bello University, 1987.


Group Exhibitions


“Our Impressions: An Exhibition of Paintings, Sculptural Pieces & Drawings,”

“Furniture and Interior Decoration, Textile Design and Fabrics, Paintings, Sculpture


Awards & Honors


Bibliography


Tadaferua, Kenneth. “Recreating Culture,” [review of an exhibition held at the

Rhythms of Life: An Exhibition of Mixed Media, Paintings and Drawings by Charles Ikeh

See also references: 144, 307.
169 Nse-Abasi INYANG  Graphic Artist, Painter, Sculptor

Address: PO Box 54494, Falomo, Ikoyi, Lagos.
Birth: December 7, 1959, in Benin City, Edo State.
Training: BA in fine arts, Ahmadu Bello University, 1984, specializing in sculpture.
Profile: Full name, Nse-Abasi Mbong Inyang; lecturer, Lagos State Polytechnic, Lagos. Member: Society of Nigerian Artists.

Group Exhibitions
“Silver Jubilee Exhibition,” Ahmadu Bello University, Zaria, December 2–5, 1987;

Commissions
Altar mural, Sacred Heart Church, Badagry, 1979.

Bibliography

See also references: 240, 282, 290, 300, 307.

Information not verified by the artist.

170 Mike IRRIFERE  Painter

Address: Federal School of Arts & Science, PMB 562, Ondo, Ondo State.
Birth: January 1, 1948, in Ketu near Ejinrin, Lagos State.
Profile: Full name, Michael Adesanya Joshua Irrifere; formerly known as Michael Joshua Adesanya; graphic designer, Ogun State Ministry

**Solo Exhibitions**


**Group Exhibitions**

State Exhibition, Benin City, 1976.


Exhibition of Visual Arts, Ondo State Ministry of Home Affairs, Ondo, April 1982.


**Awards & Honors**

Gong Gallery prize and Fasuyi prize, best fine arts student, University of Nigeria, Nsukka, 1981; visual art prize, Ondo State Ministry of Home Affairs Cultural Division, 1982.

**Public Collections**

Adeyemi College of Education, Ondo. Painting: "Fertility Dance."

Asele Institute, Nimo. Paintings: "Nsukka Landscape" and "Professor."


Goethe Institute, Lagos. Paintings: "The Giant Beggar" and "Sombre Reflection."

German Cultural Centre, Lagos. Painting: "Sombre Reflection."

Italian Cultural Institute, Lagos. Painting: "But He is My Brother."

National Museum, Lagos. Painting: "One Family One Goal."

University of Nigeria, Nsukka. Paintings: "Seasons" and "Traditional War Procession."

**Bibliography**

*Reflections; An Exhibition of Paintings and Drawings by Adesanya Michael Joshua, Institute of African Studies, University of Nigeria, 17–22 November 1980.* [Nsukka: Institute of


See also references: 3, 61, 270, 302, 313.

171 Shenii JAWANDO Graphic Artist, Painter

Address: Lagos State Council for Arts & Culture, PMB 12843, Lagos.

Birth: August 7, 1948, in Lagos.

Training: OND, 1973, and HND in textile design, 1979, Yaba College of Technology; MFA in visual studies, Old Dominion University, Norfolk, Virginia, USA, 1983, specializing in painting and printmaking.

Group Exhibitions
Ansar-Ud-Deen College, Lagos, 1974.
Graduation Exhibition, Yaba College of Technology, Lagos, 1979.
Dutse Teachers College, Kano, 1980.
Bayero University, Kano, 1980.
Norfolk State University, Norfolk, Virginia, USA, 1983.
Old Dominion University, Norfolk, Virginia, USA, 1983.
Virginia Polytechnic Institute and State University, Blacksburg, Virginia, USA, 1983.

Commissions
Mural, Schools Management Committee, Ojo, Lagos.
Mural, Folawiyo Grammar School, Ikoyi complex, Lagos.

Awards & Honors

Bibliography

See also references: 240, 282, 290.

172 Dele JEGEDE Cartoonist, Illustrator, Painter

Address: Centre for Cultural Studies, University of Lagos, Akoko-Yaba, Lagos.
Birth: April 19, 1945, in Ikere-Ekiti, Ondo State.
Training: Yaba College of Technology, 1965–1969; BA (First Class Hons) in fine arts, Ahmadu Bello University, 1973; MA, 1981 and PhD in art history, Indiana University, Bloomington, USA, 1983.

**Solo Exhibitions**

Gong Gallery, Lagos, October 12–26, 1974.
Italian Cultural Institute, Lagos, December 2–11, 1977.
Goethe Institute, Lagos, July 6–18, 1978.


**Group Exhibitions**

Institute of Administration, Ahmadu Bello University, Zaria, 1972.
Students of the Department of Fine Arts, Ahamdu Bello University, Zaria [and] Lagos, ca.1974.

"National Art Exhibition," National Theatre, Lagos, October 2–9, 1976.
University of Lagos Women's Society, Lagos, February 1978.
Fourth Indian Triennial of Contemporary World Art, New Delhi, India, 1978.


**Commissions**

Cover design, University of Lagos Inaugural Lecture Series.
Alumni crest, University of Lagos, Lagos.
Logo, Nigerian Institute of Advanced Legal Studies, Lagos.
Series of greeting cards for Principal Officers of the University of Lagos, Lagos.
Crest and academic robes, Lagos State University, Apapa, Lagos.
Logo, Nigeria Deposit Insurance Corporation, Lagos.

**Writings by the Artist**


Pre-University Art: Catalogue of Exhibition Sponsored by the Centre for Cultural Studies, University of Lagos for the 1984 Convocation Ceremony, January 1984. Lagos: Centre for Cultural Studies, University of Lagos by Lagos University Press, 1983.


“African Art: Traditional and Contemporary Pottery,” Studio Potter (Goffstown, NH) 16 (2): 7–9, June 1988. illus., bibl.


Awards & Honors
First Prize, All-Nigeria Higher Institutions Painting Contest sponsored by Guiness (Nigeria), 1972; Nigerian Arts Council Prize, best final year student, Department of Fine Arts, Ahmadu Bello University, 1973; Fasuyi prize, best final year student, painting, Department of Fine Arts, Ahmadu Bello University, 1973; Grillo prize, best all-round final year student, drawing, Ahmadu Bello University, 1973; first prize, Evan F. Lilly Memorial History of Art Lecture Series, Indiana University, Bloominton, USA, 1982.

Public Collections
Dodan Barracks, Lagos. Oil painting: "February 13, 1976."
National Council for Arts & Culture, Lagos. Oil paintings.
University of Lagos, Lagos. Oil painting: "Herdsmen in the Morning."

Bibliography


173 Taiwo JEGEDE Painter, Sculptor

Birth: June 9, 1943, in Arigidi Ekiti, Ondo State.

Solo Exhibitions
Sutherland Arts Centre, Sutherland, England, 1974.
Agisymba Gallery, Berlin, Germany, 1975.
Manchester University, Manchester, England, 1976.
National Exhibition Centre, Lagos, 1983.

Group Exhibitions
Nigerian Cultural Centre, Bonn, Germany, 1984.

Commissions

Writings by the Artist

Public Collections
Centre for Black & African Arts & Civilization, Lagos.
National Council for Arts & Culture, Lagos.

Bibliography


See also references: 8, 235, 288a, 294, 316.

Information not verified by the artist.

174 B. F. JENKINS Ceramicist, Sculptor

Address: Department of Industrial Design, Yaba College of Technology, Yaba, Lagos.
Birth: June 21, 1943, in Ilupeju-Ekiti, Ondo State.
Profile: Full name, Benjamin Funso Jenkins; lecturer, ceramics, Department of Industrial Design, Yaba College of Technology, Lagos, from 1969; conducted curriculum-writing workshops in art and design, 1984, 1988, 1990; freelance artist. Member: British Ceramic Society; International Society for Education Through Art; Society of Industrial Artists and Designers of Britain; Society of Nigerian Artists; Society of Nigerian Industrial Artists and Designers.

Solo Exhibitions

Group Exhibitions

Commissions
Sculptures, University Teaching Hospital, Ida-Araba, Lagos, 1977.
Mosaic murals, University Teaching Hospital, Ida-Araba, Lagos, 1977.

Bibliography

See references: 269, 275, 282, 312.

175 Anthony JOHN-KAMEN Graphic Artist, Painter, Sculptor

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.
Birth: January 15, 1926, in Ihembosi, Anambra State.
Training: NDD in general art, graphics, advertising, and public relations, England, 1960; associate diploma, Regional College of Art, Manchester, England, 1960, in typography, printing technology, and communication graphics; MSc in education technology, general art, graphics, curriculum development, and mass communication, Indiana University, Bloomington, USA, 1962; postgraduate diploma in mass media leadership, information, and education programs, Indiana University, Bloomington, USA, 1962.


Solo Exhibitions
“Art Exhibition of Sculpture, Painting and Prints,” Aba, 1968.

Group Exhibitions

Commissions
Painting and fiberglass plaques, Pope John Paul II's visit to Enugu and Onitsha, Anambra State Government, 1982.

Writings by the Artist

Awards & Honors
Governor's Award of 10,000 naira; Silver Cup, "Year of the Child," Anambra State Ministry of Youth, Sports & Culture, 1981; conferred title of "Onowu," Ihembosi, June 1990.

Public Collections
Obafemi Awolowo University, Ile-Ife. Painting.

Bibliography

See also references: 132, 240b, 268, 274–275.
176 JOHNNY ARTS  Graphic Artist, Painter, Sculptor

Address: Johnny Arts Studio, No. 38 Obiagu Road, Enugu, Enugu State.
Profile: Originally known as John Nwodo; also known as Johnny Artist; painter, Enugu Biological Garden, Ministry of Agriculture, Enugu, 1975-1976; paints signs and portraits on plywood.

Group Exhibitions
Museum of Folk Art, Oshogbo, 1965.
Second Triennial of Insitic Art, Bratislava, Czechoslovakia, 1969.

Awards & Honors

Public Collections
Náprstek Museum, Prague, Czechoslovakia.

Bibliography

See also reference: 258.

177 Osahenye KAINEBI  Painter

Address: 23 Road, B Close, House 2, Festac Town, Lagos.
Birth: August 18, 1964, in Agbor, Delta State.
Training: OND, Auchi Polytechnic, 1986; HND in painting and general studies, Yaba College of Technology, 1989.

Group Exhibitions
Art & Design Students' Association, Yaba College of Technology, Yaba, 1988, 1989.
Final Year Painting Exhibition, Yaba College of Technology, Yaba, 1989.
Young Masters Art Trust, Lagos, July 1990.
Bibliography


See also reference: 306a.

178 R. O. R. KALILU  Graphic Artist, Painter

Address: Department of Art, St. Andrew’s College of Education, PMB 1010, Oyo, Oyo State.

Birth: August 14, 1962, in Ogbomosho, Oshun State.

Training: BA in fine arts, University of Ife, 1984; MA in African studies, 1987, University of Ibadan, specializing in visual arts; PhD candidate, University of Ibadan.

Profile: Full name, Razaq Olatunde Rom Kalilu; freelance artist in his Mirror Studio, Ogbomosho, 1985-1986; part-time lecturer, art history, Ibadan Polytechnic, Ibadan, Eruwa Campus, 1986-1987; lecturer, fine arts, St. Andrew’s College of Education, Oyo, from 1987; also a published poet. Member: International Society for Education through Art; Society of Nigerian Artists.

Group Exhibitions


Commissions


Awards & Honors


Bibliography

See references: 55, 240, 256.
179 Kay KAMALU  Textile Artist

Address: 83 Randle Avenue, Surulere, Lagos.
Training: Learned weaving from her mother, beginning at age eight; BSc, economics, University of Lagos, 1987; MSc in management, University of Lagos, 1990.
Profile: Full name, Ihuoma Kay Erewarisie Kamalu; uses large, handmade wooden vertical loom; designs are extensions of Yoruba *akwete* designs that have been enlarged or multiplied in different orders and sequences.

Solo Exhibitions

Group Exhibitions
Sinsemillia Gallery, Sheraton Hotel, Lagos, October 1988.

Public Collections

Bibliography
*An Exhibition of Paintings and Hand-Woven Textiles by Hassan Aliyu and Ihuoma Kay Kamalu, sponsored by the National Gallery of Modern Art, Federal Department of Culture, National Theatre.* Lagos: [s.n., 1987], 24pp. illus.

180 Femi KOLAWOLE  Graphic Artist, Painter

Address: 71B Palm Avenue, Mushin, Lagos State.
Birth: March 5, 1961, in Ebute Metta, Lagos State.
Group Exhibitions
Ibadan Polytechnic, Ibadan, 1986.
Flower Blossom Exhibition, Lagos, 1989.
Exhibition of Young Artists, Jazz 38, Lagos, 1989.

Bibliography

See also references: 30, 55.

181 Titi KOLAWOLE Painter

Address: Design Section, Nigerian Television Authority, PMB 12005, Victoria Island, Lagos.
Training: HND in fine arts, Yaba College of Technology, 1989, specializing in painting.

Solo Exhibition

Group Exhibitions
Margo Humphrey Print Exhibition, Yaba College of Technology, Lagos, 1988.
Final Year Exhibition, Yaba College of Technology, Lagos, 1989.

Writings by the Artist

Awards & Honors
Best student, life drawing, School of Art & Design, Yaba College of Technology, Lagos, 1989; winner, NYSC Kano State Award, 1990.

Bibliography

See also reference: 240.

182 Isaac KOMOLAFe  Sculptor

Address: National Commission for Museums & Monuments, PMB 12556, Onikan, Lagos.
Birth: September 18, 1947, in Ilesha, Ogun State.
Profile: Full name, Isaac Olugbemiga Komolafe; head, wood carving section, Nigerian National Museum, Lagos, from 1977; maintains his own studio in Lagos where he trains apprentices.

Solo Exhibitions
British Consulate, Kaduna, 1975.
Alliance Française, Kaduna, 1976.
Ivory by Denusa's Gallery, Atlanta, Georgia, USA, 1987.

Group Exhibitions
Goethe Institute, Lagos, 1974.
Caribbean Cultural Center, New York, USA, 1984.
Second Annual Afro-American Fine Arts Festival, United Methodist Church, Montclair, New Jersey, USA, 1986.
Queens Festival '90, Flushing Arts Council, Queens, New York, USA, June 16–17, 1990.

Awards & Honors

Public Collections
Ahmadu Bello University, Department of Fine Arts, Zaria.
Brooklyn Museum, Brooklyn, New York, USA.
Medgar Evers College, City University of New York, Brooklyn, USA. Wood panel: "The Coronation of Oba."
Mitsubishi Company, Japan.
National Assembly, Lagos.
National Museum, Lagos.
National Council for Arts & Culture, Lagos.

Bibliography

183 Ladi KWALI Ceramicist

Training: Learned pottery-making as apprentice to a relative, beginning around the age of nine.
Profile: Joined Abuja Pottery Centre, Abuja, 1954, now named Ladi Kwali Pottery Centre; conducted workshops and exhibited in London, 1958, 1959, 1962, in Germany, Italy, and Switzerland, 1963; conducted workshops in Chicago, Dallas, Los Angeles, and other major cities in the United States, 1964–1965; gave workshops and demonstrations in the Washington, DC area in the 1970s; lectured and gave demonstrations at Ahmadu Bello University, Zaria. Made pots by hand, decorated with Gwari symbolic motifs; used open firing with herbal glazes; her pots, neither wholly sacred nor utilitarian, were created for collectors. Her Western-type ceramics, such as dishes, cups and saucers, were wheel-thrown.
Group Exhibitions


Tenth International Exhibit of Ceramic Art, Smithsonian Institution, Washington, DC, 1964. [traveled to Dallas, Los Angeles and Chicago, USA].

"African Craftsmen in America," Morgan State College, Baltimore, Maryland, USA; Baltimore Museum of Art, Baltimore, Maryland, USA; Montgomery College, Rockville, Maryland, USA; Museum of African Art, Washington, DC; Howard University, Washington, DC; Roosevelt High School, Washington, DC; Renwick Gallery, Washington DC, May 1–6, 1972.


Awards & Honors

Honorary Doctorate, Ahmadu Bello University, Zaria, 1977; Officer of The Order of the Niger, 1981; Silver Award for Excellence, Tenth International Exhibit of Ceramic Art, Smithsonian Institution, Washington, DC, 1965; Fellow (posthumous), Asele Institute, Nimo, 1985.

Public Collections

City Art Gallery, York, England.
National Museum, Lagos.
National Museum of Natural History, Smithsonian Institution, Washington, DC.
Two large ceramic, glazed water jars, 1961 and 1972.

Bibliography


Nigeria Magazine (Lagos) 93: 127, June 1967. [illus. only].

Abuja Pottery. Produced by Alister Hallum, 1971. 22 minutes (color). Distributed by Michigan State University, Instructional Media Center, East Lansing, MI 48824. [Film of pot-making at the Abuja Training Center and at a Gwari village in northern Nigeria, featuring Ladi Kwali].


African Arts (Los Angeles) 6 (4) summer 1973. [inside front cover illustration (color); photograph by Frank Willett].


See also references: 64, 79, 83, 131, 143, 229, 271, 275.

Information not verified by the artist.

184 Akinola LASEKAN Cartoonist, Illustrator, Painter, Textile Artist

**Birth:** June 1916, in Owo. Died 1974.

**Training:** Student of Aina Onabolu; studied through correspondence courses and at Hammersmith School of Art, London, 1945.

**Profile:** Born S. A. Oladetimi; changed his name to Akinola Lasekan in 1941; began his career in 1935 as a textile designer; illustrated Bible stories and calendars, Church Missionary Society Bookshop, Lagos; cartoonist, West African Pilot, Lagos, 1944-1966; lecturer, University of Nigeria, Nsukka, 1961-1966; established his own art correspondence school; associate fellow, Institute of African Studies, University of Ife, Ile-Ife, 1966-1974; fellow, Royal Society of Art, London.
Solo Exhibitions
Goethe Institute, Lagos, August 5–13, 1968.

Group Exhibitions
Empire Exhibition, Glasgow, Scotland, 1938.
Lagos, October 1944.
Carnegie Center, New York, USA, April 1955.
Boston University, Boston, Massachusetts, USA, February 2-March 3, 1956.
Fisk University, Nashville, Tennessee, USA, April 23, 1959.
YMCA Brooklyn, New York, USA, October 30-November 15, 1960.
City College of New York, New York, USA, April 7–16, 1962.
NAACP, Brooklyn, New York, USA, October 5–8, 1962.
“Contemporary Nigerian Prints and Paintings, Fourth Ife Festival of the Arts,”

Commissions
Portrait, Dr. Nnamdi Azikiwe, 1961.

Writings by the Artist
Drawings and Paintings Simplified. Lagos, c.1940.
The Nigerian Joker. [s.l.: s.n., n.d.].
Paintings and Cartoons on the Life of Herbert MacCauley 1944–1947. [s.l.: s.n., n.d.].
Awards & Honors
First prize, All-Nigeria Book Cover Design Competition sponsored by the Nigerian Government, 1944; Fellow (posthumous), Asele Institute, Nimo, 1985.

Public Collections
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.

Bibliography
Nigeria (Lagos) no. 14: 164 and xxi, June 1938. [illus. only].
"A Yoruba Woman . . . by Akinola Lasekan," Nigeria (Lagos) no. 31: 434, 1949. [illus. only].
See also references: 6, 9, 17, 30, 45, 53, 56, 64, 83, 116, 127, 132, 138, 147, 149, 153-154, 159, 164, 184, 193, 201, 207, 208, 210, 229, 238, 246-247, 249, 251, 262, 267, 275, 284, 288a, 294, 318.

Information not verified by the artist.

185 Olatunji LAWAL Painter, Textile Artist

Address: Gbagada Comprehensive High School, Bariga, Lagos.
Birth: April 4, 1947, in Mojoda, Epe, Lagos State.
Group Exhibitions
Goethe Institute, Society of Nigerian Artists, Lagos, February 1981.

Commissions
Mural, Maryland Comprehensive High School, Maryland, Ikeja, Lagos.

Bibliography
See references: 240, 300.

Information not verified by the artist.

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186 Theresa LUCK-AKINWALE Painter

Address: International School, University of Ibadan, Ibadan, Oyo State.

Solo Exhibitions

Group Exhibitions

Writings by the Artist

Public Collections

Bibliography

See also references: 132, 269.

Information not verified by the artist.

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187 Edward MADUKAEGO Sculptor

Birth: 1936, in Umukor Village, Nkwerre, Imo State.
Training: Studied fine arts, Aba Technical School, Imo State, for four years.
Profile: Maintains his own studio in Lagos.
Solo Exhibitions
Goethe Institute, Lagos, 1974.
French Cultural Centre, Lagos, 1975.
Goethe Institute, Lagos, September 26-October 3, 1975.
Canadian Association of African Studies, University of Calgary, Alberta, Canada, 1981.
Camrose One World Centre for Cross Cultural Learning, Camrose, Alberta, Canada, 1981.
Canadian Association of African Studies, University of Calgary, Alberta, Canada, 1981.
Camrose One World Centre for Cross Cultural Learning, Camrose, Alberta, Canada, 1981.
Cold Lake Ground Centre, Cold Lake, Alberta, Canada, 1981.
Liz Kane African Crafts and Arts Gallery, Quebec, Canada, 1982.
Sheraton Hotel, Ikeja, Lagos, November 24-26, 1986.

Group Exhibitions
Goethe Institute, Lagos, 1975.
Nigerian Trade Exposition, Detroit, Michigan, USA, November 1989.

Public Collections
Didi Museum, Lagos.

Bibliography
The Translation of Inspiration of the Third Eye; [exhibition held at the Italian Cultural Institute, Lagos, October 1987]. Lagos: Italian Cultural Institute, 1987. 13pp. illus., port.

See also references: 79, 197, 268-269, 294.

Information not verified by the artist.

188 Tijani MAYAKIRI Graphic Artist

Birth: In Oshogbo, Oshun State.
Solo Exhibitions
Goethe Institute, Lagos, June 5–11, 1974.
Goethe Institute, Lagos, 1980.

Group Exhibitions
FESTAC '77, Lagos, 1977
"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1980.

Public Collections

Mbari Art, Washington, DC.
Bibliography
Wooden Sculptures by Anthony O. Efionayi and Drawings by Tijani Mayakiri; [exhibition held at the Italian Cultural Institute, Lagos, 1987]. Lagos: Italian Cultural Institute, 1987. illus., port.
See also references: 27, 84, 96, 142, 184, 192–193, 227, 237, 244, 258, 272, 292, 297, 313, 319.
Information not verified by the artist.

189 Long-John MBAZUIGWE II Sculptor


Group Exhibitions
East Central State Festival of Arts, Enugu, 1974.
FESTAC '77, Lagos and Aba, 1977.

Commissions
Sculpture, monument of Chief Orji Ogbu of Akpulu, Orlu, 1971.

Awards & Honors
First prize certificate in the East Central State Festival of Arts Competition, 1974.

Public Collections
National Museum, Lagos.
University of Nigeria, Ana Gallery, Nsukka.

Bibliography


See also references: 64, 240b, 275, 297.

Information not verified by the artist.

190 MIDDLE ART Painter

Address: 35 New Market Road, Onitsha, Enugu State.

Birth: 1936, in Akamkpisi, Nri, Anamba State.

Training: First studied with Young Art, Onitsha; later studied design and drawing with Gills Art for seven months, 1960; attended Oshogbo art workshops, Oshogbo.

Profile: Born Augustine Chigbata Okoye; artist/signpainter, Onitsha, 1960; established workshop to produce portraits and barber signs, 1962; moved to Ile-Ife, 1967, sponsored by Ulli Beier; freelance artist in his own studio, Onitsha.

Solo Exhibitions
Goethe Institute, Lagos, 1972.
Goethe Institute, Lagos, August 5–10, 1974.
"Middle Art," Haus der Kulturen der Welt, Berlin, Germany, September 15-December 2, 1990.

Group Exhibitions
Museum of Folk Art, Oshogbo, 1965.
Second Triennial of Insitic Art, Bratislava, Czechoslovakia, 1969.
Goethe Institute, Lagos, June 18–27, 1975.
Goethe Institute, Lagos, 1977.

Public Collections
Náprstek Museum, Prague, Czechoslovakia.

Bibliography


Mohibi  279


See also references: 27, 56, 96, 193, 253–254, 258, 263, 265–266, 272, 281.

191 Taju MOHIBI  Graphic Artist, Muralist, Painter, Sculptor, Textile Artist

Address: 3913 West 27th Street, Apt. 5, Los Angeles, California 90018, USA.

Birth: June 22, 1951 in Iseyin, Oyo State.

Training: Studied with Tunde Allen-Taylor at his studio in Ibadan, 1970; studied fine arts, Department of Adult Education, University of Ibadan, 1972; apprentice, Demola Onibonokuta’s Adimula Art Institute, Ibadan, 1972.


Solo Exhibitions
Advance Teachers Training College, Port Harcourt, April 1974.
Youth Centre, Debrecen, Hungary, August 20, 1985.
Baldwin Theatre, Royal Oak, Detroit, Michigan, USA, June 1987.
Mother Africa Shrine, Baltimore, Maryland, USA, May 28, 1988.
World Peace Art, Oakland Zoo Park, Oakland, California, USA, May 26, 1990.
Group Exhibitions
Dudu Arts Association, Jos, 1975.
"Dudu Arts Association on Tour," Rivers State Arts Council, Port Harcourt, 1977.
Jos Museum, Jos, April 1978.
Polo Club, Jos, 1980.
"Gone are the Isapadays," National Museum, Lagos, 1981.
Fourth Shaka International Liberation Day Celebration, Baltimore, Maryland, USA, May 1988.
"World of Creativity," Altadena, California, USA, December 17, 1989.
"Pride in our Roots," Martin Luther King, Jr. Hospital, Los Angeles, California, USA, February 1990.
"Black History Month," Civic Center, Richmond, California, USA, February 11, 1990.
"Rhythms of the Village Art Center," Leimert Park, Los Angeles, California, USA, December 1990.

Commissions
Murals and mosaic, Blue Horse, Olodi, Apapa, 1980.

Bibliography

See also references: 191, 219, 291.
192 Inha MORDI  Painter

Address: Department of Art Education, School of Vocational Technical Teacher Education, Auchi Polytechnic, PMB 13, Auchi, Edo State.
Birth: December 20, 1958, in Calabar, Cross River State.
Training: NCE in fine and applied arts, 1983 and BA, 1987, Bendel State University, Abraka Campus, specializing in ceramics and painting.

Solo Exhibitions

Group Exhibitions

Bibliography

See also references: 240, 301.

193 Stella MORDI  Painter

Address: c/o Charles N. O. Mordi, Policy Intelligence Unit, Research Department, Central Bank of Nigeria, PMB 12194, Lagos.
Birth: May 23, 1964, in Lagos.
Training: OND, Yaba College of Technology, 1985; BA in fine arts, Ahmadu Bello University, 1987.
Profile: Full name, Stella Nneka A. Mordi, née Ikemefuna; freelance artist in her own studio, Lagos; paints predominantly landscapes and still life. Member: Society of Nigerian Artists.

Group Exhibitions
Salon Exhibition with Professor Ben Enwonwu, Lagos, December 1988.

Bibliography

See also references: 228, 240, 290, 309.

194 Joe MUSA Painter, Sculptor

Address: 15 Oyedele Ogunniyi Street, Anthony Village, Lagos.
Birth: September 26, 1962, in former Bendel State.

Solo Exhibitions
Franco-German Auditorium, Lagos, May 1990.
Alpha & Omega Gallery, Houston, Texas, USA, 1990.
Goethe Institute, Lagos, April 21-May 1, 1990.

Group Exhibitions
Benue Arts Council, Makurdi, 1983.

Salon Exhibition with Professor Ben Enwonwu, Lagos, December 1988.


O’Kane Gallery, University of Houston, Houston, Texas, USA, October 8-26, 1989.

Alpha & Omega Gallery, Houston, Texas, USA, 1990.


Commissions


Dance studies series (18), Dodan Barracks, President’s Office, Lagos, 1988.

“In the Beginning,” presentation for visiting President of Côte d’Ivoire, 1988.

Awards & Honors

Best student prize, sculpture, Benue Polytechnic, 1983; NYSC State Award, 1984; first prize, painting, Ahmadu Bello University, 1987; International Art Competition merit award, 1989.

Public Collections

Ahmadu Bello University, Zaria. Oil paintings on canvas: “Studies of Women” and “Illusory Syllogisms I, II, III.”


Bibliography


“Revolution or Renaissance: Young Artists Take Centre Stage,” Times International (Lagos) January 16, 1989, page 34+.


All of the following entries are reviews of Musa’s exhibition at the Goethe Institute, Lagos, April 21-May 1, 1990:

See also references: 41, 61, 141, 202, 228, 290, 309.

195 Uzo NDUBISI Graphic Artist, Painter, Sculptor

Address: Headland Studios, 9 Oremeji Street, Isolo, PO Box 4395, Oshodi, Lagos.
Birth: December 28, 1945, in Zaria, Kaduna State.
Profile: Full name, Uzochukwu Ndubisi; freelance artist/illustrator,

**Solo Exhibitions**

**Group Exhibitions**
Mbari Art Exhibition, Mbari Centre, Enugu, 1967.
Odunke Art Exhibition, University of Nigeria, Nsukka, November 11–23, 1974.

**Commissions**

**Awards & Honors**
First prize certificates and silver medal for drawing, design and painting, Eastern Nigeria Festival of the Arts, Enugu, 1974.

**Public Collections**
Asele Institute, Nimo.
National Gallery of Modern Art, Lagos.

**Bibliography**
See references: 2–3, 149, 153, 185, 240b, 244, 261, 275, 280, 291, 294, 298, 302, 310.
196 Clary NELSON-COLE  Graphic Artist, Painter, Printmaker

Training: Yaba College of Technology, 1961–1963; BA, Ahmadu Bello University, 1967, specializing in painting; MA in painting and printmaking, 1973, University of Illinois, Urbana-Champaign, USA.

Solo Exhibitions
Ahmadu Bello University, Zaria, 1967.
Teachers' Training College, Sokoto, 1968.
USIS, Kano; Kaduna; Lagos, 1969.
University of Ife, Ile-Ife, 1969.
University of Lagos, Lagos, 1970.
University of Wisconsin, Green Bay, Wisconsin, USA, 1979.

Group Exhibitions
Mid-West Annual National Print and Drawing Show, Western Illinois University, Macomb, Illinois, USA, 1970.
Fifth National Print Exhibition, Springfield College, Springfield, Massachusetts, USA, 1970.
11th National Exhibition of Prints and Drawings, Oklahoma Art Centre, Oklahoma City, Oklahoma, USA, 1970.
Second Annual National Print and Drawing Show, Northern Illinois University, DeKalb, Illinois, USA, 1970.
Fourth National Student Printmakers Exhibition, University of North Carolina, Chapel Hill, North Carolina, USA, 1971.
Graphics '71 National Print and Drawing Exhibition, Western New Mexico University, Silver City, New Mexico, USA, 1971.
Boston Printmakers 23rd Annual Exhibition, Boston, Massachusetts, USA, 1971.
1971 Images on Paper, Mississippi Arts Festival, Jackson, Mississippi, USA, 1971.
Second Annual National Print and Drawing Exhibition, Minot State College, Minot, North Dakota, USA, 1971.
Civic Center, University of Illinois, Urbana-Champaign, Illinois, USA, 1972.
Afro-American Cultural Institute, University of Illinois, Urbana-Champaign, Illinois, USA, 1972.
Staff Club, University of Illinois, Urbana-Champaign, Illinois, USA, 1972.
Department of Fine Arts Show, University of Illinois, Urbana-Champaign, Illinois, USA, 1972.
Gallery Six, Mona Vale, New South Wales, Australia, 1979.
Tolarno Galleries, Victoria, Australia, 1979.
Mostra Internazionale Della Grafica, Milan, Italy, 1979.
Saga 57th National Print Exhibition, New York, USA, 1979.
World Print Three, San Francisco, California, USA, 1979.
The Ogunquit Art Center, 59th Annual National Exhibition of Paintings, Ogunquit, Maine, USA, 1979.
Sixth Annual Festival of the Arts, Miami Beach, Miami, USA, 1979.
30th Annual Quincy Art Show, Quincy, Illinois, USA, 1979.
38th Annual Art Exposition, Chung-Cheng Cultural Center, St. John’s University, New York, USA, 1979.
The Paint Box Gallery, Sister Bay, Wisconsin, USA, 1979.
Kansas Fifth National Small Painting, Drawing and Print Exposition, Fort Hays State University Art Gallery, Hays, Kansas, USA, 1979.
Faculty Art Show, University of Wisconsin, Green Bay, Wisconsin, USA, 1979.
22nd Annual Beloit & Vicinity Exposition, Wright Art Center, Beloit College, Beloit, Wisconsin, USA, 1979.
National Print and Drawing Competition, Dulin Gallery of Art, Knoxville, Tennessee, USA, 1979.
Hawaii National Print Exhibition, Honolulu, USA, 1979.
National Print Competition, State University College, Fredonia, New York, USA, 1979.
Eighth Annual National Fall Art Fete, Scottsbluff, Nebraska, USA, 1979.
Davidson National Print and Drawing Competition, North Carolina, USA, 1979.
National Print and Drawing Exposition, Bradley University, Peoria, Illinois, USA, 1979.
Hunterdon Art Center National Print Exposition, Clinton, New Jersey, USA, 1979.
National Arts Club Annual Open Exposition, New York, USA, 1979.
Bluegrass Painting Exposition Fourth Biennial Competition, Louisville, Kentucky, USA, 1979.
68th Annual Exposition, Association of Newport, Newport, Rhode Island, USA, 1979.
Grand Ninth Annual Juried Art Exposition, Glendale, California, USA, 1979.
18th Annual Art on the Rocks, Twenty Nine Palms, California, USA, 1979.
South Bay Art Association Annual Juried Show, Torrence, California, USA, 1979.
41st Annual Exhibition of Contemporary American Paintings, Society of Four Arts, Palm Beach, Florida, USA, 1979.
Grand Prix International d’Art Contemporain de Monte Carlo, Musée National, Monte Carlo, Monaco, 1980.
Sixth International Exhibition of Original Drawings, Moderna Galerija, Rijeka, Yugoslavia, 1980.
Krakow International Biennial of Prints, Krakow, Poland, 1980.
XV Premi Internacional de Dibuix Joan Miro, Sala de Cultura de la Caja de Ahorros de la Disputacion de Navarra, Pamplona, Spain, 1980; Joan Miro Foundation, Barcelona, Spain, 1980.
Sixth International Miniature Print Competition and Exhibition, Pratt Graphics Center, New York, USA, 1980.
42nd Annual Cooperstown Art Association National Art Exhibition, Cooperstown, New York, USA, 1980.
41st National Annual Mid-Year Show, Butler Institute of American Art, Youngstown, Ohio, USA, 1980.
28th National Exhibition of Contemporary Realism in Art, Museum of Fine Arts, Springfield, Massachusetts, USA, 1980.
Third Annual Village Center National Print Competition and Exhibition, Florida Technological University, Orlando, Florida, USA, 1980.
National Print, Drawing and Photography Exhibition, Second Street Gallery, Charlottesville, Virginia, USA, 1980.
Appalachian National Drawing Competition, Appalachian State University, Boone, North Carolina, USA, 1980.
Fourth National Dogwood Festival Art Show, Georgia Tech Student Center, Atlanta, USA, 1980.
Tenth Biennial National Art Exhibition, Second Crossing Gallery, Valley City State College, Valley City, North Dakota, USA, 1980.
Second Kansas National Small Painting, Drawing and Print Exhibition, Kansas State College Art Department, Fort Hays, Kansas, USA, 1980.
Seventh National Print and Drawing Exhibition, Minot State College, Minot, North Dakota, USA, 1980.
16th Bradley National Print and Drawing Exhibition, Bradley University, Peoria, Illinois, USA, 1980.
National Print Exhibition, Hunterdon Art Center, Clinton, New Jersey, USA, 1980.
17th International Prix of Contemporary Art of Monte Carlo, Ministere d’Etat, Monaco, 1982.
Sixth Norwegian International Print Biennial, Norway, 1982.
Gallery Huntley, Canberra Ten-Man Exposition, Campbell, Canberra, Australia, 1982.
Blackfriars Gallery Four-Man Invitational, Glebe, Canberra, Australia, 1982.
Macquarie Galleries Invitational Show, Sydney, Australia, 1982.
"African Art: Past and Present," Ohio State University, Columbus, Ohio, USA, May 3–31, 1982. [and other venues in Ohio].
Trenton State College National Print Exposition, Trenton, New Jersey, USA, 1982.
Fifth Salmagundi Club Annual Non-Member Juried Exposition, New York, USA, 1982.
54th Hudson Valley Art Association Annual Exposition, Stamford, Connecticut, USA, 1982.
Second Burleson Annual Open Exposition, Joshua, Texas, USA, 1982.
Invitational Show (Prints), The Paint Box Gallery, Sister Bay, Wisconsin, USA, 1982.
Invitational Show (Prints), Circle Arts, The Settlement, Fish Creek, Wisconsin, USA, 1982.
University of Wisconsin Faculty Show (Paintings), Green Bay, Wisconsin, USA, 1982.

Awards & Honors
First place/medal of distinction, National Union of Nigerian Students, University of Ibadan, Ibadan, 1964; best art student, Ahmadu Bello University, Zaria, 1967.

Public Collections
Didi Museum, Lagos.

Bibliography

See also references: 172, 238, 244, 287.

Information not verified by the artist.

197 Etso Ugbodaga NGU  Painter, Sculptor, Textile Artist

Address: Department of Fine Arts, University of Benin, Benin City, Edo State.
Birth: 1921, in Kano, Kano State.
operated her own studio, 1958–1975; state adviser, FESTAC, 1975; lecturer, University of Benin, Benin City.

**Solo Exhibitions**
Radcliffe Graduate Center, Boston, Massachusetts, USA, May 1963.

**Group Exhibitions**

**Writings by the Artist**

**Awards & Honors**
Fellow, Asele Institute, Nimo, 1985.

**Public Collections**
Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA.
Paintings: “Market Woman,” “Siamese Dancers,” and “Beggars.”
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.
University of Ibadan, Institute of African Studies, Ibadan. “Horse Rider.”

**Bibliography**

See also references: 45, 64, 79, 129, 131–132, 159, 164, 184, 191, 207–208, 244, 246, 268, 275, 318.

Information not verified by the artist.
198 Enoma NIMITE  Sculptor

Address: Department of Sculpture & Ceramics, School of Art & Design, Auchi Polytechnic, Auchi, Edo State.


Profile: Lecturer, School of Art & Design, Auchi Polytechnic, Auchi, from 1987.

Group Exhibitions
“NYSC President’s Merit Award Art Exhibition,” Lagos, 1987.

Commissions
Nembe Cross, Ockiya Tomb, Rivers State.

Awards & Honors

Public Collections

Bibliography
Art as Technology; [exhibition held at the Federal University of Technology, Akure, November 1–3, 1990. Akure: Federal University of Technology, 1990].

See also references: 240, 301, 307.

199 Osita NJELITA  Graphic Artist


Arts
Anambra

"Original "Contemporary "Third "Contemporary "East Group

Amaefunah, "Tropical Writings "Mirror "FESTAC "Nigerian "Graphic Solo

See Bibliography

"Omaliko Third University, Awka, December illus. Nigerian Education, Lagos, of

University, Nsukka, March 22–25, 1976.


Anambra State Trade Fair, Enugu, November 12–20, 1982.


Writings by the Artist


Bibliography


See also references: 21, 149, 240b, 288, 298–299.
200 Akanu NKOBI  Graphic Artist

Birth: February 1934 in Abiriba, Imo State.

Group Exhibitions

Bibliography
See references: 152, 261, 294a, 310.

Information not verified by the artist.

201 Barthosa NKURUMEH  Graphic Artist, Printmaker

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.
Birth: April 7, 1961 in Awo-Idemili, Imo State.
Training: BA in fine and applied arts, University of Nigeria, 1987, specializing in graphics; candidate, MFA in printmaking, University of Nigeria; participated in the fourth printmaking workshop, University of Nigeria, 1990.

Solo Exhibitions

Group Exhibitions
Degree Exhibition, Department of Fine & Applied Arts, University of Nigeria, Nsukka, 1987.


Bibliography


See also reference: 289.

202 Rukeme NOSERIME  Muralist, Painter

Address: Department of Fine Arts, Yaba College of Technology, PMB 2011, Yaba, Lagos.

Birth: October 25, 1959, in Warri, Delta State.

Training: BA in fine arts, Ahmadu Bello University, 1984, specializing in painting and wall decoration; MA in visual arts, Institute of African Studies, University of Ibadan, 1990.


Solo Exhibitions


Group Exhibitions


"Yaba Tech Staff Art at 40," Yaba College of Technology, Lagos, July 7-28, 1988.

Commissions
Portrait of the Vice-Chancellor, University of Benin, Benin City.
Book illustrations of tropical toxic plants, Department of Medicine, Ahmadu Bello University, Zaria.

Writings by the Artist

Public Collections
University of Ilorin, Ilorin.

Bibliography

See also references: 144, 240, 282–283, 290, 300, 312.

203 Bons NWABIANI  Painter

Address: Max Publicity, 5 Niger Close, Uwani, Enugu, Enugu State.

Birth: 1942, in Oguta, Imo State.

Training: Studied with Jimo Akolo, Kaduna, 1961; studied at Ahmadu Bello University, 1965; BA in fine arts, University of Nigeria, 1972; MA in art education, University of Cardiff, Wales, 1977; studied at the University of Oslo, Norway, summer 1977.


Solo Exhibitions

Writers’ Workshop, Enugu, August 1969.

Ahmadu Bello University, Zaria, October 1974.


Goethe Institute, Lagos, October 22–31, 1975.


"Homage to the Moon," University of Cardiff Art Gallery, Cardiff, Wales, April 14–May 14, 1977.

Group Exhibitions


Mbari Art Exhibition, Mbari Centre, Enugu, 1967.


Commissions
Painting, "Mask of Unity," for the Head of State by the Students' Union, University of Nigeria, Nsukka, 1971.
Murals, (restoration), Hotel Presidential, Enugu.

Writings by the Artist

Awards & Honors
Awarded the chieftancy title "Ogbuagu of Oguta."

Public Collections
First Bank of Nigeria, Enugu.
Dodan Barracks, Lagos.
National Gallery of Modern Art, Lagos.
Nigerian Council for Arts & Culture, Lagos.
The Standard Bank of Nigeria, Enugu.
University of Cardiff, Cardiff, Wales.
University of Nigeria, Ana Gallery, Nsukka. Gouache: "Moonscape."

Bibliography


See also references: 2, 21, 149, 184, 241, 244, 257, 261, 268, 294, 303, 310.

204 Tony NWACHUKWU Ceramicist, Painter, Sculptor, Textile Artist

Address: PO Box 3762, Owerri, Imo State.
Birth: September 15, 1959, in Enugu, Enugu State.
Training: BA in fine and applied arts, University of Nigeria, 1982, specializing in sculpture; participated in the third printmaking workshop, University of Nigeria, 1987.
Solo Exhibitions

Group Exhibitions

Awards & Honors

Public Collections

Bibliography

See also references: 241, 284a, 288.

205 George NWADIOGBU Painter, Sculptor

Address: PO Box 11695, Ikeja, Lagos.

Group Exhibitions
Ado Artist, Ime Obi Ogboooza Inland Town, Onitsha, 1982.

Commissions

Sculpture, fiberglass, Eko Hospital, Ikeja, Lagos. [joint].

Christmas card for National Union of Road Transport Workers, Onitsha, 1986.


Sculpture, "Mother and Child," Ayinke House, Ikeja General Hospital, Lagos. [joint].


Sculpture, "Mother and Child," Ayinke House, Ikeja General Hospital, Lagos.

[joint].

Mosaics, Inch-Scape Architects, Lagos.

Paintings, oils on board, "Abang (Calabar Dancers)," "Sisters from the North," "Say No Evil, Hear No Evil, See No Evil," Omo Osagie Hospital, Lagos.

**Awards & Honors**


**Public Collections**


**Bibliography**


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**206 Ogbonnaya NWAGBARA**  **Graphic Artist**

**Birth:** April 1934 in Ovim Imenyi, Okigwe Local Government Area, Imo State. Died 1985.

**Training:** Diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, specializing in commercial art and graphics, 1962; attended Mbari Artists and Writers Workshop, Ibadan, studying etching and engraving techniques, 1963.


**Group Exhibitions**


Mbari Centre, Enugu, 1964.

First World Festival of Negro Arts Exhibition, Dakar, Senegal, 1966.


**Awards & Honors**

Bronze medal, color photography, Kodak International Trade Shows, New York.

**Public Collections**

Asele Institute, Nimo.
Bibliography

See references: 21, 149, 152–153, 261, 310.

Information not verified by the artist.

207 Mazi NWAJEI Sculptor

Address: Museum Education Services, National Commission for Museums & Monuments, PMB 12556, Onikan, Lagos.

Birth: 1944, in Ogwashi-Uku, Delta State.


Solo Exhibitions

Group Exhibitions


Commissions
Sculpture, Trophy Beer Company, Ilesha.
Sculpture, fiberglass, the Agbogidi of Ogwashi-Uku.

Awards & Honors

Public Collections
Federal Ministry of External Affairs, Lagos.
National Museum, Benin City.

Bibliography


See also reference: 61.
208 Godstime NWAJI  Sculptor

Address: Department of Fine Arts, Yaba College of Technology, Yaba, Lagos.
Birth: January 10, 1945, in Aba, Imo State.
Training: HND, Yaba College of Technology, 1978, specializing in sculpture.
Profile: Full name, Godstime Onyeodighime Nwaji; works in wood, metal and concrete; teacher, sculpture and drawing, Department of Fine Arts, Yaba College of Technology, Lagos.

Group Exhibitions

Bibliography
See references: 270, 282, 312.

209 Chike NWAKA  Cartoonist, Painter

Address: Department of Art Education, Institute of Management & Technology, Enugu, Enugu State.
Birth: March 15, 1954.

Solo Exhibitions

Group Exhibitions

Awards & Honors
Best final year student in fine arts, Institute of Management & Technology, Enugu, 1978.

Writings by the Artist

Public Collections
Bibliography

See also reference: 275.

210 Geoffrey NWOGU  Sculptor

Address: 79 Jules Avenue, San Francisco, California, 94112.
Birth: January 28, 1949, in Umuocham, Ihitte, Ezinhitte, Mbaise Division, Imo State.
Training: Self-taught; father and grandfather were carvers; also trained with Long-John Mbazuigwe; influenced by Chief S. A. O. Chukueggu.

Solo Exhibitions
"Win the War," Aboh Mbaise City Hall, Aboh Mbaise, February 16-20, 1967.
San Francisco Art Commission Gallery, San Francisco, California, USA, September 1983.
Grand Oak Gallery, Oakland, California, USA, December 1983.
Kabuki Gallery, San Francisco, California, USA, December 1983.
Sargent Johnson Gallery, San Francisco, California, USA, April 1984.
San Francisco State University Gallery, San Francisco, California, USA, August 1984.
Chiappolini Gallery, San Francisco, California, USA, July 1990.

Group Exhibitions
Awards & Honors
Imo State Governor’s Award for artistic performance, 1982; gold medal, Fuji Museum, Tokyo; Octagon Merit Award, Octagon Friendship Association, Owerri, 1987.

Public Collections

Bibliography

Exhibition of Sculptures at the Hotel Presidential, Enugu, 30 September-4 October 1972; [sponsored by the Mbari Traditional Art Centre, Eke-Nguru, Mbaise, East Central State]. Enugu: Govt. Printer, 1972. 24pp. illus., ports.


See also references: 240b, 268, 275, 284, 297.

211 Demas NWOKO Muralist, Painter, Sculptor

Address: New Culture Studios, N6A/532A Adeola Crescent, PMB 5162, Oremiji, Ibadan, Oyo State.


Solo Exhibitions
Exhibition Centre, Lagos, 1968.

Group Exhibitions
“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirskville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].

Commissions
Mural, “Gift of the Talents,” Tedder Hall, Ibadan University, Ibadan.
Wood pillars and seats, Murtala Mohammed International Airport, Lagos.
Stool and sceptre for investiture, Obi Nwuko III.
Seats, Benin Theatre, Benin City.

Writings by the Artist


**Awards & Honors**

Fellow, Asele Institute, Nimo, 1985.

**Public Collections**

Iwalewa-Haus, Bayreuth, Germany. Oil painting on board: “Mother and Child.”


**Bibliography**


*Black Orpheus* (Ibadan) no. 15, August 1964. 4 plates of illus.: “The 1964 Adam and Eve Series” between pages 56 and 57.


212 Ray OBETA  Painter

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.
Birth: May 21, 1939, in Otobi, Benue State.
Training: Attended art course organized by Northern Region Ministry of Education, Kaduna, 1960; studied at Ahmadu Bello University, 1966; BA, University of Nigeria, 1973, specializing in painting; participated in the third and fourth printmaking workshops, University of Nigeria, 1987 and 1990; MFA candidate, University of Nigeria.
Profile: Full name, Raymond Chike Obeta; art teacher, St. Francis College, Oturkpo and Holy Rosary College, Adaka, 1963–1965; curriculum adviser, art in secondary schools, Northern Region Ministry of Education, Kaduna, 1965; cartoonist, Arrow, student union magazine; part-time lecturer, painting, Department of Fine & Applied Arts, University of Nigeria, Nsukka, from 198-?

Solo Exhibitions
St. Francis College Hall, Oturkpo, 1964.

Group Exhibitions
"The Nsukka School: Paintings, Drawings, Prints, Sculpture, Ceramics,"


Awards & Honors

Bibliography


213 Obiora OBIEZE  Graphic Artist, Painter

Address: 100 Awka Road, Onitsha, Anambra State.
Birth: July 13, 1962, in Onitsha, Anambra State.
Training: BA in fine and applied arts, University of Nigeria, 1984; post graduate student, University of Nigeria; participated in German-Nigerian printmaking workshop, 1986 and third printmaking workshops, 1987, University of Nigeria.

Group Exhibitions
Obinna 309


Awards & Honors

Public Collections

Bibliography


See also reference: 288.

214 Paddy OBINNA  Graphic Artist, Painter

Address: Umuocham Emekuku, PO Box 754, Owerri, Imo State.

Birth: March 13, 1944, in Aba, Imo State.


Profile: Full name, Paddy Joseph Obinna; worked as executive in several printing and graphics companies in Aba and Owerri; artistic coordinator, FESTAC ’77 in Imo State, and also for Better Life Fair, Imo State, 1988 and 1990; managing director, Centre for Craft, Fashion & Design, Ebgu, Owerri.

Solo Exhibitions

Group Exhibitions

Festival of Arts, Aba, 1974.


"Werbung für Biafra," Iwalewa-Haus, Bayreuth, Germany, 1985

Commissions

Awards & Honors
Cup winner, Arts Festival, Aba, 1974.

Bibliography

See also references: 261, 268, 294, 310.

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215 Chike OCHI  Sculptor

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.
Birth: In Ogugu, Awhu Local Government Area, Enugu State.
Training: BA in fine arts, University of Nigeria, 1971; MFA in sculpture, University of Regina, Saskatchewan, Canada.

Group Exhibitions

Awards & Honors
First prize, silver medals, Festival of the Arts, Enugu.

Bibliography
See references: 22, 268, 285, 303.

Information not verified by the artist.
216 Fela ODARANILE  Painter

Address: 17 Odaranile Street, Olu Orogbo, Idi Obi, PO Box 1121, Enuwa, Ile-Ife, Oshun State.

Birth: 1949, in Abeokuta, Ogun State.

Training: Attended Oshogbo art workshops, Oshogbo; attended Ahmadu Bello University; studied monoprint technique with Professor S. Irein Wangboje at Ori-Olokun Cultural Centre, Ile-Ife, and worked at the Ogun Timehin Workshop, Ile-Ife, with Tijani Mayakiri, Rufus Ogundele and others.

Profile: Specializes in “drawing from the back,” and paints on cloth.

