

~_ \ ART FROM AFRICAâ\200\224â\200\224

ae OF OUR TIME

pe Funeral - Mvust PAINTINGS - SCULPTURES - CERAMICS - SCHOOL CHILDRENâ\200\231S ART-CR
AFTS

eck ae =! From the collection sent to the HARMON FOUNDATION, Inc. NEW YORK
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te ee ae wy : 2 BY

AS Artists from REPUBLIC of the CONGO - ETHIOPIA - FRENCH CONGO - GHANA -
ate LIBERIA - NIGERIA - SENEGAL - SIERRA LEONE - SOUTHERN RHODESIA - SUDAN :
TANGANYIKA - UGANDA - UNION OF SOUTH AFRICA - ZANZIBAR

The Harmon Foundation has leastire in presenting the creative productions of
some of todayâ\200\231s artists of Africa in the work-a-day atmosphere of the Phelps-
Stokes Fund's offices. By linking these outgoing expressionsâ\200\224â\200\224
paintings, sculptures and ceramics of Africans in our timeâ\200\224â\200\224
with the Phelps-Stokes Fundâ\200\231s rounding out of its fifty years of
dedicated research and activity in Africa, the Foundation be-
lieves that a new significance and perspective may come about
forunderstanding the culture of this rapidly developing Continent.

The exhibit is selective of the many works received by the
Harmon Foundation from artists of sub-Saharan Africa, only on
the basis of available space for hanging or setting up at the
Phelps-Stokes Fundâ\200\231s attractive new headquarters. Every artist
who sent in material is represented in the showing. No art jury
has weighed one item a ainst another for its caliber as to de-
sien or formâ\200\224â\200\224or for subject matter with an â\200\234African flavorâ
\200\235.

School childrenâ\200\231s down-to-earth point of view in their pastels,
water colors and fabric design have their place in the exhibit,
too, as do the generously proportioned ceramics with their ritu-
alistic designs done by Nigerian villagers in Abuja; and the
crafts which mirror the simple life of the African countryside.

Ne at!

SAO BE

n the Forest-Manyolo Little Man in Snow-Buluma There usually exists in the West an impr
ession
of all Africa as a unit, whereas it is a conglomer-
ate, made up of many different countries, many
tribes, many religious beliefs, and many climates
and terrains. Knowledge of the glorious antiqui-
ties is widespread. And the feeling prevails, that
as the raindrop passing through the atmosphere
becomes a beautiful c stalline structure, SO
must the artist of today chiouph his geographical

location in Africa emerge with an exquisite art
form resembling the traditional-â\200\224and this can be
be called â\200\234African artâ\200\235.

seen

ean 03s anamncnemeline tegen

Traditional arts had a strong social and religious
significance and met the needs of everyone in
the area they served. They were handled, their
ore 4 wt ee smooth surfaces rubbed and their countenances
ba Bride + Grillo Musician - Ideben 3 Figures - Tessema adored for their qualities of w
iping out fears of

: pestilence, their powers of fertility, their re-
minders of ancestors and eternal life. The sym-
bolic meaning was generally lost to recent gener-

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EXHIBITION AT THE ations of Africans â\200\230or these beautifully snaped
and finely decorated masterpieces of sculpcure,
PHELPS-STOKES FUND and they were rejected. Except for occasional
murals on the walls at caves, nainsings 208-98

297 PARK AVENUE SOUTH survive the ages.

NEW YORK, NEW YORK

Today, this great Continent is in an era of trans-
ition, and as the arts are imbedded in culture,

e dae na die briefdatum hierbo skriftelik versoek. \$SC\$355/6

tuur word indien u dit binne sew!

Die brief sal in Afrikaans aan u ges

Art too must be in a state of flux. Artists are struggling
at their own expression in this transition. No longer is
their world that of the little village or compound with its
Chief, its worship and its service to the spirits. Many
have been sent abroad to study art; many in their African
schools have learned to paint and sculp under European-
trained masters, and even the most cloistered have been
touched by tourists, curio collectors, and other influences
until but few pockets of the tribal compounds survive.

However there still exists in our own country a sentiment-
al nostalgia as to what artists from Africa should pro-
duce today. Many would have them strive for the primitive
expression of their ancestors, still to be found in some re-
mote places. That's truly African art, they say. Scul-
ptors should use the old tools, the adz, for instance to
achieve the rounded smoothness of the primitive pieces
and adds another, In Yorubaland there are areas where
traditional arts are still in use for functions of the ancient
Gods and thousands of works are produced each year, not
all of the same quality as the antiquities, but the needs
and methods are the same.

Others suggest the artists use modern techniques with the

old subject matter to attain the character for a so-called
African Art. We youths have accepted synthesis as the
basis of resolving our cultural crisis, a West African art-
ist states. We must know our past, we must live the pres-
ent and face the future with confidence! However neither
of these prescriptions can apply to the artists of Eastern
Africa or South Africa where traditional art is scant or
non-existent,

Art is life experiences; it is experience interpreted, says the artist Selby Mvusi, formerly of South Africa and
now teaching at the Goromonzi School in Southern Rhode-
sia. Changes in art are but changes in society, and
changes in society decree changes in art. There is in
Africa today a strong will to creativity in the arts. Just
as the antiquities formed a rallying point to alleviate
fears of evil spirits, pestilence and other natural forces,
so may an art expression develop from new anxieties of
political and economic uncertainties as countries grow up
to their independence.

