



CONTEMPORARY  
AFRICAN ART

EXHIBITION HALL  
TRINITY COLLEGE, DUBLIN

FEBRUARY 14 - 2002 MARCH 7

MONDAY - 2002 FRIDAY 11-6  
SAT 10 - 1

ADMISSION FREE

We are grateful to Mrs. Jeanette Jackson, the Chairman of the Hampstead Artists Council Ltd., for her help in the organisation of this exhibition and we thank all who have lent works, :

We greatly appreciate the generous financial support of the Arts Council of Ireland that has made the exhibition possible, s

We thank Dr. Conor Cruise O'Brien T.D. for opening the Exhibition, Exhibitions Committee, Trinity College

Philip Berman  
Richard Browne  
George Dawson  
John Hood  
Deirdre Keane  
Richard Marriott  
Catherine Millar  
Douglas Palmer  
Carole Power

The exhibition shows some hundred works by more than forty individual artists from seven different countries of the African continent. There is inevitably a considerable and perhaps bewildering diversity

of style, content, form and medium and much of it is unlike any art that has been seen here in Dublin before. Even those familiar with the African art of ethnographic collections might find difficulty in relating this work to their past experience.

Some of the work is oriented towards and influenced by modern European art because the artists such as Abdalla, Egonu, Kamala and Salahi, have attended European art schools but the work is still distinctively African. In other artists such as Fabunmi, Malangatana, Mukarobgwa and Twins Seven Seven, the influence has been restricted to the new materials and techniques, which they have learnt from those Europeans, who have made a conscious effort to help the local artist. Then there is the work that has continued to follow the old techniques and forms of representation. This is of two types, that which has not had any external influence and has continued to be produced undisturbed and that which is made for the tourist, the Airport Art as it has been called e.g. Middle Art.

Such a classification of the work is only intended as a very crude guide to the sort of influences that have effected the individual artists and is an attempt to explain some of the marked differences that could otherwise be confusing.

The collection cannot claim to be representative of African Art as a whole and is biased towards certain countries particularly Nigeria and Rhodesia. This is largely due to two people Ulli Beier and Frank McEwen, who have actively encouraged local artists in these two countries respectively.

They have sometimes discovered the artist in people, who otherwise would have had no opportunity for such expression. Also they have been responsible for bringing contemporary African Art to the attention of the

European public.

In recent years schools of art and summer schools have appeared in Africa, run by well meaning but frequently misdirected expatriate Europeans, who have taught art as they thought it should be in Africa. However there have been exceptions. In 1960 a pioneer and experimental summer school was set up in

Mozambique two architects Pancho Guedes, who is Portuguese and the South African Julian Beinart.

Valente Malangatana was discovered there. Inspired by the success of this school Ulli Beier started the Oshogbo Summer School (Nigeria) in 1962, where several successful artists have worked including Buraimoh, Fabunmi, Olatunde and Twins Seven Seven. Beier has described the history of this and other similar schools in his book *Contemporary Art in Africa* Pall Mall Press, London 1968,

Frank McEwen has been director of the Rhodesian National Gallery in Salisbury since 1957, where he has encouraged local artists by providing them with studio facilities in the Gallery's Workshop School. He has also arranged exhibitions of their work abroad. The painters Mukarobgwa and Ndanarika also the sculptors Manyandure and Mariga have all studied at the school and their impressive work is hardly affected by the European tradition,

In recent years Julian Beinart has continued his work in South Africa, where he is now Professor of Town Planning in the University of Cape Town. He is largely responsible for bringing the work of indigenous South African artists to our attention. Also he has recorded the extraordinary strength of the Popular decorative art of the native townships that have since been destroyed by clearance schemes,

Some three hundred living African artists were listed in a Bibliography and index of African art, published a few years ago and it was admitted to be nowhere near the total figure. Even so many of those listed are without biographic details. The catalogue of this exhibition similarly reflects this lack of information. Work has been bought by collectors who often have not recorded the biographical details of the artists.

In Africa art and life have been traditionally inseparable. The art objects, masks and carvings, were part of everyday life including tribal ceremonies and were not regarded as 'special' or 'separate'. Also the image has never been used to represent the thing itself but rather the force behind it.

