

1961

# ART FROM AFRICA

## OF OUR TIME

PAINTINGS - SCULPTURES - CERAMICS - SCHOOL CHILDREN'S ART - CRAFTS

From the collection sent to the HARMON FOUNDATION, Inc. NEW YORK

BY

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

The Harmon Foundation has pleasure in presenting the creative productions of some of today's artists of Africa in the work-a-day atmosphere of the Phelps-Stokes Fund's offices. By linking these outgoing expressions—paintings, sculptures and ceramics of Africans in our time—with the Phelps-Stokes Fund's rounding out of its fifty years of dedicated research and activity in Africa, the Foundation believes that a new significance and perspective may come about for understanding 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 Fund's attractive new headquarters. Every artist who sent in material is represented in the showing. No art jury has weighed one item against another for its caliber as to design or form—or for subject matter with an "African flavor". School children's 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 ritualistic designs done by Nigerian villagers in Abuja; and the crafts which mirror the simple life of the African countryside.

There usually exists in the West an impression of all Africa as a unit, whereas it is a conglomerate, made up of many different countries, many tribes, many religious beliefs, and many climates and terrains. Knowledge of the glorious antiquities is widespread. And the feeling prevails, that as the raindrop passing through the atmosphere becomes a beautiful crystalline structure, so must the artist of today through his geographical location in Africa emerge with an exquisite art form resembling the traditional—and this can be called "African art".

Traditional arts had a strong social and religious significance and met the needs of everyone in the area they served. They were handled, their smooth surfaces rubbed and their countenances adored for their qualities of wiping out fears of pestilence, their powers of fertility, their reminders of ancestors and eternal life. The symbolic meaning was generally lost to recent generations of Africans for these beautifully shaped and finely decorated masterpieces of sculpture, and they were rejected. Except for occasional murals on the walls of caves, paintings did not survive the ages.

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

Funeral - Mvusi

Awakening Africa - Kofi

the Forest-Manyolo Little Man in Snow-Buluma

ba Bride - Grillo

Musician - Idehen

3 Figures - Tessema

with Umbrellas - Clarke

EXHIBITION AT THE  
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... too must be in a state of flux. Artists are struggling for 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 sculpt 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 sentimental nostalgia as to what artists from Africa should produce today. Many would have them strive for the primitive expression of their ancestors, still to be found in some remote places. "That's truly African art", they say. "Sculptors 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 artist states. "We must know our past, we must live the present 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 Rhodesia. "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 personal 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 work".

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 schools—where he painted murals—he enrolled in the art 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 children's 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 art training under a professor at the University in Addis Ababa. He exhibited at the 25th Anniversary of Emperor Haile Selassie's reign (1955) and won a grant to study in London. 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 understanding for all his people.

4 - Young Girl in Red - Oil on Canvas

5 - 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

**RENÉ BOKOKO - FRENCH CONGO** - "I was born about 1927 at Kounds (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 Government's 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." In 1960, Bokoko went to Paris to study.

12 - Impressions and Dance - Water color

13 - The Forest, II - 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.

16 - 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 ... 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 umbrella which is a *sine qua non* of chieftaincy, and the gilded state swords and ornaments."

17 - Hair Plaiting - Gouache - "...In Ghana women plait each other's hair.... They part it into sections and tie each section with a black thread. Some very beautiful patterns—each with a romantic name—are plaited."



**- LIBERIA** - This artist's work was brought to this country by Miss Pearl Primus in the summer of 1960. She was attracted to the primitive quality of his work as she knew that he had had no formal training as an artist.  
**18 - 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 "a certain poetic mysticism that is thoroughly African in mood." He was educated at Kings College, Budo, Uganda, and received his diploma in Fine Art at Makerere. He has been, since 1960, on a Commonwealth scholarship at Mt. Allison University in New Brunswick, Canada. His ambition is to teach art and "I am looking forward for any opportunity to examine the tribal crafts and arts of Uganda."

