

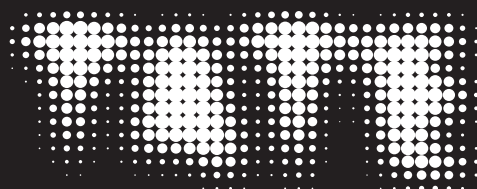
NIGERIAN MODERNISM

8 OCTOBER – 10 MAY 2026

LARGE PRINT GUIDE



Please return after use



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CONCOURSE

Nigerian Modernism

8 Oct – 10 May 2026

In partnership with



CORONATION

Support by

**Ford
Foundation**



With additional support from the Nigerian Modernism
Exhibition Supporters Circle:

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Documentation and Preventive Conservation of artworks
from Nigeria provided in collaboration with Museum of West
African Art: MOWAA.

Curated by Osei Bonsu, Curator, International Art,
Tate Modern and Bilal Akkouché, Assistant Curator,
International Art, Tate Modern.

Access Holdings

Access Holdings is honoured to partner with Tate in supporting Nigerian Modernism. This landmark exhibition pays tribute to Nigeria's rich artistic heritage and the profound impact its artists have had in shaping global art narratives. From early pioneers to post-independence movements, their works embody creativity, activism, and cultural pride.

As an institution deeply rooted in Africa, we believe in the enduring power of these voices and are dedicated to amplifying them on the global stage. We proudly support this celebration of indigenous artistic excellence and heritage.

Coronation Group

As Africa's leading investment management conglomerate, Coronation Group democratises access to both wealth and culture. We proudly support Nigerian Modernism – an exhibition honouring the creativity, courage, and cultural impact of Nigeria's pioneering artists.

These works reveal how art can shape history, affirm identities, and imagine new futures. Our partnership with Tate reflects a shared belief in the arts as a force for community, legacy, and dialogue. As ambassadors of our culture, we are honoured to preserve and share Nigeria's

artistic heritage with the world.

Aigboje Aig-Imoukhuede, CFR

This exhibition represents more than art. It reclaims the African cultural narrative. Influenced by my parents' passion for Nigerian culture, our nation's creative icons shaped my worldview. Their legacies affirmed that Africa's art deserves global recognition. As a son of Nigeria and citizen of the world, and also a Member of the Tate Modern International Council, I am proud of the Groups' support of this powerful expression of cultural identity, pride.

Aigboje Aig-Imoukhuede, CFR

Chairman, Access Holdings and Coronation Group

ROOM 1

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

Nigerian Modernism: Art and Independence explores the rise of modern art in Nigeria before and after national independence. The exhibition foregrounds artists who advocated for political and creative freedom during the 20th century.

Nigerian modernism was not a single movement, but a variety of responses to the country's shifting cultural and political identity. Nigeria was established as a British colony in 1914. By this time, prosperous African kingdoms and societies had been profoundly altered by decades of military campaigns and colonial exploitation. Under British rule, artists continued to find innovative ways to express their own ideas, histories and imaginations. They embraced and rebelled against the colonial education system. Some created their own art societies and curriculums, while others travelled abroad in search of professional opportunities.

Throughout Nigeria, artists were influenced by Pan-Africanism and European art forms. They also drew inspiration from local cultures. Artistic and religious traditions from the region's

many ethnic groups – including Fulani-Hausa, Igbo and Yoruba people – met Christian and Islamic practices.

In 1960, Nigeria gained independence from Britain. New artistic and literary clubs were founded across the country, providing spaces to explore the intersections of art, poetry and performance. During this period, Nigeria experienced an economic boom, but it also faced a devastating civil war. In the aftermath, artists established new visual languages in their search for a new postcolonial identity.

Nigerian Modernism follows developments in Nigerian art at home and abroad from the 1920s to the 1990s. Each room highlights the different artists, societies and schools who carved out independent visions for what modern art in Nigeria could be.

[WALL TEXT]

ROOM 1

FIGURING MODERNITY

This room explores the diverse forms of figurative portraiture and sculpture associated with the emergence of modern art in Nigeria. From 1914, Nigeria was governed by the British through a system of indirect rule. Indigenous rulers and newly appointed chiefs acted as intermediaries between the Nigerian people and the British administration. Schools were designed to train future civil servants who would uphold this system. Formal arts education was not included. Christian mission schools, meanwhile, pressured Nigerian converts to destroy traditional religious objects and encouraged the depiction of Christian stories.

In 1923, Nigerian artist Aina Onabolu introduced a new art curriculum in several secondary schools in Lagos. The syllabus was inspired by the art schools he had attended in London and Paris. It included lessons on perspective, colour theory and easel painting. He saw European academic painting as a tool for Nigerians to express their identities on their own terms. Most of the artists in this room received this European-style art education.

Indigenous art forms – such as bronze casting, wood carving and mural painting – continued to be taught through apprenticeships. Some Nigerian artists developed and drew from these techniques. Others used European-inspired portraiture to criticise British Imperial rule and to represent the daily realities of life in Nigeria.

Aina Onabolu 1882–1963

Sisi Nurse (Charlotte 'Sisi Eko' Obasa)

1922

Oil paint on canvas

Sisi Nurse is a portrait of Charlotte Olajumoke Obasa (1874–1953), a philanthropist who fought for Nigerian women to have access to nursing as a profession. Her 'Ladies Club' was instrumental in co-financing the first midwifery training facility in Nigeria. To mark the occasion, Onabolu was commissioned to paint her portrait. He depicts Obasa in a fine lace collar dress and gold jewellery, indicating her status and wealth. Born into a wealthy newspaper dynasty, Obasa lobbied to modernise women's living conditions, educational opportunities and employment. Her investment in modern infrastructure earned her the moniker 'sisi', a term of endearment for progressive women in Lagos.

National Museum of African Art, Smithsonian Institution,
Museum purchase, 2018-14-1
X100680

Aina Onabolu 1882–1963

Portrait of an African Man

1955

Watercolour on board

Onabolu returned from studying in England and France determined to use his training in realistic painting techniques to depict the Lagos upper classes. This full-length portrait depicts a dignified Yoruba gentleman dressed in an elaborately embroidered agbada. The agbada is likely made from aso-oke, a hand-woven fabric from south-western Nigeria and the traditional cloth of the Yoruba people. The man stands poised, one hand resting on a stool, the other holding what may be a folded document or symbolic object.

Yemisi Shyllon Museum of Art, Pan- Atlantic University 2025
X101001

Akinola Lasekan 1916–1972

Iya Agba

1958

Acrylic paint on board

This portrait shows an elder Yoruba woman, referred to by the respectful title Iya Agba, meaning 'grandmother'. It is one of a series of paintings Lasekan produced in his studio in Ipele for purchase by his patrons who included colonial administrators. **Iya Agba** presents a departure from Lasekan's other work, focusing on an unnamed elderly woman rather than a titled ruler or subject from Nigerian folklore.

Yemisi Shyllon Museum of Art, Pan- Atlantic University 2025
X101000

Akinola Lasekan 1916–1972

Cartoons in the Pilot

1948–66

Facsimiles

Lasekan's political cartoons in the **West African Pilot** newspaper were used to spread nationalistic rhetoric and raise support for Nigerian independence. Lasekan signed his political cartoons with the name 'Lash', evoking the sharp whip of his satirical drawings which criticised the British colonial government. Lasekan published his political cartoons between 1944 and 1966. They advocated for an independent and unified Nigeria, encouraging anti-colonial sentiments and calling for unity among the nation's ethnic groups.

Akinyele Lasekan

X102480–4

Olowe of Ise 1875–1938

Pair of wooden door panels and lintel

c.1910–14

Painted wood

This door depicts the Ogoga (king) of Ikere and his wife receiving Captain William Ambrose, the British officer for Ondo province, in about 1895. Two men carry Ambrose towards the Ogoga, who sits on a throne towards the left of the carving. Shackled prisoners hold Ambrose's belongings. The Ogoga commissioned this door for his palace almost a decade after the event. Olowe carved the door from iroko, a tropical hardwood that was highly valued at the time. The palace door and lintel were displayed in the Nigerian Pavilion at the 1924 British Empire Exhibition in Wembley, London, and later gifted to the British Museum.

The Trustees of the British Museum

X100025

[VITRINE BY THE WALL]

From right to left:

Abayomi Barber 1928–2021

Ola Edu I

undated

Terracotta

Ola Edu I is one of a series of sculptures by Barber depicting Yoruba women. This work exemplifies Barber's approach to blending European and Yoruba commemorative sculptural traditions. As a child, Barber was attracted to the terracotta, copper and brass heads in the palace of his uncle, the Ooni of Ife, Oba Adesoji Aderemi (1889–1980). After attending Yaba College of Technology in the 1950s, Barber won a scholarship to study art at the Central School of Arts and Craft, London. While in the UK, he assisted Croatian sculptor Oscar Nemon, working on busts of Winston Churchill. After returning to Nigeria in 1971, he began making busts that commemorated Nigerians.

Femi & Aima Lijadu

X101795

Justus D. Akeredolu
1915–1984

Head of a Nupe Woman from Nigeria

undated
Wood

UK Government Art Collection
X90663

Lamidi Olonade Fakeye 1928–2009

Mali Carving of Three Male Figures

undated

Wood

Male Figure with Drum and Headdress

undated

Wood

Descended from a family of wood carvers in Oyo State, Fakeye reimagined traditional Yoruba woodcarving to develop a visual language that embraced new cultural ideas. Fakeye travelled widely, giving carving demonstrations in the US, UK and beyond, helping to bring Yoruba sculpture to international recognition. He participated in workshops led by Father Kevin Carroll and Father Séan O'Mahoney of the Roman Catholic Mission. They encouraged Fakeye, alongside other Yoruba artists, to depict Christian themes using Yoruba sculptural traditions.

University Collections, University of Birmingham

X100387–8

Felix Idubor 1928–1991

Head of a Girl

c.1930s

Wood

Idubor was born in Benin, Edo State, an ancient city with a rich history of royal sculpture guilds. At the age of 23, he moved to Lagos where he began selling his wood carvings to traders. He became known for carved heads made from the wood of iroko trees which are native to Benin. In the late 1950s, his wood sculptures were included in an exhibition in Lagos held to coincide with the visit of Queen Elizabeth II. **Head of a Girl** recalls the regal qualities of his famous public sculpture depicting the 15th-century Benin monarch Queen Emotan which was commissioned for the National Theatre in Lagos.

University Collections, University of Birmingham

X90735

Akinola Lasekan 1916–1972

Portrait of Chief J.D. Akeredolu

1957

Oil paint on board

In this portrait, Lasekan honours fellow artist and sculptor Justus D. Akeredolu. They were both born in Ondo State and set up a studio together in Lagos in 1940. They travelled to London in 1954 for further education and to exhibit their work.

Lasekan started his career as a textile designer with a focus on aso-oke textiles. Here, he depicts Akeredolu wearing a garment called an agbada, styled with a fila (hat) and coral beads. The agbada is made from sanyan, an aso-oke cloth with crimson hues, reserved for chiefs to wear during royal ceremonies.

Femi & Aima Lijadu

X101769

Akinola Lasekan

1916–1972

Yoruba Acrobatic Dance

1963

Oil paint on canvas

Collection of the Hampton University Museum, Hampton,
VA, Gift of the Harmon Foundation

X100739

Akinola Lasekan 1916–1972

Ogendengbe of Ilesha in Kiriji War: The Celebrated Battle of Ekiti-Parapo Independence

c.1958–9

Oil paint on canvas

Kiriji War depicts Ogedengbe of Ilesha (1822–1910), a famed warrior in the 19th-century Yoruba civil wars, entering battle on horseback. The Ekitiparapo War, often referred to as the Kiriji War, lasted from 1877 to 1893 and was the Yoruba's longest civil war. Lasekan depicts porters, armed guards and praise singers accompanying the warrior as he surveys the combat below. Billowing smoke from soldiers' rifles alludes to the conflict's name 'Kiriji War', derived from the sound of gunfire.

Fisk University Galleries, Fisk University, Nashville,
TN Gift of the Harmon Foundation
X100747

Akinola Lasekan 1916–1972

Sacrifice to the Sky-God

1955

Oil paint on canvas

Hausa Traders

1944

Watercolour on paper

Collection of the Hampton University Museum, Hampton, VA,
Gift of the Harmon Foundation. X100738

Private Collection, Courtesy of Stevenson, Cape Town,
Johannesburg, Amsterdam. X99440

Akinola Lasekan 1916–1972

Ajaka of Owo or Ajaka Owa

1944

Watercolour and gouache on paper

Here, Lasekan portrays a king – Ajaka of Owo – descending from the sky. The work references the myth of Obatala, the Yoruba deity who descended from the heavens to create humanity. Lasekan's comparison reinforces the idea of sacred kingship and Ajaka's symbolic connection to the divine. Ajaka belonged to the royal lineage of Owo, a Yoruba city in Ondo State known for its rich artistic traditions, including terracotta and ivory carvings. Lasekan's work connects oral history with realistic painting techniques to highlight the spiritual power of this Yoruba king.