Solo Exhibitions
Italian Cultural Institute, Lagos, November 1974.
“Exhibition of Oil Painting and Drawing From the Back by Fela Odaranile,” 
Goethe Institute, Lagos, 1981.
“An Exhibition of Drawings and Paintings from the Back,” Italian Cultural Institute, 

Group Exhibitions
“Neue Kunst in Afrika,” Mainz, Germany, June 1980; Bayreuth, Germany, July- 
   August 1980; Wörgl, Austria, September 1980.
“Afrikanische Kunst Heute,” Galerie Exler, Frankfurt, Germany, October 
   8-November 30, 1980.
“Twenty Years of Oshogbo Art,” Goethe Institute, Lagos, 1981.
“Ausstellung Nigeriander Kunst der Gegenwart,” Bonn, Germany, August 9–18, 
   1982.

“Silver Jubilee National Art Exhibition,” National Theatre, Lagos; Federal University 
   of Technology, Owerri, September 26-October 1, 1985.
“Art from the African Diaspora: Becoming Visible,” Aljira, Newark, New Jersey, 
   [traveled to Ottawa and Knowlton, Canada, 1989–1990].
“1990 Exhibition of Contemporary Yoruba Art,” School of Architecture, Obafemi 

Public Collections
Museum für Völkerkunde, Frankfurt, Germany. Drawings from the back: “Orisa 
   Nla,” “Orisala,” and “The Leopard”; oil paintings: “Iya Osun [1]” and “Iya Osun 
   [2].”
National Gallery of Modern Art, Lagos.

Bibliography

*An Exhibition of Drawings and Paintings from the Back;* [exhibition held at the Italian Cultural Institute, Lagos, May 1986]. Lagos: Italian Cultural Institute, 1986. 16pp. illus., port.


See also references: 27, 41, 96, 174, 193, 231, 244, 272, 275, 279, 294, 319.

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**217 Innocent ODEKA**  *Graphic Artist, Painter*

**Address:** Command Day Secondary School, Ikeja Military Cantonment, Lagos.

**Birth:** June 5, 1956, in Warri, Delta State.

**Training:** OND, 1982 and HND, 1984, Auchi Polytechnic.


**Solo Exhibitions**

**Group Exhibitions**

Commissions

Bibliography
Lardner, Tunji, & Toyin Akinosho. “Expression and a New Beat,” ThisWeek (Lagos) February 9, 1987, page 32.


See also references: 240, 306a.

218 Amos ODION  Sculptor

Birth: 1943, in Benin City, Edo State.
Training: Apprenticed to Ben Aye, Felix Idubor and Erhabor Emokpae; studied art for four years, Yaba College of Technology.
Profile: Worked in Felix Idubor’s studio, Lagos; freelance artist; works mostly in hard wood.

Solo Exhibitions

Group Exhibitions

Fourth Indian Triennial of Contemporary World Art, New Delhi, India, 1978.

Public Collections
Federal Ministry of Information, Cultural Division, Lagos. Ebony sculptures:
"Young Woman" and "Mother and Child."

Bibliography
An Exhibition of Sculptures by Amos Odion; [held at the National Theatre, Lagos, August 3–16, 1984]. Lagos: National Gallery of Modern Art, Federal Department of Culture, [1984]. unpaged. illus., port.

See also references: 132, 184, 193, 231, 245–247, 249, 267–268, 275, 284, 294.

Information not verified by the artist.

219 E. Okechukwu ODITA Graphic Artist, Painter

Address: Art History Department, Ohio State University, 100 Hayes Hall, 108 North Oval Mall, Columbus, OH 43210–1318, USA.

Birth: 1936, in Onitsha, Anambra State.

Training: Diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1962, specializing in painting; MA in printmaking, MFA in painting, University of Iowa, 1965; PhD in history of African art, Indiana University, Bloomington, 1970.

Profile: Full name, Emmanuel Okechukwu Odita; teacher, University of Nigeria, Nsukka, 1962-1966; associate professor/professor, Ohio State University, from 1969; designed book cover, Black Family International Journal, 1985, a reference guide; presented numerous papers at African Studies Association meetings and other symposia in the United States, Canada, South America and Africa; illustrated Okot p'Bitek's The Song of a Prisoner and Barbara Nolen's Africa is Thunder and Wonder: Contemporary Voices from African Literature; belonged to the Zaria Art Society.

Solo Exhibitions
Continuing Education Center, University of Nigeria, Nsukka, 1965.

Group Exhibitions
First World Festival of Negro Arts, Dakar, Senegal, 1966.
"Njikoka: The Nigerian Unity," College of Arts, Ohio State University, Columbus, USA, September-October 1980.
"African Art: Past and Present," Ohio State University, Columbus, USA, May 3-May 31, 1982. [and other venues in Ohio].

**Commissions**

Murals, including "The Stilt Dancers," Department of Fine Arts, Ahmadu Bello University, Zaria, 1961.

Murals, Mbari Club, Enugu, 1963. [in collaboration with Oseloka Osadebe].


**Writings by the Artist**


Traditional African Art. Columbus: Ohio State University, College of Arts, Division of History of Art, 1971. 76pp. illus., bibliog.


"Ikenga and Ala Dieties: Their Theme in Form and Content," Academic Star 3 (5) 1978.


"Do we Dare?" Prism (Department of Black Studies, Ohio State University, Columbus, Ohio) 1 (2): 11–13, summer-autumn, 1988.

"The Igbo Counts: Number and Pattern in Igbo Body Decoration," Arts Advocate (College of the Arts, Ohio State University, Columbus, Ohio) 9 (2) spring 1989.
"Profile of an African Artist: Achamele Debela Part I," Prism (Department of Black Studies, Ohio State University, Columbus, Ohio) 2 (1): 14-17, winter 1989.
"Profile of an African Artist: Achamele Debela Part II," Prism (Department of Black Studies, Ohio State University, Columbus, Ohio) 2 (2): 12-18, spring-summer 1989.

Awards & Honors

Public Collections
University of Iowa Museum of Art, Iowa City, Iowa.

Bibliography


See also references: 43, 45, 149, 152–153, 201, 318.

220 Greg ODO  Painter

Address: c/o Emeka Odo, Daily Times, New Isheri Road, Agidingbi, Ikeja, Lagos.
Training: BA, University of Nigeria, 1985, specializing in English; self-taught artist; participated in third printmaking workshop, University of Nigeria, 1987.

Solo Exhibitions

Group Exhibitions


Writings by the Artist


Awards & Honors

Public Collections
Enugu State Council for Arts & Culture, Enugu.
British Council, Enugu.

Bibliography


See also reference: 288.

221 Tunde ODUNLADE  Graphic Artist, Textile Artist

Address: Tunde Art Centre, PA No. 1, Ojoo, Ibadan, Oyo State.
Birth: November 26, 1954, in Ile-Ife, Oshun State.
Profile: Full name, Tunde Samuel Odunlade; worked with Ademola Onibonokuta's musical group; formed "DuDu Arts Group," organizing art exhibitions and musical shows; member, National Drama troupe, which performed during FESTAC '77; illustrated works by Cyprian Ekwensi and poetry collections; workshop demonstrations, colleges in Nigeria and USA, 1978–1987; artist-in-residence, Stillman College, Tuscaloosa, Alabama, 1989; artistic director, Toki Memorial Art Centre, Ibadan; specializes in batiks, linocut, and woodcut prints.

Solo Exhibitions
Artists' Club, Hamburg, Germany, 1975.
Gardner Centre for the Arts, University of Sussex, Sussex, England, 1981.
University of Port Harcourt, Port Harcourt, 1982.
World Congress Centre, Atlanta, Georgia, USA, 1984.
Frames and Fine Arts Gallery, Atlanta, Georgia, USA, 1985.
Civic Centre, Birmingham, Alabama, USA, 1985.
University of Massachusetts, Amherst, USA, 1985.
Stillman College, Tuscaloosa, Alabama, USA, 1986.
Atlanta Arts Festival, Piedmont Park, Atlanta, Georgia, USA, 1987.

Group Exhibitions
Alliance Française, Ibadan, 1986.
Black Arts Studio & Gallery, Santa Fe, New Mexico, USA, March 1990.

Commissions
Christmas card designs for Sendjoy, Wappingers Falls, New York.

Awards & Honors
Andrew W. Mellon Foundation Award, 1986.

Public Collections
Spelman College, Atlanta, Georgia, USA.
State House, Lagos.
World Bank, Washington, DC. Prints: “Oath” and “Eyo Masquerade.”

Bibliography

“Artist Brings Dimension to Traditions of Batik,” The Atlanta Journal/The Atlanta Constitution (Atlanta, GA) March 21, 1989, page 3F.


See also references: 159, 191, 219.

222 Ade ODUS Graphic Artist


Training: Worked in the studio of his brother, Adebisi Fabunmi.

Profile: Also known as Kwe Ade Odus, Kwe Odu and Ankobra; "Ankobra" was a collaboration between Grey Mundy-Castle and Kwe Odu which lasted from 1975–1983.

Solo Exhibitions
Goethe Institute, Lagos, 1977.

Group Exhibitions


Public Collections
Iwalewa-Haus, Bayreuth, Germany. Wood sculpture: "Exodus."

Bibliography

See also references: 132, 247, 269, 292, 319.

Information not verified by the artist.
223 Gani ODUTOKUN  Graphic Artist, Muralist, Painter, Sculptor

Address: Department of Fine Arts, Ahmadu Bello University, Zaria, Kaduna State.
Birth: August 9, 1946, in Nsawam, Ghana.
Training: BA (First Class Hons), Ahmadu Bello University, 1975, specializing in painting; MA in fine arts, Ahmadu Bello University, 1979.

Solo Exhibitions
Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1971.
Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1978.
"Fragments," German Consulate, Kaduna, 1982.

Group Exhibitions
"Exhibition of Arts and Crafts," Community Centre, Kaduna, August 1981.
"Directions," Faculty Exhibition, Fine Arts Gallery, Ahmadu Bello University, Zaria, 1982.
"Nigerianische Kunst Ausstellung," Nigerian Cultural Center, Bonn, Germany, March 18-April 1, 1982; Ingleheim and Berlin, Germany, 1982.
Kwara State Exhibition of Art, National Theatre, Lagos, 1985.
"Paint Staff '86," Kashim Ibrahim Library, Ahmadu Bello University, Zaria, 1986.

Commissions
Murals, mosaic/concrete, Murtala Mohammed Square, Kaduna, 1976.
Murals, mosaic, Faculty of Law Building, Ahmadu Bello University, Zaria, 1978.
Mural, mosaic, Nigerian College of Aviation Technology, Zaria, 1981.

Sculture, bronze relief, Nicon Noga Hilton Hotel, Abuja, 1986.

Writings by the Artist

Awards & Honors

Public Collections
Asele Institute, Nimo.


Bibliography
Fragments; [exhibition held at the German Consulate, Kaduna, April 29-May 13, 1982]. Kaduna: German Consulate, 1982. 15pp. illus.


224 Sunday OGBEBOR  Sculptor

Training: With Ben Osawe; attended Auchi Polytechnic, Auchi.
Solo Exhibitions

Group Exhibitions

Public Collections
National Gallery of Modern Art, Lagos. Wood sculpture: “Dancing Figure.”

Bibliography

See references: 132, 268, 294.

Information not verified by the artist.
225 Sylvester OGBECHIE  Graphic Artist, Painter

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka.
Training: BA (First Class Hons), University of Nigeria, 1988, specializing in painting; doctoral candidate, specializing in contemporary African art history, University of Nigeria, from 1989; participated in third and fourth printmaking workshops, University of Nigeria, 1987 and 1990.

Group Exhibitions
Degree Exhibition, Department of Fine & Applied Arts, University of Nigeria, Nsukka, 1988.

Writings by the Artist

Awards & Honors

Bibliography
Creativity and Technology: An Exhibition of the Graduate Students Union, University of Nigeria, Nsukka; [held at Nkrumah Hall, University of Nigeria, Nsukka, June 11–

See also references: 224, 288, 289.

226 Olu OGBORO-COLE Painter, Textile Artist

Address: PO Box 8944, Marina, Lagos.

Group Exhibitions

Writings by the Artist
“How to be an Artist,” National Concord (Lagos) November 18, 1990.

Public Collections

Bibliography

See also reference: 61.

227 Smart OGBU Ceramicist

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.
Birth: October 30, 1936, in Ihube, Okigwe, Okigwe Local Government Area, Abia State.


Solo Exhibitions

Group Exhibitions

Public Collections
British Council, Enugu.
National Museum, Lagos.
Okigwe Pottery Centre, Okigwe.
Ibadan Polytechnic, Ibadan.
University of Cross River State, Uyo.

Bibliography

228 R. U. OGIAMIEN Sculptor

Address: R. U. Ogiamien Arts Gallery, PO Box 3899, Ikeja, Lagos.
Birth: August 23, 1945, in Benin City, Edo State.


Solo Exhibitions
Italian Cultural Institute, Lagos, March 1–8, 1975.
Italian Cultural Institute, Lagos, 1976.
Italian Cultural Institute, Lagos, 1982.
French Cultural Centre, Lagos, 1983.
"The Translation of Meditation," Italian Cultural Institute, Lagos, April 12–26, 1986.

Group Exhibitions
Michigan State Museum, Detroit, Michigan, USA, 1974.
French Cultural Centre, Lagos, 1983.
Corona Women Society, Lagos, 1983.
Goethe Institute, Lagos, 1984.

Commissions
Sculpture, panel, "The Life of Christ," Plymouth United Church, Detroit, Michigan, USA, 1974.
Sculpted panels, Michigan State Museum, Detroit, Michigan, USA.

Writings by the Artist

Public Collections

Bibliography
Invitation to an Exhibition: [Bright S. Aigbogun and Roland Udenyiwe Ogiamien; exhibition sponsored by the Nigerian Association of University Women, under


See also references: 132, 184, 193, 231, 268–269, 294, 307.

229 Maureen OGERIAKHI Graphic Artist

Address: Department of Graphics & Textiles, School of Art & Design, Auchi Polytechnic, PMB 13, Auchi, Edo State.


Training: OND, 1979 and HND in graphic design, Auchi Polytechnic, 1981; MA in communication arts, University of Ibadan, 1989.


Group Exhibitions

Sinsemilla Art Gallery, Benin City, 1985.
Exhibition of Textiles, Ceramics and Paintings, YWCA, Benin City, 1986.
Commissions
Graphic design, greeting card, NYSC tenth anniversary, Kano, 1981.

Writings by the Artist

Awards & Honors
NYSC State Award, Kano, 1982.

Public Collections

Bibliography
Art as Technology; [exhibition held at the Federal University of Technology, Akure, November 1-3, 1990] / text by Oladapo Afolayan. [Auchi: Auchi Polytechnic, 1990].

See also references: 240, 301.

230 Tony OGOGO Ceramicist

Address: Unit C16, Charles House, Bridge Road, Southall, Middlesex UB2 4BD, England.
Birth: June 3, 1953, in Benin City, Edo State.
Group Exhibitions
Scottish International Spring Fair, Glasgow Exhibition Centre, Glasgow, Scotland, February 3-6, 1988.

Bibliography

231 Olu OGUIBE Painter

Address: 16 Overhill Road, East Dulwich, London SE22 OPH, England.
Birth: October 14, 1964, in Aba, Abia State.
Profile: Lecturer, drawing and painting, Federal College of Education, Abeokuta, 1986-1987; part-time lecturer, art history, College of Education, Eba-Amufu, 1988; co-editor, Anthill Annual, Nsukka, 1988-1989; assistant art editor/board member, Okike, Nsukka, from 1989; published poetry in Omabe, Voices from the Fringe, Poets in their Youth, in the Guardian newspapers and other publications; art critic; wrote numerous articles and reviews in newspapers and magazines on art and literature.

Solo Exhibitions
Group Exhibitions


Writings by the Artist


Artist as Poet, Poet as Artist. Paper presented at the annual meeting of the African Studies Association, Baltimore, Maryland, USA, November 1, 1990. 12 leaves, bibliog. [unpublished; copy available in the National Museum of African Art Library].

Awards & Honors

Public Collections
Didi Museum, Lagos.
University of Nigeria, Ana Gallery, Nsukka.

Bibliography


See also references: 61, 288.

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**232 Tony Anthony OGUNDE Painter**

**Address:** Department of Fine Arts, Yaba College of Technology, Yaba, Lagos.

**Birth:** July 19, 1958, in Lagos.

**Training:** OND, 1983 and HND, 1987, Yaba College of Technology, specializing in painting.


**Group Exhibitions**


Yaba Tech Staff Exhibition, Lagos, February 1990.
“Art is Living,” Sinsemillia Gallery, Lagos, March 1990.

Commissions

Bibliography

See also references: 240, 290.

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233 Bayo OGUNDELE Painter, Printmaker

Address: PO Box 178, Ile-Ife, Oshun State.
Birth: 1949, in Oshogbo.
Training: Attended workshops, Institute of African Studies, University of Ife, and Ori-Olokun Cultural Centre, University of Ife, headed by Professor S. Irein Wangboje, assisted by Agbo Folarin, in the 1970s; influenced by the work of his brother, Rufus Ogundele.
Profile: Full name, Labayo Ogundele; brother of Rufus Ogundele; actor, Nigeria Dramatic Arts, University of Ife, Ile-Ife, 1969–1974; freelance artist in his own workshop, Ile-Ife; specializes in “drawing from the back,” woodcut prints, monoprints, and painting.

Solo Exhibitions
Goethe Institute, Yaoundé, Cameroon, 1975.
Alliance Française, Ibadan, 1983.

Group Exhibitions
Goethe Institute, Lagos, November 28–30, 1975.
International Institute of Tropical Agriculture, Ibadan, 1981.
University of Ife, Ile-Ife, 1982.

Alliance Française, Kaduna, 1989.


“1990 Exhibition of Contemporary Yoruba Art,” School of Architecture, Obafemi Awolowo University, Ile-Ife, April 24-29, 1990.


**Public Collections**


Mbari Art, Washington, DC.


Museum für Völkerkunde, Hamburg, Germany.

National Gallery of Modern Art, Lagos.

**Bibliography**


See also references: 96, 191, 227, 237, 279, 313, 319.

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234 Rufus OGUNDELE  *Graphic Artist, Painter*

**Address:** PO Box 113, Oshogbo, Oshun State.

**Birth:** In 1946.

**Training:** Attended Oshogbo art workshops, Oshogbo, 1963 and 1964; etching/printmaking workshop conducted by Dutch graphic artist, Ru van Rossem, Oshogbo, 1965.

**Profile:** Brother of Labayo Ogundele; employed, Institute of African Studies, University of Ife, Ile-Ife; artist-in-residence, Iwalewa-Haus, University of Bayreuth, Germany, 1983; freelance artist.

**Solo Exhibitions**

Goethe Institute, Lagos, June 10–19, 1970.

Goethe Institute, Lagos, June 28-July 8, 1972.

Goethe Institute, Lagos, October 23-November 2, 1974.


Goethe Institute, Lagos, 1981.

“Rufus Ogundele,” Galerie Schwarz-Weiβ, Munich, Germany, 1984.

**Group Exhibitions**

Smithsonian Institution Traveling Exhibition of African Prints, USA, 1966-1968.
“Contemporary African Art,” Institute of Contemporary Arts, London, March 17-
April 18, 1967.
“Contemporary Nigerian Art: Exhibition for Ori-Olokun Opening,” Ori-Odukun
Cultural Centre, Ile-Ife, June 1968.
“Contemporary African Art,” Camden Arts Centre, London, August-September
1969.
“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los
Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to:
Studio Museum in Harlem and New York University, New York; University of
Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State
College, Institute; North East Missouri State College, Kirksville; Rio Hondo
College, Whittier, California; Compton Community College, Compton,
California; Citrus College, Azusa, California; Mira Costa College, Oceanside,
California, and Civic Arts Gallery, Walnut Creek, California].
“Oeuvres Africaines Nouvelles,” Musée de l’Homme, Paris, France, February 13-
April 13, 1970.
“Moderne Malerei in Afrika,” Museum für Völkerkunde, Vienna, Austria,
“New African Art in Czechoslovakia,” Náprstek Museum, Prague, Czechoslovakia,
January-April 1972.
“Africa Creates ’72,” Union Carbide Gallery, Union Carbide Building, Community
Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant
“African Art,” Colorado State University, Fort Collins, Colorado, USA, February-
Goethe Institute, Lagos, October 3-November 9, 1973.
“Contemporary Nigerian Graphics and Textiles,” National Center of Afro-American
Artists, Boston, Massachusetts, USA, October 14-November 5, 1973.
“Modern African Art,” Everson Museum of Art, Syracuse, New York, USA,
“Aladire and Oshogbo Graphics,” African Heritage Center Gallery, Washington,
DC, November 1973.
“Contemporary Nigerian Fabrics and Prints,” Ile-Ife Museum, Ile-Ife Black
“Tradition and Change in Yoruba Art,” E. B. Crocker Art Gallery, Sacramento,
California, USA, March 9-April 14, 1974.
“Contemporary Nigerian Art,” Corcoran Gallery of Art, Washington, DC, July 25-
Goethe Institute, Lagos, November 28-30, 1975.
“The Living Tradition,” Dimock Gallery, George Washington University,
“Ife Workshop Prints,” Montgomery College, Rockville, Maryland, USA, February
10–26, 1975.
“Modern Graphics by Ten Nigerian Artists,” gallery rg, Curacao, Lesser Antilles,
“Modern Art from Africa,” Jonade Gallery, Baltimore, Maryland, USA, March 1975.
“Visions of Africa,” Afro-American Cultural Center, Cleveland State University,
Cleveland, Ohio, USA, May 12–23, 1975.
“Art-Craft from Africa,” Maryland Commission on Afro-American and Indian
History and Culture, Annapolis, Maryland, USA, November 1975.
“Print Workshop Collection,” African Heritage Center, North Carolina A & T State
University, Greensboro, North Carolina, USA, February 1976.
"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1980.
"African Art: Past and Present," Ohio State University, Columbus, USA, May 3-31, 1982. [and other venues in Ohio].
"Modern Art from Nigeria and Papua New Guinea from the Mbari West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.
"Yoruba Art in Life and Thought," African Research Center, La Trobe University, Bundoora, Victoria, Australia, 1988.
Commissions
Murals in the Ladipo Compound, Ile-Ife.

Public Collections

Hampton University Museum, Hampton, Virginia. Works formerly in the Harmon Foundation Collection.


Mbari Art, Washington, DC.


Bibliography
Black Orpheus (Ibadan) no. 15: 7, 12, 32, 64, August 1964. [illus. only].


Drewal, Margaret Thompson. *Yoruba Art in Life and Thought*. Bundoora, Victoria, Australia: African Research Institute, La Trobe University, 1988. 88pp. illus. (some color). See pages 79-81 for “Contemporary Yoruba Art.”


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**235 Olu OGUNFUWA** Graphic Artist, Painter

**Address:** Concord Press, PO Box 4483, Ikeja, Lagos.

**Birth:** November 21, 1962, in Ode-Lemo, Ogun State.

**Training:** BA in fine arts, University of Ife, 1984.


**Group Exhibitions**


Degree Exhibition, University of Ife, Ile-Ife, 1984.


Commissions
Portrait, Colonel Raji Rasaki, Governor of Lagos State.

Bibliography


See also references: 55, 240, 256, 290, 300.

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236 Babatunde Ogunlaiye  Graphic Artist, Painter

Address: Insight Communications, Lagos.
Birth: 1956, in Lagos State.
Training: BA in fine arts, University of Ife, 1980.

Solo Exhibitions

Group Exhibitions

Bibliography


See also references: 240, 256, 270, 290, 300.

Information not verified by the artist.

237 Fidelis Ogunojemite  Printmaker

Address: Department of Fine Arts, Yaba College of Technology, Yaba, Lagos.
Training: HND, Yaba College of Technology, 1981.
Profile: Full name, Fidelis Gboyega Ogunojemite; husband of Susan Olasumbo Ogunojemite; designer/visualizer, advertising agencies in Lagos; lecturer in graphic design, Yaba College of Technology, Lagos; uses the medium of black and white wash technique. Member: Society of Nigerian Artists.

Group Exhibitions

Bibliography

See references: 290, 300, 312.

Information not verified by the artist.

238 Susan Ogunojemite  Painter, Textile Artist

Birth: August 30, 1959, in Lagos.
Profile: Full name, Susan Olasumbo Ogunojemite; wife of artist, Fidelis Ogunojemite; art tutor, Government College, Ikoyi, Lagos,

Group Exhibitions

Commissions

Awards & Honors

Bibliography
See references: 240, 290, 300.

239 Toyin OGUNTONA Textile Artist

Address: Department of Industrial Design, Ahmadu Bello University, Zaria, Kaduna State.
Birth: September 29, 1940, in Ojokoro, Agege, Lagos State.
Profile: Employed, Federal Institute of Industrial Research, Lagos; lecturer, Department of Industrial Design, Ahmadu Bello University, Zaria, 1972; lectured and conducted demonstrations, Haystack Mountain School Crafts School, Deer Isle, Maine, USA, 1974; deputy dean, Faculty of Environmental Design, Ahmadu Bello University, Zaria, 1984–1986; reader, Department of Industrial Design, Ahmadu Bello University, Zaria, from 1985; sabbatical, University of Benin, Benin City, 1988–1989; juror, International Textile Contest, Jakarta, Indonesia, 1985. Member: International Dyers Guild; Nigerian Association of Education Through Art; Society of Nigerian Artists; Textile Institute of Nigeria.

Solo Exhibitions
University of Science & Technology, Kumasi, Ghana, 1965.
Exhibition Centre, Lagos, 1966.
Kohinoor Textile Mills, Pakistan, 1969.
“Art Workshop Exhibition,” Arrowmont School of Crafts, Gatlinburg, Tennessee, USA, 1974.
“Surface Design,” Iowa State University, Ames, Iowa, USA, 1979.
“Turning Point,” National Theatre, Lagos, August 26, September 8, 1983.

Group Exhibitions
“Contemporary African Arts,” Otis Art Institute of Los Angeles County, Los Angeles, California, USA, 1967.
“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].
World Craft Conference, Toronto, Canada, 1974.
Haystack Summer School, Deer Isle, Maine, USA, 1974.
“African Craftsmen in America,” University of Tennessee at Chattanooga, Tennessee, USA, 1974.
Pine Manor College, Boston, Massachusetts, USA, 1974.
“Perspectives in African Art,” University of Wisconsin, Madison, Wisconsin, USA, 1979.
“Festival Africa,” African Studies Department, University of Wisconsin, Madison, Wisconsin, USA, 1981.

Commissions
Writings by the Artist


Public Collections

Mbari Art, Washington, DC.

Bibliography


See also references: 83, 191, 236, 240, 262.

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240 Segun OGUNTUBI Graphic Artist, Painter, Textile Artist

Address: PO Box 21250, University of Ibadan Post Office, Ibadan, Oyo State.


Profile: Artistic coordinator, Toki Art Centre, Ibadan; musician, dancer and story-teller; produced album jacket for Tunde Odunlade; works in wool, wood and linoleum; creates tapestries, paintings, block prints on cloth, batik, tie-dye, pen and ink on rice paper, mosaic, and relief sculptures.

Solo Exhibitions
“Coming Out,” Staff Club, University of Ilorin, Ilorin, 1980.
“Art & The Locality,” Library, University of Ilorin, Ilorin, 1981.

Group Exhibitions

Commissions
Oil painting on paper, "Unification," Vice-Chancellor’s lodge, University of Ilorin, Ilorin, 1980.
Tie-dye blinds, University of Ilorin guest house, Ilorin, 1986.
Mother Africa Shrine, Shaka International, Baltimore, Maryland, USA.

Awards & Honors

Bibliography


241 Ossie OGWO Cartoonist, Painter, Sculptor

Address: 2100 Glendale Avenue, Apt. 3, Philadelphia, Pennsylvania, 19152, USA.
Birth: December 18, 1955, in Owerri, Imo State.
Member: Society of Nigerian Artists.
Solo Exhibitions
“Remake the World,” Mannheim, Germany, October 1988; Goethe Institute, Murnau, Germany, September 1989.

Group Exhibitions

Commissions
Mural, Ivory Motel, Enugu, 1981.
Logo, Anambra State Trade Fair, 1982.

Writings by the Artist
Ogwo, Ossie. [Interview]. Muraneur Tagblatt (Murnau, Germany) September 1989.

Public Collections
Cartoon Art Museum, San Francisco, California, USA.
Museum of Cartoon Art, Rye Brook, New York, USA. Four cartoons.

Bibliography
Ogwo, Ossie. [interview]. Muraneur Tagblatt (Murnau, Germany) September 1989.
Feuchter, Anke. “Sympathischer Streiter mit der Feder,” Die Rheinpfalz (Germany) no. 239, October 14, 1989.

See also reference: 290.

242 Banky OJO Printmaker, Textile Artist

Address: Department of Fine & Applied Arts, Adeyemi College of Education, Ondo, Ondo State.
Birth: April 7, 1960, in Ifaki Ekiti, Ondo State.
Training: BA in applied art, University of Benin, 1985, specializing in textiles; MFA candidate in printmaking, University of Benin.
Solo Exhibitions

Group Exhibitions
Exhibition of the Faculty of Creative Arts, University of Benin, Idubor Arts Gallery, Benin City, July 17–25, 1985.
Exhibition of Textile Arts, Benin City, August 16–20, 1986.

Writings by the Artist

Bibliography

243 John OJO  Graphic Artist, Painter

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.
Birth: August 14, 1934, in Igbole Ekiti, Ondo State.

Solo Exhibitions
Mbari Mbayo, Oshogbo, July 1962.
University of Ife, Ile-Ife, March 1969.
Group Exhibitions


Ondo State Chapter of the National Society for Education Through Art, Akure, October 1981.


Writings by the Artist


Epa and Related Masquerades Among the Ekiti Yoruba of Western Nigeria. MPhil dissertation, University of London, 1974. [unpublished].


Awards & Honors

Public Collections


Bibliography
See references: 45, 268, 278, 318.

244 Samuel OJO Painter, Textile Artist


Training: Attended Oshogbo art workshops led by Georgina Beier, Oshogbo.

Profile: Also known as Samuel Ojo Omanaiye; made appliqué wall hangings using cut-out and embroidery techniques, painted wooden screens; participated with Twins Seven-Seven in dance, drama and musical performance.

Group Exhibitions
“Contemporary African Art,” Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirskville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].


"Africa Creates '72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.


"Art-Craft from Africa," Maryland Commission on Afro-American and Indian History and Culture, Annapolis, Maryland, USA, November 1975.

"Modern Art From Nigeria and Papua New Guinea from the Mbari West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.

"Mbari Art," California College of Arts and Crafts, Oakland, California, USA, January-February 1984.


**Awards & Honors**


**Public Collections**

Mbari Art, Washington, DC.

**Bibliography**


Information not verified by the artist.

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245 Tayo OJOMO  *Painter*

**Address:** 2159 Elkins Avenue, Philadelphia, Pennsylvania, 19144, USA.

**Birth:** August 5, 1944, in Owo, Ondo State.

**Training:** Diploma in fine art, Yaba College of Technology, Lagos, 1967; BS in environmental design, Philadelphia College of Art, 1974; BA in architecture, Drexel University, Philadelphia, 1980; spent a year at the Pennsylvania Academy of Fine Arts, Philadelphia and a semester at Cooper Union, New York, USA.


**Group Exhibitions**


**Awards & Honors**

Bibliography

*Pushing the Limits of Vision: Select Paintings and Drawings by Campbell, Filani, Ojomo, Okediji, Uwechia and Weve;* [exhibition held in Lagos, September 6–9, 1989].


See also references: 279, 286.

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246 Boniface OKAFOR  Graphic Artist, Painter

**Address:** Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.

**Birth:** March 16, 1950, in Numain, Adamawa State.

**Training:** HND, Institute of Management & Technology, Enugu, 1979, specializing in graphic arts; participated in fourth printmaking workshop, University of Nigeria, 1990.

**Profile:** Full name, Boniface Chukwudum Okafor; graphic artist, East Central Broadcasting Service Television, 1974–1975; art editor, Trade Division (Publications), Ministry of Trade and Industry, Calabar, 1979–1980; studio manager, Max Publicity, Enugu, 1980; senior lecturer, drawing and graphics, Institute of Management & Technology, Enugu, from 1980; graphic design consultant, Marksel Nigeria, Enugu, 1981–1987; creative director, J. J. Martins Nigeria, Enugu, from 1987; illustrator, University Press and several other Nigerian publishers; designed album jacket for Fela Anikulapo Kuti; designed catalogs and posters for several art exhibitions; works in oil on paper or board. Member: AKA Circle of Exhibiting Artists; Arts Council of the African Studies Association; Society of Nigerian Artists.

**Solo Exhibitions**

Anambra State University of Technology Auditorium, Enugu, 1984.


**Group Exhibitions**


"AKA '90," Hotel Presidential Enugu, April 26-May 18, 1990; Goethe Institute, Lagos, July 14–17, 1990.

Commissions

Writings by the Artist

Awards & Honors
Society of Nigerian Artists Award, graphic arts graduates, 1979; second prize, Society of Nigerian Artists, graphic design students, 1979.

Public Collections

Bibliography

See also references: 61, 64a, 144, 172, 220–224, 241, 275.

247 Eke OKAYBULU  Graphic Artist, Painter

Training: Self-taught; influenced by D. L. K. Nnachy and other students of Kenneth Murray, Teachers’ Training College, Umuahia; graphic arts and illustration, government scholarship, London, 1952; also influenced by Aina Onabolu and Akinola Lasekan.
Profile: Illustrated school texts, designed wall pictures, visual aids, Longman’s Publishers, mostly during study years in London; designed posters on social welfare and the environment for the Federal Ministry of Information.
Group Exhibitions
“Arts and Crafts Exhibition,” Port Harcourt, 1944.

Awards & Honors
First class Certificate of Merit, drawings and paintings, Art and Crafts Exhibition, Port Harcourt, 1944; Fellow (posthumous), Asele Institute, Nimo, 1985.

Public Collections
Asele Institute, Nimo.
National Gallery of Modern Art, Lagos.

Bibliography

See also references: 53, 64, 132, 148–149, 153–154, 240b, 249, 262, 275, 284, 294, 297, 302.

Information not verified by the artist.

248 Moyo OKEDIJI  Painter

Address: Department of Afro-American Studies, University of Wisconsin – Madison, Madison, Wisconsin 53706, USA.
Birth: February 25, 1956, in Oyo, Oyo State.
Training: Studied with Alaye, a Yoruba sculptor; BA, University of Ife, 1977; MFA, University of Benin, 1982.
Profile: Full name, Moyosore Okediji; lecturer, NYSC, Anambra State College of Education, Awka, 1977–1978; graduate assistant, Department of Fine Arts, University of Ife, Ile-Ife, 1978–1982; lecturer, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife 1982-1989; visiting lecturer, University of Calabar, Cross Rivers State, 1986–1987; senior lecturer, Obafemi Awolowo University, Ile-Ife, from 1989; researched indigenous pigments; organized exhibitions; poster designer; an exponent of Onaism; founding and current editor of

Solo Exhibitions
“Circlescope,” University Hall, Obafemi Awolowo University, Ile-Ife, April 24–30, 1989.

Group Exhibitions
MFA Thesis Exhibition, University of Benin, Benin City, 1982.
International Poster Exhibition, Oduduwa Hall, University of Ife, Ile-Ife, 1984.
“Pushing the Limits of Vision: Select Paintings and Drawings,” Lagos, September 6–9, 1989.

Writings by the Artist
[unpublished].

Awards & Honors
Bibliography


Pushing the Limits of Vision: Select Paintings and Drawings by Campbell, Filani, Ojomo, Okediji, Uwechia and Weve; [exhibition held in Lagos, September 6–9, 1989].


See also references: 55, 78, 240, 256, 278–279, 286–287.

249 Chukwuanugo OKEKE Textile Artist

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.

Birth: May 1, 1941, in Obi, Idemili Local Government Area, Anambra State.

Training: Associateship, Textile Institute, Manchester; BA in fine arts, Ahmadu Bello University, 1966, specializing in textile design and silk-screen printing; PGD in textile design, 1972, and MPhil, University of Leeds, England, 1974; PhD in art history, Ahmadu Bello University, 1982; participated in third printmaking workshop, University of Nigeria, 1987.

Solo Exhibitions
Exhibition of Printed and Woven Textiles, Afro-American Historical and Cultural
"Exhibition of Nigerian Textiles, Akwete Cloth and the Weaving Technique,"
"African Outlook: Recent Fabric Designs," National Center of Afro-American Artists
Museum, Boston, Massachusetts, USA, September 1990.

Group Exhibitions
Open Competition of Woven Designs, Bradford Textile Society Hall, Bradford,
Academic Staff Exhibition of Art Works, Department of Fine & Applied Arts, Alvan
Zonal Group Exhibition, Society of Nigerian Artists, Institute of African Studies,
University of Nigeria, Nsukka, 1976.
"FESTAC ’77 Side Show, Nka Festival," Sports Commission Hall, Enugu, January,
1977.
"East Zonal Exhibition: Society of Nigerian Artists," Institute of African Studies,
"Contemporary Art from the Eastern States," British Council, Enugu, August 2–15,
1980.
Exhibition of Inventions and Creative Works, University of Nigeria, Nsukka, Silver
Jubilee Celebrations, Nsukka, 1986.
"Original Prints from the Third Nsukka Workshop, 1987," Ana Gallery, University
of Nigeria, Nsukka, October 29–November 2, 1987; Franco-German Auditorium,
"Contributions of University of Nigeria, Nsukka, to Nigerian Civilisation," Institute
"SSART Exhibition 1988," Ana Gallery, University of Nigeria, Nsukka, June 17–24,

Writings by the Artist
"Tradition and Change in Igbo Woven Fabrics," Nigeria Magazine (Lagos) no. 121:
"Igbo Traditionally Woven Cloths: Past and Present," Anu (Owerri) no. 1: 50–57,
1978.
"Factors which Influenced Igbo Traditional Woven Designs for Apparel Fabrics,"
Textile History (Bath) 8: 116–130, 1979. illus., map.
"Uses of Traditional Textiles Among the Aniocha Igbo of Mid-Western Nigeria,"
"Ikot-Ekpene Raffia Textiles," In: The Nigerian Textile Industry: Resource Potentials,
Kaduna, The Textile Institute, Nigeria Section, with Ahmadu Bello University
The Annii Loom: A Modernized Traditional Hand Loom. Paper presented at a workshop
"Wrapper Designs for the Nigerian Market: Design Features for Igbo Women’s


Awards & Honors

Public Collections


Museum für Völkerkunde, Frankfurt, Germany. Textile print: "Revelation"; batik: "Royalty."


Bibliography


See also references: 240b, 257, 296, 298.

250 Simon OKEKE Painter, Sculptor


Profile: Full name, Simon Obiekezie Okeke; toured museums in Athens, Paris, Rome, and Tripoli, 1960; traveled to the United States,

Solo Exhibitions
Exhibition Centre, Marina, Lagos, October 30-November 9, 1963.
Goethe Institute, Lagos, December 11–19, 1964.

Group Exhibitions
Nebraska State College, Chadron, Nebraska, USA, 1963.
First World Festival of Negro Arts, Dakar, Senegal, 1966.

Commissions
Designed postage stamps and currency notes, Government of the Republic of Biafra.

Awards & Honors
Fellow (posthumous), Asele Institute, Nimo, 1985; Society of Nigerian Artists award (posthumous), 1989.

Public Collections
Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA.
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.

University of Nigeria, Ana Gallery, Nsukka. Goauche: "The Final Instruction."

Bibliography


See also references: 9, 30, 45, 47–48, 64, 120, 145, 149, 152–155, 159, 184, 193, 201, 206, 229, 233, 240b, 244, 249, 257, 261, 268, 273, 275, 284, 288, 294a, 297, 303, 310, 318.

Information not verified by the artist.

251 Uche OKEKE  Illustrator, Painter, Sculptor

Address: Asele Institute, PMB 1001, Nimo, Anambra State.

Birth: April 30, 1933, in Nimo, Anambra State.

Training: Correspondence course in taxidermy, Omaha, Nebraska, USA; diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1961, specializing in painting; seminar on West African religion, University of Ibadan, 1959; studied stained glass and mosaic techniques, Munich, 1962–1963.


**Solo Exhibitions**

"Drawings by Uche Okeke," Goethe Institute, Lagos, February 8–19, 1965.
"Homage to Asele," African-American Center, Minneapolis, Minnesota, USA, April 5-May 1, 1982.
"Uche Okeke: Drawings and Paintings," Katherine Nash Gallery, University of Minnesota, Minneapolis, Minnesota, USA, May 3-June 13, 1982.
"Art of Uche Okeke," Goethe Institute, Lagos, 1983.

**Group Exhibitions**

Exhibition Centre, Marina, Lagos, 1961.
Sixth Biennial, São Paulo, Brazil, 1961.

Ugandan Independence Art Exhibition, Kampala, Uganda, 1962.


First World Festival of Negro Arts, Dakar, Senegal, 1966.


"The Nsukka School: Paintings, Drawings, Prints, Sculpture, Ceramics,"


Commissions


Tapestry, Murtala Mohammed International Airport, Presidential Lounge, Lagos, 1977.

Writings by the Artist


"The Place of Art in the Traditional Culture of Nigeria," Ugo (Enugu) no. 1, October-December 1977.


"Ozo Title Taking: The Dilemma of the Contemporary Igbo," Ugo (Enugu) 1 (2) November 1978.


Awards & Honors

Public Collections
Akademie der Kunst, Berlin.
Aseele Institute, Nimo.
Broadcasting House, Radio Nigeria, Kaduna.
Lagos University Library, University of Lagos, Lagos. Formerly in the collection of the Federal Society of Arts & Humanities, Lagos.
Gong Gallery, Lagos.
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.
Lagos State Council for Arts & Culture, Lagos.
New Culture Studios, Ibadan.
Ovuomaroro Gallery, Lagos.
Staatliche Graphische Sammlung, Munich, Germany.
State House, Enugu.
University of California, African Studies Center, Los Angeles, USA.
University of Minnesota, University Gallery, Minneapolis, Minnesota, USA.

Bibliography


“Commissioned Works of Art at the New Murtala Mohammed Airport, Nigerian Master Artists Adorn the New Murtala Mohammed Airport,” *New Culture* (Ibadan) 1 (4) March 1979. [illus. only, following page 35].


252 Sylva OKEREKE Painter

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.


Training: BA in fine arts, University of Nigeria, 1972.


Solo Exhibitions

Group Exhibitions

Writings by the Artist

Awards & Honors

Bibliography
253 Godfrey OKIKI  Graphic Artist

Address: College of Education, University of Lagos, Lagos.
Birth: November 28, 1940, in Minna, Niger State.

Solo Exhibitions
Marina, Lagos, December[?] 1962.

Group Exhibitions
FESTAC ’77, Lagos 1977.

Commissions

Bibliography

See also references: 45, 56, 178, 238, 244, 294–294a, 318.

Information not verified by the artist.

254 Antonia OKOGWU  Sculptor

Address: Department of Fine Arts, Ahmadu Bello University, Zaria.
Training: BA in sculpture, University of Nigeria, 1986; MFA in sculpture, Ahmadu Bello University, 1989.
Profile: Full name, Antonia Asika Okogwu; the first female sculptor to graduate from the University of Nigeria, Nsukka; study tour of the Soviet Union, 1990; artist-in-residence, Duala Hotel, Kano. Member: Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions
Ana Gallery, University of Nigeria, Nsukka, 1983.
Final Degree Exhibition, University of Nigeria, Nsukka, 1986.
Degree Exhibition, Ahmadu Bello University, Zaria, 1989.

Commissions

Awards & Honors

Bibliography

See also reference: 240.

255 Fryde OKOH Painter, Sculptor

Address: PO Box 9284, Enugu, Enugu State.
Training: Trained in print technology, Government Press, Enugu, 1977; trained in television graphics, Nigerian Television Authority,


**Solo Exhibitions**


**Group Exhibitions**


Plateau State Cultural Exhibition, Jos, 1979.

Plateau Arts Council, Jos, 1981.


**Commissions**


Decoration, Tabansi Recording Studio, Onitsha, 1982.

Sculpture, Nigerian Railway, Secretariat Gate, Enugu, 1983.


**Bibliography**


256 **Geoffrey OKOLO  Graphic Artist, Painter, Sculptor**

**Address:** Madiara Polo, Tombi, Nembe, Rivers State.

**Birth:** December 23, 1922, in Nembe, Rivers State.

**Training:** A student of Aina Onabolu in the 1940s; diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1961, specializing in graphics.

**Profile:** Full name, Geoffrey Iruosoumo Okolo; sometimes referred to as Godfrey; art teacher, Baptist academies, Lagos and Rivers State, and several other schools; freelance artist, Nembe, Rivers State; produced realistic funerary sculptures representing local dignitaries.

**Group Exhibitions**


**Commissions**

Murals, "Nembe History," City Hall, Nembe, Rivers State.

**Writings by the Artist**


**Public Collections**

Asele Institute, Nimo.

Lagos University Library, University of Lagos, Lagos. Oil on board: "Juju Point."

Formerly in the collection of the Federal Society of Arts & Humanities, Lagos.

Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.

**Bibliography**


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257 **Godwin OKORO  Sculptor**

**Birth:** 1942, in Benin City, Edo State.


**Profile:** Full name, Godwin Imarhiagbon Peter Okoro; worked in Felix Idubor’s studio, Lagos; Industrial Development Centre, Zaria, 1973–1975.

**Group Exhibitions**


Goethe Institute, Lagos, 1980.
Writings by the Artist

Public Collections
Columbia University, Teachers College, Milbank Library, New York, USA.
National Center of Afro-American Artists, Boston, Massachusetts, USA.
Harriet Tubman Museum, Boston, Massachusetts, USA.

Bibliography

Information not verified by the artist.

258 Obidi OKPALA  Graphic Artist, Painter, Sculptor

_Address:_ Department of Art Education, College of Education, PMB 1734, Nsugbe, Onitsha, Anambra State.


Training: BA in fine arts, University of Nigeria, 1984; participated in the third printmaking workshop, University of Nigeria, 1987.

Profile: Full name, Obidi Mark Michael Okpala; lecturer, fine arts, College of Education, Nsugbe; contributing graphic artist and illustrator, Pacific Publishers, Obosi, and Kawuriz & Manilas Publishers, Onitsha; works in wood, concrete, terrazzo and iron for sculptures, and in oil, acrylic and watercolor for paintings.

Group Exhibitions

Commissions
Sculpture, black terrazzo, “Think Tank,” Senior Staff Club, University of Nigeria, Nsukka, 1984.
Sculpture, terrazzo, school crest, College of Education, Nsugbe.

Awards & Honors
Best fine arts graduate, University of Nigeria, Nsukka, 1984.

Public Collections
Asele Institute, Nimo. Sculpture: “Suplication”; prints and drawings.
Bibliography

See references: 149, 241, 284a, 288.

259  S. C. C. OKPALAOKA  Graphic Artist

Address: Department of Fine, Applied & Performing Arts, Delta State University, Abraka Campus, Abraka, Delta State.

Solo Exhibitions

Group Exhibitions
University of Nigeria, Nsukka, 1972.
“The Nsukka School: Paintings, Drawings, Prints, Sculpture, Ceramics,”
Society of Nigerian Artists Exhibition, University of Benin, Benin City, November 27–29, 1980.

Writings by the Artist
A Concise History of Art Education in Fine Arts Department, College of Education, Abraka.

Bibliography

See references: 64, 275, 280, 291.
260 Tonie OKPE  Sculptor

Address: Department of Fine Arts, Ahmadu Bello University, Zaria, Kaduna State.
Birth: February 17, 1961, in Otukpa, Benue State.
Training: BA, Ahmadu Bello University, 1982, specializing in sculpture; MA, Ahmadu Bello University, 1986.

Solo Exhibitions
Department of Fine Arts, Ahmadu Bello University, Zaria, 1982.

Group Exhibitions
"Fine and Applique '88," Plateau State Arts Council, Jos, June 1988

Commissions

Awards & Honors
Cyprian Ihieaji sculpture prize, Ahmadu Bello University, Zaria, 1982; National Arts Council sculpture prize, Ahmadu Bello University, Zaria, 1982.

Public Collections

Bibliography

361 Eugene OKUDO  Graphic Artist, Printmaker

Address: Department of Art Education, College of Education, PMB 1734, Nsugbe, Onitsha, Anambra State.
Birth: April 22, 1952, in Ogidi, Kogi State.
Training: BA in fine arts, University of Nigeria, 1981; MA in art education, University of Nigeria, 1988; participated in German/
Okuku


Profile: Full name, Eugene Abraham Udembu Okudo; teacher, Department of Art Education, College of Education, Nsugbe.

Group Exhibitions
Graduating Students Exhibition, University of Nigeria, Nsukka, July 14–28, 1981.

Writings by the Artist


Public Collections

Bibliography


See also reference: 288.

262 Emmanuel OKUKU Painter

Address: 123 Tokunbo Street, Lagos.


Profile: Full name, Emmanuel Akpan Okuku; freelance artist, Lagos.

Solo Exhibitions
Italian Cultural Institute, Lagos, July 13–20, 1974.
Afro-American Cultural Center, Cleveland, Ohio, USA, September 8–21, 1988.

Group Exhibitions
Karamu House Gallery, Cleveland, Ohio, USA, February 12-September 19, 1989.

Commissions

Public Collections

**Bibliography**


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**263 Toki OKUNADE  Textile Artist**

**Birth:** 1950, in Oshogbo, Oshun State. Died ca. 1984.

**Training:** Studied with Muraina Oyelami, Educulture Africa, Oshogbo, 1974–1975.

**Profile:** Studio attendant for Jimoh Buraimoh, 1976; established his own studio, African Centre for Students and Artists, Ibadan, 1976.

**Solo Exhibitions**

Morgan State University, Baltimore, Maryland, USA, 1980.


**Group Exhibitions**


**Bibliography**


See also reference: 191.

Information not verified by the artist.

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**264 Joseph OLABODE  Mosaicist, Textile Artist**

**Address:** c/o Nike Davies, PO Box 911, Oshogbo, Oshun State.

**Birth:** 1954, in Ogidi Ijumu, Kwara State.

**Training:** Self-taught.

**Profile:** Brother of Nike Davies; freelance artist, Oshogbo; works in Yoruba batik technique known as *adire*, produces bead mosaics, and paints.

**Group Exhibitions**

"National Art Exhibition" National Theatre, Lagos, September 25-October 1, 1980.


Bibliography

See also references: 142, 237, 243, 268, 276, 294, 309, 319.

265 Jinadu OLADEPO  Sculptor

Address: c/o Susanne Wenger, PO Box 43, Oshogbo, Oshun State.

Birth: 1924, in Oshogbo, Oshun State.

Training: Trained as a blacksmith through family apprenticeship.

Profile: Younger brother of Asiru Olatunde; father of Kikelomo and Kasali Oladepo; encouraged by Susanne Wenger and Georgina Beier through the Oshogbo workshops; created figurines, ash trays, pendants, bangles, rings and buttons from 1965; decorates brass surfaces with rolled and twisted forms.

Group Exhibitions

"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].


18th Festival of the Arts, Virginia Union University, Richmond, Virginia, USA, April 18–24, 1971.


"Africa Creates '72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.


"Modern Art from Africa," Jonade Gallery, Baltimore, Maryland, USA, March 1975.


Public Collections
Mbari Art, Washington, DC.

Bibliography


See also references: 27, 29, 107, 122, 142, 174, 184, 191, 234–237, 250, 253, 263, 265.
266 Kikelomo OLADEPO  Textile Artist

Address: c/o Susanne Wenger, PO Box 43, Oshogbo, Oshun State.
Birth: 1951, in Oshogbo, Oshun State.
Training: Learned Yoruba batik technique known as adire from apprenticeships.
Profile: Worked with her father, Jinadu Oladepo, and Twins Seven Seven.

