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FAÇADE

By Bruce Onobrakpeya



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FAÇADE

A solo exhibition of paintings by
Bruce Onobrakpeya

Guest Curator: Kennii Ekundayo

December 12th, 2020 - April 6th, 2021



This catalogue was published on the occasion of the exhibition Façade at Art Twenty One.

1415 Adetokunbo Ademola Street, VI , Lagos

December 12th, 2020 - April 6th, 2021

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Artist Statement

As an art student in the now defunct Nigerian College of Arts, Science and Technology at Zaria, I was moved by peer pressure to embark on my first one-man art exhibition at Ughelli, Delta State during the second-year long vacation in 1959. Before I knew it sixty years had rolled by. So I decided to look back at my continuous studio practice with serialised retrospective shows. **Serialised** because I like the stages of my artistic development highlighted in different exhibitions and locations. This show called **Facade** which is focused on paintings and now displayed at Art Twenty One, Eko Hotel, Victoria Island Lagos is the third in the series.

I draw a lot of inspirations from traditional shrines where colours are applied on both flat walls and curved sculptural surfaces. Therefore, although this show is focused on painting, there are canvases along side low relief works as well as sculptures in the round. On the other hand, my art in general also benefits from scientific inventions—the triptilinen canvas is an example of works which are aided by the camera and the computer.

The motif whether of idea or form, is usually discovered in the process of day-to-day living. To take such discovery to the level of art means, like the case of gold, passing it through mental and physical furnaces, hammering and shaping, followed by trial and error. This is what I call experimental art which very often can take the idea or motif to an unexpected higher level.

A picture or design is really never finished. It continues to grow in the hand of the creator or other artists and as such, multiples or variations should be credited as efforts to achieve the ultimate, and to democratise art—an action that must be credited and not taken as weakness.

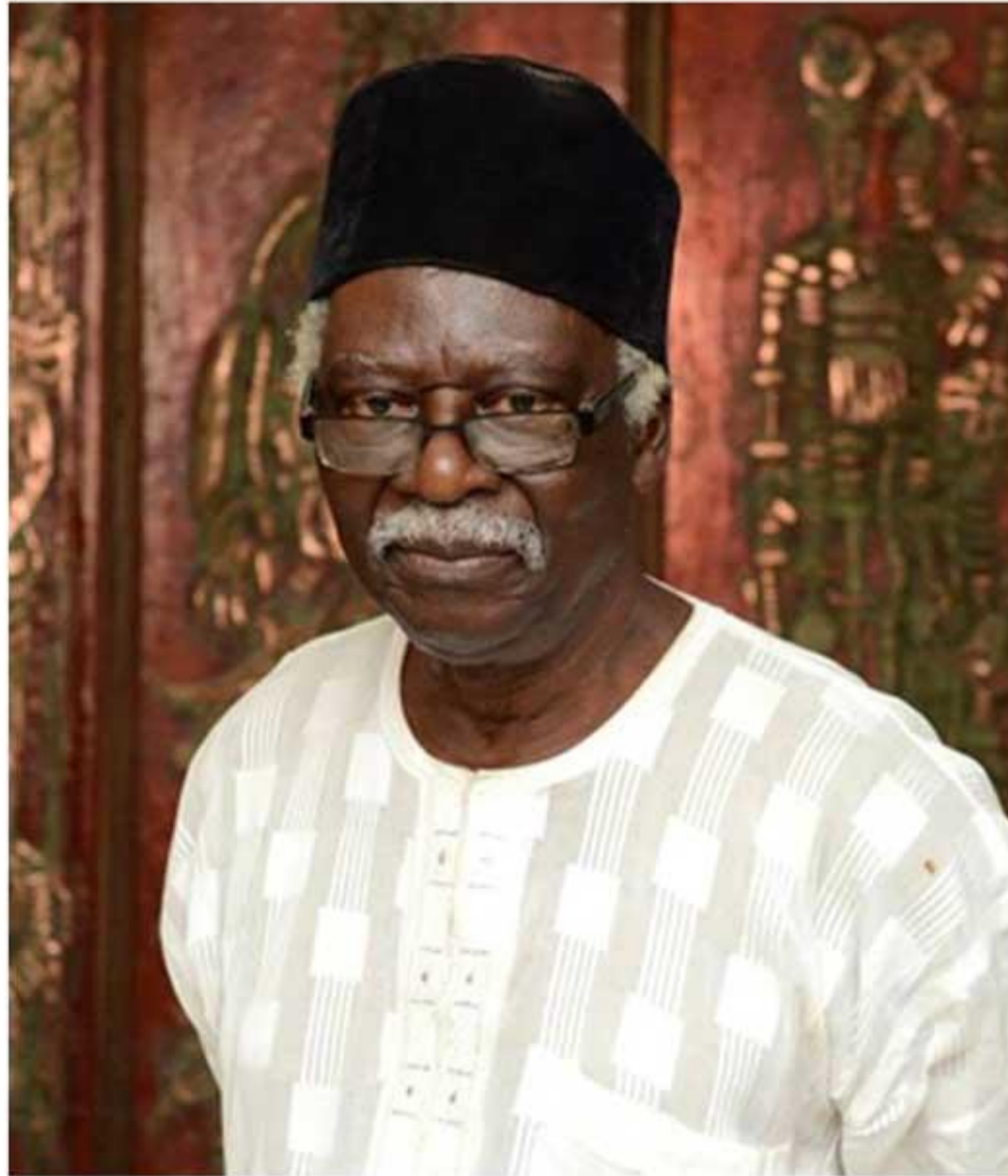
Bruce Onobrakpeya NNOM
Lagos, November 2020



Reflections on Covid Pandemic (2020)

Mixed Media

337 x 275 x 117 cm



Dr. Bruce Onobrakpeya (b.1932, Nigeria)

BRUCE ONOBRAKPEYA

(b. 1932, Nigeria)

Dr. Bruce Onobrakpeya (phd, mfr) was born in Oghara, Agbarha-Otor, Delta State on August 30, 1932. He studied art at the Nigerian College of Arts, Science and Technology (now Ahmadu Bello University) Zaria, and graduated in 1962 with a degree in painting. Before proceeding to Zaria, he was already recognised as having the potentials of a great artist, and was made the art teacher in various secondary schools such as the old Western Boys' High School, Benin City and Ondo Boys' High School, Ondo.

After Zaria, he worked briefly as an intern with Dr. Ben Enwonwu before proceeding to St. Gregory's College in 1963 as the art master till 1980. Here he nurtured successive generations of art students, some of whom have grown to become famous names in the field of Art. In addition to the teaching profession, he found time to practice art, and attended the famous art workshops organised by the German ethnographer, Ulli Beier at Osogbo, Ibadan and Ile-Ife, and the Haystack Mountain School of Arts and Craft at Deer Isle, Maine, United States of America.

His studio experiments (particularly in the area of printmaking) led to discoveries, which attracted art students, researchers, and collectors. His studio soon became the place for industrial training, artist-in-residence, researches and documentation programmes. In response to the increasing demand for these programmes, Onobrakpeya started to develop the Niger Delta Cultural Centre in Agbarha-Otor (Now Onobrak Art Centre). The Centre has since 1998 hosted his dream project—the annual Harmattan Workshops for visual arts. The Workshop attracts visual artists from across and beyond Nigeria.

Onobrakpeya at different times worked in Nigeria, Zimbabwe, the United Kingdom, the United States of America and Canada where his services were in demand as artist-in-residence or guest instructor. He has held several exhibitions in Nigeria and around the world where honour and recognition has come to Nigeria as a result of his outstanding performances.

His works, much written about by scholars around the world, have become the most fitting and prestigious gifts for visiting head of states and royalties around the world. His works are to be found in public collections in the presidential villa in Abuja, universities, churches and galleries in Nigeria. They are also in places like the Vatican Museum in Rome, the National Museum for African Art, Smithsonian Institution, Washington D.C, the collections of statesmen and celebrities around the world, past Nigerian heads of state, Her Majesty's Consort, Prince Philip of England, etc.



