













Jubilee Exhibition of the Department of Fine and Applied Arts, University of Nigeria, Nsukka APRIL - JUNE, 2017

EXHIBITION GUIDE

Edited by Chijioke Onuora Eva Obodo Chukwuemeka Okpara





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Contents

Foreword

Nkoli Ka: Celebrating Nsukka School after 50 Years Dr. Okey Anueyiagu	6
Nsukka School: Celebrating the Past and Facing Up to the Future Prince Yemisi Shyllon	7
Nsukka School, after 50 Years: Homage to Creative Exceptionalism and Triumphalism - The Artistic Dance of the Giant Masquerades Professor Chike Aniakor	8
Nsukka School: My Journey to an Art Commune with a Visibly Outstanding Difference Emeritus Professor Ola Oloidi	16
Nkoli Ka: Reflecting on the Creative Trajectory of the Nsukka Art School Dr. Eva Obodo & Dr. George Agbo	23
Introduction Nkoli Ka: as the story escorts us Asso, Professor Chuu Krydz Ikwuemesi & Dr. George Odoh	24

Foreword

People and institutions generally wish to live long and leave lasting footprints as they go through the sands of time. For some, it is realized; others are not too lucky. For the achievers, it is a reason for celebration and commendation. For the Nsukka Art School, originated from the Department of Fine and Applied Arts, there are many reasons for both the celebration and commendation.

Right from its establishment in 1961, the Nsukka School has moved from one level of achievement to another. Not only did it set the pace and example for most post-independence art departments in Nigerian universities to follow in terms of curriculum, it also became, and continues to be, a hotbed for experimentalist avant-garde art. Not only that. The department has been blessed with some of the finest faculty in the profession, and has in turn, produced a good number of art greats in these parts.

These facts offer good reason for the present celebration, *Nkolika*. The exhibition is a fruit of the school's 56-year history. The anniversary outing in Nsukka, Abuja and Lagos is thus a totem of memory and desire at the crossroads of history. It offers the Nsukka School an opportunity for reflection and a basis for renewed hopes and aspirations. It also offers a thought-provoking glimpse into the architecture of the school's story of success for better appreciation.

Beyond this jubilee season, one hopes that the school, through the enabling Department of Fine and Applied Arts at the University of Nigeria, continues to re-invent itself in response to the ever-fleeting challenges of the art world, both at home and beyond the homestead. After all, the relevance of art and artists is not only in their capacity to aestheticize experience and phenomena, but also in their ability to make concrete contributions, through their imagination and work, towards social and economic advancement in the time and environment where they operate.

HM Nnaemeka Achebe, CFR, mni Obi of Onitsha

Nkoli Ka: Celebrating Nsukka School after 50 Years

The *Nsukka School, after 50 years* celebration is emblematic of an artistic phenomenon that occupies an inimitable position in contemporary art practice in Nigeria. It also brings together an interesting array of multifarious art styles which pay homage to a common ideological and creative ancestry. At 56, the Nsukka School has come a long way and boasts of a rich and vibrant art culture. Although the department was established in 1961, unarguably, it is its post Nigeria civil war art tradition which developed in the early 1970s that has significantly impacted on the aesthetic contours of modern Nigerian art. The idea of appropriating traditional *uli* art as a creative resource in studio practice and its subsequent synthesis into new modes of artistic expression formed the focal point of this emergent artistic sensibility. Over time, the creative identity of the Nsukka School has become inextricably linked to the *uli* idiom.

This anniversary exhibition highlights the experimental vigor and intellectuality of the Nsukka School brand. Following in the footsteps of Uche Okeke who found in *uli* art a viable medium of exchange in transacting the natural synthesis ideology which he and other members of the Zaria Art Society advocated for in the late 1950s, the artists whose works are featured in this exhibition present us with their own personalized visions of the natural synthesis philosophy. Adopting various modes of presentation/representation, the artists address the exigencies of existential realities through the mediatory channel of domesticated western/indigenous materials and media. The unique formalism and aesthetics embodied in the works attest to their conceptual depth, compositional ability and creative ingenuity. It is quite obvious that Nsukka artists have come to the realization that appropriating the formal essence and iconographic symbolism of *uli* art in studio work, as influential as it has been in forging a stylistic identity for the Nsukka School, serves a much bigger purpose; it validates the importance of the environment as a rich source of ideas, materials and forms.

Nsukka artists, like the seeds of the oil bean tree, have been dispersed across the fertile landscape of contemporary art. From their respective zones of artistic effervescence, their art, like gallant and seasoned gladiators, has performed creditably in both national and international art arenas. In validating this assertion, this exhibition celebrates the Nsukka School as a bastion of creative excellence.

Dr Okey Anueyiagu Chairman, Brown Bromell

Nsukka School: Celebrating the Past and Facing Up to the Future

African names are mostly embodiments of philosophy and the collective wisdom. Among the Igbo, thereis a number of names that aptly capture the vicissitudes of existence in their content and meaning. One such name is *NkoliKa*, "recalling is greatest" (à Ia Achebe), usually given to Igbo girls. As Achebe himself explains it in *Anthills of the Savannah*, *NkoliKa*celebrates memory and history as the cornerstones of experience, if not of the existence itself. In other words, it is on the shoulders of *NkoliKa* that hindsight rests as a soft tool that shapes aspiration both in the present and future.

Isn't it the most apt them that the Department of Fine and Applied Arts, Universityof Nigeria, Nsukka has themed its epochal jubilee exhibition Nkolika, in reverence to the glory of memory and achievement and in acknowledgement of the obvious challenges that lie ahead? If the jubilee exhibit calls for celebratory recollection, it is also a level of stocktaking that can help reposition the NsukkaSchool for new exploits in the future. To this extent, the philosophic content of *NkoliKa* as a theme vividly interfaces with that of *Nk'iruKa*(the future is greatest), another Igbo feminine name. As the jubilee exhibition straddles the essence of *NkoliKa* and *Nk'iruKa*, it cleverly celebrates the past, present and future.