Group Exhibitions
18th Festival of the Arts, Virginia Union University, Richmond, Virginia, USA, April 18–24, 1971.
“Contemporary Art from Nigeria,” African Studies Center, University of California, Los Angeles, California, USA, May 1971.
“Contemporary African Art,” Cleveland Institute of Art, Cleveland, Ohio, USA, October 1971.
“Africa Creates ’72,” Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.
“Five Women Artists,” Hood College, Frederick, Maryland, USA, November 13-December 1, 1972.
“Visions of Africa,” Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12–23, 1975.
“Modern Art From Nigeria and Papua New Guinea form the Mbari West Collection,” Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.

Public Collections
Mbari Art, Washington, DC.

Bibliography


See also references: 56, 184, 235, 237, 250, 308.

267 Raifu OLADEPO Printmaker, Textile Artist

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.

Birth: June 8, 1950, in Ode-Omu via Ede, Oshun State.

Training: Artist-in-training, Ori-Olokun Cultural Centre, Ile-Ife, 1971; certificate course in costume design, Department of Dramatic Arts, University of Ife, 1984.

Profile: Employed, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife; participated in theater productions at the University of Ife in the 1970s; produced the films, “Prodigal Son” by Wole Soyinka and “Song Bird” by Moyo Ogundipe.

Solo Exhibitions

Group Exhibitions

Awards & Honors
First prize, Oyo State Fine Arts Competition, 1980.

Bibliography

See references: 55, 268, 279.
268 Abiodun OLADEWA  *Mosaicist, Painter*

**Address:** 435/437 Herbert Macaulay Street, Yaba, Lagos.

**Birth:** December 27, 1965, in Igbo-Ora, Oyo State.

**Training:** OND and HND, Ibadan Polytechnic, Ibadan, 1986, specializing in painting.


**Solo Exhibitions**


**Group Exhibitions**


**Bibliography**


See also references: 141, 240, 290.

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269 Tiri OLADIMEJI  *Cartoonist, Painter, Sculptor*

**Address:** Department of Vocational Studies, Ogun State College of Education, PMB 2118, Ijebu-Ode, Ogun State.

**Birth:** December 4, 1955, in Ibadan, Oyo State.

**Training:** OND, 1977 and HND, 1980, Auchi Polytechnic; BA (First Class Hons), Obafemi Awolowo University, 1989; candidate for postgraduate diploma in education, University of Ibadan.

**Profile:** Full name, Tirimisiyu Ayedun Gbolagade Oladimeji; also known as Tiri-Dimeji; graphic artist, Tropics Design Partnership, Ibadan, 1977; graphic art officer, Ministry of Information, Ibadan, 1977–1978; fine arts master, Edokpolo Grammar School, Benin City, 1979; lecturer, sculpture and drawing, NYSC, Advanced Teachers College, Ahmadu Bello University, Zaria, 1980–1981; lecturer, sculpture and drawing, Department of Vocational Studies, Ogun State College of Education, Ijebu-Ode, from 1981; head, Department of Vocational Studies, Ogun State College of Education, Ijebu-Ode, from 1990; published and read papers on art education at seminars and conferences in Nigeria; designed and illustrated books and album covers; created cartoon series for Nigerian newspapers. Member:
Nigerian Society for Education Through Art; Society of Nigerian Artists.

Solo Exhibitions
"Exhibition of Sculptures, Painting and Drawings," Exhibition Hall, Advanced Teachers College, Ahmadu Bello University, Zaria, May 1981.

Group Exhibitions
"Exhibition of Paintings, Sculptures and Drawings," Exhibition Centre, Benin City, May 1977.
Oyo State Festival of Arts, Ibadan, 1983.
"Exhibition of Sculpture," Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, August 1989.

Commissions

Writings by the Artist

Awards & Honors
Second prize, Oyo State Festival of Art Competition, Ibadan, 1983; Professor Michael Crowder prize, best graduating creative art student, Obafemi Awolowo University, Ile-Ife, 1989.

Bibliography

See also reference: 55.

270 Wale OLAJIDE Textile Artist

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.

Birth: In Agbaa, near Oshogbo, Oshun State.


Solo Exhibitions

Group Exhibitions
"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12–23, 1975.

Public Collections
Mbari Art, Washington, DC.

Bibliography

See references: 83, 218, 279, 287, 308.

271 Abiodun OLAKU Painter

Address: Federal Department of Culture, PMB 12524, Lagos.

Birth: December 29, 1958, in Lagos.

Training: OND, 1979, and HND, 1981, specializing in painting, Yaba College of Technology.

Group Exhibitions
International Art Competition, Bulgaria, 1989.

Public Collections
Chartered Bank Nigeria, Lagos.
Nigerian International Bank, Lagos.

Bibliography

See also references: 141, 240, 290, 300.

272 Tunde OLANIPEKUN Painter

Address: Baffles Art Gallery, 24A Oyegunwa Street, Alasia, Ladipo Estate, Ikeja, Lagos.
Birth: August 1, 1957, in Iyin Ekiti, Ondo State.
Training: OND, 1981 and HND, 1984, Yaba College of Technology.

Solo Exhibitions

Group Exhibitions
World Trade Fair, Barcelona, Spain, July 1986.  
El Ferolint Trade Fair, La Coruna, Spain, August 1986.  
Exhibition of Young Artists, Jazz 38, Lagos, 1989.  

Writings by the Artist
"Kiddies go to the Roots. . . to Prove a Point," *Guardian Express* (Lagos) Thursday, March 5, 1987.  
Awards & Honors

Public Collections
National Council for Arts & Culture, Lagos.

Bibliography


See also references: 55, 240, 290, 300.

273 Bintu OLANIYI Textile Artist

Address: PO Box 786, Oshogbo, Oshun State.
Birth: April 5, 1950, in Ede, Oshun State.
Training: With her husband, Twins Seven-Seven, Oshogbo, 1966–1980.
Profile: Full name, Bintu Adunni Olaniyi, a former wife of Twins Seven-Seven; conducted batik workshops: University of Edmonton, Alberta, Canada, 1982; National Museum, Birmingham, Alabama, USA, 1985; National Afro-American Museum and Cultural Center, Wilberforce, Ohio, USA, 1989 and 1990.

Solo Exhibitions
"Landscapes, People, Animals and Birds," Peacock Theatre, Dublin, Ireland, November 16-December 5, 1981.

Group Exhibitions
Copenhagen Library, Copenhagen, Denmark, 1988.
Ballerup, Denmark, 1989.
Awards & Honors

Bibliography

See also reference: 174, 319.

274 Yemisi OLANIYI  Textile Artist

Address: PO Box 68, Oshogbo, Oshun State.
Birth: 1956, in Irundatedo-Isonlu, Kogi State.
Training: Trained with her husband, Twins Seven-Seven, Oshogbo.
Profile: A former wife of Twins Seven-Seven; conducts batik demonstrations with her exhibitions; produces highly colored, hand-printed fabrics and wall hangings.

Solo Exhibitions

Group Exhibitions
"Fine Art from the Twins Seven Seven Gallery, Oshogbo," Grinnel Gallery, New York, USA, August 25-September 15, 1986.
National Center of Afro-American Artists Museum, Boston, Massachusetts, USA, 1989.

Bibliography

275 Ola OLAPADE  Graphic Artist

Address: Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oshun State.
Birth: March 8, 1942, in Ola, Ejigbo Local Government Area, Oyo State.
Training: BA in fine arts, Ahmadu Bello University, 1969, specializing in graphics; MA in art education, Virginia Commonwealth University, Richmond, USA, 1974; PhD in art education, Pennsylvania State University, University Park, Pennsylvania, USA, 1981.
Profile: Full name, Jacob Olaiyoye Olapade; art teacher, St. Andrew’s College, Oyo, 1969; art teacher, Ejigbo Baptist High School, Oyo State, 1970–1976; lecturer, Department of Fine Arts, University of Ife, Ile-Ife, from 1976; head of department, 1989; art adviser, Ife Art Teachers’ Association; designed numerous book covers, logos and crests for schools, churches and universities; published articles on art education. Member: Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions

Writings by the Artist
History of Araree, the Goddess of Ola. BA thesis, Ahmadu Bello University, Zaria, 1969. [unpublished].

Bibliography
See references: 55, 240, 278.
276 Asiru OLATUNDE  Sculptor

Address: 38 Kajola Street, PO Box 247, Oshogbo, Oshun State.

Birth: 1918, in Oshogbo, Oshun State.

Training: Originally a blacksmith and jewelry maker, with no formal training; attended Oshogbo art workshops, Oshogbo.

Profile: Also known as Asiru; elder brother of Jinadu Oladepo and Yekini Folorunsho; father of Zaenab Oloyede Adeyemi; encouraged by Susanne Wenger and sponsored by Ulli Beier; works in aluminum and copper; maintains his own studio with apprentices who assist in finishing his repeat designs; his panels are usually narrative. First president, Oshogbo Artists Association, 1967.

Solo Exhibitions
Mbari Mbayo, Oshogbo, September 1964.
Goethe Institute, Lagos, November 1967.
Goethe Institute, Lagos, February 12-21, 1975.
Goethe Institute, Lagos, 1981.

Group Exhibitions
Mbari Mbayo, Oshogbo, 1962.
Exhibition Centre, Marina, Lagos, 1964.
Goethe Institute, Lagos, 1968.
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California.]

Eighteenth Festival of the Arts, Virginia Union University, Richmond, Virginia, USA, April 18-24, 1971.


"Operation PUSH, Expo '72," PUSH Expo, Chicago, USA, September 27-October 1, 1972.

"Africa Creates '72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, USA, New York, October 1972-April 1973.


"Art-Craft from Africa," Maryland Commission on Afro-American and Indian History and Culture, Annapolis, Maryland, USA, November 1975.


"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, ca.1981.


"African Art: Past and Present," Ohio State University, Columbus, Ohio, USA, May 3-31, 1982 [and other venues in Ohio].

"Modern Art from Nigeria and Papua New Guinea from the Mbari West Collection," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, November 6-December 10, 1983.


Commissions
Aluminum repoussé panels, Ibadan University chapel, Ibadan.
Six aluminum repoussé panels, Barclays Bank, Ibadan.

Writings by the Artist
Asiru, a New Yoruba Artist; / introduced by Ulli Beier. Oshogbo: Mbari Mbayo Publications, 1965. 30pp. illus. (Oshogbo Museum Guides, no. 1.)

Public Collections
Cleveland State University, Afro-American Cultural Center, Cleveland, Ohio, USA. Aluminum counter-repoussé panel, 1971.


Mbari Art, Washington, DC.


Bibliography


Asiru. [Details of two church doors]. In: Black Orpheus (Ibadan) no. 16, October 1964. [illus. only: plates I-IV between pages 32–33].


Asiru, a New Yoruba Artist introduced by Ulli Beier. Oshogbo: Mbari Mbayo Publications, 1965. 30pp. illus. (Oshogbo Museum Guides, no. 1.)


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277 Olu Olayemi Graphic Artist, Painter

Address: Christ Apostolic Church, Oke-Ibukun, PO Box 552, Iloro, Ile-Ife, Oshun State.
Birth: October 27, 1947, in Maguashe, Ghana.
Training: Department of Fine Arts, Yaba College of Technology; participated in Ori-Olokun workshops, Ile-Ife, 1969 and 1970, under the directorship of S. Irein Wangboje.
Profile: Paints in bright colors, outlining his forms like the shapes in a stained glass window.

Solo Exhibitions
Senior Staff Club, University of Ibadan, Ibadan, 1975.
Group Exhibitions
Ori-Olokun Group Exhibition, Sunset Canyon Recreation Center, University of California, Los Angeles, USA, December 1969.
Ori-Olokun Artists, USIS, Ibadan, 1970.
"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12–23, 1975.
Two Ori-Olokun Artists, University of Ife, Ile-Ife, November 1980.
Alliance Française, Ibadan, 1986.

Public Collections
State House, Lagos.

Bibliography

See also references: 184, 308.

278 Z. K. OLORUNTOBA Painter

Training: No formal training; worked with Twins Seven-Seven at the beginning of his painting career.

Solo Exhibition
Goethe Institute, Lagos, May 30-June 6, 1975.

Group Exhibitions
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirskville; Rio Hondo College, Whittier, California; Compton Community College, Compton,
California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California.


Bibliography


See also references: 43, 101, 177, 184, 236.

Information not verified by the artist.

279 Oyerinde OLOTU Painter

Address: School of Arts, Design & Printing, Department of Fine Arts, Yaba College of Technology, Lagos.

Birth: May 25, 1959, in Ifon, Owo Local Government Area, Ondo State.

Training: HND in fine arts, Yaba College of Technology.

Profile: Full name, Meshack Oyerinde Olotu; deputy creative director, St. Georges Publicity, Lagos. Member: Society of Nigerian Artists.

Group Exhibitions


Bibliography


See also references: 282, 290, 300, 307.

Information not verified by the artist.

280 Elizabeth OLOWU Sculptor

Birth: 1945, in Benin City, Edo State.
Profile: Full name, Princess Elizabeth Udinoghameyan Olowu, daughter of Oba Akenzua II; arts and science teacher, Anglican Girls Grammar School, Benin, 1970–1976; teacher, NYSC, Girls’ College of Benin, Benin City, 1980; teacher, University Demonstration Secondary School, University of Benin, Benin City, from 1984; freelance artist; maintains her own bronze foundry.

Group Exhibitions

Writings by the Artist

Awards & Honors
Department prize for best student, University of Benin, Benin City, 1978; Bendel State Award for Art & Culture, 1985.

Bibliography

See also references: 131, 270.

Information not verified by the artist.
281 Joseph OLU-BILLY  Painter, Sculptor, Textile Artist

Address: Control Post, University of Lagos, Akoka, Yaba, Lagos.
Birth: October 1, 1947, in Kabba Town, Kwara State.
Profile: Employed by the University of Lagos, Lagos; works at the New Nigeria Newspaper, from 1985.

Solo Exhibitions
“Paintings,” Central Cultural Gallery, University of Lagos, Lagos, September 28-October 1, 1983.

Group Exhibitions

Public Collections

Bibliography

See also reference: 319.

282 Billy OMABEGHO  Sculptor

Address: 2A Waring Road, Ikoyi, Lagos; 64 Wooster Street, New York, NY 10012, USA.
Birth: February 8, 1944, in Warri, Delta State.
Solo Exhibitions
Artist’s Space Gallery, New York City, 1974.

Group Exhibitions

Commissions
Sculpture, stainless steel, symbol for Delta Steel, Aladja, Warri, 1981.

Public Collections
Council House, Johnson Wax Company, Racine, Wisconsin, USA. Metal sculpture: “Two People Communicating.”

Bibliography

See also references: 184, 244, 268.

283 Austine OMEKE Graphic Artist, Painter

Address: 6 Sylvia Crescent, Anthony Village, Box 6454, Ikeja, Lagos.
Birth: August 24, 1964, in Boji Boji Agbor, Delta State.

Solo Exhibitions

Group Exhibitions

Commissions
Painting, oil on board, Sultan of Sokoto, Alhaji Ibrahim Dasuki, 1990.

Awards & Honors

Bibliography

See also references: 228, 309.

284 Colette OMOGBAI Painter

Address: c/o Professor S. Irein Wangboje, Faculty of Creative Arts, University of Benin, Benin City, Edo State.
Birth: 1942, in Uzebba, Edo State.
Training: BA in fine arts, Ahmadu Bello University, 1964, specializing in painting; Slade School of Art, London; EdD in art education, Columbia University, New York, USA.
Profile: Taught art in Benin City; paints abstract compositions in bright colors.

Solo Exhibitions
Exhibition Centre, Marina, Lagos, September 17–24, 1963.

Group Exhibitions
FESTAC '77, July 1977.

Commissions
Sculpture, aluminum, Murtala Mohammed Square, Benin City, 1978.
Writings by the Artist

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Oil painting: "Agony."

Bibliography


See also references: 29, 96, 131, 184, 201, 244, 254, 266, 272.

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285 Mike OMOIGHE Painter, Sculptor

**Address:** Department of Fine Arts, Yaba College of Technology, Yaba, Lagos.

**Birth:** July 11, 1958, in Oghagbo-Opoli, Ekpoma Local Government Area, Edo State.

**Training:** OND, Yaba College of Technology, Lagos, 1978; HND, Auchi Polytechnic, 1980, specializing in painting and drawing.


**Solo Exhibitions**
Graduation Exhibition, Auchi, July 1980.
Goethe Institute, Lagos, October 1983.
Italian Cultural Institute, Lagos, October 1984.
Alliance Française, Kano, September 1990.

**Group Exhibitions**
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.
"Exhibition of Sculpture, Paintings, Graphic Drawing and Ceramic," The Secretariat, Akure, June 1981.


Lagos State Anniversary Exhibition of Paintings and Sculpture, Rowe Park, Yaba, Lagos, 1983.


Prints Exhibition, Department of Fine Arts, Yaba College of Technology, Lagos, January 1988.


Commissions


Mural, Ondo State Stadium Complex, Akure.

Awards & Honors

Public Collections
Asele Institute, Nimo. Two watercolors, 1984.

Cultural House, Sosopol, Bulgaria.

Didi Museum, Lagos.

Lagos State Council for Arts & Culture, Lagos. One oil painting.

Museum für Völkerkunde, Frankfurt, Germany. Watercolor: "Okposio-Womanhood"; linocut: "Shadrok, Meshak and Abednego."


University of Lagos, Centre for Cultural Studies, Lagos.

**Bibliography**


See also references: 41a, 61, 240, 282, 290, 294, 300, 302, 306–306a, 312–313.

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**286 Sonia OMOIGHE Textile Artist**

**Address:** Agboju Secondary School, Agboju, Lagos.

**Birth:** May 28, 1960, in Sapele, Delta State.

**Training:** OND, 1979 and HND, 1983, Auchi Polytechnic, specializing in textile design.

**Profile:** Full name, Sonia Eworritemogha Oritsematemi Omoighe; wife of Mike Omoighe; art tutor, Agboju Secondary School, Lagos. Member: Society of Nigerian Artists.

**Group Exhibitions**


Bibliography


287 Aghama OMORUYI  Painter, Sculptor

Birth: Benin City.
Address: Renaissance Art Gallery, 53A Akpakpaya Street, PO Box 7835, Benin City, Edo State.

Solo Exhibitions

Group Exhibitions
First World Festival of Negro Arts, Dakar, Senegal, 1966.

Writings by the Artist
*Benin Series* / edited by Aghama Omoruyi. [Benin City]: Aghama Omoruyi, [1980].
Omoruyi, Aghama. *Investment in Goodwill: The Story of a Nigerian Philanthropist.*
Awards & Honors

Bibliography

See also references: 53, 116.

288 Thomas ONA  Sculptor

Birth: In Ijebu-Ode. Deceased.
Profile: Also known as Thomas Ona Odulate; self-taught; produced small wooden figurines and caricature groups from soft wood, a small pocketknife his only tool; the carvings were done without models or preliminary drawings.

Group Exhibitions
Empire Exhibition, Glasgow, Scotland, 1938.

Public Collections
Hunterian Museum, University of Glasgow, Scotland.
National Museum, Lagos.

Bibliography


See also reference: 127.

Information not verified by the artist.

289 Aina ONABOLU  Painter

Profile: Produced his first portrait, “Mrs. Spencer Savage”, 1906; executed portraits of Nigerians as commissions, 1910–1915; part-time art teacher, primary schools, 1915–1920; art teacher, Methodist Boys’ High School, Lagos; painting instructor, Kings College, St. Gregory’s College, Lagos Baptist Academy and other Lagos schools; pioneered art instruction in Nigerian schools, encouraging a realistic and naturalistic style; instrumental in inviting Kenneth Murray to come to Nigeria to teach art; sometimes referred to as “father of modern Nigerian art.”

Solo Exhibitions
Portraits, Lagos, 1919.

Group Exhibitions
“Pictures by Aina Onabolu and Drawings by his Pupils,” Glover Memorial Hall, Lagos, November-December 1925.
FESTAC ’77, July 1977.

Writings by the Artist
Understanding the New Art. Paper read during the exhibition of Onabolu’s students at the Tom Jones Hall, Lagos, early 1950s. [unpublished].

Awards & Honors
Medal of the British Empire, 1957, for fine arts education in Nigeria; “Chief Aina Onabolu Art Prizes,” established by Society of Nigerian Artists, November 27, 1965; Fellow (posthumous), Asele Institute, Nimo, 1985.

Bibliography
Pictures of Onabolu; [exhibition held in Lagos, April 27–30, 1920. s.l.: s.n.].
Catalogue of Pictures by Aina Onabolu and of Drawings by his Pupils; [exhibition held at Glover Memorial Hall, Lagos, November-December 1925. Lagos: s.n., 1925].


See also references: 6, 9, 30, 41, 45, 64, 79, 81, 83, 94, 132, 137–138, 147, 149, 153–154, 158–159, 164–166, 184, 191, 193, 201, 206–208, 210, 247, 275, 284.

Information not verified by the artist.

290 Ndubisi ONAH  Graphic Artist, Painter, Sculptor

Address: Okike Studio/Gallery, PO Box 72, Orba, Isi-Uzo Local Government Area, Anambra State.

Birth: September 1, 1956, in Orba, Isi-Uzo, Anambra State.

Training: BA, University of Nigeria, 1984, specializing in sculpture; MFA candidate, University of Nigeria.


Group Exhibitions
Department of Fine Arts, University of Nigeria, Nsukka, 1984.
NYSC Exhibition, Benin City, 1985.


Bibliography

See also references: 288–289.

291 Josiah ONEMU Painter, Sculptor

Address: Department of Fine Arts, University of Benin, Benin City, Edo State.
Birth: March 29, 1945, in Irri, Isoko Local Government Area, Delta State.
Profile: Lecturer, Department of Creative Arts, University of Benin, Benin City, where he established the sculpture section in 1977; works in polyester. Member: Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions

Commissions
Vice-Chancellor’s Trophy, Sports Complex, University of Benin, Benin City.

Awards & Honors

Public Collections
Gong Gallery, Lagos.
National Council for Arts & Culture, Lagos.
National Gallery of Modern Art, Lagos. Polyester and fiberglass sculpture: “Metamorphosis of Death.”

Bibliography
Manquets; [exhibition held at the National Theatre, Lagos, October 22-November 4, 1982]. Lagos: Federal Department of Culture, 1982. [folder]. illus.

See also references: 132, 191, 268, 294.

Information not verified by the artist.
292 Ademola ONIBONOKUTA  Mosaicist, Textile Artist

Address: Oyo State Council for Arts & Culture, Cultural Centre, Mokola, Ibadan, Oyo State.
Birth: 1943, in Oshogbo, Oshun State.
Profile: Actor with the Duro Ladipo theatre group, Oshogbo, 1962; traveled to Germany and Commonwealth Arts Festival, Edinburgh, Scotland, with the theatre group, 1964; part-time research assistant, Institute of African Studies, University of Ibadan, Ibadan, 1965; traveled to Dakar, Senegal, with the Orisu Theatre School of Drama Company, 1966, and to the United States, 1970; artist-in-residence, Iwalewa-Haus, Bayreuth, Germany, 1983; creates seed mosaics; uses medium called "glasstone sand."

Solo Exhibitions
Goethe Institute, Lagos, April 4-14, 1973.
"Paintings, Drawings and Batiks," Faculty of Education, University of Ibadan, Ibadan, May 18, 1974.
Goethe Institute, Lagos, May 22-June 7, 1974.

Group Exhibitions

Writings and Music by the Artist


Awards & Honors
First and second prizes, painting, Western State Arts Festival, Ibadan, 1973.
Public Collections
Mbari Art, Washington, DC.
Museum für Völkerkunde, Hamburg, Germany.
Bibliography

See also references: 27, 84, 96, 184, 186, 234, 253, 268, 294.

Information not verified by the artist.

293 Bruce ONOBRAKPEYA Graphic Artist, Painter, Printmaker, Sculptor

Address: Ovuomaroro Gallery, 39 Oloje Street, Papa Ajao, Mushin, Lagos.
Birth: August 30, 1932, in Agbarha-Otor near Ughelli, Delta State.
Profile: Art teacher, Western Boys High School, Benin City, 1953-1957; Ondo Boys’ High School, 1957; St. Gregory’s College, Lagos, from 1963 until he became a freelance artist and consultant, ca.1980; traveled to Bologna, Italy, 1968, London, 1969, USA, 1970; guest instructor, printmaking, Haystack Mountain School of Crafts, Deer Isle, Maine, USA, July 1975; artist-in-residence, Elizabeth City State University, Elizabeth City, North Carolina, USA, August 1979; artist-in-residence, Institute of African Studies, University of Ibadan, Ibadan, 1984; illustrated numerous books and articles for Cyprian Ekwensi, Chinua Achebe and other Nigerian authors, and for the Catholic Secretariat of Nigeria, Lagos; guest teacher, Takoma public schools, Takoma, Washington, USA, 1989; produces linocuts, woodcuts, deep etchings, and paintings; developed technique/media “plastocast” and “plastograph”; operates the Ovuomaroro Gallery, Lagos, where he has trained several apprentices who have gone on to become well-known artists; belonged to the Zaria Art Society. Founding member: Society of Nigerian Artists.

Solo Exhibitions
Exhibition Centre, Marina, Lagos, 1962.
Paintings and Prints, Mbai Club, Ibadan, March 1964.
Nigerian Art Council, Exhibition Centre, Lagos, April 1966.
Goethe Institute, Lagos, March 20–27, 1968.
Paintings, Prints and Bronzed-Lino Reliefs, University of Ife, Ile-Ife, December 1968.
Paintings, Prints and Bronzed-Lino Reliefs, USIS, Lagos, December 1969.
Ahmadu Bello University, Zaria; Kaduna and Kano, April 20-May 2, 1970.
Howard University, Washington, DC, August 1970.
Goethe Institute, Lagos, November 1–11, 1972.
"Exhibition of Works by Bruce Onobrakpeya,“ Goethe Institute, Lagos, April 16–26, 1975.
Walter N. Ridley University Centre, Elizabeth City State University, Elizabeth City, North Carolina, USA, November 1979.
Glatt Centrum, Zurich, Switzerland, October 1980.
Group Exhibitions


Commonwealth Arts Festival, Cardiff, Wales, 1965.


Smithsonian Institution Traveling Exhibition of African Prints, USA, 1966-1968.

Biennial of Illustrations, Bratislava, Czechoslovakia, October 1967.


"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].


Biennial of Illustrations, Maison d’Art, Bratislava, Czechoslovakia, September-October 1969.


St. Andrews School, Middletown, Delaware, USA, 1970.

Howard University, Washington, DC, July 1970.

Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.


"Africa Creates '72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.


"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12-23, 1975.

"Art-Craft From Africa," Maryland Commission on Afro-American & Indian History & Culture, Annapolis, Maryland, USA, November 1975.


Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.


Fifth Biennial of International Art, Valparaiso, Chile, December 1981.


“African Art: Past and Present,” Ohio State University, Columbus, Ohio, USA, May 3–31, 1982 [and other venues in Ohio].

Fifth Indian Triennial, New Delhi, India, March-April 1982.


Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, July 1989.
Galerie Wolfgang Riegelsberger, Mannheim, Germany, November 23-December 7, 1990.

Commissions
Design for the l/6d Nigerian postage stamp, 1970.
Mural, St. John the Evangelist Church, Lagos, 1978.
Panels, glass-etched, Murtala Mohammed International Airport, Lagos.
Gate, metal, Ibru College, Agbara-Otor, Delta State.

Writings by the Artist
Notes and Comments on 46 Prints (August 1974-February 1978) by Bruce Onobrakpeya.

Print Notes and Comments, No. 7. Lagos: Bruce Onobrakpeya, 1982. 29 deep etchings. ["Very limited edition"].


Awards & Honors


Public Collections

Asele Institute, Nimo.


Cleveland State University, Afro-American Cultural Center, Cleveland, Ohio, USA. Woodcut: "Tiaba Followed by the Little Women," 1973.

Diddi Museum, Lagos.

Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.

and "Okokughu"; lino engravings: "Superman I" and "Aro Osomo II"; etching: "Okpo Mbre."


Mbari Art, Washington, DC.


Tropenmuseum, Amsterdam, The Netherlands.
University of Alberta, Edmonton, Alberta, Canada.
University of Ibadan, Institute of African Studies, Ibadan. "Ekpen Gha Mue 'we vbudezi."

University of Lagos, Centre for Cultural Studies, Lagos. Bronzed-lino relief.

University of Redlands, Eda Lord Demarest Memorial African Art Collection, Redlands, California, USA.
Vatican Museum, Rome, Italy.
See also: Bruce Onobrakpeya Collections: Volume 1. Lagos: Bruce Onobrakpeya, (ca.1983) for more complete listing. [unpublished; copy available in the National Museum of African Art Library].

Bibliography


“Commissioned Works of Art at the New Murtala Mohammed Airport, Nigerian Master Artists Adorn the New Murtala Mohammed Airport,” *New Culture* (Ibadan) 1 (4) March 1979. See plate following page 35.


Okike (Nsukka) no. 19: 67, September 1981. [illus. only].

Okike (Nsukka) no. 20: 17, December 1981. [illus. only].

Onobrakpeya, Bruce. *Print Notes and Comments, No. 6.* Lagos: Bruce Onobrakpeya, 1982. 6 leaves. illus. (color).

Onobrakpeya, Bruce. *Print Notes and Comments, No. 7.* Lagos: Bruce Onobrakpeya, 1982. 29 deep etchings. ["Very limited edition"].


Akinosho, Toyin. “Bruce Onobrakpeya and the American Connection,” Guardian Express (Lagos), March 6, 1986.


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**294 John ONOBRAKPEYA Painter**

**Address:** Charpé Photographers & Creative Artists, 97 Aggrey Road, Port Harcourt, Rivers State.

**Birth:** April 19, 1960, in Lagos State.

**Training:** Diploma in fine arts, Ibadan Polytechnic, 1984; BA in fine arts, University of Benin, 1987, specializing in painting; attended German/Nigerian workshop conducted by Bern Wolf Dettlebach, Lagos, 1989.

**Profile:** Full name, John Urherigho Onobrakpeya; freelance artist,
cartoonist and creative photographer; chief executive, Charpé Fotographers & Creative Artists, Port Harcourt. Member: Society of Nigerian Artists.

Group Exhibitions

Awards & Honors
Best student and best painter, University of Benin, Benin City, 1987.

Bibliography
Paintings by Hassan Aliyu, Ayodele Elebute, Chike Nwaka and John Onobrakpeya;

See also references: 61, 290, 300.

295 Martin ONWUZUROHA Graphic Artist

Birth: 1949, in Arondizuogu, Imo State.
Training: Studied graphic design in England on a Nigerian government scholarship; BA, University of Nigeria, 1980.
Profile: Full name, Martin Osita Onwuzuroha; worked for Lever Brothers, 1971–1975; director, Clear Print Packaging Productions, Aba; produced many corporate designs, greeting cards, almanacs, letterheads and certificates; also designed stage sets.

Solo Exhibitions

Group Exhibitions
AFAAS Week, University of Nigeria, Nsukka, 1977.

Writings by the Artist
Bibliography

See also references: 241, 270, 280, 291, 302.

Information not verified by the artist.

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**296 Ben ONYEMAOBI**  Painter, Sculptor

**Address:** Department of Fine & Applied Arts, Anambra State Polytechnic, Oko, PMB 21, Aguata, Anambra State.

**Birth:** May 27, 1955, in Ikot Ekpene, Akwa Ibom State. Native of Uga, Aguata, Anambra State.

**Training:** HND, Institute of Management & Technology, Enugu, 1983; participated in fourth printmaking workshop, University of Nigeria, 1990.


**Solo Exhibitions**


**Group Exhibitions**


**Commissions**


**Public Collections**


**Bibliography**


See also references: 288–289.
297 Livi ONYIA  Graphic Artist, Painter

Address: PO Box 60445, Federal Secretariat, Ikoyi, Lagos.
Training: BA in fine arts, Ahmadu Bello University, 1986, specializing in painting and graphic design.

Solo Exhibitions

Group Exhibitions

Commissions
Two paintings, oil on canvas, Mercy Specialist Clinic, Lagos, 1989.
Four paintings, acrylic on board, First Interstate Merchant Bank, Lagos, 1990.

Awards & Honors

Public Collections

Bibliography
298 Gift ORAKPO  Graphic Artist

**Birth:** November 12, 1953, in Oto-Kutu near Warri, Delta State. Died 1978.

**Training:** Attended Oshogbo art workshops, Oshogbo; trained at the workshops, Ori-Olokun Cultural Centre, Ile-Ife; worked with Georgina Beier, Ile-Ife in the early 1970's.

**Profile:** Also known as Gift Rijal; influenced and encouraged by Canadian artist, Carin Miskolzic; worked in Jos Museum, Jos; lived and worked in Ile-Ife; Arabic calligraphy was a major design influence.

**Group Exhibitions**


"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12-23, 1975.


**Public Collections**


Mbari Art, Washington, DC.
Bibliography
Okike (Nsukka) no. 19: 61, September 1981. [illus. only].
Okike (Nsukka) no. 20: 100, December 1981. [illus. only].

See also references: 27, 96, 153, 184, 193, 265, 269, 272, 308.

Information not verified by the artist.

299 Oseloka OSADEBE *Muralist*

**Birth:** 1935, in Onitsha, Anambra State.
**Training:** Diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1962, specializing in painting; Aggrey Fellowship, Art Institute of Chicago, USA, 1975–1976; PhD in the field of theater, Northwestern University, Chicago, USA, 1981.

**Profile:** Full name, Oseloka Okwudu Osadebe; participated in arts festivals between 1956–1958; teacher, Enwonwu College of Fine Arts, University of Nigeria, Nsukka, 1962–1965; freelance artist; belonged to the Zaria Art Society.

**Solo Exhibitions**
Mbari Club, Ibadan, December 1964.

**Group Exhibitions**

**Commissions**
Mural, Department of Fine Arts, Ahmadu Bello University, Zaria, 1960.
Mural, Mbari Club, Enugu, in collaboration with E. Okechukwu Odita.

**Writings by the Artist**

**Bibliography**

See also references: 45, 56, 149, 152–153, 240b, 261, 310, 318.

Information not verified by the artist.
300 Francis OSAGUE  Sculptor

Address: Federal Ministry of Information & Culture, National Theatre, Iganmu, Lagos.
Birth: 1941, in Benin City, Edo State.
Training: Apprenticed for many years with sculptor Felix Idubor; BA, Academy of Fine Art, Rome, Italy, 1964; MA in fine arts, University of Chicago, USA, 1971.
Profile: Art teacher, Edo College, Benin City; assistant lecturer, University of Nigeria, Nsukka; cultural officer, Federal Ministry of Information, Lagos. Member: Society of Nigerian Artists.

Solo Exhibitions
Stick and Stone Gallery, Chicago, USA, 1969.
Wilbur Wright College, City College of Chicago, Chicago, Illinois, USA, 1971.
University of Chicago, Chicago, USA, 1971.

Group Exhibitions
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.

Commissions
Sculpture, wood panels, Conference Banquet Hall, National Theatre, Lagos.
Sculpture, Christ on the Cross/Disciples, Baptist Church, Surulere, Lagos.

Awards & Honors

Public Collections
Federal Ministry of Information, Cultural Division, Lagos. Wood, iroko, sculpture: "Olokun."

Bibliography
Nigeria Magazine (Lagos) no. 136, 1981. [illus. only].

See also references: 45, 132, 185, 206, 208, 231, 239, 245–247, 249, 267–269, 275, 284, 288a, 294, 318.

301 Ben OSAWE  Sculptor

Address: 2 Ekhatór Street, Ogida Quarters, Benin City, Edo State.
Birth: August 26, 1931, in Agbor, Delta State.
Profile: Full name, Benson G. Osawe; shared studio with Felix Idubor, Lagos, 1965; freelance artist, Benin City, from 1976; uses wood, cement, welded alloys, and lost wax process.

Solo Exhibitions
Goethe Institute, Lagos, April 30-May 21, 1969.

Group Exhibitions
Exhibition Centre, Lagos, 1967.
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.

Public Collections
National Gallery of Modern Art, Lagos. Bronze casts: "A Benin Queen" and "Oba Akenzua II of Benin"; metal sculpture: "Dancing Masquerades"; wood sculptures: "Standing Figure" and "Antelope."

Bibliography


See also references: 8, 22, 114, 126, 132, 138, 184-185, 239, 244-246, 249, 268, 275, 284, 288a, 294.

302 Vivien OSEMWEGIE Graphic Artist, Painter

Address: Department of Graphic Arts, Yaba College of Technology, PMB 2011, Yaba, Lagos.


Solo Exhibition

Group Exhibitions
"Yaba Tech Staff Art at 40," Yaba College of Technology, Lagos, July 7-28, 1988.

Commissions
Paintings and illustrations for posters, calendar and brochures for road safety campaign, National Road Safety Commission, Lagos, 1975.

Awards & Honors

Bibliography
See references: 131, 312.

303 David OSEVWE  Mosaicist, Muralist, Textile Artist
Address: Artist Kooperative of Nigeria, Ibadan-Gbogan Road, PO Box 936, Oshogbo, Oshun State.
Birth: February 9, 1948, in Ilashe via Ilesha, Oshun State.
Training: Trained with Jimoh Buraimoh; attended Oshogbo art workshops, Oshogbo, with Georgina Beier; actor and assistant stage lighting operator, Duro Ladipo Theatre, Oshogbo; also studied with Bruce Onobrakpeya, and at Hammer Hill, Telluride, Colorado, USA.

Solo Exhibitions
Goethe Institute, Lagos, September 17–25, 1975.
Goethe Institute, Lagos, 1982.

Group Exhibitions
World Arts Exhibition, Capri, Italy, 1967.
“Twenty Years of Oshogbo Art,” Goethe Institute, Lagos, 1980.
Oyo State Arts Festival, Oyo, 1982.

Awards & Honors

Public Collections
Ahmadu Bello University, Zaria.
CFAO, Lagos.
Goethe Institute, Lagos.
Howard University, Washington, DC.
Lagos State Council for Arts & Culture, Lagos.
National Council for Arts & Culture, Lagos.
National Museum, Lagos.
Telluride Art Council, Telluride, Colorado, USA.
University of Ibadan, Institute of African Studies, Ibadan.
University of Lagos, Lagos.

Bibliography

See also references: 41, 198, 228, 250, 268, 291, 294, 307, 309.

304 Olajide OSHIGA  Graphic Artist, Painter, Sculptor

Address: School of Art, Design & Printing, Yaba College of Technology, Yaba, Lagos.
Birth: June 20, 1939, in Yaba, Lagos.
Profile: Full name, Olajide Ifakite Oshiga; assistant, Department of Fine Arts, Yaba College of Technology, Lagos, 1959–1960; worked in Japan perfecting his rope print technique, 1969–1972; lecturer, graphic design, Yaba College of Technology, Lagos; freelance artist. Member: Society of Nigerian Artists.

Solo Exhibitions
Exhibition Centre, Marina, Lagos, 1958.
Goethe Institute, Lagos, September 30–October 9, 1968.
Exhibition of ’Rope’ Prints, Tokyo and Ashikaga, Japan, 1972.
Exhibition of ’Rope’ Prints, Goethe Institute, Lagos, 1976.
Goethe Institute, Lagos, 1978.
Goethe Institute, Lagos, November 1988.

Group Exhibitions
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.
Goethe Institute, Lagos, 1981.
Fifth Indian Triennial, New Delhi, India, March–April 1982.
Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, July 1989.

Writings by the Artist

Public Collections

Bibliography

See also references: 132, 149, 191, 231, 249, 267, 269, 275, 282, 290, 292, 294, 312.

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305 Agboola OSHINOWO Painter

Address: International School, University of Lagos, Yaba, Lagos.
Training: Attended Yaba College of Technology; BA, Ahmadu Bello University, 1973, specializing in painting; MEd, University of Lagos, 1990.

Group Exhibitions
"Kolade and Agboola Oshinowo," Arts Place, Lagos, December 1983.
Bibliography

See references: 131, 269, 282, 290, 300.

306 Kolade OSHINOWO  Painter

Address: School of Art, Design & Printing, Yaba College of Technology, Lagos.
Birth: February 6, 1948 in Ibadan, Oyo State.
Training: BA in fine arts, Ahmadu Bello University, 1972, specializing in painting.
Profile: Full name, Kolade Adekunle Oshinowo; husband of Agboola Oshinowo; lecturer, King’s College, Lagos, 1972–1974; assistant lecturer, Yaba College of Technology, Lagos, 1974; member, selection panels and planning committees for numerous art festivals, competitions, and exhibitions throughout Nigeria, including FESTAC '77, and in Bulgaria, Germany and Romania, 1973–1983; chief lecturer and director, School of Art, Design & Printing, Yaba College of Technology, Lagos, from 1990; executed portraits of Nigerians as private commissions; calendars for the Nigerian government and private companies used reproductions of his paintings. Member: Arts Council of the African Studies Association; International Association of Artists; Nigeria National Museum Society; Nigerian Society for Education Through Art; Society of Nigerian Artists.

Solo Exhibitions
Goethe Institute, Lagos, 1978.
Goethe Institute, Lagos, May 20-June 2, 1981.

Group Exhibitions
Second National Arts Festival, Kaduna, December 1972.
Nigerian Art Exhibition, toured Romania, November 1976.
Fourth Indian Triennial of Contemporary World Art, New Delhi, India, 1978.
Society of Nigerian Artists, Goethe Institute, February 1981.
Fifth Indian Triennial, New Delhi, India, March-April 1982.
Bozhentsi Art Museum, Bozhentsi, Bulgaria, August 1983.
“Kolade and Agbo Oshinowo,” Arts Place, Lagos, December 1983.
Exhibition of Prints, School of Art, Design & Printing, Yaba College of Technology, Lagos, April 1988.
“Yaba Tech Staff Art at 40,” Yaba College of Technology, Lagos, July 7-28, 1988.
Young Masters Art Trust, Lagos, April 1990.

Commissions
Portrait, Oba of Benin, commissioned by the University of Benin, Benin City, 1979.
Portrait of Chief Ume Ezeoke, Speaker of the House of Assembly, for Federal Department of Culture, 1982.
Eight paintings for the Lord Rumens Foundation, Lagos, 1983.
Painting, commissioned by International Law Association, for Dr. Talius Elias, President of the World Court, The Hague, The Netherlands.

Writings by the Artist

Awards & Honors

Public Collections
Didi Museum, Lagos.
National Museum, Lagos.
Obafemi Awolowo University, Ile-Ife.
United Bank of Africa, Lagos.

Bibliography
illus. See page 16 for selected print media reviews of earlier exhibitions.


307 Kayode OSHODI Textile Artist

Address: Federal Department of Culture, PMB 12524, Lagos.
Training: HND, Yaba College of Technology, 1981.
Profile: Full name, Augustine Kayode Oshodi; cultural officer, Federal Department of Culture. Member: Society of Nigerian Artists.

Group Exhibitions

Bibliography

See also references: 282, 300.

308 Felix OSIEMI Painter

Address: 203 Itesiwaju Street, off Chemist Bus Stop, Akoka, Yaba, Lagos.
Training: OND and HND in painting, Yaba College of Technology, 1983.
Group Exhibitions

Awards & Honors

Public Collections

Bibliography
Reviewed: Toyin Akinosho, “Promising Hues: Young Artists Show First Steps,” ThisWeek (Lagos) February 22, 1988, page 34.
“Revolution or Renaissance: Young Artists Take Centre Stage,” Times International (Lagos) January 16, 1989, page 34+.

See also references: 61, 141, 240, 290, 300, 313.

309 Osagie OSIFO  Sculptor

Address: c/o Powerline Ministries, Ijachatedo, Itire, PO Box 6557, Surulere, Lagos.
Birth: 1939, in Idumu-Omwana, near Benin City, Edo State.
Training: Lagos City College and Yaba Technical Institute, 1957; received a grant to study and exhibit art in Israel, 1962; studied under his brother Felix Idubor.
Profile: Full name, Paul Osagie J. Osifo; brother of Felix Idubor; artist-
in-residence, Southern Illinois University, Performing Arts Training Center, Edwardsville, Illinois, USA; freelance artist, Lagos; works in wood, plaster, stone, cement and fiberglass.

Solo Exhibitions
"African Contemporary Sculpture," St. Louis, Missouri, USA, 198-?

Group Exhibitions

Commissions
Sculptures, crypt figures, Southwell Church, Nottinghamshire, England.
Sculpted pillar posts, Queens College, Lagos.
Sculpture, "Madonna," St, Paul's Church, Ebute Metta, Lagos.
Sculpted panel, University Catholic Church, Ibadan.
Sculpture, cast cement, figure of an ancient King of Benin, Balfour Street, Bat Yam, Israel.

Awards & Honors

Bibliography
African Contemporary Sculpture by Paul Osagie Osifo / text by Betty Magrath. [St. Louis, MO: s.n., 198-?]. [folder]. illus.
See also references: 30, 45, 114, 120, 138, 158, 184, 212, 229, 233, 260, 318.

Information not verified by the artist.

310 Evans OSUCHUKWU  Sculptor

Birth: 1949, in Unwanu, Ogwa in Ikeduru Division, Imo State.
Training: Apprenticed to his father.
Profile: Son of Osuchukwu Nwokeotube, a sculptor in Ikeduru.

Group Exhibitions


Awards & Honors

Public Collections
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.

Bibliography


See also references: 132, 246.

Information not verified by the artist.

311 Isiaka OSUNDE  Sculptor

Birth: December 27, 1936, in Benin City, Edo State.

Group Exhibitions
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.
“Contemporary Nigerian Sculpture on the Occasion of the Tenth Anniversary of the University of Ife,” University of Ife, Ile-Ife, September-October 1973.
University of Lagos, Lagos, 1974.

Commissions
Sculptures, carved panels, depicting aspects of Nigerian culture, Nigerian High Commission, Accra, Ghana.
Sculpture, bust, Professor Thomson, Lagos University Teaching Hospital, Lagos.
Sculpture, wood, Food & Agriculture Organization, Nigeria Room, Rome, Italy.
Sculpture, “Festival,” Murtala Mohammed International Airport, Lagos.

Writings by the Artist

Awards & Honors
Oscar D’Italia Award, Accademia Italia, Rome, Italy, 1985; Solidra Circle Award, Lagos, 1986.

Public Collections
National Gallery of Modern Art, Lagos. Wood sculpture: “Intimacy II.”

Bibliography
Tadaferua, Kenneth. “Recreating Culture,” [review of an exhibition entitled “Furniture and Interior Decoration, Textile Design and Fabrics, Paintings,

See also references: 22, 30, 45, 112, 132, 138, 163, 178, 206, 231, 239, 244, 249, 251, 267, 269, 275, 282, 284, 290, 297, 300, 318.

Information not verified by the artist.

312 Okafe Ota Sculptor

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.

Birth: November 11, 1949, in Mgbom Town, Afikpo Local Government Area, Abia State.

Training: Certificate of Merit, Federal Department of Antiquities, Jos Museum, Jos, 1974; attended government handicraft and vocational school, Afikpo, perfecting sculpting skills in wood and metal.

Profile: Full name, Ota-Okafe Ota; accredited collector of antiquities for several institutions including the Institute of African Studies, University of Ibadan, the Archeology Museum, University of Nigeria, Nsukka, the Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria and the National Museum of Monuments, Federal Department of Antiquities in Jos, Enugu and Lagos, 1971–1975; traveled to the United States on USIS-sponsored program, 1977; teacher, sculpture, Institute of Management & Technology, Enugu, from 1980; sculpts Afikpo masks. Member: Nigerian Museum Society; Sculptors' Guild of Nigeria; Society of Nigerian Artists.

Solo Exhibitions


"Afikpo Masks," Department of Fine Arts and Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria, October 1974.


"Sculpture Exhibition," Italian Cultural Institute, Lagos, November 1983.


Group Exhibitions


University of Nigeria, Enugu Campus, Enugu, 1974.


Commissions

Public Collections

Bibliography

313 Chris OTAVBORUO Ceramicist

Address: National Studios of Modern Art, National Theatre, PMB 12524, Lagos.
Birth: July 16, 1956, in Ekakpamre, Delta State.
Profile: Full name, Achojare Chris Otavboruo; art teacher, Lagos State; employed, National Studios of Modern Art, Lagos. Member: Society of Nigerian Artists.

Group Exhibitions

Awards & Honors
Principal's certificate of excellence in ceramics, Auchi Polytechnic, 1981.

Bibliography
See references: 240, 290, 300, 306a.

Information not verified by the artist.

314 Idowu OTUN  Painter, Sculptor

Address: National Council for Art & Culture, PO Box 2959, Surulere, Lagos.
Birth: September 23, 1956, in Ile-Ife, Oshun State.
Training: BA in fine arts, University of Ife, 1980; MA in visual arts, University of Ibadan, 1987.

Solo Exhibitions

Group Exhibitions

Commissions
Paintings, Sheraton Hotel, Abuja.

Public Collections
African Development Bank, Abidjan, Côte d'Ivoire.
Japanese Embassy, Lagos.
Oyo State Council for Arts & Culture, Ibadan.
United Bank of Africa, Lagos.
World Intellectual Property Organization, Geneva, Switzerland.
Bibliography

See also references: 240, 286, 290.

315 Sam OVRAITI  Painter

Address: Department of Painting & General Art, Auchi Polytechnic, PO Box 632, Auchi, Edo State.

Birth: July 30, 1961, in Zaria, Kaduna State.


Solo Exhibitions
Alliance Francaise, Kano, November 1987.
Middlehelm Castle, Belgium, September 1988.
Alliance Francaise, Port Harcourt, October 1989.

Group Exhibitions
Final Year Painting Exhibition, Auchi Polytechnic, Auchi, July 1983.
Mobil Exhibition, Metropolitan Hotel, Lagos, November 1983.
Sinsemilla Art Gallery, Benin City, February 1986.

Commissions
Paintings, Garki International Conference Centre, Abuja.
Altarpiece, All Saints Anglican Church, Auchi, 1988.

Awards & Honors

Public Collections
Bibliography


See also reference: 301.

Adebisi OWODUNNI Sculptor

Address: Department of Fine Arts, Yaba College of Technology, PMB 2011, Yaba, Lagos.

Birth: January 19, 1946, in Ijebu-Ode, Ogun State.


Solo Exhibitions
James Branch Cabell Library, Virginia Commonwealth University, Richmond, Virginia, USA, February 1-March 15, 1979.
Lyons Building, Virginia Commonwealth University, Richmond, Virginia, USA, February 16-March 24, 1979.
Branches of the Arts Gallery, Richmond, Virginia, USA, July 1979.
Meredith Art Gallery, Virginia State University, Petersburg, Virginia, USA, October 1979.
Central Fidelity Bank, Richmond, Virginia, USA, August 1980.
Meredith Art Gallery, Virginia State University, Petersburg, Virginia, USA,
Arts Gallery, White Hall, Virginia Union University, Richmond, Virginia, USA,
   January 26-February 20, 1981.

Group Exhibitions
Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia, USA,

Commissions
Sculpture, bronze bust, President Ibrahim Babangida, Yaba College of Technology,

Awards & Honors
Honorable mention, sculpture, Anderson Gallery, Virginia Commonwealth
   University, Richmond, Virginia, USA, 1979; Award of Excellence in Visual Arts,
   Branches of the Arts Gallery, Richmond, Virginia, USA, 1980.

Bibliography
See reference: 312.

317 Mariam OYAWOYE  Painter

Address: 2821 Revelstoke Court, Vancouver, British Columbia, V6T 1NB, Canada.
Training: BA in fine arts, Ahmadu Bello University, 1988, specializing in painting.
Profile: Full name, Mariam Shu’aibu Oyawoye; gallery assistant,
   NYSC, National Theatre, Lagos, 1988–1989; visual arts officer,

Group Exhibitions
Final Degree Exhibition, Ahmadu Bello University, Zaria, August 1988.

Awards & Honors
Third prize, "International Year of the Child" art competition, Lagos, 1980.