However all this is changing because it is impossible to escape the influence of the northern hemisphere. It represents a considerable challenge to African Artists and one which they will have to overcome in order to survive. It is as difficult a situation for them as it is for the African student who has to come to Europe for his

secondary education. This exhibition expresses the strength of the African artists in meeting this challenge.

We as Europeans need more than ever this instinctive vitality of African art to reinvigorate our own. We

should do all we can to cooperate with Africans in this difficult period of transition from the traditional to

the contemporary way of life that we have thrust upon them.

Douglas Palmer

No.14 African Landscape

JACOB AFOLABI

JIMO E. AKOLO 4:

JIMOH BURAIMOH \_\_ 3.

4.

Lino cut reproduced on front cover of catalogue and on exhibition poster.

Figure on bull

oil on canvas

Lent by Dennis Duerden esq.  
Man hanging

oil on canvas

Lent by Dennis Duerden esq.

Flute player  
bead mosaic and oil on plywood  
Lent by P. Koston esq.

Cripple

bead mosaic and oil on plywood  
Lent by Mrs, Ella Winter  
Figure

bead mosaic and oil on plywood  
Lent by Mrs. Ella Winter

Jacob Afolabi, born in 1944

in Nigeria. He studied painting  
with Denis Williams of the  
University of Ibadan and graphic  
art with Ruvan Rossem of the  
University of Amsterdam. He is  
concerned with people but â\200\224  
scorns conventional anatomy;  
his work is almost surrealistic  
â\200\224 the forms fluid, often dream-  
like and charged with  
emotional force. Afolabi has  
exhibited at galleries in Africa,  
Europe and the United States  
as well as in several festivals  
around the world.

Jimo E. Akolo, born in 1936,  
is a northern Yoruba. He  
studied at the Nigerian College  
of Art, Science and Technology  
and has exhibited on a number  
of occasions in Nigeria. A  
mural by him is in the  
Northern Region Houses of  
Parliament, Kaduna. In 1962  
he studied at Hornsey College  
of Arts and Crafts. The  
following year he was  
awarded the President's Prize  
for a Nigerian artist. In 1964  
he had a one-man exhibition  
at the Commonwealth  
Institute, London.

Jimoh Buraimoh is an  
electrician attached to

Duro Lapidôâ\200\231s theatre company  
where he does the stage  
lighting. He was introduced to  
art by Georgina Beier and first  
attended the Mbari Mbayo

workshop in Oshogbo in 1964.  
He started as a painter then

DUMILE

6.

10,  
us

12,

Milk woman

bead mosaic and oil on plywood

Lent by Mrs. Ella Winter

Drawing 1

pen/ink drawing

Lent by Grosvenor Gallery,  
London

Drawing 2

pen/ink drawing

Lent by Grosvenor Gallery,  
London

Drawing 3

pen/ink drawing

Lent by Grosvenor Gallery,  
London

Drawing 4

pen/ink drawing

Lent by Grosvenor Gallery,  
London

Drawing 5

pen/ink drawing

Lent by Grosvenor Gallery,  
London

Drawing 6

pen/ink drawing

Lent by Grosvenor Gallery,  
London

developed his own techniques  
of mosaic art, which have a  
Byzantine texture and brilliance.  
They have been extensively  
exhibited in Southern Nigeria



as well as in Britain and India.  
Buraimohâ\200\231s mosaic murals, in  
which he uses tiles, beads and  
cowries, have been commissioned  
for a number of important  
buildings in Lagos and Ibadan.  
His imagery is inspired by

the Oshogbo School of Painting

Dumile, born in 1942 in  
Worcester, Cape Province,  
South Africa. His mother died  
when he was five years old, and  
he lived with relatives until

he was 11, when his forma!  
education came to an end. He  
travelled thereafter with his  
father, who was a trader and  
Preacher. He carved and drew  
from his earliest childhood, and  
for a time worked in a pottery  
painting standard landscapes. In  
1963 Gallery 101 held his first  
show and from then onwards he  
has participated in several group  
shows as well as having one-man  
exhibitions; these latter took  
place at the Transvaal Academy  
in 1965 and at the Republican  
Arts Festival in 1966. In 1967  
he was represented by five works  
in the Sao Paulo Biennale. He  
has been working in London  
since 1968 and his work was  
included in a group show at the  
Grosvenor Gallery, London,

(29 Julyâ\200\22412 September).