Having said that, I would not like to rehash the well-knownachievements of the NsukkaSchool and the Department of Fine and Applied Artsat University of Nigeria. One only hopes that the present exhibition becomes a bridge between what has been and what is to come; the anvil on which new aspirations are forged; the basis for a fruitful conversation between past, present and future generations of NsukkaSchool. Perhaps that is where the essence of the jubilee exhibition can be located, with its rich and eclectic contents.

Prince Yemisi Shyllon Founder and President, Omooba Yemisi Adedoyin Shyllon Art foundation (OYASAF); Patron the pan African Circle of Artists(PACA)

Nsukka School, after 50 Years: Homage to Creative Exceptionalism and Triumphalism - The Artistic Dance of the Giant Masquerades

After 50 years of creative return to cultural origin, through the invention and re-invention of the Uli idiom and through the tidal waves of creative innovation and experimentation, generations of artists/students who received their training in the Nsukka school, have with their teachers enthroned a group artistic ideology. One cannot but pay homage to this creative spirit in ascent. They are like stars, to borrow from the poet, Christopher Okigbo, that appear in the firmament and foretell the coming of other stars in a coming and going that goes on forever, like the mystery and the granite presence of the pyramid, the sonorous voices of the night masquerade, of which darkness is their costume. It reflects the vigilant eye of the eagle on top of the giant iroko keeping a lonely vigil over the landscape below and tempted by the ocean distances of receding forest clouds. After 50 years of the Nsukka school, it is time for celebration. The season of harvest is here. It is time to pluck from the ears of the vegetables. Bring down the drums, flutes and rattles from the rafters. Invoke scents and sounds with chants and choruses. The farmer has returned from the farmland and the hunter from the forest land after his close encounters with the menacing horns of the forest buffalo. The village square is already swept clean and the audience awaits an oncoming spectacle. Painted murals lend a new skin and fleshiness to the masquerade house. The ritual trees offer their ritual cleansing to the sacred ground that offer shelter to the ancestors who have provided the moral charter that guides the conduct of life in its upward movement. The village square, Wole Soyinka (1969) tells us is a contraction of the cosmic envelope, a projection of man's spatial phenomenon and provides an ideal setting for the drama of the gods. It describes the events on the village square as man's inscriptions on the earth's surface so that the visible can be made legible. He calls them the empirical observations of the community or the irreducible truths of the human condition, and of life and its testimonies, the visual code of epiphany. After 50 years of the Nsukka school, the concept of the village square is a fit metaphor for the celebration of a high artistic order in the human consciousness. We celebration 50 years of creative and artistic dances of a variety of giant masquerades who have performed with unnerving skills of both the feet and the body, the configurations of the artistic dances at the village square.

One cannot but marvel at the poetic and prophetic vision of the late Hon. Nnamdi Azikiwe when he opted to locate University of Nigeria within the serenity and pastoral backcloth of Nsukka, with its distant hills clothed with lush greens that conceal the nudity of the earth. It was in this

setting that the department of Fine and Applied Arts was established and named Ben Enwonwu College of Fine Arts, and which later transformed into Nsukka School of Arts. After 50 years of serious artistic engagements at both national, continental and global levels, we cannot but, celebrate its successes and achievements over the years with the labels of creative exceptionalism and triumphalism. We differentiate the first label from western claims to exceptionalism as a distinct virtue of western civilization which lends it a superior status to those other developing nations said to exist at western cultural margins, the construction of the other. We re-conceptualize this in the context of Nsukka school to imply the continued ascent of the creative spirit in ways that differentiate it from other schools of art, as between the greyhound and the puddle, even when both are given the label, dog. We also re-interrogate and re-conceptualize western notions of triumphalism as the conquest of other nations both as colonial subjects and as subalterns. In the context of Nsukka school, it conceptualizes the intriguing dances of the giant masquerades of Nsukka school at the village square, the magnetic centre of the village settlement and a fit metaphor for the Nsukka school of art as an eagle on iroko. These various dances are the performative strategies by which painters, sculptors, textile artists and many others of the same kindred spirit have over the past 50 years burnished and transformed the Nsukka school of art into a priceless bronze ornament. Fifty years after, we pay homage to the various masquerades who have through their artistic sweat and toils transformed Nsukka school of art into the visual spectacle of the village square. And who are these great masquerades? They came in their multitudes, dressed in varied costumes, made of raffia, applique, vegetal materials, cowries and beads. Their headdresses are radiant with colours and the glint of shifting mirrors. Some of them are tall, elegant and beautiful, while others are heroic in their staccato dance steps. Some are vigorous and swift of movements while others have transited into elderly masquerades of which wisdom is their escort. They are the ones who see the distant horizon seated while the younger masquerades have to stand for a fuller view. We cannot single out and salute every masquerade dancer. We can only pay homage to a few whose dances at the village square continue to be our escort. Without their story we lose our creative pathway. A man must know where the rain began to beat him so that there is no darkness at noon. These artistic masquerades are totems of beauty in Nsukka school of art. On them are the visual inscriptions of the Nsukka school of arts. They provide the visual narratives that have interconnected global spaces. Some went through rites of passage before coming into full emergence. Others acted as escorts that led the artistic orphan child through the forest paths of life.