Bibliography
An Exhibition of Paintings and Drawings / by Kaltume Bulama Gana and Mariam Shu’aibu;
   [held at the Soviet Cultural Centre, Lagos, May 18-June 6, 1990. Lagos]: Soviet
   Cultural Centre, 1990. 12pp. illus. Reviewed: "Kaltume, Maryam to Exhibit


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318 **Ade OYELAMI**  
*Painter, Textile Artist*

**Address:** PO Box 936, Oshogbo, Oshun State.  
**Birth:** September 26, 1967, in Iragbiji, Oshun State.  
**Training:** Trained by Jimoh Buraimoh and his brother, Muraina Oyelami; learned the technique of monoprinting and "drawing from the back" from Kola Shorunke.  
**Profile:** Established his own style in creating batiks and prints in 1980; visiting lecturer, Oshogbo Artists Association, Oshogbo.

**Group Exhibitions**  
Oshogbo Steel Rolling Mill, Oshogbo, 1981.  
Alliance Française, Kano, April 17-28, 1987.  
Alliance Française, Kaduna, October 24-November 4, 1989.  
Goethe Institute, Lagos, February 21-26, 1990.  

**Public Collections**  
Mbardi Art, Washington, DC.  

**Bibliography**  

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319 **Muraina OYELAMI**  
*Painter, Printmaker*

**Address:** Obatala Centre for Creative Arts, Oyelami Close, PO Box 198, Iragbiji, Oyo State.  
**Birth:** 1940, in Iragbiji, Oshun State.  
**Training:** Joined Duro Ladipo Theatre Company as an actor and

Profile: Brother of Ade Oyelami; teacher, music and dance, University of Ife, Ilé-Ife, 1976–1987; first African artist-in-residence, Iwalewa-Haus, Bayreuth, Germany, 1982; curator, University Museum, University of Ife, Ilé-Ife; founder, Obatala Centre for Creative Arts, Iragbiji; also an accomplished musician.

Solo Exhibitions
Michigan State University, East Lansing, Michigan, USA, February 1974.
Goethe Institute, Lagos, July 24-August 2, 1974.
Goethe Institute, Lagos, 1981.
"Muraina Oyelami," Mary Porter Sesnon Gallery, University of California, Santa Cruz, California, USA, September 1985.

Group Exhibitions
"Moderne Kunst aus Oshogbo," Neue Münchner Galerie, Munich, Germany, 1965;
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, California, USA, March 13-May 4, 1969. [traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.
“Africa Creates ‘72,” Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.
Goethe Institute, Lagos, October 3-November 9, 1973.
“Visions of Africa,” Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12-23, 1975.
Goethe Institute, Lagos, 1978.
“Twenty Years of Oshogbo Art,” Goethe Institute, Lagos, 1980.
“National Art Exhibition” National Theatre, Lagos, September 25-October 1, 1980.
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.
Goethe Institute, Lagos, January 1989.
[traveled to Ottawa and Knowlton, Canada, 1989–1990].
“Songs of Power, Songs of Praise: Modern Visions from Haiti, Nigeria and Papua New Guinea,” San Jose State University Gallery 1, San Jose, California, USA, September 11-October 18, 1990.

Commissions
Mural, Ori-Olokun Cultural Centre, Ile-Ife.
Mosaics, Faculty of Health Sciences Complex, Obafemi Awolowo University, Ile-Ife.
Paintings, State House, Lagos.

Writings by the Artist

Awards & Honors
Gold plaque “in recognition of his contribution to the promotion of understanding between artists of the USA and Nigeria,” Art Safari, New York, USA, 1979.

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Oil paintings on fiber board: “Shrine,” and “City”; appliqués: “Musician” and one untitled; oil painting on paper: “A Gang of Three Prisoners”; oil paintings: two untitled.
Johnson Wax Company, International Council House, Racine, Wisconsin, USA. Oil painting on board.
Mbari Art, Washington, DC.
Studio Museum in Harlem, New York, USA. Gouache on board, “Untitled.”
University of Ibadan, Institute of African Studies, Ibadan.

Bibliography
Black Orpheus (Ibadan) no. 19, March 1966, vignettes on pages 2, 9, 14, 21, 30, 44. [illus. only].


Okike (Nsukka) no. 21, July 1982. [illus. only].


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### 320 Okpan OYEOKU Ceramicist

**Address:** Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.

**Birth:** July 8, 1949, in Ohafia, Abia State.

**Training:** BA in fine arts, University of Nigeria, 1976, specializing in ceramics; PGDE, University of Jos, 1981; MA in ceramics, Ahmadu Bello University, 1984; participated in fourth printmaking workshop, University of Nigeria, 1990.

**Profile:** Full name, Okpan Klu Oyeoku; lecturer, ceramics, Institute of Education, Ahmadu Bello University, Kano campus, 1976; senior lecturer, ceramics, College of Education, Akwanga, 1977–1987;
lecturer, ceramics, University of Nigeria, Nsukka, from 1987. Member: Ceramic Association of Nigeria; Society of Nigerian Artists.

Solo Exhibitions

Group Exhibitions
"Exhibition of Ceramics and Sculpture," Municipal Hall, Owerri, August 1976.
Ahmadu Bello University, Zaria, July 1984.

Awards & Honors
First and second prizes, painting and drawing, East Central State Zonal Festival of the Arts, 1971.

Writings by the Artist

Bibliography

321 Tayo QUAYE  Graphic Artist, Painter

Address: 11 Ahman Pategi Road, off Alkali Road, Kaduna, Kaduna State.

Solo Exhibitions
University of Arkansas, Union Gallery, Fayetteville, Arkansas, USA, 1983.
American Consulate, Kaduna, July 4, 1986.
East Orange Library, East Orange, New Jersey, USA, August 1986.

Group Exhibitions
Gentry Gallery, Tulsa, Oklahoma, USA, 1980.
Goethe Institute, Lagos, 1981.
"Prints," Jerry Gilden Gallery, Pikesville, Maryland, USA, 1983.

North Carolina A & T University, Greensboro, North Carolina, USA, 1986.
Avant Garde Gallery, Kaduna, December 1986.
Alliance Française, Kaduna, December 1987.

Commissions
Calendar designs, Tower Galvanized Products, Kaduna, 1986.
Sculpture, fiberglass and bronze lino relief, Gulf Oil Nigeria, 1990.
Etchings, Northwest Arkansas Bank, Fayetteville, Arkansas, USA.

Awards & Honors

Public Collections

Bibliography
"Nigerian Artist to Exhibit," The Spectrum (Fayetteville, AR) October 5, 1979, page 2.

See also references: 141, 240, 282.
322 Akin SALU  Graphic Artist, Muralist

Address: 31 Shoyinka Street, Igbobi, Lagos.

Birth: March 31, 1930, in Lagos.


Member: Institute of Printing, London; Nigerian Society for Education Through Art; Society of Industrial Artists & Designers of Great Britain; Society of Nigerian Artists.

Group Exhibitions
Western Nigeria Festival of the Arts, Ibadan, 1958.

Commissions
Logo design, Broadcasting Organization of Nigeria, Lagos.
Logo design, Nigerian Army Officers’ Wives Association, Lagos.

Awards & Honors
Medals, Western Nigeria Festival of the Arts, Ibadan, 1958.

Bibliography

See also references: 45, 238, 240, 282, 318.

323 SANGODARE  Textile Artist

Address: Ajala Gbedin, 41 Obokun Road, Oshogbo, Oshun State.

Birth: August 24, 1948, in Oshogbo, Oshun State.

Training: Attended workshop conducted by Ru van Rossem and
Susanne Wenger, Department of Adult Education, University of Ibadan, Ibadan, 1966; learned batik technique from Susanne Wenger.

Profile: Also known as Shangodare Gbadegesin and Sangodare Gbadegesin Ajala; son of Shango priest, Ajala; traveled to Brazil.

Solo Exhibitions
Goethe Institute, Lagos, 1982.

Group Exhibitions
"Modern Art from Africa," Jonade Gallery, Baltimore, Maryland, USA, March 1975.
"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12–23, 1975.
NōArt Galerie, Vienna, Austria, May 23-June 28, 1986.

Public Collections
Mbari Art, Washington, DC.
Bibliography
See also references: 84, 96, 174, 181, 193, 234, 237, 253, 258, 268, 272, 308, 313.

324 SANWO  Painter

Address: Corona School, 6 Parklane, Apapa, Lagos.
Birth: September 17, 1963, in Lagos.
Training: HND in fine arts, Yaba College of Technology, 1987, specializing in painting.

Group Exhibitions
"Yaba Tech Staff Art at 40," Yaba College of Technology, Lagos, July 7-28, 1988.

Awards & Honors

Public Collections

Bibliography

See references: 55, 61, 240, 290, 312.

325 Ayodeji SHYNGLE Painter

Address: National Theatre, Creative Workshop, PMB 12524, Iganmu, Lagos.
Birth: June 11, 1957, in Lagos.
Training: Attended Yaba College of Technology, 1981.
Profile: Full name, Alexander Ayodeji Shyngle; freelance artist. Member: Society of Nigerian Artists.

Group Exhibitions

Bibliography
See references: 282, 290, 300.

326 Kola SORUNKE Painter, Printmaker

Address: Kola Arts Foundation, PO Box 1205, Oshogbo, Oshun State.
Birth: August 5, 1951, in Ile-Ife, Oshun State. Native of Abeokuta.
Profile: Employed, University of Ife, Ile-Ife; uses the technique of “drawing from the back”; freelance artist from 1972; operates Kola Arts Foundation, Oshogbo; gives workshops for young artists; arranges tours and cultural exchange programs for tourists.

Solo Exhibitions
University of Ibadan, Ibadan, 1977.
Ahmadu Bello University, Zaria, 1977.
Alliance Française, Cotonou, Bénin, 1989.
Alliance Française, Kaduna, 1989.

Group Exhibitions
University of Ife, Ile-Ife, 1974.

Public Collections

Bibliography

See also references: 27, 96, 191.

327 Olu SPENCER  Painter

Address: National Council for Arts & Culture, PMB 12524, Lagos.
Birth: February 17, 1956, in Lagos.
Training: Studied under Abayomi Barber, Centre for Cultural Studies, University of Lagos.
Profile: Full name, Olumuyiwa Ayorinde Spencer; employed, National Council for Arts & Culture, Lagos. Member: Society of Nigerian Artists.

Group Exhibitions

Bibliography

See also references: 73, 215, 240, 243, 268, 270, 276, 294.
328 Kunle TAIWO  Painter, Sculptor

Address: Phase 4, Block 87, Flat 3, Dolphin Estate, Adeniji Adele Road, Lagos Island, Lagos.
Birth: June 5, 1969, in Ishara-Remo, Ogun State.
Profile: Full name, Josiah Olakunle Taiwo; attended secondary schools’ workshop, Goethe Institute, Lagos, 1990; executed portraits of Nigerians as private commissions; freelance artist, Lagos.

Group Exhibitions
Children’s Art Exhibition, Lagos, 1986.

Awards & Honors
Prize and certificate, secondary schools’ workshop, Goethe Institute, Lagos, 1990.

Public Collections

Bibliography

See also reference: 61.

329 George TALABI  Painter

Address: Department of Fine & Applied Arts, Adeyemi College, Ondo, Ondo State.
Birth: 1929, in Western Nigeria.
Training: Diploma in fine arts, Nigerian College of Arts, Science & Technology, Zaria, 1960, specializing in painting; traveled to the United States on Rotary International Fellowship of Art, 1963; MA in art education, 1963, MA in fine arts, 1964, University of Maryland, USA.
Profile: Art teacher for more than twenty years; assistant chief, Education Office, Federal Ministry of Education, Lagos; principal, Federal Advanced Teachers’ College for Special Education, Ibadan; head, Department of Fine & Applied Arts, Adeyemi College, Ondo.
Group Exhibitions

Writings by the Artist
Progressive Art for Primary Schools 1–6. Ibadan: Heinemann Educational Books (Nigeria), [n.d].
Self-Help Art. [s.l.]: Nigerian Art Education Bureau, [n.d].

Public Collections
Carl Van Vechten Gallery of Fine Arts, Fisk University, Nashville, Tennessee, USA.

Bibliography
See references: 44–45, 56, 229, 238, 318.

Information not verified by the artist.

330 Gabriel TENABE  Painter

Address: 1223 Walters Avenue, Baltimore, MD 21239, USA.
Birth: July 15, 1941, in Idoani, Ondo State.
Training: BA, Morgan State University, Baltimore, USA, 1975; MA in African art and African-American art history, Morgan State University, Baltimore, Maryland, USA, 1976.

Solo Exhibitions
"Paintings by Gabriel Sunday Tenabe," Gallery 409, Baltimore, Maryland, USA, 1981.

**Group Exhibitions**
Western Nigeria Festival of the Arts, Ibadan, 1963.
USIS, Ibadan, 1970.
Students' Annual Art Exhibitions, Morgan State University, Baltimore, Maryland, USA, 1972–1976.
Alumni Exhibition, Morgan State University, Baltimore, Maryland, USA, 1975.
"Black History Exhibition," Custom House, Baltimore, Maryland, USA, 1980.
Montpelier Cultural Art Center, Laurel, Maryland, USA, February 4–27, 1984.

**Awards & Honors**
First prize, painting, second prize, textile design, Western Nigeria Art Association, Ibadan, 1963; annual awards for creative works in fine arts, Morgan State University, Baltimore, Maryland, USA, 1973–1974; Creative Artist of the Year, Morgan State University, 1975.

**Public Collections**
Morgan State University, Baltimore, Maryland, USA. Oil paintings on canvas: "Musicians" and "Behind the Mask"; two sculptures, fiberglass and polyester.

**Bibliography**
*African Artists in America: An Exhibition of Work by 20 African Artists Living in America.*

See also reference: 43.
331 John THOMAS  Graphic Artist, Illustrator

Address: 26 Obalodu Street, Ijeshatedo, Lagos.
Birth: June 14, 1924.

Group Exhibitions

Bibliography
See references: 294a, 300.

332 TWINS SEVEN-SEVEN  Painter, Sculptor, Textile Artist

Address: Art Man’s Gallery, PO Box 68, Oshogbo, Oshun State.
Birth: 1944, in Ogidi Ikumu, Kabba, Kwara State.
Training: Attended Oshogbo art workshops, Oshogbo, 1964 and remained several years.
Profile: Also known as Taiwo Olaniyi Oyewale Aitoyeje, and the Amuludun of Ilobu; teacher, Merced College, California, USA, 1972; lectured and conducted demonstrations, Haystack Mountain Crafts School, Deer Isle, Maine, USA, 1974; artist-in-residence, National Black Theater, New York, USA; jurist, Nedlaw and Baringa Exhibitions, National Gallery of Zimbabwe, 1986; operates Art Man’s Gallery, Oshogbo; paints in several media; designs textiles, sculpts and makes bronze castings; well-known musician and performer, producing several albums.

Solo Exhibitions
Goethe Institute, Lagos, November 5–12, 1971.
Goethe Institute, Lagos, 1977.

**Group Exhibitions**

Goethe Institute, Lagos, December 13–22, 1967.
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [traveled in the USA from 1969–1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].
Second Indian Triennial, Lalit Kala Akademi, New Delhi, India, 1971.
Eighteenth Festival of the Arts, Virginia Union University, Richmond, Virginia, USA, April 18–24, 1971.
"Africa Creates ’72," Union Carbide Gallery, Union Carbide Building, New York, USA; Community Church and Inter-Church Center, New York, USA; Bedford-Stuyvesant Restoration Center, Brooklyn, New York, USA, October 1972-April 1973.

"The Faces of Africa," Union Gallery, San Jose State University, San Jose, California, USA, January 27-February 13, 1975.
"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12-23, 1975.
"Art-Craft from Africa," Maryland Commission on Afro-American & Indian History & Culture, Annapolis, Maryland, USA, November 1975.

"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1980.
"Twenty Years of Oshogbo Art," Goethe Institute, Lagos, 1981.


Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, July 1989.


“Songs of Power, Songs of Praise: Modern Visions from Haiti, Nigeria and Papua New Guinea,” San Jose State University Gallery, San Jose, California, USA, September 11-October 18, 1990.


Public Collections
Contemporary Arts Museum, Houston, Texas, USA.
Hampton University Museum, Hampton, Virginia, USA. Works formerly in the Harmon Foundation Collection.


Mbami Art, Washington, DC.
Musée de l’Homme, Paris, France.

ink: "Creative Shapes in the Mind of a Creative Child"; print: "The Dream of a Tired Elephant."

Museum für Völkerkunde, Hamburg, Germany. Painting: "308 Pictures from the Grand Plan of Creation."

Museum of Man, Ottawa, Canada.

Museum of Modern Art, New York, USA.

Museum voor Volkenkunde, Rotterdam, The Netherlands.


Tropenmuseum, Amsterdam, The Netherlands.

University of California, African Studies Center, Los Angeles, USA.


Bibliography

Third Anniversary Celebration of Mbari Mbayo Oshogbo: [program, March 13–14, 1965].


LaDuke, Betty. "Nike Twins Seven Seven: Nigerian Batik Artist," Sage (Atlanta) 4 (1): 61-64, spring 1987. [Includes information about Twins Seven-Seven].


333 Nics UBOGU Painter

Address: Department of Fine & Applied Arts, Rivers State College of Education, PMB 5047, Port Harcourt, Rivers State.

Training: BA in fine arts, 1982, and MFA, 1986, University of Benin, specializing in painting.

Profile: Graphic artist, Nigeria Air Force, Kaduna; employed, Gens Advertising Agency, Kaduna; teacher, New Era College, Benin City; teacher, Department of Fine & Applied Arts, College of Education, Port Harcourt; works with mixed media, exploring previously unused materials.

Solo Exhibitions
University of Benin Graduate Exhibition, Benin City, June 1982.
University of Benin Postgraduate Exhibition, Benin City, 1985.
“Echoes of the North,” Alliance Française, Port Harcourt, April 3-4, 1989.

Group Exhibitions
University of Benin Art Exhibition, Benin City, 1980.
University of Benin Convocation Exhibition, Benin City, 1981.
Ogbe Hardcourt Poster Competition, Benin City, 1984.

**Commissions**
Oil painting, "Water Way to Heaven," Uzebu Baptist Church, Benin City, 1981.

**Writings by the Artist**

**Bibliography**
See references 79, 237a.

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**Okechukwu UCHEGBU**

**Graphic Artist**

**Address:** Centre for Educational Technology, Ahmadu Bello University, Zaria, Kaduna State.

**Birth:** In Idemili, Local Government Area, Anambra State.

**Training:** Attended Ahmadu Bello University, 1966, and University of Nigeria, specializing in graphics; PhD in cinematography, New York University, New York, USA.

**Profile:** Employed, Centre for Educational Technology, Ahmadu Bello University, Zaria.

**Group Exhibitions**
"The Nsukka School: Paintings, Drawings, Prints, Sculpture, Ceramics,"

**Public Collections**
University of Nigeria, Ana Gallery, Nsukka.

**Bibliography**
See references: 149, 240b, 275, 280, 291, 298.

Information not verified by the artist.
335 Ego UCHE-OKEKE Painter, Textile Artist

Address: Asele Institute, PMB 1001, Nimo, Anambra State.
Birth: December 1, 1943, in Nsukka, Enugu State.

Solo Exhibitions

Group Exhibitions


Writings by the Artist


Public Collections

Asele Institute, Nimo.

University of Nigeria, Ana Gallery, Nsukka. Goauche: "Waterlily"; oil on board: "Childrens Games Mural"; mixed media: "The Stars have Departed from Okigbo"; lino: "Ije Nwagwo" and "Iru Agbogho Mmanwu."

Bibliography


See also references: 3, 149, 168, 240b, 257, 268, 275, 280, 284, 291–292, 298, 302.
336 Samson UCHENDU  Painter, Sculptor

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.
Training: Diploma in fine arts, Institute of Management & Technology, Enugu, 1973; BA in fine arts, University of Nigeria, 1979, specializing in sculpture; candidate for MFA, University of Nigeria.

Solo Exhibitions

Group Exhibitions
"The Nsukka School: Paintings, Drawings, Prints, Sculpture, Ceramics,"
"AKA '90," Hotel Presidential Enugu, April 26-May 18, 1990; Goethe Institute, Lagos, July 14-17, 1990.

Commissions
Sculpture, "Masks Shrine," Murtala Mohammed International Airport, Lagos.

Awards & Honors
First prize, painting, East Central State Festival of the Arts competition, Idemili Division, 1971; first prize, Murtala Mohammed International Airport, Sculpture Competition, Lagos, 1978; first prize, cement sculpture, First Young Artists' competition, USIS, Lagos, June 1987.

Public Collections
Asele Institute, Nimo. Concrete sculpture: "Megaliths."

Bibliography

See also references: 61, 64a, 80, 220-224, 241, 248, 268, 270, 275, 280, 291, 294, 302.

337 Ada UDECHUKWU Textile Artist

Address: Campus PO Box 3032, Nsukka, Enugu State.
Birth: July 10, 1960 in Enugu, Enugu State.
Training: BA in English, University of Nigeria, Nsukka, 1981.

Solo Exhibitions

Group Exhibitions

Awards & Honors
Bibliography


338 Obiora UDECHUKWU Graphic Artist, Illustrator, Painter

Address: Department of Fine & Applied Arts, University of Nigeria, Nsukka, Enugu State.

Birth: June 4, 1946 in Onitsha, Anambra State.


Solo Exhibitions


"Onye Ndid," Italian Cultural Institute, Lagos, May 4-17, 1985.
"Nsukka Landscape," Italian Cultural Institute, Lagos, March 4-18, 1989.
University of Erlangen, Nürnberg, Germany, July-August 1989.

Group Exhibitions


Fifth Indian Triennial, New Delhi, India, March-April 1982.


Third Biennial Exhibition, Centro Wifredo Lam, Havana, Cuba, July 1989.


"AKA '90," Hotel Presidential, Enugu, April 26-May 18, 1990; Goethe Institute, Lagos, July 14–17, 1990.


Commissions
Logo design, Association of Nigerian Authors.

Writings by the Artist


Awards & Honors
Shell d’Arcy Cup, painting, Eastern Nigeria Festival of Arts, 1965; Department of Fine & Applied Arts prize and Fasuyi Prize, painting, University of Nigeria, Nsukka.

Public Collections
Enugu State Council for Arts & Culture, Enugu.
Asele Institute, Nimo.

Federal Ministry of Information, Cultural Division, Lagos. Oil paintings on board: “Conversation” and “Procession.”
Goethe Institute, Lagos. Drawing: “Water Shortage.”


National Council for Arts & Culture, Lagos.

State House, Lagos.
University of Lagos, Centre for Cultural Studies, Lagos.

Bibliography


Okike (Nsukka) no. 19: 48, 85, 1981. [illus. only].

339 Inyang UDO-EMA  Painter


Group Exhibitions

First World Festival of Negro Arts Exhibition, Dakar, Senegal, 1966.

Awards & Honors

Catholic Publishing Company art award, Nigeria, 1962; prizes, Eastern Nigeria Festival of the Arts, Calabar, Uyo, Enugu, 1960–1965; African Art Exhibition Award, Dublin, Ireland, 1963; First Commonwealth Arts Festival Award,

Public Collections
National Gallery of Modern Art, Lagos. Oil paintings: “Yoruba Drummer,” “Ekomo,” and “Ntimi.”

Bibliography
See references: 132, 149, 153, 206, 240b, 246, 249, 261–262, 267–268, 275, 284b, 288a, 294, 310.

Information not verified by the artist.

340 Maduka UDU  Sculptor

Address: Department of Fine Art, School of Art, Design & Technology, Yaba College of Technology, Yaba, Lagos.


Group Exhibitions
Yaba College Final Year Sculpture Exhibition, Lagos, 1987.

Bibliography
341 Reuben UGBINE  Painter, Sculptor

Address: Creative Hands Limited, PO Box 9082, 66 Akenzua Street, Benin City, Edo State.

Solo Exhibitions

Group Exhibitions

Commissions

Awards & Honors
Principal’s prize for overall best student, School of Art & Design, Auchi Polytechnic, Auchi, 1976.

Bibliography
See reference: 240.

342 J. O. UGOJI  Muralist, Painter, Sculptor

Training: Studied art at Uyo Teacher Training College; trained to be an art educator with Kenneth Murray, Umuahia; Diploma in audiovisual graphic art, Ohio University Education Project Centre, Ibadan.
Profile: Teacher, Women Training College, Umuahia, 1941; art tutor, St. Charles’ Teacher Training College, Onitsha, 1946–1948; art teacher, Port Harcourt, 1948; teacher, St. John’s Anglican Teachers Training College, Diobu, 1949; Wesley College, Ibadan, 1951; St. Jude’s

Solo Exhibitions
Ibadan, 1951.
Exhibition Center, Marina, Lagos, 1953.

Group Exhibitions

Commissions
Murals, St. Charles College, Onitsha.

Awards & Honors
Fellow (posthumous), Asele Institute, Nimo, 1985.

Public Collections
Asele Institute, Nimo.

Bibliography

See also references: 45, 47, 53, 64, 149, 153, 164, 240b, 284, 297, 302, 318.

Information not verified by the artist.

343 A. P. UMANA Painter, Sculptor

Birth: 1920, in Mbiuto in Uyo, Calabar Province, Akwa Ibom State.
Training: Studied with Kenneth Murray, Ibadan, ca.1933; Teachers' Training College, Umuahia, 1934; traveled with Murray to other colleges in Uyo and Ilorin, graduating in 1936, with an emphasis on art education.
Profile: Art master, training centre, Uyo; wrote educational articles on the preparation of local colors for mural and paper paintings.

Group Exhibitions
Empire Exhibition, Glasgow, Scotland, 1938.

Writings by the Artist
Public Collections
Seattle Art Museum, Seattle, Washington, USA. Wood: mask, ca.1930s.

Bibliography
Nigeria (Lagos) no. 14: 99 [and] 144, June 1938. [illustrations only: a decorative column in the form of a drum carved out of camwood and a camwood stool by A. P. Umana].


See also references: 59, 64, 127, 149, 153, 164, 266a, 284.

Information not verified by the artist.

344 Tony UMUNNA  Ceramicist, Sculptor

Address: Department of Fine & Applied Arts, Institute of Management & Technology, Enugu, Enugu State.

Birth: February 1957, in Zaria, Kaduna State.


Solo Exhibitions

Group Exhibitions


Awards & Honors
First prize, best graduate ceramicist, Society of Nigerian Artists, 1980.

Bibliography


See also reference: 270.
345 Chinwe UWATSE  Painter

Address: National Council for Arts & Culture, PMB 2959, Surulere, Lagos.
Training: BA in fine and applied arts, University of Nigeria, 1982, specializing in painting.

Solo Exhibitions

Group Exhibitions

Commissions

Writings by the Artist
“Just as We Are,” The Guardian (Lagos) June 18, 1989.
Public Collections

Bibliography

346 Nkiru UWECHIA  Painter

Address: State University of New York at Binghamton, PO Box 6000, Binghamton, New York, 13902–6000, USA.
Training: BA, University of Ife, 1976, specializing in painting; MA in philosophy of art, University of Ife, 1984; PhD in aesthetics and philosophy of art, University of Ottawa, Canada, 1988.

Solo Exhibitions
Earthly Treasures Gallery, Ottawa, Canada, August 1990.
University of Ottawa, Ottawa, Canada, October 1990.

Group Exhibitions
University Hall, University of Ife, Ile-Ife, 1976.
University Hall, University of Ife, Ile-Ife, 1978.
National Art Institutions Exhibition, Exhibition Hall, National Theatre, Lagos, January 11–26, 1980.
Women Artists, University of Ottawa, Ottawa, Canada, March 1990.

Writings by the Artist


Awards and Honors

Faculty prize, University of Ife, Ile-Ife, 1976; Smithsonian postdoctoral fellowship, Washington, DC, 1989; scholarships from Nigerian Government and the University of Ottawa, Canada.

Public Collections


Bibliography


See also references: 270, 287.

347 Abraham UYOVBISERE Painter

Address: 15B Oyedele Ogunniyi Street, Anthony Village, Lagos.
Birth: July 18, 1963, in Burutu, Delta State.
Training: BA in fine arts, Ahmadu Bello University, 1987, specializing in painting; attended German/Nigerian workshop, conducted by Bern Wolf Dettlebach, Lagos, 1989.
Group Exhibitions
Ahmadu Bello University, Zaria, 1984.
Ahmadu Bello University, Zaria, 1987.
Ahmadu Bello University Alumni Exhibition, Zaria, June 1989.

Commissions

Awards and Honors

Bibliography


See also references: 41, 61, 141.

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348 S. Irein WANGBOJE Graphic Artist, Printmaker

Address: Creative Arts Centre, 9 Utomwen Owoseni Street, New Benin, Benin City, Edo State.

Birth: August 16, 1930, in Avbiosi, Uleha, Edo State.


Sciences, University of Benin, Benin City, 1982–1986; deputy vice-chancellor, University of Benin, Benin City, from 1983; visiting professor, School of Art & Design, University of Illinois, Urbana-Champaign, USA, 1987; conducted numerous seminars on art education; book illustrator, including *A crocodile has me by the leg* (1967) and *Animals mourn for da leopard and other West African stories* (1970); wrote technical manuals for the Federal Government of Nigeria; belonged to the Zaria Art Society. Member: International Society for Education Through Art; founding member, Society of Nigerian Artists.

**Solo Exhibitions**

Grinnell Galleries, Detroit, Michigan, USA, 1963.  
Exhibition Centre, Marina, Lagos, August 2–10, 1963.  
Goethe Institute, Lagos, 1979.

**Group Exhibitions**

"The Faces of Africa," Union Gallery, San Jose State University, San Jose, California, USA, January 27-February 13, 1975.  
"Nigerian Art in the 70’s," Department of Fine Arts, University of Ife, Ile-Ife, March 16-April 20, 1976.  
"National Art Exhibition" National Theatre, Lagos, September 25-October 1, 1980.  

Writings by the Artist
"Irovbode-Coming of Age in Iluleha," Nigeria Magazine (Lagos) no. 84: 4-16, March 1965.
"An Address at the Exhibition of Paintings Opening of Benin Gallery and the Launching of 'Benin Series'," Benin Series (Benin City) 2nd edition: 18-21, [1983?].

Awards & Honors
Fellow, Asele Institute, Nimo, 1985; Ziegfeld International Award in Art Education, 1988.

Public Collections
Hampton University Museum, Hampton, Virginia, USA. Works from the former Harmon Foundation Collection.
Mbari Art, Washington, DC.
National Council for Arts & Culture, Lagos.

Bibliography
University, 1984, Ann Arbor, University Microfilms International, 1985. illus., bibloug.


349 Enyote WANOGHO Textile Artist


Group Exhibitions

Awards & Honors
Third place, Bradford Textile Mill Competition; cash prize, London Livewire Competition.

Bibliography

Information not verified by the artist.
350 Susanne WENGER  Painter, Sculptor, Textile Artist

Address: PO Box 43, Oshogbo, Oshun State.
Birth: 1915, in Graz, Austria.
Training: School of Applied Arts, Graz, Austria, specializing in pottery; attended Vienna Academy of Art, Vienna for two years, studying ancient fresco technique; came to Nigeria in 1950.
Profile: Also known as Iwinfunmike Adunni or Adunni Olorisha; children's magazine illustrator, Vienna, Austria; assisted artists in Oshogbo workshops in the 1960s; for more than thirty years, has dedicated her life to restoring the shrines of Yoruba gods, in and around Oshogbo, in what has become known as the New Sacred Art movement; worked with local masons and artists including Rabiu Abesu, Kasali Akangbe, Adebisi Akanji, Braimoh Akanji, Lamidi Aruisa, Buraimoh Gbadamosi, Lawani, Raufu Ojewale, and Saka; Priestess of Obatala; illustrated Ulli Beier's *Yoruba Poetry* (1960) and *Orisha: The Gods of Yorubaland*, by Judith Gleason (1971); produces wax batiks of unique design.

Solo Exhibitions
Mbari Mbayo Club, Oshogbo, 1962.
"Batiks and Oil Paintings," Goethe Institute, Lagos, May 19-June 1, 1984.

Group Exhibitions
"Contemporary African Art," Otis Art Institute of Los Angeles County, Los Angeles, USA, March 13-May 4, 1969. [Traveled in the USA from 1969-1973 to: Studio Museum in Harlem and New York University, New York; University of Missouri, Columbia; Cleveland Institute of Art, Cleveland; West Virginia State College, Institute; North East Missouri State College, Kirksville; Rio Hondo College, Whittier, California; Compton Community College, Compton, California; Citrus College, Azusa, California; Mira Costa College, Oceanside, California, and Civic Arts Gallery, Walnut Creek, California].
"Exhibition of Works by Susanne Wenger," Goethe Institute, Lagos, 1975. [Included works by Kasali Akangbe, Adebisi Akanji, Buraimoh Gbadamosi, and Sangodare].


Franco-German Auditorium, Lagos, April 1989.

Commissions
Mural, mosaic, Bristol Hotel, Lagos.

Writings by the Artist


Awards and Honors
The Oshogbo shrine restorations initiated by Wenger were declared national monuments by the Nigerian Government, 1987.

Public Collections

Bibliography

*Black Orpheus* (Ibadan) no. 4, October 1958. [cover design].


*Black Orpheus* (Ibadan) no. 9, June 1961. [cover design (color)].


Information not verified by the artist.

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**351 Tola WEWE Painter**

**Address:** Daily Times of Nigeria, PMB 21340, Ikeja, Lagos.

**Birth:** November 19, 1959, in Shabomi, Okitipupa Division, Ondo State.

**Training:** BA, University of Ife, 1983, specializing in painting; MA in African visual arts, University of Ibadan, 1986.

**Profile:** Full name, Adetola Festus Wewe; teacher, Adeyemi College of Education, Ondo; freelance artist, Ondo; an exponent of Onaism.

**Solo Exhibitions**


Group Exhibitions

Writings by the Artist

Bibliography

See also references: 55, 78, 80, 278–279, 286–287.

352 Ademola WILLIAMS  Printmaker, Textile Artist

Address: Department of Fine Arts, University of Benin, Benin City, Edo State.
Birth: July 25, 1947, in Oyan, via Oshogbo, Oshun State.

Solo Exhibitions

Group Exhibitions
USIS, Kaduna, Kano, Jos, and Ibadan, 1970.
"Visions of Africa," Afro-American Cultural Center, Cleveland State University, Cleveland, Ohio, USA, May 12–23, 1975.

Public Collections
Iwalewa-Haus, Bayreuth, Germany. Media unknown: "Two Sisters" and "View."

Bibliography

See also reference: 308.
353 Sina YUSSUFF  Graphic Artist, Muralist, Painter

Address: 63 Tokunbo Street, Lagos.
Birth: November 12, 1943, in Ijebu-Ode, Ogun State.
Training: BA in fine arts, Ahmadu Bello University, 1972, specializing in painting; postgraduate diploma in art gallery and museum studies, University of Manchester, England, 1983.

Solo Exhibitions
"Sina Yussuff, Oil Paintings and Imi-Bronze Relief Panels," Goethe Institute, Lagos, October 6–20, 1976.
Goethe Institute, Lagos, 1979.

Group Exhibitions
Students of the Department of Fine Arts, Ahmadu Bello University, Zaria; Lagos, ca.1974.
"National Art Exhibition," National Theatre, Lagos, October 2–9, 1976.
Fourth Indian Triennial of Contemporary World Art, New Delhi, India, 1978.
Society of Nigerian Artists, Goethe Institute, Lagos, February 1981.
Fifth Indian Triennial, New Delhi, India, March-April 1982.

Commissions

Writings by the Artist

Awards & Honors

Public Collections
Dodan Barracks, Lagos.
Lalit Kala Academy, New Delhi, India.

Bibliography
Sina Yussuff: Oil Paintings and Imi-Bronze Relief Panels. Lagos: [s.n.], 1976. [unpaged]. illus., port.
Nigeria Magazine (Lagos) no. 148: 59, 1984. [illus. only].


Modern Nigerian Art, 1920–1990
An Annotated Bibliography


† indicates artist’s work is illustrated.
* indicates not available in the National Museum of African Art Library.
Part 1
Books, Articles, Theses, Pamphlets


Adekola identifies several categories of contemporary artists, who are turning their backs on traditional society. Artists should seek inspiration from their traditional heritage. They should work with locally produced materials rather than with imports. Local patronage should be sought over that of foreign patronage. Art should be socially relevant. Finally, local authorities need to establish centers where art can serve in the critical and progressive development of society.


The Nsukka school of art has become closely associated with *uli* art, the traditional wall and body painting of the Igbo. Introducing his subject of the influence of *uli* art on modern art, Adenaike first discusses the natural pigments used by the women in painting *uli* designs, the colors derived, and the *uli* symbols themselves.

Uche Okeke is the key link between the old and new traditions. His mother is a *uli* artist and his own training as an artist led him to explore this visual repertoire. At Nsukka, where he taught, the experiment took hold. In this part one of a two-part paper (see 3), Adenaike looks mainly at drawings and relates what is going on at Nsukka to other developments in modern Nigerian art.

Artists: Tayo Adenaike, Oseha Ajokpaazi, Chuka Amaefunah, Gbubemi Amas, El Anatsui, Chike Aniakor, Haig David-West, Ben Enwonwu, Agbo Folarin, Paul Igboanugo, Dele Jegede, Uzo Ndubisi, Bons Nwabiani, Demas Nwoko, Ray Obeta, Uche Okeke, Bruce Onobrakpeya, Obiora Udchukwu, and other artists not included in the present work.


Artists: Tayo Adenaike, Chuka Amaefuna, Chike Aniakor, Nwachukwu Anyakora, Mike Irrifere, Uzo Ndubisi, Ray Obeta, Uche Okeke, Ego Uche-Okeke, and Obiora Udchukwu.

In Adenaike’s assessment, the “mature period” in the Oshogbo experiment, that is, after 1970, when the artists were on their own, has been one of stagnation and repetition. The burst of creativity of the formative period (1962–1970) has waned and a kind of shake-down process is at work, sifting the enduring talent from the not-so-good and the imitators. This does not mean, however, that there is not still lots of activity and many works produced at Oshogbo, but the results are not as satisfactory. Twins Seven-Seven has become distracted with other activities, particularly music. Rufus Ogundele, Murainai Oyelami, and Jimoh Buraimoh continue to experiment but with mixed results. The younger generations who attach themselves to the Oshogbo experiment are less successful and are cashing in on the tourist popularity of Oshogbo art.

On balance, it was a worthy experiment and did produce some competent artists. Ulli Beier is given credit for his vision and his encouragement to artists and for promoting of Oshogbo art internationally. Though Ulli Beier did not conduct the workshops, he was central to the experiment. Adenaike concludes that the critical assessment of the works of art themselves – as opposed to discussion of the idea of informal workshop training and the commercialization of the art – has yet to occur.

Artists: Jacob Afolabi, Jimoh Buraimoh, Adebisi Fabunmi, Demas Nwoko, Rufus Ogundele, Uche Okeke, Asiru Olatunde, Bruce Onobrakpeya, Murainai Oyelami, Twins Seven-Seven, Obiora Udechukwu, S. Irein Wangboje, Susanne Wenger, and other artists not included in the present work.


In the short list of books on modern Nigerian art—Evelyn Brown, Ulli Beier, Kojo Fosu, Marshall Mount—only the last two attempt any kind of classification. Fosu’s is based on a historical sequence without reference to form, while Mount’s is on broad geopolitical groupings and artists’ training.

Dismissing these earlier attempts to classify modern Nigerian art, Adepegba develops a four-part classification of art works based on form and content: (1) discernible images of experiences and ideas; (2) naïve visions, encouraged and fossilised; (3) abstractions beyond common understanding; and (4) revisitations and adaptations of traditional art forms. He elaborates each of these categories, citing examples from The Nucleus (the 1981 catalog of the collection of the National Gallery of Modern Art).


Defining contemporary Nigerian art is more difficult and more problematic than describing new art and artists, which is what Adepegba does here. Many familiar names—Abuja, Oye Ekiti, Ovia Idah, Akinola Lasekan, Kenneth Murray, Aina Onabolu, Oshogbo—weave in and out of his essay. Indeed the Oshogbo school comes in for some harsh assessment as a flashy, but essentially unrooted movement which was bound to be a passing phenomenon. So, too, with Michael Crowder’s Ori Olokun Cultural Centre in Ile-Ife. These informal workshops have been superceded by formal university-based art training and by museums and exhibitions which consciously try to collect and promote contemporary art works.

7  <no entry>

Contemporary Nigerian artists are caught on the horns of a dilemma: on the one hand, their academic training introduces an inauthenticity to their work (not genuinely "African," critics say); on the other, they are removed from creating older "traditional" forms. Surely the work of these artists deserves to be viewed on its own artistic merit, Aig-Imoukhuede argues.

This essay is reprinted from the 1986 catalog Nigerian sculpture; the 269th exhibition of the Royal Society. The works of the three sculptors in that exhibition are discussed: Okpu Eze, Taiwo Jegede, and Ben Osawe, from the Igbo, Yoruba and Benin traditions respectively, represent the major trends in contemporary Nigerian sculpture.


This paper, presented originally at a seminar on the promotion of Nigerian arts, held at the Goethe Institute in Lagos, June 1987 (see report in the African guardian (Lagos) 2 (24): 31, June 25, 1987), cautions that foreign cultural institutions may have limited commitment or biased motives in promoting Nigerian art, even though they certainly played an important role in the past. Nigerian cultural organizations, however, have a clear mandate to redirect efforts at art promotion by providing well-researched information and encouraging a balanced presentation aimed at all areas of cultural heritage. Reprinted from Nigerian and Foreign Patronage of the Arts: The Role of the Foreign Institutions in the Promotion of Nigerian Arts (Lagos: Goethe Institut, 1986, pages 6–10). (See 128).


A collection of "pop" art by untrained but not unskilled artists is housed in the palace of the Ataoja of Oshogbo.


The Lagos art market in the late 1980s is, in a word, booming. An assortment of new art galleries and boutiques have sprung up all over Lagos catering to the several tiers of the buying public. Art patrons are no longer exclusively foreigners; private salons for exhibiting artists are now organized by Nigerian benefactors.


A critique of the current status of the Society of Nigerian Artists on its twenty-second anniversary.


The New Exhibition Centre in Lagos near the National Hall was more centrally located for visitors and had better facilities for exhibiting artists than the former one at the Marina.


Aniakor poses the question about the relationship between the contemporary Nigerian artist and tradition. He reviews definitions of both traditional and contemporary art by such authors as William Fagg, Robert Armstrong, Simon Ottenberg, Rene Bravmann, and others, as well as artists Demas Nwoko and Uche Okeke. Some Nigerian artists benefitting from tradition are Yemi Bisiri, Lamidi Fakeye, Yusuf Grillo, Bruce Onobrakpeya, and Twins Seven-Seven. Erhabor Emokpae is an exception.


When art draws on traditional life, mythology and designs, that creativity serves to forge a national identity, even across ethnic groups. So argues Aradeon as she discusses Nigerian genre scenes (exemplified by Lasekan), historical portraiture (Emokpae), traditional mythology (Okeke or Twins Seven-Seven), depictions of sculptures (Dale), traditional design motifs (Adenaike), the use of traditional artistic media (Buraimoh's beadwork), traditional design principles (Onobrakpeya or Udechukwu), or traditional approaches to creativity (Onobrakpeya or Okeke). She also considers artists' influence on other artists (e.g., Twins Seven-Seven drawing from Okeke’s work).

Artists discussed: Tayo Adenaike, Josy Ajiboye, Chuks Anyanwu, Jimoh Buraimoh, David Dale, Erhabor Emokpae, Akinola Lasekan, Uche Okeke, Bruce Onobrakpeya, Kolade Oshinowo, Twins Seven-Seven, Obiora Udechukwu, and Sina Yussuff.

On the socialization of form and content of Yoruba art, using as examples a carved wooden Epa mask and a painting by Twins Seven-Seven. Yoruba art, old and new, exhibits affinities of humanism and concern with man, thereby reaffirming values.


The Asele Institute is a repository of art works and crafts, covering a wide range of the traditional and the modern. It has a special library and a documentation centre.


Artists: Ben Enwonwu†, Yusuf Grillo, Osita Njelita, Bons Nwabiani, Ogbonnaya Nwagbara, Demas Nwoko, Uche Okeke†, and Obiora Udechukwu.


Nigerian universities, especially at Ibadan and Ife, have actively integrated art and culture into their curriculum and programs since Independence. The work of Ulli Beier and Suzanne Wenger at Oshogbo is another cultural legacy of the 1960s and 1970s. In the chapter on art and society, see section 3, "L’art et les universités (pp. 186–190) by Virginia Coulon and Alain Ricard. Illustrations are found between pages 48–49, 72–73 and opposite page 184.

Artists: Jimoh Buraimoh, Agbo Folarin, Muraina Oyelami, and Susanne Wenger.


Abayomi Barber is known for the realism in his painting and sculpture; portraiture is his most familiar genre, and many Nigerian notables are represented in his oeuvre. At the University of Lagos’ Centre for Cultural Studies, where he teaches, a following has arisen, sometimes referred to as the “Barber Arts School.” Interviewed here by Alex
Ajayi-Bembe, Barber talks about his work, his experiences and his views on Nigerian art. See also 215.


History, scope and objectives, functions and collections of the National Gallery of Modern Art in Lagos. Works of these artists have been donated to the Gallery: Muri Adejimi, Josy Ajiboye, Chuka Amaefunah, Abayomi Barber, Ben Enwonwu, Bisi Fakeye, Yusuf Grillo, Felix Idubor, Gani Odutokun, Bruce Onobrakpeya, and Twins Seven-Seven.


Georgina Beier has been a key player on the Nigerian art scene; it was she who acted as catalyst at the Mbari Art Workshops in Oshogbo in the early 1960s. She did not "teach" art to the Yoruba Mbari artists, as she is at pains to point out in this interview, but was more of a sounding board for ideas they threw out; she responded to each artist differently. A versatile artist herself, she often worked along with them. This publication illustrates some of her Nigerian work, including the massive metal sculpture at the Institute of African Studies, Ile-Ife and the murals at Mbari Club, Lagos and at the house in Oshogbo. Now at Iwalewa-Haus in Bayreuth, a Georgina Beier retrospective was held in 1989. In this interview, she also talks about her formative years and her approach to art.


Beier discusses the Oshogbo workshops and some of the artists who participated: Adeniiji Adeyemi, Yinka Adeyemi, Jacob Afolabi, Adebisi Akanji, Jimoh Buraimoh, Tijana Mayakiri, Middle Art, Fela Odaranile, Rufus Ogundele, Samuel Ojo, Jinadu Oladepe, Àsírú Olatunde, Ademola Onibokun, Bruce Onobrakpeya, Gift Orakpo, Muraina Oyelami, Twins Seven-Seven, Kola Sorunke, and S. Irein Wangboje.


Beier laments the persistence of the belief that only traditional African art has merit. He seeks to demonstrate that contemporary Nigerian art is vital and dynamic, drawing on both traditional streams of creativity and on newer outside influences, especially Christian ones. Discussing wood sculpture and metalwork in the context of their religious and social use, he suggests optimistically that by 1960, good art encompassed many forms, including architecture, cement sculpture, commercial signs and posters, and painting.


The African sculptor has traditionally had a functional role in his society. One of the best ways to preserve his creative role, is to integrate his art into architecture. Photographs of works in public buildings in Benin City, Ibadan, and Lagos are shown. These examples of door panels, ceremonial furniture, and statuary are by sculptors Ben Enwonwu, Lamidi Fakeye, Ovia Idah, and Felix Idubor.


An important early study of contemporary African art focusing on the new artists, that is, those working in non-traditional modes and settings. Covers all the new schools of art with particular emphasis on the author’s own experience with the Oshogbo artists.

Artists: Jacob Afolabi, Adebisi Akaniyinka, Jimbo Akolo, Yemi Bisi, Jimo Burai, Ben Enwonwu, Adebisi Fabunmi, Lamidi Fakeye, Buraimoh Gbadamosi, Yusuf Grillo, Ovia Idah, Festus Idehen, Felix Idubor, Demas Nwokot, Rufus Ogundelet, Raufu Ojewale, Samuel Ojo, Jinadu Oladepo, Asiru Olatund, Colette Omobai, Uche Okeket, Bruce Onobrakpeya, Muraina Oyelamit, Twins Seven-Sevent and Susanne Wengert.


The talent on display at the Exhibition of Arts and Crafts sponsored by the Lagos Branch of the Nigerian Council for the Advancement of Art & Culture, during the Independence celebrations, was surprisingly varied both in content and style. Intended to be representative rather than selective, it was of uneven quality. But it demonstrated that “contemporary” art in Nigeria is a wide and diverse field. Among the less well-known, but promising artists, are Festus Idehen and Osifo Osagie, both Benin sculptors, trained at Yaba College of Technology. Even more exciting are the Zaria group of artists – Jimbo Akolo, Yusuf Grillo, Bruce Onobrakpeya, Uche Okeke, Simon Okeke and Demas Nwoko. Beier finds these artists, particularly Uche Okeke and Nwoko, truly modern in outlook, yet solidly grounded in their respective cultures.


Beier’s earliest published assessment of the first Oshogbo workshop in 1962, which was pronounced quite successful, having produced pictures and murals of “originality and individuality.” Jacob Afolabi’s painting was “surprisingly sophisticated.”


Discusses the Mbabi Mbayo art workshop in Oshogbo and illustrates the initial efforts of: Jacob Afolabi, Adebisi Fabunmi, Rufus Ogundele, Muraina Oyelamit, Twins Seven-Sevent and other artists not included in the present work.
That these artless but curious paintings by twelve patients at Lantoro Mental Home in Abeokuta were painted at all was the result of a chance errand that took Ulli Beier to the home. Into this “sad, puzzling environment” he returned bringing paints and paper, and for a year and a half, these individuals, and sometimes Susanne Wenger, painted, or worked at painting. Today it would be called art therapy, but back in 1950 it was just an interesting encounter, an interlude in the lives of these twelve patients. And for Ulli Beier perhaps it offered insight into the possibilities of finding hidden creative hands in unlikely individuals, even in “luckless heads” (referring to the Yoruba concept of ori, or the head of one’s destiny) of those deemed mentally ill. Beier illustrates works of the twelve. A bibliography on Yoruba psychiatry by Wolfgang Bender is appended.


Iwalewa, a Yoruba word meaning “character is beauty,” is the Bayreuth equivalent of the experimental art workshops in Australia, Oshogbo, Nigeria, and Papua New Guinea. Reference is made to artists Twins Seven-Seven and Susanne Wenger and to Nigerian sign painters.

Modern Nigerian artists, particularly the Oshogbo group, enjoy the patronage of a large and growing circle of Nigerian entrepreneurs, academics, civil servants and others, Beier maintains, dispelling the conventional notion that virtually all patronage comes from expatriates. Nigeria boasts numerous serious private art collectors, such as Chief Adeleke of Lagos, and public commissions are more and more common. Moreover, the success of the Oshogbo artists was achieved in the absence of the organized international promotion that Zimbabwe stone sculptors or Eskimo artists have enjoyed. Beier’s comments come in response to John Povey’s “First Word” column in the November 1987 issue of *African Arts*. Beier also notes that his name is unduly linked with the Oshogbo movement and that Denis Williams and Georgina Beier were central to it.

On the New Sacred Art movement that Susanne Wenger created in re-building the Oshogbo shrines.


*New Culture* was a short-lived Nigerian magazine devoted to the arts, published by Demas Nwoko and Gbenga Sonuga from 1978 to 1979.
The Onitsha signwriters, all self-taught, are deliberately modern in outlook. Their models were not Igbo sculpture and wall painting, but European commercial art, which they saw, not as stale and vulgar, but as fresh and new. Thus inspired, the signwriters created their own quite original paintings. The exhuberance of this art form was dashed by the Nigerian civil war, but Beier is optimistic that out of this, new art styles will emerge.


Oshogbo has meant many things to many people. It has been described as an art movement, an art school, an experiment; the art itself has been variously characterized as folkloric, naive, innovative, dynamic, touristic and on and on. In this thirty-year retrospective group portrait of the Oshogbo phenomenon, Beier, himself a key player, allows the artists, catalyzers and collectors to speak for themselves. Everyone has his unique perspective, not always in accord, nor able to recall with equal facility, but which together paint a whole picture of what Oshogbo was and is. The artists who recollect are Muraina Oyelami, Twins Seven-Seven, Bisi Fabunmi, Tijani Mayakiri, Rufus Ogundele, Ademola Onibonokuta, and Georgina Beier. Ulli Beier writes on Asiru, Denis Williams, Ru van Rossem and on the question of patronage. Some Nigerian collectors also recall their personal encounters with Oshogbo art and artists.