Collection of The Newark Museum of Art, The Simon Ottenberg Collection, gift to the Newark Museum, 2012
X99785

[VITRINE 1 IN THE MIDDLE OF THE ROOM]

Carving by Justus D. Akeredolu

c.1930s

Photograph

Bas-relief by Justus D. Akeredolu

undated

Photograph

Bas-relief by Justus D. Akeredolu

undated

Photograph

University Collections, University of Birmingham

X90708–10

Photographs of works by Justus D. Akeredolu

undated

3 facsimiles

Harmon Foundation Collections

X102477–9

Photographs of thorn carvings by Justus D. Akeredolu

undated

8 facsimiles

Harmon Foundation Collections

X102469–76

Justus D. Akeredolu 1915–1984

Group of 12 Thorn Carvings

c.1930s

Wood

Akeredolu is known for his delicate sculptures made from the thorny stalks of the eke (silk cotton) tree. He developed the technique of thorn carving while he was teaching at Owo Government School in south-west Nigeria. He later moved to Lagos to open a studio with his friend, the painter Akinola Lasekan. Akeredolu's carvings often depict everyday scenes. Their forms reference the carvings on Yoruba sword handles and the elaborate wooden geledé masks worn by Yoruba men at festivals honouring the women in the community. Akeredolu's innovative work led to thorn carving becoming a popular medium for Yoruba artists and a desirable keepsake for tourists.

University Collections, University of Birmingham
X90719–29, X90747

[VITRINE 2 IN THE MIDDLE OF THE ROOM]

Jonathan Adagogo Green

1873–1905

Chief Dezrel. Standing, Abonnema

1930

**Photograph of the Oba (king) of Benin as a prisoner,
Southern Nigeria**

1897

Chief Nduwuisi George Okirika 1903

1903

Chief Tom West India, Buguma

1900

4 photographs

Loaned by Unilever Plc & Group Companies

X102305, X102304, X102306–7

Jonathan Adagogo Green
1873–1905

**Oba Ovonramwen N'Ogbaisi on board the British yacht 'Ivy'
on his way into exile in Calabar**

1897

Black and white albumen print

Green photographed Oba Ovonramwen (c.1857-1914), the King of Benin, in British captivity following the brutal invasion of Benin City in 1897. Green used a slow shutter speed to navigate the tense encounter. In the image, two Hausa soldiers guard the Oba, or 'supreme being' of the Benin Kingdom, who has been shackled. The Oba's white wrapper becomes the photograph's glowing focal point, perhaps suggesting the presence of a transcendent otherworldly power.

The Trustees of the British Museum.
X101757

Jonathan Adagogo Green
1873–1905

Forest scene

Palm oil market scene, Akwete

Village scene

View of Old Calabar

c.1890–1905

Black and white albumen prints

The Trustees of the British Museum
X101758–61

Jonathan Adagogo Green
1873–1905

Railway Bridge Imo river near Port Harcourt

Market scene

Chief New Calabar

Chief [Irn-Ban?]

New Calabar Bride

c.1900

Photographs

Bristol Archives: British Empire & Commonwealth
Collection, 2003/174/1/32, 2003/174/1/26, 2003/174/1/29,
2003/174/1/38, 2003/174/1/47
X101973, X101975, X101977, X101978, X101982

[EXTENDED CAPTION]

Born into a prosperous family in the eastern Niger Delta region, Green was a trusted portraitist of the local elite. Wealthy cloth merchants commissioned him to take their portraits in clothes fashioned from expensive Indian and African textiles. He also worked with colonial commissioners who staged images mocking the local rulers they had violently deposed.

Green was mentored by Samuel Ajayi Crowther, the first African bishop in the Anglican Church. Crowther encouraged Green to interpret the disappearing cultures and landscapes of the Niger Delta through his photography. Alongside his romantic images of the Delta's rainforest, Green captured the deforestation and industrialisation of the land he loved.

ROOM 2

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 2

BEN ENWONWU: GHOSTS OF TRADITION

Ben Enwonwu was the first African modernist to gain international recognition. He created a new visual language for modern Nigerian art, combining his training in Igbo sculpture with his knowledge of masquerade and European artistic traditions.

Born in 1917, Enwonwu was inspired artistically by his father, a well-known sculptor who created art for religious shrines in their hometown of Onitsha. Enwonwu enrolled at the Government Art College in Ibadan, south-western Nigeria. Later, he received a scholarship to study at the Slade School of Fine Art in London, where he experienced early commercial success.

In 1946, Enwonwu met Senegalese poet and politician Léopold Sédar Senghor. Senghor introduced him to the concept of Négritude, an anti-colonial literary movement that advocated for the importance of Black and African cultural

heritage. Although Enwonwu worked for the Nigerian colonial government as an art advisor from 1948, he also believed that colonialism limited artistic expression. At the First International Congress of Negro Writers and Artists in Paris, in 1956, he declared: 'I know that when a country is suppressed by another politically, the native traditions of the art of the suppressed begin to die out ... Art, under this situation is doomed.' He navigated these contradictions throughout his career.

Enwonwu explored a wide variety of themes and styles in his work, moving between landscape and portraiture, and creating symbolic images of African dances, cultural rituals and masquerade performances. He consistently described himself as a sculptor, making connections between his modern art practice and the sculptural traditions he inherited from his father.

Ben Enwonwu

1917–1994

Dancing Girls

1947

Pastel and gouache on paper

UK Government Art Collection

X90662

Ben Enwonwu

1917–1994

Monotony

1948

Oil paint on canvas

Courtesy of the Bishop Otter Trust, University of Chichester

X90675

Ben Enwonwu

1917–1994

Dancing Girls Yoruba

1950

Gouache on paper, laid on card

Private Collection, Courtesy of Stevenson, Cape Town,
Johannesburg, Amsterdam

X99354

Ben Enwonwu

1917–1994

Top left:

Dancing Figure

undated

Gouache on board

Top right:

Ugala Masquerade

1940

Watercolour on paper

Bottom left:

African Dancers

undated

Oil paint on canvas

University Collections, University of Birmingham. X90692

Private Collection UK. X99379

Courtesy of the Culture Trust Luton. X90660

Ben Enwonwu 1917–1994

Agbogho Mmuo

1949

Oil paint on canvas

This painting shows the Agbogho Mmuo or Maiden Spirit, a masquerade which represents the youth and beauty of young women. Though the spirits are female, the dance is performed exclusively by men, who appear in brightly coloured costumes, elaborate feathered headdresses and painted wooden masks. Throughout his life, Enwonwu repeatedly returned to imagery of dancers and masks, inspired by the masquerades of his hometown, Onitsha, in Igboland. Masquerade is a central ritual in Igbo culture in which masks embody ancestral spirits and mediate between the living and the dead.

Tiana & Vikram S. Chellaram

X101723

Ben Enwonwu 1917–1994

The Durbar of Eid ul-Fitr, Kano, Nigeria

1955

Oil paint on canvas

This painting captures the splendour of the annual durbar in Kano, a large city in northern Nigeria. The durbar is an elaborate equestrian procession held across the north at the same time as Eid celebrations following the month of Ramadan. A centuries-old Hausa tradition, the durbar showcases the emir (ruler) and cavalry in full regalia, alongside musicians and artillery. Enwonwu's lively brushwork conveys the movement, rhythm and excitement of the event.

Private Collection, Courtesy of Stevenson, Cape Town,
Johannesburg, Amsterdam

X99351

Ben Enwonwu

1917–1994

Left:

The Dancer

1962

Oil paint on canvas

Right:

Africanity

1954

Gouache on paper

Far right:

Dancer

1955

Gouache on paper

Private Collection. On Long-term loan to the Ben Uri Gallery & Museum

X90651

Private Collection, Courtesy of Stevenson, Cape Town, Johannesburg, Amsterdam. X99357, X99438

Ben Enwonwu 1917–1994

Crucified Gods Galore

1967–8

Oil paint on canvas

This painting presents a dark, shifting mass of dancers and masked figures, evoking communal frenzy and violent carnage. The painting reflects the Igbo concept of *nka*, the invocation of ancestral spirits, by giving them concrete form through art. In 1968, following his flight from Biafra during the Nigerian Civil War, Enwonwu lamented that thunder could 'no longer inspire that magic-religious feeling' central to village life, underscoring the war's disruption of cultural and spiritual foundations.

Private Collection, Courtesy of Stevenson, Cape Town, Johannesburg, Amsterdam

X99362

Ben Enwonwu 1917–1994

Left:

Negritude

1973

Oil paint on canvas

Right:

African Dancers

1969

Oil paint on board

National Gallery of Art, Nigeria. X101427

Kavita Chellaram. X90878

Ben Enwonwu 1917–1994

Black Culture

1986

Gouache on paper

Enwonwu's interpretation of Igbo feminine power draws on the Black Mother symbolism central to Négritude. The anti-colonial cultural and political movement provided Enwonwu with a powerful ideological foundation for his work. His art became a tool for affirming the richness of Black African culture. Through his work, Enwonwu created affirmative images that celebrated African values and creative heritage. As he later reflected: 'Négritude meant everything. It meant the revitalisation of the African creative force, both in art and in all forms of creativity.'

Kavita Chellaram

X90879

Ben Enwonwu

1917–1994

Dancers

1987

Oil paint on canvas

Lent by His Majesty The King

X91281

Ben Enwonwu 1917–1994

Anyanwu (The Rising Sun)

1979–81

Bronze, wood

This figure represents the Igbo earth goddess, Ani. The sculpture's title refers to the Igbo custom of greeting the morning sun in honour of Chukwu, the supreme spirit. This work is a smaller version of Enwonwu's sculpture **Anyanwu** 1954–5, which adorns the National Museum in Lagos. He described **Anyanwu** as a symbol of 'our rising nation' and 'the forces embodied in womanhood'. The sculpture's elongated, vertical form received comparisons to the work of Swiss artist Alberto Giacometti. Enwonwu dismissed the connection: 'I know he was influenced by African sculptures. But I would not be influenced by Giacometti, because he was influenced by my ancestors.'

Lent by His Majesty The King

X91142

Ben Enwonwu

1917–1994

Africa Dances

1972

Oil paint on canvas

Loaned by Unilever Plc & Group Companies

X102303Ben Enwonwu 1917–1994

Odu Women

1990

Oil paint on canvas

In this work, Enwonwu returns to the memory of maternal figures that shaped his early years. They appear as symbols of strength, continuity and transcendence. In Igbo culture, Odu refers to a prestigious women's chieftaincy and the elephant tusk jewellery worn by members of this society during traditional rites burials.

Faysal El Khalil

X101968

Ben Enwonwu 1917–1994

Ogolo

1988

Oil paint on canvas

Ogolo

1987

Oil paint on canvas

Aigboje & Ofovwe Aig-Imoukhuede. X101923

Tiana & Vikram S. Chellaram. X101724

Ben Enwonwu 1917–1994

Ogolo

1986

Oil paint on canvas

This monumental painting captures Ogolo, a powerful Igbo masquerade figure often associated with mortality and the spiritual transition between the living and the ancestral world. Enwonwu first encountered Ogolo at his brother's funeral, after he assumed leadership of the Enwonwu lineage. 'I saw the Ogolo among a host of other masquerades ... and it impressed me a lot', he reflected. He painted several works depicting Ogolo while facing his own cancer diagnosis. These works embody *nka*, the Igbo belief that art invokes the spirit world by giving it form.

Courtesy of the Osahon Okunbo Foundation

X101256

[WALL GRAPHIC]

Unrecorded photographer

Enwonwu at work on his figure of the Queen, in Sir William Reid Dick's studio

© Keystone Pictures USA/ZUMAPRESS.com/Alamy Live News

Unrecorded photographer

Enwonwu at work on his figure of the Queen, in Sir William Reid Dick's studio

1974

This photograph shows Enwonwu with his bronze statue of Queen Elizabeth II. It was taken at the studio of his colleague William Reid Dick. In the background are neoclassical sculptures of King George V of England and Franklin D. Roosevelt. Viewed as an act of diplomacy, the sculpture was created for the Nigerian House of Representatives in preparation for Nigeria's independence in 1960. Enwonwu himself proposed this commission to commemorate the Queen's visit to Nigeria in January 1956. A temporary studio was also set up for Enwonwu at Buckingham Palace.