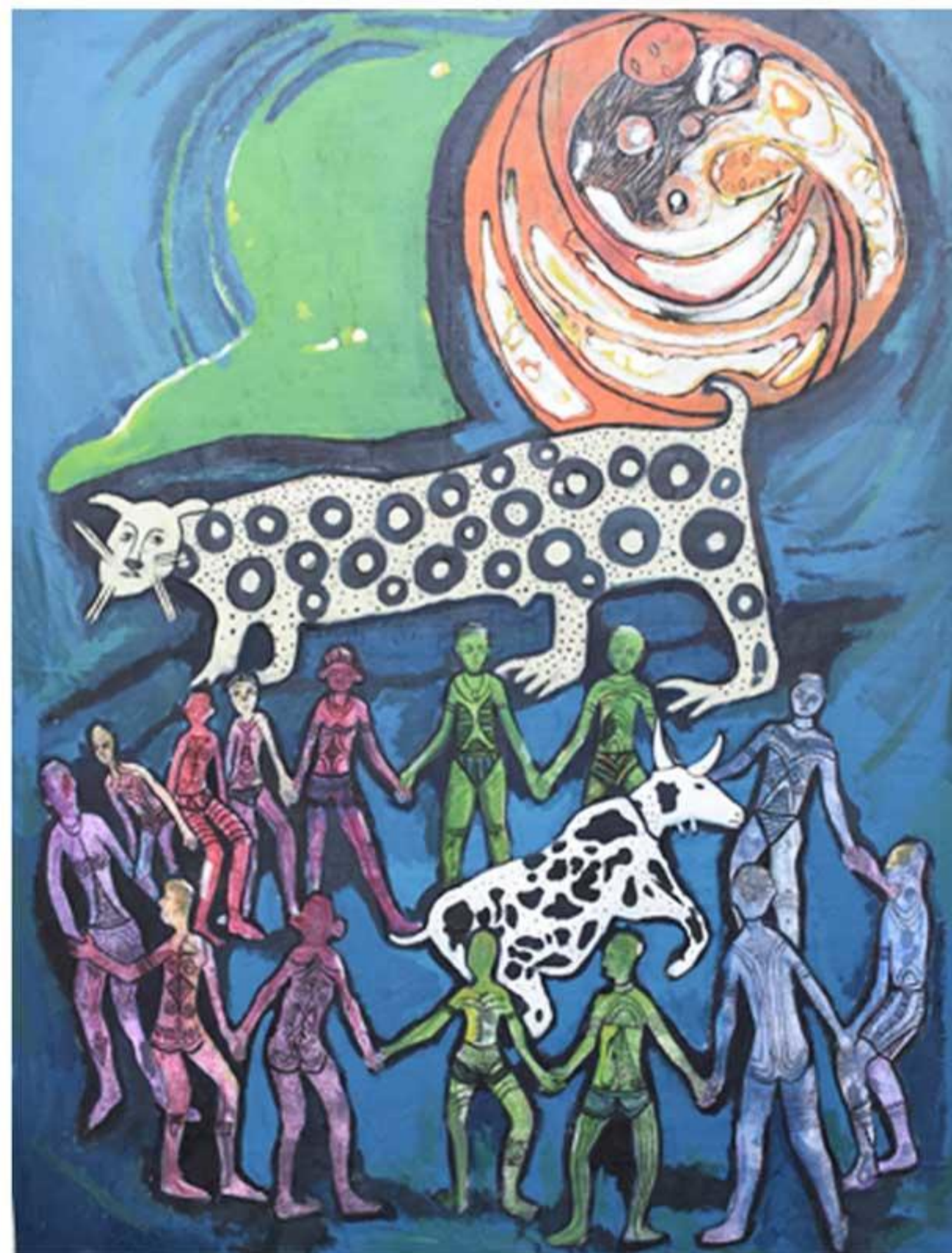
"The art that we create is helping to give our people self-identity. For one to call himself an artist, one has to take a leadership role. Not just merely producing art works, but producing art works which are backed by ideas and philosophies which are calculated to help upgrade and uplift the life of the people"- Bruce Onobrakpeya.

Some of his public commissions include Murals for the Nigerian Independence Exhibition pavilion (1960); Display backdrops, Nigerian musical instruments, National Museum, Lagos (1960); Mural at the Idi-Araba site of the University of Lagos, now College of Medicine (1963); Frieze metal, Health Centre, Apapa (1964); "Stations of the Cross" paintings for St. Paul's Catholic Church, Ebute-Metta, Lagos (1967); design for the 1/6d Nigerian postage stamp (1970); and Glass-etched panels, Murtala Mohammed International Airport (1978). He collaborated with Nigerian writers like J.P. Clark, Chinua Achebe and Wole Soyinka whose works he illustrated for adults and children.

Bruce Onobrakpeya is the recipient of the British Council Award (1969); the Pope Paul VI Gold Medal for participating in an exhibition to commemorate the Pope's 80th birthday celebrations (1977); the Fulbright-Hays Award (1979); the 5th Triennial India Silver Medal (1982); the Asele Institute Certificate of Honour (1985); the Solidra Circle Award (1985); Fellowship of the Society of Nigerian Artists (1989); Honorary Degree of Doctor of Letters (DLT), University of Ibadan (1989); the Classique Magazine Star Award of Achievement for contributing immensely to society (1990); the Bendel State Merit Award (1990); the Delta State Merit Award for Excellence in Arts (1995); the Masters' Award (1999); Member of the Federal Republic, MFR, (2002); the 2006 Living Human Treasure Award by the Federal Government of Nigeria and UNESCO; the Grand Prix African Printmaking Award from Versailles, France, the SPANFEST Excellence Award – Lifetime Achievement Award in the Art, November 2013 etc.

He has participated in several exhibitions in Africa, Asia, Europe and the Americas since his first one-man Exhibition at Ughelli, Delta State, Nigeria in 1959. (and still counting) These include the tour exhibition Ore Idjubili Exhibition shown at the Nike Art Gallery, Lekki, Lagos 2012, Department of African Studies, University of Ibadan, and 2012 University of Benin, Ugbowo Campos, Benin city; 2013 and Jewels of Nomadic Images, Skoto Gallery, New York, 2012.

The legacy of this outstanding artist may perhaps be better appreciated when one considers that he is listed in various international publications such as the World Encyclopedia of Black Peoples; the Spectrum Encyclopedia for Schools; the International Who's Who in Art and Antiquities; and the New Czechoslovakia Encyclopedia, The News magazine People in the News survey of 100 outstanding Nigerians of the 20th century among others.



Ekpen gha mue Ewe Vbudezi (1973/2020)

Acrylic on Triptilinen canvas

202.5 x 152.5 cm

FAÇADE

An exhibition of paintings by Bruce Onobrakpeya

The history of art is riddled with criticisms against the 'wanton and scandalous' acts of artists who dared to introduce new styles and techniques of practice which originally are unproven or have been disproved to be what art means.

Henri Matisse, pioneer of the Fauvism art movement, was a harbinger of such scandal when he posited new styles of painting to the extent wherein the public displays of his works led to viewers comprising other artists, art critics, connoisseurs, members of the public angrily turning away and tagging them "madness." In one group exhibition that featured paintings by him and some other artists, a longterm appreciator of his works, Louis Vauxcelles, likened the exhibits to fauves (wild beasts) about to disrupt what would be their superlative invention of 'civilisation' — the so-called dictums of painting. His painting style was further likened to coloured smudges seen on the walls of a child's bedroom; nonetheless, it was this style that begot the Fauvism movement which saw the extreme use of colour as well as the deliberate disharmonies of his compositions as seen in works like *Luxe, Calme, Volupté* (1904) and *View of Collioure* (1905) and the once disavowed artist is today an icon and his works, equally celebrated.¹

As an artist, Bruce Onobrakpeya is grounded on the notion that artistic methodologies stemmed in Western traditions are grossly insufficient to portray African art traditions. This is especially true when defining techniques and their compositions peculiar to art from this region—painting as a subject of focus in this case. The concept of painting—defined by the artist as "the use of colours"—in African art goes beyond two-dimensional presentations on typical surfaces such as canvas, fabric or paper; we paint on the walls, masks, even on our bodies—the choice of base is limitless and so, three-dimensional works of art that imbue colours including sculptures have been selected into this show [in order] to justify the variations of painting that exists in African art. These variations which cannot be stifled by the globalised precept of the art technique and his standpoint, as seen via the exhibits displayed, assures that there are endless capacities to what a painting can be made to be. With the blood of unquenchable thirst to experiment coursing through the artist's veins, it is no surprise how he has come about the fluid juxtaposition of both geometric and organic forms to create structural masterpieces. This exhibition, **Facade** can be deemed a window that offers more than a glimpse into the plurality of his many a thematic impulse—consider it a checkmate on the rule-bound and rigidity of artistic applications.

The popular phrase that, “a work of art is never finished, [but] merely abandoned,” is one that is consistent with the art of Bruce Onobrakpeya even as he continuously disproves the claim of abandonment by his measureless studies, revisits and continuities to nearly, if not all works of art that he has created. The revisits and or continuities to themes, compositions and techniques result to new works that are symbolic of aesthetic autonomy; not merely copies of the parent-piece but subsisting as individual compositions as they are altered with new elements. His action is characterised by an insatiable desire to traverse as many boundaries that has been placed within the creative framework of a piece.²

This has thus given rise to an element of *déjà vu* that his works present to viewers—an “already seen” effect which is true as these works have been realised in distinct mediums, even to the subject of this exhibition, paintings. An example is cited in the simultaneous display of the nearly identical pieces, *Rain and Cry at Otorogba I* (1974/2020) and *Rain and Cry at Otorogba II* (1974/2020) with the latter serving as a continuity from the former.

Onobrakpeya, largely known for using techniques unavailable to his predecessors to explore past so-called dictums of art has once again set out to amplify the knowledge of African art by spotlighting a distinct style. Even as a trained painter, there is no denying that his paintings have and continue to be heavily influenced by the printmaking concept that he adopted and has reinvented in many ways from the onset of his career. This is of course, evidenced in the exhibited works which surpass the use of oil, acrylic, and so forth materials that are stipulated for a painting to encapsulate. They are also a synthesis of fabric, prints and found objects that serve as a base for colour which is the fundamental element of an Onobrakpeya painting.