The artists, identified only by the initials T. and D., were patients in a mental institution who were encouraged to paint as a form of therapy.


While fine Yoruba woodcarving may have declined, a new outlet for expression is ornamentation of two-story houses with sculptured cement animals, such as lions. The rising middle classes value this art form as a symbol of prestige and status. The house masons become the new "artists" in this medium.


Modern Nigerian art is becoming increasingly profitable for artists, gallery owners and art dealers as it becomes more recognized and more business-like. The private salons of the 1960s are giving way to regular exhibitions staged by museums and other cultural institutions and established art galleries throughout the country. And the works are being bought by Nigerian collectors. Lagos is the undisputed art capital, followed by Oshogbo and Benin City. Although it is inevitable that some half-baked, lesser artists are trying to cash in on the boom, the true masters are commanding impressive prices and enjoying brisk sales.

Artists: Kunle Adeyemi, Òlu Ajaij, Hassan Aliyu, Jimoh Buraimoh, David Dale, Ephraim Ekah, Afi Ekong, Ben Enwonwu, Bona Ezeudu, Yusuf Grillo, Joe Musa, Fela Odaranile, Rufus Ogundele, Uche Okeke, Aina Onabolu, Bruce Onobrakpaya, David Osevwe, Kolade Oshinowo, Muraina Oyelami, Obiora Udechukwu, and Abraham Uyovbisere.

An art salon and sale was held in a private home, sponsored by Safari Gallery. Over twenty artists and some outstanding paintings were displayed in the comfortable surroundings. It was well attended by prosperous patrons and works were eagerly snapped up to make a commercial success.


Tourist art is not a degenerative, but a creative development, expressing modern influences and societal changes. When an artist uses traditional motifs and materials, he is expressing self-esteem, but when he uses foreign imagery merely to meet the market demands, he is making an economic response. In Ben-Amos’ careful analysis of modern Benin carving, she notes how each artist is performing an act of communication, where the traditional and the modern overlap.


A cultural center operating under the auspices of the Institute of African Studies, University of Ife opens in 1968. Murals by Yinka Adeyemi, Jimoh Buraimoh, Adebisi Fabunmi, and Muraina Oyelami decorate the four walls. Artists: Jimo Akolo, T. A. Fasuyi, Rufus Ogundele, Bruce Onobrakpeya, George Talabi, Twins Seven-Seven, and other artists not included in the present work.


As background to the directory of Nigerian artists, Brown discusses Nigeria’s pre-literate culture as revealed by the antiquities and the Islamic and Christian influences on Nigerian art. She then reviews the contemporary art scene, the schools of art, the Abuja Pottery, Father Kevin Carroll’s Oye Ekiti workshop, the Mbari Writers’ and Artists’ Club in Ibadan, the establishment of the Society of Nigerian Artists, and art education in Nigeria. See pages 48–74. See also 318.


The prominent role of sculpture in ritual and everyday life has led Yoruba carvers to create a distinctive style, one that emphasizes the human form, especially facial features. Carroll, who operated the Catholic mission workshop in Oye Ekiti, studied Yoruba sculptural techniques, apprenticeship systems, and forms and styles of expression. He writes from personal acquaintance about some of the master sculptors from the Ekiti area, such as Areogun, Bandele, and others.


Contrasting the position of the contemporary Nigerian artist with that of his traditional counterpart with particular reference to his patrons, his audience and his critics.

Artists: Jimoh Buraimoh, Ben Enwonwu, Yusuf Grillo, C. C. Ibeto, Demas Nwoko, Simon Okeke, Uche Okeke, Bruce Onobrakpeya, Muraina Oyelami, Twins Seven-Seven, and J. O. Ugoji.


Artists: Jimo Akolo, Ben Enwonwu, Yusuf Grillo, Felix Idubor, Demas Nwoko, Uche Okeke, Simon Okeke, and Bruce Onobrakpeya.


A bold and ambitious statement of national cultural policy launched in 1988 by the Government of Nigeria. It touches upon the philosophy and objectives of a cultural policy, the scope, means of implementation, administration and financing. Relevant sections include The Arts (section 8), monuments and museums (sections 7, 3–7, 4), galleries and craft centers (section 7.6) and dress (section 9.4). See also 75.


A general survey of Nigerian art, which includes brief notes on some practicing Nigerian artists.

Art development in Nigeria is struggling with the influences of European artistic conceptions and traditional influences and the the introduction of new media and methods of expression. The author discusses the future of Nigerian art, the art of the past and contemporary artists.

Artists: Akinola Lasekan, Eke Okaybulu, Geoffrey Okolot, Aghama Omoruyi, J. O. Ugojí, and other artists not included in the present work. Illustrations by all artists are from works exhibited at the Nigerian Art Exhibition, British Council, Lagos, 1948.

54 The Department of Fine Arts: Ahmadu Bello University, Zaria. [Zaria: Ahmadu Bello University, 1977]. [folder].

Outlines the Department’s history, describes the functions of each of its schools and lists the names of the teaching staff.


Artists: James Adedayo, Moses Adekanye, Jacob Afolabi, Josy Ajiboye, Abayomi Barber, Bolaji Campbell, David Dale, Nike Davies, Lamidi Fakeye, Kunle Filani, Agbo Folarin, Ige Ibibigami, R. O. R. Kalilu, Femi Kolawole, Gani Odutokun, Rufus Ogundele, Olu Ogunfuwa, Moyo Okediji, Raifu Oladepe, Tiri Oladimeji, Tunde Olanipekun, Ola Olapade, Sanwo, Twins Seven-Seven, Tola Wewe, and other artists not included in the present work. All artists are illustrated.


See pp. 165–175 for “Contemporary Africa.”
Nigerian artists: Jacob Afolabi, Zenaab Adeyemi, Adebisi Akanji, Jimo Akolo, Yemi Bisiri, Jimoh Buraimoh, Uzo Egonu, Ben Enwonwu, Adebisi Fabunmi, Lamidi Fakeye, Buraimoh Gbadamosi, Ovia Idah, Akinola Lasekan, Middle Art, Demas Nwoko, Rufus Ogundele, Uche Okeke, Godfrey Okiki, Kikelomo Oladepe, Asiru Olatunde, Bruce Onobrakpeya, Oseloka Osadebe, Muraina Oyelami, George Talabi, Twins Seven-Seven, and S. Irein Wangboje.


Artists: Jacob Afolabi, Jimo Akolo, Yemi Bisiri, Rufus Ogundele, Asiru Olatunde, Muraina Oyelami, Twins Seven-Sevent, and Susanne Wenger.

Duerden argues that a critical and informed audience is necessary to revive African traditional artistic genius. Artists: Ben Enwonwu and Felix Idubor.


Duerden, an art instructor and artist who taught secondary schoolboys at Government College, Keffi, was curious about painting styles. Many of the young artists were Yoruba, whose painting was characterized by a decorative use of color and a strong feeling for shape and gestures. Figures were solidly painted, which Duerden attributed to the influence of Yoruba wood carving. He illustrates examples of work by Jimo Akolo and other artists not included in the present work.


On the 1961 summer school at Mbari Club run by Julian Beinart and attended by Bruce Onobrakpeya and others.


Part 1 of *The Art and Living* is an odd medley of topics on the contemporary art scene in Nigeria summed up perhaps in the title of one chapter “Tissues of Issues.” It covers the Lagos art market, visiting German artist Bernd-Wolf Dettelbach, the German-Nigerian artists’ workshop, sponsored by the Goethe Institute, interviews with Elizabeth Jibunoh, director of the Didi Museum, and Martins Akinbiemu, director of the National Museum in Lagos. Illustrated throughout with works of contemporary artists, some identified, some not. Biographies of sixteen artists.

If one could pinpoint the underlying themes, they might be the economics of the art market, art for survival versus quality and integrity of the art, and the role of museums in protecting and promoting art, particularly modern art. The outcome of the workshop was an exhibition held at the National Museum, Lagos, January 1989.

Part 2 is a collage of articles dealing with contemporary art in Nigeria: styles, tastes, and trends as seen by the author who was public relations officer at the National Museum, Lagos at the time. Thumbnails sketches of prosperous collectors and successful artists are peppered with comments on national institutions, art education and the world in general. Edigbe highlights the support that Germany and Italy have given to Nigerian artists through their cultural centers.

Artists (Part 1): Kunle Adeyemi, Jide Aje, Oseha Ajokpaezi, Hassan Aliyu, Olu Amoda, Ndidi Dike, Ephraim Ekah, Joe Musa, Mike Omoighe, John Onobrakpeya, Felix Osiemi, Abraham Uyovbisere and other artists not included in the present work.


Since abstract art is alien to Africans, it does not find a receptive audience among Nigerians. Egonwa argues, contrary to this “rejectionist” view, that abstraction is “typically African” and exists in varying degrees in traditional art forms. Encourages
viewers to be open to experience modern art, suggesting that images may relate to proverbs or verbal imageries.


Art criticism is an undeveloped art in Nigeria, totally ungrounded in theory. Those who have addressed the theory of art criticism, such as Oloidi, Udechukwu and Jegede, are unread by practicing art critics. Egonwa sets out some guidelines for art evaluation, then applies these guidelines to reviewing the creative work of Nigerian artist Ben Enwonwu.


Egonwa, an artist and art educator, organized this classroom textbook chronologically with chapters on “Percursors of Nigerian art” (Nok, Igbo-Ukwu, Ife, etc.), “Nigerian art post A.D. 1500 and the colonial period” (Yoruba, Igbo, Nupe, etc.), “20th century art of Nigeria,” “Nigerian art institutions” (workshops, university art departments, arts councils, the Society of Nigerian Artists), and a cursory chapter on “Nigerian architecture.”

Although the colonial period and the twentieth century overlap significantly, Egonwa means by “twentieth century” the era, pioneered by Aina Onabolu with known and named artists. He also covers “contemporary traditional art” by anonymous artists. Sandwiched between “traditional” and “modern” are the so-called “transitional” artists – signwriters, purveyors of tourist art – which Egonwu effectively dismisses. Illustrated with uncaptioned black-and-white photographs and line drawings.


The AKA Circle of Exhibiting Artists (Tayo Adenaike, Chris Afuba, El Anatsui, Chike Aniakor, Obiora Anidi, Ifedioramma Dike, Chike Ebebe, Chris Echeta, Nsikak Essien, Bona Ezeudu, Boniface Okafor, Samson Uchen, and Obiora Udechukwu) aptly draws on two Igbo concepts: aku, the hand, and the circle, associated in Igbo cosmology and mythology with the coiling python. Though not exclusively Igbo, these thirteen artists are well grounded in Igbo symbolism, which forms the springboard for much of their work. See also 220–224.


One of the “mbaris” refers to the Owerri-Igbo shrine houses with their sculptured figures. The new “mbari” is Mbari Writers’ and Artists’ Club, a cultural mecca for
creative people in all the arts, founded in 1961 in Ibadan. Other Mbari Clubs soon sprang up in Enugu, Lagos, and Oshogbo, and quickly became centers for art exhibitions, workshops, and theatre productions. A photograph shows the cement screen at the front of Mbari, Lagos.


Ekwensi thinks Nigerian artists are placing unrealistic price tags on their art and that ultimately this works to the detriment of all artists. He finds support for this opinion with Okpu Eze and Ben Enwonwu, but Erhabor Emokpae disagrees. Clearly, the question of art value is closely bound up with patronage. But, so, too, are artistic intent and content.

Artists: Erhabor Emokpae†, Ben Enwonwu†, and Okpu Ezet.


Emeji assesses the track record of government arts policy in Nigeria, which he finds wanting, and offers prescriptive advice. He looks not only at the national level, but also at the states’ arts policies and support for artists and the arts. See especially "Nigerian Contemporary Art," pp. 45-53.

Artists: Jimo Akolo, Jimoh Buraimoh†, Uzo Egonu†, Ben Enwonwu, Lamidi Fakeye, Yusuf Grillo, Demas Nwoko, Samuel Ojot, Uche Okeke, and Bruce Onobrakpeya.


The academically trained Nigerian artist has been distanced from his own society by the very process that imparted his art education. The dichotomy between the modern artist with his grounding in Western art principles and the so-called traditional artist with his apprenticeship training creates a real two-tiered system. It is not only the methods of training that divide them, but, equally important, the patronage and even artistic intent that are quite different. Although the clock cannot be turned back, there are elements of traditional art training and aesthetic evaluation that can be integrated into a modern educational setting, which, Emeji argues, perhaps overly optimistically, will rectify the alienation that has occurred.


Enwonwu avers that there is too much European influence on African art. Art critics dominate the debate of what constitutes art in Africa. The attraction of alien popular tastes and fashions has led to an unthinking acceptance of abstract art in Nigeria. Enwonwu wants Africans to determine their own cultural future within the context of their heritage. See also Obiora Udechukwu’s commentary on this article: “Observations on Art Criticism in Nigeria,” Nigeria Magazine (Lagos) nos. 126/127: 35–43, 1978 (201).


The incorporation of traditional symbols and designs into modern art represents a convergence of old and new, a movement spearheaded by artists from different “schools” in Nigeria. The calabash or brass etched designs used by Bruce Onobrakpeya or the *uli* wall and body designs used by Uche Okeke and Obiora Udechukwu represent this fusion. Their work and that of others, such as Segun Adeku, Gani Odutokun and Tayo Adenaike, is proof of the existence of a truly contemporary Nigerian art unfettered by stifling influence and patronage of foreigners.

Artists: Segun Adeku, Tayo Adenaike, Muri Adejembi, Gani Odutokun, Uche Okeke, Bruce Onobrakpeya, Olu Spencer, and Obiora Udechukwu. See 243.

Reprinted from the introduction to Evolution in Nigerian Art. (Lagos: National Council for Arts and Culture, 1982).


Fasuyi outlines the different cultural traditions in pre-colonial Nigeria, tracing their evolution under colonial rule. The contributions of federal, state and independent bodies on contemporary cultural infrastructures, such as education and the media, point to an evolving awareness of Nigeria’s rich cultural potential. See also 51.


Contemporary artists in Nigeria are aiming for a cultural synthesis of old and new in the form and content of their work, and this is a completely legitimate process, Filani argues. The infusion of abstraction, the artistic freedom to create new forms and inject new meaning into art or to rework older forms have created a wide range of individual styles in the last two decades. These artists are not reluctant to make bold commentaries in the context of their work on contemporary Nigerian society but do so with a visual repertoire that speaks to as wide an audience as possible.

Modern Nigerian printmaking as an art form can be dated to the school in Zaria in the late 1950s, though here the emphasis was on printmaking as a commercial medium. However, among the graduates of this program are two of the most prominent of Nigeria's printmakers: Bruce Onobrakpeya and S. Irein Wangboje. Both of these artists have gone on to develop innovative styles and techniques. Filani discusses both at length (Onobrakpeya, pp. 28-34; Wangboje, pp. 34-37). Wangboje also directed the Ori Olokun Cultural Centre in Ile-Ife where printmaking featured prominently; Ori Olokun has produced some successful artists, such as Segun Adeku. Wangboje, now at the University of Benin, is encouraging students to explore innovative printmaking techniques, though on the whole academic art programs are still slow in teaching printmaking as an art. David Dale, a protege of Onobrakpeya, is another active printmaker in Nigeria.


Concerning the Ona art movement and its quest for cultural identity with its African roots, adapting traditional Yoruba symbols, designs and philosophies to create modern art. Ona artists: Tunde Akin-Okutunji, Bolaji Campbell, Kunle Filani, Moyo Okediji, and Tola Wewe.


Filani expands on Dele Jegede's classification of modern Nigerian art: neo-traditionalists, the informal and the academic. Among the neo-traditionalists are Lamidi Fakaye, Felix Idubor, and Ladi Kwali; the informal include the Oshogbo Mbari artists and sign painters; among the academic pioneers are Ben Enwonwu, Etsu Ugboke Ngu, and Aina Onabolu. A few independent artists, such as sculptor Erhabor Emokpae, realistic painters Abayomi Barber and Edward Madukaego, are essentially modernist in outlook even though they did not come through the academic art schools.


The perilous decline of the Nigerian economy in the 1980s and the attendant social hardship evokes a radical response among artists who see their role as reflectors of reality and as "custodians of conscience." The exuberance that attended the 1960s and 1970s with independence and oil boom expansion was mirrored in art of the period. But this had changed dramatically in the 1980s.
Filani examines the radical artistic responses of two leading academic artists, Dele Jegede and Obiora Udechukwu. Behind these two are the younger generation of radicals who have conditioned similar responses: Tayo Adenaike, Kunle Filani (the author of this paper), Ademola Adekola, and Tola Wewe.

Although three-dimensional media do not afford the same versatility for protest art, Filani identifies two sculptors whom he feels rise above the limitations of their media to successfully express radical themes: ceramicist Chris Echeta and wood sculptor Samson Uchendu.


The “imaginative image,” or inner eye of regenerative creativity, is very much present in the work of modern Nigerian artists. Early artists, such as Onabolu, Lasekan, Enwonwu, Idubor or Okaybulu, all exhibited some degree of individuality. In a later generation of artists, the uniqueness of individual style is an even more forceful reminder of “the return of imaginative image through contemplative thought.” Grillo, Okeke, Nwoko, Onobrakpeya, Wangboje, Emokpae, Odunde, Osifor, Idehen, T. Jegede, Udechukwu, Osawe and Egonu are but a few of the current generation of creative artists. Even women artists, though fewer in number, have made their mark and, of course, the Oshogbo school, dominates any consideration of post-independence Nigerian art.


A plea to government and art patrons to encourage creative experimentation in art, science and technology, which Folarin sees as sorely lacking in Nigeria today. He stresses the close relationships between art and technology, using to illustrate his point experimentation with earth architecture, research into ancient bronze casting and iron-smelting technologies, or analysis of indigenous colors and dyes.


A serious attempt to bring together material for a survey of contemporary art in Africa, Fosu organizes his discussion thematically by school or workshop. He focuses mainly on the decades of the 1960s and 1970s. See especially “Oshogbo Centre,” pages 55–56 and “Zaria Rebels; Original Rebels,” pages 62–63 as well as vignettes on individual artists.


Iwalewa-Haus, founded in Bayreuth in November 1981, promotes a broader understanding and appreciation of contemporary arts of Africa through public exhibitions and musical events. It conducts research and documentation activities in conjunction with the African studies programs at the University of Bayreuth. Founding director, Ulli Beier, remains the moving spirit behind the idea of Iwalewa-Haus, and he sets the tone by encouraging not only academic teaching, but, equally important, cultural activities, such as artists-in-residence programs, to bring the arts alive as living traditions.

This booklet commemorates the first five years of Iwalewa-Haus with a review of its philosophy, the collections and archives, the artists-in-residence, including Muraina Oyelami, Rufus Ogundele, Ademola Onibonokuta, and Obiora Udechukwu, and listings of activities and programs.

Illustrations by Gbubemi Amas, Tijana Mayakiri, Sangodare, Twins Seven-Seven, and Obiora Udechukwu; portraits of Tayo Adenaike, Rufus Ogundele, Ademola Onibonokuta, Muraina Oyelami, and Obiora Udechukwu.


Gallery Labac was established by the Nigerian Arts Council to provide an outlet for fine art and handicrafts from all parts of Nigeria.


One of the early attempts to compile a bibliography of contemporary African art, this brief compilation shows, inadvertingstly, how much has been accomplished in twenty-five years.


Gilbert’s comments on the similarity of the Beiers’ influence on artists of Oshogbo and Papua New Guinea prompts a spirited reply from Georgina Beier, who defends the spontaneous, free, non-coercive atmosphere of the Oshogbo workshops.

88 Goethe-Institut, Lagos. Twenty Years: Goethe-Institut Lagos, German Cultural Centre in Nigeria. [Lagos: Goethe Institute, 1983?]. [22]pp. illus.

The Goethe Institute has a well-established reputation of supporting Nigerian artists. This booklet lists artists and groups who have exhibited at the Goethe Institute between 1964 and 1982, (pages [17–18]). Illustrations of works by Bruce Onobrakpeya and Obiora Udechukwu.


While foreign patronage of contemporary Nigerian art has had a salutary effect in providing exhibition venues and outlets for Nigerian artists, the downside has been that foreign art tastes and preferences have selected and to some extent determine the output of artists. To the extent that the artist produces for the market, he sacrifices some measure of artistic freedom. Grillo advocates the Scandinavian model where artists are subsidized and thereby partially freed from the whims of the marketplace.
This paper presented originally at a seminar on the promotion of Nigerian arts, held at the Goethe Institute in Lagos, June 1987 (see African Guardian 2 (24): 31, June 25, 1987) is reprinted from Nigerian and Foreign Patronage of the Arts, (see 128) pp. 11–13.


One of the foremost modern Nigerian artists, Yusuf Grillo speaks about his painting and commissions, about patronage and the commercialization of art, and dispenses advice to aspiring Nigerian artists.


The first Mbari Club, founded in Ibadan in 1961 to foster artistic creativity, took its name from the Igbo mbari mud shrines. Four years later, several more clubs sprang up in other regions, giving impetus to creative arts in Nigeria.


The exhibition of Ulli Beier’s collection of Nigerian sign paintings, held in Oshogbo in 1965, set this art form in a wholly new light. Later, his collection was shown from 1969 to 1973 in several European cities. Beier, writing on the subject in the exhibition catalogs, deals with general sociological observations of sign painters; no studies have been made of their cultural relativity. This article analyzes two sign boards from Onitsha, whose realism suggests they might have been copied from a photograph of Patrice Lumumba. Herold believes that Lumumba’s image has been widely copied by other Nigerian sign painters.


Artists: Ben Enwonwu, Lamidi Fakeye, Erhabor Emokpae, Yusuf Grillo, Demas Nwoko, Aina Onabolu, Muraina Oyelami, and Twins Seven-Seven.


Artists: Tayo Adenaike, Chuka Amaefunah, El Anatsui, Chike Aniakor, Obiora Udechukwu, and Uche Okeke.


This catalog contains a survey of programs and activities in Iwalewa-Haus during 1983, including concerts, exhibitions, films, lectures, seminars, workshops and conferences, museum of contemporary art acquisitions and donations, music archive and publications. Among the Nigerian artists listed as having participated in various
programs or whose works are included in the permanent collection: Tayo Adenaike, Adeniji Adeyemi, Yinka Adeyemi, Jacob Afolabi, Adebisi Akanji, Buraimoh Gbadamosi, Tijani Mayakiri, Middle Art, Demas Nwoko, Fela Odaranile, Bayo Ogundele, Rufus Ogundele, Uche Okeke, Asiru Olatunde, Colette Omogbai, Ademola Onibonokuta, Bruce Onobrakpeya, Gift Orakpo, Muraina Oyelami, Sangodare, Kola Sorunke, Twins Seven-Seven, Obiora Udechukwu, and Susanne Wenger. Artists-in-residence: Rufus Ogundele and Ademola Onibonokuta.


The landscape of contemporary African art over the past five decades has been shaped and re-shaped by two realities: the expatriate factor and an internalization process. Although the colonial period was a disruptive one for “traditional” arts, it also witnessed the early efforts of expatriates to introduce western art forms, notably easel painting, formal art education, and art workshops. Expatriates were not only the teachers, but also the promoters and consumers of this emerging art. The Oshogbo artists exemplify this development the most vividly.

A process of internalization absorbed the artistic ideas set in motion by the expatriate catalysts. Self-propelled and motivated, artists began to seek their own styles and carry out their own artistic experiments. Synthesis became the new canon: harking back to tradition to forge a modern expressive vision. The synthesizers in Nigeria who set up this successful model for others to follow are Demos Nwoko, Uche Okeke, Bruce Onobrakpeya, and Abayomi Barber, among others.

Artists: Muri Adejimif, Abayomi Barber, Jimoh Buraimoh†, Nike Davies, Yusuf Grillo, Kenneth Ideh, Demas Nwoko, Uche Okeke, Bruce Onobrakpeya, Kolade Oshinowo, Muraina Oyelami, Twins Seven-Sevent, and Susanne Wenger†.


An appraisal of the development of art education in Nigeria and possible solutions toward making it more balanced.


The text is the same as the preceding article.


Jegede contends that the erosion of the traditional base of Nigerian culture through contact with Europeans has set off a metamorphosis in patronage and artistic promotion. Western education interrupted the traditional apprenticeship system. Between the 1930s and 1960s, Christianity and a new social order contributed to the genesis of a new era in Nigerian arts. The Oshogbo and Oye Ekiti workshops were important watersheds, which led to a new patronage system, along with the emergence of galleries, new opportunities for exhibitions, and government-sponsored cultural festivals.

Artists: Jacob Afolabi, Adebisi Akanji, Jimoh Buraimoh, Ben Enwonwute, Adebiyi Fabunmi, Lamidi Fakeye, Dele Jegede†, Rufus Ogundele, Asiru Olatunde, Muraina Oyelami, Twins Seven-Sevent, and Susanne Wenger.

A comparative study of the academic and experimental art schools exemplified by two artists: Bruce Onobrakpeya, from an academic art school, and Twins Seven-Seven, from the experimental Oshogbo workshops. Illustrations by Tayo Adenaike, Jacob Afolabi, Jimoh Buraimoh, Adebisi Fabunmi, Lamidi Fakeye, Yusuf Grillo, Felix Idubor, Demas Nwoko, Rufus Ogundele, Z. K. Oloruntoba, Bruce Onobrakpeya, Kolade Oshinowo, Muraina Oyelami, Twins Seven-Seven, Obiora Udectukwu, Susanne Wenger, and Sina Yusuff.


The visual arts in Africa remain virile and adaptable in this modern era, despite the rapid pace of change since independence. One example is Demas Nwoko's creative collaboration with Benin bronze artists to make regalia for a newly installed obi. Nwoko's practical vision, which draws the best from the traditional African world to meet contemporary problems, is elaborated at the end of this volume (see pages 232–243). Design solutions, whether in architecture, furniture or spare parts, should respond to local needs without a slavish or impractical throw-back to pre-industrial village life.


On documentation of modern African art in the Ubersee-Museum in Bremen.


A profile of Jean Kennedy on her involvement with contemporary Nigerian art. Photograph of Jean Kennedy with Adebisi Fabunmi and a woodcut by Fabunmi.


Kennedy recalls the liveliness and excitement of an Oshogbo Mbari Mbayo festival in March 1966, which featured theatre and dance performances, art exhibitions, processions and a visit to the Oshun grove to see the newly restored and recreated shrines.

Artists: Jacob Afolabi, Jimoh Buraimoh, Asiru Olatunde, Muraina Oyelami, Twins Seven-Seven, and Susanne Wenger.


An early account of what became known as the New Sacred Art movement in Oshogbo, whose spiritual and artistic leader was Susanne Wenger. Artists: Adebisi Akanji, Buraimoh Gbadamosi, Raufu Ojewale, and Susanne Wenger.

Artists: Jacob Afolabi, Yemi Bisiri, Jimoh Buraimoh, Adebisi Fabunmi, Rufus Ogundele, Samuel Ojo, Jinadu Oladepo, Asiru Olutunde, Muraina Oyelami, Twins Seven-Seven. Also mentioned: Adebisi Akanji, Buraimoh Gbadamosi, Raufu Ojewale, and Susanne Wenger.

A modestly produced, but serious and earnest attempt to raise the level – one might say introduce – discourse about contemporary art in Nigeria. Kurio Africana is the undertaking of a group of artists, based in Ile-Ife, known as the Ona Group of Artists. In the first two numbers, they critique The Nucleus (1981), the inaugural catalog of the collection of the National Gallery of Modern Art in Lagos (see 132) and offer portraits of pioneers of modern Nigerian art, criticism of individual artists, and commentary on contemporary manifestations of Yoruba art.

The Lagos art scene flourished and prospered during the 1960s. One of the encouraging signs was the emergence of new art galleries, five of which are surveyed in this article.
Artists: Tayo Aiyegbusi, Ben Aye, Afi Ekong, Festus Idehen, Felix Idubor, and Bruce Onobrakpey.

Lasekan, one of the pioneering modern Nigerian artists, laments the lack of appreciation of art in Nigeria and the failure to grasp the higher values that art contributes to civilization. The problem as he sees it is lack of patronage, and he points to the earlier royal patronage which resulted in many of Nigeria's splendid antiquities.
Expatriates in Nigeria provide most of the patronage for contemporary art and this leads to bending to their artistic tastes. The most successful are those who turn out copies of “traditional” masks and figures. Western-trained artists who make realistic works are much less of interest to foreign patrons who see this work as derivative and bland; although Nigerians seem to prefer realistic art, especially portraits, most are prevented from becoming patrons for economic reasons. A third group of artists who blend abstraction with traditional styles – the majority of modern artists fall into this group – are more popular with foreigners and less appreciated by Nigerians.
The commercial success of mass produced tourist art and the “charlatanism” of artists who cover their mediocrity with a pseudo-modernism both do harm to serious artists.
This paper published posthumously appears to have been written in the 1960s.

Lasekan argues that African artists should reflect the emerging pan-Africanism, rather
than get caught up with the Euro-American “speed age.” Nigerian artists should
unconsciously reflect their own way of life, rather than produce flamboyant abstract
works that are popular in overseas markets, but which are irrelevant at home. A
deliberate so-called traditional style is perpetuating the stigma of cultural inferiority.
Abstract art may be lucrative, but it can cloak a lack of training and convey an
ephemeral message. More encouragement from government would free artists to
produce a contemporary African renaissance.

112 Law, Sabu. “Contemporary Works of Art Need a Home in Nigeria,”

Nigeria has not yet become aware of the need to preserve modern works of art within
the country. Antiquities are preserved in museums and their export is controlled by
law. No such repository exists for modern art; Nigeria needs a national gallery of art.
Expatriates are buying works and taking them away. One private attempt to collect
and safeguard modern art is the Federal Society of Arts and Humanities, whose
collections are displayed at the University of Lagos Library.

Artists: Erhabor Emokpae, Felix Idubor, Demas Nwoko, and Isiaka Osunde.

113 Lawal, Babatunde. Art for Life’s Sake: Life for Art’s Sake. Ile-Ife: Obafemi
Awolowo University Press, 1987. 38 pp. illus., bibl. refs. (Inaugural
lecture series, Obafemi Awolowo University, 70).

In his inaugural lecture, Lawal makes a special plea for the place of the arts, not only in
the university but also in society at large. He explores the transforming nature of art –
physically, aesthetically and spiritually. The art of the Yoruba has been the focus of
Lawal’s research, and here he highlights much of his own work on Shango and to a
lesser extent on Gelede and Egungun masquerades.

See especially pages 32–36 for reference to contemporary Nigerian art. This essay
also appeared in Afro Asia (Salvador, Brazil, Centro de Estudos Afro-Orintais da
Arte” (pages 41–58).

114 Lawal, Babatunde. “The Search for Identity in Contemporary Nigerian
ilus.

In order to forge a national identity out of multi-ethnic images of the diversity of
cultural heritages, Nigerian artists founded a Society of Nigerian Artists (SNA) in 1964.
The SNA’s mission was to educate and to popularize contemporary art. Patronage at
the time was dominated by expatriates and reflected their preference for neo-
traditional artists. See also 294a.

Artists: Jacob Afolabi, Adebisi Fabunmi, Ben Aye, Jimoh Buraimoh, Ben En-
wonwu, Lamidi Fakeye, Festus Idehen, Felix Idubor, Bruce Onobrakpeya, Osagie
Osifo, and Ben Osawe.

114a Lawal, Babatunde. The Study of Contemporary Art in Nigeria: Towards a
Meeting of the African Studies Association, Baltimore, Maryland,
November 1–4, 1990. 18 pp. bibl. refs.

Lawal discusses Nigerian art in terms of “traditional,” “transitional,” “neo-traditional/
tourist,” and “popular,” and suggests a new theoretical framework be established to
study artistic developments in twentieth-century Nigeria.

Describes the Oshogbo art workshops, mentioning Twins Seven-Seven, Suzanne Wenger, and Muraina Oyelami. Illustration by Adebisi Akanji.


The Art Club in Lagos was a spontaneous weekly gathering of young people sharing an interest in drawing, painting, and sculpting. MacRow attempts to show how this interest might have grown out of the impoverishment of traditional forms, the need to express beauty, and, ultimately, the promise of potential income.

Artists: Ben Enwonwu, Akinola Lasekan, and Aghama Omoruyi.


A brief description of the Harmon Foundation photographic collection. See 318 for a fuller description of the Harmon Foundation records.


Mbary Mbayo belongs to the community and that is what makes it unique. Although open to outside influences, its real source of strength is its “centered-ness” in Yoruba culture. Duro Ladipo and Susanne Wenger are the key individuals in the success of Mbary Mbayo. Already (by September 1963) fifteen exhibitions had been mounted, and the first two workshops had taken place. An “Oshogbo style” was apparent. Susanne Wenger had begun rebuilding the shrines in new, dynamic forms. She energized people around her; bricklayers had become cement sculptors. Oshogbo would be quite the same.

Artists: Adebisi Akanji, Rufus Ogundele, Raufu Ojewale, Asiru Olatunde, and Susanne Wenger.


See especially pages 23–37 on Nigeria; English summary on pages 127–130. See also “Modern Konst i Afrika en Översikt,” by C.O. Hulten, pages 10–60; and “Samtida Konst i Nigeria,” by Babatunde Lawal, pages 69–73; English summary pages 73–74.


One of the few broad surveys of modern African art, Mount chose a thematic-geographical approach to the subject, beginning with transitional artists. In this category are brass caster Yemi Bisiri, Lamidi Fakeye, and the Oye Ekiti workshop, and the latter-day Benin artists. Under the heading Mission-Inspired Art, Fakeye and the Oye Ekiti group are dealt with in more depth. Thorn carving and J. D. Akeredolu fall under the rubric of Souvenir Art. Major academic artists are profiled under their respective art schools: Nigerian College of Arts, Science and Technology (later Ahmadu Bello University), and Yaba College of Technology. And, of course, the Oshogbo phenomenon, by then a decade old, is explored at length. Mount singles out


This is a reprint of Mount's 1973 text (see 120) presented without change, apart from the removal of three color plates that appeared in the original edition. Mount does, however, provide a new six-page introduction to update and correct some of the earlier information, following the chapter outline of his original work, e.g. mission-inspired art, souvenir art, and so forth. Still, the intervening years from 1973 to 1989 have witnessed so many developments and new artists on the modern art scene in Africa which cannot be dealt with in six pages, that this book remains an historical look at the subject.

Artists: same as 1973 publication.


Artists: Jacob Afolabi, Yemi Bisiri, Jimoh Buraimoh, Adefebi Fabunmi, Rufus Ogundele, Samuel Ojo, Jinadu Oladepe, Asiru Olatunde, Muraina Oyelami, Twins Seven-Sevent, and Susanne Wenger.


Although there is little indigenous painting in Nigeria, remarkable instances do occur, such as, the Igbo women's tradition of uli painting on shrine walls and as body decoration. Murray, an art teacher, remarks how young girls can draw on paper intricate designs "perfectly arranged and quite free and unmechanical." He feels that there are great possibilities for two dimensional art work by Nigerians every bit as excellent as sculpture.


The Oshogbo phenomenon raised questions of authenticity and artistic merit. Detractor Naifeh is matched here by defender Jean Kennedy.


Discusses the work of ceramicist Ige Ibibgami and others at Obafemi Awolowo University, including himself, Akintunde Akintonde, and Ibrahim Olusola; laments the exclusion of ceramic works of art from The Nucleus, the catalog of the National Gallery of Modern Art, Lagos. (See 132).

The National Theatre Complex in Lagos, built for FESTAC '77, became a showplace for Nigerian artists, offering larger, more spacious exhibition venues than before.

Artists: Afi Ekong, Erhabor Emokpae, Ben Enwonwu, Agbo Folarin, Festus Idehen, Demas Nwoko, Bruce Onobrakpeya, Ben Osawe, and Twins Seven-Seven.

127 Nigeria (Lagos) no. 14: June 1938. illus. (some color). (Special Arts and Crafts Number).

This special issue of Nigeria magazine was produced in conjunction with the Nigerian Arts and Crafts Exhibits, which were sent to the Empire Exhibition in Glasgow. It surveys contemporary arts and crafts in Nigeria. In his introduction to the issue (page 96), Kenneth Murray notes that Nigerian art is clearly in transition, but he is not sure what direction it is taking. He expresses concern that, as the older art traditions inevitably decline, they are neither being preserved in museums, not accorded respect and appreciation by educated Nigerians.


The 1987 symposium on patronage of modern Nigerian art provided four artists a platform to air their views on the subject. In their individual presentations, Yusuf Grillo, Dele Jegede, Uche Okeke, and Bruce Onobrakpeya agreed that without local patronage and appreciation, the whole foundation of modern art in Nigeria is shaky. To create works of art solely for foreign patrons/collectors runs the risk of a commercial enterprise devoid of vision and commitment. Other topics touched upon by the artists and other participants were government support for artists, the need for "visual literacy" in Nigeria, the absence of real art criticism, the contribution of foreign cultural institutions, such as the Goethe Institute or the Italian Cultural Institute and the handful of private galleries, in broadening exposure to modern Nigerian art. Other participants were Frank Aig-Imoukhuede, director of the National Council for Arts & Culture, Newton Jibunoh, art patron and founder of Didi Museum, Lagos, Gabriele T Tombini, director of the Italian Cultural Institute, and Alfons Hug, director of the Goethe Institute, Lagos.


On the ongoing renaissance of art in contemporary Nigerian society.

This is an honor role of Nigerian women in the arts, the literary and theatrical arts and the visual arts. Sixteen women painters, sculptors, textile artists, ceramists and calabash decorators are mentioned. The National Council of Women's Societies of Nigeria has set up a standing committee on "Arts, Letters and Music" chaired by Afi Ekong.

Artists: Felicia Adepelut, Nike Davies, Ndidi Dike, Afi Ekong, Ladi Kwali, Etsu Ugbodaga Ngu, Vivien Osemwegie, Elizabeth Olowu, Colette Omogbai, Agboola Oshinowo, and other artists not included in the present work.


A plethora of exhibitions in Lagos in 1988 were witness to a vast range of styles and media. Young and old, men and women, served a growing market for those buying and appreciating art.


Artists are eager that their works and their names reach public recognition. Some may organize group shows. Others welcome commissions, especially sculptures which command high prices. Portraits earn somewhat less. Competition among newcomers and against established artists is almost cut-throat. Nonetheless, the trend is toward higher prices, sometimes attributed to costs of materials.


The National Gallery of Modern Art in Lagos was a long time in the planning before it became a reality, and the works of art that form the nucleus of the collection were acquired some years before the official opening. This catalogue, The Nucleus, showcases the collection.


According to Nwoko, the root of self-reliance is creativity, but there is no institution in Nigeria where creativity is rewarded in any field, including fine arts.


Continuing the search for African identity, there is a need for a language that will serve as a weapon in the realization of true nationhood and permanent independence, a language which is expressed through a nation’s art and culture.


On the Young Masters Art Trust which plans to package and market the ‘new-look’ Nigerian artist of the 1990s.


“Deluge” refers to an observation by Dele Jegede that 1988 had been a very busy year and a climax for art exhibits, especially in Lagos and particularly for young, up-and-coming artists. The poor economic climate and high unemployment meant that artists could concentrate intensively on their work. Foreign cultural centers, private and government institutions, wishing to play safe, sponsored mainly group shows. There was a good response from collectors who seemed unfazed by soaring prices. Showing as part of a group built morale and provoked comradely rivalry, and spurred artists to seek greater heights. A breakthrough occurred in the exhibiting of non-Oshogbo art at the Goethe Institute. Solo shows, featuring only the most successful artists, served as a mark of public recognition.


A discussion of skokian as one of four schools of contemporary African artists. These “modernists” believe that Western trends are paramount in shaping their thought and work and view themselves as artists in a world sense. The works of Ben Enwonwu and Aina Onabolu are examined.

The economic hardships of the late 1970s and the 1980s enforced an inward-looking consciousness that ironically engendered a remarkable resourcefulness and creativity in the arts. By contrast, the accomplishments of the early years of Nigerian independence were more tentative and sporadic, despite the sudden effervescence of the Oshogbo group. Even today, a “Nigerian style” is yet to evolve, although several earnest artists along the way have contributed their unique vision toward a national consciousness: Felix Idubor, Ben Enwonwu, Isiaka Osunde, Uche Okeke, Demas Nwoko, Ben Osawe, and Bruce Onobrakpeya. Modern architecture has fared less well and is still to find a coherent indigenous expression, despite some isolated innovators who have tried to adapt and to incorporate art into architecture.


Howard University’s College of Fine Arts laid its foundation to study African art in the early 1920s to encourage African-American artists to “look to the art of the ancestors.” It became a center for the diffusion of an African studio and academic studies. Scores of contemporary African artists, including several from Nigeria, attended the University between the late 1960s and the early 1980s. The nurturing programs provided by the University have served the artists and the international artistic communities well.


The impact of Western formalism on the traditional arts of Nigeria is characterized as one of “cultural dysfunction,” a temporary setback out of which new modern art forms grew. But, significantly, the artists of today consciously continue to draw inspiration from older traditions of artistic expression. Rather than breaking with their past, they embrace it, experimenting, expanding, exploring its artistic possibilities. Modern exponents of *uli* art are prime examples. Even the Oshogbo artists look back as well as forward. The so-called Zaria rebels, however, rejected Western formalism and went on to chart the course for modern Nigerian art. This respect for the past, manifest in new idioms, can also be seen in the performing and literary arts.


On the art boom in Nigeria and the increasing prices of art and status of artists.

Artists: Kunle Adeyemi, Jide Aje, Hassan Aliyu, Obiora Anidi, Nsikak Essien, Bona Ezeudu, Joe Musa, Abiodun Oladewa, Abiodun Olaku, Felix Osisiemi, Tayo Quaye, Abraham Uyovbisere, and other artists not included in the present work.

Oguntona describes the evolution of the Oshogbo workshops, which emerged outside a formal educational structure. The success of the Oshogbo artistic experiment in drawing on cultural heritage, while developing new skills and sensibilities, remains its most significant legacy. This integrative approach, already tried in other contexts, e.g., the National Youth Service Corps, has fostered an "aesthetic socialization" in Nigeria.

Artists: Bisi Adeyemi, Yinka Adeyemi, Jacob Afolabi, Adebisi Akanjiti, Gbade Akinunde, Jimoh Buraimoh, Nike Davies, Adebisi Fabunmi, Tijani Mayakiri, Raufu Ojewale, Rufus Ogundele, Joseph Olabode, Jinadu Oladepop, Asiru Olatunde, Philip Oluwafemi, Muraina Oyelami, Saka, Twins Seven-Seven, and Susanne Wengert.


Ojo makes a prescriptive assessment for art education in Nigeria, which he feels falls far short of what it ought to be, with a proposal for a Cultural Pedagogical Assemblage (CAP). But his elaboration of this concept in the Nigerian context is long on theory and short on content. Although he discusses several contemporary Nigerian artists - see "The Contributions of Contemporary Artists in Nigerian Cultures" (pages 87-108) - he makes no analysis nor even suggests how the work of these artists could be incorporated into an art curriculum. He does make recommendations for injecting new life into art education programs in the school curriculum and for better training of art teachers, but never quite addresses how teachers should deal with contemporary Nigerian art in the classroom.


Ojukwu believes artists are grossly overpricing their works. While the market accepts high prices by well-known artists, since they attract wealthy collectors and investors, young and emerging artists are now following this undesirable trend. They justify this by pointing to the high cost of materials and the excessive value added when art works are traded and by "costing" their efforts and mental agony.


Both the educational system in Nigeria and Nigerian artists themselves have a responsibility to impart cultural values through an understanding of past and present artistic achievement. To create a new "art culture" should be the goal of contemporary artists and art educators alike. It is urgent to utilize what art can teach toward goals of national development, such as the artist's approach to conceptual and design
problems or the social integration that knowledge of artistic heritage can promote. Art education, far from trying to make every child into an artist, has the goal of engendering visual literacy. Okadigwe-Okeke also emphasizes the importance of parental guidance during early childhood to engender an appreciation of the creative arts.

Artists: Jimoh Akolo, Yusuf Grillo, Demas Nwoko, Simon Okeke, Uche Okeke, Bruce Onobrakpeya, and S. Irein Wangboje.


Onaism, referring to an artistic movement initiated by a group of Yoruba artists based in Ile-Ife, derives from the Yoruba concept ona, which means decoration, embellishment, design, or motif. Ona relates to sculpture, patterning of textiles and many other art forms; it can also refer to artistic vision and aesthetics. Okediji illuminates this concept in the works of Yoruba artists reproduced in The Nucleus, the catalog of the National Gallery of Modern Art in Lagos. Some artists reveal onaism in their works more clearly than others. Gani Odutokun, for example, does so in the interplay of color; Abayomi Barber, a realistic portrait painter, shows a more subtle use of decorative elements but still falls within the category of onaism, as do the other artists – Josy Ajiboye, Aina Onabolu and Akinola Lasekan.

Tayo Adenaike is an interesting case; though a Yoruba, he is clearly identified with the Igbo school of ulism, yet in his work too, Okediji sees uli itself as an element of ona. Other Yoruba artists represented in The Nucleus fall into mainstream onaism: Ayo Ajaye, Sina Yusuf and Jimoh Buraimoh. Okediji compares the stylistic range of onaism with that of ulism, finding the latter restricted to non-realistic styles while onaism embraces both realistic and non-realistic.


Artists: Jacob Afolabi, C. C. Ibeto, Eke Okaybulu, Uche Okeke, Bruce Onobrakpeya, and Twins Seven-Seven.


A history of contemporary art developments in Anambra State, which is strongly grounded in Igbo heritage. See also 150.


Appendix III: "Exhibition of Contemporary Art from Anambra State, The Inheritance of Eri, Ahmadu Bello University Library, Zaria, March 1985". Artists: Chris
Afuba, Chuka Amaefunah, Nwachukwu Anyakora, Kate Ifejika-Obukwelu, Paul Igboanugo, Benjo Igwilo, Osita Njelita, Ray Obeta, Uche Okeke, Obidi Okpala, Okechukwu Uchegbu, Ego Uche-Okeke, and Obiora Udechukwu.


The Eri heritage refers back to the mythical ancestor Eri from whom the Igbo peoples living in the Omambala (Anambra) river basin are descended. Within a latter day setting of evoking cultural pride and understanding, this heritage and its present day manifestations are recalled by Okeke. The renown Awka blacksmiths, the rich repertoire of carved wooden masks, figures and doors, and the vocabulary of uli symbols distinguish this area of Igboland.

Two of Nigeria’s pioneering modern artists also hail from here: Christopher C. Ibeto from Nnewi and Ben Enwonwu from Onitsha. They and others were students of Kenneth Murray at Government College, Umuahia, and although they “did not produce great art,” nevertheless, theirs was a self-conscious recognition of being modern artists. Artists of Igbo origin were well represented in the Zaria School in the 1950s and 1960s and with the founding of the University of Nigeria in the early 1960s, a new home base for artists from this region was secured. A Mbari Writers’ and Artists’ Club (unaffiliated with Ibadan or Oshogbo clubs, according to Okeke) was founded in Enugu in 1962, and Uche Okeke established his first Asele Institute in 1958 at Kafanchan.

The Biafran war of 1967–1970 disrupted normal artistic development, but served to radicalize artists. The reconstituted Department of Fine and Applied Arts at Nsukka after the war and later the Institute of Management and Technology in Enugu became rallying centers for artistic enterprise in Anambra State.


A collection of essays, interviews, and papers by Uche Okeke, dating from 1959 to 1982, on the growth and development of Nigerian contemporary art. Okeke seeks to give a new sense of meaning for Nigerian art and a sense of new direction for present-day artists.

Artist: C. C. Ibeto.


Text of a lecture by Uche Okeke on the history of Igbo art, with biographies of contemporary practitioners.

Authors: Chuks Anyanwu, Uzo Egonu, Ben Enwonwu, Okpu Eze, Akanu Nkobi, Ogbonnaya Nwagbara, E. Okechukwu Odita, Simon Okeke, Uche Okeke, Oseloka Osadebe, and other artists not included in the present work.

Okeke casts the emergence of modern Nigerian art as one of struggle: a struggle for artists to re-define themselves in face of Western-Christian cultural imperialism, a struggle to re-learn what was rich and enriching about their own cultures, and a struggle to create a modern idiom. The polarities of Aina Onabolu, the elitist, and Kenneth Murray, the experimenter, were both in their separate ways revolutionary. Their legacy was not great art, but new ways of thinking about art.

The scene was thus set for the entrance of the first self-consciously committed generation of artists, the Zaria group, who thrashed out their own solutions and individually sought a synthesis of old and new. By the 1960s, things began to happen quickly – the Oshogbo workshops, founding of the Society of Nigerian Artists, and the opening of new art schools.


The Zaria Art Society attempted to articulate a creative philosophy for Nigerian visual artists, which embodied an appreciation and understanding of one’s own cultural heritage and which could go beyond Western-colonial boundaries in seeking artistic solutions. Okeke, the president of the Zaria Art Society, quotes at length from two of his presidential addresses of 1959 and 1960.

Artists: Ben Enwonwu, C. C. Ibeto, Akinola Lasekan, Eke Okaybulu, Simon Okeke, and Aina Onabolu.


Artists: Yusuf Grillo, Demas Nwoko, Simon Okeke, Uche Okeke, and Bruce Onobrakpeya.


An exhibition to mark the thirtieth anniversary of Asele Institute affords Uche Okeke, its founder, an opportunity for a retrospective look at its aims and achievements. Asele Institute’s activities have included not only collecting the art on display at this exhibition, but also publishing, sponsoring lectures, and conducting workshops. The focus of its collections is modern Nigerian art. For the artists participating in this exhibition, see 302.


Okeke holds that the creative genius of Nigeria must be held in public trust. Traditional artists produced for the people, for their palaces, shrine houses, parks and market places and for the gods and goddesses of their communities. The big problem of art patronage in Nigeria today is the absence of a rationally constructed cultural
policy and a need to define the role of the artists and the status of their creations. 
Okeke offers his views on how these problems can be solved.

Artists: Jimoh Buraimoh, Ben Enwonwu, Lamidi Fakeye, Yusuf Grillo, and Demas Nwoko.


This in-depth look at the history and evolution of twentieth-century Nigerian art addresses the dilemma confronting modern artists: how to accommodate the pressures of Western culture without losing one's own cultural identity. By describing his own art education and experience, Okoro shows the need for Nigeria to develop its own cultural identity.

Artists: Adebisi Akanji, Jimoh Buraimoh, Afi Ekong, Ben Enwonwu, Yusuf Grillo, Festus Idehen, Lamidi Fakeye, Aina Onabolu, Osagie Osifo, Twins Seven-Seven, and Susanne Wenger.


Oladimeji discusses the status of the artist in Nigerian society and the complex network of relationships between artists, collectors, exhibitors, dealers, and philanthropists. Though dependent on this network, the artist should be wary and cautious in the business of art.


Olapade grapples with the theoretical distinctions between "art" and "craft," arguing that both art and craft are represented in The Nucleus, the catalog of more than three hundred works in the National Gallery of Modern Art (see 132). In this catalog they are referred to solely as "art works," and this Olapade feels is misleading, according to how he defines "crafts."

Although illustrated with works of Nigerian artists Ben Enwonwu, Dele Jegede, Gani Odutokun, and Sina Yussuff, Olapade's article is wholly theoretical: how works of art are perceived and evaluated. He compares the theories of three Western theoreticians on the question of the autonomy of a work of art.


Oloidi holds that it is difficult to produce an objective work of abstraction because of the complex forces of creativity, design, knowledge of the subject and strong symbolism, all coming together to make the work harmonious and meaningful. He recommends that relevant abstract forms be introduced at the kindergarten level and that art students be required to familiarize themselves with traditional forms in order to appreciate why Africans give forms to concepts.


There is a danger in modern Nigerian art becoming too elitist, thematically, and economically out of reach. The art personality can also become out of touch, hence ineffective. A democratization of the arts is called for.