© Keystone Pictures USA/ZUMAPRESS.com/Alamy Live News

[VITRINE]

Right to left:

Pamela Chandler 1928–1993

**Portrait of sculptor Ben Enwonwu and his bust of H.R.H.
Queen Elizabeth II**

1957

4 photographs

**Pamela Chandler with sculptor Ben Enwonwu and his bust
of H.R.H. Queen Elizabeth II**

1957

Photograph

Portrait of H.R.H. Queen Elizabeth II

1957

2 photographs

Courtesy of Neil Coventry

X102567–73

Ben Enwonwu Retrospective

1987

Paper

Courtesy of the New Culture Foundation Archive
X102622

**Letters from Ben Enwonwu to Ian Evers Tregarthen Jenkin
(Secretary, Slade School of Fine Art)**

1955

Paper

UCL Special Collections, University College London
X101082–3

Ben Enwonwu 1917–1994

Storm over Biafra

1972

Oil paint on canvas

Here, Enwonwu reflects on the impact of the Nigerian Civil War, also known as the Biafran War (1967–1970). During this time, the south-east of Nigeria, where Enwonwu was born and most Igbo people lived, became a secessionist state called the Republic of Biafra. Millions of people, mostly Igbo and other south-easterners, were killed. Enwonwu fled to London, where he was a vocal critic of the conflict. Painted only two years after the war ended, the work reflects Enwonwu's deep sorrow over the destruction of his homeland. Bold, slashing brushstrokes create an entangled mass of foliage beneath gathering thunderclouds. Scattered cattle bones evoke the widespread death and devastation.

National Museum of African Art, Smithsonian Institution,
Museum purchase, 2000-11-1

X100682

Ben Enwonwu 1917–1994

Tutu

1974

Oil paint on canvas

Enwonwu produced three **Tutu** portraits between 1973 and 1974. They depict a young Yoruba woman of royal Ife lineage. Created in the aftermath of the Nigerian Civil War, the **Tutu** portraits have come to symbolise a moment of cultural pride and national healing. According to Nigerian writer Ben Okri, the use of dark tones and the emotional depth conveyed in the sitter's expression suggest that **Tutu** represents 'the secret image of a nation coming back into the light after a time of darkness'. Enwonwu may also have sought the patronage of Ife royalty as a strategic form of protection, given his Igbo identity at a time marked by ethnic division and political tension.

Private Collection

X102356

Ben Enwonwu 1917–1994

Man and His Gods

1989

Oil paint on board

Man and His Gods began as a sketch of Chief Rotimi Williams, a prominent figure in the Nigerian judiciary. Over time, Enwonwu transformed the composition into a representation of an 'Ozo' titleholder, a prestigious title awarded to Igbo men deemed exceptional. He is surrounded by the ghostly white masks of masquerade figures from the Onitsha Mmonwu pantheon (masquerades and spirits from Onitsha-Igbo culture). Later in life, Enwonwu was consciously revisiting themes from his early work: Nigerian royalty, dancers and masquerades. It marked a renewed engagement with the ritual traditions that had shaped his earliest encounters with art.

Adedotun Sulaiman

X101048

Ben Enwonwu

1917–1994

Going

1961

Oil paint on canvas

University of Lagos

X101553

Afi Ekong 1930–2009

Olumo Rock

1960

Oil paint on canvas

Olumo Rock depicts a mountain in Abeokuta that sheltered Yoruba communities during the civil wars in the 19th century. Ekong painted it to mark Nigeria's independence in 1960. Here, she uses gestural brushwork and a fractured composition to challenge the idea of fixed historical symbols. She evokes memories of a landscape, rather than offering a clear nationalist image.

Ekong and Enwonwu were some of the first Nigerian artists to train abroad. Ekong was also a gallerist who supported modern Nigerian art. She modelled for Enwonwu in London, and her likeness is captured in a bronze bust displayed nearby.

Fisk University Galleries, Fisk University, Nashville,
TN Gift of the Harmon Foundation
X100752

Gerard Sekoto 1913–1993

Profile

1960

Oil paint on canvas

During a visit to Paris in 1947, Enwonwu met the South African painter Gerard Sekoto. The two briefly shared a studio. Their works from this period reflect their shared formal strategies, such as the use of overlapping figures in identical poses to create rhythmic patterns. Sekoto's compositions are marked by flowing, rhythmic lines, simplified human forms and the bold application of vivid colour in thick strokes. In the context of apartheid South Africa, Sekoto's sensitive depictions of working-class Black people offered a quiet affirmation of their humanity. **Profile** exemplifies the social realist style for which Sekoto became known.

Fisk University Galleries, Fisk University, Nashville,
TN Gift of the Harmon Foundation
X101004

Ben Enwonwu

1917–1994

Far left:

Male Figure

1959

Red chalk on paper

Left:

A Benin Master

1951

Charcoal and gouache

Right:

Untitled

1960

Oil paint on board

University Collections, University of Birmingham. X90691

Kavita Chellaram. X90876

Faysal El-Khalil. X101764

Ben Enwonwu 1917–1994

Top:

Portrait of a Young Boy

1954

Oil paint on canvas board

Bottom:

Self-portrait

1955

Oil paint on board

Right:

Isaiah the Driver

1968

Oil paint on board

Private Collection, Courtesy of Stevenson, Cape Town,
Johannesburg, Amsterdam. X99594, X99348

Courtesy of Neil Coventry. X102302

Ben Enwonwu
1917–1994

Fulani Girl

1957
Fibreglass

Faysal El-Khalil
X101768

Ben Enwonwu 1917–1994

Left:

Oba Akenzua II

1949
Oil paint on canvas

Fisk University Galleries, Fisk University, Nashville, TN
Gift of the Harmon Foundation. X100748

Ben Enwonwu 1917–1994

Right:

Woman Weaving

1947

Ink and pastel on paper

UK Government Art Collection. X90641

Ben Enwonwu 1917–1994

Top:

Underwater Still Life

1951

Watercolour, pen and ink

Mr Lanre Ishola. X101040

Ben Enwonwu 1917–1994

Still Life

1948

Oil paint on canvas

This painting reveals Enwonwu's desire to forge a form of African modernism early in his career. He was inspired by the fragmentation and abstraction of space found in cubist art, which itself drew from the aesthetics of African masks. Here, Enwonwu's composition arranges figures, tropical flora and stylised central African masks into a shallow, fractured space. Painted shortly after finishing his studies in London and Oxford, the work reflects Enwonwu's interest in the display of African art in European museums.

National Museum of African Art, Smithsonian Institution,
Museum purchase, 2002-2-1

X100681

Ben Enwonwu 1917–1994

The Boxer

1942

Mahogany

This sculpture portrays a crouched figure in a boxing stance. The figure leans forward, left hand tucked close to the body, right fist extended outward. Its head is left featureless. Striations in the wood create rhythmic patterns across the polished surface. **The Boxer** was created while Enwonwu was still a student. The figure is mounted on a bronze pedestal, a practice Enwonwu maintained throughout his career, often accompanied by bronze plaques inscribed with the artwork's title and date of production.

Kavita Chellaram

X90885

Ben Enwonwu 1917–1994

Top:

River Niger Landscape

1965

Oil paint on canvas

Right:

The Ghosts of Tradition

1949

Oil paint on canvas

Collection of Michael Graham-Stewart. X102301

Fisk University Galleries, Fisk University, Nashville, TN

Gift of the Harmon Foundation. X100751

Ben Enwonwu 1917–1994

Road to Siloko, Benin

1943

Watercolour on paper

Enwonwu depicted a shrine in this painting's lower-right foreground. It is marked by a prominent carved pillar rising from the forest floor. His early landscape paintings draw from the grove-like scenery of Onitsha for inspiration. In Onitsha cosmology, village shrines are nestled sacred groves where human, ancestral and natural forces meet. Traditional sculptors like Enwonwu's father often retreated to these shrines to focus their creative energy on carving.

Private Collection, Courtesy of Stevenson, Cape Town,
Johannesburg, Amsterdam

X99344

Jacob Epstein 1880–1959

Left:

Esther

1930

Bronze

Ben Enwonwu 1917–1994

Right:

Bust of a Young Girl

c.1953–7

Bronze, copper alloy

Tate, Presented by Howard Bliss 1945

N05579

Lent by His Majesty The King

X91144

[EXTENDED CAPTION]

Enwonwu met Jacob Epstein, a British sculptor, in the late 1940s. Epstein admired Enwonwu's work and acquired one of his sculptures. Epstein's own work was influenced by African and other non-European carvings, particularly those he studied at the British Museum. Enwonwu, for his part, engaged with classical African sculpture, some of which he may have encountered in Epstein's collection during his time in London.

Enwonwu's bust depicts Nigerian artist and gallery owner Afi Ekong, whose work is displayed nearby. Epstein's sculpture portrays Esther, a nightclub performer and professional artists' model living in London.

Ben Enwonwu 1917–1994

Head of Samson Imade

c.1949

Ebony

This portrait, carved from ebony, depicts Samson Imade, a young Edo carver from Benin who lived in Lagos. He was a member of the Ebony Carvers' Guild. The young subject's downcast eyes are framed by a pronounced brow line and high cheekbones. Enwonwu was impressed by Imade, describing him as 'a very strong character' with 'great determination'. The sculpture showcases Enwonwu's admiration for the deep black tones and richness of ebony wood. He referred to it as 'King Ebony', prized for its density, aged patina and striking grain.

Fisk University Galleries, Fisk University, Nashville TN.

Gift of the Harmon Foundation.

X100750

Ben Enwonwu 1917–1994

Left:

Fulani Girl

undated

Ebony

Middle:

Head of Osagbovio

1949

Wood

UK Government Art Collection. X90661

Kavita Chellaram. X90882

[PLATFORM IN THE MIDDLE OF THE ROOM]

Ben Enwonwu 1917–1994

Seven Wooden Sculptures commissioned by the Daily Mirror in 1960

1961

Ebony

Displayed in the centre of the room are the seven wooden sculptures Enwonwu created for the headquarters of the **Daily Mirror**. They were installed in the building's public courtyard in Holborn, central London. Each figure holds an open newspaper which could evoke wings, a hymn book or a sacred object. With distinct expressions, postures and gestures, they are arranged in a constellation that evokes a diversity of perspectives. Enwonwu described the group as 'a sort of chorus ... almost a religious group'. He explained: 'I tried ... to represent the wings of the **Daily Mirror**, flying news all over the world.'

Access Holdings Plc

X100955

ROOM 3

ANTICLOCKWISE FROM WALL

[WALL TEXT]

ROOM 3

LADI KWALI: OF SOIL AND STONE

Ladi Kwali transformed traditional Nigerian pottery with her use of high-fired glazed stoneware. She was born in 1925 in the Gwari region of northern Nigeria, where pottery was traditionally made by local women. Her aunt taught her to make pots and other vessels using the coiling method. She looped ropes of clay in concentric circles to build up the walls of the pot, before beating them into a flat, even surface. Her work earned her a reputation as a highly respected artist, prompting local ruler, the Emir of Abuja, to commission her work for his palace.

In 1954, Kwali became the first woman trainee at the Pottery Training Centre (PTC) in Abuja. British potter Michael Cardew, who ran the centre, invited Kwali to join after seeing her work at the Emir's home. At the PTC, she learnt how to throw pots on a wheel and work with different glazes.

She continued to make Gwari-style coiled water pots but used stoneware clay, which is fired at high temperatures in a kiln, rather than earthenware, which is more suited to traditional open-air firing.

Drawing into the clay using sharpened palm and bamboo, Kwali created designs that reference local folklore. Mythical scorpions, lizards, fish and snakes animate her vessels. The incised lines are filled with white porcelain, which glows under the thick glaze. As Kwali experimented with new forms, she began to make vessels that no longer served a domestic function but existed solely as works of modern art.

[WALL GRAPHIC]

William Alfred Ismay 1910–2001

Photograph of Ladi Kwali at a demonstration in England

1970s

Photograph

York Museums Trust. The W. A. Ismay Bequest, 2001

Photographs of Ladi Kwali demonstrating pots, Charlotte, Columbia and Chattanooga

1972

Facsimile

These photographs capture Kwali touring universities in the US in 1972. The tour was organised by African Craftsmen in America, a group committed to engaging African American audiences with West African cultural heritage. Kwali was accompanied by Michael Cardew, founder of the Abuja Pottery Training Centre, and his assistant, Clement Kofi Athey. In Tennessee, Kwali appeared on television. The report described how Kwali, using only her hand, without tools, wheel or water', formed a symmetrical vessel and then 'smoothed it with wet fingers as she walked around it in quick, lyrical tempo, her hands, arms and body becoming a beautifully coordinated potter's wheel'.

