

ONOBRAKPEYA & THE HARMATTAN WORKSHOP







78

Ezekiel Udubrae
(detail)
AGBARHA OTOR LANDSCAPE
2007
oil on canvas
122 x 141cm

Udubrae
07



ONOBRAKPEYA & THE HARMATTAN WORKSHOP

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Bruce Onobrakpeya

OBARO ISHOSHI ROVUE ESIRI
(THE FRONT OF THE CHURCH OF GOOD NEWS)
plastocast
125 x 93 cm



ONOBRAKPEYA & THE HARMATTAN WORKSHOP

CURATED BY SANDRA MBANEFO OBIAGO

at the

LAGOS COURT OF ARBITRATION

SEPT. 16 - DEC 16, 2016

240

Aderinsoye Aladegbongbe

(detail)

SHOWERS OF BLESSING

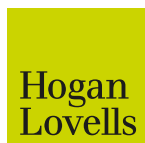
2009

acrylic on canvas

60.5 x 100cm

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Front cover image:

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Bruce Onobrakpeya

GALA DAY UNDER THE RIVER IB

1998 - 2011

acrylic on triptilinen canvas

191.5 x 142 cm

Back cover image:

216

Orowole Oluwole

REFRESHMENT

2014

mixed media

57 x 88 cm

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Welcome

As president of the Lagos Court of Arbitration it is my privilege and pleasure to be the principal host of the Harmattan Workshop Series founded by the iconic Nigerian artist, Bruce Onobrakpeya at the International Centre for Arbitration and ADR ("ICAA") between September and December, 2016.

The LCA is a non-profit, private-sector-driven institution which has become the premier ADR institution and a centre for legal excellence in Africa. Our primary mission is to provide the efficient and effective dispute resolution which are necessary for economic growth and development. Consistently with this, our magnificent ICAA has become home to intellectual, educational and cultural activity of the highest quality.

This pioneering workshop with a genuine grand master of art embraces the vitally important medium of the visual arts which preserves human history, culture and identity while speaking to this and future generations about the growth and success of society. This forum for creativity as well as cultural and historical appreciation is very important for Nigeria especially, and is an event for which I have very deep appreciation.

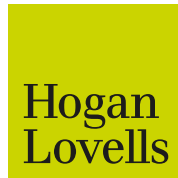
To this end and with great pride the LCA has opened its ICAA in this Harmattan Workshop Series to art connoisseurs, enthusiasts and the ordinary public in general to project the importance of visual art in Nigeria and to highlight the intellectual contribution of Nigeria to the world.

On behalf of the Lagos Court of Arbitration, I am delighted to welcome you to share this magnificent event with the Bruce Onobrakpeya Foundation and ourselves.

Yemi Candide-Johnson ESQ, SAN
President
Lagos Court of Arbitration







Foreword

Hogan Lovells are delighted to be sponsoring this most exciting exhibition celebrating the work of renowned artist, Prof. Bruce Onobrakpeya spanning over 50 years, and the many gifted and inspirational artists that have contributed to the Harmattan Workshop.

It has been a privilege to work with such a dynamic team in producing this exhibition. In particular, we would like to say a special thank you to Sandra Mbanefo Obiagio of SMO Contemporary Art Company for taking us on a journey of discovery through her masterful curating, and the Lagos Court of Arbitration for their support and premises. We would also like to pay tribute to the artist himself, Prof. Bruce Onobrakpeya, for his inspiring contribution to the world of African art and for bringing that to the world stage. On a personal note, as a member of the Advisory Board of the Smithsonian Institution National Museum of African Art and as the head of Africa at Hogan Lovells, I am delighted to be a part of this exhibition in Lagos.

We are very proud of our support for this exhibition and hope you enjoy it as much as I do.

Andrew Skipper
Partner and Head of Africa
Hogan Lovells International LLP

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Andrew Onobrakpeya
(detail)
LOVERS
steatite
2015
18 x 44 x 24cm



Preface

Drawing Crystals from Irregular Crucibles

As the initiator of the Harmattan workshop series through which the art works in this exhibition were inspired and created, it is my pleasure to make a few remarks about how it all started, its aims and what has been achieved so far, in the hope that such comments will give viewers better appreciation of the pieces.

This exhibition shows the contribution of an informal art education sector to the development of our art. It is a visual testimony of what we have achieved through the power of shared ideas, skills and collaboration of people of different artistic backgrounds communities and nationals. The exhibition is also a proof that visual art can create a forum which becomes a fountain head for national and international friendship and connectivity.

This exhibition is a celebration of a dream nursed over many years. The seed for the initiation of the Harmattan workshop itself was sown in my mind after attending series of workshops floated by Ulli Beier at Ibadan, Oshogbo, Ile-Ife in Nigeria and at the Haystack Mountain School of Art and Craft, Maine, U.S.A in the 60s and 70s. The attendance of these informal education set ups helped me to discover my true artistic interest which was printmaking. It also created in me the confidence to continue to work as an artist. So I nursed the idea to create a similar institution which will help me and other artists grow in stature as well as remain in practice.

In 1984, a seven acre property was acquired in my home town Agbarha – otor in Delta State and building on the site started in 1989/90. By 1998 when the main building was still shrouded in scaffolding, we started the first Harmattan workshop with 15 participants. Following the favourable publicity through NTA and other media, Ford Foundation noticed our efforts. Her West African Representative Dr. Adhiambo Odaga suggested that we gave the workshop a legal status. This was done by placing it under the auspices of the Bruce Onobrakpeya Foundation which was registered by Corporate Affairs Commission as an NGO. Thereafter, Ford supported us with annual grants which helped to run the workshop until 2007 when her



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policy was focused on other ways of promoting art in Nigeria. All along we have also enjoyed the support of individuals and corporations.

Over the years the workshop drew participants from different states of Nigeria, West Africa, Europe, America, Canada and South East Asia. The pieces on show are therefore international.

The paintings, sculptures, mixed media etc, therefore benefit from cross cultural fertilization. The process of creating them engenders national and international connectivity and friendship. It has also helped the development of the central Urhobo communities where the workshop has been operating.

The works in the exhibition have been created by artists with different backgrounds working simultaneously in the same studio. The results range from pieces with child like simplicity to modern eclecticism. Therefore we cannot use the same criteria to measure the success of each piece in the show. Because of size, some of the art works including textiles, metal, wood sculptures, and those which are site specific, and transportation logistics, it is not possible to have samples from every department of the Harmattan workshop.

Art works created at the Harmattan workshops have been used to collaborate with other agencies, governments, foreign missions, schools, colleges and universities to develop our visual arts.

Bruce Onobrakpeya
IBIEBE ARO OGUAN
 (IDEOGRAMS IN A HALL ALTER)
 1984
 plastocast relief
 45 x 135 cm

The present show at LCA is the 6th outing by the Harmattan workshop. The five earlier shows seen by large number of people took place respectively between 1999 and 2012 at German Cultural Institute, Victoria Island Lagos., Aina Onabolu building at National Theatre Iganmu Lagos, Delta State Democracy Day celebration Asaba., Pan African University, Lekki, Lagos and at the 12th Biennale Dakar Festival Senegal. Many of the artist have grown not only from being promising to professional but have also become international. Many participants who started attending the workshop as mere teachers, have now grown to become professors in universities and other higher institutions. Many who otherwise would have had no opportunity to study art, now make living from the sale of the art and craft works they learnt from the workshop.

These exhibitions are attempts to show the results based on the original aim of the workshop as a forum for discovery, freedom to draw from ourselves and environment, sharing ideas, learning skills through experimental works and exposure to limitless possibilities in peaceful atmosphere uninhibited by financial expectations, and examination stress.

What also should be known is that the creation of the pieces in this exhibition have helped to develop the space it occupies as well as Agbarha-otor community. The beautiful environment and art galleries attract picnickers, serve as background for videos, films and musical recordings. Tourism and employment of workers generate wealth which benefits the entire community.

I congratulate all the artists who bought into the vision of the Harmattan workshop and enjoyed the creation of the artworks despite the heat of drawing crystals from irregular crucibles.

Artists, particularly those who have been participants at the Harmattan workshop and the entire art community are grateful for the opportunity to display art works produced at the Harmattan workshop over many years in the magnificent and prestigious space of the Lagos Court of Arbitration. We are equally thankful to the generosity of the sponsors of the show, Hogan Lovells, as well we appreciate the curator Sandra Obiako who has meticulously assembled and documented the pieces for this presentation.

Finally, this exhibition is a way of saying thank you to the various individuals, corporations, institutions and every agent that has helped us to produce the works, and to remain in existence for these numbers of years. The Harmattan workshop is still growing and I appeal to you for continued assistance for its benefits to touch everyone.

Prof. Bruce Onobrakpeya MFR
Founder, Harmattan Workshop
Chairman, Bruce Onobrakpeya Foundation







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Bruce Onobrakpeya
EGODO EMAMIWATA I,
MAMIWATA VOYIBO II,
MAMIWATA VOYIBO III,
ARO EMAMIWATA IV
1976
copper foil
122 X 245 cm



Curatorial Foreword

Prof. Bruce Onobrakpeya is one of Africa's most gifted and inspiring experimental artists. And to know and respect Prof, as I fondly call him, is to admire his work as well as appreciate the immense positive influence he has had on a whole generation of global artists. The quintessential teacher at heart, Prof's life work has been to inspire others to discover and nurture the "artist child" within them and to be reinvigorated and strengthened through his Harmattan Workshops.

I have never been to a Harmattan Workshop in Agbarha-Otor. But as a curator, I believe that the essence of the Harmattan experience has been with me since the very beginning.

I first heard about the Harmattan Workshop in 1998. As avid collectors, my husband and I bought amazing works emanating from the Harmattan workshops over the years. But beyond buying art, what attracted me was Onobrakpeya's commitment to using art as a tool for economic empowerment and wealth creation by holding regular retreats both for local communities living in and around his home town, as well as for local and international artists who could interact with a vibrant community of fellow artists, in an effort to inspire new creative experimentation.

The Harmattan Experience

I have heard many artist testimonies stating that they traveled "the long road to Agbarha-Otor" feeling they were masters of a particular medium, only to be drawn to a completely different material at the workshop, and start experimenting with wood, or stone, metal or watercolor, and seeing amazing results. Agbarha-Otor was a safe environment for artists to step out of their "creative comfort zone" and discover new layers of themselves.

There is a wistful, nostalgic feeling that is conjured when I think of the word "Harmattan". Its that time of the year, usually around November, when the weather turns cold in the evenings and mornings, a thin layer of dust covers everything, and we are reminded that the year is drawing to a close, that Christmas celebrations are around the corner. It is a time of reflection, of taking stock, and of planning ahead for new beginnings.

This Harmattan essence is also part of the workshop experience. It is a time when artists go into retreat, cool their minds, slow their pace, and tap into a deeper creative well, away from the hustle and bustle of their every day lives.

Then there is the community around Agbarha-Otor which has over the years been enriched as people joined the workshops to learn new art forms which have positively impacted their livelihoods. Harmattan Workshop has been a key source of artistic expression and wealth creation, especially strengthening vulnerable groups such as single mothers and the youth.

Choosing the Works

Prof. Onobrakpeya invited me to curate this exhibition for the Harmattan Workshop in 2013. When I initially went to his studio to discuss the exhibition I was presented with hundreds of works to choose from and literally felt like a kid who had been “let loose” in a candy store. But choosing the works for the show was also a tough task fraught with endless discussions and some real pressure as I was torn between an expectation for the exhibition be democratic and present all the different types of media (including jewelry, leather works, textile and much more) vis-a-vis a more select curatorial approach that celebrates some of the best works from the workshop. In the end I choose the works that would best showcase the Harmattan Workshop story.

With these different experiences in mind, I have divided the exhibition into different naturally evolving themes. The first chapter presents the journey into retreat, reflecting the environmental signposts of a deeper spiritual migration, into the heart of creating. The following chapter highlights the unique cultural personality of people in the region as interpreted by the artists; we present works which celebrate the music, dance, the traditional arts, performance, games, and customs of Nigeria and Africa.

The next chapter touches on the lifelong friendships and connectivity that spring out of the workshop experience. Friendships which have become both beacons of light and watersheds for many artists, as told so beautifully in Dr. Peju Layiwola’s essay. The last chapter touches on experimentation and the quiet introspection and sometimes struggle of each artist as they experiment with familiar and new media and themes on their artistic journey under the sheltering trees of Agbarha-Otor.

Appreciation

As a curator I am interested in finding exhibition spaces which present art to new audiences and expand our conversation about what is great art and what makes it relevant. I am delighted that the Lagos Court of Arbitration (LCA) with its almost purpose built beautiful exhibition spaces has agreed to host this exhibition and make it accessible for the next four months. A sincere thank you to the board of the LCA led by their public spirited president, Yemi Candide-Johnson, as well as the staff of the LCA, especially Nwanne Okafor. A special thanks also goes to Megha Joshi who first approached me with the idea to curate art for the LCA and who had the dream of bedecking the LCA’s walls with the best of Nigerian creativity.

It took us two years to find a sponsor who would invest in the Harmattan Workshop exhibition. We want to say a sincere thank you to Hogan Lovells for sponsoring this exhibition which presents some of the best contemporary African art to an expectant global audience. Special thanks to their partner, Andrew Skipper, and his team, especially Abena Poku.



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Bruce Onobrakpeya
 UBIDO (MYTHICAL ANIMAL)
 2012
 acrylic on Triptilinen canvas
 145 x 198 cm

I thank Prof Bruce Onobrakpeya for his trust and patience as well as his constant encouraging words of wisdom and insight on this journey.

I owe a deep debt of gratitude to Prof and all the artists whose works we are presenting in this exhibition; my respect and thanks for sharing your amazing gift with the world.

Without the Bruce Onobrakpeya Foundation BOF team of artists and administrators, especially Moses Unokwah who was able to remember over 1300 artists who have attended the sessions, it would have been impossible to pull this exhibition together. Thanks also to Ufoma Onobrakpeya, Prof's son, and Sam Ovraiti, who has taken over from Prof in directing the Harmattan Workshops.

Sincere thanks to Tam Fiofori and Dr. Peju Layiwola for their insightful essays, as well as to everyone whose quotes we used in the publication.

To my A-team, Nneoma Ilogu, Yinka Akingbade, Bassey Essien, Philip Mmuo, and our framers, Ernest Chukwurah and Semiu Abefe, a sincere thanks for sharing the vision and working to impossible deadlines and always going beyond the call of duty.

Sincere gratitude goes to my family, and especially my husband Joe, for his constant encouragement and wise counsel during the two years of preparing for this exhibition.

And I thank God who is the wellspring of all creative power and light for giving me the strength and vision to keep going.

And so, I invite you to join us on an exciting journey into the heart of creativity; starting with thirty magnificent pieces created by Prof Bruce Onobrakpeya, during a 50 year artistic career, and showcasing over 200 works of over 130 leading and emerging artists.

In the end I hope this exhibition moves you to become a friend of the Harmattan Workshop, possibly attend a session if you are an artist or avid supporter of the arts, and leads all of us to support this vital incubator of our nation and continent's creative soul with your corporate and individual contributions.

Sandra Mbanefo Obiagio
Curator

Lagos
August, 2016



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Bruce Onobrakpeya
 PRIMORDIAL TREE
 1989
 lino engraving
 40 x 51.5cm



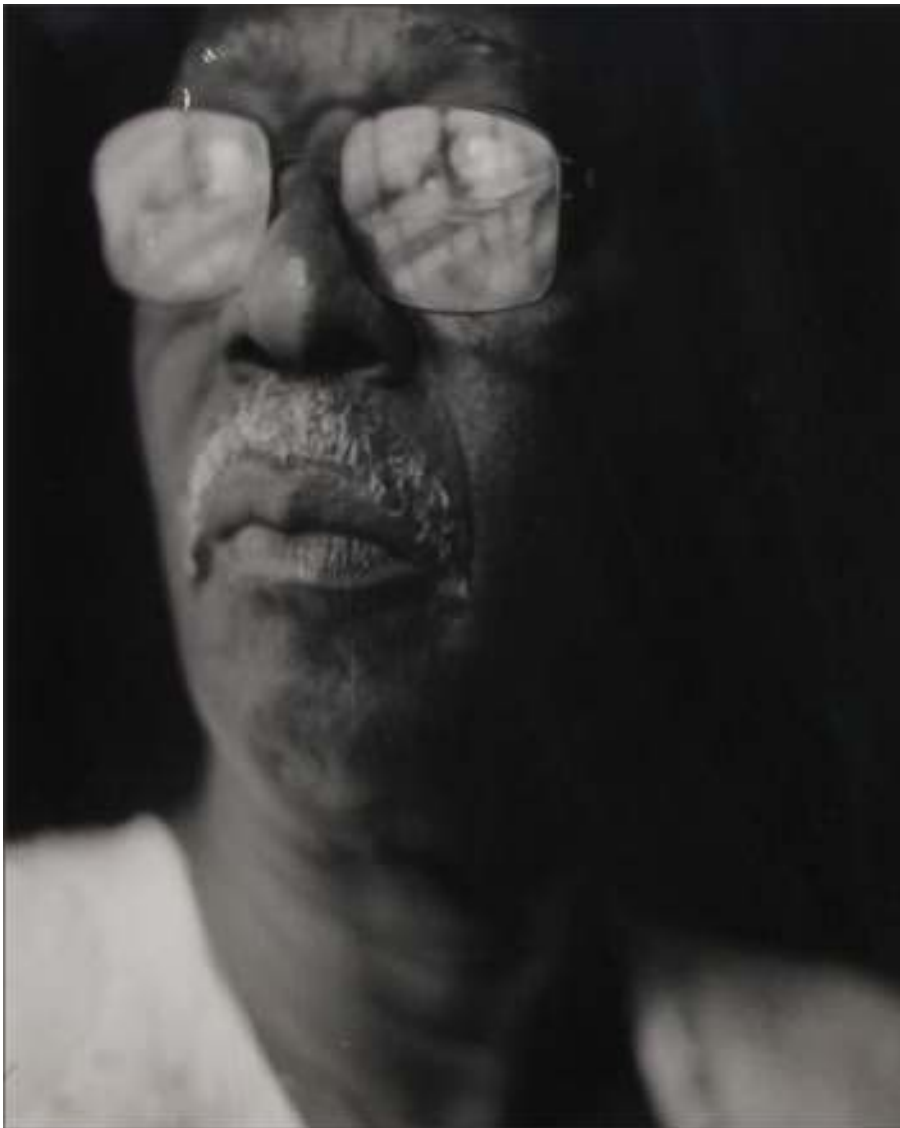
Bruce Onobrakpeya

Human Treasure

32

Bruce Onobrakpeya
(detail)
OGO ISIAPHRE (FOREST OF KEYS)
2016
mixed media
293.5 x 154.5 x 92 cm

"My interest for teaching in an informal environment was stimulated in Nigeria in the 1960s when I attended the Ulli Beier and Ru Van Rossem Mbari Mbayo workshops in Ibadan, Oshogbo and Ife and the Haystack Maine workshop in the early 1970s in the United States of America. I liked what I went through in these workshops because they helped bring out things in me, which were not fully developed when I was a student. I realised that being exposed to an informal workshop situation can bring out other