Artists: Ben Enwonwu, Yusuf Grillo, Demas Nwoko, Uche Okeke, Bruce Onobrakpeya, and Isiaka Osunde.


The man credited with introducing formal Western-style art education into the curriculum in Lagos was not a European, but the self-taught painter Aina Onabolu. Though committed and persevering in the face of official indifference, his real success was not in the classroom but in bringing Kenneth Murray to Nigeria in 1927. Murray's "culturistic" ideology differed from Onabolu's more conventional approach, and it is Murray's students who form the first generation of established artists: Ben Enwonwu, Christopher Ibeto, A. P. Umana, Uthman Ibrahim, D. L. K. Nnachi and J. Ugoji. They in turn spanned out, influencing subsequent generations of art students through their teaching and writings. In 1952 the first formal art school was established at Yaba Technical Institute (now Yaba College of Technology); college art departments soon followed, and they in turn merged into the universities of the 1960s.

At the Nigerian College of Arts, Science and Technology in Zaire, where Etsu Clara Ugbodaga-Ngu pioneered as an art teacher, the congenial atmosphere spawned the free thinking, politically-minded Zaria Art Society composed of articulate, talented artists, such as Yusuf Grillo, Uche Okeke, Bruce Onobrakpeya, and Demas Nwoko, who were ignited by both the euphoria of Nigerian Independence and by their own artistic rebellion and quest for relevance. Enter Ulli Beier, who accepted and publicly supported the work of this group of rebel artists, and the foundation is laid.


It took Aina Onabolu nearly twenty years to prepare himself as an artist and to introduce art teaching into Lagos schools, but the obstacles he had to overcome in
doing so were formidable. The rigid, intolerant Christian church undermined Nigerians' belief in their own art and their artistic potential by denigrating sculptures and other art forms associated with worship of the Yoruba deities. The cultural superiority of Western civilization, imparted by the colonizers, placed no value on Nigerians learning to paint like Europeans; it was pointless and impractical. Better to teach useful vocational crafts. It was not until Kenneth Murray appeared on the scene in 1927 that official resistance began to soften. Ironically, it was Onabolu who was responsible for Murray's coming to Nigeria.


Oloidi explores the humanistic dimensions of modern Nigerian art, which are, he argues, essentially subjective. Creativity is not objective, even in realistic works and portraiture. Social commentary in art is more obviously subjective, but may also contain elements of symbolism. Humanism in art is absolutely necessary in the artist's quest for relevance.

Artists: Muri Adejimi, Benson Ake, Uzo Egonu, Erhabor Emokpae, Yusuf Grillo, Demas Nwoko, Uche Okeke, Aina Onabolu, and Obiora Udechukwu.


This essay is a tribute to Nigerian art teachers and educators in general, but also describes the art education programs at the University of Nigeria, Nsukka in some detail. The publication was produced for the Lagos International Trade Fair held in Lagos November 27-December 11, 1977, which included an exhibition by Nigerian artists.

Artists: Tayo Adenaike, David Adeyanju, Justus Akujobi, Ray Obeta, Osita Onwuzuruoha, Ego Uche-Okeke, Obiora Udechukwu, and other artists not included in the present work.


Since 1976, modern Nigerian art has been struggling with the question of whether it should serve both the collective as well as the national aspirations. Conferences, symposia, workshops and seminars intellectualize the need to "bring creative, intellectual and humanistic functionalism to modern Nigerian art tradition." Oloidi criticizes Nigeria's Ministry of Information cultural division for its shortcomings in serving the interest of art, artists, the people and the nation. Oloidi makes reference to the Exhibition of Nigerian Traditional and Contemporary Art held in Lagos, 1978. See 247.

The art exhibition catalog as a genre has a rather undistinguished history in Nigeria until the late 1970s when there was a flurry of publishing of scholarly catalogs. Before then the few published art catalogs were pedestrian and unimaginative. Oloidi excepts from this run-of-the-mill output the earliest efforts of Onabolu in the 1920s and Kenneth Murray’s 1937 and 1949 catalogs. In 1981 with the publication of The Nucleus, maiden catalogue of works in Nigeria’s National Gallery of Modern Art (see 132), a historical landmark, expectations were rightly raised. But, as Oloidi goes on to point out, it falls far short of what it could have been, a sort of missed opportunity. He criticizes its lack of intellectual focus and its random, arbitrary presentation of works of art unelaborated with contextual data.


A description of each section within the Department of Fine & Applied Arts: Graphic Design, Sculpture, Ceramics, Textile, Drawing, Painting and History of Art.


The new generation of modern African artists (by which Oloidi means those who came of age post-independence) seeks to differentiate itself from the earlier generation, who were products of colonial art institutions or foreign education – artists such as Ibrahim el Salahi, Bruce Onobrakpeya, Vincent Kofi or Herbert Owiti. The hallmarks of this modern African artist are his creative independence, his re-interpretation of traditional heritage, whether expressed abstractly or naturalistically, and his moral and humanitarian standards. Oloidi illustrates works of five Nigerian artists: Boniface Okafor, Dele Jegede, Clary Nelson-Cole, Tayo Adenaike, Obiora Udechukwu, and Ghanaian El Anatsui.


Omotoso gives examples of the spirit and environment of Islamic northern Nigeria in paintings by Dele Jegede, Kolade Oshinowo, and Sina Yussuff.


Artists: Bisi Adeyemi, Jacob Afolabi, Kasali Akangbe, Adebisi Akanji, Jimoh Buraimoh, Nike Davies, Adebisi Fabunmi, Buraimoh Gbadamosi, Fela Odaranile, Rufus Ogundele, Raufu Ojewale, Jinadu Oladepo, Asiru Olatunde, Bintu Olaniyi, Muraina Oyelami, Sangodare, Twins Seven-Seven, and Susanne Wenger.

Bruce Onobrakpeya is one of the few modern artists in Africa who has systematically published collections of his works and writings. Sahelian Masquerades is his latest offering. Earlier compilations include Symbols of Ancestral Groves (1985), Sabbatical Experiments, 1978–1983 (1983) and a series of limited edition Print Notes and Comments (nine of which have appeared to date).

The arid Sahel of Northern Nigeria, a region Onobrakpeya first encountered during his student days in Zaria, inspired the present series of artistic experiments. The illustrated works include plastographs and metal foil reliefs. Onobrakpeya gives a brief explanation of each and offers his poetry as complementary text.


Opitz and Rogers claim that “in spite of the various techniques, purposes and contexts, these artworks address continuity and change in Yoruba artistry, enforcing identities, values and aesthetic tasks.”

Artists: Yinka Adeyemi, Z. K. Oloruntoba, and Twins Seven-Seven.


Elementary school children from Nigeria and the United States are able to classify paintings according to stylistic similarities with equal proficiency. They can do so cross-culturally, that is, regardless of the cultural origins of the paintings. The results of Osegi’s comparative study “are contrary to many studies that have found cultural differences in children’s classification and children’s ability to think abstractly or in generalities” (page iv).
For the Nigerian sample set of paintings, Osegi selected works from several schools of painting, including Oshogbo, Zaria and Nsukka. See especially his discussion of “Contemporary Modern Art in Nigeria,” (pages 58–72) which he casts within the context of what is authentic in Nigeria today. Some say that art in Africa is the way it is because of missionaries and colonials, who prevented a natural development of traditional cultural pursuits. Further damage has been done in the name of development. A heritage of art is being lost through physical neglect, smugglers, Islam, and “disfavor.”

Others see nothing wrong with the new expression of the artists’ view of the world. Artists are being authentic, creative, and full of life. Western-style training and the African apprenticeship system can co-exist, so that artists can be astride the cultures in a rich complexity.


The resurgence of Christianity in Africa is creating an outpouring of artistic expression. Although missionary enterprise in Africa has long sought to turn African creativity toward Christian themes and purposes, what is happening today is an indigenous, spontaneous Africanization of Christian art. African artists are unashamed, even proud, of the religiosity of their work, which they see as akin to the spiritual creativity of their forefathers.

Nigerian artists: Abayomi Barber and Bruce Onobrakpeya.


The synthesis of old and new in Nigerian art, so apparent in post-Independence Nigeria, had not yet begun in 1952, when Osula is writing. He, therefore, takes a rather pessimistic view on the status of Nigerian art and argues for the establishment of art schools in the country. C. C. Ibeto is illustrated.


An insider’s view of the Oshogbo experiment: the Mbri Mbayo Cultural Centre founded by Duro Ladipo, the first Oshogbo workshops, the post-Beier period in Oshogbo, and the Ori-Olokun Cultural Centre in Ile-Ife, which attempted to carry on the Oshogbo tradition.


Oyelola approaches her subject of the image of woman in Yoruba art chronologically: the early period 1900–1922, the period after 1922, and a third section on continuity and change. She considers how sculptors and painters handle this theme.


On the occasion of FESTAC ’77, Nigeria Magazine takes a panoramic look of Nigerian arts. Oyelola summarizes some of the achievements of practicing artists, who represent different backgrounds, training, and styles in sculpture and painting. She gives brief biographical sketches of artists, their media, styles, techniques and training.


The text in this second edition is essentially the same as first edition, published in 1976. New illustrations: Chucks Anyanwu (page 131), S. A. O. Chukueeggu (page 108), Uzo Ndubisi (page 118), Ben Osawet (pages 60 and 61), and S. Irein Wangboje (page 85); David Dale, Felix Idubor, and Francis Osague mentioned on page 106.


Intended for teachers, this book provides information on the history, tradition and practice of crafts in Nigeria. It shows the regional context and techniques in many traditional crafts. Activities are suggested, aimed at giving students an increased awareness of the achievements of Nigerian craftspeople.

Artists: Adebesi Akanji, J. D. Akeredolu, Jimoh Buraimoh, Lamidi Fakeye, Agbo Folarin, Festus Idehen, Asiru Olatunde, and Ademola Onibonokuta.


Pre-colonial art had prescribed roles in communicating power and for social control and prestige. Forms and materials were determined by tradition and learned through apprenticeship. Modern “fine” art is heavily influenced by Western education, but draws from traditional forms. It does not, however, reach down to rural people. “Pseudo” art has taken advantage of a gullible market. Folk art continues to flourish, fulfilling both practical and decorative needs. Oyelola suggests that contemporary art could reach more of the population through school programs, especially with the cooperation and loan of artworks by respected artists.


See especially pages 119–127 for contemporary Nigerian arts.

Plocki defends the Beiers against the accusation that the artists of Oshogbo and those of Papua New Guinea exhibit a “curious sameness” as a result of the Beiers work in both areas. He argues that there is individuality in the Oshogbo artists and that younger, aspiring artists are always likely to imitate successful masters. There is nothing unusual in this. There are also a number of quite valid reasons for appearance of similarity: lack of formal education, absence of Western symbols, and the influence of cultural heritage, in this case, Yoruba.

190 Povey, John. “First Word,” African Arts (Los Angeles) 7 (4) 1, 3, 5, 7, 66–69, summer 1974. illus.

The editors of African Arts decided to contact former prize winners among the contemporary African artists who had appeared in its pages. Two were Nigerian artists, Uzo Egonu and Uche Okeke, who were tracked down in London and Nsukka respectively.


Pruitt attempts a systematic study of Nigerian “kuntu” art, defined here as “the tradition-oriented art style in contemporary Nigerian art.” She identifies practicing artists who fit her definition of working in the “kuntu” style and analyzes their work in terms of form and aesthetics. See especially “Nigerian Art Institutions: A Setting for the Development of Contemporary Nigerian Art Styles,” Chapter 2, pages 31–65, and interviews with artists in Appendix B, pages 343–713.

Artists (Chapter 2): Jacob Afolabi, Gabriel Bamidele, Jimoh Buraimoh, Adebisi Fabunmi, Lamidi Fakeye, Felix Idubor, Bayo Ogundele, Toki Okunade, Asiru Olatunde, Aina Onabolu, Bruce Onobrakpeya, Muraina Oyelami, and Twins Seven-Seven.

Artists (Chapter 3): Gabriel Bamidele, Lamidi Fakeye, Felix Idubor, and Asiru Olatunde.

Artists (Chapter 4): Jimoh Buraimoh, Adebisi Fabunmi, Muraina Oyelami, and Twins Seven-Seven.

Artists Chapter 5): Jacob Afolabi, Bayo Ogundele, Toki Okunade, and Bruce Onobrakpeya.


The Goethe Institute in Lagos has fostered cultural relations between Germany and Nigeria. This booklet summarizes the plays, dance performances, music and art exhibitions held in Lagos during the years 1963–1976. Frontispiece illustration by Tijani Mayakiri.

The 1950s marked a new era in modern art in Nigeria with the establishment of formal art schools in Zaria and Nsukka and informal workshops in Oye Ekiti and Oshogbo. This artistic ferment represented a real break from the past and moved far beyond the work of the handful of earlier artists, such as Ben Enwonwu, Akinola Lasekan and Aina Onabolu, who came from a quite different mold. Despite the fact that the instructors at Zaria were Europeans steeped in European art methods, the students who came through this training developed their own artistic visions and have gone on to shape modern Nigerian art in subsequent decades: Yusuf Grillo, Demas Nwoko, Uche Okeke, Bruce Onobrakpeya, and S. Irein Wangboje from Zaria. From the Nsukka school there arose the artistic language which drew inspiration and cultural significance from the Igbo design system of *uli*.

At the Oshogbo workshops of the 1960s, which were the antithesis of formal instruction, a milieu which nurtured and encouraged self-expression spawned the creative talents of Twins Seven-Sevent, Rufus Ogundele, Muraina Oyelami, Adebisi Fabunmi, Jimoh Buraimoh, Tijani Mayakiri, and others. Alongside this flowering, Susanne Wenger’s New Sacred Art movement was experimenting with dramatic new expressions to honor the Yoruba *orisha*. Other originals have sprung up outside these group environments, such as Middle Art or S. J. Akpan. This new Nigerian art of the last four decades is very much a reflection and commentary on the reshaping of Nigerian society itself.


In the 1970s the Nsukka school of art at the University of Nigeria fostered a self-conscious connection to the traditional Igbo designs and motifs known as *uli*, which are found on shrine wall and body paintings. The visual and symbolic content of *uli* inspired a whole group of prominent artists who internalized its imagery so much so that they have come to be known as *uli* artists, though their work is representational and modern rather than abstract. Tayo Adenaike, one of the younger of these *uli* artists, is an articulate talent and is in some ways central to the movement, though he is Yoruba not Igbo. His mentors and senior colleagues at Nsukka include the equally well-known Uche Okeke, Chike Aniakor, Obiora Udechukwu, Chuka Amaefuna, and El Anatsui, among others.

Artists: Tayo Adenaike, Chuka Amaefunah, El Anatsui, Chike Aniakor, Uche Okeke, and Obiora Udechukwu.


Many of Nigeria’s nineteen states have established Councils for Art & Culture to promote their art and culture. Among these are Bendel Arts Council in Benin City, The Rivers State Council for Arts & Culture, Port Harcourt, The Cross River State Cultural Centre Board and the Oyo State Council for Arts & Culture’s Cultural Centre in Ibadan. See also inserts on pages 41-49, further describing the councils and their activities.


Didi Museum is a private museum on Victoria Island, Lagos, belonging to Chief Newton Jibunoh and Ms. Elizabeth Jibunoh, whose primary aim is the preservation and exhibition of modern Nigerian art. Opened in 1983 it has hosted a series of exhibition galas which have been graced with the presence of such luminaries as the Oni of Ife, the Obi of Onitsha, Saburi Biobaku, and Ekpo Eyo. The growing Didi collection includes works by Josy Ajiboye, David Dale, Chike Aniakor, Erhabor Emokpaye, Kenny Adamson, and others.


A letter to the editor in response to Ademola Solanke’s review (see 237) of an Oshogbo art show in London. As background to that review, Solanke incorporated the recollections of David Osewve, and it is here that Stapleton seeks to set the record straight. Susanne Wenger and Ully Beier were already established presences in Oshogbo a decade before Denis Williams and Georgina Beier conducted the Mbari workshops in the 1960s. Wenger was already a priestess of Obatala cult and deeply involved in her artistic pursuits.


There were two exhibitions held in connection with this symposium. See 297 and 298.

N.B. Although this set of conference papers was not published, the unpublished papers have been gathered into three volumes for the purposes of cataloging at the National Museum of African Art Library.


On the development of new and independent concepts of modern art in Nigeria: the Zaria School, the Oshogbo School, the Uli School, and the review New Culture.

Illustrated with works by Tayo Adenaike, Bruce Onobrakpeya, and Twins Seven-Seven.


Udechukwu explores the use of folkloric images by Uche Okeke, Bruce Onobrakpeya and Twins Seven-Seven and, increasingly, by other contemporary artists. In so doing, they are interpreting and keeping alive their folkloric heritage. He concludes that this is a movement towards self-assertion, closely linked with nationalism.


Art criticism in Nigeria lags behind literary criticism. The underdeveloped state of art criticism is all the more glaring in face of the rapid progress of modern art in Nigeria, which has far outpaced any serious critical assessment. Udechukwu identifies three categories of critics: artist-critics, journalist-critics, and professional-critics. The first group tend to pursue and perpetuate their own artistic visions and philosophies and evaluate all other art in that light. The journalist-critics are, by and large, an uninformed lot. Of the professional type, there are none with the sole exception of Ulli Beier.


Seven visual artists were enlisted in the effort to promote Nigeria’s national population policy and programs through a workshop held in Abeokuta in June 1989. The results of the workshop, illustrated here, include cartoons, pen and ink drawings, mixed media paintings, all elaborating themes of family planning and maternal health. Among the better known of the seven artists were Hassan Aliyu and Joe Musa.


A thumbnail sketch of Mbari Mbayo Clubs, particularly the one Duro Ladipo established at Oshogbo, and the Oshogbo workshops that grew out of it. Illustration of Jimoh Buraimoh’s “Bird and Elephant.”


Interview with Wangboje, the outgoing president of the Society of Nigerian Artists, reflecting on the accomplishments of the twenty years of his tenure and the remaining obstacles in the path of Nigerian artists. Historical references to the Zaria school, and International Society for Education Through Art.


The lack of understanding and the sense of superiority of Christian and Islamic missionaries, and colonial administrators, served to disturb traditional cultural values. The influence of tourist-collectors corrupted local art forms. Technology imposed demands that modified old cultures. Secondary art education taught by expatriates did not explore local materials and talent, assuming that painting did not exist previously as an art form. The tendency to copy Europeans was motovated by the belief that anything imported must be better. Contemporary artists in transition sought to identify and find values in their heritage as an aesthetic expression.


Art education in Nigeria, that is, European style training, got a slow start; it was an uphill struggle for Aina Onabolu in the 1920s to introduce art education into the school curriculum. The appearance of Kenneth Murray opened up opportunities and gave a further legitimacy to art education. Other pioneers were Akinola Lasekan, Etsu Ugbodaga Ngu and Ben Enwonwu. Subsequent developments moved fast with the opening of departments of fine arts in the new universities and polytechnics after independence in 1960. Even so, art education remains something of a step-child in the
Nigerian curriculum at all levels. Wangboje feels that the best solution for art education is one which recognizes and fuses elements of what he calls "traditional art apprenticeship" with a more formal academic training both for artists and art teachers.


A first attempt by the Harmon Foundation to document African artists, this compilation was quickly superseded by Evelyn Brown's 1966 directory. See 45.

Washington covers Nigerian sculptors, pages 14-17; painters, pages 18-19; art schools, pages 24-25, with a recapitulation on page 30.


About the beginnings of the Oshogbo art movement.

Artists: Yinka Adeyemi, and Jimoh Buraimoh.


The two pioneer painters, Aina Onabolu and Akinola Lasekan, dealt mainly with portraiture, landscape and other naturalistic themes. Lasekan, the more political of the two, was a newspaper cartoonist in the 1940s, critical of the colonial regime. By the 1950s, Nigerian artists began adopting images from traditional sculptures and local culture generally. Ben Enwonwu and Yusuf Grillo are good examples of this trend. Demas Nwoko took a grimmer tone in his painting of social realism, e.g., "Beggars." The Beiers' Oshogbo experiment in the 1960s with its thematic repertoire of Yoruba myths and folklore, seems a reversal of the general direction of contemporary art which until then led in the direction of social criticism and commentary. Oshogbo is portrayed as a "neocolonial implant."


The arts of the African continent, with its rich and ancient heritage, are not decaying, but are in the process of adjusting to changing conditions. These new artistic creations cannot be predicted.

Nigerian artists: Lamidi Fakeye, Twins Seven-Seven, and Susanne Wenger.


Islam did not obliterate art, but often influenced it, as, for example, Nupe brasswork. Christianity attempted to undermine traditional practices while setting up training schemes. Academic artists interpreted modern and religious images through traditional forms. Nigerian church and secular examples are given. The aim of the Mbari workshops in Oshogbo was to free Nigerian artists of the inhibitions of Western training. It also helped discover untrained talents among professional craftsmen.
Artists: Adebisi Akanji, Yemi Bisiri, Jimoh Buraimoh, Ben Enwonwu, Lamidi Fakeye, Asiru Olatunde, Bruce Onobrakpeya, Osagie Osifo, Twins Seven-Seven, and Susanne Wenger.


Williams, who was involved briefly with the Oshogbo workshops, observed how the artists interpreted the assignments given them by their instructors during four days of the 1963 experimental school.


Willis reports on a panel discussion on categorizing modern African art, held in connection with the exhibition “Contemporary Art from Western Nigeria” at the Africa Centre, London, July 1990. The need for contemporary African art to be freed of ethnic-cultural labels has become increasingly apparent. This is an unspoken reaction to movements, such as the Oshogbo artists, who exploit ethnic imagery and, in doing so, risk perpetuating stereotypes.


Although Black Orpheus, the literary/artistic review, predates by several years the establishment of Mbari Writers’ and Artists’ Club in Ibadan, the contributions of both and their intertwining development had a major impact on the emergence of a modern artistic culture in Nigeria and beyond. In 1962, Mbari took over the publication of Black Orpheus, which had begun in 1957. Both Mbari Publications and Black Orpheus promoted artists by writing about them and illustrating their works. A number of these were the Oshogbo artists, who had emerged from the Mbari Mbayo workshops, and non-workshop artists, like Asiru and Yemi Bisiri. Equally important were the academic artists, such as Uche Okeke, Demas Nwoko, or Colette Omogbai, whose exhibitions, organized by Mbari, were then reviewed in the pages of Black Orpheus. An appendix lists significant titles published by Mbari.
Part 2
Exhibition Catalogs,
Reviews of Exhibitions


The “Abayomi Barber school” refers to the informal group of students and followers of realistic painter Abayomi Barber. Within the Nigerian context, this style of extreme naturalism is not common and may be unique. See especially, essay by Abayomi Barber, “About the School of Thought,” on pages 9–14. See also 23a.

Artists: Muri Adejimi, Toritseje Etikerentse, Kenneth Ideh, Olu Spencer, and other artists not included in the present work.


On the Thirtieth Independence Anniversary Exhibition in Nigeria.


See especially the essay by Chike Aniakor, “The Relevance and Meanings of Art.”

Artists: Uko Akpaide, Chuka Amaefunah, El Anatsui, Chike Aniakor, Godson Diogu, Benjo Igwilo, Okay Ikenegbu, Ray Obeta, Okpan Oyeoku, and Obiora Udechukwu.


This exhibition, featuring the works of forty-seven artists from fifteen African nations, emphasized trends of expression which have occurred in Africa since 1940.

Nigerian artists: Yinka Adeyemi, Jimoh Buraimoh, Uche Okeke, Wale Olajide, Bruce Onobrakpeya, and Twins Seven-Seven.


Nigerian artists: Taju Mohibi, Tunde Oduinle, and other artists not included in the present work.


An important exhibition catalog of a group of artists professing to be neither an art movement nor a school, but rather "a circle of exhibiting artists...kindred spirits...working in Anambra State." Introductory essay by Chike Aniakor elaborates the concept of *aka*, pp. 6–13. See 64a.

Artists represented are painters, sculptors, ceramicists and graphic designers: Tayo Adenaike, Chris Afuba, El Anatsui, Chike Aniakor, Obiora Anidi, Ifedioramma Dike, Chike Ebebe, Chris Echeta, Nsikak Essien, Bona Ezeudu, Boniface Okafor, Samson Uchendu and Obiora Udchukwu.


Artists: Same as AKA ‘86 exhibition.


222 AKA 88: 3rd Annual Exhibition Catalogue 1988; [held at the Nigerian Union of Journalists Press Centre, Enugu, April 28–30, 1988, Contemporary

Artists: Same as AKA '86 exhibition.


Artists: Same as AKA '86 exhibition.


Artists: Same as AKA '86 exhibition.


Sinsemilla Expo exhibition in Lagos, September 1990, featuring twelve artists, including Oseha Ajokpaezi, Ini Brown, Paul Ejukorm, and other artists not included in the present work.


Art graduates of Ahmadu Bello University held a group exhibition at the National Museum in Lagos in 1989, where old alumni, such as Bruce Onobrakpeya and Dele Jegede, were joined by younger generations of artists. Paintings outnumbered sculptures, and themes drawn from Northern Nigeria predominated.


The changes in Yoruba art brought about by Christianity and colonial rule were not wholly negative. In fact, Arneson characterizes the emergence of modern Yoruba art, on balance, as a positive development. She sees strong connections between old and new, a continuity of qualities that she calls “Yoruba-ness.” However, the living artists discussed here and in the exhibition are exclusively Oshogbo artists. See especially pages 34-42 on contemporary Nigerian art.

Artists: James Adedayo, Yinka Adeyemi, Jacob Afolabi, Jimoh Buraimoh, Adebisi Fabunmi, Tijana Mayakiri, Bayo Ogundele, Rufus Ogundelet, Samuel Ojo, Muraina Oyelami, and Twins Seven-Seven.


Artists: Akin Afuwape, Hassan Aliyu, Nike Davies, Ephraim Ekah, Ojo Fajana, Stella Mordi, Joe Musa, Austine Omeke, David Osevwe, and other artists not included in the present work. See also 202 and 309.


Artists: Akin Afuwape, Richard Baye, L. T. Bentu, Jerry Buhari, Rufus Fatuyi, Gani Odutokun, Tonie Okpe, and other artists not included in the present work.

Artists: Muri Adejimit, Thomas Airen‡, Josy Ajiboye, Chuka Amaefunaht, Chuks Anyanwur, Gabriel Bamidele, Abayomi Barbert, Effiom Bassey, Jimoh Buraimoh‡, David Dale, Anthony Efionayi, Ben Enwonwur, Bisi Fakeyey, Felix Idubor, Dele Jegedet, Fela Odaranile, Amos Odion, Gani Odotokun, R. U. Ogiamien, Bruce Onobrakpeya, Francis Osaguet, Olajide Oshiga, Kolade Oshinowot, Isiaka Osunde, Twins Seven-Seven, Obiora Udechukwu, Sina Yusuff‡, and other artists not included in the present work.


Artists: Jimoh Buraimoh, Uzo Egonu, Samuel Ojo†, and Twins Seven-Sevent.


The main essay by Ola Oloidi, “Christian Art in Nigeria,” (pages 9–23) is not directly related to the exhibition, but ranges broadly over the subject, and includes the names of Nigerian artists who have contributed to Christian arts in Nigeria: El Anatsui, Jimoh Buraimoh, Felix Ikeada, Ben Enwonwu, Lamidi Fakeye, Felix Idubor, and Osagie Osifo.

Artists illustrated: Jacob Afolabi, El Anatsui, Yusuf Grillo, Felix Ikeada, Demas Nwoko, Simon Okeke, Uche Okeke and Bruce Onobrakpeya.


Nigerian artists: Jacob Afolabi, Jimoh Buraimoh, Bruce Onobrakpeya, Muraina Oyelami, and Twins Seven-Seven.


One of the first large group exhibitions of modern African art, this London show featured a number of Nigerian artists, particularly the Oshogbo group.
Artists: Zenaab Adeyemi, Jacob Afolabi, Adebisi Akanjiti, Jimo Akolo, Yemi Bisiri, Jimoh Buraimoh, Uzo Egonu, Erhabor Emokpae, Ben Enwonwu, Adebisi Fabunmi, Lamidi Fakeye, Buraimoh Gbadamosi, Yusuf Grillo, Ovia Idahit, Taiwo Jegede, Rufus Ogundele, Samuel Ojo, Uche Okeket, Jinadu Oladepo, Kikelomo Oladepo, Asiru Olatunde, Bruce Onobrakpeya, Muraina Oyelami, Twins Seven-Sevent, and other artists not included in the present work.


Artists: Jacob Afolabi, Adebisi Akanjiti, Michael Bandele, Yemi Bisiri, Jimoh Buraimoh, Adebisi Fabunmi, Buraimoh Gbadamosi, Demas Nwoko, Rufus Ogundele, Toyin Oguntona, Samuel Ojo, Jinadu Oladepo, Asiru Olatunde, Z. K. Oloruntoba, Bruce Onobrakpeya, Muraina Oyelami, Twins Seven-Sevent, and Susanne Wenger. All artists are illustrated.

This exhibition traveled to: Studio Museum in Harlem, New York, August 9-November 1, 1970; Loeb Student Center, New York University, New York, May 25-June 10, 1971; University of Missouri, Columbia, Missouri, July 6-July 30, 1971; Cleveland Institute of Art, Cleveland, Ohio, October 10-October 30, 1971; West Virginia State College, Institute, November 18-December 13, 1971; North East Missouri State College, Kirksville, Missouri, February 2-March 4, 1972; Rio Hondo College, Whittier, California, October 1-October 30, 1972; Compton Community College, Compton, California, November 15-December 15, 1972; Citrus College, Azusa, California, January 9-February 2, 1973; Mira Costa College, Oceanside, California, February 12-March 1, 1973; Civic Arts Gallery, Walnut Creek, California, August 31-September 22, 1973.


The Oshogbo artists exhibited in London at the end of 1988 (see 237) were given a return engagement at the Africa Centre in 1990. Artists illustrated: Adeniji Adeyemi, Buraimoh Gbadamosi, and the cement sculptors of the Oshun shrines, Sakar Aremo and Isola.


The Oshogbo artists continue to grow and flourish and experiment with new forms. Several of the original artists from the early 1960s are still active along with a newer generation. The difficulties and expense in getting art supplies has led to some innovative experimentation with new materials and techniques.
Juliet Higel is convinced that the Oshogbo school and its parallel ties with the university art center at Ile-Ife are more than a passing phenomenon of the 1960s. She sees it as a re-emergence: “the significance of the Oshogbo art movement lies in the evolution of a specific ‘ethnic’ [Yoruba] tradition interpreted through a highly sophisticated contemporary idiom.” Artists: Adeneji Adeyemi, Yinika Adeyemi, Jacob Afolabi, Kasali Akangbe, Adebisi Akanjii, Abimbola Akerele, Nike Davies, Adebisi Fabunmi, Yekini Folorunsho, Buraimoh Gbadamosi, Tijani Mayakiri, Bayo Ogundele, Rufus Ogundele, Joseph Olabode, Jinadu Oladepe, Kikelomo Oladepe, Asiru Olutunde, Ade Oyelami, Muraina Oyelami, Saka, and Sangodare. Also: Oshogbo shrines by Susanne Wenger.


See also Stapleton’s letter to the editor (198) in response to this review.


Benin City has a long history of highly developed arts. With the establishment of the Faculty of Creative Arts, the University of Benin continues a tradition of training in the plastic arts.

Artists: Ademola Adekola, Oseha Ajokpaezi, Osa Egonwat, Kunle Filani, Banky Ojo, Nics Ubogu, and other artists not included in the present work.


Dean reports on an exhibition of modern art from Africa, held at the Institute of Contemporary Arts, London, March 17-April 18, 1967, which featured artists from Oshogbo.

Nigerian artists: Jimo Akolo, Yemi Bisirì, Michael Bandele, Adebisi Fabunmi, Rufus Ogundele, Asiru Olatundet, Muraina Oyelami, and Twins Seven-Seven. See also 290a.


This exhibition brought together works of artists who have lived and worked in the Eastern states of Nigeria, featuring a cross section of artists working in a variety of media and from different art training backgrounds.


The nationalistic and "culturistic" fervor engendered at Zaria by the idealism of artists in Uche Okeke's set did not immediately bear fruit in the academies, where Western formalism was still taught. The University of Nigeria's art department was staffed mainly by expatriates and later headed by Akinola Lasekan, who aligned himself with the naturalistic school of painting. Following the war years (1967-1970), when the university was out of operation, Uche Okeke arrived to head the department, and, at last, got to give substance to his creative philosophy. The record of 1970 to 1984 at the Nsukka school is testimony to his educational leadership, celebrated here in a retrospective exhibition marking the Silver Jubilee.

Artists: Tayo Adenaike†, David Adyanju, Gbubemi Amas, Emeka Arinze, Ifediorama Diket†, Godson Diogu, Nkechi Duru, Chike Ebebe, Chris Echetat, Osa Egonwa, Chima Ezeoket, Bons Nwabiani, Tony Nwachukwu, Boniface Okafor, Obidi Okpala†, Martin Onwuzuroha†, Samson Uchendut, Obiora Udechukwu†, and other artists not included in the present work.


Exhibition of more than one hundred Nigerian artists on the occasion of Nigeria's thirtieth Independence anniversary, in Lagos. Olu Amoda is illustrated.

Artists: Olu Amodat†, Jerry Buhari, Jimoh Buraimoh, Ndidi Dike, Afi Ekong, Okpu Eze, Bisi Fakeye, Bruce Onobrakpeya, Twins Seven-Seven, Obiora Udechukwu, and other artists not included in the present work.


This exhibition, originally planned for the 1984 Birmingham Festival of the Arts, Birmingham, Alabama, did not make it to Birmingham, but was shown in Lagos.

Artists: Muri Adejimít, Joshua Akande†, Segun Adekút, Tayo Adenaike†, Osi Audut, Jimoh Buraimoh, Haig David-West†, Ben Enwonwu, Paul Igboanugot, Gani Odutokunt, Joseph Olabodet, Uche Okeket, Bruce Onobrakpeya†, Olu Spencert, Twins Seven-Seven, and Obiora Udechukwu†.


A catalog for the second of the two exhibitions planned for FESTAC '77. Biographical sketches are given for the artists, whose works include two- and three-dimensional works from all over Nigeria. The intent was to highlight the growing number of Nigerian collectors, whose patronage has helped establish modern Nigerian art.

Artists: Ayo Ajayi, J. D. Akeredolu†, Jimo Akolo, Chucks Anyanwu, Abayomi Barber, Jimoh Buraimoh†, David Dale, Erhabor Emokpae, Ben Enwonwu, Yusuf Grillot, Felix Idehen, Dele Jegede, Tijani Mayakiri, Uzo Ndubisi, Clary Nelson-Cole, Etso Ugbedaga Ngut, Bons Nwabiani, Demas Nwokọ, Fela Odaranile, Simon Okeket, Uche Okeke, Godfrey Okikit, Billy Omabegho†, Colette Omobai, Bruce Onobrakpeya†, Ben Osawe, Kolade Oshinowo, Isiaka Osunde, Muraina Oyelami, Twins Seven-Seven, Obiora Udechukwu†, S. Irein Wangboje, and other artists not included in the present work.
245 Exhibition of Nigerian Contemporary Art; [held in Islamabad, Pakistan, 1983] / [organized by the Federal Department of Culture, Lagos, Nigeria; Lagos: Federal Department of Culture, 1983. 7pp. illus.

Artists: Muri Adejimit, Monday Akhidue, Chuka Amaefunah, Chuks Anyanwut, Gabriel Bamidele, Ben Enwonwu, Bisi Fakeye, Dele Jegede, Amos Odion, Bruce Onobrakpeya, Francis Osague, Ben Osawe, Kolade Oshinowo, and Sina Yussuff.


Artists: Ifedioramma Dike, Benjo Igwilo, Samson Uchendu, and other artists not included in the present work.


Artists: Yinka Adeyemi, Jacob Afolabi, Kasali Akangbe, Yemi Bisiri, Jimoh Buraimoh, Nike Davies, Buraimoh Gbadamosi, Rufus Ogundele, Jinadu Olade, Kikelomo Olade, Asiru Olatunde, Bruce Onobrakp, David Osawe, Twins Seven-Sev, and Obiora Udechukwu.


Susan Craig's aim in this exhibition is to honor and bring to public view those whom she regards as pioneers and masters of modern Nigerian art: Erhabor Emokpae (to whom the show is dedicated), Akinola Lasekan, Ben Enwonwu, Yusuf Grillo, Bruce Onobrakpeya, Isiaka Osunde, Afi Ekong, Jimoh Buraimoh, Sina Yussuff, Kolade Oshinowo, David Dale and Gani Odutokun. More than one hundred works were featured in this 1987 exhibition in Lagos, many from private collections. Includes bi-data on the artists and a few illustrations of their works.


252 <no> entry


Review of "Nigerian Contemporary Art" exhibition held at the Corcoran Gallery of Art and Renwick Gallery, Washington, DC.

Artists at the Corcoran: Jacob Afolabi, Michael Bandele, Jimoh Buraimoh, Adebisi Fabunmi, Buraimoh Gbadamosi, Middle Art, Rufus Ogundeje, Jinadu Oladepo, Muraina Oyelami, and Twins Seven-Seven.


An exhibition of the modern African art collection of Ulli Beier.

Artists: Jacob Afolabiř, Adebisi Akanji, Adebisi Fabunmiř, Middle Artř, Demas Nwokọř, Rufus Ogundelet, Samuel Ojo, Uche Okeket, Asiru Olatunde, Colette Omogbai, Muraina Oyelamit, and Twins Seven-Seventř.


A review of an exhibition at the Commonwealth Institute, London.

Artists: Jacob Afolabi, Adebisi Akanji, Jimoh Buraimoh, Nike Davies, Adebisi Fabunmi, Muraina Oyelami, Twins Seven-Seven, and Susanne Wenger.


One in a series of exhibitions featuring the major academic art schools in the country, this one focuses on the University of Ife. The exhibition had 190 entries by students in the Department of Fine Arts, University of Ife between 1974 and 1984. Ben Enwonwu and S. Irein Wangboje are mentioned as representing the "Murray School" and the "Zaria School" respectively.

Artists: Ademola Adekolat, Donatus Akatakpo, Tunde Akin-Olutunji, Osi Audu, Chinedu Chukueggu, Peter Coker, Kunle Filani, R. O. R. Kalilu, Olu Ogunduwa, Babatunde Ogunlaiyi, Moyo Okedijit, and other artists not included in the present work.


Contains an address by Uche Okeke, head of the Department of Fine & Applied Arts, on the opening of Ana Gallery; a short address by the Commissioner for Justice and Attorney General, Anambra State, on the occasion of the opening of the Association of Fine and Applied Arts Students' Week; and an introduction to the Gallery by Ola Oloidi.

Artists: Jacob Afolabi, Chuka Amaefunah, El Anatsui, Chike Aniakor, Paul Emejue, Bons Nwabiani, Chukwuanugo Okeke, Simon Okeke, Uche Okeke, Bruce Onobrakpeya, Ego Uche-Okeke, Obiora Udechukwu, and other artists not included in the present work.


Artists: Jacob Afolabi, Adeniji Adeyemi, Adebisi Akanji (cover illus.), Jimoh Buraimoh, Johnny Arts, Tijani Mayakiri, Middle Art, Rufus Ogundelet, Asiru Olatundet, Muraina Oyelamit, Sangodareit, Twins Seven-Sevent, and Obiora Udechukwut.


The worlds of "traditional" and "contemporary" African art collapse into one another in this exhibition of popular urban arts of Africa, held at the Commonwealth Institute, London, January 13-April 5, 1981. An abridged version of the Berlin exhibition "Moderne Kunst aus Afrika" (see 263), the London show contained mostly paintings, over half of which were from the private collection of Gunter Pëus of Hamburg. The Nigerian part of the exhibition was mainly Oshogbo art and sign painter Middle Art.

None of the academic artists were represented. Moreover, even recent developments in Oshogbo were not reflected in the exhibition. One of the lessons of this show is that "the uneven development of art throughout the continent has been a response to a few cases of strong and inspired patronage."


Artists: Erhabor Emokpaet, Ben Enwonwu, Festus Idehent, Felix Idubort, Demas Nwoko, Uche Okeke, and Osagie Osifot.
Igbo art was the focus of this exhibition of paintings, drawings, prints, and sculptures, held during the Biafran war. In addition to the modern art, selected examples of masks, figurative sculpture and crafts were exhibited. The effort was one of heightening awareness of the Biafran plight and cause.

Artists: Chuka Amaefunah, Chucks Anyanwu, Felix Ekeada, Uzo Ndubisi, Akanu Nkobi, Bons Nwabian, Ogbonna Nwagbara, Paddy Obinna, Simon Okeke, Uche Okeke, Oseloka Osadebe, Obiora Udechukwu, Inyang Udo-Ema, and other artists not included in the present work.


Artists: Muri Adejimi, Josy Ajiboye, Joshua Akande, Jimo Akolo, Chike Aniakor, Chucks Anyanwu, Abayomi Barber, Emmanuel Bojere, Jimoh Buraimoh, Uzo Egoru, Erhabor Emokpaet, Ben Enwonwu, Yusuf Grillo, Dele Jegede, Akinola Lasekan, Toyn Oguntona, Eke Okaybulu, Kolade Oshinowo, Obiora Udechukwu, Inyang Udo-Ema, Sina Yussuff, and other artists not included in the present work.


Artists: Jacob Afolabi, Yemi Bisiari, Jimoh Buraimoh, Adebsi Fabunmi, Middle Ar, Demas Nwokot, Rufus Ogunde, Uche Okeke, Asiru Olatundet, Jinadu Oladepot, Bruce Onobrakpeya, Muraina Oyelami, and Twins Seven-Sevent.


Artists: Jacob Afolabi, Yemi Bisiari, Jimoh Buraimoh, Adebsi Fabunmi, Middle Art, Demas Nwokot, Rufus Ogunde, Uche Okeke, Asiru Olatundet, Jinadu Oladepot, Bruce Onobrakpeya, Muraina Oyelami, and Twins Seven-Sevent.


Artists: Adebsi Fabunmi, Asiru Olatundet, Muraina Oyelami, Twins Seven-Sevent, Susanne Wengert, and other Oshogbo artists not illustrated.


See especially ‘De Kunstenaar en Zijn Opleiding II,’ pp. 79–84.

Artists: Jacob Afolabi, Adebsi Akanji, Yemi Bisiari, Jimoh Buraimoh, Ben Enwonwu, Adebsi Fabunmi, Lamidi Fakeye, Buraimoh Gbadamosi, Yusuf Grillo, Festus Idehen, Middle Art, Demas Nwoko, Rufus Ogunde, Raufu Owemah, Uche Okeke,
Jinadu Oladepo, Asiru Olatundet, Bruce Onobrakpeya, Gift Orakpo, Saka, Twins Seven-Sevent, and Susanne Wenger.


Artists: Jacob Afolabi, Adebisi Akanji, Adebisi Fabunmi, Middle Art, Demas Nwoko, Rufus Ogundele, Uche Okeke, Asiru Olatunde, Colette Omogbai, Muraina Oyelami, Twins Seven-Sevent, and other artists not included in the present work.


This now historic exhibition brought to London five of Kenneth Murray’s art students, the first time living Nigerian artists were exhibited in London. This review includes commentaries from several London newspapers. Two artists are illustrated, Ben Enwonwu and A. P. Umana; the other three, C. C. Ibeto, Uthman Ibrahim and D. L. K. Nnachy, are not identified.


Members of the Society of Nigerian Artists are listed.


Participating institutions: Department of Fine Arts and Department of Industrial Design, Ahmadu Bello University, Zaria; Department of Fine & Applied Arts, University of Nigeria, Nsukka; Centre for Cultural Studies, University of Lagos, Akoka; Department of Fine Arts, University of Ife, Ile-Ife; Department of Creative Arts, University of Benin, Benin City; Department of Art & Printing, College of Technology, Yaba; Department of Theatre & Fine Arts, Institute of Management & Technology, Enugu; School of Art & Design, Auchi Polytechnic, Auchi; Department of Fine Arts, Ibadan Polytechnic, Ibadan; Department of Fine Arts, Adeyemi College of Education, Ondo; Department of Fine & Applied Arts, Alvan Ikoku College of Education, Owerri; Department of Fine Arts, College of Education, Abraka.

Artists: Muri Adejimi, Tayo Adenaike, Oseha Ajokpaezi, Donatus Akatako, Gbubemi Amas, Nwachukwu Anyakora, Osi Audu, Ifedioramma Dike, Chike Ebebe, Joseph Ehigiamusoi, Friday Idugie, Mike Iripre, Godstime Nwaji, Ray Obeta, Babatunde Ogunlaiye, Elizabeth Olouwut, Martin Onwuzuroh, Olu Spencer, Samson Uchenudo, Tony Umunna, Nkirir Uwechia, and other artists not included in the present work.


The Arts and Crafts Committee is one of twenty-four committees of The National Council of Women’s Societies in Nigeria, established to promote the economic and social welfare and progress of women. The purpose of this exhibition was to provide awareness and give visibility to women artists.

Artists: Felicia Adepeelu, Nike Davies, Afis Ekonog, Oyewunmi Fagbenro, Kaltume Gana, Lara Ige, Ladi Kwali, Sonia Omoighe, Mariam Oyawoye, and other artists not included in the present work.


272 Neue Kunst in Afrika: Das Buch zur Ausstellung: [Ausstellung im Mittelrheinischen Landesmuseum, Mainz, in Zusammenarbeit mit dem Institut für Ethnologie und Afrika Studien der Johannes Gutenberg-Universität, Mainz, Juni 1980; Ausstellung der Universität Bayreuth in

See especially "Populäre Kunst in Afrika" by Ulli Beier; "Oshogbo" and "Aussenseiter-Kunst in der Dritten Welt" by Georgina Beier; "Wesen und Klarheit" by Obiora Udechukwu; "Musik und Politik" by Twins Seven-Seven, and "Wie ich Künstler Wurde" by Muraina Oyelami and "Andergläubige Kunst," by Jahnheinz Jahn.

Artists: Jacob Afolabi, Adeniji Adeyemi, Yinka Adeyemi, Kasali Akangbe, Jimoh Buraimoh, Adebisi Fabunmi, Buraimoh Gbadamosi, Tijani Mayakiri, Middle Art, Demas Nwokot, Fela Odaranile, Rufus Ogundelet, Uche Okeke, Asiru Olatunde, Colette Omobaj, Bruce Onobrakpeya, Gift Orakpo, Muraina Oyelami, Sangodaret, Twins Seven-Seven, Obiora Udetchukwu, and Susanne Wengert. Illustrations only: Adebisi Akanji.


Nigerian contemporary art at the 1965 Commonwealth Festival was a disappointment with too much tourist art on display. Better was the show of Yusuf Grillo and Jim Akolo at Picadilly Gallery. At the Royal Academy exhibition, Asiru, Susanne Wenger, and Yemi Bisiri are singled out for praise. And Oshogbo artists Rufus Ogundele, Jacob Afolabi, and Muraina Oyelami created backdrops for the outstanding theatrical performance of "Oba Koso" by Duro Ladipo. See especially pages 302–303.

Artists: Jacob Afolabi, Jim Akolo, Yemi Bisiri, Uzo Egonu, Yusuf Grillo, Rufus Ogundele, Simon Okeke, Asiru Olatunde, Bruce Onobrakpeya, Muraina Oyelami, Twins Seven-Seven, and Susanne Wenger.


One of two exhibitions of Nigerian art held in connection with FESTAC '77.

S. C. C. Okpalaoka, Geoffrey Okolo, Aina Onaboluf, Bruce Onobrakpeya, Francis Osagie, Ben Osawe, Olajide Oshiga, Kolade Oshinowo, Isiaka Osunede, Twins Seven-Seven, Okechukwu Uchegbu, Ego Uche-Okeke, Samson Uchendu, Obiora Udechukwu, Inyang Udo-Ema, Tony Umanna, Sina Yusuff, and other artists not included in the present publication. Lists works of art in public collections.


Artists: Muri Adijemi, Segun Adeku, Tayo Adenaike, Joshua Akande, Emmanuel Bojerenu, Jomuh Buraimoh, Haig David-West, Paul Igboanugo, Joseph Olabode, Gani Odutokun, Bruce Onobrakpeya, Olu Spencer, Twins Seven-Seven, and Obiora Udechukwu.


The National Council of Women's Societies, founded in 1958, established a standing committee on Arts, Letters, and Music in 1986 to promote women in the arts. The following year the Council sponsored a seminar, exhibition, workshop, and other cultural activities to highlight this new direction. The women featured in the art exhibition were Afi Ekong, Chinwe Uwatsie, Nike Davies, Felicia Adepeju, and Ladi Kwali, among others.


Thirteen artists from the Department of Fine Arts at Obafemi Awolowo University held this 1989 exhibition to articulate an artistic presence in contemporary Ife society. The sub-text of the exhibition catalog might be: To what extent have the Ife muses influenced “new Ife art”? Okediji discusses the development of fine art at Ife and how, in this latter day university setting, the artists have tried to relate to or be cognizant of the ancient Ife heritage. The thirteen artists are profiled and allowed to respond to questions about what has influenced them.

Artists: Tunde Akin-Olutunji, Bolaji Campbell, Kunle Filani, Agbo Folarin, Ige Ibigbami, John Ojo, Moyo Okediji, Ola Olapade, Tola Wewe, and three artists not included in the present work, V. O. Akinola, K. Asaku-Gyapon, and Babatunde Lawal.


280 The Nsukka School: Paintings, Drawings, Prints, Sculpture, Ceramics; [exhibition held at the Contemporary Arts Gallery, Rivers State Council
Artists: Tayo Adenaike, David Adeyanju, Chuka Amaefunah, El Anatsui, Chike Aniakor, Nwachukwu Anyakora, Ifediorama Dike, Paul Igboanugo, Uzo Ndubisì, Ray Obeta, Uche Okeke, S. C. C. Okpalaoka, Martin Onwuzurah, Okechukwu Uchebugu, Ego Uche-Okeke, Samson Uchendu, Obiora Udechukwu, and other artists not included in the present work.


An exhibition of the modern African art collections of Ulli Beier and the Musée Náprstek, Prague.

Nigerian artists: Jacob Afolabi, Adebisi Akanji, Adebisi Fabunmi, Middle Art, Demas Nwoko, Rufus Ogundele, Uche Okeke, Asiru Olatunde, Muraina Oyelami, and Twins Seven-Seven. Illustrations by all artists.


The exhibition, reviewed here, highlighted three decades of Ahmadu Bello University school of art. It was held in June 1989 and featured thirty-seven artists.


In reviewing the exhibition of contemporary Nigerian art at the Fourth National Festival of the Arts, Okeke offers a comprehensive review of Nigerian artists, styles and schools, noting who was (or was not, but ought to have been) included in the exhibition.


This exhibition brought together the original works of some of the artists who have illustrated in the journal Okike, published in Nsukka. It also included works by Uzo Egonu.

Artists: Tayo Adenaike, El Anatsui, Chike Aniakor, Chris Echeta, Uzo Egonu, Chima Ezeoke, Paul Igboanugo, Tony Nwachukwu, Obidi Okpala, Bruce Onobrakpeya, Obiora Udechukwu, and other artists not included in the present work.


Art is a view of the past and the future. This national exhibition set out to provide “symbolic and therapeutic imageries.” After describing the display and the work of some artists, together with commentary on the aesthetic impact, the author turns to the iconography: either one of objectivity (“reality”) or subjectivity (“political”). The former accounts for less than one-fifth of the exhibition. The latter does not stimulate either the intellect or cultural pride. Some works fall into the category of “traditional” genre. These are “insincere. . .uneducative,” like a body without a spirit. Such works do not answer the call of FESTAC for the reinvigoration of patriotism. To illustrate the insensitivity to modern art, the author gives the experience of Picasso and the adversity met by artists in the USA and elsewhere. He wants Nigerian artists to reflect social issues. This exhibition, successful as it was, did not have spiritual and national aspirations necessary to cement the future.