Before the civil war in Nigeria, there was only a department of fine and applied arts without a village square. It was after the civil war and through the artistic synergy of lecturers and receptive ears of their student acolytes that the Nsukka school of art emerged with a clear art ideology that was framed within the idiom of the village square. One of the giant masquerades that danced at the village square accompanied by many artistic acolytes was the late Prof. Uche Okeke of blessed memory. He arrived at Nsukka school in 1972 with a cultural wisdom that he appropriated from the river Kpaza, the abode of his ancestors. His various creative activities and programmes and his own brand of tutelage helped in forging an artistic consciousness that sought to explore and excavate Igbo cultural knowledge for modern creative experimentations in the search of an art ideology that would inscribe individual and group identity. He discovered in the uli idiom a metaphor of artistic regeneration so that tradition could become a beneficent matriarch of modernity. He drew profusely from Iqbo tales from the land of the dead. He confronted the burdens of colonialism on subject peoples through his memorable painting, "Aba Riots" of 1929. He was a heroic masquerade that transited to an elderly status like that elderly masquerade that visited the house of death, looked quietly at the corpse on the burial bed, spoke nothing and left in deep silence. There is sound in artistic silence. He must be resting calmly in the art paradise. He was a giant masquerade at the village square.

I too danced at the village square, I arrived in 1971 at the then department of Fine and Applied Arts that quickly transformed into the Nsukka school of art. I worked with a group of students through whose unique gifts and artistic skills in Nsukka school of arts became a reality, not of course excluding others that arrived later. Name them. They were Obiora Udechukwu, Benjamin Njelita, Bons Nwabuani, S. K. C Osakwe, Uchegbu, Paul Igbonugo etc, I taught them African Art and mixed media painting. The teaching methodology based on the idea that the intellectual insights that were derived from African Art could be tested in the painting studio context. In a combination of lectures and seminars and field studies, the students cultivated both artistic and intellectual sensitivity to Igbo body and wall painting known as Uli. They graduated in 1972 with this mode of Uli art pedagogy. Many of them wrote their special projects on Igbo body and wall painting of which Obiora Udechukwu was most outstanding student. I proceeded to confirm the veracity of this teaching method by holding a professional one man exhibition at the National Museum Lagos under its sponsorship. My oil painting was bought by Chief Jibunoh and formed part of the nucleus of the collections of the Didi museum/art gallery. For 15 years, I wrote the introduction to AKA exhibition catalogs. In reviewing the introduction of one of the exhibition catalogs, Prof. Dele Jegede simply

pronounced that the oracle had spoken. I too had danced in the village square as a giant masquerade.

Obiora Udechukwu is another masquerade that has dance at the village square. His drawings have a spell binding effects and a poetic quality that rivals the melodic notes of a thumb piano. He remains a stabilizing point if not an anchorage in the flourishing of the uli art ideology. His art exhibitions with the titles, "Rhythms of hunger" and "No water" demonstrate the artist's creative sensitivity and commitment to the social condition in Nigeria. He is of the view that the art practice in a revolutionary situation leads one to the retrieval of essences. His art catalogue with the title "So far" is the artist's creative autobiography signaling the depths of his seamless creative imagination. His collection of poetry, "what the Madman said", reminds us that creativity is a strategy of disguise for confronting our social anomie and the searing effects of darkness at noon. He was an energy centre from which painting in the Nsukka school was driven in its movement towards sunlit uplands. He taught Tayo Adeninaike and handed over the artistic touch to him. This big masquerade had danced at the village square.

El Anatsui is a Ghanaian who has lived in Nigeria from 1974 till present. He is probably one of the most versatile of professional artists to have taught and practiced in Nsukka school. Through his creative acts, he conquered both national, continental and global art spaces with the aesthetic gravity of his works, their visual incarnations and engaging symphony. He has carved in wood using wood panels with bold and intricate incisions sometimes embellished with small mirrors or lit with strategic colours. He has also produced clay works immersed in manganese of which his broken pot series are worthy examples. He has reached his omega point in his sculpture production with his dramatic shift to sculpture installations using beer tops in a wide range of colours and joined with copper wires. Their sizes are about three floors high. He sold one of this works for over 400,000 pounds sterling. His sculptures interrogate colonialism in relation to the dynamics of African history. He art has connected the world. This giant masquerade had danced at the village square.

Chukka Amaefuna taught graphics for some decades in the Nsukka school of arts. For some years, he stuck to the classical tenets of teaching and learning derived from the Zaria Art School. However, by late 80's, he developed interest in the uli idiom and proceeded to harness discarded objects such as cowries, beads, mirror fragments and cement in different colours to initiate his uli experiments. Many works resulted from these creative encounters. The works are resonant in their linear/geometric rhythms. He too must be resting in his artistic paradise. This masquerade had also danced in the village square.

Ola Oloidi (emeritus) had introduced his own brand of intellectualism to the Nsukka school of art through his lectures in art history over the decades. Under his tutelage, students and post graduate students have been exposed to clear thinking and writing as twin pillars of good intellection. His counter narrative and argument is that we should resist the overall scientification of the human society. Through him, his students have learnt to read intellegibillity of intellectual sign posts so that the visible can be eliqible. This big masquerade had danced at the village square.

Sly Ogbechie studied at the Nsukka school of art and later did his doctoral programme in art history at Northwestern University, Illinois. He had consolidated his intellectual status through research and landmark publications. Eloquent in delivery, he has written critically on the legendary artist and sculptor, Ben Enwonwu in order to place him centrally within the historical niche of Modern Nigerian Art. Enwonwu himself, the subject of the studies had painted his ultimate master piece, "Ogolo" as a mystical incarnation of life in its fragility and evanescence, the mysteries that surround hidden shadows as if one were crossing the gulf of transition. His intellectual potentialities are tunneling towards their ultimate substantiality. This heroic masquerade has danced at the village square.