Every level of experimentation is matched by an equal level of evolution; one of such is marked in his latest graphic art technique where he employs computers to generate images that are then printed onto canvasses categorised in sizes and other such distinguishing formats. This painting style called *Xerography* cites its origin in Printmaking and its deployment acknowledges the role of technological advancement in visual arts as has been adopted by the artist.

Other painting styles that have been used in the production of some of the exhibits are paint on plastocast, a cast with resin from a Plaster of Paris (POP)-engraved mould and because of the depth and roundness of the images, also qualifies as a low relief sculpture³; paint on assemblages that form installations in the show; colourful fabrics on panels and; pigment — oil or acrylic — and pastel on invented bases.

To further make a statement on his experimental bone, the artist yet again, sets a precedence in innovation as seen in the formulation of bases for his various productions. This is visible in his invention and use of the *triptilinen* canvas, upon which imprints of his artistic expression are made. The canvas, a combination of paper, linen and canvas was developed about 15 years ago and the artist in foresight of his continuous developments of past works, has effectively made it into a permanent base that assures the ease of replicating a motif to be reexamined for its ultimate result and value.

The material composition of the triptilinen canvas are recognised surfaces used individually for artistic production; the canvas functions as a packing case for the entire piece, the paper which is buried in between the two bases is the elastic medium from whence the design (already embedded) is doctored and treated and, the linen seals the surface after which the entire base is painted. It is the only base that expressly permits the study and rework on an image as the other formats do not have the capacity to support such inquest. Except pointed out, the painted triptilinen canvas is indistinguishable from a painting done using regular canvas.

This desire to create experiment-worthy canvas first saw to the creation of the *diptilinen* (linen + canvas) canvas but when it could not satisfy his inquest, kept researching and testing materials until he came up with a defining medium, paper, which he had been using independently before then and so, added it to the initial combos.

Essentially, the ensemble is invented to aid the creation of more than one motif by the artist for the purpose of producing a design that is much more impressive than the former—realising an experimental benefit as well as the durability of the works.

THEMATIC INCLINATION AND CONTEXT

This exhibition, *Facade*, presents works that cut across a selection of periods that the artist has undergone since the beginning of studio practice. The exhibits reveal ideas that have been tested and executed decades ago and in their new nature, now inculcate contemporary fragments. It however does not diminish their categorisation from the periods listed. Some of the periods covered include:

I. Folklores, Folktales and Myths (1957-1962): Including works whose subjects are hinged on ancient tales often recounted orally and passed from generation to generation. Cited examples are *Ogwho Wo Damukere*, *Ititi Foritorere*

II. Cultural Expedition & Religion of the People (1970-1980): Pictures that represent observations of the beliefs and ways of life of people across ethnicities such as *Rain and Cry at Otorogba*, *Emete Ayuvbi*, *Okunovu*

III. Historical Vignettes (1978-1984): Presenting works that celebrate the richness of the Benin kingship tradition as well as beliefs, traditions and cross-cultural activities of the Edo people. A displayed piece is *Crowning of Prince Oranmiyan*

IV. Ibiebe Alphabets and Ideograms (1984): These are letters and signs that represent words and ideas, particularly of Urhobo concepts. Cited is *Ibiebe ABC*

V. Social Unrest (1994-1999): With Nigeria on the brink of balkanisation, the artist in this period produces and presents works that promote togetherness such as *Ekugbe, Travail of the Continent Masquerades III*

VI. Totems of the Delta (1995-1999): This period reflects on the changes in the environment that have had adverse effects on life and culture of people, particularly those who live along the wetlands of the Niger Delta. Cited works include *Nude & Protests, Smoke from the Broken Pipe*

VII. Installations (1995 to date): This constitutes the assemblage of mostly found objects as a means of extending his ideas and concepts that have already been developed in literal visual formats.

VIII. Atasa Series (2006-2010) : This forms part of a narrative culture that borders on oratory and storytelling and features works such as *Dance to Enchanting Songs, Atasa I*

The exhibits explore a diverse scope of subject matters that are peculiar to the messages treated by the artist; this range from social commentary as seen in the statement piece, *Ibiero Djidara* (2010/2020) that decries the violence against women as witnessed globally today and how they have become victims of barbaric acts such as femicide, rape, trafficking and other forms of dehumanisation; to works like *Ekugbe* (1994/2019), *Smoke from the Broken Pipe* (2005), *Ekuregbe* (2003) and *Travail of the Continent Masquerades III* (2005) that address the political state of the country and continent.

Mythography is also a consistent platform upon which some themes engaged in Onobrakpeya's artistic pursuit is established. An instance is seen with one of the exhibits, *Oghwo Wo Damukere* (2020) which cites the story of creation as told in Urhobo folklores. The piece pictures a tree situated in the middle of a void and a human form floating around it in circular motion, sometimes jumping and perching onto it—this was the situation of the earth in the beginning.

Taking into account his manner of outlining forms— in some works like the aforementioned, he portrays the human form using uneven lines and sometimes, in a doodle-like perspective that gives his subjects a sense of solidity and weight that together, create a powerful sense of drama. As succinctly written by Gani Odutokun:

Onobrakpeya almost all the time deemphasises the expressiveness of his figures in terms of physiognomical expressions... banishing effective expressions from almost all of the faces he draws. This is visible in the exhibit "Rain and Cry at Otorogba" (1974), where he employs expressive poses to give 'feelings' to his pictures.

There are recurring elements in his works such as masks and masquerades, two strong symbols of African art traditions. They are esoteric entities that play a significant role in entertainment, religion and even, the ancestral manifestations in our world are seen via masquerade appearances. These are also dynamic motifs that satisfy the sense of beauty-cum-aesthetic value in works that they are reflected in such as the installation *Masquerade of Weeping Heads* (2020), *Ighomo Dance*, and *Okunovu* (1970/2020).

Onobrakpeya employs the tool of rebellion in his insistent depiction of these motifs which since the introduction of new religions, have been looked down upon by our people.

Conclusively, the title of this exhibition '*Facade*' refers to the flawed notion shared by the majority that there are limits to what a painting is. In effect, the exhibition delivers a sharp contrast to the viewer's expectation of what the technique entails intrinsically conveying the artist's limitless and eclectic capacity for storytelling.

In correctly describing the artist, Bruce Onobrakpeya, one must consider this exhibition a synecdoche — a part that seeks to represent the whole — to his personality. It is a summation of his artistry represented under the aegis of paintings.

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3. Onobrakpeya, Bruce. *Onobrakpeya Exhibition of Reproductions*. Papa Ajao, Mushin: Ovuomaroro Studio and Gallery, Lagos, 2014.
4. Jegede, dele. *Bruce Onobrakpeya: Masks of a Flaming Arrow*. Italy: 5Continents, 2014.

Kennii Ekundayo

Guest Curator



The artist, in this painting, recognizes the powerful statement that the unclothed female body yields especially when directing attention towards a cause.

It is a "tool" that is readily employed especially when dialogues may have failed; through centuries, it has proved to be a tactic that assures success.



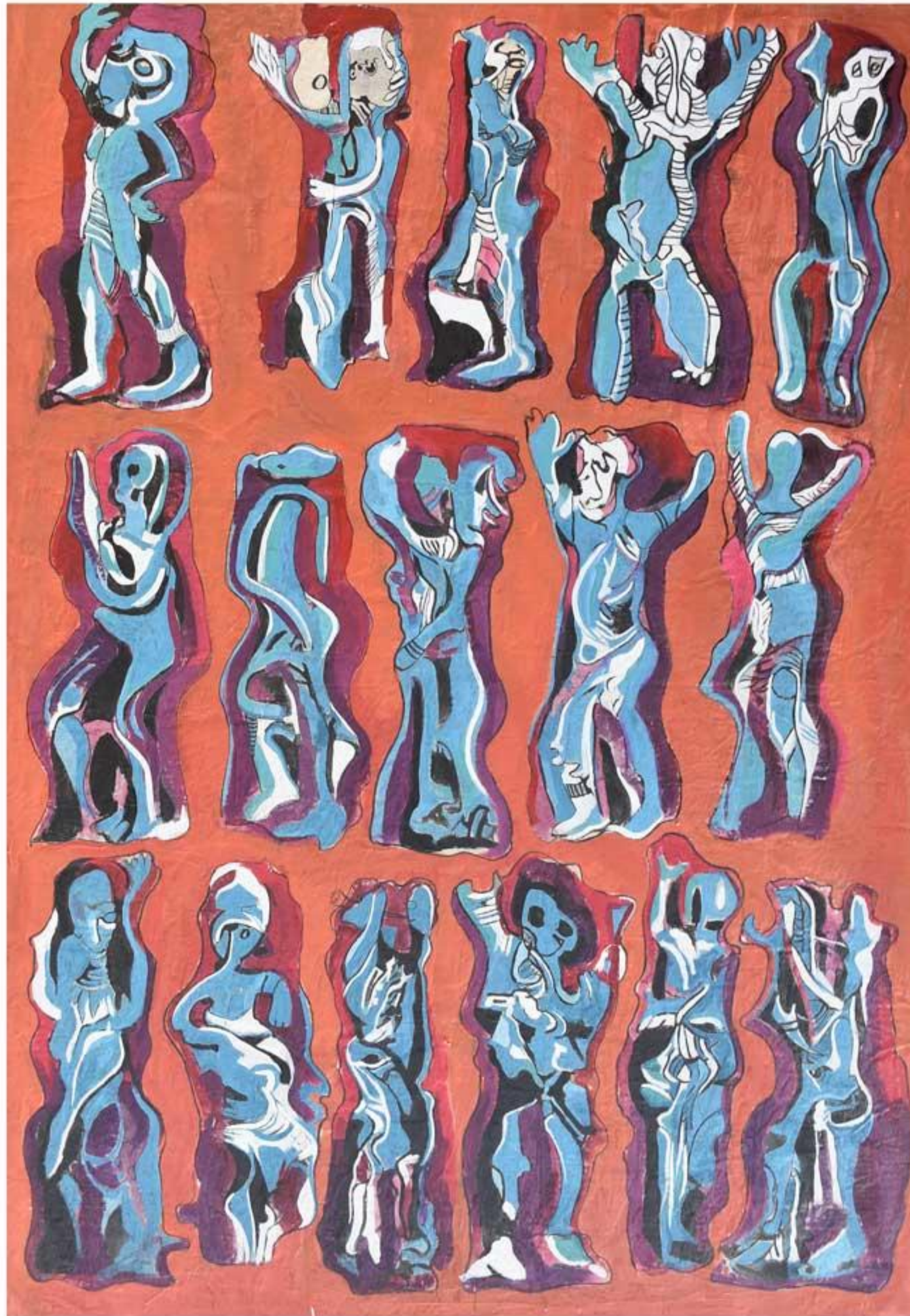
Nude & Protests (2020)
Acrylic on Triptilinen canvas
212 x 144.5 cm