UZO EGONU

IBRAHIM EL SALAHI

ADEBISI FABUNMI

13.

14,

15,

16.

17.

19.

20.

21,

Northern Nigerian  
landscape

oil on board

Lent by the artist  
African landscape  
oil on canvas

Lent by the artist

The last sound

oil on canvas Â©

Lent by the artist

The embryo, child and  
bird

oil on canvas

Lent by the artist  
Female carrying bird  
oil on canvas

Lent by the artist

The day there is no shade  
but this shade

oil on canvas

Lent by the artist

Animal city

lino cut

Lent by Mrs, Ella Winter  
City in the moon

lino cut

Lent by Mrs. Ella Winter  
Cow Fulani and city  
lino cut

Lent by the artist

Uzo Egonu, born in 1931 in  
Onitsha, studied at the  
Camberwell School of Arts

and Crafts, London, in 1949â\200\224  
52 and subsequently travelled  
in Europe. His work has been  
represented in many exhibitions  
in Lagos, Port Harcourt, Dakar,  
Nimes, Dusseldorf and, most  
recently, in London, at the  
FBA Galleries in 1969.

Egonu is preoccupied with  
world affairs and his recent  
themes reflect a search for  
peace and security; he has also  
done a series of paintings of  
London.

Ibrahim el Salahi lives in Khartoum, Sudan, and is a teacher at the Technical Institute there. He trained at the Slade School of Fine Arts, London, and since then has developed his highly individualistic forms from Arabic calligraphy. More recently he has worked on a series of anthropomorphic images which, while predominantly human, convey a very animal kind of suffering. Through the balanced lines in Salahi's drawings one can perceive a strong magical element.

Adebisi Fabunmi studied at the Oshogbo Summer School, Nigeria, in 1964. He specializes in lino-cuts and his most impressive graphic work is a series of lino-cuts of cities which, however different geographically (for instance Lagos or Russian Town), have

22. A fortune teller in the city  
lino cut  
Lent by the artist

ISHAG KAMALA ~ 23. Initiation  
oi! on canvas  
Lent by El Salahi esq.  
24. Women in a trance  
oil on canvas  
Lent by El Salahi esq.

VALENTE

25. The message for humanity  
MALANGATANA

pen/ink drawing  
Lent by Mrs. Ella Winter

an unreal similarity. His style  
is intricate and involved, with

few people depicted.

Kamala (Ishag), born in 1939  
in Omdurman, Sudan. She  
studied at the School of Fine  
and Applied Art in Khartoum  
from 1959-63, where she  
received a diploma in painting  
and sculpture. In 1964 she  
studied at the Royal College  
of Art, and in 1966 received  
an ARCA in painting. She  
taught at the Khartoum  
College of Art for two years and  
returned to London in 1968  
for one year to study  
illustration and lithography at  
the Royal College of Art  
Graphic School. She exhibited  
in Khartoum several times  
between 1962 and 1967, and  
has shown her work with other  
artists in Rome and Pakistan,

and with the Harmon Foundation.

Kamala has also exhibited in

the United States at the Sudanese  
Pavilion at the World's Fair,

She is now in Khartoum work-  
ing as an illustrator.

Valente Malangatana, born in  
1936 in Marracuene,  
Mozambique. He completed  
primary education only. While  
working at the Lourenco  
Marques Club he painted and  
wrote poetry in his spare time.  
The architect Amancio Dâ\200\231Alpoim  
Guedes provided a studio for

Malangatana in 1961, where he  
was free to paint and write  
Poetry. Spirits and monsters  
pervade his work, and the

AZARIA M'BATHA

THOMAS  
MUKAROBGWA

CAIPHUS NXUMALE

ASIRU OLATUNDE

26.

27.

28.

29.

30.

31.

32.