**19 - Little Man in the Snow** - Tempera on Board - "In the university town (Canada), the Christmas vacation of the year 1960 was for me, one of howling storms and loneliness. I felt cold and weak."

**20 - The Abandoned Hut** - Oil on Canvas - "The falling huts symbolize the struggle through life that these (African) people experience."

**21 - The Mambo** - Oil on Board - "This is a combination of elements from here and there, of life in night clubs."

**22 - Man with Bull Dog in the Evening** - Serigraph - "I often watch those who 'walk' dogs which have been confined for most of the day."

**23 - The Salva** - Color Woodcut - "Here I was thinking of a tropical forest bathed in moisture and sunshine and with mysterious depths."

**24 - The Market Place** - Color Serigraph - "In Uganda, the market place is gay with colors. There is a bustle of people carrying their wares and groceries."

**25 - Goat Reaching for Leaves** - Color Serigraph - "This goat could stand on its rear legs and come down as if it would butt the children who had made it a playmate."

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

**MIRANDA BURNEY-NICOL - SIERRA LEONE** - Signs her work "Olayinka". 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 Ball State Teachers College, 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 Department, Sierra Leone. Has painted murals for the Ministry of Education on the significance of education and social welfare.

**27 - Child Reading** - Oil on Canvas Board

**28 - Night Dancer** - Oil on Canvas - "Impressions of a mask dancer in the forest."

**FRANCIS CHINGONO - SOUTHERN RHODESIA** - Born in 1932, is a Manyika. 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 - "Love is the greatest thing of all creation."

**30 - Madonna of the Light** - Carved Wood

**31 - Madonna of the Faith** - Carved Wood - "Through faith men are bound together."

**R. CHINOUYA - SOUTHERN RHODESIA** - Received his art training at the Cyrene Mission School in Bulawayo, S. Rhodesia.

**32 - Goats** - Water color

**PETER CLARKE - UNION OF SOUTH AFRICA** - Began painting and drawing on flyleaves of books as a child. Was born in 1929. Studied old art magazines where he saw modern European, and Chinese and Japanese art; and also Bushman rock paintings. Had his first one-man exhibition in Cape Town in 1957, and a second in 1959. In 1959 had a joint showing with a white sculptor, David Brink. Has also exhibited at the Rodin Gallery and has had commissions for book illustrations from Alan Paton and others. He has never traveled; Simon's Town, his home, is a section for Africans.

**33 - Boys with Umbrellas** - Black and White Linocut

**34 - The Procession (Version 1)** - Black and White Linocut

**35 - Girl with Bread** - Oil on Paper

**36 - Boys with Fodder Bags** - Gouache on Paper

**AFI 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.I.S. building there. She was born in Calabar, E. Nigeria in 1930. Has studied in London at Oxford School of Art and St. Martin's. 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 - Crested 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 Dr. Kenneth Murray who trained him and other Africans back in 1934.

**40 - Trees at Nokede** - Oil on Canvas Board - "Trees can look like human beings, gigantic and resplendent in the African sunshine."

**41 - Fulani Girls** - Gouache on Board - "The Fulanis are of Arabic origin, and have migrated, since the time of the Fula kingdom of Messina and Timbuktu, to Nigeria."

**42 - Father and Son** - Fruitwood Sculpture - "I elongate because of the Nigerians' aspirations to grow in politics, trade, art—in every aspect of life."

**43 - The Prophet Mohammed** - Ebony Sculpture - "This is a stylized portrait, inspired by stories of Mohammed."

**44 - Head of Imade, a Young Man** - Ebony Sculpture - "Imade is a young man of strong character from Benin. He belongs to the Carvers' Guild, which turns out commercial figurines, and the like."

**45 - Fulani Girl** - Ebony Sculpture - "There are two types of Fulani—the Negroid and the Arabic. This head represents the Arabic type. The Fulanis are nomads of N. Nigeria."