These productions on exhibit give evidence that artists
are alive to today's challenge and are making a fresh,
sincere exploration into a new society in our time.

ART PRODUCTIONS ON EXHIBITION FROM CONTEMPORARY AFRICA

WITH NOTES ON THE ARTISTS

FATMA ABDULLAH - ZANZIBAR - A Moslem of the Comorian
tribe. Studied under a Zanzibar government grant at Makerere
College School of Fine Art (Uganda). Earlier, she painted in
photographic style; now, as senior student she works in a per-
sonal way. Plans to teach in a Zanzibar girls' school and be a
productive artist. Her color is rich, and at times riotous, but
always directed by sure taste, says her school Head. Her forms
are decorative and she has a strong sense of design. The rather

exotic atmosphere of Zanzibar is felt in her workâ\200\235.

1 - Feeding Monkeys - Oil on Paper

E. ADDO-OSAFO - GHANA = He is of the Guan tribe and son of a self-trained artist-father. Born in 1926, After attending Presbyterian schoolsâ\200\224â\200\224where he painted muralsâ\200\224â\200\224he enrolled in the

gseatt school at Achimota, and later graduated in art from Kumasi College. He taught arts and crafts at Adisadel Secondary School from 1957 to 1960, and has exhibited annually since 1954. Primarily interested in book design and graphic arts which he is now studying. Plans to return to teaching.

2 - Display of 17 Block Print Cards

G. ASIAMA-KISIEDO - GHANA = An art teacher at Adisadel College (secondary school) on the Cape Coast. Studied art at Winneba Training College. In teaching the children crafts he aims to enhance the interest in cultural backgrounds. (Note exhibit of childrenâ\200\231s work.) Was born in 1932 at Akrapong and his father was a sub-chief to the Omanhene (Paramount Chief). His art media are gouache, pastel, and water color.

3 - Laborers at Work - Gouache

ALEXANDER BOGHOSSIAN - ETHIOPIA - He was born in Addis Ababa in 1937 and has been painting since he was a small boy. At 16, he began at training under a professor at the University in Addis Ababa. He exhibited at the 25th Anniversary of Emperor Haile Selassieâ\200\231s reign (1955) and won a grant to study in the U.S. In 1957 he had his fellowship transferred to Paris where he has been studying art since then. In the summer of 1961, he was in New York. He hopes to return to Ethiopia to paint and stimulate

art for all his people

Sisk SSF Ail mis Peepie.

4 - Young Girl in Red - Oil on Canvas

3 - Landscape - Oil on Canvas

6 - Le Marche - Oil on Canvas

7 - The Guitar - Water color

8 - The Market Place - Water color

9 - Gossip - Water color

10 - Still Life with Figure, Market, Shoe-Shine Boys - Ink & Wash Sketches

11 - Musicians, and the Market - Ink & Wash Sketches

RENE BOKOKO - FRENCH CONGO - â\200\234I was born about 1927 at Koundou (Mossaka District, Moyen-Congo). I started life as a simple boy in the village. I was an apprentice carpenter in Brazzaville, and after the creation of the Governmentâ\200\231s Center of Painting (in Poto-Poto), I studied there for about three years under the French professor Pierre Lods. We have no books; every artist must have his personal ideas.â\200\235 In 1960, Bokoko went to Paris to study.

12 - Impressions and Dance - Water color

13 - The Forest, I - Water color

14 = Return from Fishing - Water color

15 - Chase of a Thief - Water color

ARTHUR J. BUCKNOR - GHANA - I am a Fante. The Fantes live on a coastal strip of Ghana. He has been painting and modeling since he was 6 years old, although his only art training has been in secondary schools. He has had two one-man exhibits. He was a full-time scientific officer of the National Research Council of Ghana until the fall of 1961, when he was awarded a Government scholarship for three years of study here at Cornell University.

18 - Chieftaincy - Gouache - Chieftaincy is important in indigenous Ghanaian society. The chief is the central figure of all activity. He is both the head of his state, and we see its soul. Although this attitude has undergone some

modification, chieftaincy is still the core of our culture.

The symbols are the chief in a palanquin... the gorgeous

state umbrellas which is a sign of chieftaincy, and the gilded state swords and ornaments.

17 - Hair Plaiting - Gouache - ...in Ghana women plait each other's hair.... They sort it into sections and tie each

. . = A¢

Section with a 010CRK IO fed. some very beautiful patterns

A°

with a romantic scene visited.

The brief is in Afrikaans and is directed to you if you have it within a week of the date of this letter. Please return it to the sender, \$355/G

Âf f/- LIBERIA - This artist's work was brought to this coun-

Âç Ay Miss Pearl Primus in the summer of 1960. She was attrac-
Ato the primitive quality of his work as she knew that he had
* dad no formal training as an artist.