Nativity  
lino cut  
Lent by Mrs. Ella Winter

Adam and other stories  
lino cut

Lent by Mrs. Ella Winter  
The last hour of Jesus  
lino cut

Lent by Mrs. Ella Winter

Man with lion

oil on cardboard

Lent by Sir Roland Penrose  
The magic man

oil on cardboard

Lent by Sir Roland Penrose

Adam and Eve  
lino cut  
Lent by Mrs. Worrall

Northern Nigerian  
masquerade  
Aluminium panel

Lent by Mrs. Ella Winter

fluency of the themes makes it

hard to demarcate between reality and fantasy. In view of the fact that he has been handling oil paints for a few years only, his technical achievement is remarkable. \* Some of his poetry appeared in Black Orpheus No. 10, together with an appreciation of his art.

Azaria M'batha is a young artist who has been recovering from tuberculosis and working at the ELC Art and Craft Centre at Rorke's Drift, Durban, Natal, South Africa. He is 22.

Thomas Mukarobgwa lives in Salisbury, Rhodesia, where he is head attendant at the National Gallery and works at the National Gallery Workshop School. He has exhibited at the Annual Federal Art Exhibitions. His work is in the Museum of Modern Art, New York, and in collections in England, Africa, and Europe. His painting is near abstract and he uses impasted oranges, yellows and blues.

Asiru Olatunde, born in 1932 in Oshogbo into a family of blacksmiths. Through ill-health he did not pursue this profession

BRUCE  
ONOBRAKPEYE

33. A masquerader and some  
of his followers  
aluminium panel  
Lent by Mrs. Ella Winter

34, Palm wine drinkers  
aluminium panel  
Lent by Mrs, Ella Winter

35. The cyclist and the ram  
oil on hardboard  
Lent by Mrs. McGregor

Fmd SeCRRS LN

instead he became a renowned  
drummer. His fatherâ\200\231s

- conversion to Islam made it

impossible for Asiru to continue  
as a drummer and he reverted  
to making ear-rings and  
such-like at the smithy, where  
Susanne Wenger discovered his  
work. She and Ulli Beier  
financed him, and he began to  
work first in copper, then in  
aluminium, on which he affected  
beautiful textures. His works  
have since been commissioned  
by European museums, Obasâ\200\231  
palaces, banks and churches,  
and by many private

collectors, They are story-  
telling works based on legend  
and commonplace events with

a strong overall control and  
design.

Bruce Onobrakpeye, born in  
1932 at Agharba-Otor, near  
Ughelli in Mid-Western Nigeria,  
received his early education at  
Sapele and in Benin City. He  
graduated from the University  
of Ahmadu Bello, Zaria, in  
1961, and now teaches and  
paints professionally. In  
addition he is a founder-member  
of the Society of Nigerian  
Artists (1964). In 1957, when  
still a student, he was  
commissioned to do paintings  
for the United Fruit Co., which  
were exhibited in Ondo, and in  
1959 he showed textile prints  
in Manchester. His first one-man

exhibition of water-colour  
paintings was held in the same  
year in Ughelli, his second in  
Lagos in 1961. With other

Dees aca QCA ce

Ql illnanit ite

HEZBON OWITI

GERARD SEKOTO

36. Birds, owls  
lino cut  
Lent by Mrs. Worrall

37. Three African children  
oil on canvas  
Private collection

artists he painted murals for  
the Independence Exhibition  
in 1960. He completed  
thirty-eight illustrations for  
Cyprian Edwensiâ\200\231s An African  
Night's Entertainment and ~  
fourteen illustrations for  
Chinua Achebeâ\200\231s No Longer at  
Ease. His prints with folklore  
themes are with the Harmon  
Foundation; other prints and  
watercolours are with the  
Phelps Stokes Fund. The  
Smithsonian Travelling Exhibit  
(1966-8) of African prints  
also included his work.

Hezbon Owiti, born in 1948, is  
a member of the Luo tribe in  
Central Nyanza, Kenya.

Owiti is self-taught. the writer  
Ezekiel Mphahlele helped him  
by employing him at the  
Chemi Art Gallery, Nairobi;  
here Owiti was able to absorb  
the environment and pursue  
his feeling for paint. He gained  
a travelling scholarship to the  
University College of Ibadan  
in 1965, and had numerous  
exhibitions there and in Lagos  
and Oshogbo. He was recently  
artist-in-residence at Sussex  
University, England.