**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 1938. Received an honorary certificate in art from the (Yaba) Government Technical Inst. in 1958 and began work through Father K. Carroll's Mission illustrating religious books on contract. Taught art briefly at a girls' school, returning in 1960 to Yaba for further art study. Does painting, sculpture and book illustrations.

**46 - 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 an Art Teacher's 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 Ibiri when he became a Christian. He was blind and could no longer enjoy life, until a Christian doctor restored his sight. He is a Mawia of middle age, over six feet tall—and is said to resemble the figures shown.

**48 - Old Man with Facial Scarifications** - Wood Sculpture

**49 - Man Holding Snuff Box** - Wood Sculpture

**FESTUS IDEHEN - NIGERIA** - Grandson of a carver for the



of Benin. Grandfather gave Festus his tools. He carved  
 res for rituals when he was ten years old, directed by his  
 other—a priestess to Olokun. Learned carving and drawing in  
 school, and became a teacher. Left teaching in 1955 to carve  
 d to study at Yaba Technical Institute from which he recently  
 aduated. He is a Bini, born in 1928. He has had exhibits in  
 agos; his commissions include concrete stone sculptures for  
 e new Chase-Manhattan Bank in Lagos. His work is in private  
 ollections in Europe and the United States. Governor Rockefeller  
 owns one of his sculptures.  
 50 - Musician - Carved Ebony

**YONASANI KALANZI - UGANDA** - Now an Art Master at the  
 Lubiri School, which is under H.H. the Tabaka of Uganda. He is  
 a Muganda, born in 1936. Received his diploma in Fine Art from  
 Makerere in 1960; 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** - A Zulu, whose  
 grandfather, a warrior with the Mzilikaze Chief, came from Zulu-  
 land to Matabeleland. Lazarus was born in 1930 near Bulawayo. In  
 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.

52 - Witch Doctor, or Isangoma - Soapstone Sculpture - "Isan-  
 goma is a Zulu word meaning witch doctor. Many people  
 still believe in him. I have carved him in his traditional  
 clothing—around the neck, animal bones and hair; in  
 the right hand, the ox's tail which he used for medicine  
 spraying; in the left hand, his royal stick."

**VINCENT KOFI - GHANA** - The monumental work of this leading  
 sculptor has been shown by photographic exhibit in the U.S.  
 since 1959 when Kofi was at Columbia University and the Sculp-  
 ture Center. Here, he executed *Awakening Africa* in welded steel.  
 He also produced this subject in bronze, at the Sculptors' 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 at-  
 tended Achimota 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  
 also pursued art at Achimota and served for five years in the  
 Ghanaian Army as draughtsman. Later, went on a 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 back-  
 ground. 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 paint-  
 ings—*Nigeria in Transition*—are in the Government Public Re-  
 lations 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 con-  
 ditions forced his return. The paintings shown are from a group  
 of 30 oils on Nigeria's legend and history.  
 56 - *Some Past Rulers of Owo-Land* - Oil on Canvas  
 57 - *Ogeengue of Ilesha in Kiviji War* - Oil on Canvas  
 58 - *Attempted Return of Ajaka, Owo War-Like King* - Oil on

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 al-  
 ready has a reputation as a painter. Mainly interested in graphic  
 design.  
 60 - *Wandegeya 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 col-  
 ors 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 ef-  
 fective 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 car-  
 washer for the director and organizer of the school, M. Romain-  
 Desfossés, until 1946 when he began painting. Romain-Desfos-  
 sés 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

**SELBY MYUSI - S. RHODESIA** - An eclectic artist, he prefers to  
 consider himself a teacher. He is a native of Durban, South  
 Africa, and spent from 1958 to 1961 in the U.S. on an art fellow-  
 ship studying at Pennsylvania State College and Boston Univer-  
 sity 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 devel-  
 opments in Africa and participated on the art panels at the  
 UNESCO meetings in Boston in October, 1961.