The Trustees of the British Museum.

X101757

[VITRINE]

Leaflet advertising Ladi Kwali tour May 1972

1972

Facsimile

Crafts Study Centre, University for the Creative Arts
X102571

[PLATFORM IN THE MIDDLE OF THE ROOM]

Ladi Kwali 1925-1985

Centre of the room, clockwise from nearest work:

Pot

undated

Stoneware

Water pot

undated

Stoneware

Glazed ceramic casserole dish and lid

c.1960–9

Stoneware

Glazed stoneware water vessel

c.1960

Stoneware

Casserole dish

1962

Ceramic

Water jar

1956–9

Ceramic

School of Art Museum and Galleries, Aberystwyth University purchased with support from the Art Fund and the Arts Council England/ V&A Purchase Grant Fund. X99987
On loan from the Crafts Study Centre, University for the Creative Arts. X99897 Courtesy: The Trustees of the British Museum. © Ladi Kwali. X99698, X99697 York Museum Trust. X90784, X90777

[EXTENDED CAPTION]

Ladi Kwali's water pots draw on Gwari folklore and body markings. Animals often reference protection, fertility or ancestral spirits, while rhythmic bands echo the designs of Kwali's tattoos. She worked with three vessel shapes: the randa (large water pot), kasko (household storage pot) and tutu (elaborately decorated ceremonial pot).

Ladi Kwali 1925–1985

Beaker

1962

Ceramic

Beaker

1962

Ceramic

York Museum Trust. X90782–3

Ladi Kwali 1925–1985

Shallow bowl

undated
Stoneware

Dish

1962
Ceramic

Dish

1962
Ceramic

School of Art Museum and Galleries, Aberystwyth University
purchased with support from the Art Fund and the Arts
Council England/ V&A Purchase Grant Fund. X90785–6

ROOM 4

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 4

NEW ART, NEW NATION: THE ZARIA ART SOCIETY

The Zaria Art Society was founded at the Nigerian College of Arts, Science and Technology (NCAST) in Zaria, a city in the north-west of the country. The college was modelled on the British educational system. Its courses largely disregarded African art and cultural traditions. In 1958, a group of art students came together to rebel against the limited, Eurocentric curriculum. They championed the Pan-Africanist agenda to recover disappearing African cultural heritage as a means of shaping the future art of the nation.

In October 1960, Nigeria achieved independence from Britain. That month, artist Uche Okeke wrote 'Natural Synthesis', a manifesto for the Zaria Art Society. His desire to create 'a new culture for a new society' relied on the synthesis – or merging – of foreign and Indigenous artistic traditions. Okeke declared: 'Young artists in a new nation, that is what we are! We must grow with the new Nigeria and work to satisfy her traditional love for art or perish with our

colonial past ... This is our renaissance era!’

After graduating, many Zaria Art Society members moved to Ibadan, a university town in south-western Nigeria. There, they co-founded the Mbari Artists and Writers Club in 1961 alongside German publisher Ulli Beier. Located in a former nightclub, it featured a library, gallery, theatre and Lebanese café. It was also the home of the literary journal *Black Orpheus*. The club nurtured an international community of artists, writers and performers.

Clara Ugbodaga-Ngu 1928–1996

Top, left to right:

'Elemu' Yoruba Palm Wine Seller

1963

Oil paint on canvas

Beggars

1963

Oil paint on canvas

Bottom, left to right:

Market Women

c.1960s

Oil paint on canvas

Bottom, left to right:

Abstract

c.1960

Oil paint on hardboard

Collection of the Hampton University Museum,
Hampton, VA,

Gift of the Harmon Foundation

X100741

Fisk University Galleries, Fisk University, Nashville,

TN Gift of the Harmon Foundation

X100753-4

University Collections, University of Birmingham

X90693

[EXTENDED CAPTION]

Ugbodaga-Ngu's work drew from the northern Nigerian landscape, depicting everyday events. Many of her works capture women traders in market scenes.

She was the first Nigerian woman to receive European artistic training. In 1950, she was awarded a scholarship to study at Chelsea College of Arts in London, where she was exposed to British modernist art. Upon her return, she became the only Nigerian art instructor at NCAST (Nigerian College of Art Science and Technology) in Zaria. At that time, the university was dominated by expatriates with limited understanding of African art.

Solomon Irein Wangboje 1930–1988

Top, left to right:

Portrait of a Man

1965

Woodcut on paper

The Road is Long

1965

Woodcut on paper

Bottom:

The Music Maker - Mood V

1965

Linocut on paper

National Museum of African Art, Smithsonian Institution,
Gift of Amb. and Mrs. Benjamin Hill Brown Jr., 76-3-22,
76-3-19, 76-3-18
X100706–8

[EXTENDED CAPTION]

Wangboje's prints are richly coloured with bold linework. Warm tones convey the vitality of masquerade and drumming performances which punctuated daily life and ceremonial occasions in his native Edoland. Wangboje enrolled in the NCAST (Nigerian College of Art Science and Technology) art department before the formation of the Art Society. He became an accomplished woodcut printmaker. His works illustrate popular books on Nigerian art, folklore and myth. In 1968, he founded the Ori Olokun art workshop in the city of Ife.

Emmanuel Okechukwu Odita
1936–2025

Panel 4 – Njikoka Series

1982

Screenprint on paper

In his **Njikoka** series, Odita translated the drapery of traditional clothing into abstract curves and lines. He distorted the human figure to the point of abstraction, drawing on African sculptural techniques. Here, he overlaps two figures – an Igbo man and a Hausa man – symbolising two of Nigeria's major ethnic groups. The title **Njikoka**, meaning 'unity is greater' in Igbo, reflects the artist's call for greater cultural cohesion. Of the series, Odita said: 'The figures with their many layers of clothing are flamboyant and robust ... their extension beyond the canvas relates to the spreading out of Hausa and Fulani cultures beyond the confines of Nigeria.'

Collection of The Newark Museum of Art, The Simon
Ottenberg Collection, gift to the Newark Museum, 2012
X101638

Bruce Onobrakpeya born 1932

Top:

Negritude

1960

Oil paint on board

Bottom:

Tree in the Landscape

1961

Acrylic paint on canvas

Tiana & Vikram S. Chellaram. X99470

Courtesy the artist. X101181

Top:

Yusuf Grillo 1934–2021

Musicians in Procession

c.1960

Oil paint on hardboard

Fantasy and Masks

c.1960

Oil paint on canvas backed with hardboard

University Collections, University of Birmingham.

X90699, X90700

Bottom:

Uche Okeke 1933–2016

Jumaa

1961

Oil paint on board

Kavita Chellaram. X90904

Simon Okeke 1937–1969

Heads of Two Women

1961

Watercolour with abrasion on paper

The Beginning

1963

Pen, charcoal and pastel on paper

Simon Okeke's works explore the interplay of light and shadow. Through his art, he celebrated Igbo religious beliefs, in which the living and the dead coexist. Okeke developed a distinctive scratching technique, etching into dark pigmented backgrounds to reveal sculptural figures with large heads, narrow bodies and elongated limbs. Influenced by 17th-century Dutch painter Rembrandt and his dramatic use of lighting, Okeke translated traditional sculptural forms into painterly expression.

Collection of the Hampton University Museum, Hampton, VA,
Gift of the Harmon Foundation X100743

Tiana & Vikram S. Chellaram

X99472

[EXTENDED CAPTION]

After graduating in 1964, Simon Okeke became a curator of the National Museum in Lagos. Here, he deepened his appreciation of classical forms of Nok, Ife, and Benin sculptural traditions. During the Nigerian Civil War, he joined the Ministry of Information in Enugu, designing Biafran postage stamps and currency. Okeke died during the war, a tragic loss amid national upheaval

Jimo Akolo

1934–2023

Hausa Drummer

1961

Oil paint on board

Special Collections at the University of Sussex Library

X90795

Oseloka Okwudili Osadebe
1934–2023

Lunch in the Park

1961

Oil paint on board

Osadebe painted **Lunch in the Park** during his final year at Zaria. It reflects his early engagement with British figurative modernism, particularly under the influence of his teachers and mentors, British painters Clifford Frith and Patrick George. Their influence is evident in his use of dynamic brushwork and keen sensitivity to colour. Osadebe employs energetic, expressive brushstrokes that bring a sense of movement and life to the scene. This approach also echoes the work of the German Expressionist group Die Brücke, active in the early 20th century, known for their bold colours, raw emotion and deliberate figural distortion.

Tiana & Vikram S. Chellaram
X100986

Bruce Onobrakpeya born 1932

The Last Supper

1981

Resin, wood, metal and paint

The Fourteen Stations of The Cross

1969

Linocut

At the centre of this monumental triptych is a reimagining of the Last Supper from the Bible. Onobrakpeya used his signature plastocast technique, which involved carving directly into plaster of Paris before applying an epoxy resin. The resin was then pulled off to create the final work. The triptych is surrounded by fourteen prints depicting the 'Stations of the Cross', the journey of Jesus Christ from crucifixion to burial. Indigo-dyed adire fabrics, colonial-era uniforms and Yoruba architectural motifs situate the biblical scenes in south-western Nigeria.

Tate. Purchased with funds provided by the Africa Acquisitions Committee 2019

T15204, P82222, P82221, P82223–34

Jimo Akolo
1934–2023

Northern Horsemen

1963

Oil paint on canvas backed with hardboard

Special Collections at the University of Sussex Library
X90796

Jimo Akolo 1934–2023

Man Hanging from a Tree

1963

Oil paint on hardboard

After graduating from Zaria, Akolo travelled to London and attended the Hornsey College of Arts and Crafts. While there, he produced this painting, along with several others, for a solo exhibition at the Commonwealth Institute. At this time, Akolo's style became defined by the fluid application of paint, often leaving visible drips of colour on the canvas surface. In **Man Hanging from Tree**, a figure with a white body and red skull hangs upside down beside a disembodied skull. These figures act as mysterious symbols within an expressive landscape of sweeping gestural brushstrokes. The sudden shifts from black to white, and from red to blue to yellow, convey a dramatic and unsettling mood.

Bristol Museums: British Empire & Commonwealth Collection,
A/NIGE/789

X90671

Jimo Akolo 1934–2023

Fulani Horsemen

1962

Oil paint on canvas adhered to hardboard

Akolo drew inspiration from the designs and patterns of Fulani, Hausa and Islamic art and architecture in northern Nigeria. In this painting, he combines flat coloured shapes and bold graphic lines to create a dynamic composition. Horsemen hold deep cultural and symbolic significance for the Fulani people. Historically, they played a crucial role in the spread of Islam into newly acquired territories and were closely associated with aristocracy and nobility. Horsemen are prominently featured in cultural festivals such as the Durbar, a colourful equestrian procession and celebration.

Bristol Museums: British Empire & Commonwealth Collection,
A/NIGE/791
X90668

Yusuf Grillo 1934–2021

The Seventh Knot

1969

Oil paint on board

Woman

c.1960s

Oil paint on board

In these paintings Grillo creates stylised figures, some of which recall the African mask forms that influenced cubist art. Grillo was drawn to the colour blue, influenced by the deep indigo tones of traditional Yoruba adire textiles and the sombre works from Picasso's Blue Period. Initially intending to study mathematics and architecture, Grillo ended up training as a painter at NCAST. His exploration of volumetric form reflects his interest in mathematics, architecture and the work of early European modernists.

Tiana & Vikram S. Chellaram

X99475

Mimi Wolford

X100987

Yusuf Grillo 1934–2021

Drummers' Return

1983–99

Oil paint on board

Grillo captures a moment of exhaustion and reflection, portraying a group of drummers at the end of a long day. Clad in flowing agbada – a traditional Yoruba robe worn on formal occasions – two gangan drummers walk in quiet reflection. The gangan, or talking drum, can imitate the tone and rhythm of Yoruba speech. It can be used to praise, provoke or recount stories. The figures' stylised forms are given weight through thickly applied paint, while the abstract background, structured with vertical and horizontal lines, evokes the urban landscape of Lagos.