18 Â« Street of Thatched Huts - Oil on Canvas

MORDICAI OCHUNGO BULUMA - UGANDA - Mr. Buluma is of
the Samia tribe of Uganda. He has been noted by his art teacher
at Makerere College as having â\200\234a certain poetic mysticism that
is thoroughly African in mood.â\200\235 He was educated at Kings Col-
lege, Budo, Uganda, and received his diploma in Fine Art at

Makerere. He has been, since 1960, on a Commonwealth scholar-

ship at Mt. Allison University in New Brunswick, Canada. His

ambition is to teach art and â\200\234I am looking forward for any op-
portunity to examine the tribal crafts and arts of Uganda.â\200\235

19 Â« Little Man in the Snow + Tempera on Board - â\200\234In the uni-
versity town (Canada), the Christmas vacation of the
year 1960 was for me, one of howling storms and loneli-
ness. | felt cold and weak.â\200\235

20 Â« The Abandoned Hut - Oil on Canvas - â\200\234The falling huts
symbolize the struggle through life that these (African)
people experience.â\200\235

21+ The Mambo - Oi! on Board - â\200\234This is a combination of
elements from here and there, of life in night clubs.â\200\235

22 Â«Man with Bull Dog in the Evening - Serigraph - â\200\234I often
watch those who â\200\230walkâ\200\231 dogs which have been confined
for most of the day.â\200\235 \

23 - The Salva - Color Woodcut - â\200\234Here | was thinking of a
tropical forest bathed in moisture and sunshine and with

as mysterious depths.â\200\235

Gr4 * The Market Place - Color Serigraph - â\200\234In Uganda, the mar-
ket place is gay with colors. There is a bustle of people
carrying their wares and groceries.â\200\235

25 Â« Goat Reaching for Leaves + Color Serigraph - â\200\234This goat
could stand on its rear legs and come down as if it would
butt the children who had made it a playmate.â\200\235

26 - Dog Outside an Abandoned Hut - Color Serigraph - â\200\234In
Africa these dogs set out as soon as the morning is warm
enough and search into the night for food.â\200\235

MIRANDA BURNEYS-NICOL + SIERRA LEONE - Signs her work
"Olayinkaâ\200\235. She is a Krio (Creole), born in 1928 in Freetown. in
1949, she came to Long Island University from which she won a
scholarship in pottery and sculpture to Bail State Teachers Cui-
lege, Indiana. In 1952 she returned to New York to attend the
New School to 1954. From 1955 to 1958, she was at Central
School, London, on a Sierra Leone Government grant in mural
painting. She is now Government Artist in the Education Depart~
ment, Sierra Leone. Has painted murals for the Ministry of Edu-
cation on the significance of education and social welfare.

27 ~ Child Reading ~ Oil on Canvas Board

28 = Night Dancer - Oil on Canvas - â\200\234|mpressions of a mask

dancer in the forest.â\200\235

FRANCIS CHINGONO - SOUTHERN RHODESIA ~ Born in 1932,
â\200\2343s a Maoyika. Had training in carving and painting at Cyrene
Mission School, Bulawayo. He has exhibited in Bulawayo and at
the Rhodes National Gallery, Salisbury. He has been carving
doors for the churches in N. Rhodesia and crucifixes for churches
in Natal and Basutoland. He is also a teacher of arts and crafts.
29 - St. Francis - Water color - â\200\234Love is the greatest thing of
all creation.â\200\235
30 - Madonna of the Light - Carved Wood
31 « Madonna of the Faith - Carved Wood - â\200\234Through faith men
are bound together.â\200\235

R. CHINOUYA - SOUTHERN RHODESIA- Received his art train-
ing at the Cyrene Mission School in Bulawayo, S. Rhodesia.
32 - Goats- Water color

and drawing on flyleaves of books as a child.
Sendied old art magazines where he caw
Chinese and Japanese art;and also Bushman rock paintings. Had

Sis first: one-man exhibicion in Cane T<

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stners. fie has never traveled: Simon's Towa, his home,

Alan Paton

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Die_brief sal in Afrikaans aan stuur word indien u dit binne sewe dae n.

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AF! EKONG - NIGERIA - Had the first one-man exhibit for a
Nigerian woman in Lagos in 1958 at the Festival of the Arts;
and a later one (1960) for the inauguration of the new U.S.LS.
building there. She was born in Calabar, E. Nigeria in 1930. Has
studied in London at Oxford School of Art and St. Martinâ\200\231s. Her
work is in private collections in European countries and the
United States.

37 - Grief - Oil on Canvas

.38 - Olumo Rock + Oil on Canvas

WASHINGTON ENWAKU - UGANDA = Received early encouragement from his parents. He was born in 1936 and is a Kumam from the Teso district, E. Uganda. His school study developed his art interest. He has already illustrated a number of books, including the first novel written in Luganda.

39 - Gested Cranes - Lithograph

BEN ENWONWU - NIGERIA - He is an Ibo, born in E, Nigeria in 1921. During 1961 he completed a commission for seven large sculptures for the Mirror Building in London, Sculpture is his favorite medium and had early training as a small child under his father. However, his art stimulus can well be attributed to ot Murray who trained him and other Africans back in 1934,

40 - Trees at Nokede = Oil on Canvas Board - â\200\234Trees can look like human beings, gigantic and resplendent in the African sunshine.â\200\235

41 + Fulani Girls - Gouache on Board - â\200\234The Fulanis are of Arabic origin, and have migrated, since the time of the Fula kingdom of Messina and Timbuktu, to Nigeria.â\200\235

42 Father and Son - Fruitwood Sculpture - â\200\234! elongate because of the Nigeriansâ\200\231 aspirations to grow in politics, trade, art-â\200\224in every aspect of life.â\200\235

43 - The Prophet Mohammed - Ebony Sculpture - â\200\234This is a stylized portrait, inspired by stories of Mohammed.â\200\235

44 Â« Head of Imade, a Young Man = Ebony Sculpture - â\200\234Imade is a young man of strong character from Benin. He belongs to the Carversâ\200\231 Guild, which turns out commercial figurines, and the like.â\200\235

45 Â« Fulani Girl - Ebony Sculpture - â\200\234There are two types of Fulani--the Negroid and the Arabic. This head represents the Arabic type. The Fulanis are nomads of N. Nigeria.â\200\235 .