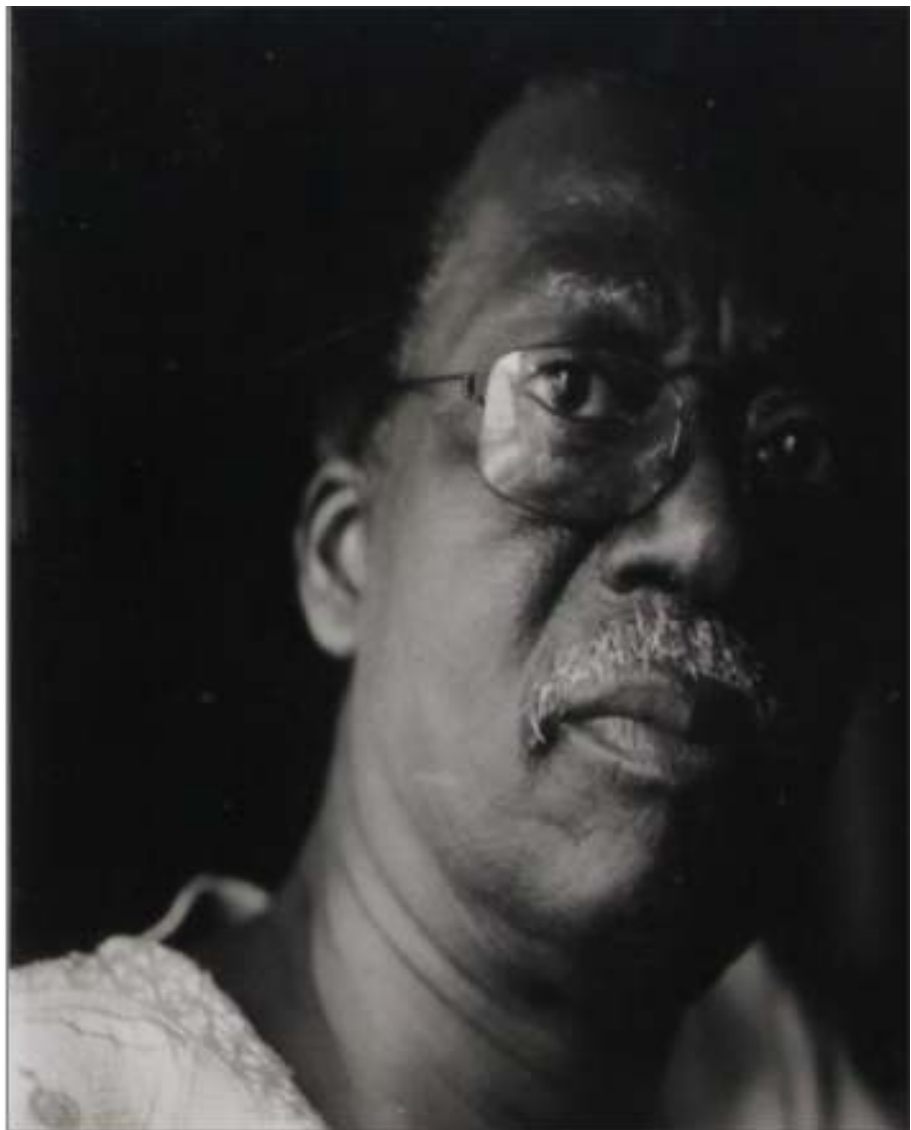


possibilities which might change an artist's direction from what the artist learnt as a student, to what real art is.

What I have at the Harmattan Workshop is something I think will help people, whether they are already practicing professionals or beginners, be themselves and bring out the potentials hidden in them that may not have been discovered through the normal, regimental art education."

Bruce Onobrakpeya in conversation with Tam Fiofori

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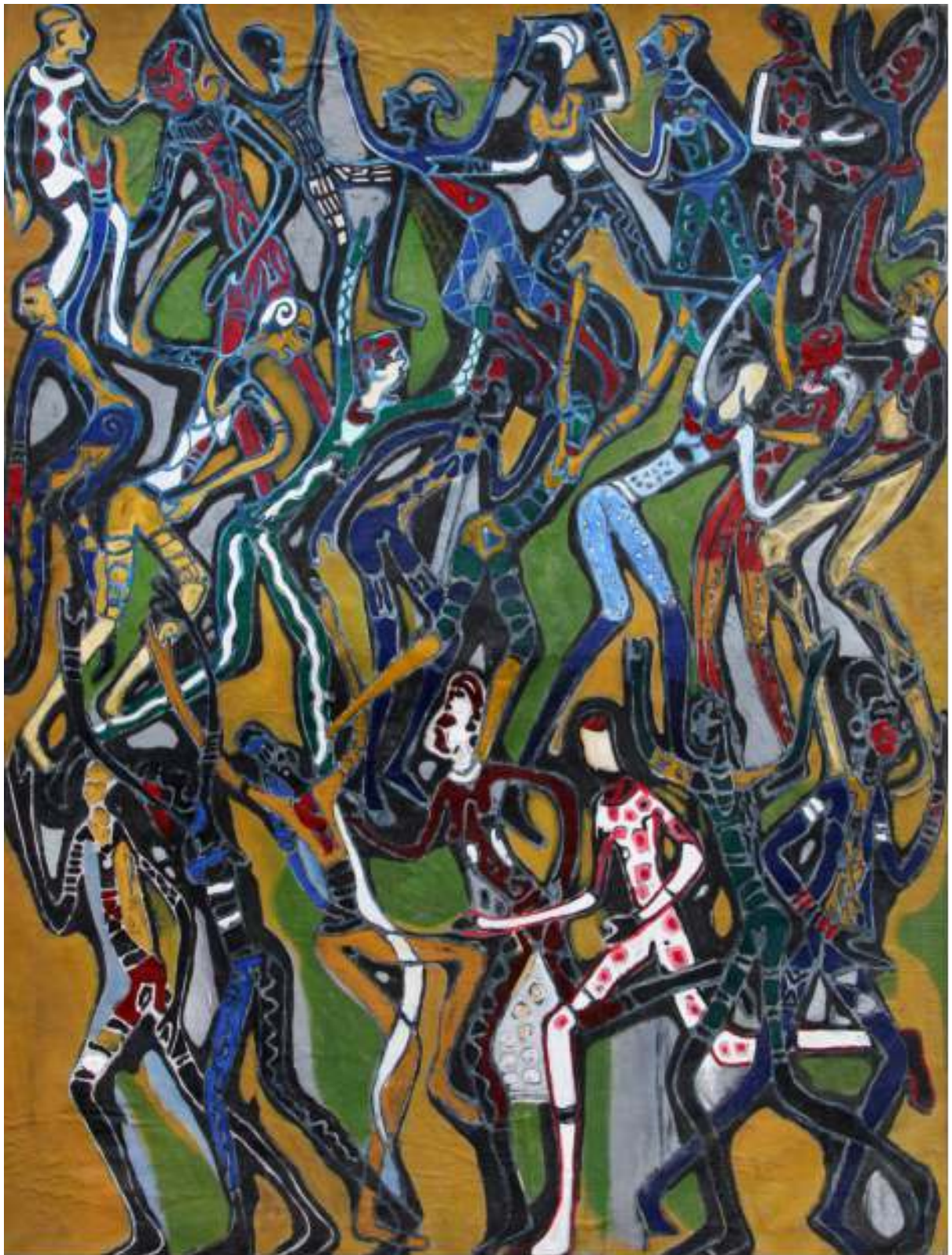
Jide Adeniyi Jones
BRUCE ONOBRAKPEYA
photograph
2010
59.2 x 130cm



7

Bruce Onobrakpeya
THE LAST SUPPER
 1981
 Plastocast relief
 193 x 274 70 cm







9

8

Bruce Onobrakpeya
 GALA DAY UNDER THE RIVER IIIB
 1998 - 2011
 acrylic on triptilinen canvas
 191.5 x 142 cm

9

Bruce Onobrakpeya
 GALA DAY UNDER THE RIVER IB
 1998 - 2011
 acrylic on triptilinen canvas
 191.5 x 142 cm





10

10

Bruce Onobrakpeya
GALA DAY UNDER THE RIVER
2006
metal foil
127 x 232 cm





11

11

Bruce Onobrakpeya
ADVENTURES IN THE FOREST
OF A THOUSAND DAEMONS
1978
plastocast relief
73 x 194 cm



12



13



14

12

Bruce Onobrakpeya
BOVINE STATUE WITH A PIPER
copper foil
1986/2016
75 x 206 cm

13

Bruce Onobrakpeya
EGBENE II
Large edition
1986/2016
copper foil
214 x 153.5 cm

14

Bruce Onobrakpeya
THANKSGIVING DANCE
2015
plastocast relief
50 x 195 cm





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15

Bruce Onobrakpeya
PILLAR OF ANIMALS
1995
plastocast with light
275 x 41 diameter, assemble



16

Bruce Onobrakpeya

DANCE OF THE GREEN SHADOW II

2010

acrylic on triptilinen canvas,
190.5 x 142.5 cm

17

Bruce Onobrakpeya

DANCE OF THE GREEN SHADOW

2010

plastograph
77 x 57cm

18

Bruce Onobrakpeya

DANCE OF THE BLUE SHADOW

2008

plastograph
77 x 57cm

19

Bruce Onobrakpeya

DANCE OF THE RED SHADOW

2010

plastograph
77 x 57cm



17



18



19





20

Bruce Onobrakpeya
 DANCE TO ENCHANTING SONGS
 (RED PANEL II, III, & IV)
 2006
 plastograph
 121 x 245 cm





21

Bruce Onobrakpeya
 DANCE TO ENCHANTING SONGS
 2014
 large panel 2A,
 209 x 444 cm





22

Bruce Onobrakpeya

PANEL OF FOUR: EMIOVWO BEROMA I,
ORE MU VBO GBO II, AGOGO III AND TISHA
1983

copper foil
142 x 4218 cm





23

Bruce Onobrakpeya
KABIYESI AND EIGHTEEN OTHER VIGNETTES
 1978 -2012
 plastocast
 208 x 445.2cm





23

Bruce Onobrakpeya

(Detail)

KABIYESI AND EIGHTEEN OTHER VIGNETTES

1978 -2012

plastocast

208 x 445.2cm





24



24

Bruce Onobrakpeya
 BENIN VIGNETTE (diptych)
 1980
 plastocast relief
 73.5 x 207.5 cm



25



26



25

Bruce Onobrakpeya
 LANDSCAPE WITH TREES
 2003
 watercolor
 79 x 107 cm

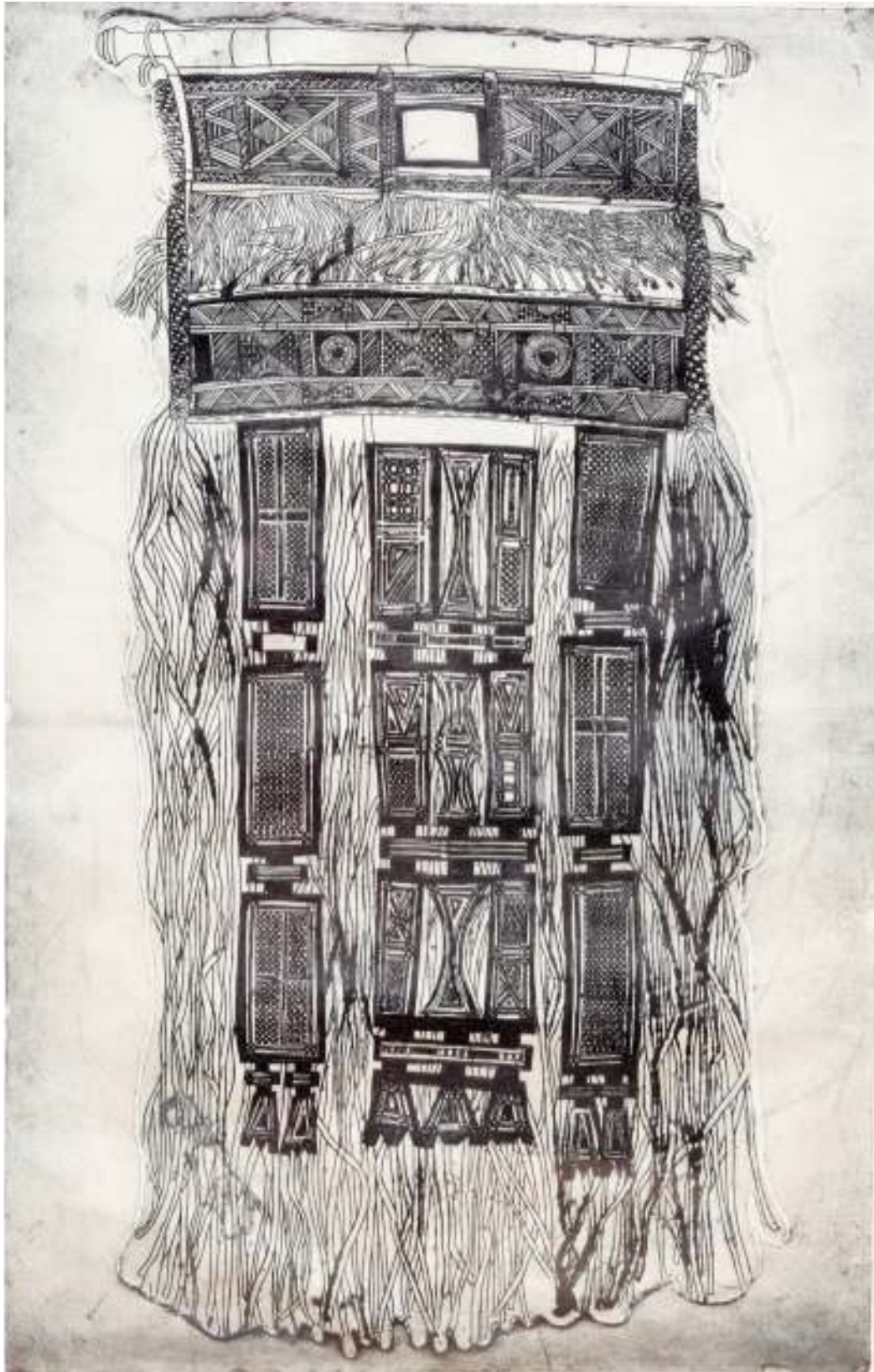
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Bruce Onobrakpeya
 LEOPARD IN THE CORNFIELD SERIES
 2015
 acrylic on triptilinen canvas
 122 x 202 cm

27

Bruce Onobrakpeya
 NUDES AND PROTEST
 1995-2007
 oil drawing
 138 x 211.5 cm





29

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Bruce Onobrakpeya
 FLYWHISK
 2014
 acrylic on Triptilinen canvas
 224 x 148cm

29

Bruce Onobrakpeya
 ONA EKPU (DESIGN ON A BAG)
 2015
 plastograph
 132 x 90 cm





30

Bruce Onobrakpeya

IBIRI PANEL IV

2012

brass foil relief

141 x 190.5cm





31

31

Bruce Onobrakpeya
NATIVITY
 1969
 copper foil on plastocast
 110 x 163cm





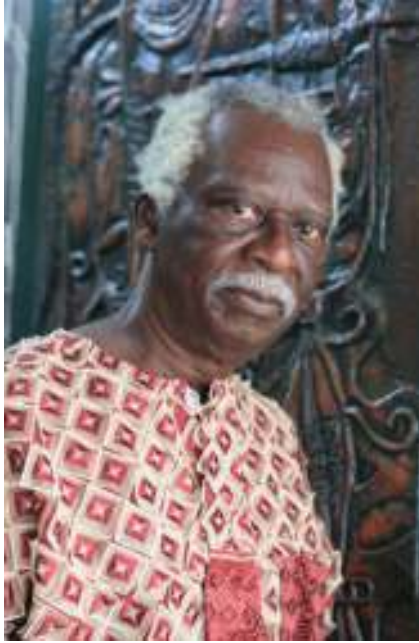
32

Bruce Onobrakpeya
OGO ISIAPHRE (FOREST OF KEYS)
2016
mixed media
293.5 x 154.5 x 92cm





Prof. Bruce Onobrakpeya



Professor Bruce Onobrakpeya is celebrated as Nigeria's foremost experimental artist. He is among the most successful artists to have emerged in West Africa during the 20th century, with continuing and commanding influence on the generation of artists in Nigeria, who have come to maturity in the post colonial period.

He was born on August 30th, 1932 in Agbahra-Ottor, Delta State, and has had an illustrious career as a printmaker, painter and sculptor. He has exhibited across the world and in Nigeria, and has been recognized and celebrated by the Tate Modern in London, the National Museum of African Art of the Smithsonian Institution in Washington D.C. and the Malmö, Konsthall in Malmö, Sweden; the National Gallery of Modern Art, Lagos has an exhibit of colorful abstract canvases by Onobrakpeya.

Onobrakpeya is the son of an Urobo carver, and grew up in Benin City where he attended Western Boys High School. After graduating from secondary school, Onobrakpeya taught art at his alma mater as well as at Ondo Boys High School, and later at St. Gregory's College in Lagos. In 1957 he was admitted to study at the Nigerian College of Arts, Science and Technology, now the Ahmadu Bello University, Zaria. A year later, Onobrakpeya, along with a group of other art students, formed the Zaria Arts Society, later called the Zaria Rebels, led by Uche Okeke, along with other famous Nigerian artist such as Yusuf Grillo and Demas Nwoko. The Zaria Rebels aimed at "decolonizing" the visual arts as taught by expatriate Europeans. Onobrakpeya has said that the college gave him technical skills but the Zaria Arts Society, shaped his perspectives as a professional artist, giving him the confidence to create in line with his culture and history.

Onobrakpeya has held many important positions including Artist-in-Residence in numerous important art institutions including at the Institute of African Studies, University of Ibadan, at the Haystack Mountain School of Art & Craft in Maine, and at the National Gallery of Art in Zimbabwe. He has also worked as Associate Professor at the Elizabeth City State University in North Carolina.

Onobrakpeya set up the Bruce Onobrakpeya Foundation in 1999 which has become one of the most important training grounds for artists in Nigeria today. Through annual summer workshops, the Harmattan series has created an incredible legacy that has given artists important skills while giving them opportunities to collaborate with each other, and often revive dying forms of art, such as traditional black smith culture.

Onobrakpeya received an honorable mention at the Venice Biennale and has received many international and local awards including the Pope John Paul II award for painting the life of Saint Paul, the Fellowship of Asele Institute award, the Saddam Hussein award, the Solidra Circle award, and Fulbright Exchange Scholar award. Onobrakpeya is also the recipient of the Living Human Treasure Award (2006) given by UNESCO, and on 14 September 2010 became the second winner of Nigeria's prestigious Nigerian Creativity Award by the Federal Government of Nigeria. Its first winner was Chinua Achebe.

Since 1966, Bruce Onobrakpeya artistic experiments led him to create new techniques and ways of manipulating materials such as his unique bronze lino relief work, his plastocast reliefs, and his signature metal foil deep etchings. It is this unique mastery that has set him apart as both an experimental artist, as well as a Nigerian Master Artist. His works have been exhibited in museums and galleries across the world including in New York, London, Bratislava, Bologna, Washington DC, Berlin, the Vatican in Rome, Bonn, Charleston, Dakar, and in Lagos, Asaba, and Abuja.