Yemisi Shyllon Museum of Art, Pan-Atlantic University 2025
X101002

[EXTENDED CAPTION]

This salon hang evokes the cosmopolitan ethos of the Mbari Artists and Writers Club, founded in Ibadan in 1961 and led by Ulli Beier, a German-Jewish scholar. The club became a vital hub for Nigeria's artistic and literary modernism following independence in 1960. The international group of artists displayed here either exhibited at Mbari or were featured in the pages of its affiliated journal *Black Orpheus*. The inclusion of so many artists from outside Nigeria reflects the club's pan-African and transnational vision.

It was a space for experimental modernisms to converge, where cultural solidarity was forged across continents through shared artistic and literary expression. The club's name, Mbari, is the Igbo word for 'creation' and refers to houses that functioned as shrines to Ala, the goddess of creation.

Top row, left to right:

Karl Schmidt-Rottluff 1884–1976

Mädchen vorn Spiegel Fichte (Girl in front of a mirror)

1914

Woodcut

Ahmed Shibrain 1931–2017

Untitled

1963

Ink on paper

Naoko Matsubara born 1937

Beech Tree

1968

Colour woodblock print

Victoria and Albert Museum. Bequeathed by Dr Rosa Schapire. X101045

Iwalewahaus, Universität Bayreuth. X100969

Collection of Naoko Matsubara. X100958

Ibrahim El-Salahi born 1930

They Always Appear

1964

Oil paint on canvas

Ru van Rossem 1924–2007

Birds

1959

Etching

Malangatana Ngwenya 1936–2011

Teeth

1962

Oil paint on board

Tate. Purchased from the artist with funds provided by the Africa Acquisitions Committee and Tate International Council 2016. T14388
Victoria and Albert Museum. X92179
Loder Collection. X101005

Bottom row, left to right:

F.N. Souza 1924–2002

Head of a Man

1965

Oil paint on hardboard

Avinash Chandra 1931–1991

Hills of Gold

1964

Oil paint on canvas

Alexander 'Skunder' Boghossian
1937–2003

Juju's Wedding Feast

1964

Mixed media on paper on board

Tate. Presented by Keren Souza Kohn, Francesca Souza and
Anya Souza 2014. T13899

Tate. Presented by Dr Gerhard and Hella Adler 1965. T00724

Demas Nwoko
born 1935

Night Club in Dakar

1963

Oil paint on board

Niyi Adenubi Family Collection
X101046

Demas Nwoko born 1935

Nigeria in 1959

1960

Oil paint on board

Nigeria in 1959 captures the tension and unease between colonial officers and their Nigerian subordinates on the eve of Nigerian independence. The white officers are shown in various awkward poses, their drawn faces marked by fatigue and disillusionment. Nigerian soldiers, once enlisted to protect the colonial regime, loom in the background, seeming to herald the end of empire. Fellow Art Society member Felix Ekeada remarked: 'Demas had a comic disposition. He would mimic the facial expressions of the colonial officers and the Nigerian acolytes who imagined they had immense powers, whereas they had no aim and future.'

Demas Nwoko, 1960. Courtesy of new Culture Foundation.

All rights reserved

X101446

Demas Nwoko
born 1935

Praise Singer

1961
Oil paint on board

Aigboje & Ofovwe Aig-Imoukhuede
X101924

Demas Nwoko
born 1935

Senegalese Woman

1970
Oil paint on board

Kavita Chellaram
X90895

Uche Okeke 1933–2016

The Conflict (After Achebe)

1965

Oil paint on board

This painting depicts a scene from Chinua Achebe's 1958 novel **Things Fall Apart**, set in pre-colonial Igboland. In the centre are the egwugwu, ancestral spirits that are part of Igbo masquerade. In the story, Enoch, a convert to Christianity, violates Igbo sacred practices by unmasking an egwugwu. Achebe writes: 'The band of egwugwu moved like a furious whirlwind to Enoch's compound and with machete and fire reduced it to a desolate heap. And from there they made for the church, intoxicated with destruction.'

Yemisi Shyllon Museum of Art, Pan - Atlantic University 2025
X100999

Uche Okeke

1933–2016

Oyoyo

1965

Oil paint on board

The Museum of Modern Art, New York. Gift of Mimi Haas
and Committee on Painting and Sculpture Funds, 2021

X100953

Uche Okeke 1933–2016

Primeval Beast

1961

Oil paint on wood

Part toad, part mythical brute, Okeke's beast has wide-open jaws, a spiralling eye and thick, textured skin. Seen from a low angle, the creature looms with exaggerated weight and presence. Its body is so large that only half is shown frontally, with the head turned in profile, as if the creature can barely be contained within the frame. Based on a character from Igbo folktales, **Primeval Beast** demonstrates Okeke's mission to root modern Nigerian art in traditional culture. Here, he conveys the imaginative power of oral storytelling in visual form.

Uche Okeke, The Prof Uche Okeke Legacy Limited
and Asele Institute Ltd/Gte
X101440

[VITRINE 1 IN THE MIDDLE OF THE ROOM]

Top row, left to right:

Nigerian Art

1–22 October 1960

Demas Nwoko and Uche Okeke at the Mbari Exhibition

20 July – 9 August 1961

Art from Africa of Our Time

28 December 1961 – 19 January 1962

Demas Nwoko and Uche Okeke – Exhibition in France

9–31 May 1962

Printed paper

Courtesy of the New Culture Foundation

X102614–17

Bottom row, left to right:

Demas Nwoko – Paintings and Sculptures

6–14 February 1964

Demas Nwoko and Uche Okeke in Lagos

undated

New Culture – A Review of Contemporary African Art

November 1977

Demas Nwoko – A Retrospective

4–18 May 1987

Printed paper

Courtesy of the New Culture Foundation

X102618–21

Top row, left to right:

Clara Etso Ugbodaga-Ngu

1958

**Nigeria's First Professional Woman Painter to exhibit
in London**

1958

Contemporary Nigerian Art

June–July 1968

Printed paper

Tate Archive

Z91934–5, Z91937

Bottom row, left to right:

Bruce Onobrakpeya (Nigeria)

5–30 March 1971

Jimo Akolo

1964

Vincent Kofi sculpture

1969

Printed paper

Tate Archive

Z91938, Z91940–1

[EXTENDED CAPTION]

Founded in 1962 to replace the Imperial Institute, the Commonwealth Institute was a cultural centre for the newly independent nations of the Commonwealth. In the wake of Nigerian independence, it became a venue for presenting Nigeria's arts and culture to British and international audiences.

Nigerian representatives sat on the institute's governing board, shaping exhibition content and programming. The institute attempted to navigate the complexities of decolonisation, recasting itself as a platform for mutual exchange. Its evolution mirrored the shifting political landscape of the postcolonial era.

[VITRINE 2 IN THE MIDDLE OF THE ROOM]

Black Orpheus Volume 1,
Number 5–22

1959–67
Magazine

Black Orpheus: A Journal of African and Afro-American Literature was a major Nigerian literary and artistic journal. Founded by German scholar Ulli Beier in Ibadan in 1957, **Black Orpheus** provided a vital platform for contemporary African writers and artists. It featured poetry, art, fiction, literary criticism, and commentary. The journal was committed to publishing translations from writing in French, Spanish and Portuguese, as well as oral histories.

A digitised archive of **Black Orpheus** is available via the online publication OlongoAfrica.

Dr Will Rea
X101740–56

ROOM 5

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 5

EKO

Lagos – also known as Eko, its precolonial name – is Nigeria's most populated city and a major port. The city is a vital point of cultural and economic exchange in Nigeria. Throughout the 20th century, it was a hub for internal migration, Christian missionary activities and the resettlement of 'returnees', formerly enslaved people who had returned from Europe, the Americas and elsewhere in Africa.

The anticipation of Nigerian Independence in 1960 brought about rapid urbanisation. People from across the country travelled to Lagos in search of new opportunities. Government spending increased during this period of economic prosperity and the arts thrived. The architectural landscape of Lagos was transformed by Nigerian and British architects. They adapted international modernist styles to respond to the country's tropical climate and unique architectural heritage. Highlife – a music genre that blends

Latin, European and African-diasporic musical styles – became hugely popular in Lagos during the 1950s and 1960s. The hybrid style of highlife reflected the cosmopolitan nature of the city.

Arts education became more widely accessible at this time. A new generation of artists, many associated with Nigeria's royal sculpture guilds, explored Pan-African approaches to modernist sculpture. Publications such as Nigeria Magazine closely followed these developments. With its economic dynamism, highways and high-rise buildings, and blend of religions, ethnicities and cultures, Lagos became the archetypal modern African city.

Nigeria Magazine

1960–8

Magazine

Nigeria Magazine was a government-sponsored publication issued quarterly by the Cultural Division of the Ministry of Information in Lagos from around 1937 until the mid-1980s. Under editors Michael Crowder and Onuora Nzekwu, the magazine evolved from a general interest colonial journal into a leading cultural publication. It championed contemporary art and literature during Nigeria's post-independence transformation. Its editorial scope was broad, covering arts, history, architecture, literature and culture. Aimed at Nigeria's emerging educated middle class, **Nigeria Magazine** played a key role in shaping opinions on trade, industry, modernity, and societal progress.

Loaned by Unilever Plc & Group Companies

X102308–18

Agboola Folarin
1936–2010

Untitled

c.1969
Terracott

Folarin's modernist standing sculptures, like this one, draw on a range of mythologies and reference Yoruba culture.

He also made metal sculpture and mural-based work, as well as creating props, sets and costumes for theatre and film. Folarin studied in London and Washington DC, before becoming a founder member of the department of fine arts at the University of Ife (now Obafemi Awolowo University).

Here he trained students who continued to emphasise Yoruba techniques and design in their work.

UK Government Art Collection
X101629

Okpu Eze
1932–1995

Untitled

1972
Oil paint on board

Collection of G. Hathiramani
X101041

Okpu Eze 1932–1995

The Adanma Masquerade

1989

Mahogany

In **The Adanma Masquerade**, Eze pays tribute to a cherished Igbo masquerade tradition in which men perform stylised, feminine dance movements. He captures the quality of the performance through the sculpture's elongated, fluid form. Unlike spiritual or ancestral masquerades, Adanma is purely celebratory and for entertainment. Adanma or Adamma means 'beautiful first daughter'.

Yemisi Shyllon Museum of Art, Pan - Atlantic University 2025
X101640

Okpu Eze
1932–1995

Untitled

1989
Woodcut

Kavita Chellaram
X101720

Left to right:

Erhabor Emokpae
1934–1984

Life and Death

c.1967
Wood

Amisha Hathiramani
X101721

Erhabor Emokpae
1934–1984

The New Seekers

1969
Oil paint on board

Tiana & Vikram S. Chellaram
X99471

Ben Osawe
1931–2007

Untitled

1977
Wood

This sculpture is an example of Ben Osawe's modernist style. Osawe grew up in Benin, known for its rich tradition of ancient sculpture. He worked in wood and metal. He experimented widely, casting many pieces in bronze, a medium historically reserved for the finest guild artisans of the ancient Kingdom of Benin. Trained at Camberwell College of Art in the UK, Osawe blended his knowledge of cubist approaches to African masks with his Benin cultural heritage.

Kavita Chellaram
X101718

Erhabor Emokpae 1934–1984

Struggle between Life and Death

1963

Oil paint on canvas board

In **Struggle between Life and Death**, the black and white palm prints signify both being and nothingness. 'I see in life and death a dialogue between the womb and the tomb', said Emokpae. 'They are the parentheses within which we love and hate, laugh and cry, grow and decay.' Emokpae grew up among the Guild of Carvers in Benin City, and adapted traditional Edo-Benin carving in his wooden sculptures. As a member of the Society of Nigerian Artists and the Nigeria Arts Council, he influenced government policy and helped shape the public perception of Nigerian art.

Courtesy of Kunle Tinubu

X102355

JD Okhai Ojeikere 1930–2014

Top row, left to right:

Untitled (Udoji)

Untitled (Mkpuk Eba)

Untitled (Abebe)

Untitled (Agaracha)

Bottom row, left to right:

Untitled (Roundabout)

Untitled (Suku Sinero/Kiko)

Untitled (Onile Gogoro Or Akaba)

Untitled (Star Koroba)

1971–5, printed 2012

8 photographs, gelatin silver print on paper

Tate. Purchased with funds provided by the Acquisitions Fund for African Art Supported by Guaranty Trust Bank Plc 2013 P80250–7

[EXTENDED CAPTION]

Ojeikere's Hairstyles series is a landmark photographic project comprising nearly 1,000 images celebrating Nigerian hair design.

Ojeikere worked as a darkroom assistant for a colonial government agency before joining one of Nigeria's first television stations. In 1967, he became part of the Nigerian Arts Council and began photographing women's hairstyles at festivals and cultural events.