Chika Okeke – Agulu is a man of intellectual mobility and critical insights who studied sculpture in the Nsukka school of art and later pursued his doctorate degree at Emory University in the United State. He won a prize for the best doctoral dissertation, international awards for his writings. He has published two books written with lucidity and critical insights. He is still unlocking the treasure chest of his intellect for his ultimate dance in the village square. Critic and curator, he is immersed the ways of intellect in the same way a butterfly searches for nectar.

C. Krydz Ikwuemesi is an initiate of the Nsukka school of art. He has grown in both artistic and intellectual stature. He is a committed worker in the intellectual vineyard. He has explored the uli idiom by striking a compromise between tradition and modernity, by maintaining the conventions of the former and by-moderating it through the artistic baptism of modernity, the fusion of binaries. He has crossed boundaries with group traveling exhibitions to West Africa, East Africa and North Africa. His exhibition theme, the Story of Stories is a creative interrogation of creative myths and legends across the world. He had received research endowments at visiting positions. He is a heroic masquerade that has danced at the village square.

Uche Edochie studied painting at the Nsukka school and held several art exhibitions demonstrating the aesthetic elegance of his brush work as well as its chromatic poeticism. Of him, Amanda Carlson writes that, his paintings "Provide subtle commentaries through a poised eye". Of

him, I have also written that' his drawings have a choreographic quality and his paintings, a subtle colourism. Metaphorically, each is the other. This is an elegant masquerade that has performed in the village square. His wife Nkechi Nwosu-Igbo is also an alumna of the Nsukka school of art. She has exhibited widely. Painter and curator that she is, she has, gone into painting installation art in the exploration of the interface of multimedia and in their simulations of visual truths.

Daringly experimental and with unnerving sensitivity to his art media, Ozioma Onuzulike's quiet mien disguises inner creative rumblings seeking outward visual explosion. His hands manipulate clay with the dexterity of a ballet dancer. His ceramic experiments involve the violating of the traditional use of clay so it can accept new media companions namely; clay and wire, clay wood, clay and rubber, clay and newspaper cutouts, clay and aluminum. He drafts a tree branch into his ceramic practice from which are hung clay figurines as causalities of our social condition. The ceramic pieces show his mastery of ceramic formalizations in clay. With a doctoral degree in Art History, he understands the artistic integrity of a visual/verbal metaphor. This heroic and restless masquerade had also danced at the village square.

Olu Oguibe is an intellectual with a portable body form that disguises the hidden density of his intellectual strength. He studied painting at the Nsukka school of art and earned his doctorate degree in Art History in the London School of African and Oriental Studies. He has travelled widely and written extensively on art and art discourses in major catalogues and books connected with international art fairs. He has a critical turn of mind that interrogates and contests arts scholarly issues. A poet with a searing imagination, his poetry is a critique of our social condition. He won the prestigious Okigbo poetry prize. This heroic masquerade had also danced at the village square.

His primary medium is charcoal. He saw the works of the late Seth Anku, a clinical draughtsman. And like a man seized by the alluring sounds of a flutist, he unlocked the creative potency in the charcoal medium. His lines caress the paper surface, sliding and meandering in rhythmic gestures, at once bold, thin, only to fade away in a linear flourish. His drawings are proximate to musical sounds. They have assurance, aesthetic aliveness and the elusive nature of shadows that have become substance. To him, drawing is a driver of the thinking process. This heroic masquerade, a successful sculptor, had danced at the village square.

He is a master of visual linearisms. His lines combine thin and carefully graded thick lines. He figurates with carefully contoured spaces in their visual tension and contrasts. His drawings in their engaging simplicity reveal an orchestral quality in which lines in a picture playfully allow themselves to interlace as if in celebration of their linear genealogy. George Odo is a painter and a

clinical draughtsman. His drawings are proximate to visual poetry as they play out their silent music within inner corridors of human consciousness, Huxley's antipodes of the mind. His drawings have no traces of labor nor of human struggles. They simply arrive. With a doctorate degree in Art History, this painter/colourist and draughtsman is an elegant masquerade that had danced at the village square.

Need we forget, the junkman and sculptor, Dompruzurulike. He studied at the Nsukka school and received his post graduate training in Germany. His sculptures are material appropriations from the environment of discarded things. He simply drafts them into the service of art, rags, holes, rusty metal and other variety of junks. He recomposes them with an instinct for improvisation as if art only celebrates not the permanent, but the temporary, and as if that which the hands brought into being will ultimately return to their source, and of being and nothingness.

There are other varieties of masquerades that have danced at the village square. The sculptural abstractions of Nnenna Okorie have defined their niche in global art spaces and in public collections. So also are the sculptural idioms and installations of Ndidl Dike who also is celebrated both nationally and internationally. His sculptural installation "Waka pass" shows how discarded things such as a canoe can be drafted into art and hung from chains attached to a roof. Water inside the canoe simulates the middle passage, and metaphorically, linking ocean distances. Her sculptural phrasings endure. Ofcourse, there are numerous artists and art practitioners such as the painter colourist, Martins Okoro, and the measured cultural classicism of Benjo Igwilo, a heroic masquerade and the stunning experimental ceramic deliveries of Chris Echeta. One cannot forget the alluring water colour paintings of Tayo Adenaike, a seasoned art entrepreneur. His entry into the global art spaces has defined for him a worthy artistic profile. His works thrive in their chromatic harmonies and unique stylistic phrasings. They entice. The paintings of Chinwe Uwatse, in their aesthetic freshness explore the inner boundaries of femininity.

We salute the great academics and teachers who have taught generations of student in the Nsukka school of art. Without their creative energy and commitment to the art pedagogy, we would had been left in the shadows. We salute and celebrate them. We also celebrate generations of students who have passed through the Nsukka school of art. With their unseasoned commitment, Nsukka school of art has been transformed into a global art phenomenon. These giant masquerades have danced at the village square. We honor them. We salute them. May the colours on their palette never dry, nor the chisels of the master sculptors never seize to deep their tongues in the flaming fires of creative thoughts.