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The Long Road to Agbarah-Otor

33

Fakeye Adeyemi
FELEMU LABGBE
2005
mono print
44 x 30.5cm



34

Fredrick Akpasubi
 AGBARHA OTOR
 2004
 landscape oil on canvas
 79.5 x 69.5cm

35

Stella Idiong
 AGBARHA-OTOR
 LANDSCAPE
 2004
 oil on canvas
 79.5 x 69.5cm

36

Oviri A.E
 EMIR AND HIS ENTOURAGE
 2008
 acrylic on canvas
 60.5 x 100cm



35



36



37



38



39

37

Uche Nnadozie
 MARKET DAY
 2006
 Collagraph
 82 x 47cm

38

Efua Yinka
 UNTITLED
 2005
 oil on canvas
 63 x 53.5cm

39

Midahuen Midy
 BACK HOME
 2007
 Collagraph
 56 x 73.5cm

40

Bisi Fabunmi
 VILLAGE; LANDSCAPE
 Embroidery
 2011
 166 x 73.5cm





41



42



43



41

Patrick Apkojotor
 LANDSCAPE II
 2010
 mixed media
 61 x 55cm

42

Joy Umobuarie
 THE HAPPY MILKMAID
 2006
 collagraph
 60.5 x 45.2m

43

John Silas
 HOME COMING
 2000
 oil on Canvas
 77 x 122cm

44

Imoh Akanimoh
 TWILIGHT MELODIES
 2011
 mixed Media
 76 x 76cm

45

Salubi Onakufe
 COMMUNITY FERTILITY TREE
 2000
 oil and acrylic on canvas
 56 x 56cm



45



46



47



48



49

46

Omon Igbinovia
WATER SIDE
2011
Bead Painting
41 x 56cm

47

Omon Igbinovia
MARKET SCENE
2013
Bead Painting
61 x 77cm

48

Sam Ovrati
MARKET SCENE
2005
Oil on Canvas
122 x 104cm

49

Peju Layiwola
UNTITLED
2002
oil on Canvas

50

Nurudeen Odebiyi
HOW MARKET
oil on board
91.5 x 61cm



50



51

Pius Emorhokpor

EDEKI
1998
Plastocast
80 x 60cm

52

Moses Unokwah

WHAT A MAN CAN DO...
April 2006
Metal Foil
80 x 60cm

53

Folu Folorunso

GLADIATORS
2010
collagraph
41 x 68



52



53



54



55

54

Dafe Sowho
FROM THE FARM
oil on Canvas
61 x 91cm 2007

55

Iyabo Tijani
WOMAN ON BICYCLE
2012
oil on Canvas
77.5 x 55.5cm

56

Ezekiel Udubrae
AGBARHA-OTOR LANDSCAPE II
2007
oil on canvas
75 x 120cm

57

Yussuf Seidu Okus
UNTITLED
2015
oil on canvas
82 x 51.5cm







58

Richardson Ovbeibo

IS THIS A SHOE ?

2013

metal

104 x 97 x 49cm

59

Harrie Bazunu

STEPS IN THE RIGHT DIRECTION

2004

metal

46 x 29 x 119cm



60



61



62

60

Adeyinka Akande
 MASS MOVEMENT
 2009
 oil on canvas
 82 x 116cm

61

Patrick Akpojotor
 INFRASTRUCTURE PLANTATION II
 2015
 mixed media
 218 x 143 cm

62

Patrick Akpojotor
 INFRASTRUCTURE PLANTATION I
 2014
 mixed media
 216.5 x 143cm

63

Millicent Okocha
 THE PROLOGUE
 mixed media
 91.5 x 152.5cm
 2015

242

LANDSCAPE
 35 x 70cm



63



242



64 **64**

Jude Ifesieh
 UNTITLED
 2000
 oil on canvas
 79.5 x 79.5cm

65

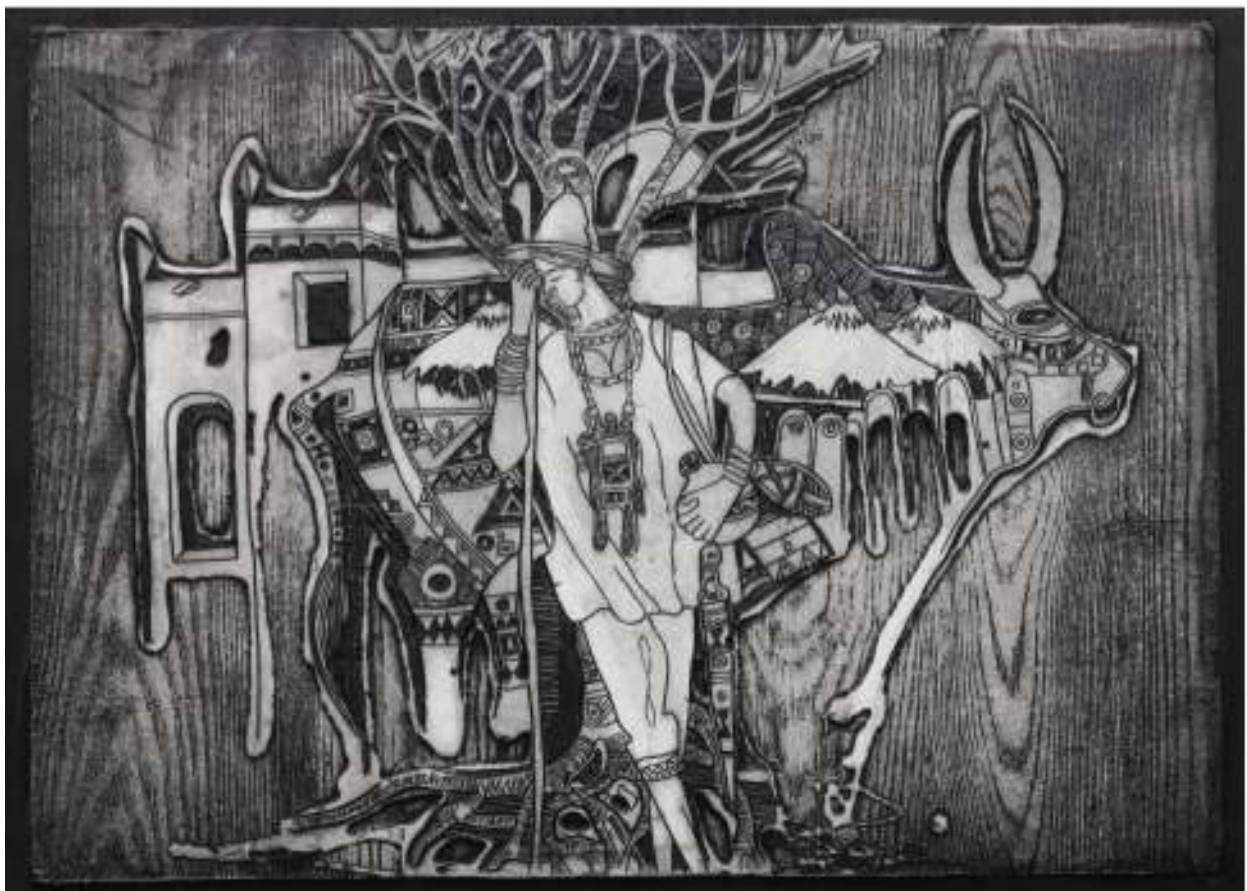
Bode Olaniran
 DAN FULANI
 2014
 plastocast
 58.7 x 78.3

66

Rita Isire
 NUMBER 7
 2016
 oil on canvas
 30.5 x 35.5cm

67

Adesemoye Akintomide
 RETURN OF THE
 NORTHERNERS
 2014
 bead on board
 71 x 81cm



65



66



67



68



69



70



71

68

Mike Omoighe
UNTITLED
1998
charcoal
63.5 x 85.5cm

69

Mike Omoighe
LANDSCAPE WITH TREES
1998
charcoal
58 x 83cm

70

Mike Omoighe
LANDSCAPE
1998
charcoal
63.5 x 85.5cm

71

Mike Omoighe
LANDSCAPE WITH TREES
1998
charcoal
58 x 83cm



72



73



72

Ufoma Onobrakpeya
 HOME WARD BOUND (BLUE SCHEME)
 March 2000
 plastograph print
 65.5 x 46cm

73

Bode Olaniran
 BABA ELEMU
 2016
 Ivorex blue base
 67 x 92cm

74

Stella Ovbigho
 HOW MARKET
 2013
 oil on canvas
 66 x 75.5cm

248

Gabriel Awusa
 UNTITLED
 2012
 oil on canvas
 85 x 86cm





75



76

75

Monsuru Alashe
 DECISION OF A BEGGAR'S SON
 2015
 weaving
 51 x 84cm

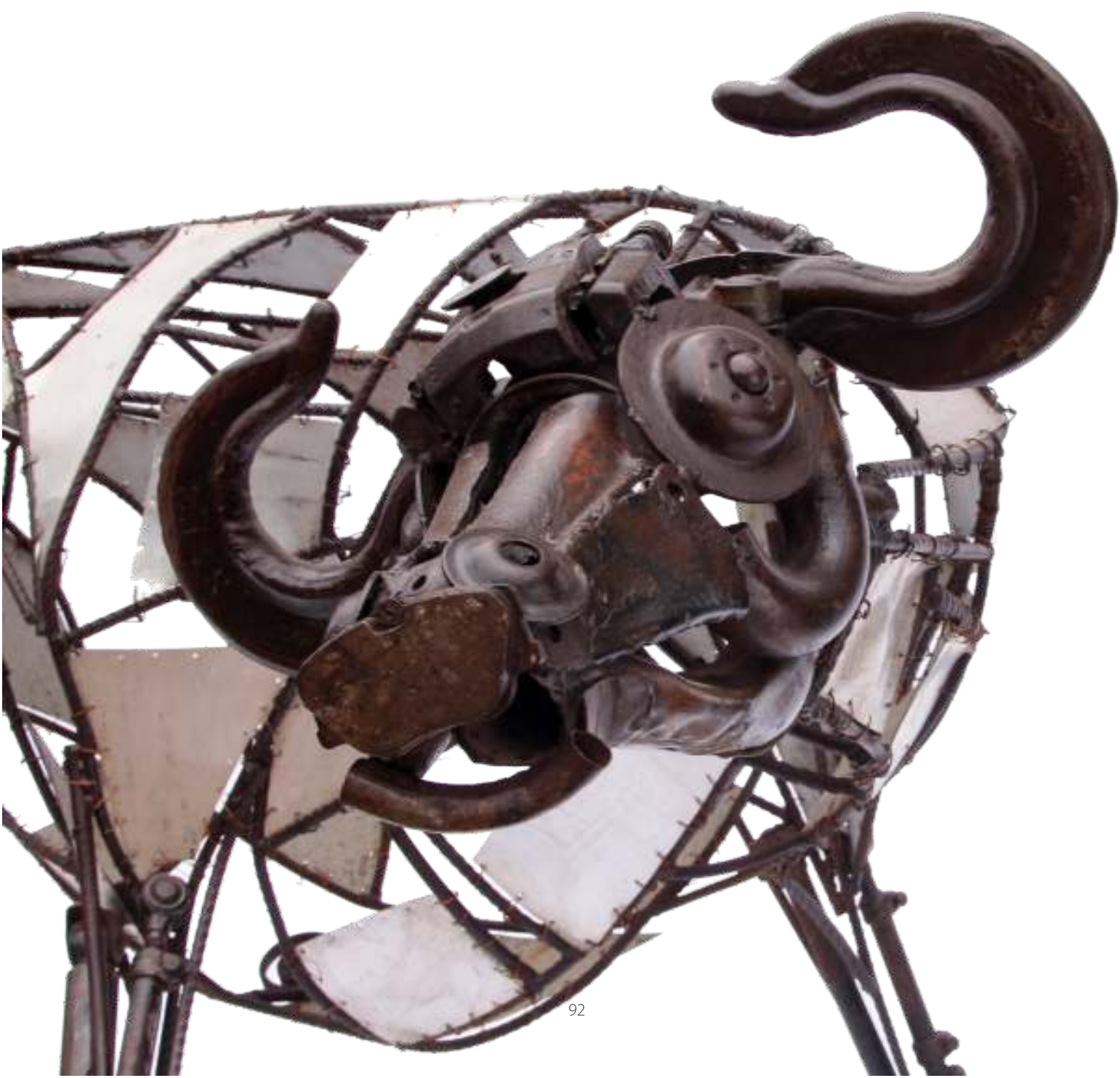
76

Monsuru Alashe
 A RIDER AND A PASSENGER
 2012
 weaving
 60 x 420cm

77

Friday Idugie
 FROM THE FARM
 metal
 151 x 135 x 58cm





78



78

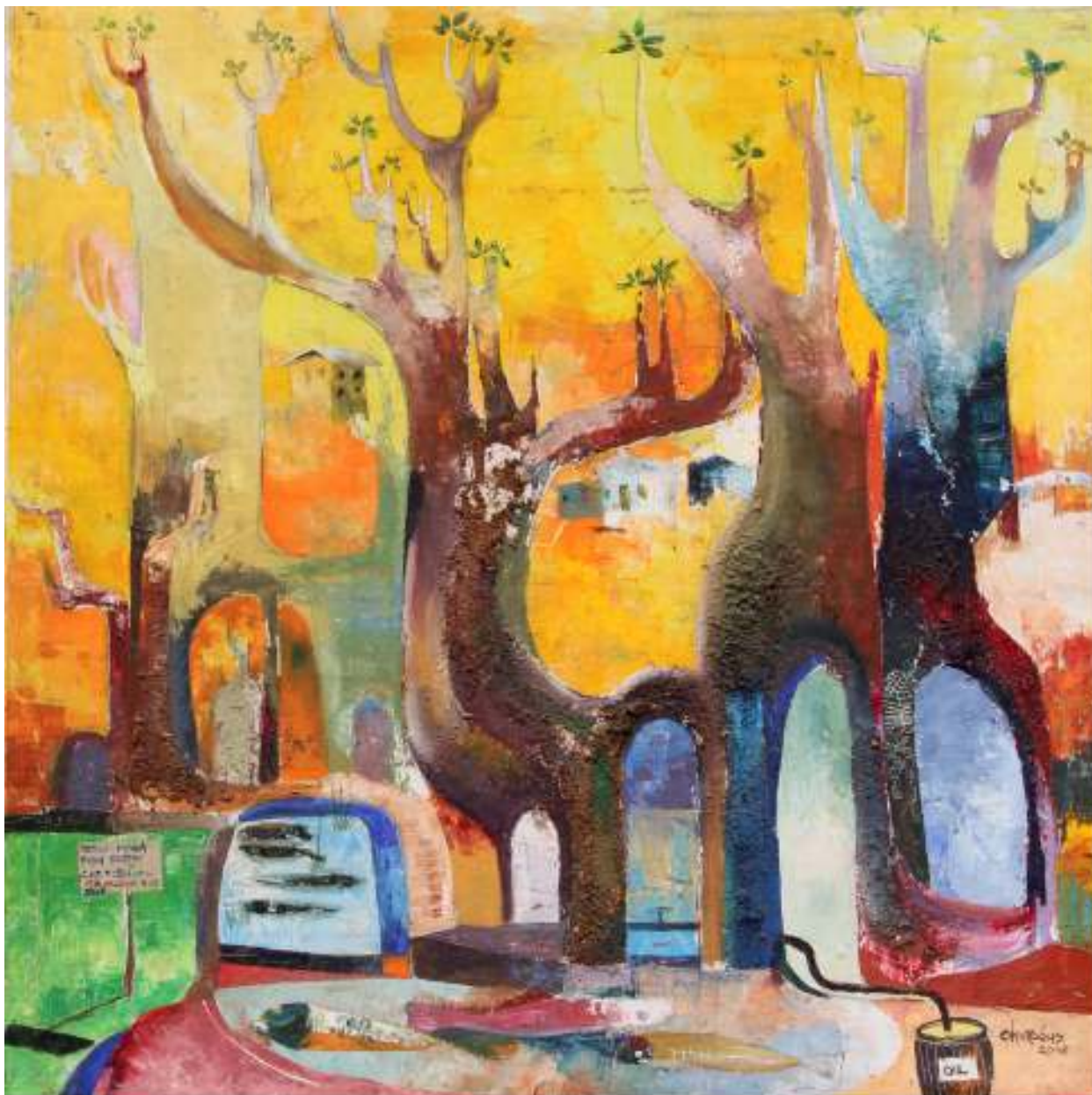
Adeola Balogun

BULL

2011

metal

109 x 185 x 116



79

Godfrey Okorodus
 UNTITLED
 2005
 mixed media
 102 x 98.5cm

80

Abraham Uyovbisere
 HORSEMEN AT DAWN
 2012
 oil on canvas
 60 x 91cm

81

Lanre Ayoade
 SLEEPLESS DELTA
 1999
 oil on canvas
 76.5 x 105cm





83



82



84

82

Ejenavwo Lucky
TIME
2013
collagraph
43 x 32cm

83

Kunle Osundina
MY BIKE
2006
Water Colour
59 x 63cm

84

Ezekiel Udubrae
AGBARHA-OTOR LANDSCAPE
2007
oil on canvas
122 x 141cm

Celebration

As the art world is experiencing unusual creations from artists through experimentation, a wave of maturity is gradually setting in.

Unorthodox art spaces are being revealed through curators who add life to unusual spaces for exhibiting contemporary and modern art.

At this time the Harmattan Workshop is celebrating its longevity of 18 years running, a creative gathering of artists thus creating an enabling environment for collaborative search amongst artists drawn from all parts of the world. This informal collaboration between the very skilled and learned in the art and the fresh and naïve have gained tangible positive results. I mean results which are formed into the body of works that can best be described as the source from which masters have become greater in insight and students and trainees through mentorship have become proficient in their own right.

This special exhibition, curated by S M O (Sandra Mbanefo Obiogo) together with other collaborators, offers the world an opportunity to see a large body of the results of the Harmattan Workshop over the years. Here the works of the founder Dr. Bruce Onobrakpeya, the pioneer members, the professionals and the trained are showing what promises to be the biggest of the five previous exhibitions of the results of the Harmattan Workshop held outside Agbara-Otor.

This exhibition is a synthesis of works taken from the pool of over one thousand, five hundred artists who have worked together during the 33 sessions organized from 1998 to 2016.

The collection also satisfies one of the cardinal aims of the Harmattan Workshop which is to work with community, grow the community and enhance the life in and around the community. To this end, art works of members of our community who were given scholarships to receive hand-on-training, irrespective of their educational backgrounds, are also on display. Some of these individuals who were given hands-on-training in various aspects of arts and crafts, have become independent in their craft, running their own concerns. I hope the collection will give us an insight into the nature of experimentation, creative processes, and the thoughts and different genres of art works encountered at the workshop. It will also help us have some level of understanding of the current art scene and probably see the direction art in Nigeria and in the world can go.

With the curatorial prowess of our partner, Sandra Mbanefo Obiogo, I believe this show will provide answers and also raise questions that will eventually throw light on the questions asked. What may arise will add to the unending debates in the world of modern and contemporary art.