Gerard Sekoto, born in 1913 in  
Transvaal, South Africa. His  
father was an evangelist and  
school teacher. In 1928 he went



to the Bethsabelo Training  
Institute, and then on to a  
Diocesan Training College. He  
won second prize at the South  
African Bantu Art Exhibition  
in Johannesburg in 1939. His  
work travelled to Paris in 1948

CYPRIAN SHILAKOE 38,

39,

IGNATIUS SSERULYO 40,

TWINS SEVEN SEVEN 41,

42,

43.

45.

Silence

etching

Lent by Mrs. Worrall

The boys

etching

Lent by Mrs, Worrall

Coffee and cotton

oil on canvas

Lent by the National and  
Grindlay & Co. Bank Ltd., London

Fantastic figure with sword  
oil on brown paper on  
hardboard

Lent by Mr. Bertschinger  
African figure

oil on brown paper on  
hardboard

Lent by Mr. Bertschinger

At the ghostly

coloured drawing on plywood  
Lent by Mrs. Ella Winter  
Two horned vulture and  
his victim

coloured drawing on paper  
Lent by Mrs. Ella Winter  
Untitled

pen, ink and colour on brown  
paper

Lent by Dr. Patrick Woodcock

and in 1949 was shown at the  
Tate Gallery, London, and he

\* has had many subsequent

exhibitions in Europe and the  
United States. He has lived

and worked in Paris for a number  
of years.

Twins Seven-Seven (Taiwo  
Olaniyi), brought up in Ojidi  
Kebba, Nigeria, has always been  
very involved in the mythology  
and customs of the Yoruba. He  
started out early in life as a  
musician and dancer and  
travelled extensively in Togo  
and Ghana. His sensational  
dress and unique patterns of  
dance brought him to notice at  
the Mbari Mbayo Club, and Ulli  
S8eier was able to suggest to

him that he stay on and join the  
third Oshogbo Summer School,  
where his talent proved distinc-  
tive, At the time he worked with  
pen and ink but was later  
introduced to line etching,  
which seemed ideal for his  
involved ornamental manner.  
He reverted to pen and ink,  
which he coloured with gouache;  
as the gouache tended to  
dominate the ink drawings he

pitting Be UR aces a

ig i aetna i

OSMAN WAGIALLA

WINSTON

SCULPTURE

MOHAMMED

AHMED ABDALLA

46.

47.

48.

49.

50.

51.

52.

53.

55.

Calligraphic composition IV  
goldpaint on cardboard

Lent by the artist

Calligraphic composition V

gold paint on cardboard  
Lent by the artist

Calligraphic composition VI

gold paint on cardboard  
Lent by the artist

Face of hunger  
charcoal

Lent by Mrs, Ella Winter

Organic Ceramic  
Sculpture I  
stoneware (sand colour)  
Lent by the artist

Organic Ceramic  
Sculpture II  
stoneware (sand colour)  
Lent by the artist

Organic Ceramic  
Sculpture 1V  
stoneware (natural)  
Lent by the artist

Organic Ceramic  
Sculpture VI  
stoneware (green/rust)  
Lent by the artist

Organic Ceramic  
Sculpture VII  
stoneware (green/black)  
Lent by the artist

Organic Ceramic  
Sculpture VIII  
stoneware (light green)  
Lent by the artist

No.50 Organic Ceramic Sculpture

took to varnishing his pictures  
so that the general effect is a  
dark glow.

Winston, resident in South  
Africa, works predominantly in  
charcoal.

Mohammed Ahmed Abdalla,  
Sudanese. Studied between  
1951â\200\2248 at Khartoum Technical  
institute under El Salahi and  
moved the following year to  
the Central School, London  
where he remained until 1962.  
He is currently teaching at the  
Camden Arts Centre. Abdalla  
has exhibited in one-man and  
group shows in Khartoum and

London .

BARANKENYA

BAUDENI

EMMANUEL

EDISONI

ENDOSA

FERNANDO

56.

57.

58.

59,

69.

62.

63.

65,

66.

No.67 Stele

Organic Ceramic  
Sculpture IX  
stoneware (sand/green)  
Lent by the artist  
Organic Ceramic  
Sculpture X1  
stoneware (blue/sand)  
Lent by the artist  
Organic Ceramic  
Sculpture XII  
stoneware (black/grey)  
Lent by the artist

Baboon  
serpentine  
Lent by Mrs. Anne Goode

Bird image  
steatite s  
Lent by Mrs. Anne Goode

Head

bronze

Lent by E. Jegede esq.  
Wood carving

Lent by E, Jegede esq.  
The resting soul  
bronze

Lent by E. Jegede esq.