STEPHEN A. ERHABOR - NIGERIA - A Bini and son of the well-known artist-carver. Worked with his father in carving as a child. Born in Lagos in 1988. Received an honorary certificate in art from the (Yaba) Government Technical Inst. in 1958 and began work through Father K. Carrollâ\200\231s Mission illustrating religious books on contract. Taught art briefly at a girlsâ\200\231 school, returning in 1960 to Yaba for further art study. Does painting, sculpture and book illustrations.

46 Â« Illustrations - In two books on Faith in Yoruba Language

YUSUF ADEBAYO GRILLO - NIGERIA - Interested in murals and seeks opportunities in that field. He is Yoruba, born in Lagos in 1934. He has worked while at Yaba Technical Inst. Was also Secretary of the British Council art group. Later he became a full-time art student at Yaba and graduated with a Art Teacher'sy*Diploma, 1961. (See work from S.U.M. School.) Has exhibited twice under British Council and participated in the Independence Exhibit (1960).

47 ~ Yoruba Bride = Oil on Board

IBIRI - TANGANYIKA - Lives a simple life in the bush where he tends his chickens and few livestock and follows his traditional carving. He was born with the name of Jazeleri. but changed it to [biri when he became a Christian. He was blind

and could no longer enjoy life, until a Christiana doctor restored
his sight. He is a Mawia of middle age, over six feet tall
is said to resemble the figures shown.

48 ~ Old Man with Facial Scarifications - food Sculpture

49 ~ Man Holding Saut Sox + food Sculpture

He writes turns

FESTUS IDEHEN -. He

Sia +- Grandson of a carver (9/20/2021) rhe

e of Benin. Grandfather gave Festus his tools. He carved fees for rituals when he was ten years old, directed by his therâ\200\224â\200\224a priestess to Olokun. Learned carving and drawing in Inool, and became a teacher. Left teaching in 1955 to carve d to study at Yaba Technical Institute from which he recently aquated.. He is a Bini, born in 1928. He has had exhibits in hgos; his commissions include concrete stone sculptures for e new Chase-Manhattan Bank in Lagos- His work is in private Hilections in Europe and the United States. Governor Rockefeller owns one of his sculptures.

50 - Musician - Carved Ebony

ONASANI KALANZI - UGANDA - Now an Art Master at the ubiri School, which is under H.H. the Tabaka of Uganda. He is , Muganda, born in 1936. Received his diploma in Fine Act from

akerere in 1900; and had earlier art training at Kings College, Budo. Has exhibited in showings of modern E. African paintings in Kampala and Nairobi and has illustrated books published in the vernacular languages of E. Africa.

_ 51 - Nankasa Dancers ~ Oil on Canvas

LAZARUS KHUMALO - SOUTHERN RHODESIA - 4 Zulu, whose grandfather, a warrior with the Mzilikaze Chief, came from Zulu-land to Matabeland. Lazarus was born in 1930 near Bulawayo. Io 1950 he went to Cyrene Mission School to study sculpture and learn lino-craft as well. Has exhibited in the first four of the Rhodes Federal Exhibits and at the Nyati Centenary Exhibit in 1959. Now teaches art in Bulawayo.

ee 52 - Witch Doctor, of Isangoma - Soapstone Sculpture - â\200\234\san-y goma is a Zulu word meaning witch doctor. Many people still believe in him. | have carved him in his traditional clothingâ\200\224â\200\224around the neck, animal bones and heir; in the right hand, the oxâ\200\231s tail which he used for medicine spraying; in the left hand, his royal stick.â\200\235

o

VINCENT KOFI - GHANA - The monumental work of this leading sculptor has been shown by photographic exhibit in the U.S. since 1959 whea Kofi was at Columbia University and the Sculpture Center. Here, he executed Awakening Africa in welded steel. He also produced this subject in bronze, at the Sculptorsâ\200\231 and Ceramic Workshop (N.Y.), by the lost wax method. Kofi is an art teacher at Winneba Training College, Ghana. He was, from 1952 to 1955, at the Royal College of Art in London. He earlier attended Achimvia College, Ghana.

53 - Awakening Africa - Cast Metal - The pose is symbolic of a fertile land waking up to its vast potential. The flat-tened head is that of the Ashanti fertility doll. The neck wrinkles represent hard work by hand, and the enlarged naval means fertility.