Sam Ovrati
Director, Harmattan Workshop





84

Our Culture Our Wealth

84

Moses Unokwah
ANCESTRAL MOTHER AND CHILD
1999
Plastograph
50 x 70cm



85



86



87



85

Johnson Shobowale
CELEBRATION
Metal Foil
73.6 x 40.6cm
2014

88



89

87

Moses Unokwah
MUSICAL EMBELLISHMENT
2008
Ten Piece Panel Metal Foil
100.5 x 160.5cm

88

Alawode Azeez
OBA BENIN
2015
Coral Finish
35 x 49cm

89

Alawode Azeez
AMULUDUN
2015
Coral Finish
34 X 49CM



90

Solubi Onakufe
 MASQUERADE;
 OMOTEPKOPO
 2014
 metal foil
 73.6 x 40.6cm

91

Ishola Sulaimon
 FIRE DANCERS
 2006
 collagraph
 90.5 x 66.5cm

92

Titilayo Omoighe
 ASO EBI
 1998
 acrylic on canvas
 cm

93

Juliet Ezenwa Pearse
 IGI GODDESS OF THE HURRICANE
 2011
 additive plastograph
 90 x 64cm

94

Pamela Cyril Egbare
 DANCERS
 2012
 batik
 110.8 x 86cm



91



92



93



94



95

Freeborn Odibo
INVISIBLE HAND
PLAYING MY LIFE
2012
serigraph
42 x 32.5cm

96

Uche Ugboaku
RITUAL DRUM
2002
oil on canvas
114 x 76cm

97

Avhec Attigla
LE SON (SOUND)
2007
collagraph
64 x 44.5cm

98

Rapheal Adeigbe
SWEET MOTHER
2014
metal foil
76 x 49.5cm

99

Moses Unokwah
THE MINSTREL ADDITIVE
1999
plastograph
50 x 70cm



96



97



98



99



100

Gbenga Olatunji Aguda
 MOTIFS III
 2016
 acrylic on canvas
 111.3 x 82cm

101

Bode Olaniran
 MASKS AND MOTIFS
 1993
 plastocast
 72 x 92cm

102

Bode Olaniran
 AKUKO GAGARA
 2016
 ivorex blue base
 49 x 38cm

103

Moses Unokwah
 PLAYERS AND ONLOOKERS
 2005
 ivorex
 80 x 60cm







105



106



107



108

104

Kunle Adeyemi
AJE (RICHES)
2012 - 2013
paintocast
158cm diameter

105

Ojo Olaniyi
TRIBUTE TO LADI KWALI
2010
ivorex
78.3 x 98.5cm

106

Ojo Olaniyi
ENVIRONMENTAL SANITATION
2010
Ivorex
78.3 x 98.5cm

107

David Osevwe
UNTITLED
2012
bead painting
39.5 x 43.5cm

108

David Osevwe
UNTITLED II
2010
bead painting
45.5 x 26.5cm

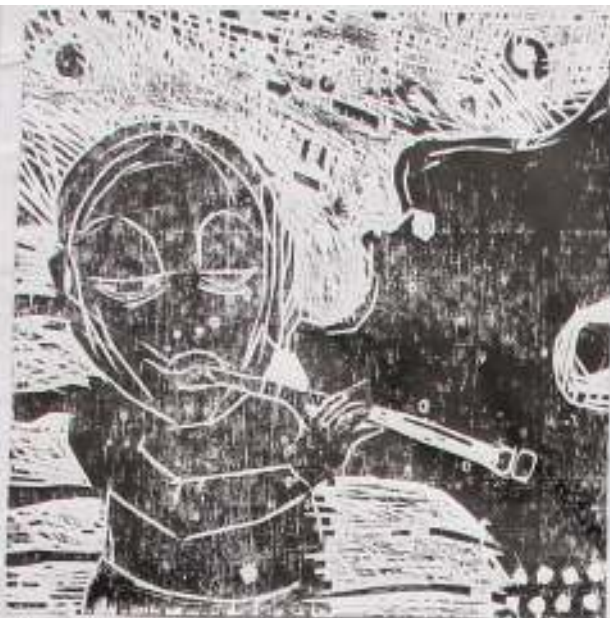




109

109

Pius Emorhokpor
DIGNITY OF LABOUR
 plastocast
 80 x 110cm
 2000





110

110

GROUP WORK HARMATTAN WORKSHOP





112

111

Moses Unokwah

ALL GOOD THINGS COME IN THREES

1998

metal foil

112.5 x 85.5 cm

112

Kunle Adeyemi

FEMALE FORM I

2010

plastograph

82 x 55cm

113

Nse-Abasi Nyang

WASTE TO WEALTH; MULTI ETHNIC GROUPS

2016

mixed media

76 x 122cm



113



114



115

116



117



114

Ufuoma Onobrakpeya
TRADITIONAL DRUMMERS I
2016
coral and silver
78.9 x 60.9cm

117

Bode Olaniran
JEKA I
2001
collacan
147.5 x 100cm

115

Ufuoma Onobrakpeya
FESTIVITIES TRADITIONAL
DRUMMERS
2016
coral and silver
78.9 x 60.9

118

**Nike Okundaye &
Tola Wewe**
THE BLESSED GIRLS
2007
oil on canvas
28.5 x 26cm

116

Bode Olaniran
BLACK IS BEAUTIFUL
2008
mixed media
additive on canvas
127 x 67cm



118



119

119

Bode Olaniran

Oba with Six Attendants

2015

metal foil

80 x 100 cm

120

Daniel Ajibade

Omolabake

2016

metal foil

58 x 74 cm

121

Alawode Azeez

The Lord's Prayer

2015

27 x 49 cm

122

Ufuoma Onobrakpeya

Tribute to Fela

2009

plastocast

72 x 58cm



120



121





123

Titilayo Omoighe
 ASO EBI II
 1998
 acrylic on canvas

Art at the Heart of Giving: *Bruce Onobrakpeya and the Harmattan Workshop in Retrospect*

In January 2002, the unexpected happened. The legendary Bruce Onobrakpeya visited me in my family home at Ibadan. The last time I saw him was in the early 1990s at the University of Benin where I had taught one of his sons. After a stint of four years teaching at my alma mater, I relocated to Ibadan to raise a family. It was here that the Bruce Onobrakpeya, popularly known as 'Daddy Bruce', came to see me. I was utterly amazed and asked him 'what brings you here sir'. He replied 'Mike Omoighe, and I, have come to invite you to teach bronze casting at the Harmattan workshop'. Of course, this sounded like fiction. This was not April 1st so I became even more perplexed. I had been out of steady employment for about six years. During this period, I had done very little art. I was on a doctoral programme and at the same time nursing two energetic young lads. I was a full time housewife. My skills at housekeeping had become honed: I knew more about the variety of baby cereals and detergents than the melting temperature of non ferrous metals or alloys. I quickly responded in the affirmative and sought my husband's consent to attend the famous Harmattan workshop in the Niger Delta Cultural Centre at Agbarha Otor, Delta State.

This workshop has had a huge impact on the Nigerian art scene. It is now fourteen years since my first appearance at the workshop and this has also had a tremendous impact on my artistic career, as those of others, who have been part and parcel of this great experience. It is to this that I recount some of the simple but memorable experiences we had at Agbarha Otor and to reiterate what a Nigerian artist, Chinwe Uwatse would say, 'Our stories are best told by us'.

The Harmattan workshop initiated by Bruce Onobrakpeya under the auspices of the Bruce Onobrakpeya Foundation was founded in 1998. It held annually in its early days but now holds several times a year in the small town of Agbarha Otor, near Ughelli in Delta State. It is the hometown of the initiator, Bruce Onobrakpeya and the renowned business magnate, Michael Ibru. Many people know the town because of the business success of the Ibru family. However, in Nigerian art circles, Agbarha Otor is synonymous with Onobrakpeya.

Writing about the Harmattan workshop deserves a fluid and easy style; a style that allows people connect easily. Indeed, simplicity in itself is revealed in the nature of the interaction that went on at the workshop and the character of the space itself- a place where the poor and the rich, the old and the young, students and teachers, the local and global are in continuous dialogue. These binaries that Agbarha Otor unearths is reflective of the strength of this initiative. Artists from all geopolitical regions of



124

124

Okujor Odey

BEAUTY IN THE DREAM

121 x 60cm

oil on canvas

2004

125

Emmanuel Ekpeni

UNTITLED

2000

rhapsody

88x 62cm

126

Maurice Onyeriodo

CARE

collagraph

74.4 x 45cm

2010

127

Afuevu Onakufe

EKPO MASQUERADE

121 x 60cm

wood cut

2013

245

Bode Olaniran

Jeka II

plastocast

78.7 x 101.3cm

2015



125



126



245



127



128

Ayandepo Ayanladun
UNTITLED WOOD
2001
wood
30 x 17 x 139cm



Nigeria, as well as other countries converged in this space annually. The problematic categories of South South, South West, North East, North Central, middle belt that have acquired charged meaning over the years in contemporary Nigeria, blur in the handling of diverse cultures at this workshop. The unifying factor is art and the fostering of intergroup relations and friendship that transcends the duration of the workshop.

The driveway into the Niger Delta Cultural complex comprises several rows of palm trees. The trees provide shelter for the stone carvers who work outside. They also serve as anchor for Bode Olaniran's huge and fierce guard dogs. The dogs provided psychological protection on the camp. We felt reassured anytime we heard their barks far into the night. The camp was pretty safe. It obscured the image of militancy, illegal bunkering and kidnapping that loomed large in the delta region. Driving towards Warri from Benin or Port Harcourt, one could not miss the sight of fierce armed soldiers behind huge barricades set to attack at the slightest provocation. This paradoxical image reminds us that the Delta is at war, but the artists are at peace.

Travelling to Agbarha Otor availed me the opportunity of seeing my parents in Benin City. On three occasions, I brought new participants to the Centre. First, was a French scholar, Emmanuelle Fourchard, and subsequently, many others from Lagos and Ibadan. On several occasions, I drove from Ibadan to Agbarha Otor in my car, carrying art supplies and a horde of artists, who included, Gani Adebisi, Emmanuel Silva, Ayo Elebute, Yemi Ajewole and Iyase Odozi. Much later, I encouraged the Department of Creative Arts at the University of Lagos to sponsor students to the Centre. The strength of the initiative was the driving force for me to disseminate information to as many artists as possible who wanted to experience, firsthand, this wonderful event.

The Centre where the workshops hold has a sprawling compound with a large central building housing the studios. This structure was designed and built by a renowned artist and architect and long time friend of the initiator, Demas Nwoko. The wood used for constructing the main building was creatively employed in building chalets that now hosts about a hundred participants. The Centre is located beside a defunct airstrip which shows that in its heydays, guests to the town came from various major cities. My journey to Agbarha Otor began a new journey into the arts. It brought me in contact with studio work again and introduced me to a wide spectrum of artists—many of whom I knew at the time only by reputation. The most amazing thing for me was the fact that soon after the Agbarha Otor visit, I received my letter of appointment to teach at the University of Lagos. This was a long awaited response to an interview the year before. In a sense, this visit brought me good tidings. For me, Agbarha Otor became a pilgrimage Centre -a place of catharsis as I visited year in, year out for the next seven years.

My first task at the Harmattan Workshop was to facilitate in the bronze casting section. I built a diesel-powered furnace which was used to cast the first bronze works of the workshop in 2002. Overtime, I became involved in teaching metal jewellery work, metal etching, bead stringing and wirework. I later introduced macramé. I worked with artists from the academy as well as 'local' people from within the community. With increasing interest of girls and young mothers from the

community in beadwork and wirework, my workshops became more specifically relevant to this latter category. The atmosphere at the workshop was usually very relaxed. The high incidence of teenage pregnancy in the town meant that young mothers had to come along with their babies to learn these lifelong skills that was instrumental to their survival. Given the number of babies in the group you might, at first glance, think the section was the crèche of the workshop! We lost a lot of beads in the process as babies and toddlers, attracted to the brightly coloured beads, would very often upturn our bowls of beads! Yet, it was fun all the way. Each year, the



129

Ayandepo Ayanladun
AFRICAN PERCUSSIONIST
2005
wood
32 x 33 x 206cm



women learnt new designs which they could live by until we returned the following year. Art moved from being intellectually situated to being functional and relevant in the Agbarha Otor community. Like the seasons, it became a natural cycle, establishing continuity as the babies/toddlers now dormant participants, would evolve into the next generation of bead craftists

The flow from one unit to another made the workshop space conducive to learning. It was easy to interact with participants from all other units- printmaking, metal construction, mixed media, stone carving, woodcarving etc. At my very first attendance, I became acquainted with printmaking. I considered learning various techniques of printmaking directly from the master printmaker a privilege. I immersed myself into this new discovery, producing so many prints that in 2003 when I had a joint show in Lagos with my mother, many of the works produced at Agbarha Otor featured at the exhibition. Along with Sam Ovrati, another facilitator, with whom I became fast friends, we produced a number of watercolour prints which were collectively framed as one piece and shown at another exhibition. This, indeed, was the spirit of collaboration, togetherness and sharing that was characteristic of our personal and collective experiences at the Harmattan workshop.

The environment had the right ambience for creative exploration. It also impacted the food we ate. The creative instinct spread into food preparation. Cauldrons of banga soup were made from palm fruits taken from the trees on site. Palmwine tapped from these same trees were also served. We would drink with relish fresh and frothy palm wine and were not the least bothered about the little worms that wriggled within. Some of us explored new local delicacies. We would drive to Ughelli to buy smoked edible worms and popo garri, eat starch and owo or Owoevwri soup, banga rice and fresh fish pepper soup in the local canteens. White garri paved way for the yellow variety. The food portions at the Centre were much larger than many could handle. We explored the new geography and quickly realized that there was also the 'geography of the tongue'. In summary, the food was local but the outlook, global. The 'hu hu-u-u-u' sound, that heralds the time for another meal, saw us navigating toward the dining- a place that served multiple purposes. As both worship Centre and lecture room, it was indeed a unique social space for interaction.

If you missed the classical jokes of the 'used toothpicks' and 'madam, I beg give me small soup to finish this eba; and more eba to finish the soup' by Sam Ovrati or the 'You wan buss am, why you dey pless am, pless am' by Egbe Akenzua then you certainly haven't been to the Harmattan workshop nearly enough. Comedy was truly the order of the day. The choice of an ace painter, motivational speaker and musician, Sam Ovrati, as artistic director was so apt and instrumental to sustaining the artistic fervour of the workshop. His organizational skills and the dexterity with which he turns out new jokes remains unsurpassed. Many participants wanted to be in this fun-filled workshop not only to learn art and exchange ideas but to unwind from daily pressures.

In recognizing the great impact of this workshop, one cannot but recognize the support of the staff of the Bruce Onobrakpeya Foundation. The excellent team of support staff made the workshops work without any glitch. Mr Godwin Inegbedion, the driver also known as 'pilot' would take us to Ughelli to purchase art materials when we ran short of supplies. Moses Unokwah, Bode Olaniran, Godwin Onobrakpeya, Ojo Olaniyi, Ovir Alaric, Udeme Nyong, Ekpo Udoma, Peter DaSilva and the other staff, too numerous to mention here, were always there to provide expert technical and logistical support. Many of these staff, also well established artists in their own rights, also served as facilitators one time or the other.

The backbone of the workshop has been the facilitators in all the various sessions of the workshop. From the first set of facilitators in 1998 comprising Onobrakpeya himself, Mike Omoighe and Oladapo Afolayan, the workshop has grown to assimilate

many others to the tune of about seventy five in total. Facilitators have also trained others who have taken over from them.

The Harmattan workshop began in 1998. Given the fairly long history of workshops in Nigeria which began with the Benin Divisional Arts and Craft School in 1926, this workshop is relatively recent. In her incisive article on the workshop, Janet Stanley (2011) a one-time visitor to the Centre, provides a lucid history of workshops in Nigeria. Workshops have in some cases lasted only for a few years. What has been responsible for the sustenance of this workshop to date? Many reasons can be proffered. Perhaps this has been largely because of the passion of the initiator and his supervisory roles. Funding may have played a major role in sustaining the vision. There is also a strong organizational structure and camaraderie between all participants; the sense of belonging for all is apparently a binding force. Far more important would be the influence of Information technology and the way and manner activities regarding the Harmattan workshops are propagated through the internet. This has aided communication greatly and helped reach out to national as well as global audiences in the arts. These new channels of communication, not available at the time, may have stifled the activities of earlier lofty workshop projects such as Uche Okeke's Asele Institute at Nimmo, Demas Nwoko's massive New Culture Studios in Ibadan and Irein Wangboje's Creative Arts Centre at Owoseni, Benin City. Of the trio, it was only Wangboje who had a wider outreach on television with his art programme, TV model club that was shown on the National Television Authority with young children as target audience.

Onobrakpeya has been known to be an impeccable keeper of records. The depth of his archive is amazing. There are tons of photographs, newspaper clips, brochures, publications of and by the initiator and a whole lot of information about the Centre. This has aided research and documentation of his entire oeuvre. Very simply put, he has become an institution.

The Harmattan workshop having run over thirty three sessions in the last eighteen years has amassed a huge followership of over one thousand, four hundred and forty participants, seventy two facilitators and thirteen foreign artists, curators and visitors. This is unarguably the largest and most impactful workshop residency in Nigeria after the Osogbo workshops of the 1960s. With such an impressive resume, and the enviable position the initiator occupies in Nigeria and Africa, his greatest contributions, in my view, is his ability to replicate himself in many artists across Nigeria and Africa. Onobrakpeya and his contributions have become immortal in this regard.

In what ways have the Harmattan workshop impacted my art? It has given me the confidence to experiment and broken the obsession I once had for metalworking. Hitherto, my art was defined by medium. The vehicle of expression had to be bronze, brass or gold. Attending the workshop gave me the confidence to explore new media, make mistakes and celebrate my new discoveries. It was at Agbarha Otor I had my first intense lessons in watercolour and oil with Sam Ovrati. I remember making an oil painting which I struggled with until it emerged into something I became proud of. I never went back to that medium!

The most successful experience would be printmaking. Although we were taught to make templates from engraved polyester-based materials, I never tried out the technique of engraving. Instead, I evolved a technique using my knowledge of metal smithing and chemical etching which gave my work a delicacy that is different from those of the Harmattan school. Just as we have been taught, I have translated some of these high reliefs into three-dimensional forms.

130

Bode Olaniran

HAWKERS

2004

Metal

30 x x 24.5 x 72cm

130



Beyond making my templates from etched metals sheets, I also extended my knowledge of metal forming to the foil which I was introduced to at the workshop. Instead of using thin gauge copper sheets that we used as students at the University of Benin, I employed soft annealed copper introduced at the Harmattan workshop. I explored this medium using the direct tooling technique in the making of high reliefs. The success of the repousse and chasing technique which I have shared with many of my students at the University, as well as through informal networks, have yielded incredibly successful projects. The greatest beneficiary of this technique is Alao Lukman, a doctoral student at the University of Benin, Nigeria. Lukman subsequently attended the Harmattan workshop and served as intern in the Ovuomaroro gallery at Mushin.

In 1994, whilst at Ibadan I began an informal women's group. Much later in 2004, the group developed into a structured body and became a non-governmental organization known as the Women and Youth Arts Foundation. Although this organisation predates my involvement in the Harmattan workshop, I would say to a large extent my passion and resolve to continue with community work and the empowerment of women and youth was strengthened by the experience garnered from Agbarha Otor over the years. Through the partnership fostered between the University of Lagos and the Omooba Yemisi Shyllon Adedoyin Art Foundation (OYASAF), and I, as initiator of the collaboration, another spirit of using art as a means of community service became further entrenched.

There were other beneficiaries from the community. A few welders under the tutelage of Olu Amoda in the metal sculpture session began to see the need to use scrap metals for their work and they have become really successful artists/welders in the town. Others participated in painting and stone carving and continued to explore the potentials they exhibited in the Centre.

Onobrakpeya was also a recipient of all the experimentation that went on there. The influence of the beadwork and macramé sessions gradually began to show in some of his installations. A group of francophone artists who come often to attend the workshop initiated a new style of framing their works. This method has been adapted by the Daddy Bruce himself. In this sort of symbiotic relationship, everyone comes out refreshed and fulfilled.