Owo Wo Damukere I (2020)
Charcoal
218.5 x 58 cm



Ighomo Dance (ikpono ve) (1981/2020)
Drawing on Diptilinen canvas
206.5 x 147 cm



Dance of the Red Shadows (2008)
 Acrylic on Triptilinen canvas
 203.5 x 131 cm

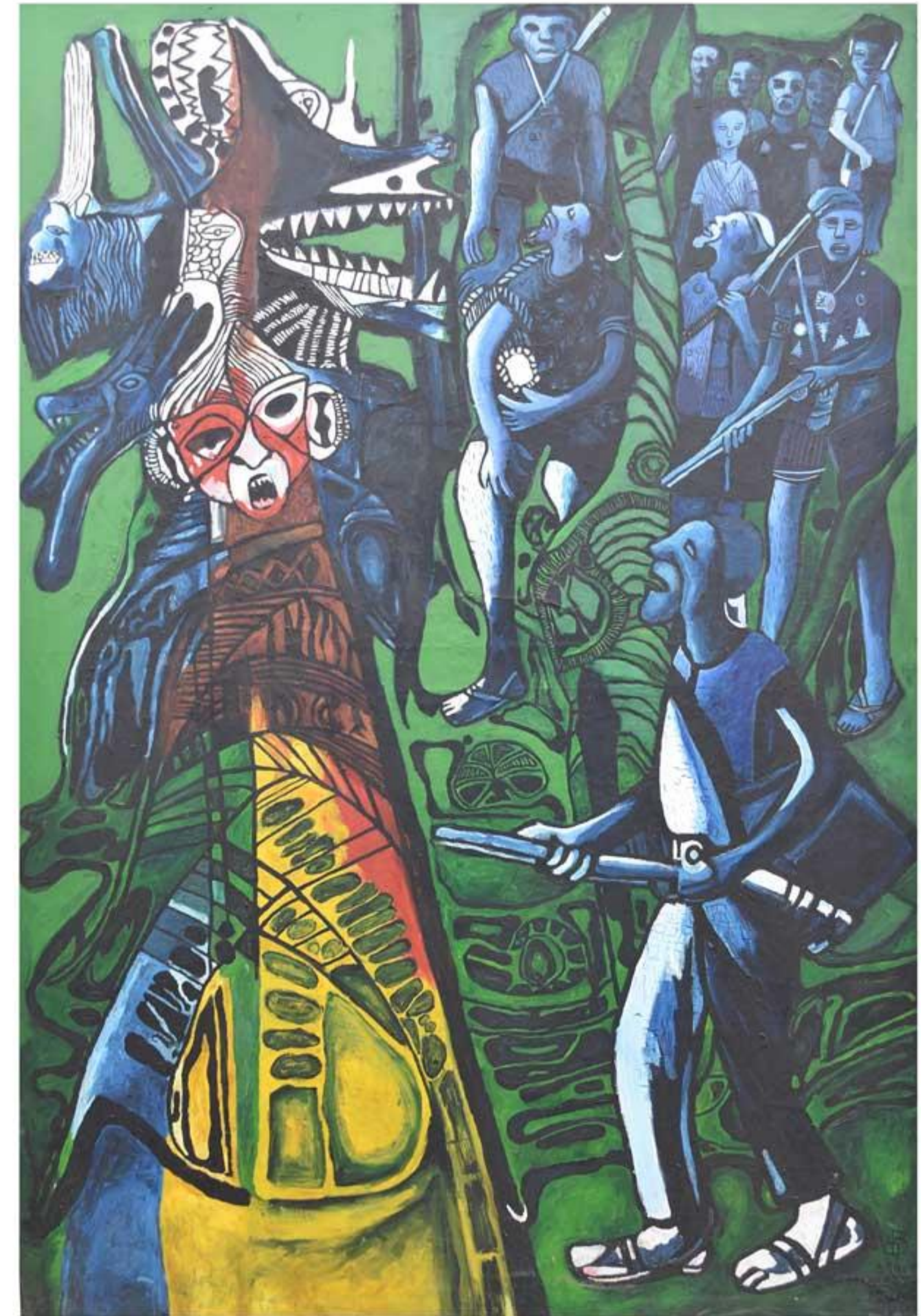


Travail of the Continent Masquerades III (2005)
 Acrylic on Triptilinen canvas
 115.5 x 84.5 cm



Mother & Two Children (1993)
 Acrylic on Triptilinen canvas
 106.5 x 77.5cm

This piece is inspired by Wole Soyinka's translation of the classic novel, *Ògbójú Ọdẹ nínú Igbó Irúnmọlẹ* by D.O. Fagunwa into *Forest of a Thousand Daemons* and which was illustrated by Bruce Onobrakpeya. It shows an encounter with Eru, a feared evil spirit that roamed the forest, by a group of hunters.



Encounter with Eru (1990)
Acrylic on Triptilinen canvas
210 x 145 cm





Rain & Cry at Otorogba II (1974/2020)
Acrylic on Diptilinen canvas
157 x 213.4 cm



Rain & Cry at Otorogba I (1974/2020)
Acrylic on Diptilinen canvas
160 x 214 cm



Martyrdom (2007)
Acrylic on Triptilinen canvas
118 x 83.4 cm



Smoke from the Broken pipe II (2005/2019)
Acrylic on Triptilinen canvas
104 x 78.5 cm



Smoke from the Broken pipe (2005)
Acrylic on Diptilinen canvas
210 x 145 cm



Ibiero Djidara (Lamentations) (2010/2020)

Acrylic on Triptilinen canvas

200.5 x 132 cm

Ibiero Djidara (2010/2020) decries the violence against women as witnessed globally today and how they have become victims of barbaric acts such as femicide, rape, trafficking and other forms of dehumanisation.

The painting depicts a mangled/mutilated form with arms raised and an expression that appears to be wailing. The colours symbolise the defilement of the female body, despair in the face of ceaseless torment and death that has been the lot of many women.