He recognised hairstyles as a sophisticated art form deeply embedded in many Nigerian cultures. During the independence period, new fashionable styles emerged. The styles displayed here include the braided 'suku' and the architectural 'onile gogoro ('skyscraper').

‘A Sensorium Metropolis: Lagos’

Soundscape and Playlist by
Peter Adjaye 2025

Nigerian highlife vinyl record sleeves

1960–72

This wall features a variety of highlife albums selected by contemporary sound artist Peter Adjaye.

The 1950s and 1960s saw the rise of highlife, a vibrant musical genre that reached its peak in the nightclubs of Lagos. The genre’s roots can be traced back to formerly enslaved returnees who brought with them a unique fusion of Latin, European and African diasporic musical traditions. Highlife music fostered a shared transnational identity grounded in cultural pride and political consciousness.

Peter Adjaye
X102399–407

[WALL GRAPHIC]

Water Colour Perspective of Niger House, Lagos

1964

Peter Sainsbury for Architects Watkins Grey

From the original in the Unilever archive

Kingsway Stores, Port Harcourt, Nigeria

1963

Architect: T. P. Bennett and Partners

Kingsway Stores, Apapa, Lagos, Nigeria

1968

Architect: T. P. Bennett and Partners

Kingsway Stores, Kano, Lagos, Nigeria

1968

Architect: T. P. Bennett and Partners

TUAC/2/10/B1/8/1/6 Reproduced with kind permission of
Unilever from an original in Unilever Archives

UAC/1/11/10/1/9 Reproduced with kind permission of
Unilever from an original in Unilever Archives

**Nigerian Institute of International Affairs, Victoria Island,
Lagos, Nigeria**

1968

Architects: Design Group (Nigeria); Concrete Mural by
Erhabor Emokpae

**Offices for shipping firm Elder Dempster, Marina,
Lagos Island**

1963

Architects: James Cubitt and Partners

Private Collection, Liverpool

The West African Builder and Architect, Vol 4 number 6,
Nov-Dec 1964

[EXTENDED CAPTION]

Leading modernist architects, including James Cubitt, T.P. Bennett and Design Group, created innovative structures for new types of buildings: department stores, shipping offices, multinational headquarters and international policy centres. Designed to deal with Nigeria's hot, humid climate, they featured strategic shading and cross-ventilation. Many had perforated, patterned facades. This style of architecture became known as 'tropical modernism'. Artworks, including murals, carvings and mosaic panels, were commissioned for these buildings. The design symbolised a new, optimistic and politically independent Nigeria.

ROOM 6

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 6

FOREST OF A THOUSAND SPIRITS: NEW SACRED ART MOVEMENT

Established over 400 years ago, the Osun-Osogbo Sacred Groves are dedicated to Osun, the Yoruba river goddess associated with fertility. They are located just outside the city of Osogbo, along the Osun River in south-western Nigeria. By the late 1950s, the main shrine to Osun had fallen into disrepair. Local priests invited Susanne Wenger, an Austrian-born artist who had become a Yoruba high priestess, to help restore it. She brought together a group of local artists to work with her on this project, which developed into the New Sacred Art Movement.

The movement's members were guided by their devotion to orisa (Yoruba deities) and by a deep spiritual bond to the land. Artists, including Adebisi Akanji and Buraimoh Gbadamosi, used their knowledge of carpentry and cement sculpture to create new shrines and artworks throughout the groves. Most were constructed in natural forest clearings,

helping prevent the nearby city from expanding into the forest. In recognition of its cultural and spiritual significance, the Osun-Osogbo Sacred Groves were declared a national monument in 1965 and inscribed as a UNESCO World Heritage Site in 2005.

Beyond their work in the groves, artists also produced batik textiles inspired by Yoruba cosmology. They believed art should have a religious function and saw creativity as part of their spiritual life.

Susanne Wenger 1915–2009

Mythos Odùduwà Schöpfungsgeschichte

1963

Adire (cassava starch batik)

This textile tells the Yoruba creation story of Odudua, the mythical ancestor who shaped the earth. Wenger's figures are elongated and angular. Influenced by Yoruba sculpture and belief systems, she avoided realistic representation in favour of forms that express spiritual power and inner meaning. The work is adire, a traditional Yoruba indigo-dyed cloth which can be made using a variety of resist-dyeing methods. To create this work, Wenger drew on her design using cassava starch. When the fabric was dyed, the areas covered in the starch did not take up the indigo, revealing her complex design.

Susanne Wenger Foundation

X101397

Sàngódáre Gbádégesin Àjàlá
1948–2021

Untitled (òrìsà Oya festival)

undated

Textile

Untitled (Ògbóni society, drum with carved face)

undated

Textile

Martha Denk. 101410

Lucia and Helmut Wienerroither. X101426

Sàngódàré Gbádégesin Àjàlá
1948–2021

Untitled

undated

Textile

Àjàlá's richly coloured textile features an entranced Yoruba priest as he transforms into the warrior god and creation figure, Oginyan. Around him, worshippers dance and offer ritual food and water. They hold whipping sticks, which are used for healing and symbolise the deity's power. Layered colours, cracked lines and animated figures evoke the intensity of trance rituals during which powerful spiritual connections are established between the participants and orisa (deities). Àjàlá captures this moment taking place at the annual festival honouring Oginyan.

Sieglinde and Wolfgang Entmayr
X101425

[WALL GRAPHIC]

Eliot Elisoon 1911–1973

Shrine at the Osun Grove, Oshogbo, Nigeria

1970

Photograph

EEPA EENG 05454. Eliot Elisofon Photographic Archives,
National Museum of African Art, Smithsonian Institution

[PLINTH BY THE WALL]

Adebisi Akanji born 1935

Left:

Osun

c.1990s

Cement

Ogun Timeyin

c.1990s

Cement

In this works, Akanji focuses on orisha such as Osun, the river goddess, and Ogun, god of iron, war and hunting. Akanji began his career as a bricklayer, but his interest in decoration led him to sculpt cement animals inspired by the motifs found on Brazilian-style Yoruba houses in Osogbo. These buildings are part of a hybrid architectural tradition introduced by formerly enslaved returnees from Brazil in the 19th century. Akanji also designed and sculpted many of the major structural and artistic elements at the Osun-Osogbo Sacred Groves.

Augustine Merzeder-Taylor Collection
X101436–7

Buraimoh Gbadamosi 1925–2014

From left to right:

Sango

c.1980s

Stone

Osun

c.1980s

Stone

Augustine Merzeder-Taylor Collection

X101438–9

[EXTENDED CAPTION]

Gbadamosi's sculptures are characterised by their solid, columnar forms, rounded heads, and large, circular eyes. These small stone sculptures represent benevolent earth spirits (Onile), regarded in Yoruba belief as protectors of the home and garden. Gbadamosi worked primarily in soft stone, a substance sacred to Obatala, the Yoruba creator deity. Gbadamosi's life reflects the complex spiritual pluralism of Yoruba society. While a practicing Muslim, he was deeply engaged in Yoruba festivals and ritual life. Originally trained as a carpenter, Gbadamosi became one of the principal sculptors responsible for the transformation of the Osun-Osogbo sacred shrines.

Susanne Wenger

1915–2009

Die magische Frau

1960

Adire (cassava starch batik)

Susanne Wenger Foundation

X101402

ROOM 7

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 7

FESTIVAL OF THE GODS: THE OSHOGBO SCHOOL

In the 1960s, Osogbo was a thriving town with bustling marketplaces selling Yoruba textiles and beads. Locals participated in Christian and Muslim celebrations alongside traditional Yoruba ceremonies. A festival dedicated to the river goddess Osun was among the most spectacular. Orisa deities were also celebrated in popular theatrical performances. Osogbo-born playwright Duro Ladipo toured his opera *Oba kò so* (The King Did Not Hang) around the region. It told the story of Sango, an ancient ruler of the old Oyo empire who became the god of thunder and lightning.

From 1962, Ladipo hosted several art workshops at his Popular Bar, led by international artists including Georgina Beier. The workshops were organised by the new Mbari Mbayo Club, an outpost of the Mbari Club in the nearby city of Ibadan. Unlike the Ibadan organisation, which mostly catered to university graduates, the Mbari Mbayo Club aimed to become a cultural movement for local people with

no formal education in visual art. Performers in Ladipo's theatre troupe became the core members, receiving training in techniques such as printmaking, painting and textile design. The group became known internationally as the Oshogbo School. Their work celebrated Yoruba beliefs, folklore and the magical realism in popular fiction by authors such as Amos Tutuola. Together with the renewal of the Osun-Osogbo Sacred Groves, they helped to establish Osogbo as a centre for the Yoruba religion.

Asiru Olatunde 1918–1993

The Woman with Four Breasts

c.1960s

Aluminum

This large panel illustrates a Yoruba tale of a four-breasted princess who was rejected by her father, the king. She married a hunter under the vow that he would never abuse her. After the vow was broken, she fled to the forest and transformed into a river. The king searched for her, found the river, and rejoiced upon her return. Olatunde created the textured surface of the work using a repoussé technique where each line and detail is hammered into the recycled metal from behind. Originally a blacksmith, he used his innovative approach to metalwork to illustrate Yoruba oral traditions and biblical stories.

National Museum of African Art, Smithsonian Institution,
Gift of Mrs. Louise C. Hil, 95-16-4
X100946

Asiru Olatunde

1918–1993

The Garden of Eden

c.1965

Repoussé aluminium panel

John and Kate Martin

X101444

Georgina Beier

1938–2021

Gelede

1966

Woodcut

Iwalewahaus, Universität Bayreuth

X100963

Georgina Beier 1938–2021

Untitled

1988

Oil paint on hardboard

Georgina Beier's expressionistic painting **Untitled** evokes a fantastical world of humanoids, birds and reptiles. It is a realm of ever metamorphosing living forms. Beier was born in England and studied art in London before moving to Zaria in northern Nigeria. In 1963, she relocated to Osogbo, where she lived with her husband, Ulli Beier. During this time, she designed costumes and sets for Ladipo's theatre. She also conducted the Mbari art workshops, hosted by international artists and patrons, from 1963 to 1966. Beier said her success in Osogbo stemmed from never considering herself a teacher, but rather an artist who championed the individual visions of fellow artists.

Lent by Glasgow Life Museums on behalf of Glasgow
City Council
X100956

Jacob Afolabi
1940–2015

Untitled

1984
Oil paint on board

Kavita Chellaram
X90818

Rufus Ogundele 1946–1996

Sacrifice to Ogun, God of Thunder

1965

Oil paint on board

Iyo Sango at the Shrine (Priestess of Sango at the Shrine)

1965

Oil paint on canvas

Mimi Wolford

X101179

Iwalewahaus, Universität Bayreuth

X100964

[EXTENDED CAPTION]

These paintings honour the Yoruba orishas, Ogun and Sango. Ogundele was a devoted follower of Ogun, the Yoruba god of iron. His name, Ogundele, means 'Ogun worshipper'. As a teenager, Ogundele was a musician and an actor in his uncle Duro Ladipo's theatre company. He also participated in the Mbari Mbayo workshops.

During the 1960s, European collectors were among the patrons of Oshogbo artists. Ogundele remarked: 'Some call me the "Picasso of Nigeria". ... What sense is there in saying that I, an African, produced work which resembles the man who has copied African art? That's nonsense, Rufus is Rufus.'

Twins Seven-Seven
1944–2011

Condemning Witchcraft – Red Skulls

1968
Oil paint on board

Courtesy of Senate House, University of London
X100170

Twins Seven-Seven 1944–2011

Devil's Dog

1964

Ink and gouache on paper

In **Devil's Dog**, Twins Seven Seven depicts a fantastical creature with multiple legs and a body filled with swirling lines and patterns. Both playful and menacing, the creature reflects the artist's fascination with the complex deity Esu. In Yoruba belief, Esu is a trickster and messenger. Colonial religions have often painted Esu as a devil figure. But in Yoruba mythology, Esu is not evil – he is mischievous and unpredictable. The creature's animated form, almost pulsing with energy, appears to reference the artist's background in music and dance.

Iwalewahaus, Universität Bayreuth

X100967

Twins Seven-Seven
1944–2011

Devil's Dog

1966
Ink and gouache on paper

Iwalewahaus, Universität Bayreuth
X100968

Adebisi Fabunmi born 1945

Untitled

1965

Lino print on cloth

Masquerade

undated

Tapestry

Fabunmi's work **Masquerade** represents the Egungun, a Yoruba masquerade performed to unite families with departed ancestors. He was inspired by the bright colours of the wool-embroidered Danshikis (shirts) and hats worn by Fulani people of northern Nigeria, which he saw at local markets in Oshogbo. Fabunmi joined the Duro Ladipo theatre company and workshops at the Mbari Mbayo club in Oshogbo. Later, he returned to his hometown, Okemesi, where he initiated the Ose festival in honour of his grandfather, a powerful warrior, who had been king of Okemesi.