70 - *Genesis* - Pencil  
 71 - *Voices of Dissent* - Woodcut  
 72 - *The Patriots* - Pencil

**ELIMO NJAU - TANGANYIKA** - Has a great interest in indig-  
 enous 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 - TANGANYIKA** - Mr. Ntiro's work was exhibited  
 at the Merton Simpson Gallery, N.Y., in May, 1960. He did not  
 begin painting until he went to Makerere College, where he  
 became under the influence of the then head of the Fine Art De-  
 partment, Margaret Trowell. After his graduation and study in  
 London, he became a staff member in art at Makerere. He is now  
 an official in the government of the newly independent Tangan-  
 yika. He is a Chagga, and was born in Machane in 1923. He at-



the Slade in London and the Institute of Education at the University of London.

- 74 - The Fig Tree - Oil on Canvas
- 75 - 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 first African artists to exhibit and sell her work in this country. She received a degree of Master of Art in 1928 from Teachers' College, Columbia Univ. She returned to Sierra Leone in 1935, after having had a one-man show at the Delphic Studios, N.Y. She was born in Nigeria and is an Ibo. It is not known whether she still lives and paints.

- 79 - Full-Blown Magnolia - Oil on Canvas

**IMON OBIKEKEZIE OKEKE - NIGERIA** - He is an Ibo, born in 1937. Has a diploma in Fine Art from the Nigerian College of Technology. Had a one-man exhibition in 1959 at the Jos Museum, and showed at the 1960 Nigerian Exhibition. Studied at the British Museum in London in 1960 and visited museums of Paris, Rome, Athens, Tripoli. Has been in two London exhibitions—in 1960 and at the Royal Society. Is now Technical Officer at the National Museum in Lagos (1961). He paints and sculpts at his home studio. Mr. Okeke was in the U.S. for two months in 1961 on a State Department grant as a museum visitor.

- 80 - Crouched Figure - Wash and Pen & Ink
- 81 - The Ultimate - Oil on Paper
- 82 - Woman with Arrow - Oil on Paper

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

- 83 - Ahwaine the Tortoise and Udene - Linocut
- 84 - Hunter's Secret (Urhobo Folk Tale) - Linocut

**AGIE OSIFO - NIGERIA** - He was born near Benin City in 1939. His first work as a small child was in carving calabash masks for dances. Later, he carved in wood as he received training in school and from his brother, Felix Idubor, a well-known sculptor. In 1957 he entered the Yaba Technical Institute to study art. He has carved figures for the Cathedral Church, Ebute meta, and another in England. His art has helped him finance college work. Has exhibited in Nigeria and abroad.

- 85 - Balancing Feet - Carved Wood
- 86 - Benin Wrestlers - Carved Ebony

**RARD SEKOTO - UNION OF SOUTH AFRICA** - He was the first African artist included in a South African exhibit in 1949 at the National Gallery in Washington. That same year, Sekoto himself left for Paris to see the works of the great masters and study art. He was born in 1913. In Johannesburg he devoted himself exclusively to painting. In Paris he sought technique for interpreting his rich African background. Exhibited in Rome, as well as Paris and Florence, and had a one-man show of gouaches in Venice in October, 1961.

- 87 - Woman from Shopping - Gouache
- 88 - Woman Ironing by Candlelight - Oil on Canvas
- 89 - Mother and Child - Oil on Canvas
- 90 - The Village Scene - Oil on Canvas

**AHAMADU V. SIRLEAF - LIBERIA** - A Mandingo who was born in this country in 1952 on a Rockefeller and Ford Foundation grant to study art and on his return to develop art instruction in Liberia. While this did not materialize, he was furthered in his career and did several painting commissions for the Executive Mansion, the Capital and various Liberian embassies. He served in the army during the past year, and has recently exhibited in Rome.