There are lessons to take away from this experience of the workshop and of the priceless moments artists like myself had with Onobrakpeya. He has maintained cordial relationship with his colleagues and friends at Zaria. The building of the Centre cements the relationship he had with his friend, Demas Nwoko. Some of his students since the time at St Gregory's College have also become his close allies. It is in the same spirit that past facilitators along with the alumni and alumnae of this enduring legacy should come together to celebrate the collaborative effort that the Harmattan workshop has turned out to be. Beyond all of these, Onobrakpeya espouses humility. He shows great commitment to succeed and total dedication to his art. He is Nigeria's greatest investor in the development of the younger generation of artists.

Yet, one cannot but express anxiety over the continuity and sustainability of the workshops. Over the years, one has been privy to the anxieties expressed over funding of impending workshops. Onobrakpeya, himself, has on many occasions had to pay out of pocket to finance some of the workshops. Recently, he acquired a larger portion of land to expand this vision. This has to be matched with financial support from the state and the national government of Nigeria. There has been minimal government support. The Niger Delta Cultural Centre today appears to be better equipped than most university art departments in Nigeria. This is the effort of a single individual.



I am thankful for those little stories told in impeccable pidgin by the female participants in the jewellery section. It gave me a chance to peep into their worldview and understand some Urhobo cultural practices. I am also grateful to all the friends and artists that continue to keep my acquaintance since we first met at the workshop. I am thankful for the opportunity of serving at the Harmattan workshop. Yet, one cannot be as thankful as the parents of Bruce Paul Obomeyoma Onobrakpeya. If the belief that ancestors still interact with the living is anything to go by, Omonedo Onobrakpeya (alias Obi) and Emotere Onobrakpeya (nee Oghere) even in their graves must be blessing their son for bringing the sort of audience Agbarha Otor has seen in the last eighteen years of the existence of the Harmattan Workshop.

Peju Layiwola
Professor of Art History
University of Lagos

Footnotes:

Chinwe Uwatse is a painter and of the Nsukka art school. She made this statement as a 2016 post on Facebook referring to the importance of narrating stories by those who may have experienced particular situations, implying that there is always a freshness and uniqueness to such narration.

Bode Olaniran has worked with Bruce Onobrakpeya for over two decades. He is a print maker. Olaniran always brought along his dogs as deterrents to hoodlums on the camp.

Iyase Odozi, a former student of mine at the University of Lagos joined me from Lagos for the trip to Agbarha Otor. The other artists I took along had been either students or friends from Ibadan, Oyo state.

Janet Stanley is librarian at the National Museum of African Art, Washington DC. Her article appears to be the first which has dwelt specifically on the Harmattan workshop. For further details see Stanley (2011) 'Bruce Onobrakpeya and the Harmattan Workshop: Experimentation in the Niger Delta', *African Art*. Vol 44. Number 4.

A number of brochures published by Ovuomaroro gallery are also available from which information about participating artists, art articles, photographs of works produced at the workshops can be seen. Some of these brochures include Agbarha Otor 2002, 4th Harmattan Workshop, Agbarha Otor 2003 5th Harmattan Workshop: Interaction, Inspiration and Expression, Agbarha Otor 2004, 6th Harmattan Workshop: Art is Installation... Installation is Art.

Dele Jegede extols the virtue of this great artist in a lecture delivered at the Grillo Pavilion, Ikorodu on April 3rd, 2010 titled Bruce Onobrakpeya: The Legacy. Some of the foreign guests include Perkin Foss, Marguerite Michael, John Pwono, Adhiambo Odaga, Jean Borgatti, Richard Singletary, Mr and Mrs KamelNajar, and Toni Rowland

In this regard welders, masons and handymen based in Agbarha Otor have had the opportunity of working side by side with academically trained artists from major cities and have begun using the skills acquired in their work. These include like Idiodemise Osoroh, Daniel Oyaigbo, Timothy Ajiuyesi, Sunday Emazagbor and Temple Obayendo.

131

Shola Kukoyi
NPOKITI DANCERS
wood
2006

131









Friendships & Connectivity

132

132

Edem Peters
OUR CONFERENCE
terra cotta glazed
12 x 13 x 23cm
2010



133

Sam Ovrati

LIFETIME FRIENDSHIP I

2015

oil on canvas

91.7 x 102cm

136

Stella Idiong

MY SHADOW

dry point

33 x 24cm

134

Sam Ovrati

LIFETIME FRIENDSHIP II

2015

oil on canvas

91.7 x 102cm

137

Ifeoma Anyeaji

MAIDENS

2010

charcoal

138

Kolade Oshinowo

UNTITLED

2013

charcoal

64.4 x 45cm

135

Abiodun Balogun

PREGNANT WOMEN

2011

oil on canvas

60.7 x 91cm



136



137



138



139

139

Folu Folorunsho
FOR BETTER FOR WORSE
2011
dry point etching
36 x 55cm

140

Ogbami Alenosi
UNTITLED
2009
mixed Media
66 x 91.5cm

141

Group Work
Uwa Usen
Ufua Godwin
Ngozi Umelue
Bruce Onobrakpeya etc
dry point etching
120 x 91cm

250

Ike Francis
MAILS
2009
Mixed Media
121.5 X 153cm



140



250





144

Oluseye Dele
 LIKE MINDS I
 2014
 print on canvas
 96 x 66cm

145

Oluseye Dele
 LIKE MINDS II
 2014
 print on canvas
 96 x 66cm





146



147



146

Oluwatobi Bayode
 UNTITLED
 2015
 acrylic on canvas
 61 x 121.5

147

Olusegun Adejumo
 UNTITLED
 2011
 oil on canvas
 122 x 137cm

148

Mukaila Ayoade
 JUJU DARA
 2000
 oil on canvas
 90 x 90cm



149



150



151

149

Oviri Alarc
ARE THEY IDENTICAL?
2016
metal foil
90 x 55cm

150

Akinsola Akinwumi
KONKO JABELE
2009
mixed media
105.5 x 91cm

151

Lovina Ebele Onwuakpa
ABGOMA THE DANCER
2010
tapestry
60 x 70cm

152

Oluwale Orowole
AFRICAN BRIDE
2009
metal foil
132.8 x 79.3

153

Jumoke Kukoyi
STAGES OF LIFE
2014
mixed media
102.9 x 78cm

154

Pius Emorhokpor
FISH
2006
plastocast
80 x 100cm



152



153



154

155

155

Uwa Usen

NATIONAL CONFERENCE

2002

metal



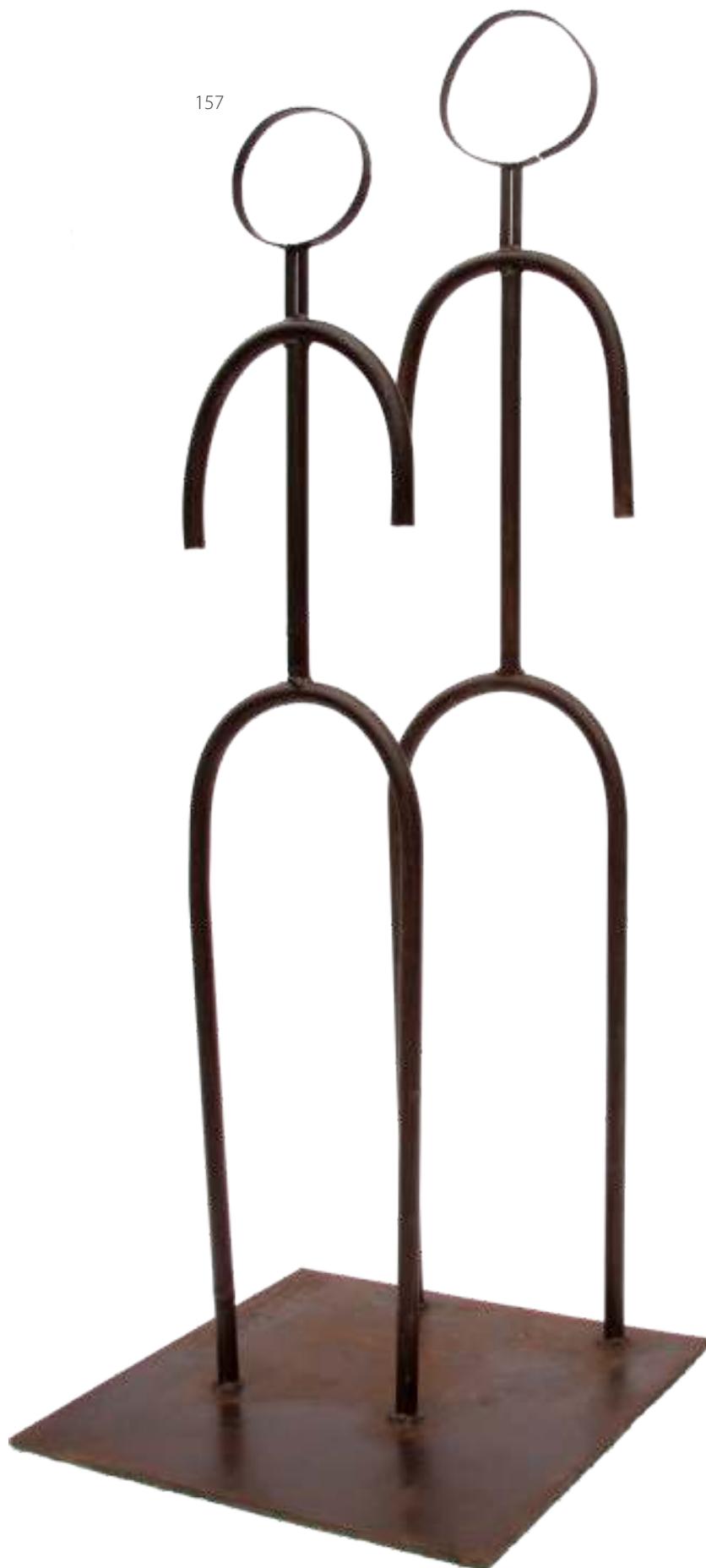


156

Agonsi Uche
 UNTITLED
 2009
 terracotta
 43 x 28.5 x 26cm



156



157

157

Shola Kukoyi
MALE AND FEMALE
2000
metal
61 x 61 x 166.7cm

159



158



158

Andrew Onobrakpeya

LOVERS

2015

steatite

18 x 44 x 24cm

159

Andrew Onobrakpeya

EMBRACE

2000

steatite



160



161

160

Ada Godspower
PROSESSION
2013
mixed media
109 x 106.5cm

161

Seidu Okus Yussuf
THIS HOUSE IS NOT FOR SALE
2016
mixed media
101.3 x 69.5cm

A Master and His Workshops

Jutting out significantly above lush green foliage, like a faded pink concrete finger pointed skywards, is the many-storey high control tower of a disused airstrip located in what essentially was once a vast oil palm plantation. This abandoned airstrip is at the top of a T-junction of a narrow tarred road leading to the outskirts of a now world-famous small town in the central heartland of the Urhobo people of Nigeria. Somewhat ironically, the demise of this airstrip has seen the flourishing of two big and important institutions situated along the two junctions of the road and amply landscaped by tall groves of fruiting oil palm trees: the Niger Delta Culture Centre and Ibru Ecumenical Centre. The major highway from Lagos to Port Harcourt, the new East-West road, passes through the famous old town of Ughelli from where, bearing westward of the Ughelli-Port Harcourt stretch for 10 minutes on a smooth narrow two-lane tarred road, you pass through a close-knit cluster of villages that have now merged to become Agbarha-Otor.

The drive along this main road bisects the centre of the small town and takes in oil installations, a big brewery, educational institutions, commercial and housing districts, until the T-junction where the vast oil palm plantation naturally demarcates the town's boundary. A turn to the right at this T-junction, past the landmark old airstrip, leads to a magnificent edifice proudly described by the indigene guide as "a gigantic building." This truly imposing building is the hub of the 'new' Niger Delta Culture Centre. It is the combination Museum/Gallery/Workshop building of the Bruce Onobrakpeya Foundation (BOF) and centre piece of the venue for the yearly Harmattan Art Workshop, Agbarha-Otor, Delta State, Nigeria, organised by BOF. Dr Onobrakpeya is undoubtedly one of Agbarha-Otor's most famous and accomplished homeboys. He was born at Agbarha-Otor in 1932. Humour, humility and generosity are the long-established and well-known hallmarks of Papa Bruce as the Nigerian art community fondly calls him. Enquiry into his background solicited spontaneous long laughter, and then sustained chuckles, to punctuate his typical modest answer. "Son of a farmer. An Urhobo man trained in the Delta and Benin, taught in Ondo, then went to study Art in Zaria and then taught art for many years at St. Gregory's College, Lagos. Retired now, to do what pleases me. Something that I like very much is to pass on the little I know to give confidence to the next generation that are coming after me- that life can be interesting, that they can achieve their goals, that our art in the country, which has been very important in the past, can also be very important now and take its rightful place in the world. What I am doing with the Harmattan Workshop, is really a way of paying back what I have enjoyed."

Bruce Onobrakpeya has enjoyed an extremely high and sustained international acclaim for well over three decades. Conveniently classified as one of the Zaria rebels in contemporary Nigerian art, Onobrakpeya graduated in 1961 from the then newly established Nigerian College of Arts, Science and Technology (later to become Ahmadu Bello University) in Zaria where he specialised in painting and graphic art. He then obtained a postgraduate Art Teacher's Certificate in 1962. He is the most notable printmaking artist in Africa. In addition to the production of world-famous works, Onobrakpeya has made Art history for his experiments with various aspects of printmaking techniques, which yielded distinguished world-accepted results. Master printmaker and artist, Onobrakpeya is currently Nigeria's most collected, internationally exhibited and documented contemporary artist and doyen of the creative community. Practising art and teaching art have been old twin passions in Bruce Onobrakpeya's life. Apart from his long stint at St Gregory's College, he has been an art consultant and resident guest artist in many institutions and colleges in Nigeria and abroad. These include the Institute of African Studies, University of Ibadan, Ibadan (1984), the Haystack Mountain School of Crafts, Deer Isle, Maine, U.S.A. (July 1975), Elizabeth City State University, North Carolina, U.S.A. (August 1978). He was artist in Residence at the National Gallery of Art Zimbabwe, Harare and at MOJA: An African American Arts Festival, Charleston, South Carolina, U.S.A. both in 1991. The idea for a Harmattan Workshop germinated over time, nourished by his lasting experiences as a teacher and art-workshop participant.

"My primary interest for teaching," he recalls, "and most importantly my interest for teaching in an informal environment was stimulated in Nigeria in the 1960s when I attended the Ulli Beier and Ru Van Rossem Mbari Mbayo workshops in Ibadan, Oshogbo and Ife and the Haystack Maine workshop in the early 1970s in the United States of America. I liked what I went through in these workshops because they helped bring out things in me, which were not fully developed when I was a student. I realised that being exposed to an informal workshop situation can bring out other possibilities which might change an artist's direction from what the artist learnt as a student, to what real art is. What I have at the Harmattan Workshop is something I think will help people, whether they are already practising professionals or beginners, be themselves and bring out the potentials hidden in them that may not have been discovered through the normal, regimental art education. "Onobrakpeya is also keen to emphasise that the Harmattan Workshop is not set-up to rival educational institutions. "We do not issue certificates that can be used to get jobs," he explains. "the Harmattan Workshop is aimed at helping the art institutions and government. We are just doing a bit to make sure that what the government cannot see to do and, what they don't have interest in, is not lost."

The first Harmattan Workshop was held in Agbarha-Otor in 1998. The curriculum of courses offered naturally included Onobrakpeya specialty, printmaking, and many other popular and not-so-popular art forms. There were just 14 participants in 1998. Now, yearly, an average of between 60 and 70 artists participate. Initially, the workshop was for one session of two weeks, and as from the 4th Harmattan Workshop in 2002 it was restructured into two consecutive two-week sessions. The workshop is also no



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Emmanuel Mordi Kema
 UNTITLED
 terracotta
 40 x 20 x 83cm
 2014

longer free and now attracts a modest fee of N10, 000 per session inclusive of tuition, accommodation and board. According to Ekpo Udo Udoma, Administrator of the BOF and Coordinator of the Harmattan Workshop, the first workshop (in 1998) offered courses in printmaking, stone carving, painting (oil and water colour) and mixed media. By the second one, metal work and ceramics were introduced and in the fourth, bronze casting and jewellery. He introduced textile in the fifth, photography in the sixth and this year, digital art. "Progressively, we are introducing new things and we hope to continue," Udoma says, adding that, "Dr Bruce is interested in introducing blacksmithing and beadwork."

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What Onobrakpeya calls a principle of synthesis has determined the expansion in the courses offered at the workshop. "New techniques are introduced every year because we want to revisit techniques we are losing as well as bring in other ideas from outside. There are some other things done outside that we think can be added to our own artistic traditions here, to propel us forward in the business of artistic creativity. When these two ideas are married, there is bound to be a new force which will bring our art to international prominence as great works, in our own lifetime and, in the future heighten the quality of the life we are living." Bruce Onobrakpeya's many innovations in printmaking were results of 'acidic accidents' and consequent experimentation to achieve permanent new techniques that have stood the test of time. This spirit of improvisation and innovation has become an essential principle of the annual Harmattan workshop sessions. "Yes, printmaking is the main thrust of what we do at this workshop," Onobrakpeya admits. "It is the improvisation in materials for the development of printmaking that has led to a lot of things and techniques that we now experiment with at the Harmattan workshop."

Over the years, he has gathered younger Nigerian artists who have distinguished themselves in their various fields to be facilitators and teachers at the workshops. "We have brought in people in other fields of art who are also experimenting in their own areas and achieving a lot of very good results. Like Oladapo Afolayan who started the Stone Carving session in the workshop. He has actually brought back a lost tradition of stone carving in Nigeria. We had the Ikom and Esie monoliths, which are traditions of stone carving that died. Afolayan, who teaches at Auchi Polytechnic, has been transferring this skill and interest to the participants in this workshop at Agbarha-Otor. Many people who have gone to Art School and have never carved before have had the opportunity to try stone carving here, and the knowledge of this lost tradition has been brought back to life. "Instructors made every participant to carve stone at the first workshop. Subsequently, it has evolved into a specialisation, though over the years the number of participants in stone carving has been dwindling. Stones that are suitable for carving are found in Kogi and Kwara in the Jebba area. In addition, Nigeria's one thousand and one varieties of stone include marble. Tools and materials are the major constraints stone carvers face.

"What the Harmattan workshop has successfully done is to demystify stone carving," Afolayan postulates with measured pride. When sculptors who are inquisitive and attracted try it, they all promise to try it for longer periods next time. We have been able to discover talent in Andrew Onobrakpeya who is a site supervisor at



163

Emmanuel K. Mordi

VASE V

2012

terra cotta

Ht. 130cm

the Centre and Godwin Onobrakpeya who is based in Lagos. Both have been able to make steady progress and some sales of their stone carvings. Thee entire essence of stone carving is to create beauty; create something from within to express yourself. We make a statement."

Olu Amoda and Mike Omoighe, lecturers at the Yaba College of Technology, have both been facilitators in Metal Sculpture and Mixed Media respectively at the workshops. Onobrakpeya regards them as "experimental artists who use various media to express themselves." Amoda has attended many art workshops in Nigeria and around the world. During the first session of the 5th Harmattan workshop in 2003, Amoda facilitated the workshop's first Metal Sculpture course. As part of the workshop's outreach programme, they invited 12 welders from Agbarha-Otor to participate in a special one-day session in the Metal Sculpture section. Amoda's verdict was that, "the outreach provided local craftsmen who operate in the area an opportunity to learn some new ideas they could apply to their welding practice."