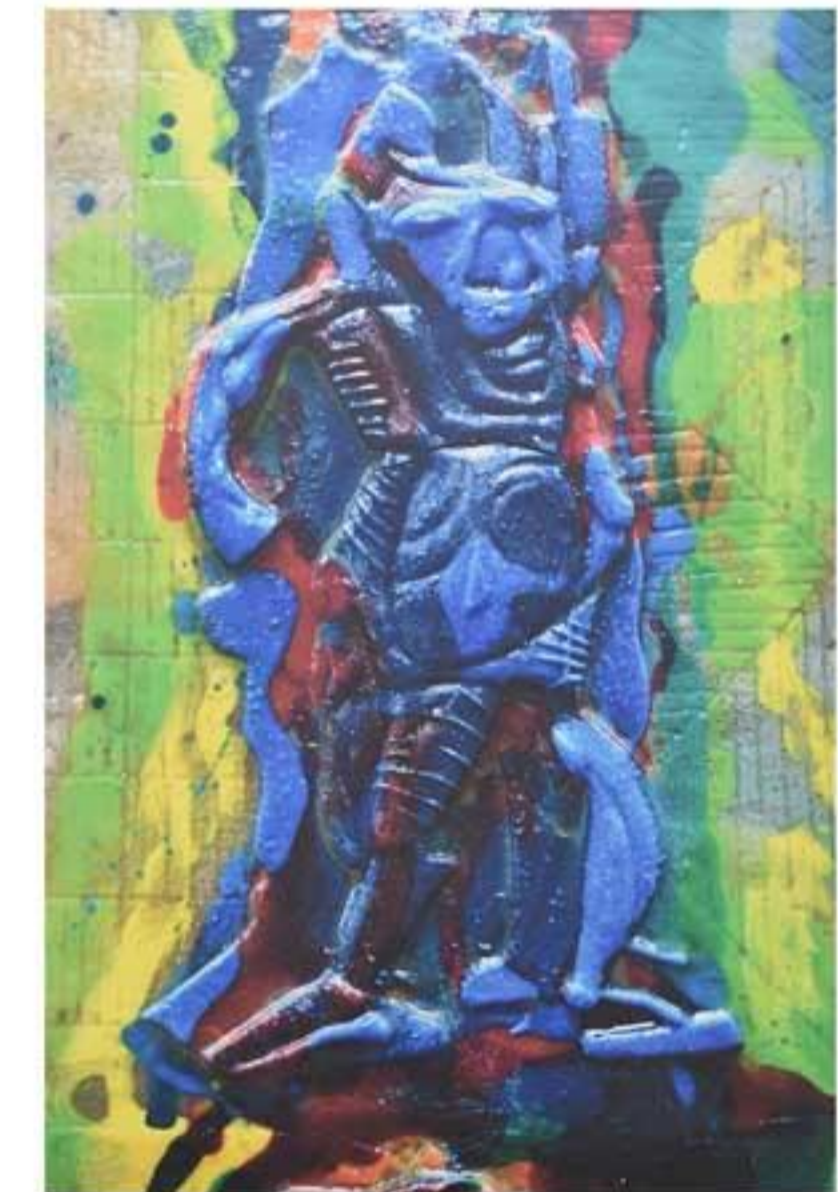
Ibiero Djidara III (Lament) (2010/2018)
Xerograph painting
130.8 x 90 cm



Ako Ein Beni eghwa - a (The elephant's tusk is never too heavy for it to carry) (2010/2020)
Xerograph painting
130.5 x 89.2 cm



Odjenabo (King of wrestlers) (2010/2020)
Xerograph painting
129 x 88.7 cm



Irowo-o koi (War Cry) (2010/2018)
Xerograph painting
129.5 x 89 cm



Façade

By Bruce Onobrakpeya

Wall-mounted artwork featuring a central circular motif with intricate patterns and text, surrounded by a decorative border.





Ititi Foritorere (The fall of a beautiful Lady) (1996/2020)

Acrylic on Triptilinen canvas

200.5 x 55 cm

Pictured is a 'pretty woman' situated at the base of the painting and coloured in purple with hues of green and blue pigment, who has slipped and fallen down whilst the sky children curiously look down at her. Many tales of sky children abound across ethnic groups and cultures that make up folklores—for some, they are children whose sojourn to earth was cut short and since they cannot return to heaven, they make homes in the sky, watching the activities of the earth that they never made it to.

This painting, first created with the exception of the female form which the artist refers to as 'pretty woman', is a precise reference to the artist's ingenious penchant to revisit a work to add or subtract from its existing format.



Thanksgiving Dance VI (2015/2020)

Plastocast painting

201.5 x 156 cm

This low-relief painting represents ideas and concepts. On the surface background is the Ibiede ideograms which serves as a receptacle for the rest of the forms.

The symbols —some identified to mean long life, wealth, multiplicity etcetera— on the upper half represent the music notes whilst the lower half is of people dancing in praise.



Ibiebe ABC (2018)
Acrylic on Triptilinen canvas
186.5 x 137 cm



Dance to Enchanting Songs (2009)
Acrylic on Diptilinen canvas
225 x 150 cm



Ekugbe (in green) (1994/2019)
Acrylic on Triptilinen canvas
218.5 x 158.5 cm

Arms bound together, a community of people are seen as a unified entity amidst uncertainties. This painting forms part of the works created during the Social Unrest (1994-99) period by the artist as a response to the feared and impending balkanisation of the country at the time.





Okunovu (Oloku shrine) (1970/2020)
Acrylic on Triptilinen canvas
71 x 95.4 cm



Emete Ayuvbi (Study) (1972/2008)
Acrylic on Triptilinen canvas
85.5 x 117.5 cm



Eketeke and Erhevbuye (1961)

Oil on canvas

153 x 77 cm



Tree in a Landscape (1961)

Oil on canvas

95 x 65.5 cm



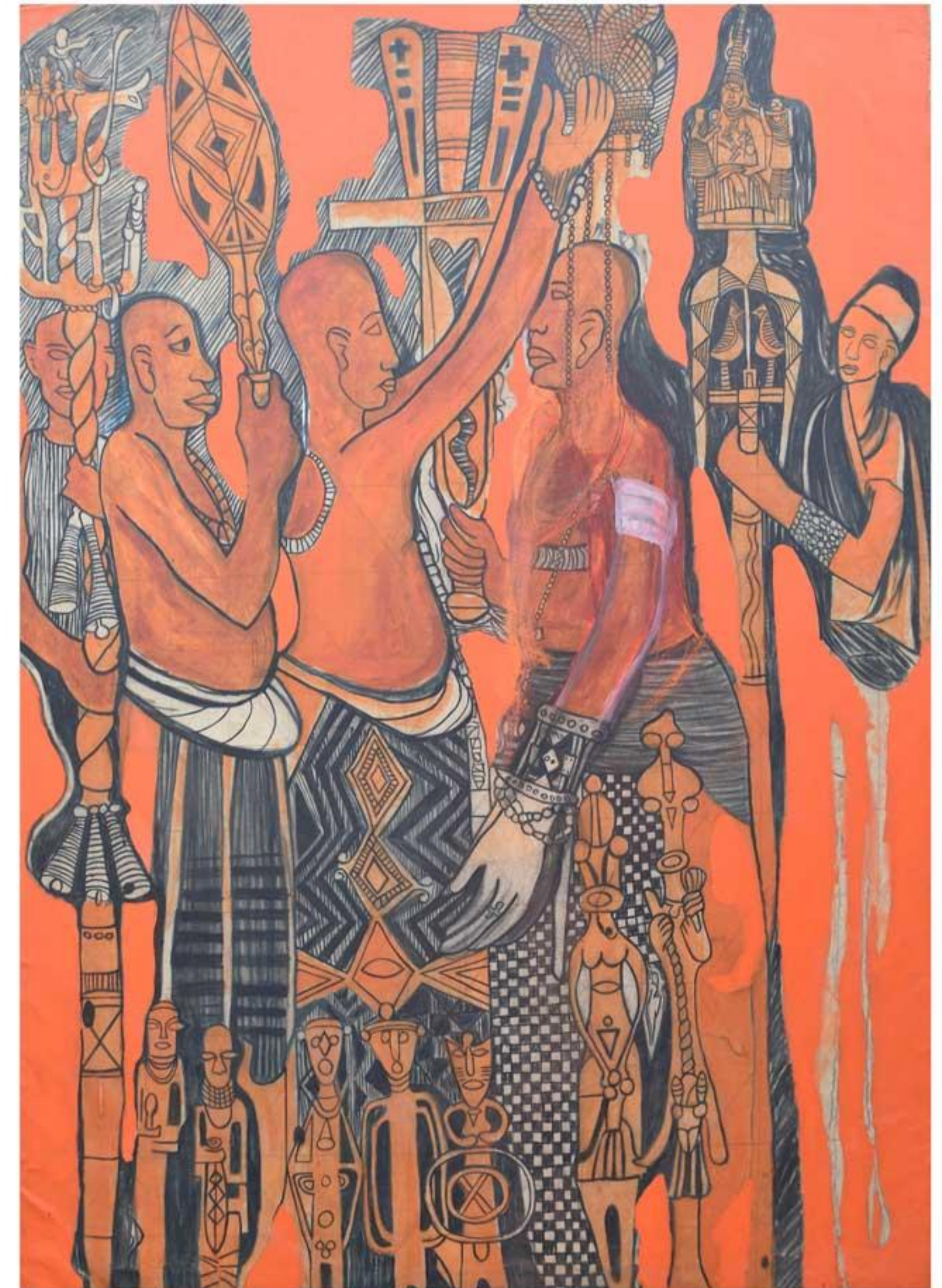
The Last Supper (1969)

Plastocast painting

157 x 204.5 cm

Yoruba folklore tells the story of how the seventh son of Oduduwa, Oranmiyan would become the first Oba of Benin when he arrived the kingdom on a war expedition. He was not to be there for long due to the hostile reception he experienced and before his departure, decreed that only a son of the soil would be fit to rule the kingdom. He would later travel further where he founded the Oyo Empire and became the first Alaafin of Oyo, and afterwards, the Ooni of Ife.

This painting situates itself within the period of the Historical Vignettes that deals with the history and other cultural aspects of the Benin Kingdom. With a special focus on the principal subject of the work being of Yoruba heritage, the artist also employs motifs attributed to the ethnic group such as Ogboni symbols in the painting thus in this moment, projecting the interconnectedness of cultures.