Baboon tree image  
steatite  
Lent by Mrs. Anne Goode

Spirit image  
steatite  
Lent by Mrs. Anne Goode

Seated man  
steatite  
Lent by Mrs. Anne Goode

Barankenya, one of several  
Rhodesian sculptors about  
whom little is known.

Baudeni, a Rhodesian sculptor.

Emmanuel, born in Ariqidi  
Ekiti, Nigeria, studied in 1961-224  
62 under Oshaqie Osifo, and  
came to the Hammersmith  
College of Art to sculpt in  
1966-8. In 1968 he took part  
in the FPS Trends Exhibition,  
the RBI Summer Salon, and in  
the Africa Contemporary  
Exhibition, London. He also  
write poetry and plays.

Edisoni, a Rhodesian sculptor.  
Endosa, a Rhodesian sculptor.

Charles Fernando, a Rhodesian  
sculptor.

ear ii i ests ly lent Stas Ie ea eae

JUNE

SYDNEY KUMALO

BERNARD  
MANY ANDURE

J. MARIGA

67.

68.

69.

70.

71,

72.

273.

Stele

steatite

Lent by Mrs. Anne Goode

Horse

bronze

Lent by the Grosvenor Gallery  
London

Classical kneeling figure  
bronze

Lent by the Grosvenor Gallery  
London

Nude No, 2

bronze

Lent by the Grosvenor Gallery  
London

Baby lion and baby baboon  
steatite

Lent by Mrs. Anne Goode

6 legged animal spirit  
steatite

Lent by Mrs. Anne Goode

Bird

serpentine

Lent by Mrs. Anne Goode

June, a Rhodesian sculptor.

Sidney Kumalo, born in 1935  
in Johannesburg of a Zulu  
family. Studied at the Polly  
Street Centre under Skotnes  
and Villa and at the Jubilee  
Centre, Johannesburg. He has  
participated in mixed exhibitions  
since 1957, and won the first  
prize in a National Exhibition  
arranged by the South African  
Institute of Race Relations He  
was first shown in London at  
the Grosvenor Gallery in 1965,  
and later in a collective South  
African exhibition. His work is  
represented in national and



private collections in South Africa and in private collections in Britain and the United States,

Bernard Manyandure is one of five Rhodesian agricultural officers (another is Joram Mariga see below) who a few years ago started carving in soapstone as

a hobby. They sent their work to Frank Mc Ewen, the Director of the National Gallery in Salisbury for criticism and

sale. His opinions encouraged them to continue their work and gave them the opportunity of being exhibited abroad.

Joram Mariga lives in Inyanga, Rhodesia, where he is an agricultural demonstrator. Self-taught, he carves in the local soapstone and was one of the first artists to make contact with Frank McEwen.

.He was included in the New

NANIPEZ 74,  
TSANGU 75.  
MIDDLE ART 76.

No. 72 6 legged animal spirit

Ram  
soapstone  
private collection

Trance image  
steatite  
Lent by Mrs. Anne Goode

Boy in black shorts  
Painted wood  
Lent by Mrs. Ella Winter

African Talent, International  
Congress of African Culture  
and Annual Federal Art  
exhibitions. His works have  
been purchased by the National  
Gallery, Salisbury, the Federal  
Ministry of Home Affairs, and  
collectors in Europe, Africa and  
the United States.

Tsangu, a Rhodesian sculptor.

Tourist art from E. Nigeria  
produced for sale by a carversâ\200\231  
cooperative.

No. 49 Face of hunger

uP "4

Min,

Irene Nene  
â\200\234TIsichumoâ\200\235

Beki Myeni  
â\200\234Grasshopper, Scorpion,

Wnsâ\200\231

AINA SHH TH  
ty \  
, ss " nN ve

Jesse Mdluli â\200\234Ukhambaâ\200\235

Elijah Mhlongo â\200\234Ukhambaâ\200\235

Thandi Mangele â\200\234Ukhambaâ\200\235