Kavita Chellaram

X90890-1

Muraina Oyelami
born 1940

Untitled (Noble Man)

1965
Oil paint on canvas

Iwalewahaus, Universität Bayreuth
X100965

Muraina Oyelami
born 1940

Shrine

undated
Oil paint on canvas

Iwalewahaus, Universität Bayreuth
X100966

Muraina Oyelami born 1940

Birds in the Garden

1971

Oil paint on paper

This painting depicts three colourful birds standing before an abstract garden. Oyelami was a keen observer of nature. His paintings often feature landscapes inspired by the earthy tones of his hometown, Iragbiji, to the north of Ibadan. Oyelami was a founding member of Ladipo's theatre company, working as both an actor and musician. He attended workshops at Mbari Mbayo. As Oyelami observed, 'the workshops did not so much teach new techniques in the visual arts as much as they gave us a sense of our own identity'.

National Museum of African Art, Smithsonian Institution,
Bequest of Charlton E. Williams, 2002-14-11

X100698

Nike Davies-Okundaye born 1951

Osun, The Goddess of the River

1987

Batik with natural dyes

This multicoloured embroidery depicts the river goddess Osun. Davies-Okundaye's textiles merge the wax-resist dyeing techniques of batik and adire with intricate embroidery. Born into a creative family, Davies-Okundaye was introduced to textile arts by her father who embroidered ceremonial agbada robes. Her great-grandmother taught her adire, a technique of making indigo-dyed patterns on handwoven cotton. At a young age, she began teaching adire production to local women as a means of generating income. She sold her designs at street markets, eventually earning enough to establish the Nike Art Centre in Lagos in 1983.

The Sina Jina Collection

X101049

Nike Davies-Okundaye born 1951

The Finger That Feeds Never Lacks

1979

Batik with natural dyes

Courtesy the artist. X101716

Nike Davies-Okundaye born 1951

Osun

1972

Embroidery

Animal World

1968

Embroidery

Cranford Collection, London. X101081

Kavita Chellaram. X90849

Jimoh Buraimoh born 1943

Figural Abstract

1973

Beadwork on panel

Untitled

1969

Oil paint and beads on panel

Buraimoh's bead paintings recall the intricate surfaces of traditional Yoruba beaded cloaks, staffs, crowns and stools. In Yorubaland, beads are sacred, imbued with ase (spiritual energy), and worn during ceremonies and worship of the Yoruba deities.

Initially trained as an electrician, Buraimoh later worked as a lighting technician in Ladipo's theatre company. In 1964, he attended the Mbari Mbayo workshop, where he developed his signature technique of inlaying tiles and small beads to create mosaic plaques and tables.

Kavita Chellaram

X101715, X90837

[FILM]

The Creative Person: Duro Ladipo - A Duro Ladipo Traveling Theatre Documentary

1967

WGBH Educational Foundation, National Educational Television and Radio Center

13 min, 32 sec

Ladipo was the founder and director of the Duro Ladipo Traveling Theatre Company of Osogbo. His influential plays, based on Yoruba history, combined Yoruba poetry and music. In this documentary, Ladipo discusses his folk opera **Oba kò so** (The King Did Not Hang), which toured internationally. **Oba kò so** tells the story of Sango, the powerful ruler of Oyo. According to history and legend, Sango's abuse of power brought destruction to his palace and the city in a humiliating chain of events that ended in his suicide. After his death, however, it was proclaimed that Sango had not truly died but had become an orisa (deity).

The WNET Group

[VITRINES IN THE MIDDLE OF THE ROOM]

[EXTENDED CAPTION]

Twins Seven-Seven 1944–2011

Dream of a Tired Hunter

1984

In The Palm of an Architect

1984

The Ghost and the Dream Fisherman

1984

The Goddess of Farternity (The Goddess of Fertility)

1985

Etching

Iwalewahaus, Universität Bayreuth

X100971–4

[EXTENDED CAPTION]

Twins Seven-Seven fills his works with fantastical creatures, creating a world that ties Yoruba oral traditions, myths and religion to his own personal experiences. Among his most famous works are a group of etchings he created to illustrate the works of Nigerian author, Amos Tutuola (1920–1997). Populated with spirits and ghosts, Twins's etchings recreate the world of Tutuola's equally vivid imagination. His paintings and prints are densely populated with figures that appear to move out towards the viewer.

Rufus Ogundele 1946–19961

Sango and Oya, Yoruba Goddess

Oluode in the Forest from a play 'Oba-Moro'

The World Before the Creation

c.1960s

3 linocuts

Mimi Wolford

X100996–7, X102427

Jacob Afolabi 1940–2015

The Orisha Iya Ewe

Egungun Dancers

c.1960s

2 linocuts

Iya Ewe translates to 'mother of leaves'. The term refers to someone skilled in the use of plants for medicinal purposes or a woman associated with healing practices. In 1962, Afolabi attended a workshop at Mbari Mbayo, conducted by Guyanese writer and artist Denis Williams. Like most people in Ladipo's theatre company, Afolabi had never painted before. He experimented with linocut techniques to create these prints. In his work, figures appear as fantastical creatures associated with Yoruba folktales and popular fiction.

Mimi Wolford

X100995, X101180

ROOM 8

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 8

SIGNS OF LIFE: THE NSUKKA SCHOOL

The Nsukka School developed in the early 1970s at the University of Nigeria, Nsukka, in the aftermath of the Nigerian Civil War (1967–70). After a military coup and a series of anti-Igbo massacres in northern Nigeria, many Igbo people fled their homes, returning to their ancestral lands in the south east. In 1967, the area declared independence from Nigeria, becoming a secessionist state called the Republic of Biafra. The war that followed led to the deaths of over a million south-easterners, mainly Igbo people, after the Nigerian army targeted civilians and military blockades created a famine. In 1970, Biafra surrendered and was reintegrated into Nigeria.

After the war ended, Igbo artist Uche Okeke was appointed head of Nsukka's fine art department. Expanding on his idea of 'natural synthesis', he encouraged students to reclaim Indigenous cultures and create art that spoke to their local environment. He drew attention to uli, a disappearing form of

communication that had been practiced by Igbo women for centuries. Uli designs were meant to be temporary, painted on bodies and walls. They comprised both abstract shapes and symbolic drawings representing organic forms, everyday objects and celestial bodies.

A group of art students and professors of different cultural and ethnic backgrounds joined Okeke. Some combined uli with nsibidi, an ancient graphic communication system developed by Ejagham people of the Cross River region. Their aim was not simply to revive Indigenous art forms but to apply them in a modern context. Their work commented on the social, political and economic state of Nigeria and its struggles as a postcolonial nation. The group had a lasting impact on the curriculum at Nsukka, influencing successive generations of artists.

Uche Okeke 1933–2016

Ana Mmuo [Land of the Dead]

1961

Oil paint on board

Here, Okeke visualises the spirit world of ana mmuo – the land of the dead. The artist uses bold colours and flowing lines to bring ancestral energies to life. Black, calligraphic figures drift and shift through space like spirits in motion. They seem to float, dissolve and reappear across the canvas, connecting the spiritual and earthly realms. It is a dynamic tribute to Igbo spirits and the world of the ancestors. The otherworldly scene foreshadows the tragic loss of life during the Nigerian Civil War.

National Museum of African Art, Smithsonian Institution, Gift of Joanne B. Eicher and Cynthia, Carolyn Ngozi, and Diana Eicher, 97-3-1

X100684

[INTERMEDIATE WALL TEXT]

COME THUNDER

Christopher Okigbo is celebrated as one of Nigeria's most influential poets. He also worked as a librarian at the University of Nigeria, Nsukka, where he helped to found the African Authors Association.

Now that the triumphant march has entered the last street corners,

Remember, O dancers, the thunder among the clouds...

Now that the laughter, broken in two, hangs tremulous between the teeth,

Remember, O Dancers, the lightning beyond the earth...

The smell of blood already floats in the lavender-mist of the afternoon.

The death sentence lies in ambush along the corridors of power;

And a great fearful thing already tugs at the cables of the open air,

A nebula immense and immeasurable, a night of deep waters —An iron dream unnamed and unprintable, a path of stone.

The drowsy heads of the pods in barren farmlands witness it,
The homesteads abandoned in this century's brush fire
witness it:
The myriad eyes of deserted corn cobs in burning barns
witness it:
Magic birds with the miracle of lightning flash on their
feathers...

The arrows of God tremble at the gates of light,
The drums of curfew pander to a dance of death;

And the secret thing in its heaving
Threatens with iron mask
The last lighted torch of the century...

Christopher Okigbo (1932–1967)

Obiora Udechukwu born 1946

Top row, left to right:

Beggar and Child

undated

Ink on paper

Mourners

1976

Ink on paper

Milkmaid (Fulani)

1975

Ink on paper

Kavita Chellaram

X90927–8

Courtesy the artist

X90933

Obiora Udechukwu born 1946

Bottom row, left to right:

Gidan Tailor (Tailor's House)

1976

Ink on paper

The Newcomer

1983

Ink on paper

Preacher

1976

Ink on paper

Tate. Purchased with funds provided by the 2021 Frieze Tate Fund supported by Endeavor to benefit the Tate collection 2022

T151914, T15913, T15915

[EXTENDED CAPTION]

These ink drawings reflect Obiora Udechukwu's engagement with life in postcolonial Nigeria. He used uli extensively in his work, noting: 'An analysis of Igbo drawing and painting reveals that space, line, pattern, brevity and spontaneity seem to be the pillars on which the whole tradition rests. It is these same qualities that I strive, both intuitively and intellectually, to assimilate in my work! Udechukwu completed both his bachelor's and master's degrees at the University of Nigeria, Nsukka.

Obiora Udechukwu 1946

Refugees

1977

Oil paint on board

Musician

1975-6

Oil paint on board

The Moon Has Ascended Between Us

1976

Oil paint on hardboard

Roland and Sophie Rudd. X101051

Kavita Cellaram. X90938

Purchased with funds provided by the 2021 Frieze Tate Fund supported by Endeavor to benefit the Tate collection 2022.

T15912

[EXTENDED CAPTION]

In **Our Journey**, a bold yellow spiral unravels across the canvas symbolising the sacred python, a divine guide in Igbo cosmology. To create layered designs, Udechukwu used sgraffito, a technique in which a sharp implement is pulled through wet acrylic paint. Shadowy figures embedded in the yellow band evoke wartime displacement and national crisis. Udechukwu references the Nigerian Civil War - in which he served as a member of the Biafran Propaganda Unit - and perhaps the political unrest which followed Nigeria's 1993 election. Widespread protests erupted in June 1993 after the government refused to release the election results. The election was supposed to return Nigeria to democratic civilian rule after a decade of military government. Military rule finally ended in 1999.

Obiora Udechukwu 1946

Our Journey

1993

Ink and acrylic paint on stretched canvas (4 panels)

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H; by exchange

X100756

El Anatsui born 1944

Solemn Crowds at Dawn

1965

Tropical hardwoods, tempera and house paint

Tate. Purchased with funds provided by the Africa
Acquisitions Committee 2023. X88943

El Anatsui born 1944

Leopard's Paw-Prints and Other Stories

1991

Tropical hardwood

Earth-Moon Connexions

1993

Wood, paint

El Anatsui. Courtesy of the Artist and October Gallery, London.

X101006

National Museum of African Art, Smithsonian Institution,

Purchased with funds provided by the Smithsonian

Collections Acquisitions Program, 96-17-1. X100683

[EXTENDED CAPTION]

Born in Anyako, Ghana, El Anatsui began teaching at the University of Nigeria, Nsukka in 1975. He incised uli, nsibidi and other Indigenous graphic languages into the surfaces of his wooden sculptures. Using chisels, a chain saw and fire, he cut and burnt designs into the wood's surface. For Anatsui, the chainsaw is a metaphor for the violence of slavery. His works explore the destruction and reconstitution of African cultures before and after colonialism.