Crowning of Prince Oranmiyan (1980/1993)

Oil on canvas

205 x 145.5 cm



Travellers (1978)
Plastocast
198 x 66 cm



Eghrighri (Rainbow) 2A,2B,2C,2D,2E,2F
(2020)
Acrylic on canvas
60 x 45 cm



BRUCE ONOBRAKPEYA: TIMELINE

- 1953-1956 Arts teacher, Western Boys' High School, Benin City, Nigeria
- 1957 Arts teacher, Ondo Boy's High School, Ondo, Nigeria
- 1957-1962 Nigerian College of Arts, Science and Technology, Zaria, Nigeria
- 1963-1980 Arts Teacher, St. Gregory's College, Obalende, Lagos, Nigeria
- 1964 Printmaking workshops under Ru Van Rossen organised by Ulli Beier in the Mbari Artists & Writers Club, Ibadan, Mbari Mbayo Oshogbo
- 1973 Printmaking workshops directed under Ru Van Rosen, Institute of African Studies Obafemi Awolowo University, Ife
- 1975 Artist-in-Residence in Haystack Mountain of Art and Craft, Maine, U.S.A
- 1979 Artist-in-Residence (Associate Professor), Elizabeth City State University, North Carolina, U.S.A
- 1984 Artist-in-Residence, Institute of African Studies, University of Ibadan
- 1989 Artist-in-Resident, Tacoma Public School, Tacoma, Washington State, U.S.A
- 1991 Artist-in-Residence, National Gallery of Zimbabwe, Harare, Zimbabwe
- Artist-in-Residence, MOJA: An African-American Arts Festival, Charleston, South Carolina, U.S.A
- 1998 Initiated and participated in the 1st Harmattan Workshop at Agbarha-Otor, Delta State, Nigeria
- 1999-date Organised and participated from the 2nd to the 22nd (and counting) annual edition of Harmattan Workshop at Agbarha-Otor, Delta State, Nigeria

SELECTED EXHIBITIONS

- 1959 First solo exhibition, Ughelli, Delta State, Nigeria
- 1960 *Independence Exhibition*, group show of contemporary Nigerian art in Lagos
- 1961 Second solo exhibition of paintings and prints at the Exhibition Centre, Marina, Lagos
- 1962 *Art From Africa*, Phelps-Stokes Fund, New York

- 1964 Third solo exhibition of paintings and prints at the Mbari Gallery, Ibadan and at the National Museum, Onikan, Lagos
- 1965 Commonwealth Exhibition of Art, Cardiff and London
- 1967 Biennale of Illustrations, Bratislava, Slovakia
- Group show of nine Nigerian artists. Show toured London, Moscow and Warsaw
- 1969 International Book Fair, Bologna, Italy
- 1970 St. Andrew's School, Middletown, Delaware Howard University, Washington, DC
- 1971 Commonwealth Institute Gallery, London
- 1972 Gallery Watatu, Nairobi, Kenya
- Newark State College, Newark, New Jersey
- Art Society of the International Monetary Fund, Washington, DC
- 1973 Afro Centrum Gallery, Berlin, Germany
- African Heritage Gallery, Nairobi, Kenya
- 1974 *Contemporary African Festival*, Field Museum of Natural History, Chicago; Museum of Natural History, New York
- 1975 Exhibition sponsored by African-American Women's Association, Martin Luther King, Jr. Library, Washington DC
- 1976 Gallery of Letterio Calapai, Glencoe, Illinois
- 1977 FESTAC '77 Lagos
- The Best of Africa Gallery, Toronto
- Saint Paul in Contemporary Art*, Vatican Museum, Rome
- 1978 Tenth one-man exhibition at the Goethe Institute, Lagos
- 1979 Participated in the Sixth International Print Biennale, Cartwright Hall, Lister Park, Bradford, England
- Solo exhibition of prints in Amersfoort, Holland. The show was arranged by Mrs. DeVries and sponsored by DHV of Lagos and Amersfoort. It was opened by Prof. Ru Van Rossem of Tilburg University, Netherlands

1980 Solo exhibition of prints (with emphasis on metal foil printing) at the Best of Africa Gallery, Toronto, Canada
Solo exhibition sponsored by CIBA-GEIGY and SGS, Glatt Centrum, Zurich

1981 One-man exhibition of prints and paintings arranged by Galerie Glahe, Bonn, Germany and opened by the Nigerian Ambassador to Bonn, H.E. Mohammed Lawal Rafindadi

1982 Solo exhibition of prints and paintings during the official opening of African Universities Press offices and warehouse at the Oluyole Layout, Ibadan

1983 *Sabbatical Experiments 1978-1983*, a solo exhibition of prints and painting co-sponsored by Goethe Institute, NIJ House, Victoria Island, Lagos, and the Society of Nigerian Artists (Lagos State Branch). The guest of honour at the opening was Susanne Wenger from Oshogbo

1984 *Bruce Onobrakpeya: 25 years of Creative Search*, a solo exhibition held at the Foyer and Courtyard of the Institute of African Studies, University of Ibadan
Solo show of plastographs, prints and plastocast relief paintings to mark the *Netherlands/Belgium Week* at Goethe Institute, Victoria Island, Lagos

1986 *Symbols of Ancestral Groves*, Whitney Young Centre (United States Information Service), Lagos

1988 *Sahelian Masquerades*, Italian Cultural Institute, Lagos

1989 *Sahelian Masquerades*, Kew Garden London, Greenwich Citizen Gallery; Pacific Lutheran University, Tacoma, Washington

1990 *African Contemporary Art-Changing Traditions*, group show organised by The Studio Museum, Harlem, New York
44th Venice Biennale, Venice, Italy
The Horns of Freedom, an exhibition in honour of Wole Soyinka on his 55th birthday, National Museum Onikan, Lagos
An exhibition of recent art works sponsored by ABB (Asea Brown Boveri), Riegelsberger Gallery, Mannheim, Germany
Unity Through Arts, sponsored by Guinness (Nigeria) Limited and showed at the National Museum, Onikan, Lagos
Nigeria Images, annual art show by the Society of Nigerian Artists at the National Theatre, Iganmu, Lagos

1991 *Rebirth*, Onime Arts Gallery, Fatai Atere Way, Matori, Mushin
Sahelian Masquerade, exhibition in National Gallery of Zimbabwe
Sahelian Masquerades, Gibbes Museum of Art, Charleston, South Carolina; College of Charleston, South Carolina; African-American Gallery, Charleston, South Carolina

1992 *Through the Sands of Time*, Didi Musuem, Victoria Island
Bruce Onobrakpeya: A Retrospective, organised by Society of Nigerian Artists to mark the artist's 60th birthday at the National Museum, Onikan, Lagos

1993 *The Spirit in Ascent*, accompanied with a 270-page monograph, a press conference and a symposium. Sponsored by Shell Petroleum Development Company of Nigeria Limited, co-organised by Society of Nigerian Artists and launched by Chief Philip Asiodu, Hon. Secretary of Petroleum and National Resources at the NIIA Victoria Island, Lagos
Grapholies Abidjan Biennale, Ivory Coast

1994 Inaugural Group Show at the Pushkin Art and Antique Gallery, Victoria Island

1995 *Seven Stories About Modern Art in Africa*, Whitechapel Art Gallery, London. Part of Britain's global showcase *Africa '95*

1996 *Seven Stories About Modern Art in Africa*, Malmö Konsthall, Malmö, Sweden

1997 Richard Singletary Collection, Portsmouth, Virginia
New Consciousness, Zaria Art Society, Ahmadu Bello University, Zaria

1998 Wise Art Gallery, Norfolk State University, Virginia
Christine Gerlach Show, German Community, Abuja

1999 Exhibition of prints and paintings at the Alliance Française, Ikoyi
1st and 2nd Harmattan Workshop Exhibition, Aina Onabolu House, National Gallery of Modern Art, National Theatre, Iganmu
Amos Tutuola Show, Aina Onabolu House, National Theatre Complex, Iganmu

2000 Exhibition by Otu-Ewena Artists, Aina Onabolu, Building National Theatre Complex, Iganmu

2001 *Century City: Art and Culture in the Modern Metropolis*, Tate Modern, London