- Approaching a Liberian Village - Oil on Canvas

**SONGO - SOUTHERN RHODESIA** - This artist has exhibited in London and the U.S., as well as Rhodesia and South Africa. He was born in 1927 and started carving when he was 11 at his home in Bellingwe, S. Rhodesia. He is of the Karanga tribe. He

went to the Cyrene Mission School at 19 and had his art training there. Mr. Songo is a cripple 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 island north of Khartoum, where he has spent his life. He did drawing and clay modeling in elementary school and had art education at the Institute of Education, Bakht er Ruda where he now teaches. He also studied art for three years at the Technical Institute 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 teacher's 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 Teachers' Training School at H.I. Majesty's 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 - B & 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 included 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 (Michigan). 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 Fulani 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 Cardew. The ritualistic or "magical" designs—abstract body-markings, conventionalized lizards, birds, chameleons, drums and the like—are done directly in the soft clay. The local clay and glazes which they process are mostly hand-trown on a manually operated potter's wheel. The women build by modeling and then coiling; the men by beating-out with dry mica dust or ash, turning the pot as they work. The kiln is a circular mud wall fired with brush-wood, bamboo grass, corn-stalks or palm



—at low temperatures.

- 117 - Large Water Jar - Ladi Kwali, a woman of the Gwarin 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. "Guru" decoration under a dark Chün glaze.
- 120 - Soup Tureen - Peter Bute Kuna. "Guru" decoration under dark Chün 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.
- 123 - Soup Plate (2) - Gugong Bong of Kagoro Tribe, Agban Kagoro a rocky district of the Central Plateau. Comb decoration through black 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. "Our 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 campus", writes the art tutor, G. Asiama-Kisiedu.

- A-125 - 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

**GOROMONZI SCHOOL - S. RHODESIA** - These children 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 - Pastel  
Landscape - Pastel  
Landscape - Pastel  
Abstract No. 1 - B & W Chalk  
Track Meet - Pastel  
Meeting - Pastel  
Nativity - Water color

**GOVERNMENT SECONDARY SCHOOL - GHANA (Tamale)** - Pupils are mostly from rural areas and are close to the tribal pattern. In the fine arts they cover: drawing and painting in water color; sculpture; design—mainly textile with poster colors; graphic arts—linocuts and pen lettering. In crafts they do weaving, printing, some pottery (thrown and hand-made pots using the coil method) and leather work. Three pupils won prizes in the Fourth World School Children's Art Exhibition in Tokyo. Some work was also exhibited in Geneva.

- T-127 - Three items:- Procession - Water color  
The Good Shepherd - Water color  
Dance in a Village - Water color

**U.M. SCHOOL - NIGERIA (Jos)** - This work was done under

the direction of Y.A. Grillo. The children are mostly Hausas and Fulanis from average homes. Mr. Grillo spent his practice teaching with both primary and secondary age groups during 1960-61. He is now (1961-62) teaching at Kings College, Lagos—a secondary 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.

- S-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-Desfossés, a French artist. After Navy service which took him around the world, he settled in the province of Kivu. Soon he became 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 Desfossés' death in 1954, as an autonomous part of the Académie 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—carvings, basketry, weaving and calabash designs. Some represent things of daily use in the African setting from which they come—and some are for modern times—letter 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 individual craftsman as he produces for a widening world. These selected 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 Rhodesia, French Guinea, Nigeria, Uranda-Urundi, and Upper Volta.



Goromonzi School Boy's Landscape

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[1967]

Description of Series

<u>Container Nos.</u>	<u>Series</u>
1-3	General Office Files. 3 containers. Correspondence relating to the establishment of the Foundation, general administrative correspondence, material on procedures to be followed in the awards program, memoranda, publicity releases, and form letters. Arranged alphabetically.
4-71	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).
72-81	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.
82-99	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.
100-104	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.
105-121	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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*Glady*