There are of course hundreds of unnamed provisional artists who trained in the Nsukka school of art. We pay them a collective homage. Artistic dancers as they are, they have in various ways planted artistic seeds that continue to nourish different village squares and art spaces in Nigeria, Africa and Europe. We shall continue to celebrate the energy of their creative and aesthetic presences.

We honor them. We salute them. We also appreciate the Nsukka school of art for this unique moment of celebration. We can say that finally the creative farmer has returned from the farmland and the hunter from the forest, the carcass of a forest buffalo dangling from his shoulder. I salute you all. I salute you, celebrants of the eagle feather. I salute you...

Professor Chike Aniakor

Department of Fine and Applied Arts,
Cross River State University of Technology,
Cross River State, Nigeria

Nsukka School: My Journey to an Art Commune with a Visibly Outstanding Difference

"How time flies" is already a socially defined cliché which, however, satisfies my present situation very psychologically. I have always had that subconscious and unseemly feeling that I joined the University of Nigeria, Department of Fine and Applied Arts, just ten years ago. Alas, not really; for this, now symbolic Golden Jubilee celebration has fervidly refreshed and redirected my thought to the reality that I joined that Nsukka Art and ideological centre fortyone years ago; "fresh" from the U.S.A., as Lecturer II. Today, I have no doubt, but a spirited courage, to thank God who used Uche Okeke, unfamiliar to me that time, to make me a part of what would organically transform into a fertile soil for unstoppable creative, intellectual and socio-political growth, which also naturally contributed to my professional aspiration.

That is, my flaming urge to be endowed with humanist consideration gave a signal in the late 1960s, as a student under Yusuf Grillo, at the Yaba College of Technology, Lagos. The greatly ignorant and uninformed societal attitude, that rejected art as a gainful career forced me and others to develop a socio-politically resistant attitude that was to define my humanist sensitivity. My education in the U.S.A., at Howard University, further gave me an extramundane urge to make my education service the reality of my profession, socio-culturally, politically and even morally. This was where I, rather fanatically but necessarily, received an integrated education that consciously and unconsciously exposed me, very socratically, to learn how deceptively fragmentary human nature can be, how life is not only for the "survival of the fittest", according to the cliché, but also for the survival of the weakest; how somebody must be there for someone and how someone must be there for somebody.

My concept of higher education became essentially declassified, and I was clearly able to see the difference between an academic and an intellectual as well as the real purpose of education; that is, humanism and not materialism or epicurianism as well as individualism. Being at Howard University gave me no room, personally to escape from its humanist pursuit, since it was, that time, a predominantly Black institution, reasonably or naturally populated by civil right advocates or intellectuals as well as international students from several racial backgrounds. Also, one of the most powerful protest or resistant Black American organizations, AFRICOBRA (African Commune of Bad Relevant Artists, formerly in Chicago) was based at Howard, particularly in my department. The group was radically, but creatively, intellectually, nonviolently and fearlessly resistant to White

domination within the American system. AFRICOBRA artists had it as a duty to produce art with strong Black identity; which was why many White art critics regarded Black art as protest art in the 1970s.

Many of these ideologically formed artists/art historians, including Professor Jeff Donaldson, art historian and art critic, Associate Professors Frank Smith and Wadsworth Jarrell, taught me, along with a non-member, Skunder Boggossian, a highly socio-political Ethiopian artist who, in the 1960s, was forced on exile in France where he became an intimate professional associate of Ibrahim El Salahi; before joining Howard University, in the same year. It was, thus, very natural for me to have developed a strong emotionally cultural and humanistic ideology when I completed my M.A. degree in art history in 1974, before beginning my Ph.D. programme at the Northwestern University, Evanston, Illinois in 1975, under Professor Frank Willett, a former Archaeologist to the Nigerian government. This was where my journey to "Nsukka" unconsciously began.

The academic environment was full of optimism, being, evidently, a confirmed territory for uninhibited scholarship, prospering academics and more material infrastructure. I could easily see a translucent difference between Northwestern and Howard universities. The integrated system of Howard was almost not experienced at Northwestern which had already produced world class academics, and where, unbelievably, Professor Jeff Donaldson got his Ph.D. in art history, also under Willett. This gave me the courage that I must complete my own Ph.D. programme in the institution, though without the socio-politically instructional eminence of Howard.

Moreover, I was already ideologically formed by Howard. About half way to the end of session, I was financially so low that I never knew how I would pay for the next semester. I began to think officially and formally to suspend my programme for a session so as to work for money. It was during this period that I coincidently met Oseloka Osadebe in the Africana Library. He introduced himself to me as a Ph.D. student of Art Administration. I never saw him after this meeting again. Without knowing my intention, he unintentionally advertised Nsukka as a unique institution for revolutionary ideas; to confirm what I already knew about Uche Okeke at Howard through a course in contemporary African art. I eventually applied to the University of Nigeria, Department of Fine and Applied Arts, and my letter was addressed to Mr. C. Uche Okeke. The letter was hand-written, without a feeling of what his reaction would be; as I naturally and fearlessly exposed my ideology of art, life and teaching, among others that could bring illustriousness to my teaching and the department. In fact, I was probably too assertive by graphically mentioning what, I thought, a good

art department should have. Part of Uche Okeke's reply reads:

There is no doubt that our department needs a specialist in Art History now, while at the same time we are expecting a staff, who is on Study Leave, before the end of the year. The tone of your letter clearly shows that we may likely need someone like you, who believes that the teaching of "Art..., in addition to professional excellence, should emphasize the humanity of man and culture as well as the aspiration and problems of Africa... and make students see art as a weapon of self and collective survival". This is in line with the ideological image which our department has been trying to build for some years now. I will, however advise you to direct your application, urgently, not to me but to "The Vice-Chancellor, Professor J.O.C. Ezeilo, Office of the Vice Chancellor, University of Nigeria, Nsukka, Anambra State". You may also send a copy to me...¹