- 2002 *3rd Harmattan Workshop Exhibition*, Aina Onabolu House, National Theatre Complex, Iganmu
- Exhibition by Otu-Ewena Artists International, Aina Onabolu, Building National Theatre Complex, Iganmu held in honour of Dr. Bruce Onobrakpeya at 70.
- Bruce Onobrakpeya : Window Into his Art* (retrospective of selected works since (1957), National Gallery of Art, National Theatre Complex, Iganmu
- Exhibition organised by African Foundation for the Arts in conjunction with Society of Nigerian Artists in honour of Tonic Emordi, Mmili Mma Gallery, Victoria Island
- Rhythms Of The Forge*, presentation of the first four Harmattan Workshop (Agbarha-Otor), French Cultural Center, Kingsway Road, Ikoyi
- Jewels Of The Crucible*, works produced at the 4th Harmattan Workshop, showcasing recent developments in jewellery, bronze casting, wood carving and other media as well as works by the Otu Ewena Artists International, Nimbus Art Center, Maitama Sule Street, Ikoyi
- Rhythms Of Fulfilment* organised by Akwa Ibom Chapter of the Society of Nigerian Artists. Exhibition was in honour of Bruce Onobrakpeya at 70 and was opened by Governor Victor Obong Attah of Akwa Ibom State and featured the works of over 30 artists.
- 7th International Group Show And Art Festival*, organised by the Global Culture Center in collaboration with National Commission for Museums and Monuments, Enugu
- Ways of the Rivers: Arts and Environment of the Niger Delta*, UCLA Fowler Museum of Cultural History
- 2003 *Portfolio of Art and Literature*, Nimbus Gallery, Falomo, Ikoyi
- Celebrate! Nigerian Art for the Commonwealth*, CHOGM, Abuja
- 2005 *Art and Democracy*, Nelrose Hotel, Asaba, Delta
- 2006 *Where Gods And Mortals Meet*, New York, Columbia and Washington DC
- Jewels of Nomadic Images*, Quintessence Gallery, Falomo, Ikoyi
- Dakar Biennial for Arts (Dak'Art 2006) Dakar, Senegal
- 2007 *Living Masters*, coordinated by Mydrim Gallery, Terra Kulture, Victoria Island

- 2008 Auction/Exhibition organised by Arthouse Contemporary Limited, Civic Centre, Victoria Island
- Art Expo*, organised by Art Gallery Association of Nigeria (AGAN) in conjunction with National Gallery of Art (NGA), National Museum, Onikan
- October Rain*, Society of Nigerian Artists (S.N.A), National Museum, Onikan
- Auction/Exhibition organised by Arthouse Contemporary Limited, Civic Centre, Victoria Island
- 2009 Auction / Exhibition organised by Arthouse Contemporary Limited, at Civic Centre, Victoria Island
- Africa Now*, Auction / Exhibition, Bonham, London
- October Rain*, Society of Nigerian Artists (S.N.A), National Museum, Onikan
- 2010 Auction / Exhibition organized by Arthouse Contemporary Limited, Civic Centre, Victoria Island
- Africa Now*, Auction/Exhibition, Bonham, London
- Bruce Onobrakpeya: A Retrospective* (accompanied by the lecture, *Bruce Onobrakpeya: The Legacy* by Prof. dele jegede), Grillo Pavilion, Ikorodu
- African Art Auction I*, Nike Art and Culture Foundation, Lagos
- Golden Jubilee of Nigeria Art* (auction), Terra Kulture, Lagos
- Evolving Currents* (celebrating 50 years of Nigerian Independence), Iroko Arts and Lifestyle, Abuja
- African art auction, Philp de Pury & Company, New York
- 2011 *Beyond Imagination*, Thought Pyramid Exhibition Center, Abuja
- 2012 Auction/exhibition, Arthouse Contemporary Limited, Civic Centre, Victoria Island
- Bruce Onobrakpeya and the Harmattan Experiments*, Dakar Biennale (Dak'Art 2012), Dakar

AWARDS AND APPOINTMENTS

1. Scholarship to Nigeria College of Arts, Science and Technology, Zaria to study Fine Art, 1958
2. Third Prize, Gottschalk Textile Competition NCAST, Zaria, 1959
3. Honourable mention for Children Book Illustration, Bratislava, 1967
4. Culture America, United State of America Travel Award, 1970
5. British Council Award to visit London Art Institutions and Museums, 1969
6. U.S.A State Department Award to tour America, 1970
7. Pope Paul VI Gold Medal for Painting *Life of St. Paul*, 1977
8. Fulbright-Hays Award by America CIES (Council for International Exchange of Scholars) 1979
9. Fifth Triennale India, Award of Silver Medal and Twenty Thousand Rupees, 1982
10. Presented to the President of the Federal Republic of Nigeria, Alhaji Shehu Shagari, 1982
11. Certificate of Honour in recognition of distinguished services contributed to the development of Nigerian Art by the Council of Management of Asele Institute, Nimo, Anambra State, Nigeria, 1985
12. Solidra Circle of Lagos (Founded 1947) Award for having excelled in Printmaking and Deep Etching, Lagos, November 1985
13. Mentioned in the Czechoslovakian encyclopaedia, 1986
14. Travel grant by British Council to study and tour Britain, 1987
15. Appointed Board Member of Nigerian Copyright Council, Lagos, August, 1989
16. SNA (Society of Nigerian Artists) award in recognition of contribution November, 1989
17. Honorary Degree, Doctor of Letters by the University of Ibadan, Nigeria, November, 1989
18. United State Information Service Travel Award to attend the opening of the exhibition of *Contemporary African Art: Changing Traditions*, The Studio Museum, New York, January, 1990
19. *Classique Magazine* Star Award of achievement for contribution immensely to society on Night of a Hundred Star, August, 1990
20. Bendel State Merit Award—Certificate of Merit and Gold Medal in recognition of outstanding contribution to the development of Bendel State, Nigeria, 1990

21. Member of International Jury which adjudicated Zimbabwe Heritage '91 in Harare, 1991
22. Delta State Government Award for Excellence, 1995.
23. President Saddam Hussein Travel Award to visit artists, art institutions, cultural and historic place in Iraq, 1996
24. Glimpses of Our Stars Award, 1999
25. 4th Annual Distinguished lecture, National Gallery of Art, 1999
26. Mentioned in *The News Magazine's* "People in the News," a survey of 100 outstanding Nigerians of the twentieth century, 2000
27. Outstanding Pioneer of Nigerian Art Award by the Fine Arts Students' Association of the Obafemi Awolowo University, 2002
28. MFR (Member of the Order of the Republic of Nigeria), 2002
29. Art Master Par-Excellence Award by the St. Gregory's College Old Students Association Ikoyi, Lagos, 2003
30. Grand Fellow of Nigerian Art Award in recognition of his achievements as an art teacher, father, mentor and founder of the Bruce Onobrakpeya Foundation (BOF) which supports the Harmattan Workshop. Society of Nigerian Artists (S.N.A.), Akwa Ibom State chapter, 2004
31. In recognition of his contributions to the promotion of art and artists in Nigeria, School of Art and Design, Auchu Polytechnic, 2005
32. Honours Award in recognition of outstanding personal accomplishment as an internationally acclaimed artist and distinguished alumnus, given by Western Boys High School, Benin City Old Boys Association, Lagos State branch, 2006
33. Lifetime Accomplishment Award for Arts by Delta State Tourism Board, March, 2006
34. Honours Award for Promoter of Nigerian Culture through Visual Arts National Council for Arts and Culture (NCAC), 2006
35. Living Human Treasure in recognition of invaluable contribution in the area of "Artist/ Traditional Craftsmanship", Award given by Federal Government of Nigeria in collaboration with UNESCO, 2006
36. Lifetime Achievement Award in recognition of his contribution to the development of Nigerian art industry by African Art Resource Centre (AARC), 2006
37. Outstanding Art Promoter Award in commemoration of the 30th Anniversary of the Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Oyo, Nigeria

- 38.Lifetime Achievement Award by St. Gregory's College Alumni Foundation, 2008
 39.Master of the Council of the Guild Award, Guild of Professional Artists, 2009
 40.Lifetime Achievement Award in the Arts, SPANFEST Excellence Award, Lagos, 2013
 41.Lifetime Achievement Award, Silverbird Group, 2020

WORKS IN PUBLIC COLLECTIONS

University of Lagos Library, Akoka, Lagos
 Catholic Chapel, University of Ife, Ile-Ife
 St. Paul's Church, Ebute-Metta, Lagos
 National Gallery of Modern Art, National Theatre, Iganmu, Lagos
 St. John the Evangelist Church, Shogunle, 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, Alberta, Canada
 Vatican Museum, Rome
 National Museum of African Arts, Smithsonian Institution, Washington, D.C
 Hvitträsk Suomi Finland (Eliel Saarinen's Studio Home and Exhibition)
 Murtala Mohammed International Airport, Ikeja
 Leader of Victory Museum, Baghdad, Iraq

MONOGRAPHS

BRUCE ONOBRAKPEYA: *Nigeria's Master Printmaker*
 Published by Robert Barde, The Best
 of African Art Gallery, Canada, 1979

BRUCE ONOBRAKPEYA: *Sabbatical Experiments (1978-1983)*
 with Introduction by Prof. Babatunde Lawal
 Ovuomaroro Art Gallery, Lagos, 1983

BRUCE ONOBRAKPEYA: *25 Years of Creative Search* with
 Introduction by C.O. Adepogba
 Ovuomaroro Gallery, Lagos, 1984

BRUCE ONOBRAKPEYA: *Symbols of Ancestral Groves* with
 Introduction by Prof. Babatunde Lawal
 Ovuomaroro Gallery, Lagos, 1985

BRUCE ONOBRAKPEYA: *Sahelian Masquerades,*
 Ovuomaroro Gallery, Lagos, 1985

BRUCE ONOBRAKPEYA: *Print Notes and Comments No. 8*
 (Portfolio of Contemporary Nigerian
 Print) Ovuomaroro Gallery.