Chike C. Aniakor born 1939

Clockwise from top:

Visual Incantations

1996

Ink on paper

Allegory of Power

1996

Ink on paper

National Museum of African Art, Smithsonian Institution,
Purchased with funds provided by the Smithsonian
Collections Acquisition Program, 96-18-1 and 96-18-3.
X100701, X100703, X100704-5

Chike C. Aniakor born 1939

Reminiscences Revisited

1996

Ink on paper

Of Collective Memory

1996

Ink on paper

National Museum of African Art, Smithsonian Institution,
Purchased with funds provided by the Smithsonian
Collections Acquisition Program, 96-18-2 and 96-18-4.
X100704–5

[EXTENDED CAPTION]

In these works by Chike Aniakor, amorphous bodies and limbs are massed together to comment on the social conditions of everyday life in Nigeria. From 1970, Aniakor taught art and art history at Nsukka. Amid Nigeria's political and economic decline in the 1980s, his work took on strong political themes. He focused especially on crowds, referencing the refugee crisis created by the Nigerian Civil War. His work combined detailed linear renderings of crowds and urban spaces with forms borrowed from traditional Igbo uli paintings. In 1984, he co-wrote the definitive study of Igbo artistic culture, *Igbo: Community and Cosmos*.

Ndidi Dike

The Elegance of Uli

1993

Iroko wood, glass beads, permanent marker,
acrylic paint and ink

The Sages

1995

Iroko wood and permanent marker

Courtesy the artist. X101037, X101039

[EXTENDED CAPTION]

Born and raised in London, Dike later relocated to Nigeria. She trained as a painter at the University of Nigeria, Nsukka, where she studied under the influence of artists Uche Okeke and Obiora Udechukwu. After graduation, she became a sculptor, working in wood. Dike's wall-based sculptures are composite works, created using tools ranging from manual carving implements to power assisted tools and even the blowtorch. She combines references to spiritual elders (sages) with beads and uli motifs including the star-shaped kola nut, a symbol of hospitality, peace and spiritual connection in Igbo culture. Like other artists associated with the Nsukka school, Dike draws freely from a vast range of influences without asserting specific historical or regional affiliations.

Tayo Adenaike born 1954

Top row, left to right:

Magnetic Pull

1997

Watercolour on paper

**Through the Broken Wall We Saw
the Chameleon Change its Colors**

1990

Watercolour on paper

Alhaji Takes the Floor

1980

Pen, ink and watercolor on paper

Wood Melody

1997

Watercolour on paper

Collection of The Newark Museum of Art, The Simon
Ottenberg Collection, gift to the Newark Museum, 2012.

X99939

National Museum of African Art, Smithsonian Institution,
Museum purchase, 90-10-1. X100700

Collection of The Newark Museum of Art, The Simon
Ottenberg Collection, gift to the Newark Museum, 2012.

X99947, X99938

Tayo Adenaike born 1954

Bottom row, left to right:

It Happened Behind Me

1995

Acrylic paint on canvas

Beyond the Hills at Sundown

1991

Watercolour on paper

Pots

1995

Acrylic paint on canvas

Collection of The Newark Museum of Art, The Simon Ottenberg Collection, gift to the Newark Museum, 2012.

X99941

National Museum of African Art, Smithsonian Institution, Gift of the Artist, 92-1-1. X100699

Collection of The Newark Museum of Art, The Simon Ottenberg Collection, gift to the Newark Museum, 2012.

X99945

[EXTENDED CAPTION]

Tayo Adenaike embraced watercolour for its transparency, luminosity and flexibility. He painted directly onto paper without preliminary sketches, combining spontaneity with controlled linework, a method inspired by uli artists. As part of the younger generation of Nsukka-educated painters, Adenaike was taught and influenced by Obiora Udechukwu. His distinctive style reflects a synthesis of his Yoruba heritage and his engagement with Igbo uli painting. Bold geometric patterns in brilliant colours evoke Yoruba adire textile designs. Among Adenaike's recurring motifs is the uli design 'isi nwa oji' (kola-nut head), a symbol in Igbo culture that embodies religious and cultural values.

Ada Udechukwu born 1960

In the Temple of My Familiar

1990

Ink and brush on paper

Untitled

1997

Watercolour on paper

Collection of The Newark Museum of Art, The Simon
Ottenberg Collection, gift to the Newark Museum, 2012.

X99935–6

[EXTENDED CAPTION]

Working in ink and watercolour, Ada Udechukwu creates delicate, introspective compositions. Her works draw on Igbo aesthetics, often featuring elongated figures, flowing garments and intertwined bodies. They echo uli designs, with areas of intense detail balancing swathes of negative space. Reflecting her work as a poet and artist, she notes, 'I am conscious of the pulse of silence ... that which lingers after the words, after the images. One of the few women associated with the Nsukka School, Udechukwu studied English and literature at the university in the late 1970s and early 80s.

Olu Oguibe born 1964

From the Totem Series

1990

Watercolour on paper

In his **Totem** series, Oguibe isolates uli and nsibidi motifs in a grid formation, including the spiral (okirikiri) which symbolises continuity, eternity and the cosmos. Oguibe had received his bachelor's degree from the University of Nigeria, Nsukka in 1986. Due to the unsettled political situation, he left Nigeria soon afterward, moving to England where this work was made. Oguibe remained in London for six years, where he earned a PhD in art history from the School of Oriental and African Studies (SOAS). He wrote his thesis – published in 1995 – on the Nigerian artist Uzo Egonu, whose work features in the last room of this exhibition.

Collection of The Newark Museum of Art, The Simon Ottenberg Collection, gift to the Newark Museum, 2012
X99792

[WALL GRAPHIC]

Northcote W. Thomas

**Uli designs on Ngene shrine enclosure wall, Nibo,
present-day Anambra State, Nigeria**

1911

Photograph

Museum of Archaeology and Anthropology, Cambridge,
MAA P.31306
NWT MAA P.31307.NWT

[VITRINES BY THE WALL]

Rhythms of Hunger: An exhibition of recent work by Obiora Udechukwu 6–30 Sep 1985

1985

Printed paper

Rhythms of Hunger PV Card

1985

Printed card

Uli: Different Hands, Different Times

1992

Printed paper

Tate Archive

Z91950, Z91958

Northcote W. Thomas 1868–1936

‘Odelegu’, Nibo

1911

Facsimile

‘Body painting’, Fugar

1909

Facsimile

Mpuniyi Ara shrine, Nise

1911

5 facsimiles

Museum of Archaeology and Anthropology, Cambridge, MAA
P.31342.NWT, P.118018.NWT, P.39414.NWT, P.31503.NWT, MAA
P.31502.NWT, MAA P.31505.NWT, MAA
P.31501.NWT
X102674–80

Northcote W. Thomas 1868–1936

‘Decorated house’, Amansea

1911

3 facsimiles

Ogwugwu shrine, Nibo

1911

Photographed by an unrecorded assistant

Iyiazi shrine in the Afo market, Agukwu Nri

1911

4 facsimiles

Museum of Archaeology and Anthropology, Cambridge,
MAA P.31641.NWT, MAA P.31643.NWT, MAA P.120065.
NWT, MAA P.39450.NWT, MAA P.119833.NWT, MAA P.119834.
NWT, MAA P.30878.NWT, MAA P.30879.NWT
X102681–90

[EXTENDED CAPTION]

Uli refers to several plants in Igboland (south-eastern Nigeria) whose berries are processed to produce a dark dye traditionally used to create tattoo-like designs on the skin. Many of these motifs also appeared in murals painted on the walls of shrines. While motifs vary by region, artists are free to invent new ones. These photographs of uli were created by British anthropologist Northcote Thomas during his 1910-11 tour of present-day Anambra State. Alongside local assistants, Thomas conducted fieldwork in approximately 18 towns across the region, paying particular attention to religious shrines. As well as wall painting, some of the photographs show uli designs which have been incised or moulded in relief onto walls.

**Drawings of uli motifs made by different people, with
Northcote Thomas's annotations**

1910–11

3 facsimiles

Cambridge University Library, MS Haddon/11015

X102691–3

ROOM 9

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

ROOM 9

UZO EGONU: PAINTING IN DARKNESS

A Nigerian artist living in postwar Britain, Uzo Egonu dedicated his work to themes of nationhood and belonging. Born in 1931 in Onitsha, south-eastern Nigeria, Egonu began painting and drawing at a young age and received early encouragement from fellow Onitsha-born artist Ben Enwonwu. He moved to the UK as a teenager and later enrolled at Camberwell College of Arts and Crafts in London.

The devastating loss of life during the Nigerian Civil War left a deep impression on Egonu as an Igbo artist. Although he only briefly returned to Nigeria once in 1977 for the cultural festival FESTAC, he remained deeply invested in the struggles of the emerging independent nation.

In his work, he blended the figurative and the abstract, fusing the aesthetics of European modernism with traditional Igbo sculpture and uli wall art. Egonu became interested in etching, exploring what he described as 'the poetry of

lines'. However, this process exposed him to toxic fumes and by 1979 he had lost much of his vision. During this period, which he described as 'painting in darkness', he created some of his most vibrant and expressive paintings – *Stateless People*. His work caught the attention of artists in the Nsukka School including Obiora Udechukwu, who described Egonu as 'perhaps Africa's finest painter'.

Although Egonu's work was embraced by the British Black Art Movement later in his career, he continued to refuse categorisation. He fashioned a radically independent position as a leading Nigerian artist working in the global diaspora.

Uzo Egonu 1931–1996

Woman in Grief

1968

Oil paint on canvas

As violence escalated in Nigeria in the mid-1960s, Egonu became deeply concerned with questions of nationhood. In 1967, the region of Nigeria that he once called home seceded to form the Republic of Biafra. Like many of his fellow Igbo people, Egonu embraced this new Biafran identity. He used his art to draw attention to the injustices and suffering endured by his people. When the war ended in 1970, the defeat of Biafra left deep scars. **Women in Grief** expresses Egonu's anguish and despair during this period, when his ties to his homeland were strained by both conflict and distance.

Tate. Presented by Hiltrud Egonu 2014

T13897

Uzo Egonu

1931–1996

Piccadilly Circus

1969

Oil paint on canvas

Private Collection c/o Grosvenor Gallery

X102300

Uzo Egonu

1931–1996

Hair Plaiting

1978

Oil paint on canvas

The Levett Collection

X101084

Uzo Egonu 1931–1996

Artist Painting Mother and Child

1978

Oil paint on canvas

Tiana & Vikram S. Chellaram

X99464

Uzo Egonu

1931–1996

Woman Reading

1978

Oil paint on canvas

The Levett Collection

X101085

Uzo Egonu 1931–1996

Will Knowledge Safeguard Freedom 2

1985

Oil paint on canvas

In this painting, Egonu reflects on the interdependence of power and knowledge. He explores how creative endeavours and technological advancement shape the destiny of humankind. For Egonu, the challenges of modern nation-building across Africa were a source of deep anxiety and sorrow. His composition presents figures engaged in a range of activities. A ladder stands within reach yet remains unused, implying that advancement is available to humanity only through the pursuit of knowledge. While the overall colour palette is subdued, Egonu introduces the image of a flower as an emblem of hope and optimism.

Tiana & Vikram S. Chellaram

X99469

Uzo Egonu 1931–1996

Left to right:

Poetess

1980

Oil paint on canvas

Stateless People

1981

Oil paint on canvas

Stateless People: an artist with beret

1981

Oil paint on canvas

Kavita Chellaram

X90861

Tiana & Vikram S. Chellaram

X99466–7

[EXTENDED CAPTION]

The **Stateless People** series draws on the bold, graphic qualities of Egonu's printmaking. Each painting, three of which are displayed here, centres on a creative activity: music, art and poetry. The figures serve as metaphors for the alienation and exile experienced by many artists forced to leave their homelands due to political or social intolerance. Post-war reconciliation in Nigeria had brought with it a vision of growth and progress, while the oil boom elevated the country's economic standing. Yet, alongside this optimism, the era was also marked by corruption. Egonu noted that a country 'without a permanent foundation, foresight, common sense and ambition for the good of the country ... is non-existent'. He felt that anyone who inhabits such a place is 'symbolically stateless'.

CREDITS

[WALL TEXT]

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Omni Colour

Lighting

Lightwaves

With additional thanks to

Frames Conservation and Conservation Workshop

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Tate Modern Lates: Nigerian Modernism

Friday 31 Oct, 18.00–22.00

Tate Modern

Free entry

Yinka Shonibare and Ben Okri in conversation:

The lasting impact of Nigerian Modernism on
art and culture

Thursday 9 Oct, 18.30–20.00

Starr Cinema, Tate Modern

Talk and debate

£15/£13 concession

Followed by guest DJ in the Corner



Join us at The Corner, Tate Modern's
late-night bar, for a series of music nights
inspired by Nigerian Modernism



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