Without interview, as was the practice then, I received an appointment letter surprisingly, earlier than expected, and I joined the Department of Fine and Applied Arts in October 1976, as Lecture II, to be the first specialist Art history teacher in the department. Thereby, the Nsukka environment almost crippled my desire to remain in the institution; very dull, unattractive and architecturally simplistic, particularly with too many prefabricated structures that best appealed as food centres or road side stores. To make the situation more disappointing, immediately I got to the department from the Airport, Uche Okeke was excited and later picked me up in his Citron to the UNN Continuing Education Centre (CEC) where six of us, including, now Emeritus Professor S. Onyegegbu, were accommodated in a big room, or dormitory, for three months, before "graduating" into a room each, where some of us stayed for almost three years before getting proper or gainful accommodation on campus.

One can understand the predicament, which made me initially not to comprehend the environment with this excerpt from what I wrote later:

It was not until after the war, 1970, that the University, and therefore the Art Department, commenced academic activities in an atmosphere that was foggy with human ethos, rocked with uncertainties and coerced with the fear of the unknown. War with its concomitant tragedies did not make the situation in the East of the Niger, particularly, an exemption. The University of Nigeria was petrified and frail with physical torture. Its disconsolate citizens became more cynical of humanistic essence and individualistic with the struggle for survival. Everybody had a tale of woe that was either very painful to emit, difficult to express or impossible to define. An unusual deluge had done the institution a great damage...²

However, after meeting with Uche Okeke, and listening to him on how he impetuously talked about the department's mission, art, Nigeria and life, my position became positively animated. His words had magical touch and full of ideological insurrection that was cultured with intellectual insignia. After this moment, I no longer found myself in Nsukka but at Howard, having been gripped by my earlier integrated education. I had found my place, a place to make my own ideology become a reality and prosperous. I could no more see or perceive the physical or architectural dejection of the department. Rather, I was ventilated by the department's spirit and not the body. The spirit of achievement and the desire to make a difference were obvious among staff and students, as Uche Okeke was fully in charge without any antagonism. He had succeeded in trapping me, because I could easily see that revolution was already in the air to be embraced by all.

There is no doubt that Uche Okeke, as already understood, was fully in charge, administratively, ideologically and academically. He was the department, even when Professor Gerd von Stokar, a German, temporarily headed the department from 1973 to 1975. Being a maker and shaper of ideas, he was always writing, with several memoranda and of about five volumes titled "New Programme of Action" for the department, and which showed radical changes.

Within two weeks of my arrival, Uche Okeke handed over to me nearly all the art history courses, including "Art and Artists" (now Art Appreciation) I and II, Modern Nigerian Art, "Contemporary Art", "African Art" I and II, "Fine Arts Criticism", "Survey of Western and Oriented Art" and other two. I was not surprised when Dr. (now Professor) Aloy Ohaegbu of the Department of Languages (that time) saw me and jokingly reacted: "I heard that there is a mad man in art, teaching all history (art history) courses... Are you the one?" I later dropped two of these courses. I must state that part of the reasons that made me easily identify with the department was Uche Okeke's acceptance of my requests to have a more academically dignifying library, departmental

gallery with a curator, and quick arrival of Dr. Chike Aniakor to join me in the art history section in order to help give continuity and development to the rich traditions of art history. All were fulfilled.

I must also mention that before I joined the department, art history courses were taught by Chike Aniakor, from 1970 to 1973, when he went on Study Leave. He taught traditional African art which he made very exciting and penetrating with his well vibrated eloquence and in-depth analysis. Udechukwu, Igboanugo and Osita Njelita were some of his students. Uche Okeke, Obiora Udechukwu, V. Chuka Amaefunah, Uko Akpaide were equally teaching art history courses by the time I came. More art history and other courses were introduced, including postgraduate ones by 1979, to make the department most professionally in Nigeria.

However, Uche Okeke made sure that all the sections of the department developed and progressed within his new Zarianist ideology which, among other radical changes, made his modernized uli unofficially official to the department. In fact, Uche Okeke's era deformed all the existing artistic manifestations of Applied Arts, to satisfy the Igbo or Nigerian indigenous art philosophy. Uli became an unavoidable signature for artistic productions, while the culture of protestantism, resistance or socio-political art became inescapable, generally. By 1980, and very clearly, Nsukka School, as a non-comparable, indomitable art commune, had already been known nationally for its numerous, unique academic, intellectual, artistic, cultural and sociological preoccupations within and outside Nigeria. It had become an enviable academic, intellectual and artistic centre.

For example, those who approached the institution for Masters of Arts degree programmes included Moyo Okediji, Gani Oduntokun, Kolade Oshinowo, Pat Oyelola, among others. El Anatsui, Obiora Udechukwu, Ola Oloidi, Chike Aniakor had already become known nationally, following Uche Okeke who already had an impressive international image. Banjo Igwilo, C.S. Okeke, N. Udosen were also well recognized as effective teachers who already produced mature artist-designers. All the above mentioned staff also produced students who now take charge of various art affairs, nationally and internationally. These include Olu Oguibe, Sylvester Ogbechie, Barthosa Nkrumeh, Nnena Okore, Ndidi Dike, Chika Okeke, Tayo Adenaike, Gbugbemi Amanoritsewor, Humphrey Umezulike (aka Junk-man), and "uncountable" others who have received nationally and globally awards for their intellectual and creative achievements.