BRUCE ONOBRAKPEYA: *The Spirit in Ascent,*
 Introduced by Dele Jegede,
 Published by Ovuomaroro Gallery, Lagos

BRUCE ONOBRAKPEYA: *Poems and Lithograph Lagos,*
 1992 (Print Notes and Comments No. 9)
 Ovuomaroro Gallery

BRUCE ONOBRAKPEYA: *Ibibe Alphabet and Ideograms,*
 edited by Pat Oyelola and Richard Singletary
 Ovuomaroro Gallery, Lagos

BOOKS WITH ILLUSTRATIONS BY BRUCE ONOBRAKPEYA

- ACHEBE, CHINUA *No Longer At Ease*, Heinemann, London, 1960
- 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, 1971
- HAEGER, BARBARA *Africa: On Her Schedule is Written A Change*, AUP Ibadan, 1981
- NIGERIAN EPISCOPAL CONFERENCE *May Your Kingdom Come*, Geoffery Chamman, London, 1969
- NWANKWO, NKEM *Tales Out of School* (Cover illustration), AUP Ibadan, 1982
- NZEKWU, ONUORA AND CROWDER, MICHAEL *Eze Goes to School* (Cover Illustration) AUP, Ibadan, 1986
- ONADIPE, KOLA *Magic Land of the Shadows*, AUP, Lagos, 1970
- ONAPIDE, KOLA *Sugar Girl*, AUP, 1964
- T.N.O. QUACCOOPNE *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 1968
- UWEMEDIMO, ROSEMARY *Akpan and the Smugglers*, AUP, Ibadan, 1965

DISSERTATIONS AND SOME REFERENCE MATERIALS ON BRUCE ONOBRAKPEYA

- AIPOH, MARY ANNE U. Religious Themes in Bruce, Onobrakpeya's Works, An unpublished dissertation presented to the Department of Fine Arts, Faculty of Arts, University of Ife, Ile-Ife, Nigeria, as part of the fulfilment for the Degree, BA (Fine Arts) 1983, 53 pages

- FULLANI, GIOVANNI (E) *San Paolo Nell Arte Contemporanea*, (Musei Vaticani (1977) page 112,176
- FALUADE, GBOLAHAN\ The Art of Bruce Onobrakpeya (Unpublished Essay submitted to the Department of Fine Arts in partial fulfilment for the award of B.A. (Fine Art) University of Ife, Ile-Ife, Nigeria, June 1979. 59 pages
- FOSU, KOJO\ 20th Century Art of Africa, published by Gaskiya Corporations Ltd., Zaria, Nigeria
- JEGEDE, DELE Trends in Contemporary Nigerian Art, Historical Analysis, unpublished Ph.D. Dissertation, Indiana University Press Bloomington and London 1973
- MOUNT, MARSHAL WARD African Art: The Year Since 1920, Indiana University Press, Bloomington and London, 1973
- ODUFEJO, C.M. SUNDAY The Art of Bruce Onobrakpeya as I See it in 1975, (unpublished HND thesis, Yaba College of Technology), June, 1976 88 pages
- OKEKE EZE, EMMANUEL Bruce Onobrakpeya A Research into the Print Experiments of a Contemporary Nigerian Artist (unpublished Bachelor of Arts thesis, University of Nigeria, Nsukka), 1976, 92 pages
- OKEKE, UCHE Art in Development A Nigerian Perspective published by the Documentation Centre, Asele Institute Nimo, Nigeria and African American Cultural Centre, Minneapolis, U.S.A. 1982, 91 pages
- EKPO UDO UDOMA Non-Naturalistic Representation in Contemporary Nigerian Paintings (A Study of Styles and Trends), an unpublished Master of Arts Dissertation, Ahmadu Bello University, Zaria, 1989
- OLAOSEBIKAN W.A Cultural and Creative Arts: A Source Book for Teachers, Evans Brothers (Nigeria Publishers) Ltd., Ibadan, page 38, 60, 112, 116
- OYELOLA, PAT Every man's Guide to Nigerian Art, Nigeria Magazine special publication, Lagos, 1976

SIKPI, GREGORY KOFI History of Contemporary Nigerian Art (Unpublished Bachelor of Arts Degree thesis, Faculty of Arts, University of Lagos, July 1988)

WAHLMAN, MAUDE Contemporary African Art, Chicago, 1974

ROLF BROCKMANN, GERD HOTTER Szene Lago, Reise in Eine Afrikanische, Kultermetropole, Trickster Verlag 1994

WALKER, JAMES The Black Experience in Canada, published by the Ontario Education Communications Authority, 1979, page 80

WILLET, FRANK African Art, Thames and Hudson London, 1971

VERNICEM. KELLY, Nigerian Artist: A who's who and Bibliography, Published JANET L. STANLEY for the National Museum of African Art Branch Smithsonian Institution Libraries Washington, D.C. by Hans Zell London, 1993

JANET L. STANLEY Arts of Africa An Annotated Bibliography Volume I & II African Studies Association Press, Atlanta, 1992, 1993

JEAN KENNEDY New Currents, Ancient Rivers Contemporary African Artists in a Generation of Change, Smithsonian Institution Press, 1992

CLEMENTINE DELISS Seven Stories About Modern Art in Africa, published by White chapel Art Gallery, London, 1985.

HANS D'ORVILLE Leadership for Africa, edited, 1995 (Editor)

DUNCAN CLARKE African Art, Random House, New York

JOHN PICTON Image and Form (prints drawings and Sculpture from Southern Africa and Nigeria) School of African and Oriental Studies (SOAS) University of London 1997

REVUE NOIRE Nigeria: African Contemporary Art, No. 30,1998 (Jean Loup Pivin) Editorial

JAMES SHOAF TURNER The Dictionary of Art, MacMillian Publishers Limited, 1996 (Editor)

NKIRU NZEGWU Contemporary Textures, Multi dimensionality in Nigerian Art ISSA 1999

CATHERINE KING Views of Difference: Different Views of Art Yale University Press, New Haven & London in association with The Open University 1999

SIDNEY LITTLE FIELD KASFIR Contemporary African Art Thames & Hudson London & New York 1999

ISHOLA-LEMOMU, KUNLE Bruce Onobrakpeya 1990-2000 Unpublished Dissertation for the award of the Bachelor of Art Degree, Ladoko Akintola University, Ogbomosho 2001

REVUE NOIRE Anthropologic L' Art African du XX^e Siècle Edition 2001

PAMELA MC CLUSKY Art from Africa-Long Steps and Never Broke a Back Seattle Art Museum and Princeton University Press 2002

ROBERT FARIS THOMPSON

MARTHA G. ANDERSON, PHILIP M. PEEK Ways of the Rivers: Arts and Environment of the Niger Delta, UCLA Fowler Museum of Natural History, Los Angeles 2002

DREWAL H..J. Mami Wata: Arts for Water Spirits in Africa and its Diasporas, Fowler Museum USA

RICHARD SINGLETARY Bruce Onobrakpeya U.S.A 2002

ONIGU OTITE The Urhobo People, Published by Sheneson C. I. Limited, Ibadan 2003

PERKINS FOSS Where Gods and Mortals Meet: Continuity and Renewal in Urhobo Art, Museum For African Art, New York, 2004

ESTER ADEYEMI Zeigenossische Kunst (Contemporary Art) of Nigerian and Ghana 1995-2005, Friedrich Reinhardt Verlag, Basel, 2005

KREAMER C.M., and others	Inscribing Meaning (Writing and Graphic System in Africa), 2007
BARBARA PLANKENSTEINER	Benin Kings and Rituals (Court Arts from Nigeria), 2007
JOHN GODWIN, GILLIAN HOPWOOD	The Architecture of Demas Nwoko, Farafina Lagos, 2009
PAT OYELOLA	Nigerian Artistry, Mosuro Publishers, Ibadan, 2010

FILMS AND DOCUMENTARIES

Nigerian Art: Kindreds Spirits; A production of Smithsonian World Washington, D.C

The Magic of Nigeria; Produced by Delka/Polystar directed by Ola Balogun

Recalling the Future Art by Joanna Grabski; Produced and directed by Claudine Pommier, Executive Director Chekh Tidiane N'diaye / Arts in Action Society (Vancouver, Canada), 2002

The Harmattan Workshop Experience: The Journey so far: Film and Documentary on 10 years of the Harmattan Workshop Experience; Produced and directed by Bruce Onobrakpeya, 2009

ABOUT ART TWENTY ONE

Located at the Eko Hotel & Suites, the 600sqm space is intended to contribute to and to solidify the growing art scene in Lagos, as well as position this great city as a major force in the international art world. The aim of the art space is to present and promote local and international contemporary art, as well as serve as a catalyst for contemporary art projects and for the interaction of local and international cultural players. In particular, the art space will support local and regional contemporary artists, helping them grow and giving them the tools to position themselves in the local, regional, and international art sphere.

An unprecedented and unique set up in Lagos, the space is designed to make art accessible to a large and growing audience who will be able to engage with a rich and diverse range of contemporary art, cultural practice, and educational art programs.