Artists: Simeon Agbetuyi, Jimo Akolo, Chuku Amaefunah, Jimoh Buraimoh, Erhabor Emokpae, Ben Enwonwu, Lamidi Fakaye, Agboolar, Yusuf Grillo, Akinola Lasekan, Uche Okeke, Aina Onabolu, Bruce Onobrakpeya, Ben Osawes, Kolade Oshinowo, Isiaka Osunde, Twins Seven-Seven, Inyang Udo-Ema, Sina Yussuff, and other artists not included in the present work.


Chike Aniakor introduces the newly formed Omenka group of artists in his essay, “Omenka: A New Creative Seed Germinates.”

Artists: Emeka Arinte, Godson Diogu, Okay Ikenegbu, Ray Obeta, Chike Ochi, Okpan Oyeoku, and other artists not included in the present work.


The Ona group of artists at Ile-Ife see themselves as the spiritual-artistic heirs of Ife art, radiating from the Yoruba center. They see themselves also as essentially modern, experimenting artists, living in a volatile society and being socially responsible to that society.


Artists: Olu Amoda, El Anatsui, Bolaji Campbell, Ndidi Dike, Yekini Folorunsho, Clary Nelson-Cole, Moyo Okediji, Wale Olajide, Asiru Olatunde, Bruce Onobrakpeya, Kolade Oshinowo, Nkiru Uwechia, Tola Wewe, and other artists not included in the present work.


In 1987 German printmakers collaborated in a workshop at the University of Nigeria, Nsukka, with art faculty and students, the third such shared enterprise. The first two were held in October 1985 and October 1986. At the 1987 workshop, directed by Winfried Schmidt and Thomas Gosebrach, several different printing techniques were taught, such as line etching, dry-point, aquatint, mezzotint, among others. The workshop produced some very imaginative prints, which were exhibited at Nsukka and in Lagos. Twenty-four prints are illustrated. See essay by Ola Oloidi, “Aesthetic and Conceptual Grandiosity,” pp. 5–8.

Artists: Uko Akpaide, El Anatsui, Chike Aniakor, Obiora Anidit, Ifedioramma Dike, Ndidi Dike, Godson Diogut, Osita Njelita, Tony Nwachukwut, Ray Obeta, Obiora Obiezet, Greg Odo, Sylvester Ogbechiet, Olu Ogibet, Simon Okeke, Obidi Okpalot, Eugene Okudot, Ndubis Onaht, Ben Onyemaobit, Obiora Udechukwut, and other artists not included in the present work.


FESTAC ’77 was a mecca for African arts on the continent and its diaspora, highlighting dance, drama, literature, and architecture as well as the visual arts. The Visual Arts Exhibition at the National Theatre site served as a non-competitive art fair and is described as being a vast conglomeration of works that reflected the continuity of the plastic arts tradition. It was a fairly representative picture of black art. Nigeria held a separate display of contemporary art at other locations.


The success of the three preceding German-Nigerian printmaking workshops at Nsukka (see 288) assured that a fourth would take place. The 1990 workshop, directed by Arnulf and Christiane Spengler, focused on dry-point technique. Fifty-five art students and faculty, including several from beyond the Nsukka circle, participated in the workshop and exhibition held at Nsukka and in Lagos. Twenty-four prints are illustrated.

Artists: Chris Afuba, Uko Akpaide, Justus Akujobi, Chuka Amaefunah, Chike Aniakor, Obiora Anidit, Godson Diogut, Okay Ikenegbu, Barthosa Nkurumeh, Ray Obeta, Sylvester Ogbechiet, Ndubisi Onaht, Ben Onyemaobit, Okpan Oyeokut, and other artists not included in the present work.


The great concentration of artists in Lagos assures a ferment of artistic activity and a changing kaleidoscope of exhibitions. “Reflections,” the retrospective exhibition for the year 1988, includes the work of “about 45” artists, selected by a jury of the Lagos State Chapter of the Society of Nigerian Artists. In his introduction, Jegede points out it was a benevolent not a harsh jury.

Despite recurring themes of social and economic hardship, the exhibition as a whole does not speak to the reality of Nigeria today. Jegede, urging more relevance and more functionalism, notes the absence of utilitarian arts. He also notes the minimal representation of women artists. Still, the vitality and numbers of newer artists is a very good omen.

The exhibition featured 120 works of which eighteen are illustrated in this catalog. Photographs of the artists are also included.


Artists: Yinka Adeyemi, Chuka Amaefunah, Jimoh Buraimoh, David Dale, Bisi Fakeye, Tijani Mayakirifi, Ade Odus, Uche Okeke, Bruce Onobrakpeya, Olajide Oshiga, Ego Uche-Okeke, and S. Irein Wangboje.


Artists identified: Jacob Afolabi, Sam Babarinsa, Jimoh Buraimoh, Adebisi Fabunmit, Rufus Ogundele, Muraina Oyelami, and Twins Seven-Seven. This catalog reprints information from a 1985 Oshogbo art exhibition at the Commonwealth Institute, London and Edinburgh.


294 Silver Jubilee National Art Exhibition, Sept. 26-Oct. 1, 1985: 25th Anniversary: Lagos, Owerri, Kaduna; [exhibition held at the National Theatre, Lagos; at Lugard Hall, Kaduna and at Federal University of Technology,


Artists: Omotayo Aiyegbusi, Ayo Ajayi, Michael Ajayi, Chuka Amaefunah, Afi Ekong, Erhabor Emokpaef, T. A. Fasuyi, Yusuf Grillo, Festus Idehen, Akanu Nkobi, Simon Okeke, Godfrey Okiki, Bruce Onobrakpeya, John Thomas, and S. Ireni Wangboje. The other founding members, not included in the present work, were Adekoya Ajepe, Israel Ala, Bode Fasuyi, Oluosogala Oluokoya, Peter Omo-Erese, Olateji Onikoyi, S. A. Oso, Jubilee Owei, and Kayode Oyewole.


Jegede has organized this catalog into Traditional and Contemporary, despite the increasing skepticism of this approach in the African art community, though he assumes this division is a natural one. Contemporary art, he avers, “has conceptual and methodological affinities with modern art” [i.e., Western art], while traditional art is an art for life’s sake; this is the theme he develops in his essay.

The bulk of the Spelman collection is the bequest of Mabel Smythe Haith, and it reflects her sojourns and collecting interests in Africa, particularly Nigeria and the Cameroon. Hence, the examples of modern art in the Spelman collection are rather uneven, being mainly Cameroon brassworks and Oshogbo batiks. See especially “Contemporary African Arts,” pp. 79–107.

Artists: James Adedayo, Jacob Afolabi, Simeon Agbetuyi, and Nike Davies.


296 SSART Exhibition 1988; Drawings, Paintings, Prints, Sculptures, Ceramics, Textiles, Graphic Designs / by Senior Staff of the Department of Fine & Applied Arts, University of Nigeria; [exhibition held at Ana Gallery,

An exclusively faculty exhibition of the Department of Fine and Applied Arts, University of Nigeria, Nsukka, held on the campus in 1988 featured seventeen artists and was, oddly, the first faculty exhibition in the department’s twenty-seven-year history. See Ola Oloidi’s introduction, “A Historic Art Exhibition.”

Artists: Uko Akpaide, Chuka Amaefunah, El Anatsui, Chike Aniakor, Benjo Igwilo, Chukwuanugo Okeke, Okpan Oyeoku, Obiora Udechukwu, and other artists not included in the present work.


Artists: Adeniji Adeyemi, Jacob Afolabi, Ayo Ajayi, Jimo Akolo, Jimi Clemo, Yusuf Grillo, Tijani Mayakiri, Long-John Mbazuigwe, Geoffrey Nwogu, Demas Nwoko, Eke Okaybulu, Simon Okeke, Bruce Onobrakpeya, Isiaka Osunde, and J. O. Ugoji. For the symposium papers, see 199.


Artists: Uko Akpaide, Chuka Amaefunah, El Anatsui, Chike Aniakor, Haig David-West, Paul Emejue, Benjo Igwilo, Uzo Ndubisi, Osita Njelita, Ray Obeta, Chukwuanugo Okeke, Uche Okeke, Okechukwu Uchegbu, Ego Uche-Okeke, and Obiora Udechukwu. For the symposium papers, see 199.


Featured the work of staff and students of the Department of Fine and Applied Arts, including Ifediorama Dike, Paul Emejue, Kate Ifejika-Obukwelu, Osita Njelita, and other artists not included in the present work.


Forty-six Lagos artists participated in this end-of-year exhibition, representing the Lagos State Chapter of the Society of Nigerian Artists. Six works are illustrated.

Artists: Olu Abiola, Kunle Adeyemi, Bernard Aina, Olu Ajayi, Sidney Akaphiare, Donatus Akatakpo, Mike Akinsanmi, Adekunle Akran, Joe Amenechi, Olu Amoda, Ugen Arawore, George Babatunde, Emmanuel Bojerenlu, Adeline Boyo, Peter Coker, Paul Ejukorlem, Toritseje Etikerentse, Bisi Fakeye, Nse-Abasi Inyang, Dele Jegede, Olatunji Lawal, Rukemee Noserime, Olu Ogufiwa, Babatunde Ogunlaiyet, Fidelis Ogunojemite, Susan Ogunojemite, Abiodun Olaku, Tunde Olanipekun, Uyarinde Olotu, Mike Omoighe, Sonia Omoighe, Bruce Onobrakpeya, John Onobrakpeya, Agboola Oshinowo, Kolade Oshinowo, Kayode Oshodi, Felix Osiemi, Isiaka Osunde, Chris Otavboruo, Ayodeji Shyngle, and John Thomas. Also includes illustrations by Erhabor Emokpaie, to whom this exhibition is dedicated.


This exhibition showcased the “Auchi School” of the Auchi Polytechnic, one of the newer art schools in the country.

Artists: Emmanuel Afolayan†, Edwin DeBebes, Joseph Ehigiamusoe†, Friday Idugiet, Inha Mordit, Enoma Nimitet, Maureen Ogierakhì, Sam Ovraitì, and other artists not included in the present work.


Artists: James Adedayo, Tayo Adenaike, David Adeyanju, Jacob Afolabi, Chuka Amaefunah, Gbubemi Amas, Chike Aniakor, Nwachukwu Anyakora, S. A. O. Chukuegg, Silver Chukuegg, Jimi Clemo, Haig David-West, Agboolarin, C. C. Ibeto, Paul Igboanugo, Mike Irrifere, Uzo Nduebisi, Gani Odutokun, Eke Okanyulu, Uche Okeket, Geoffrey Okolo, Mike Omoighe, Bruce Onobrakpeya, Martin Onwuzuroha, Ego Uche-Okeke, Samson Uchendu, Obiora Udechukwu, J. O. Ugoji, and other artists not included in the present work.


Artists: Chris Afuba, Chucks Anyanwu, Emeka Arinze, Chike Ebebe†, Nsikak Essien, Paul Igboanugo, Benjo Igwilo†, Bons Nwabiani, Ray Obeta, Chike Ochi, Simon Okeke, Obiora Udechukwu, and other artists not included in the present work.

304 no entry


Igbo wall paintings, using abstracted designs known as uli, have been a source of visual inspiration for contemporary painters in eastern Nigeria. This exhibition emphasized the artistic continuities between the older, women’s art form and the newer, largely male-dominated, art. While the wall painting tradition is declining, the modern uli artists are only beginning to explore the visual possibilities.
Artists: Tayo Adenaike, Uche Okeke, and Obiora Udechukwu.


The oft-heard call for local support of the arts is at last answered by the corporate sponsorship of this exhibition by Guinness Nigeria Limited. Much is made of this fact by Ola Oloidi in his essay “Art Patronage and Professionalism: Towards a Golden Era in Nigeria” and by Mike Omoighe, the curator, in his comments “Art Exhibition Sponsorship in Nigeria in the 20th Century.” The twelve artists selected for this exhibition represent a cross section of regional-ethnic backgrounds, stylistic approaches, and media. All are academically trained, even the one Oshogbo artist, who did a university course.


Auchi Polytechnic is one of the newer diploma-awarding institutions in Nigeria. The "valley" in Auchi parlance refers to the topographically hilly terrain of the campus and to the metaphorical challenge of ascent facing aspiring artists. Twenty-six of the Lagos State contingent of Auchi art school graduates held an exhibition in 1989, bringing some of this talent to Lagos. Ten works are illustrated.

Artists: Olu Ajayi, Sidney Akaphiare, Tabuno Akpomuje, Olu Amoda, Ini Brown, Osaheny Kainebi, Innocent Odeka, Mike Omoighe, Sonia Omoighe, Chris Otavborou, and other artists not included in the present work.


Chief Olisambu, a self-styled Art Patron, is making a splash on the Lagos art scene in promoting and collecting the works of modern artists. This exhibition, which he sponsored, features works of several artists drawn from Olisambu’s personal collection. Six more senior artists, Bruce Onobrakpeya, Okpu Eze, David Dale, Jimoh Buraimoh, Roland Ogiamien and Nike Davies, are joined here by seventeen younger
artists. For Onobrakpeya, the premier exhibitor, who was awarded an honorary doctorate at the University of Ibadan in November 1989, his citation on that award is reproduced (pp. 4–5).

Artists: Kunle Adeyemi, Yinka Adeyemi, Emmanuel Afolayan, Jerry Buhari, Jimoh Buraimo, Peter Coker, David Dale, Nike Davies, Tony Enebeli, Okpu Ezet, Oyewunmi Fagbenro, Friday Idigiet, Lara Iget, Charles Ikeh, Edwin Inyang, Nse-Abasi Inyang, Enoma Nimite, George Nwadiogbut, R. U. Ogiamien, Oyerinde Olotut, Bruce Onobrakpeya, and David Osevwe.


Artists: Yinka Adeyemi, Jacob Afolabi, Gbade Akintunde, Jimoh Buraimo, Rufus Ogundele, Kikelomo Oladepo, Wale Olajide, Olu Olayemi, Bruce Onobrakpeya, Gift Orakpo, Muraina Oyelami, Sangodare, Twins Seven-Seven, and Ademola William.


Artists: Akin Afuwape, Hassan Aliyu, Nike Davies, Ephraim Ekah, Ojo Fajana, Stella Mordi, Joe Musa, Joseph Olabode, Asiru Olatunde, Austine Omeke, David Osevwe, and other artists not included in the present work. See also 228.


As a sequel to the 1969 exhibition of Biafran art (see 261), this 1985 exhibition looks back to Igbo art and artists who were active in the period of the civil war, 1967 to 1970. Although normal existence was disrupted, some artists turned their talents and energies to support the cause; artistic activity did not grind to a halt.

Artists: Chuka Amaefunah, Chuks Anyanwu, Felix Ekeada, Uzo Ndubisi, Akanu Nkobi, Bons Nwabiany, Obonnaya Nwagbara, Paddy Obinna, Simon Okeke, Uche Okeke, Oseloka Osadebe, Obiora Udechukwu, Inyang Udo-ema, and other artists not included in the present work.


Mbari Art, operated by Jean Kennedy and Mimi Wolford, was instrumental in organizing dozens of exhibitions of Nigerian and other African artists at venues across the United States. This listing documents the artists and the exhibitions up to 1976.

312 *Yaba Tech Staff Art at 40: An Art & Printing Exhibition of the Staff of School of Art, Design & Printing, Yaba College of Technology, Lagos; [exhibition held July 7–28, 1988. Lagos: School of Art, Design & Printing, Yaba College of Technology, 1988]. 40pp. illus.*
The works of twenty-six faculty members of Yaba College of Technology’s School of Art, Design and Printing were exhibited on the occasion of the fortieth anniversary of the founding of the school. Thirty-three artists are profiled - apparently not all exhibited - and forty-two works are illustrated (black-&-white). O. I. Oshiga provides a short essay on “Historical Overview of the School of Art, Design & Printing, and its Courses,” (pp. 12-13).

Artists: Olu Abiola, Tunde Akinwumi, Olu Amodat, Raqib Bashorunt, Peter Coker, B. F. Jenkinson, Rukeme Noserimé, Godstime Nwajit, Fidelis Ogunojemite, Dave Ohiorhavan, Mike Omoighe, Vivien Osemwegie, Olajide Oshiga, Kolade Oshinowo, Adebisi Owodunni, Sanwot, and other artists not included in the present work.


The Zaria art school can claim to be the first degree-granting institution in Nigeria, having graduated its first fine arts students in 1963. Prior to that, it was a diploma-granting institution, then known as the Nigerian College of Arts, Science & Technology; its first set of diploma students finished in 1959, including in its number S. Irein Wangboje. The most illustrious of early diploma sets was the one of 1961, including Bruce Onobrakpeya, Demas Nwoko, Uche Okeke, and Jimbo Akolo. Today Ahmadu Bello University’s art faculty is large with fifty-five members of staff and is divided into two departments: Fine Arts and Industrial Design. S. A. Adetoro discusses the history and evolution of the art school at Ahmadu Bello University, its achievements and prospects. The catalogue lists all the students who have passed through Zaria’s art school and their areas of specialization and gives the current faculty list.


Artists: Kasali Akangbe, Adebisi Akanji, Olu Amoda, El Anatsui, Yekini Atanda, Jimoh Buraimoh, Ekong Ekefrey, Bisi Fakeye, Buraimoh Gbadamosi, Mike Irrifere, Tijani Mayakiri, Bayo Ogundele, Rufus Ogundele, Mike Omoighe, Felix Osiemi, Muraina Öyelami, Sangodare, Twins Seven-Seven, and Obiora Udechukwu. All artists are illustrated.

Part 3

Audiovisuals


The fourth pamphlet and filmstrip (39 frames) are entitled "Contemporary Art."
Artists: Jacob Afolabi, Jimo Akolo, Yemi Bisiri, Ben Enwonwu, Adebisi Fabunmi, Lamidi Fakeye, Yusuf Grillo, Festus Idehen, Demas Nwoko, Asiru Olatunde, Bruce Onobrakpeya, Twins Seven-Seven, and Susanne Wenger.

315 New Images: Art in a Changing African Society. [motion picture] / Produced by Frances Speed & Ulli Beier, 1964; distributed by University of California-Los Angeles, Instructional Media Library, Los Angeles, CA; Indiana University, Audio-Visual Center, Bloomington, IN; or University of Washington, Instructional Media Services, Seattle, WA. 25 minutes, color., 16mm.

Oshogbo, a flourishing center of art in western Nigeria in the nineteenth century, has been modernized but maintains its traditional vitality.


The Smithsonian World took its cameras to Nigeria and London to capture a bit of the world of modern Nigerian art and some of the creative practitioners who are making their mark. The narrator plays the theme of interweaving old and new, how these artists, each in his own way, is synthesizing and adapting cultural forms and values into new and transformed idioms.

Artists: El Anatsui, Sokari Douglas Camp, Nike Davies, Ben Enwonwu, Lamidi Fakeye, Taiwo Jegede, Uche Okeke, Bruce Onobrakpeya, and Obiora Udechukwu.


Part 4
Archival Material

317  Beier, Ulli, compiler. *Mbari Notebooks.* 1 reel positive microfilm. Microfilm by the Department of Photoduplication, University of Chicago Library, 1972.*

Includes newspaper clippings, reviews, photographs, catalogs of exhibitions, handbills, copies of magazine articles relating to the Oshogbo Mbari Club, covering principally the years 1962–1965. Covers Ulli Beier, Georgina Betts, Duro Ladipo, Ogunmola, Asiru Olatunde, Oshogbo shrines, and Susanne Wenger.

318  Harmon Foundation Records (1913–1967).*

From its inception in 1913 until it closed in 1967, the Harmon Foundation was dedicated to promoting African-American and African artists. Among its archival records, there is extensive information on Nigerian artists, much of which was gathered in the 1960s when Evelyn Brown was compiling *Africa's Contemporary Art and Artists.* The records were deposited at the Library of Congress and the National Archives in Washington, DC, at Fisk University, Nashville, Tennessee, and at Hampton University Museum, Hampton, Virginia.

1.  *Library of Congress, Manuscript Division, Washington, DC.*

This portion of the collection includes extensive files on African artists and African art centers. Eighteen containers hold biographical notes, arranged alphabetically by the name of the artist. Some files contain lists of the artist's works, correspondence and materials relating to exhibitions.


One container in this collection contains information about Nigerian art centers. Another contains correspondence with Ulli Beier and includes information about Abuja pottery, the Mbari Club, the Society of Nigerian Artists, and Uzuakoli College.

2.  *The National Archives, Washington, DC.*

The National Archives Gift Collection contains both black and white prints and color slides of artworks by African artists, 1947–1967 (2005-HN-AA). This collection includes portraits and photographs of artists at work and are mostly reproductions of artworks, paintings, sculpture, watercolors and other media.

A separate collection (200-HN-AA) contains slides of the artworks of a select group of modern African artists.

The *Guide to Federal Archives Relating to Africa* / compiled by Aloha South (Waltham, MA: African Studies Association, 1977) has a description of the
Archival Material 581

Harmon Foundation Collection deposited at the National Archives. See pages 127-133.


3. Fisk University, Nashville, Tennessee.

Nigerian artists in their permanent collection: Jacob Afolabi, Jimo Akolo, Afì Ekong, Ben Enwonwu, Akinola Lasekan, Etsu Ugbdoga Ngu, Rufus Ogundele, Simon Okeke, Bruce Onobrakpeya, and George Talabi.

4. Hampton University Museum, Hampton, Virginia.

Nigerian artists in their permanent collection: Jacob Afolabi, Jimo Akolo, Afì Ekong, Ben Enwonwu, Lamidi Fakeye, Festus Idehen, Akinola Lasekan, Clara Ugbdoga Ngu, Rufus Ogundele, Simon Okeke, Uche Okeke, Godfrey Okiki, Bruce Onobrakpeya, Osagie Osifo, George Talabi, and S. Irein Wangboje.

319 The Modern African Art Collection, Eliot Elisofon Photoarchives, National Museum of African Art, Washington, DC.

The Victoria Scott donation contains 580 35mm slides of artists and their works from the Oshogbo school, dating from the 1960s and 1970s.

Artists: Adeniji Adyemi, Jacob Afolabi, Adebisi Akanji, Sam Babarinsa, Jimoh Buraimoh, Jimi Clemo, Nike Davies, Yusuf Grillo, Adebisi Fabunmi, Tijani Mayakiri, Fela Odaranile, Ade Odu, Bayo Ogundele, Rufus Ogundele, Samuel Ojo, Uche Okeke, Joseph Olabode, Bintu Olaniyi, Asiru Olatunde, Joseph Olu-Billy, Bruce Onobrakpeya, Gift Orakpo, Muraina Oyelami, Twins Seven-Seven, Susanne Wenger, and other artists not included in the present work.
Subject Index to the Bibliography

Note: The numbers refer to entries, not pages.

abstract art: imitative 110–111
abstraction 62, 76
abstraction: non-objective creativity 162
abstraction: popularity 71
Abuja Pottery 45
academic art: history of in Nigeria 164
academic artists 79, 101
academic artists: Igbo 150
academic artists: training 98–99
Achebe Symposium (1990): exhibitions 217
aesthetic socialization 142
aesthetics: evaluation of works of art 161
aesthetics: Yoruba 18
African art 67
Afro-American Cultural Center, Cleveland, Ohio: exhibitions 308
Ahmadu Bello University: alumni exhibitions 226, 283
Ahmadu Bello University art department 54
Ahmadu Bello University art staff: exhibitions 230
AKA Circle of Exhibiting Artists 64a
AKA Circle of Exhibiting Artists: annual exhibitions 220–224
alienation of artists 69
amateur artists 116
Ana Gallery, University of Nigeria, Nsukka 257
Anambra State artists 149
Anambra State artists: exhibitions 248
apprenticeship training 69
apprenticeship training: applied to formal art training 207
architecture 64
architecture: use of modern art 138
architecture: use of sculpture 28–28a, 40
art and development 145
art appreciation: children 162
art appreciation: crafts 186
art appreciation: teaching 159
art as business 41, 158a
Art Club, Lagos 116
art competitions: British Broadcasting Corporation 232
art councils 64, 68, 196
art criticism 63, 201
art critics 47, 49, 201
art critics: shortcomings 171
art dealers: relations with artists 158
art education 129
art education: academic vs. informal 101
art education: aesthetic aspects 162
art education: alienation of the artist 69
art education: children 145, 148, 159
art education: colonial attitudes 165
art education: colonial period 207
art education: conferences 240
art education: development of in Nigeria 164
art education: foreign influences 206
art education: imitating Western forms 206
art education: methodology 207
art education: prescriptions 143
art education: relevance 98–99
art education: University of Nigeria, Nsukka 168
art educators: creating “art culture” 145, 187
art galleries: Lagos 85, 109
art galleries: Nsukka 257
art galleries: role in preserving modern art 112
art in the curriculum 187, 207
art market 41–41a, 89, 141
art market: export 133
art market: Lagos 13a, 61
art market: patron preferences 110–111
art prices 41, 67, 131b, 135a
art prices: inflation 141, 144
art salons 41–41a
art schools 23, 45, 64, 83, 120–121, 191, 193
art schools: national exhibitions 270
art schools: need for 181
art therapy 33, 39
art training: apprenticeship system 69
art: and national identity 17, 134
artistic freedom 76, 166, 172
artistic freedom: influenced by patrons 89
artistic philosophy: Asele Institute 155–156
artistic philosophy: Zaria artists 154
artists as art critics 63, 201
artists: social critics 1, 76, 80
artists: alienation 69
artists: Anambra State 149
artists: and cultural identity 78, 114, 138, 153, 158
artists: archival records 318
artists: creating “art culture” 145, 187
artists: dangers of elitism 163
artists: directories 45, 178, 208
artists: films 316
artists: historical surveys 56
artists: identifying with cultural heritage 1, 16
artists: imitation of abstract art 71
artists-in-residence: Iwalewa-Haus, Bayreuth 84
artists: influence on other artists 17
artists: interviews 191
artists: Lagos 61
artists: Lagos: pioneers 9
artists: living in United States 43
artists: low status 181
artists: mental patients 33, 39
artists: of the 1970s and 1980s 80
artists: of the 1980s 61
artists: pandering to the market 110–111
artists: pioneers in the 1940s 52–53, 72
artists: pioneers in the 1960s 48
artists: post-Independence 172, 284
artists: relating to the community 58
artists: Rivers State 145
artists: role in society 47, 49
artists: status 158
artists: surveys 184–185, 191, 284
artists’ associations 14, 45, 64, 114, 176, 205
arts: role in society 113
Asele Institute, Nimo 20
Asele Institute, Nimo: aims and objectives 155–156
Asele Institute, Nimo: exhibitions: in Lagos 302
Auchi artists: exhibitions 301, 306a
Auchi Polytechnic graduates: exhibitions: in Lagos 301, 306a
audiences 47, 49, 76, 157, 187
audiences: international 35
authenticity: artists’ dilemma 8, 158
authenticity in art 179
authenticity: Oshogbo art 124
Awo art style 22, 136
Barber, Abayomi: school of realistic painting 23a, 215
batiks: Oshogbo 295
Beier, Georgina: role in Oshogbo workshops 26–27, 38a
Beier, Ulli: as art critic 201
Beier, Ulli: collections 254, 281
Beier, Ulli: collections: sign paintings 93
Beiers: influence on Oshogbo 4, 87, 189, 199
Benin artists: exhibitions 237a
Benin carving: tourist art 42
Benin sculptors: “transitional” 120–121
Berlin, Germany: exhibitions 259
Biafran artists: exhibitions: Germany 261, 310
Biafran war: Igbo artists’ participation 150
bibliographies 86
Bintu art style 136
Bonn, Germany: exhibitions 276
British Broadcasting Corporation: art competitions 232
Camden Arts Centre, London: exhibitions 235
Carroll, Kevin: Catholic workshops, Oke Ekiti 45–46, 120–121
cartoons 202
cement sculpture 28
cement sculpture: Oshogbo 106, 118
cement sculpture: Yoruba 40
children: ability to recognize painting styles 179
children: visual learning 145, 148
Christianity in art 13, 180, 233
classification of art 114a
classification of art: art vs. craft 160
classification of art: Bintu, Kuntu, Skokian, Awo 136
classification of art: on form/content 5
classification of art: on style 191
classification of artists: by training 79
collections: Asele Institute, Nimo 156
collections: Beier, Ulli 254, 281
collections: Fisk University, Nashville: ex-Harmon Foundation 318
collections: Hampton University, Hampton, Virginia: ex-Harmon Foundation 318
collections: Italiaander, Rolf 219
collections: National Gallery of Modern Art 132
collections: Scott, Victoria: Oshogbo artists: photographs 319
collections: Spelman College, Atlanta: Oshogbo art 295
collectors 35, 61, 144
collectors: Olisambu, Emmanuel S. O. 307
collectors: Oshogbo art 38a
collectors: relations with artists 158
colonial attitudes toward art education 164–165
commissions 131b
Commonwealth Festival (1965): exhibitions 273
Commonwealth Institute, London: exhibitions 259
Commonwealth Institute, London: exhibitions: Oshogbo artists 255, 259
competition among artists 131b
conferences 199, 240
Corcoran Gallery of Art, Washington, DC: exhibitions 234, 253
corporate patronage 306
crafts 126, 186
crafts: low status 160
creativity: experimentation 82
creativity: imaginative image 81
creativity: unrewarded 133
Cultural Division, Ministry of Information 68, 169
cultural policy 51, 75, 157, 240
cultural policy: ineffectiveness 68, 169
curriculum materials: art 143
curriculum materials: crafts 186
curriculum materials: films 316
curriculum materials: filmstrips 314

Dakar, Sénégal: exhibitions 246
decorative elements in painting 147
definitions: modern Nigerian art 6, 16
democratization of arts 163
design 17
design in painting 147
design: modern idioms 55, 73
Didi Museum, Lagos 61, 197

East Central State: popular arts 132a
Eastern Nigerian artists: exhibitions 240b
elitism in art 163
Eri heritage 149–150
ethnic art vs. mainstream art 213
exhibition catalogues: critiques 170
exhibition venues: Lagos 15, 41, 88, 109, 197
exhibitions: 20th Independence anniversary (1980) 303
exhibitions: 25th Independence anniversary (1985) 294
exhibitions: 30th Independence anniversary (1990) 216, 242
exhibitions: Achebe Symposium (1990) 217
exhibitions: Afro-American Cultural Center, Cleveland, Ohio 308
exhibitions: Ahmadu Bello University art staff 230
exhibitions: Ahmadu Bello University: alumni 226, 283
exhibitions: AKA Circle of Exhibiting Artists 220–224
exhibitions: Anambra State artists 248
exhibitions: art schools: nationwide 270
exhibitions: Asele Institute, Nimo: in Lagos 302
exhibitions: Auchi Polytechnic graduates: in Lagos 301, 306a
exhibitions: Benin artists 237a
exhibitions: Berlin, Germany 259
exhibitions: Biafran artists: Germany 261, 310
exhibitions: Bonn, Germany 276
exhibitions: Camden Arts Centre, London 235
exhibitions: Commonwealth Festival (1965) 273
exhibitions: Commonwealth Institute, London 259
exhibitions: Corcoran Gallery of Art, Washington, DC 234, 253
exhibitions: Dakar, Senegal 246
exhibitions: Eastern Nigerian artists 240b
exhibitions: FESTAC '77 244, 288a
exhibitions: Festival der Weltkulturen, Berlin (1979) 263
exhibitions: Germany 50, 231, 260, 272, 313
exhibitions: Harmon Foundation 229
exhibitions: Howard University, Washington, DC (1977) 218
exhibitions: Ife art school, Ile-Ife 256
exhibitions: Ife artists 278
exhibitions: Igbo artists 285, 303
exhibitions: Ile-Ife 274, 278
exhibitions: illustrators of Okike 284a
exhibitions: Independence (1960) 30
exhibitions: Institute of Contemporary Arts, London 240a, 290a
exhibitions: Islamabad, Pakistan 245
exhibitions: Iwalewa-Haus, Bayreuth 258
exhibitions: Iwalewa-Haus, Bayreuth: Biafran artists 310

East Central State: popular arts 132a
Eastern Nigerian artists: exhibitions 240b
elitism in art 163
Eri heritage 149–150
ethnic art vs. mainstream art 213
exhibition catalogues: critiques 170
exhibition venues: Lagos 15, 41, 88, 109, 197
exhibitions: Lagos 131a, 135a, 243–244, 247, 251, 262, 306–307
exhibitions: Lagos: national 244, 268–269, 275
exhibitions: Lagos: opening of National Theatre (1976) 267
exhibitions: Lagos: Society of Nigerian Artists 282, 290, 300
exhibitions: “masters” 251
exhibitions: Mbari Art, Washington, DC 311
exhibitions: Munich, Germany 264
exhibitions: Munich, Germany: graphics 292
exhibitions: Musée de l’Homme, Paris 281
exhibitions: Museum für Völkerkunde, Vienna, Austria 266
exhibitions: Museum of African Art, Washington, DC 234a
exhibitions: National Council of Women’s Societies 271, 277
exhibitions: Nsukka artists 241, 257, 296, 299
exhibitions: Nsukka artists: in Port Harcourt 280
exhibitions: Obafemi Awolowo University, Ile-Ife 256, 278
exhibitions: Omenka artists 285
exhibitions: Ona artists 278, 285a-286
exhibitions: Onira Arts, Ottawa, Canada 287
exhibitions: Oshogbo artists 227, 234–236, 240a, 253, 290a
exhibitions: Oshogbo artists: Amsterdam, The Netherlands 265
exhibitions: Oshogbo artists: Bayreuth, Germany 258
exhibitions: Oshogbo artists: Berlin, Germany 263
exhibitions: Oshogbo artists: Camden Arts Centre, London 235
exhibitions: Oshogbo artists: Commonwealth Institute, London 255, 259
exhibitions: Oshogbo artists: Denton, Texas 293
exhibitions: Oshogbo artists: Germany 272
exhibitions: Oshogbo artists: London 273
exhibitions: Oshogbo artists: Munich, Germany 264
exhibitions: Oshogbo artists: Musée de l’Homme, Paris 281
exhibitions: Oshogbo artists: Museum für Völkerkunde, Vienna 266
exhibitions: Oshogbo artists: Prague, Czechoslovakia 254
exhibitions: Oshogbo artists: Spelman College, Atlanta 295
exhibitions: Oshogbo artists: Zamana Gallery, London 237
exhibitions: Oshogbo artists: Zwolle, The Netherlands 250
exhibitions: Otis Art Institute, Los Angeles 236
exhibitions: Ottawa, Canada 287
exhibitions: popular arts 259, 272
exhibitions: Port Harcourt 291
exhibitions: Prague, Czechoslovakia 254
exhibitions: prints: Nsukka artists 288, 289
exhibitions: promoting population policy 228, 309
exhibitions: Renwick Gallery, Washington, DC 234, 253
exhibitions: Sensemilla Gallery, Lagos 225
exhibitions: Society of Nigerian Artists 249
exhibitions: Society of Nigerian Artists: inaugural exhibition (1964) 294a
exhibitions: Society of Nigerian Artists, Lagos State Chapter 282, 290, 300
exhibitions: Tropenmuseum, Amsterdam 265
exhibitions: university art departments nationwide 270
exhibitions: University of Benin, Faculty of Creative Arts 237a
exhibitions: University of Ife, Ile-Ife 238–239
exhibitions: University of Nigeria art staff 296
exhibitions: University of Nigeria, Nsukka 241, 297–299
exhibitions: Yaba College of Technology staff 321
exhibitions: Yoruba artists: Ile-Ife 279
exhibitions: Zaria artists 226, 230, 283
exhibitions: Zwemmer Gallery, London: Kenneth Murray’s students 266a
exhibitions: Zwolle, The Netherlands 250
experimentation 82
export of modern artwork 112
export of modern artwork: business ventures 133

Federal Society of Arts and Humanities 112
FESTAC ’77: exhibitions 244, 275, 284b, 288a
Festival der Weltkulturen, Berlin (1979): exhibitions 263
festivals: Mbabi Mbayo, Oshogbo 105
films: modern Nigerian art 316
films: Oshogbo 315
filmstrips 314
Fisk University, Nashville: ex-Harmon
Foundation collections 318
folkloric images: use in art 177, 200a, 210, 213
foreign cultural institutions 10, 128, 135a
foreign influences 53, 91
foreign influences: abstraction 71
foreign influences: abstractionism 97
foreign influences: on art education 206
form: as concept in aesthetic education 162
functionalism in art 166

Gallery Labac, Lagos 85
genre painters 17
Germany: exhibitions 231, 260, 272, 313
Germany: exhibitions: Biafran artists 261, 310
Germany: support for Nigerian artists 88, 192
German-Nigerian print workshops 288, 289
German-Nigerian workshops 61
Goethe-Institut, Lagos 192
Goethe-Institut, Lagos: exhibitions 88
government and the arts 68, 75, 82, 89, 128, 169, 196
graphic arts: exhibitions: Munich, Germany 292
graphic arts: exhibitions: Munich, Germany 292
Grillo, Yusuf: views on art and artists 90
group exhibitions: economic advantages 135a
Guinness Nigeria: corporate patron 306
Hampton University, Hampton, Virginia:
ex-Harmon Foundation collections 318
Harmon Foundation, New York: archival records 318
Harmon Foundation, New York: exhibitions 229
Harmon Foundation, New York: photographs 117
Howard University, Washington, DC:
links with African artists 139
Howard University, Washington, DC: exhibitions (1977) 218
humanism in art 166, 172
Ife art school, Ile-Ife: exhibitions 256
Ife artists: exhibitions 278
Igbo artists 149–150, 152
Igbo artists: exhibitions 285, 303
Igbo designs: use in textile design 21
Igbo symbolism: AKA Circle of Exhibiting Artists 64a
Ile-Ife: exhibitions 274, 278
illustrators: Okike: cultural review 284a
imagery: abstractions 62
Independence exhibition (1960) 30
independent artists 120–121
Institute of Contemporary Arts, London:
exhibitions 240a, 290a
International Society for Education Through Art 205
Islamabad, Pakistan: exhibitions 245
Islamic imagery: paintings 173
Islamic influences 212
Italianaender, Rolf: collections 219
Iwalewa-Haus, Bayreuth, Germany 34, 84, 96
Iwalewa-Haus, Bayreuth, Germany: exhibitions 258
Iwalewa-Haus, Bayreuth, Germany: exhibitions: Biafran artists 310
journalists as art critics 63, 171, 201
journals: Kurio Africana, Ile-Ife 108
journals: New Culture, Ibadan 37
journals: Nigeria Magazine, Lagos 68
Kennedy, Jean 104, 311
Kuntu art style 136, 191
Kurio Africana, Ile-Ife 108
labeling art 213
Lagos: art galleries 109
Lagos: art market 13a
Lagos: exhibition venues 15
Lagos: exhibitions: Society of Nigerian Artists 282, 290, 300
Lagos: national exhibitions 244, 268–269, 275
Library of Congress: ex-Harmon Foundation records 318
luckless heads: mental patients as artists 33
masons: as sculptors 40
"masters": exhibitions 251
materials: locally available 1, 17
Mbari Art, Washington, DC: exhibitions 311
Mbari Clubs 65, 214
Mbari Mbayo Club, Oshogbo 105, 182, 118, 204
Mbari Mbayo Club, Oshogbo: archival materials 317
Mbari Mbayo workshops, Oshogbo 23, 31, 38a, 87, 101, 115, 182, 193, 212
Mbari Mbayo workshops, Oshogbo: educational legacy 142
Mbari Mbayo workshops, Oshogbo: first experimental workshop (1962) 32
Mbari Mbayo workshops, Oshogbo: role of Georgina Beier 26–27, 38a
Mbari Mbayo workshops, Oshogbo: second experimental workshop (1963) 212a
Mbari Writers’ and Artists’ Club, Ibadan 25, 45, 65, 92, 214
Mbari Writers’ and Artists’ Club, Ibadan: summer school 1961 60
mental patients as artists 33
modern African art: origins and development 94
modern Nigerian art 203
modern Nigerian art: conferences 199, 240
modern Nigerian art: creativity 81
modern Nigerian art: definitions 6
modern Nigerian art: developments in the 1960s 153
modern Nigerian art: developments in the 1980s 130
modern Nigerian art: dynamic nature 28, 102
modern Nigerian art: films 316
modern Nigerian art: historical surveys 120–121, 167, 184–185, 188, 193
modern Nigerian art: overviews 119, 127, 151, 159, 200, 284
modern Nigerian art: since Independence 138
modern Nigerian art: study and teaching 70
modernists 136–137, 154, 164
motifs: ụlị 2–3, 17, 74, 95, 305
Munich, Germany: exhibitions 264
Munich, Germany: exhibitions: graphic art 292
murals: Ori Olokun Art Centre, Ile-Ife 44
Murray, Kenneth: art educational philosophy 164–165
Murray, Kenneth: students at Umuahia 127, 150, 153, 164
Murray, Kenneth: students at Umuahia: exhibitions 266a
Musée de l’Homme, Paris: exhibitions 281
Museum für Völkerkunde, Vienna, Austria: exhibitions 266
Museum of African Art, Washington, DC: exhibitions 234a
Museum of Popular Art, Oshogbo 11
National Archives, Washington, DC: Harmon Foundation records 318
National Council for Arts & Culture, Lagos 68
National Council for Arts & Culture, Lagos. Arts Centre 19
National Council of Women’s Societies: exhibitions 271, 277
national exhibitions 243–244, 247, 262, 268–270, 294, 303, 306
national exhibitions: 4th Festival of the Arts 284
national exhibitions: FESTAC ’77 244, 275, 284b
national exhibitions: Ile-Ife 274
national exhibitions: Independence anniversaries 216, 242, 294
national exhibitions: Port Harcourt 291
National Gallery of Modern Art, Lagos 24
National Gallery of Modern Art, Lagos: collections 132
National Theatre, Lagos 126
National Theatre, Lagos: opening exhibition 267
neo-traditionalists 79, 114a
New Culture, Ibadan 37
New Exhibition Centre, Lagos 15
New Sacred Art movement, Oshogbo 36, 106, 193
Nigeria Magazine, Lagos 68
Nigerian art history: conferences 199
Nigerian art history: teaching 159
Nigerian College of Arts, Science and Technology 120–121, 164
Nigerian cultural institutions 10
Nigerian Society for Education Through Art 129
non-academic artists 79
northern Nigerian imagery: paintings 173, 175, 226
Nsukka artists 95, 194
Nsukka artists: exhibitions 241, 257, 296, 299
Nsukka artists: exhibitions: in Port Harcourt 280
Nsukka artists: prints: exhibitions 288, 289
Nsukka print workshops: exhibitions 288, 289

Subject index 587
Nucleus: catalog of National Gallery of Modern Art: crafts 160
Nucleus: catalog of National Gallery of Modern Art: critiques 108, 170
Nucleus: catalog of National Gallery of Modern Art: Onasim 147

Ori-Olokun, Onobrakpeya, Onitsha: Onira
Onaism: Onabolu, Ona Omenka
Olisambu, Obafemi Nwoko, Omenka

Oshogbo: Oshogbo
Oshogbo artists: exhibitions: Denton, Texas 293
Oshogbo artists: exhibitions: Germany 272
Oshogbo artists: exhibitions: London 273
Oshogbo artists: exhibitions: Munich, Germany 264
Oshogbo artists: exhibitions: Musée de l’Homme, Paris 281
Oshogbo artists: exhibitions: Museum für Völkerkunde, Vienna 266
Oshogbo artists: exhibitions: Prague, Czechoslovakia 254
Oshogbo artists: exhibitions: Spelman College, Atlanta 295
Oshogbo artists: exhibitions: Zamana Gallery, London 237
Oshogbo artists: exhibitions: Zwolle, The Netherlands 250
Oshogbo artists: filmstrips 314
Oshogbo artists: in the 1960s 29, 57, 105, 107, 118
Oshogbo artists: in the 1970s and 1980s 4, 174
Oshogbo artists: influence of Beiers 87, 189
Oshogbo artists: patronage 35, 38a
Oshogbo artists: relationship to Ife artists 237
Oshogbo: films 315
Oshogbo: Museum of Popular Art 11
Oshogbo workshops 23, 31, 38a, 87, 101, 115, 182, 193, 212
Oshogbo workshops: educational legacy 142
Oshogbo workshops: first experimental workshop (1962) 32
Oshogbo workshops: role of Georgina Beier 26–27, 38a
Oshogbo workshops: second experimental workshop (1963) 212a
Otis Art Institute, Los Angeles: exhibition 236
Ottawa, Canada: exhibitions 287
Oye Ekiti workshops 45–46, 120–121

Omenka artists: exhibitions 285
Ona artists: journals 108
Ona artists: exhibitions 278, 285a–286
Onabolu, Aina: pioneer artist 153, 164–165
Onaism: art movement 78, 147
Onira Arts, Ottawa: exhibitions 287
Onitsha: sign painters 93
Onobrakpeya, Bruce: printmaker 77
Onobrakpeya, Bruce: views on art and artists 175

Ori-Olokun Cultural Centre, Ile-Ife 44, 182
Ori-Olokun Cultural Centre, Ile-Ife: printmakers 77
Oshogbo art: at University of Lagos 122
Oshogbo art: authenticity 124
Oshogbo art: cement sculpture 106
Oshogbo art: enduring qualities 237
Oshogbo art: form and imagery 227
Oshogbo art: forms, patterns and imagery 177
Oshogbo art: neocolonialist aspects 191, 210
Oshogbo art: photographic collections: National Museum of African Art 319
Oshogbo artists 38a, 82, 120–121, 204, 209
Oshogbo artists: archival materials 317
Oshogbo artists: collections: Victoria Scott 293
Oshogbo artists: exhibitions 227, 234–236, 240a, 253, 290a
Oshogbo artists: exhibitions: Amsterdam, The Netherlands 265
Oshogbo artists: exhibitions: Bayreuth, Germany 258
Oshogbo artists: exhibitions: Berlin, Germany 263
Oshogbo artists: exhibitions: Camden Arts Centre, London 235
Oshogbo artists: exhibitions: Commonwealth Institute, London 255, 259

painting style: children’s ability to recognize 179
painting: images of women: Yoruba artists 183
painting: indigenous 123
painting: Islamic imagery 173
painting: northern Nigerian imagery 173, 175, 226
painting: Onaism 147
painting: realism 23a, 147, 215
painting: relation to Yoruba woodcarving 59
painting: use of sculptural images 210
painting: use of *uli* designs 2–3, 74, 95, 194, 305
painting: Yoruba styles 59
patronage 47, 49, 175
patronage: changes in twentieth-century 100
patronage: corporate 306
patronage: foreign 89, 97, 110, 114, 128
patronage: foreign cultural institutions 10, 128
patronage: local 12, 13a, 35, 41–41a, 110, 128
patronage: Oshogbo artists 38a
patronage: problems 157
patronage: Yusuf Grillo’s experience 90
patrons 58
patrons: Olisambu, Emmanuel S. O. 307
pattern in painting 147
philanthropists 158a
photographic archives: Ubersee-Museum, Bremen 103
photographic collections: Harmon Foundation 117
photographic collections: Scott, Victoria: Oshogbo art 319
popular arts 114a, 187, 193
popular arts: East Central State 132a
popular arts: exhibitions 259, 272
population policy: promoting through art 202, 228, 309
Port Harcourt: exhibitions 291
portrait painting 17, 210
portrait painting: Barber school 23a, 215
portraiture 166
potters: Obafemi Awolowo University 125
pottery: exclusion from National Gallery of Art, Lagos 125
Prague, Czechoslovakia: exhibitions 254
preservation of modern art work 112
pricing of art: cost-value 144
printmakers 77
printmakers: Nsukka school 195, 288, 289
printmakers: Ori Olokun Cultural Centre, Ile-Ife 77
printmaking 14a, 77
printmaking: University of Nigeria, Nsukka 195
printmaking workshops: Oshogbo 38a
printmaking workshops: University of Nigeria, Nsukka 288, 289
prints: exhibitions: Nsukka artists 288, 289
prints: exhibitions: University of Ife, Ile-Ife 238
private museums: Lagos 61, 197
prize winners: *African Arts* 190
promoting art: artists; strategies 131b
promoting art: role of cultural institutions 10
radicalism in art 80
radicalization of artists 150
realism in art: preferences of patrons 110
realism in painting 23a, 215
realistic paintings 79, 147, 210
relevancy in art 163–164, 166, 172, 217, 284b
religiosity in art 180, 233
Renwick Gallery, Washington, DC: exhibitions 234, 253
Rivers State: artists 145
Scott, Victoria: collections: Oshogbo artists 293
Scott, Victoria: photographic collections: Oshogbo artists 319
sculptors: Benin tradition: Osawe, Ben 8
sculptors: Igbo tradition: Eze, Okpu 8
sculptors: Yoruba tradition: Jegede, Taiwo 8
sculptors: Yoruba: Ekiti area 46, 120–121
sculpture: depicted in painting 17
sculpture: exhibitions: University of Ife, Ile-Ife 239
sculpture: images of women: Yoruba artists 183
sculpture: use in architecture 28–28a, 40
sculpture: Yoruba 46
Sensemillia Gallery, Lagos: exhibitions 225
sign painters 79
sign painters: Onitsha 93
sign paintings 28, 38, 93
Skokian art style 136–137
Smithsonian World: film on Nigerian art 316
social commentary in art 80, 210
Society of Nigerian Artists 14, 45, 64, 114, 176, 205
Society of Nigerian Artists: conferences 240
Society of Nigerian Artists: exhibitions 249
Society of Nigerian Artists: inaugural exhibition (1964) 294a
Society of Nigerian Artists, Lagos State Chapter: exhibitions 282, 290, 300
Spelman College, Atlanta: collections: Oshogbo art 295
spontaneous art 33
style: individuality 81
subjectivity in art 162, 166
symbolism in art 166
Symposium on Nigerian Contemporary Art (1976) 199
synthesis: artistic idioms 22, 28–29, 57, 73, 76, 140, 153, 158, 193, 200, 211
synthesis: artistic idioms: Benin artists 53, 102
synthesis: artistic idioms: need for 181
synthesis: artistic idioms: use of folkloric images 177, 200a
synthesis: artistic idioms: Zaria artists 154
technology and art 82
textbooks 64
textile design: use of Igbo designs 21
themes in art: Christian images 233
themes in art: Islamic imagery 173
themes in art: northern Nigeria 173, 175, 226
themes in art: women 183
thorn carvers 120–121
tourist art 42, 114a, 175
"transitional" artists 64, 79, 114a, 120–121, 179
Tropenmuseum, Amsterdam: exhibitions 265
Ubersee-Museum, Bremen: photographic archives 103
ulii: design motifs 17, 74, 95, 305
ulii: influence on Nsukka school 2–3, 95, 194, 305
Ulism 95, 194, 305
Ulism: compared to Onaism 147
university art departments 64, 139, 168, 171a, 191, 207, 240
university art departments: exhibitions 270
university art departments: teaching philosophy 241
University of Benin, Faculty of Creative Arts: exhibitions 237a
University of Ife, Ile-Ife: exhibitions 238–239
University of Nigeria, Nsukka: Ana Gallery 257
University of Nigeria, Nsukka: exhibitions 241, 297–299
University of Nigeria, Nsukka: influence of ulii 2–3, 194, 305
University of Nigeria, Nsukka: printmaking 195, 288, 289
University of Nigeria, Nsukka: programs 168, 171a, 241
University of Nigeria, Nsukka: staff exhibitions 296
visual literacy 145, 148
Wangboje, Irein: printmaker 77
Wangboje, S. Irein: president of Society of Nigerian Artists 205
Wenger, Susanne 118, 198
Wenger, Susanne: New Sacred Art movement, Oshogbo 36, 106, 193
Wenger, Susanne: New Sacred Art movement, Oshogbo: archival materials 317
Western formalism 140
women artists 131, 175
women artists: exhibitions 271, 277
women: image in Yoruba art 183
workshops 64, 193
workshops: promoting population policy 202
workshops: printmaking: Oshogbo 38a
workshops: printmaking: University of Nigeria, Nsukka 288, 289
workshops: training 101
Yaba College of Technology 120–121, 164
Yaba College of Technology: staff exhibitions 312
Yoruba art: aesthetic continuities 18
Yoruba artists 177
Yoruba artists: continuity and change 18, 227
Yoruba artists: exhibitions: Ile-Ife 279
Yoruba artists: image of women 183
Yoruba artists: Ona artists 78
Yoruba artists: Onaism 147
Yoruba artists: painting styles 59
Young Masters Art Trust: art export agency 135