Many products of Nsukka School are still giving continuity to the above successes. One of the outstanding ones is Kridz Ikwuemesi who, more than his contemporaries, has made the art profession more progressive, both nationally and intellectually; through publications, workshops, conferences and various art programmes. In the propagation of uli art, after Uche Okeke and

Udechukwu, he is presently the most notable. He believes that Uche Okeke, the Uli embodiment, Obiora Udechukwu and Chike Aniakor have played their historic parts, which should not be lost to history. One can now graphically and systematically present all the major achievements, or contributions, that have Nsukka School most notable among other art schools. Nsukka School first created what is known today as "Department of Fine and Applied Arts", under Uche Okeke, immediately after the war and nearly all the Nigerian art institutions have now adopted the name; the first to begin the academic culture of "thesis writing", what Uche Okeke that time called "little thesis". It was the first to start Ph.D. and, later, M.F.A. programmes in Nigeria; the first to organize a Symposium/Conference on Modern Nigerian art, first to mount a programme on Modern Nigerian art, and the first in the following: making drawing or art draughtsmanship a professional preoccupation; making poetry a validly creative part of visual arts or making poets out of artists as symbolized by Uche Okeke; mounting an elaborate postgraduate art history programme that allows students to major in more than five areas of art history.

These are not all. As early as 1975, the Nsukka School was the first to start a mandatory termly presentation of seminar papers by staff in the department. It was Nsukka that began the culture of mandatory experimentation in all creative and academic endeavours; the first advocate of mandatory publication of art catalogues for art exhibitions in art institutions. The Nsukka School introduced, very formally, the tradition of folklorization to visual arts expressions. One must not also forget that it was the Nsukka School that first produced a B.A. student in Art History and M.F.A. as well as Ph.D. students in studio and art history areas, respectively in Nigeria. It was, therefore, the first to graduate a Ph.D. student in Modern Nigerian art. One may be surprised that Nsukka School produced a Ph.D. student in Studio areas in the early 1980s, also to be the first.

There are other firsts for Nsukka School. For example, it was the first to internationalize an aspect of Nigeria's folklore, uli, to the global world. I should not forget that the School, through Uche Okeke, was the first to compile the directory of Nigerian artists and schools, and the first to research seriously into Modern Nigerian art from the pre-independence period. Nsukka School opened an Art Gallery in 1978 to be the first to take this action in Nigeria. Products of Nsukka School like, Udechukwu and Olu Oguibe were also the first to win national award for poetry. I am still not tired, listing the "firsts" from Nsukka. The most authoritative and celebrated award, of Life Time Achievement, The Golden Lion, was won by El Anatsui of the Nsukka School in Italy, to be the first African to be so honoured. Also among Nigeria's art institutions, Nsukka School was the first to produce Emeritus Professors, Ola Oloidi and El Anatsui. The School has been the most notable in the propagation of socio-political or instrumentally ideological art; which was why as early as 1978,

during the Conference on the interrelationship of the Arts in Africa, at the University of Lagos, the School was referred to as the Department of Art and Politics. Uche Okeke was directly and indirectly instrumental to nearly all the above successes of Nsukka; which is why he will always be regarded as not only the Father of Modern Uli, but also the Father of Nsukka School. Of course, credits also go to his staff, particularly between 1970 and 1986 who, helped him manure the soil that made the creative, academic, intellectual and ideological growth of the School possible. Equal credits go to the staff of the School, from 1986 to the present who have made sure that the monumental light of the School is still shining.

Emeritus Professor Ola Oloidi Professor of Art History and Art Criticism

University of Nigeria, Nsukka

References

- 1. Letter dated February 4, 1976.
- 2. ECHO: UNN Silver Jubilee Exhibition of Nsukka Students Art, 1970-1984 (Nsukka: FAA, 1985), pp. 3-4.

Nkoli Ka: Reflecting on the Creative Trajectory of the Nsukka Art School

The *Nkoli Ka* exhibition is a commemorative event. It reminds us that the Department of Fine and Applied Arts, University of Nigeria, Nsukka (UNN) has run for more than half a century. The art department which later came to be known as the "Nsukka Art School" was founded in 1961, at the inception of UNN (established precisely in 1960). The Art School was conceived to advance the project of creative and cultural emancipation heralded by Nigeria's political independence from the British colonial rule. By the end of the 1950s, the Nigerian College of Arts, Science and Technology (now Ahmadu Bello University) Zaria art students had championed a revolution whose goal was to bring the Nigerian indigenous artistic ideas into conversation with those rooted in Western epistemology. Uche Okeke, one of the proponents of the Zaria movement joined the faculty of the art department in the 1970s, bring with him the uli art form drawn from the indigenous art of the Igbo. Predicated upon the Zaria ideology termed "natural synthesis", uli was integrated into the Nsukka formal art practice. With Okeke and others (such as Chike Aniakor, Chuka Amaefunah, El Anatsui, and Obiora Udechukwu), Nsukka became a site of intense artistic experimentation. Art students were encouraged to draw artistic resources from their indigenous cultures and immediate environments. This afforded them freedom of creative expression, ultimately producing new genres that found a space in the modern African art history.

The *Nkoli Ka* exhibition comes when the creative exploration has taken multiple directions, manifesting in a variety of techniques and styles. The exhibition is not necessarily about the proponents of the Nsukka Art School, but about their creative legacies as evident in the works of younger generation of artists. So, the exhibiting artists belong to the current artistic climate and period. The artworks on display cover such areas as painting, sculpture, ceramics, textiles, fashion design, printmaking, photography, and digital prints. The experimental underpinning of the artworks shows itself in the use of unconventional media and techniques of execution. While in painting for instance, we encounter works produced with techniques other than the age-long brush working on canvas, graphic designs demonstrate the deployment of digital facilities in radically creative manner. In all, *Nkoli Ka* is a pinhole into an important African art history that sprouted at Nsukka.