AMON KOTEI - GHANA - Is employed as an artist of the Gov-

ernment Printing Press, and was born May 24, 1915. Studied

drawing under E.K.A. Johnson, a well-known artist in Accra. He

4, also pursued art at Achimota and served for five years in the

~ shanaian Army as draughtsman. Later, went on @ Government

Scholarship to the London School of Printing and Graphic Arts.
54 - Mother and Child, No. 2- Oil on Canvas Board

ELI NATHAN KYEYUNE - UGANDA - His early interest in art was quickened by the encouragement of young friends for whom he used to cut printing blocks for decorated name plates out of rubber erasers in school. He is a Muganda, and of simple background. He attended Makerere School of Fine Art, and plans to paint while teaching art. He was born in 1936. His present art interest is the legend and folklore of Uganda.
55 - Death - Oil on Paper

AKINOLA LASEKAN - NIGERIA: A self-taught artist, known for

his historical documentation of Nigeria. His allegorical paintings

in Nigeria in Transition are in the Government Publications Office in Lagos. He was born in 1916, and began his

professional career in 1935 as a designer of textiles. Later he was an illustrator of Bible stories. In 1940 he opened a studio in Lagos, and since then has painted and exhibited. In 1945 he visited England, intending to take art training, but post-war conditions forced his return. The paintings shown are from a series of 30 oils on Nigeria's legend and history.
54 - Some Past Rulers of Owo-Lund - Oil on Canvas

at 5 a.m. At 7.

37 + Cgeaengve of jiesna la ieiji var e wion Canvas

-4 a

33 Aijameied Relum of Ajaka, Owe Waplike in Bitan

Canvas

59 - Olorisas of Ipele - Oil on Canvas

59a - Women Plaiting Hair - Oil on Canvas

HENRY MICHAEL LUMU - UGANDA - Has had art instruction from earliest school days, and a great deal of encouragement from an older brother. He is a Muganda and was born in 1939. His first training was at Kings College, Budo, and although still

- a student at the School of Fine Art at Makerere College, he already

has a reputation as a painter. Mainly interested in graphic design.

60 - Wandegye Suburb - Tempera on Paper

JEAN LUVWEZO - REPUBLIC OF THE CONGO - This artist, self-taught, is at present a student at Princeton University. He has had several exhibits since his arrival. As a child he copied the technique and subject matter of painters at work. His real development began after contact with M. Vanden Bossche of the Musée de la Vie Indigène, Leopoldville, who urged him to work in an original manner. He is of the Bakongo tribe and was born in 1938. :

61- L'Avenir - Oil on Canvas Board

G. MANATSA - SOUTHERN RHODESIA - Trained at the Cyrene Mission School in art. He has made use of the patterns and colors of some of the exotic trees and shrubs of his area. :

62 - Village Hunt - Water color

ESTELLE BETTY MANYOLO - UGANDA - Trained in fine arts at Makerere College and is an artist in the Department of Health in the Uganda Government. Here her strong dramatic designs are very effective in work which is principally in black and white, says her former art supervisor. Her happiest products are... lino-cuts where her sense of drama, bold design and effective use of pattern texture are much in evidence. She is of the Muganda tribe, born in 1938.

63 - African Fable - Linocut

64 - Death in the Forest - Linocut

65 - Dance of Death - Linocut

66 - Cattle People - Oil on Canvas

PILIPILI MULONGOYA - THE CONGO - He is a product of the Congo Academy of Folk Art in Elisabethville. He was a cashier for the director and organizer of the school, M. Romain-Desfosse, until 1946 when he began painting. Romain-Desfosse gave him special attention and opportunity for self-expression.

67 - Snake Amid Flowers - Oil on Canvas

68 - Crocodile Eating Fish - Oil on Paper

69 - Eagle Attacking Deer - Oil on Canvas

He prefers to consider himself a teacher. He is a native of Lubumbashi, South Africa, and spent from 1958 to 1961 in the U.S. on a art fellowship studying at Pennsylvania State College and Boston University School of Fine Arts. Since he returned to Africa, he has been teaching at the Goromonzi School in Southern Rhodesia. (See exhibit of school work.) He is very articulate on art developments in Africa and participated on the art panels at the ICA in October, 1961.

ELIMO NJAU - TANGANYIKA - Has a great interest in indigenous crafts, poetry and song. His wife, Rebecca, is a writer, and her poem, "The Load and the Hoe" is the inspiration for this lithograph. He was born in 1932. Is a Chagga. Did the murals in the Memorial Church at Fort Hall, Kenya, which depict the life of Christ. In 1960-61, he studied art in Britain. He is a teacher of art at Makerere where he received his art training.

73 - The Load and the Hoe - Lithograph

SAM J. NTIRO - TANGANTIRA o Mr. INTiruâ\200\231s work was exhibited at the Merton Simpsa Gallery, N.Y.Â» #2 May, 1960. He did not Segin painting satil he wert Â¢9 Makerere Colieve, where he came under cae influence of tne then head uf tae Fine ist Department, Margaret Trowell. After nis graduation and study ia Lonaon, ne cecame 4 staff inember in art at Makerere. He ls now an official ia che yovermmment op the ewe? tadependont Tangaa-

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ve Slade in*London and the Institute of Education at the
sity of London.

+ The Fig Tree - Oil on Canvas

5+ The Palm Tree - Oil on Canvas

76 = Men Picking Coffee - Oil on Canvas

77 - Wedding Feast - Oil on Canvas

78 - Tending Cattle - Oil on Canvas

UZANNA OGUNJAMI - SIERRA LEONE - She was one of the
irst African artists to exhibit and sell her work in this country.
he received a degree of Master of Art in 1928 from Teachersâ\200\231
ollege, Columbia Univ. She returned to Sierra Leone in 1935,
fter having had a one-man show at the Delphic Studios, N.Y.
he was born in Nigeria and is an Ibo. It is not known whether
he still lives and paints.