The quality of life in the environment and community that house the Arts Centre and Workshop venue is of paramount importance to Dr Bruce Onobrakpeya and the Foundation. The role of art and the Centre in environment and community building is well entrenched into the activities of the Centre and the Harmattan workshops. Mrs Olabunmi Ola-Afolayan, lecturer at the Department of Fashion and Clothing Technology at Auchi Polytechnic, is the Workshop facilitator for Textile. She is happy certain prejudices are dying and confident of the level of skills the workshop has to offer. "Although textile production in Nigeria has always been considered a ladies' profession we now have men too. What we do here is to teach them skills faster. We get participants directly involved with the practical aspects. At the workshop, participants can choose and acquire their skill faster." Mrs Ola-Afolayan facilitated Textile and Machine knitting. Her mixed class included artists, lecturers, learners and participants from Agbarha-Otor. Within one week, the participants' textile products were on exhibition. They were eager to assess their workshop experience. For Mrs Pamela Cyril-Egware, lecturer, Fine Arts Department, Federal College of Education Technical, Omoku, Rivers State, it was her first-ever Harmattan workshop. "I have had the opportunity to mix with other artists and to get involved in the more professional aspect of art. I feel fulfilled as I have learnt new techniques from commercial artists in printmaking and textiles as well." The economic prospects of textile production are bright and attractive to people who want to be self-reliant. The Foundation invited girls and women from Agbarha-Otor to participate in the 2005 Textile and Machining Knitting two-week course. Miss Endurance Ovwighoriemu, an SS3 student and Miss Felicia O. Evue, a teacher, were among the respondents. Pupil Ovwighoriemu declared that her future interest is to make and sell textiles. Miss Evue was ecstatic. "I have learnt a lot being here and it has made me happy to be part of the 2005 Workshop. I can now make adire for sale, and eventually as a teacher I will teach my students." these three female participants gave unanimous credit to the skill-acquisition capacity of the Harmattan workshop as well as its outreach. For Onobrakpeya, there are essential duties the Centre and Workshop must perform for their environment and community. It is all about



164

Emmanuel K. Mordi

Vase II

2012

terra cotta

Ht. 80cm

being duty bound. "If an Arts Centre is established in this environment, it is a Centre which now stands to develop the environment and the community. So, the outreach programme is one of the first fruits of this development. It is a programme to bring art to the community. Our presence here also gives a sense of pride to the people in the community.

We employ people in the environment as fieldworkers, plumbers, electricians, construction workers, studio and workshop assistants, cooks and night watchmen. Our presence here is really a strong instrument for the development of this environment. Our outreach programme goes beyond Agbarha-Otor; we want to develop a wider environment and bigger community." The magnetic field of the Harmattan workshop has been growing. There have been female academics from France and the United States, attending as participants cum researchers. From within the old Mid-West region it has attracted participants from Ughelli, Warri, Auchi Polytechnic, Abraka, Sapele and Benin.

Participants have also come from Lagos, Port Harcourt, Enugu, Nsukka, Uyo, Zaria and Jos. All of which prompt Onobrakpeya to clarify. "Our idea of community is a very large geographical area which may include the entire Nigeria. That is the outreach programme. The mix of participants for the first 2005 session featured unusual firsts. For the first time two sisters, both full-time artists of note, Mrs Juliet Maja-Pearce based in Lagos and Miss Klara Nze based in Abuja, attended the Harmattan Workshop. Mrs Maja-Pearce in her first participation registered for ceramics and printmaking, while her younger sister, participating in her third Harmattan Workshop, concentrated on oil painting and printmaking. There was some royalty too, in the person of Mrs Egbe, a granddaughter of Oba Akenzua II of Benin, who participated in printmaking. One distinguished visitor was Perkins-Foss, author of the book and on-going International Exhibition on the Urhobo - When Gods and Mortals Meet, now an Urhobo Chief and long-time good friend of Dr Onobrakpeya and the Foundation. For the second 2005 session, there were for the first time, participants from Benin Republic, Togo, Ghana and Cote d' Ivoire. Onobrakpeya's assessment of the workshop's impact is pragmatic. "It is gaining ground internationally. Eventually, we want to be able to cater for South and East African artists and the whole international art community." Raymond O Onodje, a University of Benin trained Textile Designer and Art Teacher with the Post-Primary Education Board is from Agbarha-Otor and a real veteran of the Harmattan workshops; having attended all. His learning curve from the annual workshops is remarkable. "I was a crude and raw artist fresh in the principles in Art when I participated in the first Harmattan Workshop in 1998. At the workshops, I have now found out that there is more to art than school principles. We come here to share ideas and there is a lot of professionalism. The basic essence was to experiment and we have exploited this to the fullest. I have gone from textile to stone carving and I discovered some innate ability. I discovered a lot of hidden feelings for stone carving. I learnt to be more precise with my feelings and expressions. I have acquired a lot in the area of experience." Samuel Ovrait, a former Lecturer at Auchi Polytechnic, now a full-time studio artist, has been the facilitator for painting (oil and water colour) in many workshops. A well-renowned artist in his own right, Ovrait highlights the interactive techniques, which generate success in the painting courses. "We are here to work together trying to find out new





and better ways of expressing ourselves and also trying to learn from other, and older, people informally. It is a form of de-schooling. It is an opportunity for participants to enhance themselves by talking with people in their field who may not be doing things the way they do them." Ovrati recalls that once it was a new and naïve painter whose works generated very useful discussions. Clement Emodah, a ceramics expert and lecturer, has been the facilitator for six consecutive ceramics sessions. Emodah admits that even in the polytechnics and universities, ceramics does not attract many students. All the same, there have been encouraging breakthroughs for ceramics at the Harmattan workshops. He is rightly proud about the modern efficient kiln he and his friends have finally built at the Centre, an improvement on an earlier basic kiln. He explains, "the presence of the new functional kiln is the fulcrum and the centre of ceramics production, because if you produce any work and you don't fire it, it is not ceramics. In this workshop, we will now be able to do a good biscuit firing followed by a good glaze firing. We can now produce ceramics of standard that can compete with any other work in the world."

As would be expected, printmaking is the most popular course at the Harmattan workshops. The opportunity of learning from the master himself, whose innovative techniques and works have become world famous, is always attractive to participants. Onobrakpeya still teaches printmaking at Harmattan workshops. Outstanding professional artists who had earlier studied printmaking under him as interns also ably assist him.

One such artist is Lara Ige-Jacks. Onobrakpeya describes her as "a very strong painter with wonderful strokes." She is also a printmaking addict armed with a Masters degree from England. Ige-Jacks was the facilitator for printmaking at the first session of this year's workshop. Moses Unokwah, a graduate of Auchi Polytechnic and a long-time studio assistant at Bruce Onobrakpeya's Ovuomaroro Gallery and Studio in Papa Ajao, Lagos assisted her. The Niger Delta Art Centre in Agbarha-Otor is the result of the expansion project for the Lagos-based Ovuomaroro Gallery and Studio of Dr Bruce Onobrakpeya. When the space in the Lagos Studio could no longer comfortably accommodate Onobrakpeya's students and assistants, he decided to set up the Agbarha-Otor Centre as an extension project a decade ago and, before the start of the annual Harmattan workshops. The main block of the new Centre, designed by Onobrakpeya's contemporary and fellow artist, Demas Nwoko, is very user-and visitor-friendly. It houses the prestigious Museum-Gallery and provides both exhibition and workspaces. Onobrakpeya explains that, "the Art Centre embodies many things. The Gallery and Museum section is another aspect of the work of the Centre. It is necessary that some of the things that are produced, either here or elsewhere, are kept as an example of excellent things that students and people can learn from, either now or thereafter. We will construct places to house artefacts." It is now customary that months later the one-month-long Harmattan workshop sessions, a selection of some of the best art works produced in the various disciplines are collected and exhibited in a grand manner in Lagos. This has helped to raise the artistic profile of the Harmattan workshops, while also yielding needed revenue to administer the Centre and workshop. The Centre and Workshop received some funding from the Ford Foundation. Individuals like Perkins Foss and many others help either through direct financial donations or by buying art works from the Centre and Workshop.



167

165

Ato Arinze
UNTITLED
2011
terra cotta
Ht. 30cm

166

Ato Arinze
UNTITLED
2011
terra cotta
Ht. 30cm

167

Ato Arinze
UNTITLED
2011
terra cotta
Ht. 30cm

168

Ato Arinze
UNTITLED
2011
terra cotta
Ht. 30cm



168

What then, is the current state of the contemporary art scene in Nigeria? Four centuries ago, when the Europeans first encountered Benin Art, bronze and ivory works, they never believed that black Africans made such excellent art pieces. Since then, have there been the same cross-cultural responses from Europe and America to the work of the Bruce Onobrakpeya's generation of modern Nigerian contemporary artists? Onobrakpeya answers in parable. "The Western people, like the tortoise, think they have all the wisdom in the world. The tortoise gathered all the wisdom, put them in a calabash, and was trying to climb up to hide it so that nobody else would have any wisdom. Somebody then said to the tortoise, look, put that calabash behind you so that your hands and legs will be free to help you climb better. He did it, and later realised that he did not have all the wisdom in the world. What the West did to us was that first they gathered our artefacts and took them away. The beauty of those artefacts inspired their own artists. With colonisation, we started to practise art in the modern way, and they said we were aping the West. When we do things that are very, very traditional, oh they say we are copying our past. So, you never can win. But we went on and never stopped. Now... now, the West is recognising Nigerian and African artists as a force in the 21st Century."

Bruce Onobrakpeya has graciously received the long loud applause of respect and appreciation from the international art world, and he is ready to take a bow away from further limelight. He is Chairman of the Bruce Onobrakpeya Foundation, which is an instrument, and government statute that has built donor-confidence. The aims of the Foundation include a project to help with developing the different ideas that are connected with artistic and cultural development in Urhobo land, Nigeria and the rest of the world. The Foundation serves as an instrument to accomplish these goals and protect the future of the Centre and the Harmattan workshops. Onobrakpeya is confident that the future of the Centre and Harmattan workshop are well assured even without him being involved. "The future is very bright. This place has come to stay. What we are doing now is grooming people who have been here and enjoyed the facilities and opportunities, to take over the Centre. What I am asking them is to be ready to take over and carry on the good work we think we are doing here. In all this, I am very thankful to God, and I accept in all humility all he has given me, and pray that I be led on to accomplish his will and, pray that someone more able should take over the affair and develop it on divine lines."

Tam Fiofori
Photographer & Writer

A Master And His Workshops was first published in the August 2005 edition of Nigeria Monthly magazine. The essay was part of Tam Fiofori's series on *Nigerian Arts & Culture*, and a precursor of the documentary film series on Nigerian artists, *J. D. Okhai Ojeikere: Master Photographer*, *Olu Amoda: A Metallic Journey*, *Biodun Olaku: Nigerian Artist*, *Peter King: Afrojazz Pioneer*

"There is a tremendous opportunity to use the development of creative industries to create jobs, and to add value. If we take an artist that has made a name in the visual arts like Prof. Bruce Onobrakpeya. If you look at him as an artist, and all the jobs and value that come from his practicing art, it's just remarkable.

The visual arts are getting more recognition, and this is important because historically, there's been a big focus on the Benin bronzes, on the Ife bronzes, on the Nok terracottas, and (contemporary) visual artists have felt shut out. But in the last few years we've really seen some fantastic exhibitions locally and internationally, and people are beginning to recognize Nigerian artists."¹

Dr. Adhiambo Odaga MFR
former Representative for West Africa
The Ford Foundation

footnote 1 quotation from the film, Red Hot! Nigeria's Creative Industry by Communicating for Change, 2011





237

Timothy Ukuta
SECRET OF GREATNESS
2014
Photograph
50.5 x 76cm



243

243

Oluwole Orowole
IJOYA
2013
plastocast
53 x 42.2cm

244

Bode Olaniran
ERE IBETA
2015
plastocast
78.7 x 101.3cm



244



169



170

169

Oghenekevwe Abamwa
COWRY VASE
2000
terra cotta
Ht. 37cm

170

Emmanuel K. Mordi
VASE IV
2012
terra cotta
Ht. 135cm





171

Self Discovery & Experimentation

171

Ishola Sulaimon
UNTITLED
2009
oil on canvas
122 x 151cm



172



173



174

172

Medjeva Ayeve
SUCCESSFUL
 2013
 acrylic on canvas
 127.5 x 110cm

173

Onekpe Osi
UNTITLED
 2013
 mono print
 25 x 31cm

174

Patrick Apkojotor
THE FIRST CALL OF NATURE
 2013
 block print on canvas
 41 x 51cm