Zamana Gallery, London: exhibitions: Oshogbo artists 237
Zaria Art Society 154, 164
Zaria artists 83, 150, 153, 205
Zaria artists: exhibitions 226, 230, 283
Zwemmer Gallery, London: exhibitions: Kenneth Murrays's students 266a
Zwolle, The Netherlands: exhibitions 250
Index of Artists By Name

Abesu, Rabiu 350
Abiola, Olu 1
Adamson, Kenny 2
Adebisi 40
Adedayo, James 3
Adegborto, Kunle 4
Adejimi, Muri 5
Adekanye, Moses 6
Adekola, Ademola 7
Adeku, Segun 8
Adenike, Muri 5
Adekola, Ademola 7
Adekolu, Olu 1
Adejimi, Muri 5
Adekanya, Michael Joshua 170
Adetoro, S. A. 11
Adeyanju, David 12
Adeyemi, Adeniji 13
Adeyemi, Bisi 14
Adeyemi, Kunle 15
Adeyemi, Yinka 16
Adeyemi, Zenaab 17
Adunni Olorisha 350
Afubu, Felicia 10
Afolabi, Jacob 18
Afolayan, Emmanuel 19
Afolayan, Tunde Famous 145
Afuwape, Akin 21
Akeredolu, J. D. 44
Akerele, Abimbola 45
Akinbode, Monday 46
Akinbolaji, Yisa 47
Akin-Olutunji, Tunde 48
Akintunde, Gbade 51
Akinwumi, Tunde 52
Akoko, Jimo 53
Akpan, Ebi 45
Akpan, Mike 49
Akpomuje, Tabuno 56
Akpu, Andrew 57
Akran, Adekunle 58
Akujobi, Justus 59
Akar, Akin 60
Aliyu, Hassan 61
Alain-Taylor, Tunde 62
Amaefunah, Chuka 63
Amoritsewor, Oritsegbubemi 64
Amas, Gubem 64
Amenechi, Joe 65
Amoda, Olu 66
Anatsui, El 67
Aniakor, Chike 68
Anidi, Obiora 69
Anishere, Akeem 70
Anozie, Ijele 71
Anthony 232
Anyakora, Nwachukwu 72
Anyawu, Chiks 73
Arawore, Ugo 74
Are, Ayodele 75
Aremo, Saka 350
Arinze, Emeka 76
Arusilu, Lamidi 350
Asha, Sule 77
Ashawo, Sule 77
Asiru 276
Atanda, Yekeki 78
Adu, Osi 79
Aye, Ben 80

591
<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayodele, Are Jones</td>
<td>75</td>
</tr>
<tr>
<td>Azuonye, Chike</td>
<td>81</td>
</tr>
<tr>
<td>Babarinsa, Sam</td>
<td>82</td>
</tr>
<tr>
<td>Babatunde, George</td>
<td>83</td>
</tr>
<tr>
<td>Bamidele, Gabriel</td>
<td>84</td>
</tr>
<tr>
<td>Bandele, Michael</td>
<td>85</td>
</tr>
<tr>
<td>Barber, Abayomi</td>
<td>86</td>
</tr>
<tr>
<td>Bashorun, Raquib</td>
<td>87</td>
</tr>
<tr>
<td>Bassey, Effiom</td>
<td>88</td>
</tr>
<tr>
<td>Baye, Richard</td>
<td>89</td>
</tr>
<tr>
<td>Bebethedoh, Edwin</td>
<td>108</td>
</tr>
<tr>
<td>Bentu, L. T.</td>
<td>90</td>
</tr>
<tr>
<td>Bisiri, Yemi</td>
<td>91</td>
</tr>
<tr>
<td>Bojerenu, Emmanuel</td>
<td>92</td>
</tr>
<tr>
<td>Boyo, Adeline</td>
<td>93</td>
</tr>
<tr>
<td>Briman, Emmanuel</td>
<td>94</td>
</tr>
<tr>
<td>Brown, Ini</td>
<td>95</td>
</tr>
<tr>
<td>Buhari, Jerry</td>
<td>96</td>
</tr>
<tr>
<td>Buraimoh, Jimoh</td>
<td>97</td>
</tr>
<tr>
<td>Camp, Sokari Douglas</td>
<td>98</td>
</tr>
<tr>
<td>Campbell, Bolaji</td>
<td>99</td>
</tr>
<tr>
<td>Chukueggu, Chinedu</td>
<td>100</td>
</tr>
<tr>
<td>Chukueggu, S. A. O.</td>
<td>101</td>
</tr>
<tr>
<td>Chukueggu, Silver</td>
<td>102</td>
</tr>
<tr>
<td>Clemo, Jimi</td>
<td>103</td>
</tr>
<tr>
<td>Coker, Peter</td>
<td>104</td>
</tr>
<tr>
<td>Cole, Clarence</td>
<td>196</td>
</tr>
<tr>
<td>Cole, Olu Ogboro</td>
<td>226</td>
</tr>
<tr>
<td>Cole, Oluwag Bemiga</td>
<td>226</td>
</tr>
<tr>
<td>Dale, David</td>
<td>105</td>
</tr>
<tr>
<td>David-West, Haig</td>
<td>106</td>
</tr>
<tr>
<td>Davies, Nike</td>
<td>107</td>
</tr>
<tr>
<td>DeBebs, Edwin</td>
<td>108</td>
</tr>
<tr>
<td>Dike, Ifedioramma</td>
<td>109</td>
</tr>
<tr>
<td>Dike, Ndidi</td>
<td>110</td>
</tr>
<tr>
<td>Diogu, Godson</td>
<td>111</td>
</tr>
<tr>
<td>Douglas, Sokari</td>
<td>98</td>
</tr>
<tr>
<td>Duru, Nkechi</td>
<td>112</td>
</tr>
<tr>
<td>Ebebe, Chike</td>
<td>113</td>
</tr>
<tr>
<td>Ebibgo, Chris</td>
<td>114</td>
</tr>
<tr>
<td>Eboigbe, Felix</td>
<td>115</td>
</tr>
<tr>
<td>Echeta, Chris</td>
<td>116</td>
</tr>
<tr>
<td>Efionayi, Anthony</td>
<td>117</td>
</tr>
<tr>
<td>Egono, Uzo</td>
<td>118</td>
</tr>
<tr>
<td>Egonwa, Osa</td>
<td>119</td>
</tr>
<tr>
<td>Ehigiamusoe, Joseph</td>
<td>120</td>
</tr>
<tr>
<td>Ejukorlem, Paul</td>
<td>121</td>
</tr>
<tr>
<td>Ekah, Ephraim</td>
<td>122</td>
</tr>
<tr>
<td>Ekeada, Felix</td>
<td>123</td>
</tr>
<tr>
<td>Ekefrey, Ekong</td>
<td>124</td>
</tr>
<tr>
<td>Ekong, Afi</td>
<td>125</td>
</tr>
<tr>
<td>Elaiho, Jerome</td>
<td>126</td>
</tr>
<tr>
<td>Elebute, Ayodele</td>
<td>127</td>
</tr>
<tr>
<td>Ema, Inyang</td>
<td>339</td>
</tr>
<tr>
<td>Emejue, Paul</td>
<td>128</td>
</tr>
<tr>
<td>Emodah, Clement</td>
<td>129</td>
</tr>
<tr>
<td>Emokpae, Erhabor</td>
<td>130</td>
</tr>
<tr>
<td>Enebeli, Tony</td>
<td>131</td>
</tr>
<tr>
<td>Enoma, Nimite</td>
<td>198</td>
</tr>
<tr>
<td>Enwonwu, Ben</td>
<td>132</td>
</tr>
<tr>
<td>Essien, Nsikak</td>
<td>133</td>
</tr>
<tr>
<td>Etikerentse, Toritseju</td>
<td>134</td>
</tr>
<tr>
<td>Eze, Okpu</td>
<td>135</td>
</tr>
<tr>
<td>Ezenwa, Njideka</td>
<td>136</td>
</tr>
<tr>
<td>Ezeoke, Chima</td>
<td>137</td>
</tr>
<tr>
<td>Ezeudu, Bona</td>
<td>138</td>
</tr>
<tr>
<td>Ezewuzie, Mary</td>
<td>71</td>
</tr>
<tr>
<td>Fabunmi, Adebisi</td>
<td>139</td>
</tr>
<tr>
<td>Fagbenro, Oyewunmi</td>
<td>140</td>
</tr>
<tr>
<td>Fajana, Ojo</td>
<td>141</td>
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<tr>
<td>Fakeye, Akin</td>
<td>142</td>
</tr>
<tr>
<td>Fakeye, Bisi</td>
<td>143</td>
</tr>
<tr>
<td>Fakeye, Lamidi</td>
<td>144</td>
</tr>
<tr>
<td>Famous, Tunde</td>
<td>145</td>
</tr>
<tr>
<td>Fasuyi, T. A.</td>
<td>146</td>
</tr>
<tr>
<td>Fatuyi, Rufus</td>
<td>147</td>
</tr>
<tr>
<td>Filani, Kunte</td>
<td>148</td>
</tr>
<tr>
<td>Folarin, Agbo</td>
<td>149</td>
</tr>
<tr>
<td>Folorunsho, Yekini</td>
<td>150</td>
</tr>
<tr>
<td>Gana, Kaltume</td>
<td>151</td>
</tr>
<tr>
<td>Gbadamosi, Buraimoh</td>
<td>152</td>
</tr>
<tr>
<td>Gbadejesin, Shangodare</td>
<td>323</td>
</tr>
<tr>
<td>Grillo, Yusuf</td>
<td>153</td>
</tr>
<tr>
<td>Hassan, Aliyu</td>
<td>61</td>
</tr>
<tr>
<td>Ibeto, C. C.</td>
<td>154</td>
</tr>
<tr>
<td>Ibigbami, Ige</td>
<td>155</td>
</tr>
<tr>
<td>Ida, Igbolovia</td>
<td>156</td>
</tr>
<tr>
<td>Idah, Ovia</td>
<td>156</td>
</tr>
<tr>
<td>Ideh, Kent</td>
<td>157</td>
</tr>
<tr>
<td>Idehen, Festus</td>
<td>158</td>
</tr>
<tr>
<td>Idubor, Felix</td>
<td>159</td>
</tr>
<tr>
<td>Idugie, Friday</td>
<td>160</td>
</tr>
<tr>
<td>Ifeagwu, Dan</td>
<td>161</td>
</tr>
<tr>
<td>Ifejika-Obukwelu, Kate</td>
<td>162</td>
</tr>
<tr>
<td>Igboanugo, Paul</td>
<td>163</td>
</tr>
<tr>
<td>Ige, Lara</td>
<td>164</td>
</tr>
<tr>
<td>Igwilo, Benjo</td>
<td>165</td>
</tr>
<tr>
<td>Ikeh, Charles</td>
<td>166</td>
</tr>
<tr>
<td>Ikemefuna, Stella</td>
<td>193</td>
</tr>
<tr>
<td>Ikenegbu, Okay</td>
<td>167</td>
</tr>
<tr>
<td>Ikokwu, Nkechi</td>
<td>112</td>
</tr>
<tr>
<td>Inyang, Edwin</td>
<td>168</td>
</tr>
<tr>
<td>Inyang, Nse-Abasi</td>
<td>169</td>
</tr>
<tr>
<td>Irifere, Mike</td>
<td>170</td>
</tr>
<tr>
<td>Iwinfumike Adunni</td>
<td>350</td>
</tr>
<tr>
<td>Iyovbisere, Abraham</td>
<td>347</td>
</tr>
<tr>
<td>Jawando, Sheni</td>
<td>171</td>
</tr>
<tr>
<td>Name</td>
<td>Page</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>Jegede, Dele</td>
<td>172</td>
</tr>
<tr>
<td>Jegede, Taiwo</td>
<td>173</td>
</tr>
<tr>
<td>Jenkins, B. F.</td>
<td>174</td>
</tr>
<tr>
<td>John-Kamen, Anthony</td>
<td>175</td>
</tr>
<tr>
<td>Johnny Artist</td>
<td>176</td>
</tr>
<tr>
<td>Johnny Arts</td>
<td>176</td>
</tr>
<tr>
<td>Joshua, Adesanya Michael</td>
<td>170</td>
</tr>
<tr>
<td>Kainebi, Osahenyenye</td>
<td>177</td>
</tr>
<tr>
<td>Kalilu, R. O. R.</td>
<td>178</td>
</tr>
<tr>
<td>Kamalu, Kay</td>
<td>179</td>
</tr>
<tr>
<td>Kolawole, Femi</td>
<td>180</td>
</tr>
<tr>
<td>Kolawole, Titi</td>
<td>181</td>
</tr>
<tr>
<td>Komolafe, Isaac</td>
<td>182</td>
</tr>
<tr>
<td>Kwali, Ladi</td>
<td>183</td>
</tr>
<tr>
<td>Lasekan, Akinola</td>
<td>184</td>
</tr>
<tr>
<td>Lawal, Olatunji</td>
<td>185</td>
</tr>
<tr>
<td>Lawani</td>
<td>350</td>
</tr>
<tr>
<td>Luck-Akinwale, Theresa</td>
<td>186</td>
</tr>
<tr>
<td>Madukaejo, Edward</td>
<td>187</td>
</tr>
<tr>
<td>Mayakiri, Tijani</td>
<td>188</td>
</tr>
<tr>
<td>Mbauzugwe, Long-John, II</td>
<td>189</td>
</tr>
<tr>
<td>Middle Art</td>
<td>190</td>
</tr>
<tr>
<td>Mohibi, Taju</td>
<td>191</td>
</tr>
<tr>
<td>Mordi, Inha</td>
<td>192</td>
</tr>
<tr>
<td>Mordi, Stella</td>
<td>193</td>
</tr>
<tr>
<td>Musa, Joe</td>
<td>194</td>
</tr>
<tr>
<td>Nasiru, Babatunde</td>
<td>48</td>
</tr>
<tr>
<td>Ndubisi, Uzo</td>
<td>195</td>
</tr>
<tr>
<td>Nelson-Cole, Clary</td>
<td>196</td>
</tr>
<tr>
<td>Ng, Etso Ugbdogaga</td>
<td>197</td>
</tr>
<tr>
<td>Nike</td>
<td>107</td>
</tr>
<tr>
<td>Nimite, Enoma</td>
<td>198</td>
</tr>
<tr>
<td>Njelita, Osita</td>
<td>199</td>
</tr>
<tr>
<td>Nkobi, Akun</td>
<td>200</td>
</tr>
<tr>
<td>Nkuremeh, Barthosa</td>
<td>201</td>
</tr>
<tr>
<td>Noserime, Rukeme</td>
<td>202</td>
</tr>
<tr>
<td>Ntephe, Chinwe</td>
<td>345</td>
</tr>
<tr>
<td>Nwabian, Bons</td>
<td>203</td>
</tr>
<tr>
<td>Nwachie, Nkiru</td>
<td>346</td>
</tr>
<tr>
<td>Nwachukwu, Tony</td>
<td>204</td>
</tr>
<tr>
<td>Nwadiogbu, George</td>
<td>205</td>
</tr>
<tr>
<td>Nwagbara, Ogbonnaya</td>
<td>206</td>
</tr>
<tr>
<td>Nwajei, Mazi</td>
<td>207</td>
</tr>
<tr>
<td>Nwaji, Godstime</td>
<td>208</td>
</tr>
<tr>
<td>Nwaka, Chike</td>
<td>209</td>
</tr>
<tr>
<td>Nwogu, Geoffrey</td>
<td>210</td>
</tr>
<tr>
<td>Nwodo, John</td>
<td>176</td>
</tr>
<tr>
<td>Nwoko, Demas</td>
<td>211</td>
</tr>
<tr>
<td>Nzegwu, Nkiru</td>
<td>346</td>
</tr>
<tr>
<td>Obeta, Ray</td>
<td>212</td>
</tr>
<tr>
<td>Obieze, Obiora</td>
<td>213</td>
</tr>
<tr>
<td>Obinna, Paddy</td>
<td>214</td>
</tr>
<tr>
<td>Ochi, Chike</td>
<td>215</td>
</tr>
<tr>
<td>Odaranile, Fela</td>
<td>216</td>
</tr>
<tr>
<td>Odeka, Innocent</td>
<td>217</td>
</tr>
<tr>
<td>Odion, Amos</td>
<td>218</td>
</tr>
<tr>
<td>Odita, E. Okechukwu</td>
<td>219</td>
</tr>
<tr>
<td>Odo, Greg</td>
<td>220</td>
</tr>
<tr>
<td>Odu, Kwe</td>
<td>222</td>
</tr>
<tr>
<td>Odulate, Thomas Ona</td>
<td>288</td>
</tr>
<tr>
<td>Odunlade, Tunde</td>
<td>221</td>
</tr>
<tr>
<td>Odu, Ade</td>
<td>222</td>
</tr>
<tr>
<td>Odutokun, Gani</td>
<td>223</td>
</tr>
<tr>
<td>Ogbebor, Sunday</td>
<td>224</td>
</tr>
<tr>
<td>Ogbechie, Sylvester</td>
<td>225</td>
</tr>
<tr>
<td>Ogboro-Cole, Olu</td>
<td>226</td>
</tr>
<tr>
<td>Ogbu, Smart</td>
<td>227</td>
</tr>
<tr>
<td>Ogiamien, R. U.</td>
<td>228</td>
</tr>
<tr>
<td>Ogieriaikihi, Maureen</td>
<td>229</td>
</tr>
<tr>
<td>Ogogo, Tony</td>
<td>230</td>
</tr>
<tr>
<td>Ogube, Olu</td>
<td>231</td>
</tr>
<tr>
<td>Ogunde, Tani Anthony</td>
<td>232</td>
</tr>
<tr>
<td>Ogundele, Bayo</td>
<td>233</td>
</tr>
<tr>
<td>Ogundele, Rufus</td>
<td>234</td>
</tr>
<tr>
<td>Oggunfua, Olu</td>
<td>235</td>
</tr>
<tr>
<td>Ogunlaiye, Babatunde</td>
<td>236</td>
</tr>
<tr>
<td>Ogunojemite, Fidelis</td>
<td>237</td>
</tr>
<tr>
<td>Ogunojemite, Susan</td>
<td>238</td>
</tr>
<tr>
<td>Oguntona, Toyin</td>
<td>239</td>
</tr>
<tr>
<td>Ogunubi, Segun</td>
<td>240</td>
</tr>
<tr>
<td>Ogwo, Ossie</td>
<td>241</td>
</tr>
<tr>
<td>Ojewale, Raufu</td>
<td>350</td>
</tr>
<tr>
<td>Ojo, Banky</td>
<td>242</td>
</tr>
<tr>
<td>Ojo, John</td>
<td>243</td>
</tr>
<tr>
<td>Ojo, Samuel</td>
<td>244</td>
</tr>
<tr>
<td>Ojomo, Tayo</td>
<td>245</td>
</tr>
<tr>
<td>Okadigwe-Okeke, Nwakaegbo</td>
<td>335</td>
</tr>
<tr>
<td>Okafor, Boniface</td>
<td>246</td>
</tr>
<tr>
<td>Okaybulu, Eke</td>
<td>247</td>
</tr>
<tr>
<td>Okediri, Moyo</td>
<td>248</td>
</tr>
<tr>
<td>Okeke, Chukwuanugo</td>
<td>249</td>
</tr>
<tr>
<td>Okeke, Simon</td>
<td>250</td>
</tr>
<tr>
<td>Okeke, Uche</td>
<td>251</td>
</tr>
<tr>
<td>Okereke, Sylva</td>
<td>252</td>
</tr>
<tr>
<td>Okiki, Godfrey</td>
<td>253</td>
</tr>
<tr>
<td>Okogwu, Antonia</td>
<td>254</td>
</tr>
<tr>
<td>Okoh, Fryde</td>
<td>255</td>
</tr>
<tr>
<td>Okolo, Geoffrey</td>
<td>256</td>
</tr>
<tr>
<td>Okoro, Godwin</td>
<td>257</td>
</tr>
<tr>
<td>Okoye, Augustine</td>
<td>190</td>
</tr>
<tr>
<td>Okpala, Obidi</td>
<td>258</td>
</tr>
<tr>
<td>Okpalaoka, S. C. C.</td>
<td>259</td>
</tr>
<tr>
<td>Okpe, Tonic</td>
<td>260</td>
</tr>
<tr>
<td>Okudo, Eugene</td>
<td>261</td>
</tr>
<tr>
<td>Okuku, Emmanuel</td>
<td>262</td>
</tr>
<tr>
<td>Okunade, Eugene</td>
<td>263</td>
</tr>
<tr>
<td>Olabode, Joseph</td>
<td>264</td>
</tr>
<tr>
<td>Oladepo, Jinaru</td>
<td>265</td>
</tr>
<tr>
<td>Oladepo, Kikelomo</td>
<td>266</td>
</tr>
<tr>
<td>Oladepo, Raifu</td>
<td>267</td>
</tr>
<tr>
<td>Oladetimi, S. A.</td>
<td>184</td>
</tr>
<tr>
<td>Name</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Oladewa, Abidun</td>
<td>268</td>
</tr>
<tr>
<td>Oladimeji, Tiri</td>
<td>269</td>
</tr>
<tr>
<td>Olajide, Wale</td>
<td>270</td>
</tr>
<tr>
<td>Olaku, Abidun</td>
<td>271</td>
</tr>
<tr>
<td>Olaniy, Tunde</td>
<td>272</td>
</tr>
<tr>
<td>Olaniy, Bintu</td>
<td>273</td>
</tr>
<tr>
<td>Olaniy, Nike</td>
<td>107</td>
</tr>
<tr>
<td>Olaniy, Olabisi</td>
<td>14</td>
</tr>
<tr>
<td>Olaniy, Taiwo</td>
<td>332</td>
</tr>
<tr>
<td>Olaniy, Yemisi</td>
<td>274</td>
</tr>
<tr>
<td>Olapade, Ola</td>
<td>275</td>
</tr>
<tr>
<td>Olatunde, Asiru</td>
<td>276</td>
</tr>
<tr>
<td>Olawumi, Elizabeth</td>
<td>280</td>
</tr>
<tr>
<td>Oloyede, Senabu</td>
<td>17</td>
</tr>
<tr>
<td>Olu-Billy, Joseph</td>
<td>281</td>
</tr>
<tr>
<td>Omanaiye, Samuel Ojo</td>
<td>244</td>
</tr>
<tr>
<td>Omekhi, Austine</td>
<td>283</td>
</tr>
<tr>
<td>Omobou, Colette</td>
<td>284</td>
</tr>
<tr>
<td>Omoighe, Mike</td>
<td>285</td>
</tr>
<tr>
<td>Omoighe, Sonia</td>
<td>286</td>
</tr>
<tr>
<td>Omoruyi, Aghama</td>
<td>287</td>
</tr>
<tr>
<td>Ona, Thomas</td>
<td>288</td>
</tr>
<tr>
<td>Onabolu, Aina</td>
<td>289</td>
</tr>
<tr>
<td>Onah, Ndubisi</td>
<td>290</td>
</tr>
<tr>
<td>Onem, Josiah</td>
<td>291</td>
</tr>
<tr>
<td>Onibonokuta, Ademola</td>
<td>292</td>
</tr>
<tr>
<td>Onobrakpeya, Bruce</td>
<td>293</td>
</tr>
<tr>
<td>Onobrakpeya, John</td>
<td>294</td>
</tr>
<tr>
<td>Onwuzuroha, Martin</td>
<td>295</td>
</tr>
<tr>
<td>Onyemaobi, Ben</td>
<td>296</td>
</tr>
<tr>
<td>Onyia, Livii</td>
<td>297</td>
</tr>
<tr>
<td>Orakpo, Gift</td>
<td>298</td>
</tr>
<tr>
<td>Osadebe, Oseloka</td>
<td>299</td>
</tr>
<tr>
<td>Osague, Francis</td>
<td>300</td>
</tr>
<tr>
<td>Osawe, Ben</td>
<td>301</td>
</tr>
<tr>
<td>Osemwegwe, Vivien</td>
<td>302</td>
</tr>
<tr>
<td>Osewve, David</td>
<td>303</td>
</tr>
<tr>
<td>Oshig, Olajide</td>
<td>304</td>
</tr>
<tr>
<td>Oshinowo, Agboola</td>
<td>305</td>
</tr>
<tr>
<td>Oshinowo, Kolade</td>
<td>306</td>
</tr>
<tr>
<td>Oshodi, Kayode</td>
<td>307</td>
</tr>
<tr>
<td>Osiemi, Felix</td>
<td>308</td>
</tr>
<tr>
<td>Osifo, Osagie</td>
<td>309</td>
</tr>
<tr>
<td>Osuchukwu, Evans</td>
<td>310</td>
</tr>
<tr>
<td>Osula, A. O.</td>
<td>287</td>
</tr>
<tr>
<td>Osunde, Isiaka</td>
<td>311</td>
</tr>
<tr>
<td>Ota, Okoce</td>
<td>312</td>
</tr>
<tr>
<td>Otavburo, Chris</td>
<td>313</td>
</tr>
<tr>
<td>Otun, Idowu</td>
<td>314</td>
</tr>
<tr>
<td>Ovaiti, Sam</td>
<td>315</td>
</tr>
<tr>
<td>Owodunni, Adebisi</td>
<td>316</td>
</tr>
<tr>
<td>Oyawoye, Mariam</td>
<td>317</td>
</tr>
<tr>
<td>Oyelami, Ade</td>
<td>318</td>
</tr>
<tr>
<td>Oyelami, Muraina</td>
<td>319</td>
</tr>
<tr>
<td>Oyeoku, Okpan</td>
<td>320</td>
</tr>
<tr>
<td>Quaye, Tayo</td>
<td>321</td>
</tr>
<tr>
<td>Saka</td>
<td>350</td>
</tr>
<tr>
<td>Salu, Akin</td>
<td>322</td>
</tr>
<tr>
<td>Sangodare</td>
<td>323</td>
</tr>
<tr>
<td>Sanwo</td>
<td>324</td>
</tr>
<tr>
<td>Shorunke, Kola</td>
<td>326</td>
</tr>
<tr>
<td>Shu’aibu, Mariam</td>
<td>317</td>
</tr>
<tr>
<td>Shynele, Ayodeji</td>
<td>325</td>
</tr>
<tr>
<td>Sorunke, Kola</td>
<td>326</td>
</tr>
<tr>
<td>Spencer, Olu</td>
<td>327</td>
</tr>
<tr>
<td>Sumonu, Kikelomo</td>
<td>266</td>
</tr>
<tr>
<td>Taiwo, Kunle</td>
<td>328</td>
</tr>
<tr>
<td>Talabi, George</td>
<td>329</td>
</tr>
<tr>
<td>Tenabe, Gabriel</td>
<td>330</td>
</tr>
<tr>
<td>Thomas, John</td>
<td>331</td>
</tr>
<tr>
<td>Tiri-Dimeji</td>
<td>269</td>
</tr>
<tr>
<td>Twins Seven-Seven</td>
<td>332</td>
</tr>
<tr>
<td>Twins Seven-Seven, Bintu</td>
<td>273</td>
</tr>
<tr>
<td>Twins Seven-Seven, Nike</td>
<td>107</td>
</tr>
<tr>
<td>Twins Seven-Seven, Yemisi</td>
<td>274</td>
</tr>
<tr>
<td>Ubogu, Nics</td>
<td>333</td>
</tr>
<tr>
<td>Uchebugu, Okechukwu</td>
<td>334</td>
</tr>
<tr>
<td>Uche-Okeke, Ego</td>
<td>335</td>
</tr>
<tr>
<td>Uchendu, Samson</td>
<td>336</td>
</tr>
<tr>
<td>Udechukwu, Ada</td>
<td>337</td>
</tr>
<tr>
<td>Udechukwu, Obiora</td>
<td>338</td>
</tr>
<tr>
<td>Udo-Em, Adam Joshua</td>
<td>339</td>
</tr>
<tr>
<td>Udo-Em, Inyang</td>
<td>339</td>
</tr>
<tr>
<td>Udu, Maduka</td>
<td>340</td>
</tr>
<tr>
<td>Ugbine, Reuben</td>
<td>341</td>
</tr>
<tr>
<td>Ugbojada-Ngu, Clara</td>
<td>197</td>
</tr>
<tr>
<td>Ugoji, J. O.</td>
<td>342</td>
</tr>
<tr>
<td>Umana, A. P.</td>
<td>343</td>
</tr>
<tr>
<td>Umunna, Tony</td>
<td>344</td>
</tr>
<tr>
<td>Uwatse, Chinwe</td>
<td>345</td>
</tr>
<tr>
<td>Uwechia, Nkiru</td>
<td>346</td>
</tr>
<tr>
<td>Uyovbisere, Abraham</td>
<td>347</td>
</tr>
<tr>
<td>Wangboje, S. Irein</td>
<td>348</td>
</tr>
<tr>
<td>Wanogho, Enyote</td>
<td>349</td>
</tr>
<tr>
<td>Wenger, Susanne</td>
<td>350</td>
</tr>
<tr>
<td>Wewe, Tola</td>
<td>351</td>
</tr>
<tr>
<td>Williams, Ademola</td>
<td>352</td>
</tr>
<tr>
<td>Yussuff, Sina</td>
<td>353</td>
</tr>
</tbody>
</table>
Index of Artists By Media

Media categories:
Cartoonists, Ceramicists, Graphic Artists, Illustrators, Mosaicists, Muralists, Painters, Printmakers, Sculptors, Textile Artists.

Cartoonists
Adamson, Kenny 2
Ajiboye, Josy 36
Anyanwu, Chuks 73
Ifeagwu, Dan 161
Jegede, Dele 172
Lasekan, Akinola 184
Nwaka, Chike 209
Ogwo, Ossie 241
Oladimeji, Tiri 269

Ceramicists
Abiola, Olu 1
Adepelu, Felicia 10
Agberia, Jay-Tee 22
Akin-Olutunji, Tunde 48
Arawore, Ugen 74
Arinze, Emeka 76
Dike, Ndidi 110
Ebebe, Chike 113
Echeta, Chris 116
Emodah, Clement 129
Ibigbami, Ige 155
Ifejika-Obukwelu, Kate 162
Igwilo, Benjo 165
Jenkins, B. F. 174
Kwali, Ladi 183
Nwachukwu, Tony 204
Ogbru, Smart 227
Ogogo, Tony 230
Otavborou, Chris 313
Oyeoku, Okpan 320
Umunna, Tony 344

Graphic Artists
Adekanye, Moses 6
Adekola, Ademola 7
Adeku, Segun 8
Adenaike, Tayo 9
Adeyanju, David 12
Adeyemi, Adeniji 13
Adeyemi, Kunle 15
Adeyemi, Yinka 16
Afuwape, Akin 21
Agwu, Michael 27
Aigbogun, Bright 28
Aiyegbusi, Tayo 31
Ajayi, Ayo 32
Ajayi, Michael 33
Ajiboye, Josy 36
Akintola, Ademola 50
Akpuulu, Andrew 57
Akujobi, Justus 59
Allen-Taylor, Tunde 62
Amaefunah, Chuka 63
Amas, Gbubemi 64
Anyanwu, Chuks 73
Ash, Sule 77
Audu, Osi 79
Azuonye, Chike 81
Babatunde, George 83
Bashorun, Raquib 87
Bassey, Effiom 88
Buraimoh, Jimoh 97
Dale, David 105
David-West, Haig 106
Dike, Ifedioramma 109
Duru, Nkechi 112
Egonu, Uzo 118
Ekeada, Felix 123
Ekong, Afi 125
Emokpae, Erhabor 130
Enebeli, Tony 131
Enwonnwu, Ben 132
Ezeoke, Chima 137
Fabunmi, Adebisi 139
Fajana, Ojo 141
Famous, Tunde 145
Filani, Kunle 148
Folarin, Agbo 149
Igboanugo, Paul 163
Inyang, Nse-Abasi 169
Jawando, Sheni 171
John-Kamen, Anthony 175
Johnny Arts 176
Kalilu, R. O. R. 178
Kolawole, Femi 180
Index of artists by media

Mayakiri, Tijani 188
Mohibi, Taju 191
Ndubisi, Uzo 195
Nelson-Cole, Clary 196
Njelita, Osita 199
Nkobi, Akanu 200
Nkurumeh, Barthosa 201
Nwagbara, Ogbonnaya 206
Obieze, Obiora 213
Obinna, Paddy 214
Odeka, Innocent 217
Odita, E. Okechukwu 219
Odunlade, Tunde 221
Odus, Ade 222
Ogbechie, Sylvester 225
Ogieriakhi, Maureen 229
Ogundele, Rufus 234
Ogunfuwa, Olu 235
Oguntubi, Segun 240
Ojo, John 243
Okichukwu, Bruce 249
Onah, Ndubisi 290
Onobrakpeya, Bruce 294
Onwuzuroha, Martin 295
Onyia, Livy 297
Osadebe, Oseloka 299
Osadebe, Akeem 302
Onibonokuta, Ademola 307
Onyia, Olu 313
Odutokun, Gani 321
Okeke, Uche 342
Okechukwu, Obiora 338
Lasekan, Akinola 184
Okeke, Uche 251
Thomas, John 331

Muralists

Afolabi, Jacob 18
Aliyu, Hassan 61
Anishere, Akeem 70
Baye, Richard 88
Coker, Peter 104
Dale, David 105
Folarin, Agbo 149
Grillo, Yusuf 153
Ifeagwu, Dan 161
Mohibi, Taju 191
Noserime, Rukeme 202
Nwoko, Demas 211
Okeke, Uche 251
Osadebe, Oseloka 299
Okechukwu, Obiora 338
Salu, Akin 322
Ugoji, J. O. 342
Yussuff, Sina 353

Painters

Adamson, Kenny 2
Adedayo, James 3
Adegboryioye, Kunle 4
Adejimi, Muri 5
Adekanye, Moses 6
Adenaike, Tayo 9
Adeyemi, Kunle 15
Adeyemi, Yinka 16
Afolabi, Jacob 18
Afuwa, Chris 20
Afuwape, Akin 21
Agbodike, Chinedu 24
Agboola, Ibrahim 26
Aigbogun, Bright 28
Aiyegbusi, Tayo 31
Ajayi, Ayo 32
Ajayi, Michael 33
Ajayi, Olu 34

Illustrators

Adejimi, Muri 5
Ajayi, Olu 34
Aje, Jide 35
Ajiboye, Josy 36
Egonu, Uzo 118
Egonwa, Osa 119
Jegede, Dele 172

Mosaicists

Aliyu, Hassan 61
Buraimoh, Jimoh 97
Clemo, Jimi 103
Ifeagwu, Dan 161
Olabode, Joseph 264
Oladewa, Abiodun 268
Onibonokuta, Ademola 292
Osevwe, David 303

Lasekan, Akinola 184
Okeke, Uche 251
Thomas, John 331
Udechukwu, Obiora 338
Aje, Jide 35
Ajiboye, Josy 36
Ajokpaezi, Oseha 37
Akande, Joshua 39
Akaphiare, Sidney 41
Akatakpo, Donatus 42
Akinbolaji, Yisa 47
Akinola, Ademola 50
Akinunde, Gbade 51
Akolo, Jimo 53
Akpaide, Uko 54
Akpulu, Andrew 57
Akujobi, Justus 59
Aliyu, Hassan 61
Amaefunah, Chuka 63
Amas, Gbubemi 64
Amenechi, Joe 65
Anatsui, El 67
Aniakor, Chike 68
Anidi, Obiora 69
Anishere, Akeem 70
Anyakora, Nwachukwu 72
Anyanwu, Chuks 73
Are, Ayodele 75
Asha, Sule 77
Audu, Osi 79
Azuonye, Chike 81
Babarinisa, Sam 82
Barber, Abayomi 86
Bashorun, Raquib 87
Bentu, L. T. 90
Bojerenu, Emmanuel 92
Briman, Emmanuel 94
Brown, Ini 95
Buhari, Jerry 96
Buraimoh, Jimoh 97
Campbell, Bolaji 99
Coker, Peter 104
Dale, David 105
David-West, Haig 106
DeBebbs, Edwin 108
Dike, Ndidi 110
Duru, Nkechi 112
Echeta, Chris 116
Egonu, Uzo 118
Egonwa, Osa 119
Ejukorem, Paul 121
Ekah, Ephraim 122
Ekefrey, Ekong 124
Ekong, Afi 125
Elaiho, Jerome 126
Elebute, Ayodele 127
Emodah, Clement 129
Emokpae, Erhabor 130
Enebeli, Tony 131
Enwonwu, Ben 132
Essien, Nsikak 133
Eze, Okpu 135
Ezenwa, Njideka 136
Ezeudu, Bona 138
Fabunmi, Adebisi 139
Famous, Tunde 145
Fasuyi, T. A. 146
Fatuyi, Rufus 147
Filani, Kunle 148
Folarin, Agbo 149
Gana, Kaltume 151
Grillo, Yusuf 153
Ibeto, C. C. 154
Ideh, Kent 157
Idugie, Friday 160
Ifeagwu, Dan 161
Ige, Lara 164
Ikeh, Charles 166
Ikenegbu, Okay 167
Inyang, Edwin 168
Inyang, Nse-Abasi 169
Irifere, Mike 170
Jawando, Sheni 171
Jegede, Dele 172
Jegede, Taiwo 173
John-Kamen, Anthony 175
Johnny Arts 176
Kainebi, Osahenye 177
Kalilu, R. O. R. 178
Kolawole, Femi 180
Kolawole, Titi 181
Lasekan, Akinola 184
Lawal, Olutunji 185
Luck-Akinwale, Theresa 186
Middle Art 190
Mohibi, Taju 191
Mordi, Inha 192
Mordi, Stella 193
Musa, Joe 194
Ndubisi, Uzo 195
Nelson-Cole, Clary 196
Ngu, Etso Ugbobaga 197
Noserime, Rukeme 202
Nwabiani, Bons 203
Nwachukwu, Tony 204
Nwadiogbu, George 205
Nwaka, Chike 209
Nwoko, Demas 211
Obeta, Ray 212
Obieze, Obiora 213
Obinna, Paddy 214
Odaranile, Fela 216
Odeka, Innocent 217
Odita, E. Okechukwu 219
Odo, Greg 220
Odutokun, Gani 223
<table>
<thead>
<tr>
<th>Index of artists by media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ogbechie, Sylvester 225</td>
</tr>
<tr>
<td>Ogboro-Cole, Olu 226</td>
</tr>
<tr>
<td>Oguibe, Olu 231</td>
</tr>
<tr>
<td>Ogunde, Tony Anthony 232</td>
</tr>
<tr>
<td>Ogundele, Bayo 233</td>
</tr>
<tr>
<td>Ogundele, Rufus 234</td>
</tr>
<tr>
<td>Ogunfuwa, Olu 235</td>
</tr>
<tr>
<td>Ogunlaiye, Babatunde 236</td>
</tr>
<tr>
<td>Ogunojemite, Susan 238</td>
</tr>
<tr>
<td>Oguntubi, Segun 240</td>
</tr>
<tr>
<td>Ogwo, Ossie 241</td>
</tr>
<tr>
<td>Ojo, John 243</td>
</tr>
<tr>
<td>Ojo, Samuel 244</td>
</tr>
<tr>
<td>Ojomo, Tayo 245</td>
</tr>
<tr>
<td>Okafor, Boniface 246</td>
</tr>
<tr>
<td>Okaybulu, Eke 247</td>
</tr>
<tr>
<td>Okediji, Moyo 248</td>
</tr>
<tr>
<td>Okeke, Simon 250</td>
</tr>
<tr>
<td>Okeke, Uche 251</td>
</tr>
<tr>
<td>Okereke, Sylva 252</td>
</tr>
<tr>
<td>Okoh, Fryde 255</td>
</tr>
<tr>
<td>Okolo, Geoffrey 256</td>
</tr>
<tr>
<td>Okpala, Obidi 258</td>
</tr>
<tr>
<td>Okuku, Emmanuel 262</td>
</tr>
<tr>
<td>Oladewa, Abiodun 268</td>
</tr>
<tr>
<td>Oladimeji, Tiri 269</td>
</tr>
<tr>
<td>Olaku, Abiodun 271</td>
</tr>
<tr>
<td>Olanipekun, Tunde 272</td>
</tr>
<tr>
<td>Olayemi, Olu 277</td>
</tr>
<tr>
<td>Oloruntoba, Z. K. 278</td>
</tr>
<tr>
<td>Olotu, Oyerinde 279</td>
</tr>
<tr>
<td>Olu-Billy, Joseph 281</td>
</tr>
<tr>
<td>Omeke, Austine 283</td>
</tr>
<tr>
<td>Omogbai, Colette 284</td>
</tr>
<tr>
<td>Omoighe, Mike 285</td>
</tr>
<tr>
<td>Omoruyi, Aghama 287</td>
</tr>
<tr>
<td>Onabolu, Aina 289</td>
</tr>
<tr>
<td>Onah, Ndubisi 290</td>
</tr>
<tr>
<td>Onemu, Josiah 291</td>
</tr>
<tr>
<td>Onobrakpeya, Bruce 293</td>
</tr>
<tr>
<td>Onobrakpeya, John 294</td>
</tr>
<tr>
<td>Onyemaobi, Ben 296</td>
</tr>
<tr>
<td>Onyia, Livi 297</td>
</tr>
<tr>
<td>Osemwegie, Vivien 302</td>
</tr>
<tr>
<td>Oshiga, Olajide 304</td>
</tr>
<tr>
<td>Oshinowo, Agboola 305</td>
</tr>
<tr>
<td>Oshinowo, Kolade 306</td>
</tr>
<tr>
<td>Osiemi, Felix 308</td>
</tr>
<tr>
<td>Otun, Idowu 314</td>
</tr>
<tr>
<td>Ovrait, Sam 315</td>
</tr>
<tr>
<td>Owowoye, Mariam 317</td>
</tr>
<tr>
<td>Oyelami, Ade 318</td>
</tr>
<tr>
<td>Oyelami, Muraina 319</td>
</tr>
<tr>
<td>Quaye, Tayo 321</td>
</tr>
<tr>
<td>Sanwo 324</td>
</tr>
<tr>
<td>Shyngle, Ayodeji 325</td>
</tr>
<tr>
<td>Sorunke, Kola 326</td>
</tr>
<tr>
<td>Spencer, Olu 327</td>
</tr>
<tr>
<td>Taiwo, Kunle 328</td>
</tr>
<tr>
<td>Talabi, George 329</td>
</tr>
<tr>
<td>Tenabe, Gabriel 330</td>
</tr>
<tr>
<td>Twins Seven-Seven 332</td>
</tr>
<tr>
<td>Ubogu, Nics 333</td>
</tr>
<tr>
<td>Uche-Okeke, Ego 335</td>
</tr>
<tr>
<td>Uchendu, Samson 336</td>
</tr>
<tr>
<td>Udechukwu, Obiora 338</td>
</tr>
<tr>
<td>Udo-Ema, Inyang 339</td>
</tr>
<tr>
<td>Ugbine, Reuben 341</td>
</tr>
<tr>
<td>Ugoji, J. O. 342</td>
</tr>
<tr>
<td>Umana, A. P. 343</td>
</tr>
<tr>
<td>Uwatse, Chinwe 345</td>
</tr>
<tr>
<td>Uwechia, Nkiru 346</td>
</tr>
<tr>
<td>Uyovbisere, Abraham 347</td>
</tr>
<tr>
<td>Wenger, Susanne 350</td>
</tr>
<tr>
<td>Wewe, Tola 351</td>
</tr>
<tr>
<td>Yussuff, Sina 353</td>
</tr>
</tbody>
</table>

**Printmakers**

<table>
<thead>
<tr>
<th>Adedayo, James 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adekola, Ademola 7</td>
</tr>
<tr>
<td>Adeku, Segun 8</td>
</tr>
<tr>
<td>Afolabi, Jacob 18</td>
</tr>
<tr>
<td>Ajayi, Ayo 32</td>
</tr>
<tr>
<td>Aje, Jide 35</td>
</tr>
<tr>
<td>Akintunde, Gbade 51</td>
</tr>
<tr>
<td>Amaefunah, Chuka 63</td>
</tr>
<tr>
<td>Clemo, Jimi 103</td>
</tr>
<tr>
<td>Dale, David 105</td>
</tr>
<tr>
<td>Egonu, Uzo 118</td>
</tr>
<tr>
<td>Enebeli, Tony 131</td>
</tr>
<tr>
<td>Filani, Kunle 148</td>
</tr>
<tr>
<td>Igboanugo, Paul 163</td>
</tr>
<tr>
<td>Ikenegbu, Okay 167</td>
</tr>
<tr>
<td>Nelson-Cole, Clary 196</td>
</tr>
<tr>
<td>Nkurumeh, Barthosa 201</td>
</tr>
<tr>
<td>Ogundele, Bayo 233</td>
</tr>
<tr>
<td>Ogunojemite, Fidelis 237</td>
</tr>
<tr>
<td>Okudo, Eugene 261</td>
</tr>
<tr>
<td>Oladejo, Raifu 267</td>
</tr>
<tr>
<td>Onobrakpeya, Bruce 293</td>
</tr>
<tr>
<td>Oyelami, Muraina 319</td>
</tr>
<tr>
<td>Sorunke, Kola 326</td>
</tr>
<tr>
<td>Wangboje, S. Irein 348</td>
</tr>
<tr>
<td>Williams, Ademola 352</td>
</tr>
</tbody>
</table>

**Sculptors**

<table>
<thead>
<tr>
<th>Adamson, Kenny 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adegboroye, Kunle 4</td>
</tr>
<tr>
<td>Adekanye, Moses 6</td>
</tr>
<tr>
<td>Afolayan, Emmanuel 19</td>
</tr>
<tr>
<td>Afuba, Chris 20</td>
</tr>
</tbody>
</table>
Agbetuyi, Simeon 23
Aghanbongkon, Greg 25
Agboola, Ibrahim 26
Aina, Bernard 29
Airen, Thomas 30
Aiyegbusi, Tayo 31
Ajiboye, Josy 36
Akangbe, Kasali 38
Akanji, Adedisi 40
Akaphiare, Sidney 41
Ake, Benson 43
Akeredolu, J. D. 44
Akhide, Monday 46
Akin-Olutunji, Tunde 48
Akinsanni, Mike 49
Akintunde, Gbade 51
Akpaide, Uko 54
Akpan, S. J. 55
Akpmomuje, Tabuno 56
Alamu, Akin 60
Allen-Taylor, Tunde 62
Amaefunah, Chuka 63
Amas, Gbubemi 64
Amoda, Olu 66
Anatsui, El 67
Anidi, Obiora 69
Anishere, Akeem 70
Aye, Ben 80
Babatunde, George 83
Bamidele, Gabriel 84
Bandele, Michael 85
Barber, Abayomi 86
Baye, Richard 88
Bisiri, Yemi 91
Briman, Emmanuel 94
Camp, Sokari Douglas 98
Chukueggu, Chinedu 100
Chukueggu, S. A. O. 101
Chukueggu, Silver 102
Dike, Ifedioramma 109
Dike, Ndidi 110
Ebebe, Chike 113
Ebigbo, Chris 114
Eboigbe, Felix 115
Echeta, Chris 116
Efionayi, Anthony 117
Ehiigmusoe, Joseph 120
Ejukorlem, Paul 121
Ekefrey, Ekong 124
Emejue, Paul 128
Emokpae, Erhabor 130
Enwonwu, Ben 132
Essien, Nsikak 133
Etikerentse, Torkitseju 134
Eze, Okpu 135
Ezeudu, Bona 138
Fabunmi, Adebisi 139
Fagbenro, Oyewunmi 140
Fakeye, Akin 142
Fakeye, Bisi 143
Fakeye, Lamidi 144
Fasuyi, T. A. 146
Folarin, Agbo 149
Folorunsho, Yekini 150
Gbadamosi, Buraimoh 152
Ibeto, C. C. 154
Idah, Ovia 156
Ideh, Kent 157
Iden, Festus 158
Idubor, Felix 159
Idugie, Friday 160
Ifejika-Obukwelu, Kate 162
Ikenegbu, Okay 167
Inyang, Nse-Abasi 169
Jegede, Taiwo 173
Jenkins, B. F. 174
John-Kamen, Anthony 175
Johnny Arts 176
Komolafe, Isaac 182
Madukaejo, Edward 187
Mbazuike II, Long-John 189
Mohibi, Tay 191
Musa, Joe 194
Ndubisi, Uzo 195
Ngu, Etsu Ugbohada 197
Nimite, Enoma 198
Nwachukwu, Tony 204
Nwadiogbu, George 205
Nwajei, Mazi 207
Nwaji, Godstime 208
Nwogu, Geoffrey 210
Nwokolo, Demas 211
Ochi, Chike 215
Odion, Amos 218
Odutokun, Gani 223
Ogbebor, Sunday 224
Ogiamien, R. U. 228
Ogwo, Ossie 241
Okeke, Simon 250
Okeke, Uche 251
Okogwu, Antonia 254
Okoh, Fryde 255
Okolo, Geoffrey 256
Okoro, Godwin 257
Okpala, Obidi 258
Okpe, Tonie 260
Oladejo, Jinaru 265
Oladimeji, Tiri 269
Olafua, Arabi 276
Olomu, Elizabeth 280
Olu-Billy, Joseph 281
Omabegho, Billy 282
Omoighe, Mike 285
Omoruyi, Aghama 287
Ona, Thomas 288
Onah, Ndubisi 290
Onemu, Josiah 291
Onobrakpeya, Bruce 293
Onyemaobi, Ben 296
Osague, Francis 300
Osawe, Ben 301
Oshiga, Olajide 304
Osifo, Osagie 309
Suchukwu, Evans 310
Osunde, Isiaka 311
Ota, Okocha 312
Otun, Idowu 314
Owodunni, Adebisi 316
Taiwo Kunle 328
Twins Seven-Seven 332
Uchendu, Samson 336
Udu, Maduka 340
Ugbine, Reuben 341
Ugoji, J. O. 342
Uman, A. P. 343
Umunna, Tony 344
Wenger, Susanne 350

Textile Artists
Adeku, Segun 8
Adetoro, S. A. 11
Adeyemi, Bisi 14
Adeyemi, Yinka 16
Adeyemi, Zaenab 17
Afolabi, Jacob 18
Agwu, Michael 27
Akanji, Adebisi 40
Akerele, Abimbola 45
Akinwumi, Tunde 52
Akpuulu, Andrew 57
Akran, Adekunle 58
Anozie, Ijele 71
Atanda, Yekini 78
Boyo, Adeline 93
Chukueggu, Chinedu 100
Clemo, Jimi 103

Davies, Nike 107
Dike, Ifedioramma 109
Dike, Ndidi 110
Diogu, Godson 111
Duru, Nkechi 112
Ekong, Afi 125
Ezenwa, Njideka 136
Fabunmi, Adebisi 139
Fagbenro, Oyewumi 140
Fajana, Ojo 141
Kamalu, Kay 179
Lasekan, Akinola 184
Lawal, Olatunji 185
Mohibi, Taju 191
Ngu, Etso Ugbodaga 197
Nwachukwu, Tony 204
Odunlade, Tunde 221
Ogboro-Cole, Olu 226
Ogunjemite, Susan 238
Oguntona, Toyin 239
Oguntubi, Segun 240
Ojo, Banky 242
Ojo, Samuel 244
Okeke, Chukwunugo 249
Okunade, Toki 263
Olabode, Joseph 264
Oladepo, Kikelomo 266
Oladepo, Raifu 267
Olahide, Wale 270
Olaniyi, Bintu 273
Olaniyi, Yemisi 274
Olu-Billy, Joseph 281
Omoighe, Sonia 286
Onibonokuta, Ademola 292
Osevwe, David 303
Oshodi, Kayode 307
Oyelami, Ade 318
Sangodare 323
Twins Seven-Seven 332
Uche-Okeke, Ego 335
Udechukwu, Ada 337
Wanogho, Eyote 349
Wenger, Susanne 350
Williams, Ademola 352
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