79 - Full-Blown Magnolia - Oil on Canvas

IMON OBIEKEZIE OKEKE - NIGERIA - He is an Ibo, born in
937. Has a diploma in Fine Art from the Nigerian College of
echnology. Had a one-man exhibition in 1959 at the Jos Muse-
ny and showed at the 1960 Nigerian Exhibition. Studied at the
titish Museum in London in 1960 and visited museums of Paris,
ome, Athens, Tripoli. Has been in two London exhibitionsâ\200\224in
lolborn and at the Royal Society. Is now Technical Officer at
e National Museum in Lagos (1961). He paints and sculps at
s home studio. Mr. Okeke was in the U.S. for two months in
P61 on a State Department grant as a museum visitor.

80 - Crouched Figure - Wash and Pen & Ink

81 - The Ultimate - Oil on Paper,

22Â» Woman with Arrow = Oil on Paper

RUCE P.O. ONOBRAKPEYA - NIGERIA - The son of a crafts-
a, he was born in 1932. Is of the Urhobo tribe. He entered the
gerian College of Technology, Zaria in 1957, graduating 1961,
had his first one-man exhibition in Ughelli in 1959, In 1960,
h Demas Nwoko and C. Uche Okeke, he painted murals at the
s and crafts stand of the Nigerian Independence Exhibition

H exhibited his work.

83 - Ahwaine the Tortoise and Udene Â« Linocut

84 - Hunterâ\200\231s Secret (Urhobo Folk Tale) + Linocut

AGIE OSIFO - NIGERIA - He was born near Benin City in

BD. His first work as a smail child was in carving calabash

sks for dances. Later, he carved in wood as he received train-
in school and from his brother, Felix Idubor, a well-known
Iptor. In 1957 he entered the Yaba Technical Institute to
dy art. He has carved figures for the Cathedral Church, Ebute
a, and another in England. His art has helped him finance
college work. Has exhibited in Nigeria and abroad.

5 - Balancing Feat - Carved Wood

6 = Benin Wrestlers - Carved Ebony

A was the

y an 2 included in a South African exhibit in 1949 at National Gallery in Washington. That same year, Sekoto him-
vileft for Paris to see the works of the great masters and
ty art. He was born in 1913. In Johannesburg he devoted him-
exclusively to painting. In Paris he sought technique for
rpreting his rich African background. Exhibited in Rome, as
as Paris and Florence, and had a one-man show of gouaches
enice in October ;

+ AHAMADU Y. SIRLEAF - LIBERIA~A Mandingo who was
his country in 1952 on a Rockefeller and Ford Foundation
t to study art and on his return to develop art instruction in
tia. While this did not materialize, he was furthered in his
career and did several painting commissions for the Execu-
Mansion, the Capital and various Liberian embassies. He
d from the army during the Fast year, and has recently -x-
d in Rome.
- Approaching a Liberian Yillage - Cil cn Canvas

SONGO - SOUTHERN RHODESIA: This artist has exhibited
pndon and the 1/,5., as well as Rhodesia and South Africa.
as Soro in 1927 and started carving when he was il at his

im Celimewe, 3. Raouesia. He is of cae Naranega tribe. fie

went to the Cyrene Mission School at 19 and had his art training
there. Mr. Songo is a ctipple and all his work is done with his
left hand.

92 - Religious Scene - Water color

SAYED SULEIMAN - THE SUDAN - Born in 1929 on a small is-
land north of Khartoum, where he has spent his life, He did draw-
ing and clay modeling in elementary school and had art educa-
tion at the Institute of Education, Bakht er Ruda where he now
teaches. He also studied art for three years at the Teci:nical In-
stitute at Khartoum.

93 - The Night in a Forest - Wood Engraving

G.O, TALABI - NIGERIA - The artist was born in W. Nigeria, in
1929. At the Nigerian College in Zaria he first gained his teach-
erâ\200\231s certificate and then his art diploma. He now teaches art
evenings and works as a free-lance. He has had one-man shows
in his western area of Nigeria.

94 - The Invalid - Oil on Board

95 = An Hausa Man from N. Nigeria = Oil on Board

MAMO TESSEMA - ETHIOPIA - This artist has been in the U.S.

at the New York State College of Ceramics since 1958. His work
has been pronounced truly Ethiopian in feeling, although those
on exhibit were all done here. Tessema was born in 1935 in
Nekemte, Ethiopia. He graduated from Teachersâ\200\231 Training School
at H.I. Majestyâ\200\231s Handicraft School in Addis Ababa, where he
taught and was shop master for three years. His purpose here
has been to perfect his ceramic work so as to teach ceramics in
his country.