175

Makinde Olubori
ADUNNI
 2015
 woodcut
 29 x 54 cm



175



176



177



178



179

176

Rena Umoru

UNTITLED
mixed media
76 x 60cm

177

Ogunlade Folashade

RECLINING FIGURE
2011
oil on canvas
90x105.5cm

178

Olu Ajayi

LIQUIDATING CULTURE
2012
oil on canvas
106.5 x 122cm

179

Jumah Ibeagbazi

UNTITLED
2004
mixed media
81 x 60.5

180

Sola Akinwunmi

ECHOES OF NATURE
2008
oil on canvas
90.8 x 60.6cm



180



181



182

181

Marcillina O. Akpojotor

NENE II

2016

mixed media

61 x 61cm

182

Marcillina O. Akpojotor

EBERE I

2016

mixed media

61 x 61cm

183

Toluwani Kukoyi

HEAD GEAR I

2016

mixed media

91.2 x 61.1cm

184

Ajibo Ikechukwu

DADA DREADLOCK

2016

mixed media

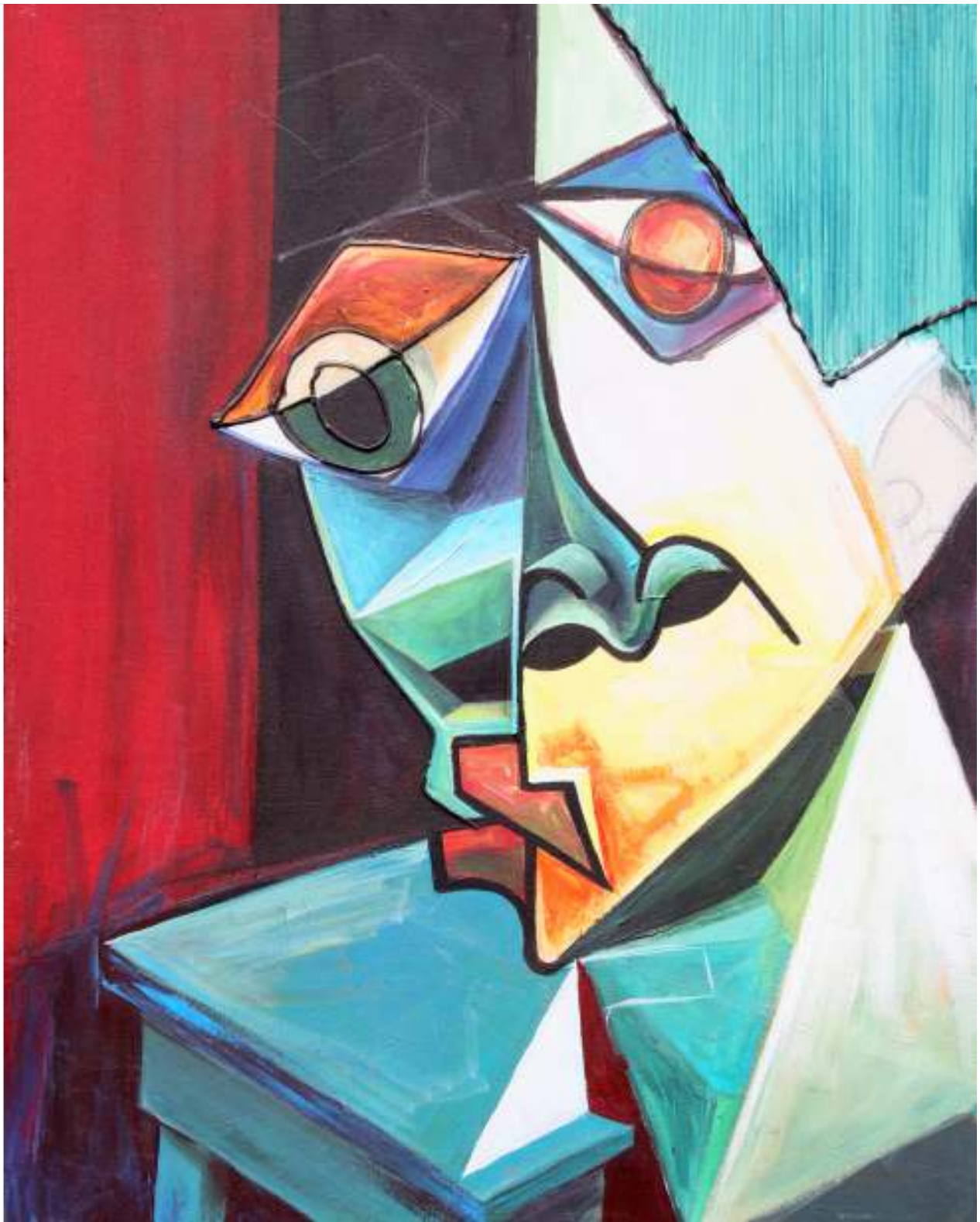
96 x 60.5cm



183







185

Patrick Apkojotor
JOBBERMAN 1
 2016
 mixed media
 76 x 61cm

186

Patrick Apkojotor
AGENT 11
 2016
 mixed media
 76 x 61cm



187



188

187

Ike Francis
TELEPHONE CONVERSATION
2013
oil on canvas
61 x 61cm

188

Stella Yowvi Ubigho
UNTITLED
2013
acrylic on canvas
61 x 61cm

189

Sade Thompson
RECLINING FIGURE
2002
oil on canvas
50 x 71cm

190

Rapheal Ayandu
HIDDEN TREASURE
mixed media
91 x 91cm



189



190



191

Ike Francis
 UNTITLED
 2013
 oil on canvas
 61 x 61cm

192

Damola Omola
 THIS IS NOT MY FACE
 2015
 oil on canvas
 79 x 94cm

193

Kola Okanlawon
 FEMINISM CHALK
 2014
 pastel
 55.5 x 71.6

247

Tayo Ijishakin
 NATURES SMILES AT ME
 2013
 woodcut
 50.5 x 40.5cm



192



247



193



194

194

Abigail Onekpe
UNTITLED
2013
oil on canvas
98 x 99.5cm

195

B. A. Oyetunji
SEATED WOMAN
2000
water colour
27 x 87cm

196

B. A. Oyetunji
INWIN FRIENDLY SPIRIT I
2000
Water Colour
35 x 55cm

197

Raphael Idiero
HAND IN HAND
2006
oil on board
70 x 50cm



195



196



197



198



199



249

198

Ralph Ayandu
MAMA ALATA
2015
oil on canvas
36 x 36cm

199

Ajibo Ikechukwu
I look up to you
2015
oil on canvas
81.5 x 96. cm

201

Wasiu Arowolo
IBADI ARAN
2014
metal on board
122 x 76cm

202

Wasiu Arowolo
THE FUTURE I SEE
metal on board
122 x 46.5 2014

249

Peju Layiwola
UNTITLED
2002
Ivorex
50 x 107cm



201



202



203

Sam Ovrati
WISDOM SCROLL II
2011
mixed media
197 x 103.3cm

204

Sam Ovrati
WISDOM SCROLL I
2016
mixed media
197 x 103.3cm

205

Emmanuel Chigbu
SURVIVAL
2015
acrylic
78 x 55cm

206

Medjeva Ayeva
MAN'S SHIRT
2011
mixed media
144 x 117cm

207

Yves Midahuen Midy
LONG LIFE
mixed media
103 x 73cm

208

Medjeva Ayeva
UNTITLED
2012
mixed media
78 x 55cm

205



206



207



208





209



210

209

Anthonia Okogwu
 UNTITLE
 acrylic on canvas
 58.5 x 91 cm

210

Tanimowo Olaiya
 GLADIATORS
 2016
 print
 58.5 x 91 cm

211

Tony Okereke
 FAMILY BOND
 2013
 wood cut
 53 x 52.5 cm

246

Peju Layiwola
 SEASONS AND EXPERIENCES
 2016
 Metal Foil
 101.5 x 122cm



211



246



212



213



214



212

Orowole Oluwole
AFRICAN COUPLES I, II, III
metal foil
2016

213

Ajibo Ikechukwu
FINGERS ARE NOT EQUAL
mixed media
111 x 66cm
2016

214

Tayo Ijishakin
OJU LORO WA (EYE TO EYE)
2013
plastograph
29 x 44

215

Ogbami Alenosi
UNTITLED
2010
additive plastograph
90.5 x 70.5cm



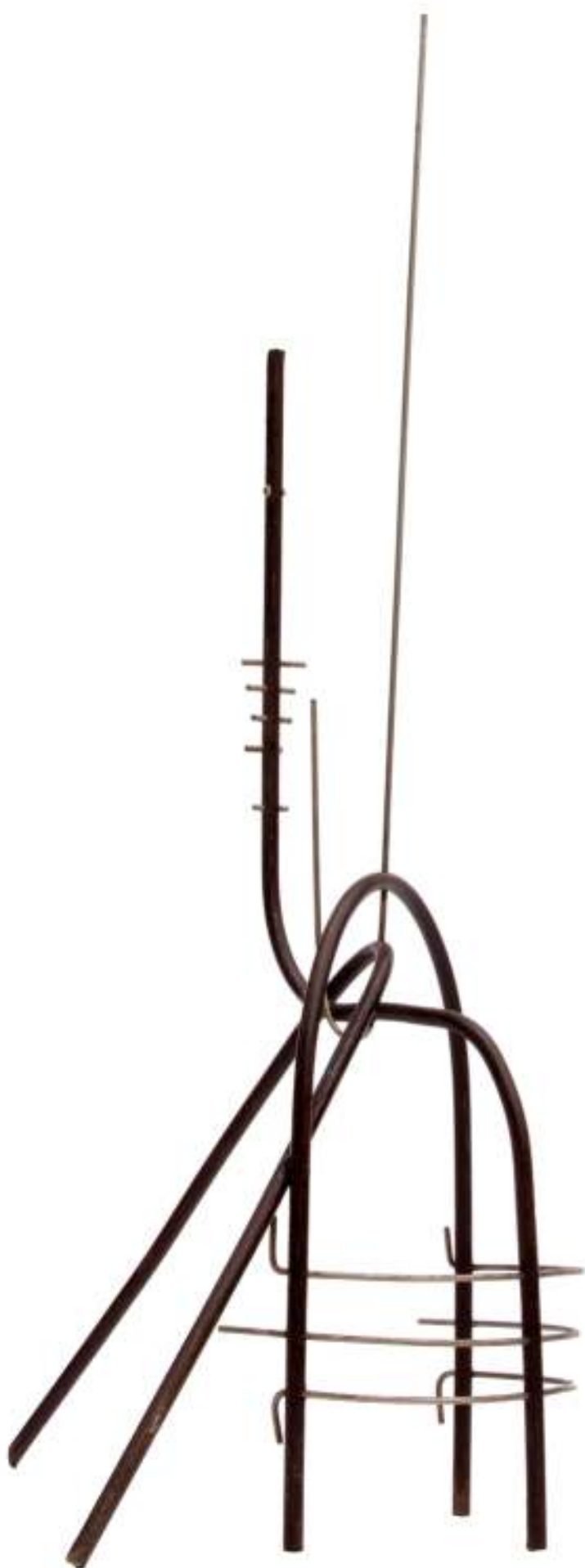
216



217



218



216

Orowole Oluwole

REFRESHMENT

2014

mixed media

57 x 88cm

217

Orowole Oluwole

BRADAMA (HANDIWORK)

2015

mixed media

122.3 x 70.5cm

218

Rasaq Adeniyi

BUTTERFLY METAL

2014

metal

32.5 x 40 x 40cm

219

Harrie Bazunu

EVE

2003

metal

113.5 x 47 x 44cm

220

Shola Kukoyi

OMIDAN

metal

72 x 22 x 25cm

2003





221

Ayandepo Ayanladun
BAMBOO PARADE
2004 - 2011
mixed media installation
89 x 91.5x230.5cm



222



222

Nelson Edewor and Ayanladun Ayandepo
NATIONAL SUMMIT
2012
wood
53 x 110 X 247cm





223

Tolulope Sobowale
EXPECTATION
metal
24 x 16.5 x 49cm
2016



224



225



224

Ojo Olaniyi
MEDITATION
2009
steatite
21 x 31 x 22cm

225

Oladapo Afolayan
FALLEN BEAUTY
steatite
1998





226

226

Pius Emekpe
LOVERS
steatite
63 x 25 x 20 cm
2012

227



227

Andrew Onobrakpeya
RECLINING FIGURE
2014
steatite
43 x 26 x 18cm

228

Godwin Onobrakpeya
SEATED FIGURE
2006
steatite
34 x 28 x 15.5cm

228



229



229

Godwin Onobrakpeya
SUCESSFUL WOMAN
2010
marble
Ht. 240 cm

230

Godwin Onobrakpeya
AFRICAN QUEEN
2009
marble
28 x 26 x 19cm

231

Godwin Onobrakpeya
FASHIONABLE LADY
2007
steatite
25.5 x 14 x 31cm

230



231



232



233



232

Ugene Uchenna John
TOMATO FROM JOS I
2016
painted terracotta

233

Ugene Uchenna John
TOMATO FROM JOS II
2016
painted terracotta

234



224

Edem Peters
BABY POT
2010
Terra Cotta Glazed
23 x 17 x 24cm



236



237



236

Timothy Ukuta
OBOMEYOMA
 2014
 photograph
 50.7 x 76cm

237

Timothy Ukuta
SECRET OF GREATNESS
 2014
 photograph
 50.5 x 76cm

238

Timothy Ukuta
HEIGHT
 2014
 phtograph
 51 x 76cm



251

Ato Arinze
UNTITLED
2011
Terra cotta
Ht. 30cm

Appendix - Artist List

LIST OF PARTICIPATING ARTISTS AND THE NUMBER OF ARTWORKS FOR EACH ARTIST

1.	Abigail Onekpe	
	1. Untitled Oil on Canvas 98 x 99.5cm 2013	194
2.	Abiodun Balogun	
	1. Pregnant Women Oil on Canvas 60.7 x 91cm 2011.	135
3.	Abraham Uyovbisere	
	1. Horsemen at Dawn Oil on Canvas 60 x 91cm 2012	80
4.	Ada Godspower	
	1. Procession Mixed Media 109 x 106.5cm 2013	160
5.	Adeola Balogun	
	1. Bull Metal 109 x 185 x 116 2011	78
6.	Aderinsoye Aladegbongbe	
	1. Showers of Blessing Acrylic 60.5 x 100cm 2009	240
7.	Adesemoye Akintomide	
	1. Return of the Northerners, bead on board, 78 x 81 cm, 2014	67
8.	Adeyemi Fakeye	
	1. Felemu Lagbe Mono print 44 x 30.5cm 2005	33
9.	Adeyinka Akande	
	1. Mass Movement Oil on Canvas 82 x 116cm 2009	60
10.	Afuevu Onakufe	
	1. Ekpo Masquerade Wood Cut 63.8 x 52cm 2013.	127
11.	Agonsi Uche	
	1. Untitled Terracotta 43 x 28.5 x 26cm 2009	156
12.	Akinsola Akinwumi	
	1. Konko Jabele, Mixed Media, 10.5.5 x 91 cm	150
13.	Alawode Azeez	
	1. Amuludun, Coral Finish, 2015, 49 x 35	89
	2. Oba Benin Coral Finish 35 x 49cm 2015	88
	3. The Lord's Prayer, 27 x 49, 2015	121
14.	Andrew Onobrakpeya	
	1. Embrace Steatite 22.5 x 19cm x 31cm 2000	159
	2. Lovers Steatite 18 x 44 x 24cm 2015	158
	3. Reclining Figure Steatite 43 x 26 x 18cm 2014	227
15.	Anthonia Okogwu	
	1. Untitled, Acrylic on Canvas, 58.5 x 91 cm	209
16.	Ato Arinze	
	1. Untitled Terra cotta Ht. 30cm 2011	168
	2. Untitled Terra cotta Ht. 30cm 2011	166
	3. Untitled Terra cotta Ht. 30cm 2011	165
	4. Untitled Terra cotta Ht. 30cm 2011	167
	5. Untitled Terra cotta Ht. 40 cm 2011	251
17.	Avhec Attigla	
	1. L'esson (Music) Collagraph 64 x 44.5cm 2007	97
18.	Ayandepo Ayanladun	
	1. African Percussionist Wood 32 x 33 x 206cm 2005	129
	2. Untitled Wood 30 x 17 x 139cm 2001	128
	3. Bamboo Parade Mixed Media Installation 89 x 91.5 x 230.5cm 2004	221
19.	B. A. Oyetunji	
	1. Seated Woman Water Colour 27 x 87cm 2000	195
	2. Inwin; Friendly Spirit I Water Colour 35 x 55cm 2000	196
20.	Bisi Fabunmi	
	1. Village; Landscape Embroidery 166 x 73.5cm 2011	40
21.	Bode Olaniran	
	1. Masks and Motifs Plastocast 72 x 92cm 1993	101

2.	Black is Beautiful Collagraph on Canvas 127 x 67cm 2008	116
3.	Dan Fulani Plastocast 58.7 x 78.3 2014	65
4.	Akuko Gagara Ivorex Blue base 49 x 38cm 2016	102
5.	Jeka I Collacan 147.5 x 100 2001	117
6.	Hawkers Metal 30 x 24.5 x 72cm 2004	130
7.	Baba Elemu Ivorex Blue Base 92 x 67cm 2016	71
8.	Oba with Six Attendants, Metal Foil, 80 x 100cm, 2015	119
9.	Ere Ibeta Plastocast 78.7 x 101.3cm 2015	244
10.	Jeka II plastocast 78.7 x 101.3cm 2015	245
22.	Dafe Sowho	
	1. From the Farm Oil on Canvas 61 x 91cm 2007	54
23.	Damilola Omola	
	1. This is not my Real Face I Oil on Canvas 79 x 94cm 2015	192
24.	Daniel Ajibade	
	1. Omolabake, 2016, Metal foil (Coral) finish, 71cm x55	120
25.	David Osevwe	
	1. Untitled II Bead Painting 45.5 x 26.5cm 2010	108
	2. Untitled Bead Painting 39.5 x 43.5cm 2012	107
26.	Edem Peters	
	1. Baby Pot Terra Cotta Glazed 23 x 17 x 24cm 2010	224
	2. Our Conference Terra Cotta Glazed 12 x 13 x 23cm 2010	132
27.	Efua Yinka	
	1. Untitled Oil on Canvas 63 x 53.5cm 2005	38
28.	Ejenavwo Lucky	
	1. Time Collagraph 43 x 32cm 2013	82
29.	Emmanuel Chigbu	
	1. Survival Acrylic 78 x 55 2015	205
30.	Emmanuel Ekpeni	
	Untitled, Rhapsody, 2000, 88 x 62 cm	125
31.	Emmanuel Mordi Kema	
	Untitled, terracotta, 40 x 20 x 83 cm, 2014	162
32.	Emmanuel K. Mordi	
	1. Vase IV Terra Cotta Ht. 135cm 2012	170
	2. Vase V Terra Cotta Ht. 130cm 2012	163
	3. Vase II Terra Cotta Ht. 80cm 2012	164
33.	Ezekiel Udubrae	
	1. Agbarha-Otor Landscape I Oil on Canvas 122 x 141cm 2007	56
	2. Agbarha-Otor Landscape Oil on Canvas 122 x 141cm 2007	84
34.	Folu Folorunso	
	1. For Better for Worse Dry Point 65 x 44.5cm 2011	139
	2. Gladiators Addictive plastograph 41 x 68cm 2010	53
35.	Fredrick Akpasubi	
	1. Agbarha-Otor Landscape Oil on Canvas 79.5 x 69.5cm 2004	34
36.	Freeborn Odibo	
	1. Invisible Hand Playing My Life Serigraph 42 x 32.5cm 2012	95
37.	Friday Idugie	
	1. From the Farm Metal 151 x 135 x 58cm	77
38.	Gab Awusa	
	Untitled Oil on Canvas 85 x 86cm 2012	242
39.	Gbenga Olatunji Aguda	
	1. Motifs III	100
40.	Godfrey Okorodus	
	1. Untitled Mixed Media 102 x 98.5cm by 2005	79
41.	Godwin Onobrakpeya	
	1. Seated Figure Steatite 34 x 28 x 15.5cm 2006	228

	2. Successful Woman Marble Ht. 40 cm 2010	229
	3. African Queen Marble 28 x 26 x 19 2009	230
	4. Fashionable Lady 25.5 x 14 x 31 cm Steatite 2007	231
42.	Group Work	
	1. Dry Point Etching 120 x 91cm Uwa Usen, Ufua Godwin etc	141
	2. Wood Cut Block Print 106 x 135cm Bruce Onobrakpeya A John Sampson	110
	3. National Summit (Group work) Wood 53 x 110 x 247cm 2012 by Nelson Edewor and Ayandepo Ayanladun	222
43.	Harrie Bazunu	
	1. Eve Metal 113.5 x 47 x 44cm 2003	219
	2. Steps in the Right Direction Metal 46 x 29 x 119cm 2004	59
44.	Ifeoma Anyaeji	
	1. Maidens Charcoal 2010	137
45.	Ike Francis	
	1. Mails Mixed Media 121.5 X 153cm 2009	250
	2. Telephone Conversation Oil on Canvas 61 x 61cm 2013	187
	3. Untitled	191
46.	Ikechukwu Ajibo	
	1. Dada Dreadlock Mixed media 96 x 60.5cm 2016	184
	2. I look to you, oil on canvas, 81.5 x 96. cm, 2015	199
	3. Fingers are Not Equal Mixed Media 111 x 66cm 2016	213
47.	Imoh Akanimoh	
	1. Twilight Melodies Mixed Media 76 x 76cm 2011	44
48.	Ishola sulaimon	
	1. Fire Dancers Collagraph 90.5 x 66.5cm 2006	91
	2. Untitled Oil on Canvas 122 x 151cm 2009	171
49.	Iyabo Tijani	
	1. Woman on Bicycle Oil on Canvas 77.5 x 55.5cm 2012	55
50.	James Ogedegbe	
	1. Survival of the Fittest Collagraph 48 x 66cm 2006	
51.	Jide Adeniyi Jones	
	1. Bruce Photograph 51.3 x 105cm 2010	239
52.	John Silas	
	1. Home Coming Oil on Canvas 77 x 122cm 2000	43
53.	Johnson Shobowale	
	1. Celebration Metal Foil 73.6 x 40.6cm 2014	85
	2. Father and Son, Metal Foil 41 x 73.5cm, 2014	86
54.	Joy Umobuarie	
	1. The Happy Milkmaid Collagraph 60.5 x 45.2m 2006	42
55.	Jude Ifesieh	
	1. Untitled Oil on Canvas 79.5 x 79.5cm 2000	
56.	Juliet EzenwaPearse	
	1. Igi Goddess of the Hurricane Additive Plastograph 90 x 64cm 2011	93
57.	Jumah Ibeagbazi	
	1. Untitled Mixed Media 81 x 60.5 2004	179
58.	Jumoke Kukoyi	
	1. Stages of Life Mixed media 102.9 x 78cm 2014	153
59.	Kola Agoade Okanlawon	
	2. Feminism Chalk Pastel 55.5 x 71.6 2014	193
.	Kolade Oshinowo	
	1. Untitled Charcoal 64.4 x 45cm 2010	138
60.	Kunle Adeyemi	
	1. Female Form I Plastograph 82 x 55cm by 2010	112
	2. Aje (Riches) Paintocast 158cm Diametre 2012/13	104

61.	Kunle Osundina	
	1. My Bike Water Colour 59 x 63cm 2006	83
62.	Lanre Ayoade	
	1. Sleepless Delta Oil on Canvas 76.5 x 105cm 1999	81
63.	Lovina Ebele onwuakpa	
	1. Agboma the Dancer Tapestry 70 x 60 2010	151
64.	Lugman Alao	
	1. Oba with Six Attendants Metal Foil 89 x 89cm 2015	
65.	Makinde Olubori	
	1. Adunni wood 29 x 54 cm 2015	175
66.	Marcellina O. Akpojotor	
	1. Ebere I Mixed media 61 x 61cm 2016	182
	2. Nene II, Mixed media, 61 x 61cm, 2016	181
67.	Maurice Onyeriodo	
	1. Care Collagraph 74.4 x 45cm 2010	126
68.	Medjeva Ayeva	
	1. Successful Acrylic on Canvas 127.5 x 110cm 2013	172
	2. Man's Shirt Mixed Media 144 x 117cm 2011	206
	3. Untitled Mixed Media 78 x 55 cm 2012	208
69.	Mike Omoighe	
	1. Landscape Charcoal 63.5 x 85.5cm 1998	70
	2. Landscape with Trees Charcoal 58 x 83cm 1998	71
	3. Untitled Charcoal 63.5 x 85.5cm 1998	68
	4. Untitled I Charcoal 63.5 x 85.5cm 1998	69
70.	Monsuru Alashe	
	1. A Rider and a Passenger, Weaving 42 x 60cm, 2012,	76
	2. Decision of a Beggar's Son Weaving 61 x 84cm 2015	75
71.	Moses Unokwah	
	1. Players and Onlookers Ivorex 80 x 60cm 2005	103
	2. All Good Things Come in Threes - Metal Foil - 112.5 x 85.5 cm 1998	111
	3. What A Man Can Do... Metal Foil 80 x 60cm April 2006	52
	4. Musical Embellishment (10 Piece Panel Metal Foil 92 x 100cm 2008	87
	5. Ancestral Mother and Child Plastograph 50 x 70cm 1999	84
	6. The Minstrel Additive Plastograph 50 x 70cm 1999	200
72.	Mukaila Ayoade	
	1. Juju Dara Oil on Canvas 90 x 90cm 2000	148
73.	Nelson Edewor and Ayanladun Ayandepo	
	National Summit wood 2012 53 x 110 x 247 cm	222
74.	Nike Okundaye and Tola Wewe	
	1. The Blessed Girls Oil on Canvas 28.5 x 26cm 2007	118
75.	NseAbasi Inyang	
	1. Waste to Wealth; Multi Ethnic Groups Mixed Media 76 x 122cm 2016	113
76.	Nurudeen Odebiyi	
	1. How Market Oil on Board 36 x 24cm 2014	50
77.	Ogbami Alenosi	
	1. Untitled Additive Plastograph 90.5 x 70.5cm 2010	215
	2. Untitled Mixed Media 66 x 91.5cm 2009	140
78.	Oghenekevwe Abamwa	
	1. Cowry Vase Terra cotta Ht. 37cm 2000	169
79.	Ogunlade Folashade	
	1. Recycling figure Oil on Canvas 90x105.5cm 2011	177
80.	Ojo Olaniyi	
	1. Environmental Sanitation Ivorex 78.3 x 98.5cm 2010	106
	2. Meditation Steatite 21 x 31 x 22cm 2009	224
	3. Tribute to Ladi Kwali Ivorex 97 x 77cm 2010	105