96 - The Bird-3&W Lithograph

97 - The Farmer - B & W Woodcut

98 - The Traveler - B & W Lithograph

99 - The Capture - Color Woodcut

100 - Fisherman - Color Woodcut

101 - Three Figures - Ceramic & Welded Steel
 102 - Welded Bird - Welded Steel
 103 - Warrior - Welded Steel
 104 - Decanter = Porcelain
 105 - Cooky Jar - Stoneware
 106 = Coffee Pot - Stoneware
 107 - Bottle - Stoneware
 108 + Platter - Stoneware
 109 ~ Plate - Stoneware

ERHABOR OGIEVA EMOKPAE - NIGERIA ~ Self-taught artist,
 born in Benin 1934. Has had several one-man shows and is in-
 cluded in exhibit of contemporary art of Africa now (1961-62)
 showing in Germany and Brazil. Currently a creative visualizer

on staff of large advertising agency in Lagos.
 XEM = Sketch - Water color

SOLOMON I. WANGBOJE - NIGERIA - Employed as a graphic
 arts officer in the Nigerian Information Service and now (1961-
 62) on grant to study design at Cranbrook Academy of Art (Mich-
 igan). Graduated in art from Nigerian College of Technology.
 XWA - Mother and Child - Block Print

SCULPTURE BY ARTISTS UNKNOWN -
 110 - The Procession - Brass - DAHOMEY
 111 = Madonna - Ebony Wood - TANGANYIKA
 112 - Making Corn Bread - Ebony Wood - TANGANYIKA
 113 + Water Bird - Ebony Wood - by Yema, a Maconde Sculptor -
 TANGANYIKA

' 114+ Girl of the Fulgni Tribe - King Ebony Wood - NIGERIA

115 - Head of Woman - Darkened Lightwood - SIERRA LEONE
 116 - Stylized Head of Woman - Stained Wood - SENEGAL

CERAMICS From the ABUJA POTTERY CENTER - NIGERIA -
 These are the noble, simple wares of the village people of the
 Northern Region of Nigeria - and made by both men and women
 at the Pottery Training Center under the direction of Michael
 Casdew. The utilitarian u magical designs are marked with
 markings, conventionalized lizards, birds, chameleons, drums
 and the like are done directly in the soft clay. The local
 and glazes which they process are mostly hand-trowed
 manually operated pottery wheel. The women build by modeling
 and then coiling; the men by beating-out -very dry mica dust or
 ash, turning the rot as they -very, The kiln is a elephant mud
 wall .ireu wita crusa-wood. 2amvoo gfass, cComM-staixs ce raim

a

Je low temperatures.

pis Large Water Jar - Ladi Kwali, a woman of the Gwarin

Â° Yamma of Abuja Emirate. This is hand-thrown and hand-built without use of the wheel.

118 - Beakers (2) with Handle - Ladi Kwali. Sgraffito decoration in black slip under celadon glaze. Wheel-thrown.

119 + Teapot with Cane Handle - Peter Bute Kuna of the Tiv Tribe, Gboko. â\200\234Guruâ\200\235 decoration under a dark Chiin glaze.

120 - Soup Tureen - Peter Bute Kuna. â\200\234Guruâ\200\235 decoration under dark Chiin glaze.

121 - Dish ~ Ibrahim Muhtari, Hausa of Zaria. Son of the Chief Potter of Zaria City. Now teaching pottery at Zaria.

122 - Dish - Hassan, Nupe of Lapai. Comb decoration through black slip under a celadon glaze. ro

123 - Soup Plate (2) - Gugong Bong of Kagoro Tribe, â\200\234Agban Kagoro a rocky district of the Central Plateau. Comb decoration throughâ\200\231black slip under celadon glaze.

124 + Small Plate or Ash Tray (2) - Tanko Ashada, Habe Hausa of Abuja. Black slip decoration under celadon glaze.

EXHIBIT OF SCHOOL WORK

ADISADEL COLLEGE (Secondary School) - GHANA - Children

taught drawing and painting (with pastels and water colors) and torn and cut-out collage; also fabric printing, weaving, pottery, sculpture and bookcraft. â\200\234Our students are of mixed stock... and it may take a long time to get rid of their tribal ties. Their tribal associations feature... dancing, drumming and singing on the ampusâ\200\235, writes the art tutor, G. Asiama-Kisiedu.

A125 + Seven items:- Going to the Farm = Torn & Paste Comp.

: Holiday at the Beach - Water color

Naming the Child - Water color

Seated Girl - Pencil on Paper

Block Print No. 2 + Fabric Block Print

Block Print No. 5 + Fabric Block Print

Block Print No. 8 - Fabric Block Print

CORONONE! SCHOOL - s. RHODESIA. These chiles are from junior and senior high school and are fortunate in their teacher

~Selby Mvusi, the artist. They paint what is familiar to them in their backgrounds. As yet there is no opportunity for them to go on in art study, as the talented are usually drafted for the pursuit of science and the humanities in the colleges. Mr. Mvusi hopes this can be changed for the future of art in Southern Rhodesia.

G-126 - Ten items:- Group of Men - B & W Chalk

Houses - Pastel

Scene - Pastel

Scene - Paste!

Landscape - Pastel

Landscape - Pastel

Abstract No. 1 - B & W Chalk

Track Meet - Pastel

Meeting - Pastel
j Nativity - Water color

OVERNMENT SECONDARY SCHOOL - GHANA (Tamale) - Pupils
pre mostly from rural areas and are close to the tribal pattern. In
he fine arts they cover: drawing and painting in water color;
culpture; designâ\200\224mainly textile with poster colors; graphic
rtsâ\200\224â\200\224linocuts and pen lettering. In crafts they do weaving,
brinting, some pottery (thrown and hand-made pots using the coil
ethod) and leather work. Three pupils won prizes in the Fourth
â\200\230orld School Childrenâ\200\231s Art Exhibition in Tokyo. Some work was
Iso exhibited in Geneva.