81.	Okujor Odey	
	1. Beauty in the Dream 121 x 60cm 2004	124
82.	Oladapo Afolayan	
	1. Fallen Beauty Steatite cm 1998	225
83.	Olu Ajayi	
	1. Liquidating Culture Oil on Canvas 106.5 x 122cm 2012	178
84.	Olu Amoda	
	1. Eve, Metal, 42.5 x 45 x 112.5 cm, 2003	219
85.	Oluwatobi Bayode	
	1. Untitled, Acrylic on Canvas, 61 x 121.5 cm, 2015	146
86.	Olusegun Adejumo	
	1. Untitled Oil on Canvas 122 x 137cm 2011	147
87.	Oluwole Orowole	
	1. African Couples I, II, III, Metal foil, 2016	212
	2. Bradama (Handiwork), 122.3cm x 70.5 cm Mosaic, 2015	217
	3. African Bride Metal Foil 132.8 x 79.3 2009	152
	4. Refreshment, Mixed Media 57cm x 88cm, 2014	216
	5. Ijoya, Plastocast, 53 x 42.2cm, 2013	243
88.	Oluseye Dele	
	1. Like Minds I, Print on canvas, 86 x 66 cm, 2014	144
	2. Like Minds II, Print on Canvas, 98 x 66 cm, 2014	145
89.	Omon Igbinovia	
	1. Market Scene Bead Painting 61 x 77cm 2013	47
	2. Water Side Bead Painting 41 x 56cm 2011	46
90.	Onekpe Osi	
	1. Untitled Mono Print 25 x 31 2013	173
91.	Oviri Alarc	
	1. Durbar Metal Foil 55 x 60cm 2008	36
	2. Are they Identical at all ? Foil 90 x 55cm 2016	149
92.	Pamela Cyril Egware	
	1. Egware Dancers Batik 110.8 x 86cm 2012	94
93.	Patrick Akpojotor	
	1. Onoriode Mixed Media 216.5 x 143cm 2014	
	2. First Call of Nature Block Print on Canvas 41 x 55cm 2013	174
	3. JobberMan1 Mixed Media 76 x 61cm 2016	185
	4. Infrastructure plantation I, 218 cm x 143cm, mixed media, 2014	62
	5. Infrastructure plantation II, 218 cm x 143cm, mixed media, 2015	61
	6. Landscape II Mixed Media 61 x 55cm 2010	4
	7. Agent II Mixed Media 76 x 61 cm 2016	186
94.	Peju Layiwola	
	1. Untitle Ivorex 50 x 107cm 2002	249
	2. Oge Oil on Canvas 2002	49
	3. Seasons and Experiences Metal Foil 101.5 x 122cm 2016	246
95.	Pius Emorhokpor	
	1. Edeki Plastocast 80 x 60cm 1998	51
	2. Dignity of Labour Plastocast 80 x 110cm 2000	109
	3. Fish Plastocast 80 x 100cm 2006	154
	4. Lovers Steatite 63 x 25 x 20 cm 2012	226
96.	Raphael Adeigbe	
	1. Sweet Mother, metal foil, 76 x 49.5cm, 2014	98
97.	Raphael Ayandu	
	1. Hidden Treasure Mixed media 91.5 x 91.5cm 2013	190
	2. Mama Alata II Oil on Canvas 91.5 x 91.5cm 2015	198
98.	Raphael Idiero	
	1. Hand in Hand Oil on Board 70 x 50cm 2006	197

99.	Rasaki Adeniyi	
	1. Butterfly Metal 32 x 40 x 40 2014	218
100.	Rena Umoru	
	1. Untitled Mixed Media 76 x 60cm	176
101.	Richardson Ovbeibo	
	1. Is This a Shoe? Metal 104 x 97 x 49cm 2013	58
102.	Rita Isire	
	1. Number 7 Oil on Canvas 30.5 x 35.5cm 2016	66
103.	Sade Thompson	
	1. Reclining Figure Oil on Canvas 50 x 71cm 2002	189
104.	Salubi Onakufe	
	1. Community Fertility Tree Oil and Acrylic on Canvas 56 x 56cm 2000	45
	4. Masquerade; Omotepkopo Oil on Board 89.5 x 76cm 1982	90
105.	Sam Ovralti	
	1. Market Scene Oil on Canvas 122 x 104cm 2005	48
	2. Lifetime Friendship I Oil on Canvas 91.7 x 102cm 2015	113
	3. Lifetime Friendship II Oil on Canvas 91 x 192cm 2015	134
	4. Wisdom Scroll I Mixed Media 2016	204
	5. Wisdom Scroll II Acrylic on Canvas 92 x 184cm 2015	203
106.	Seidu Okus Yussuf	
	1. This House is not for Sale Mixed Media 101.3 x 69.5cm 2016	161
	2. Untitled Oil on Canvas 82 x 51.5cm 2015	57
107.	Shola Kukoyi	
	2. Npokiti Dancers Wood 2006	131
	3. Omidan Metal 72 x 22 x 25cm 2003	220
	4. Male and Female Metal 61 x 61 x 116 2000 by Sola Kukoyi	157
108.	Sola Akinwunmi	
	1. Echoes of Nature Acrylic on Canvas 90.8 x 60.6cm 2008	180
109.	Stella Idiong	
	1. Out of the Rot I Lino Cut 31.5 x 26.5cm 2005	35
	2. My Shadow Dry Point 33 x 24cm 2006	136
110.	Stella Ovbigho	
	1. Untitled Acrylic on canvas 61 x 61cm 2013	188
	2. How Market Oil on Canvas 66 x 75.5cm 2013	74
111.	Tanimowo Oluwasegun Olaiya	
	1. Gladiator Oil on Canvas 58.5 x 91cm 2016	210
112.	Tayo Ijishakin	
	1. Ojolorowa(Eye to Eye) Plastograph 29 x 44cm 2013	214
	2. Natures smiles at me Woodcut 50.5 x 40.5cm 2013	247
113.	Titilayo Omoighe	
	1. Aso Ebi Acrylic on Canvas cm 1998	92
	2. Aso Ebi II Acrylic on Canvas cm 1998	123
114.	Tony Ekereke	
	1. Family Bond Wood Cut 53.5 x 52.5cm 2013	211
115.	Tolulope Sobowale	
	1. Expectation Metal 24 x 16.5 x 49cm 2016	223
116.	Toluwani Kukoyi	
	1. Head Gear I Mixed media 91 x 60.5cm 2016	183
117.	Uche Nnadozie	
	1. Market Day Collagraph 82 x 47cm 2006	37
118.	Uche Ugbuaku	
	1. Ritual Drum Oil on Canvas 114 x 76cm 2002	96
119.	Ufuoma Onobrakpeya	
	4. Home ward Bound blue Scheme Deep Etching Print 65.5 x 46cm, March 2000	72
	5. Festivities Traditional Drummers II Coral and Silver 78.9 x 60.9 2016	115
	6. Traditional Drummers I Coral and Silver 78.9 x 60.9cm 2016	114

	7. Tribute to Fela Plastocast 72 x 58cm 2009	112
120.	Ugene Uchenna John	
	1. Tomatoe from Jos I Painted Terracotta Size 2016	232
	2. Tomatoe from Jos II Painted Terracotta Size 2016	233
121.	Uwa Usen	
	2. National Conference Metal 2002	155
122.	Wasiu Arowolo	
	2. Ibadi Aran Metal on Board 122 x 76cm 2014	201
	3. The future I See Metal on Board 122 x 46.5 2014	202
123.	Timothy Ukuta	
	1. Secret of Greatness Photograph 50.5 x 76 cm 2014	237
	2. Obomeyoma Photograph 50.7 x 76 cm 2014	236
	3. Height Photograph 51 x 76 cm 2014	238
124.	yves Midahuen (Midy)	
	1. Back Home Collagraph 56 x 73.5cm 2007	39
	2. Long Life Mixed Media 103 x 73cm	207

Prof. Bruce Onobrakpeya

1.	Dance to Enchanting Songs, Large Panel 2A, Xerograph, 209 x 444 cm, 2014.	21
2.	Kabiyesi and Eighteen other vignettes, Plastocast, 208 x 445.2 cm, 1978 -2012.	23
3.	Landscape with Trees, Water Colour 79 x 107cm 2003	25
4.	Bovine Statue with a piper, Copper foil, 206 x 75 cm, 1986/2016	12
5.	Egbene II Large editions, Copper Foil, 214 x 153.5 cm, 1986/2016	13
6.	Benin Vignettes A and B, Plastocast 78 x 211.5cm each, 1980	24
7.	Primordial Tree, Lino Engraving, 40 x 51.5 cm, 1989	6
8.	Flywhisk, Acrylic on Triptilinen canvas 224 x 148cm 2014	28
9.	Gala Day under the River III B, Acrylic on Triptilinen canvas, 191.5 x 142cm, 1998 – 2011	8
10.	Gala Day under the River I B, Acrylic on Triptilinen canvas, 191.5 x 142 cm, 1998 – 2011	9
11.	Ibiebe Aro Oguan (Ideograms in a Hall Alter), 45 x 135 cm, 1984	3
12.	Leopard in the Cornfields Series, Acrylic on Triptilinen canvas, 122 cm x 202 cm,	26
13.	Panel of Four: Emiovwo Beloma, Ore Mu Vbo Gbo, Agogo and Tisha	22
14.	Adventures in the forest of a Thousand Demons, Plastocast relief, 73 x 194 cm, 1978	11
15.	Nudes and Protest, Oil Drawing, 138 x 211.5 cm, 1995 - 2007	27
16.	Mamiwata Series, Copper Foil, 131 x 258 cm 1976	4
17.	The Last Supper, Plastocast relief, 193 x 274 x 70 cm	7
18.	Ekugbe (Unity), Oil on Canvas, 214 x 153.5 cm, 1995 cm	2
19.	Dance to Enchanting Songs (Red Panel II, III, IV), Plastograph, 121 x 245 cm, 2006	20
20.	Gala Day under the River, Plastograph, 127 x 232 cm, 2006	10
21.	Dance of the Green shadow, Plastography, 77 x 57 cm	17
22.	Dance of the Blue shadows , Plastograph, 77 x 57cm, 2008	18
23.	Dance of the Red Shadows II Plastograph, 77 x 57cm, 2008	19
24.	Thanksgiving Dance, Plastocast relief, 50 x 195 cm, 2015	14
25.	Ogo Isiaphre (Forest of Keys), 2016, Mixed Media, 293.5 x 154.5 x 92 cm	32
26.	Triumph, Oil on canvas, 214 x 153.5 cm, 1995	5
27.	Pillar of Animals, Plastocast with Light, 275 x 41 diameter, Assemble, 1995	15
28.	Ibiri Panel IV Brass Foil Relief 154.5 x 189.5cm 2012	30
29.	Obaro Ishoshi Rovue Esiri (The Front of the Church of Good News), Plastocast 125 x 95cm.	1
30.	Dance of the Green Shadows II, Acrylic on Triptilinen Canvas, 190.5 x 142.5cm, 2010	16
31.	Nativity Copper Foil 110 x 163cm 1969	31
32.	Ubido (Mythical Animal) Acrylic on Triptilinen Canvas , 145 x 198 cm	241





DR. BRUCE ONOBRAKPEYA, MFR

Born on 30th August, 1932 at Agbarha-Otor, Delta State

Education

Nigerian College of Arts, Science and Technology, Zaria 1957 – 1962

Diploma in Fine Arts (Dip. F.A.) Goldsmiths College, London University

Post Graduate Art Teachers' Certificate (ATC) Institute of Education, London University

Work Experience

Arts Teacher	Western Boys' High School, Benin City, 1953-1956
	Ondo Boy's High School 1957 iii. St. Gregory's College, Lagos 1963 – 1980
	Printmaking workshops under Ru Van Rossen Organised by Ulli Beier in Mbari Artists & Writers Club, Ibadan 1961; Mbari Mbayo, Oshogbo 1963;
Artist-in-residence	Department of African Studies Obafemi Awolowo University, Ife 1973
	Haystack Mountain School of Art and Crafts, Deer Isle, Maine, U.S.A. 1975;
	(Associate Professor), Elizabeth City State University, North Carolina, U.S.A 1979
	Institute of African Studies, University of Ibadan 1984;
	Tacoma Public School, Tacoma, Washington State, U.S.A. 1989;
	National Gallery of Zimbabwe, Harare 1991; MOJA: An African- American Arts Festival, Charleston, South Carolina, U.S.A. 1991

Founder & Artistic Director, Harmattan Workshop Series, Agbarha-Otor, Delta State, Nigeria.

Exhibitions

Participated in over 68 exhibitions in Africa, Asia, Europe and the Americas since his first solo exhibition in Ughelli, Delta State, Nigeria, in 1959.

Fifth Triennale, India; Awarded *Silver Medal*, 1982;

44th Venice Biennale 1990.

Ways of the Rivers: Arts and Environment of the Niger Delta, presented *Akporode Installation*, UCLA Fowler Museum of Cultural History, 2002 (exhibition toured numerous cities in the U.S.)

Where Gods and Mortals Meet; Continuity and Change in Urhobo Art, Museum for African Art, New York; Columbia University South Carolina & Washington DC U.S.A. 2004-2005

7th Dakar Biennale (Dak'art 2006) Dakar, Senegal, 2006

Jewels of Nomadic Images, Quintessence Curator, Lagos, 2006

Delta State Tourism Week, Warri, 2006

Nigeria at 50, Abuja, October 2010

Arthouse Contemporary Art Auctions, 2007-2013 Lagos, Nigeria.

Bruce Onobrakpeya and the Harmattan Experiments, Dakar Biennale (Dak'Art 2012), Dakar, Senegal.
Ore Idjubili Exhibition; Department of African Studies, University of Ibadan & University of Benin, Nigeria, 2012

Jewels of Nomadic Images, Skoto Gallery, New York, 2012

Awards

He has received over 30 national and international awards and appointments including

Outstanding Pioneer of Nigerian Art Award, Fine Arts Students' Association of the Obafemi Awolowo University (2002);

Member of the Order of the Republic of Nigeria (MFR) 2002;

Art Master Per Excellence Award, St. Gregory's College Old Students Association, Lagos 2003

Grand Fellow of Nigerian Art, Society of Nigerian Artists, Akwa Ibom State, 2004

Outstanding Art Promoter Award, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife 2005

Gold Service Award, Rotary Club International, 2005

Living Human Treasure Award by Federal Government of Nigeria with UNESCO 2006

Long Term Accomplishment Award for the Arts, Delta State Tourism Expo, 2006

Grand Prix Award, 6th International Biennale, Exhibition of Prints and Engraving in Versailles France, 2007.

Creativity Award, Nigeria Copyright Council, 2010.

Lifetime Achievement Award in the Arts, SPANFEST, 2013.

Special Honouree, Smithsonian National Museum of African Art 50th Anniversary, Washington DC, 2014

Works in Public Collections

University of Lagos Library; Catholic Chapel, Obafemi Awolowo University, Ile-Ife; St. Paul's Church, Ebute-Metta; National Gallery of Modern Art & National Theatre, Lagos; St. John the Evangelist Church, Ikeja; Museum of African and African-American Art and Antiquities, Buffalo, New York; Eda Lord Demarest Memorial African Art Collection, University of Redlands, University of Alberta, Edmonton, Canada; Vatican Museum, Rome; National Museum of African Arts, Smithsonian Institution, Washington, D.C; Hvittrask Suomi – Finland (Eliel Saarinen's Studio Home and Exhibition); Murtala Mohammed International Airport, Ikeja; Leader of Victory Museum, Baghdad, Iraq; Office of the President of Federal Republic of Nigeria, (Aso Rock), Abuja, Nigeria

Monographs

14 Monographs since *Bruce Onobrakpeya Nigeria's Master Printmaker* published by Robert Barde, the Best of African Art Gallery, Canada, 1979. Others are: *Bruce Onobrakpeya Symbol of the Ancestral Groves* introduced by Prof. Babatunde Lawal 1985. *Bruce Onobrakpeya: The Spirit in Ascent* introduced by Dr. Dele Jegede. Most recent include *Onobrakpeya, Ethnic, National And Modernistic Impulses* by Richard Singletary, 2002. *Bruce Onobrakpeya, Portfolio Of Art And Literature* Introduction By Pat Oyelola, Published by Ovuomaroro Gallery Lagos. 2003; *Bruce Onobrakpeya, Ibiebe Alphabet and Ideograms* Introduced by Dr. Pat Oyelola & Dr. Richard Singletary, *Serigraphs A Revisit to the Sunshine Period 1960-1970*. Lagos: Ovuomaroro Art Gallery, 2012.

Books Illustrated by Bruce Onobrakpeya

Achebe, Chinua, *No Longer At Ease*, Heinemann, London 1961; Babalola, Adeboye, *Iwe Ede Yoruba, Apa Kini*, Longmans of Nigeria 1961; Ekwensi, Cyprain, *An African Night's Entertainment*, AUP Lagos, 1962; Ekwensi, Cyprain, *Juju Rock*, AUP Lagos; Haeger, Barbara, *Africa: On Her Schedule is Written A Change*, AUP, Ibadan 1981, Nigerian Episcopal Conference, 1969, *May Your Kingdom Come*, Geoffery Chamman, London, Nwankwo, Nkem, *Tales Out of School*, (Cover Illustration) AUP, Ibadan; Nzekwu, Onuora And Crowder, Michael, *Eze Goes to School* (Cover Illustration) AUP, Ibadan, 1986; Onadipe, Kola, *Magic Land of the Shadows*, AUP, Lagos, 1970; Onadipe, Kola, *Sugar Girl*, AUP, 1964; T.N.O. Quacoopne, *West African Religion*, AUP, Ibadan, 1969; Taiwo Oladele, *The Hunter And The Hen*, AUP, Ibadan, 1969; Soyinka And Fagunwa, *A Forest of a Thousand Demons*, Nelson, London; Uwemedimo, Rosemary, *Akpan and the Smugglers*, AUP, Ibadan, 1965.

FILMS

Nigerian Art-Kindred Spirits by Smithsonian World, Washington, D.C.; *The Magic of Nigeria*, Produced by Delka/Polystar, directed by Ola Balogun; *Art in Contemporary Africa, "Recalling the Future"*, Produced and directed by Claudin Pommier of Art in Action Society, Vancouver, Canada, 2002; *The Harmattan Workshop Experience: The Journey So Far*, 2009, produced and directed by Bruce Onobrakpeya; *Red Hot Creativity*, produced & directed by Sandra Mbanefo Obiago, Communicating for Change, 2011, Nigeria.







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