T-127 - Three items:- Procession - Water color

The Good Shepherd - Water color

Dance in a Village - Water color

Â«ULM. SCHOOL - NIGERIA (Jos) - This work was done under

the direction of Y.A. Grillo. he children are mostly Hausas and
Fulanis from average homes. Mr. Grillo spent his practice teach-
ing with both primary and secondary age groups during 1960-61.
He is now (1961-62) teaching at Kings College, Lagosâ\200\224a sec-
ondary school. Mr. Grillo himself is an artist and his practice
teaching was for his art-teacher diploma. The work shown is
mostly by children from the primary school.

\$-128 - Five items in Poster Paint:- School Compound

School Compound

My Dad

An Imaginary Animal

David and Goliath

FOLK SCHOOL EXHIBIT

CONGO ACADEMY OF FOLK ART-ELISABETHVILLE, CONGO
- Was founded in 1944 at Elisabethville by Pierre Romain-Des-
fossÃ©s, a French artist. After Navy service which took him
around the world, he settled in the province of Kivu. Soon he be-
came absorbed in the development of art among the peoples of
the Congo and organized the African Union of Arts and Letters.
The school has operated since DÃ©sfossesâ\200\231 death in 1954, as an
autonomous part of the AcadÃ©mie des Beaux-Arts.

C-129 - Three items - all gouache- Swirling Fishes by Kazadick

Geese by Mode

Fish on Black Background

CRAFTS FROM AFRICA

CR-130.-A selection has been made of over 50 craft objects
â\200\224carvings, basketry, weaving and calabash designs. Some rep-
resent things of daily use in the African setting from which they
comeâ\200\224â\200\224and some are for modern timesâ\200\224letter openers, shoe-
horns, baskets, woven throws and the like. The purpose of this
exhibit is to show the fine artistry and hand-work of the indiv-
dual craftsman as he produces for a widening world. These se-
lected for showing differ from such crafts as are sold in multiple
lots to passing tourists at airports and on the streets, in that
they are carried through to completion by the individual creator,
with his pride for excellence and beauty. Represented are works
from Kasai and Kivu provinces of the Republic of the Congo;
Ghana, Mozambique, Barotseland, Bechuanaland, Northern Rho-

desia, French Guinea, Nigeria, Uranda-Urundi, and Upper Volta.

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Goromonzi School Boy's Landscape

Published, 1962, in the U.S.A. by
Harmon Foundation, Inc.
140 Nassau Street

New York 38, New York

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ARTISTS -- GENERAL

Manuscript Division, Library of
Congress of the records of the

Harmon Foundation papers held by
the Division. [ca. 1967].

Container Nos.

1-3

4-71

72-81

82-99

100-104

105-121

Description of Series

Series

General Office Files. 3 containers.
Correspondence relating to the establishment

â\200\230of the Foundation, general administrative corre-
spondence, material on procedures to be followed
in the awards program, memoranda, publicity
releases, and form letters. Arranged alphabetically.

Award Programs. 68 containers.
General correspondence, correspondence with
judges and records of decisions reached by them,
. and applicants' files, containing a photograph
of the applicant, description of work submitted
to the competition, and letters of recommendation.
Arranged by category: A. Blind Awards (box 4-
16), B. Cartoon Awards (box 17), C. Model Farm
Awards (box 18), and D. Negro Awards (box 19-71).

American Negro Artists. 10 containers.

Files on established and aspiring artists
containing biographical information and, in many
cases, correspondence between the artist and the
Foundation. Arranged alphabetically.

African Artists. 18 containers.

' Biographical notes, arranged alphabetically
by name of artist. Some files contain lists of
the artist's works, correspondence, and materials
relating to exhibitions.

African Art Centers. 5 containers.

Correspondence between the Foundation and art centers of major African cities, exhibit programs, and newspaper reviews. Arranged alphabetically by name of country.

Miscellany. 17 containers.

Art catalogs and newspaper clippings (loose and in scrapbooks). The scrapbooks cover the various programs of the Foundation and are arranged by year.

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Container Nos. Contents
AFRICAN ARTISTS (Continued)

91 Mahmoud, Sid
Manatsa, G.
Manyanduri, B.
Mariga, Joram
Maskie, Jacob
Matjuoadi, Andrew
Maurice, Louis
Mavuso, Horatio
Mbambu, Ferdinand
Mensah, Benjamin
Mgudlandu, George.

(Mitchell, James
â\202¬ Mlahlwa, Mercy
; Mneni

Moto, Alphonse
Mounkala, Raphael
Moyo, Adomech
Msangi, Francis
Mubitana, Aaron
Mugalu, Jackson
Mukarobgwa, Thomas
Mukiibi, A. A,
Mulongoye, Pili
Musango, Francis
Mustafa, Abdulahi
Mutemba, Agostinho
Mvusi, Selby ,
| Mwaniki, Lewis
: Mwembia, Floribert
Mwenze
Mwewa, Alifeyo
ie, Ndandarika, Joseph
Ndegwa, Francis

92 N'Diaye, Iba
Ndlovu, Spring
Ngatane, Ephreium
Ngavoyka, Daniel
Ngcobo, Eric
Ngiverume, M.

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