Dr. Eva Obodo & Dr. George Agbo University of Nigeria, Nsukka

Introduction

Nkoli Ka: as the story escorts us...

The Department of Fine and Applied Arts, initially called the Enwonwu College of Fine Arts, was established in 1961 as one of the earliest departments of the University of Nigeria, Nsukka. The pioneer teachers of the Department instituted the Western academy approach of naturalism, which promoted pictorial observational realism. This brand of Western academic pedagogy was, however, effectively terminated when the expatriate art teachers left because of the Nigerian Civil War (1967-1970). After the civil war, it was resolved that the art programme of the Department had to be reconstructed to meet the demand of a new Nigerian society. From this period, a new culture of exploration and experimentation with local environment in art teaching and learning dominated art activities of the school. Staff and students searched deeply into the nature and purpose of art and design in their communities as well as applying the proceeds of these intellectual and artistic endeavours to social and technological development.

Through its home-bred curriculum, the Department became the first to officially decolonise its programmes in a manner that was befitting of its position as the first degree-awarding fine arts school in Nigeria. Led by Uche Okeke, Chike Aniakor, Vincent Amaefuna and others in the post-war 1970s, this was achieved by the creative appropriation of the Igbo *uli* body and wall decoration into new modes of artistic expression. Since then, *uli* art has become synonymous with the Nsukka art school and has attracted a wide range of interests and studies, including major symposia, exhibitions and publications by such international cultural institutions as the Smithsonian.

The Department of Fine and Applied Arts, University of Nigeria, Nsukka has taken many firsts. It was the first art department in the country to introduce written projects in Fine and Applied Arts. Its 1965 graduate of graphics Babatunde Lawal, was the first Nigerian to bag a Ph.D. in Art History. The Department was also the first to award the Master of Fine Arts (MFA) degree in Nigeria. Interestingly, the first MFA candidate, Obiora Udechukwu, an outstanding B.A graduate of painting in the Department, later rose to the position of a professor of painting and drawing in the Department. The Department was also the first to graduate a Ph.D. student (now Emeritus Professor Ola Oloidi) in the history of modern Nigerian art.

The post-civil war Nsukka Art Department has attracted some of the best art students and teachers, a number of whom have grown to become great names in world art. Professor El Anatsui, foremost African sculptor, is a key example. The Department has since established an artistic legacy that has continued to attract the best brains. Its products have been celebrated as award-winning poets, international art historians, art critics and curators. In visual arts practice, graduate artists of the Department have creditably sustained the artistic excellence for which the Nsukka Art department is known.

From the brief history highlighted above, the Department has contributed in good measure to the brand name of the University of Nigeria. In fact, the Department of Fine and Applied Arts, University of Nigeria, Nsukka is best known internationally for the quality of art and literature that have emerged from its rolling hills and inspiring valleys. Through the illuminating lights of art, the Department has continued to spotlight Nsukka in particular and Nigeria in general in the world art map. *Uli*, for example, has entered the art thesaurus through the creative legacies of the Art Department.

The mention of "school" here is very important and needs to be explained a bit for clearer perspectives. Very often the word is used, in Nigerian parlance, to refer to art training centres and departments in Nigerian universities and polytechnics. This is a rather bastardized usage if school rationally refers to a group of artists or creative people sharing commonalities in ideology, style and vision. If this notion is upheld, then "Nsukka School" stands out as a classic example in its experimentation with *uli*, not only for its own sake, but in conjunction with the wider concept of "natural synthesis" which can be interpreted as a variant of "glocalization", the creative and instrumental fusion of self and other in the quest for new challenges at the frontier. This is the centralizing philosophy on which the Nsukka magic has depended.

Owing to the immense contribution of the Nsukka School to the development of art in Nigeria, and its well-known international accolades, it has been the subject of numerous studies. As Professor Emerita Sydney Kasfir recently put it in a seminar at the University of Nigeria, the art department at the university, from where the school emanated, has achieved international renown. Important monographs have been produced on some of its liveliest products; some of its most interesting personages have been the subject of international events and publications. Some of these events and publications have been championed by *intimate outsiders*.

Having attained fifty years in 2011, with six more years added in 2017, Nsukka School merits celebration. The present celebration is two-fold. It simultaneously provides occasion for self-

congratulation on one hand, and an opportunity for self-appraisal on the other. It is an occasion to cherish the past, appreciate the present and gesture at the future with renewed enthusiasm. Not only that. The celebration provides a basis for a special conversation, a conversation between generations in the Nsukka School, especially in view of the Igbo saying that a moon waxes and gives way to another (Onwa tie, o chaalu ib' ye). Thus, the centralizing question that arises in the proposed celebration is, after fifty years of a sustained victory dance, what next for the school and its numerous jewels? If jubilee is to be seen, in the words of Jonathan Sacks (2000), as that point where we are able to begin again, the celebration affords us, at this point, the opportunity to reflect on our achievement and face up to the future with superlative optimism. Any wonder we have themed this celebration *Nkoli Ka* (recalling is greatest)? In the words of Achebe, "It is the story that outlives the sound of the war drums and the exploits of brave fighters...The story is our escort; without it, we are blind."

So, there is a song in our heart, a story on our lips. It is a song of victory and a story of achievement; the story of the story of success. And we have rolled out our drums in joyful celebration; we have roused our flutes to sonorous laughters, as we celebrate in song, dance, lectures, exhibition and Golden Luncheon. But it is also a time of sober reflection, a time of critical stocktaking. *Nkoli Ka!* As we recall our achievement and accolades in time gone by, we also anticipate new vistas and gesture with renewed zest at new challenges that beckon at the frontier.

In all the segments of the celebration, we cast our glances behind us and before us in search of new energies to forge ahead. It is a long way from home. But the journey is long, challenging and eternal. It is a time to celebrate our heroes; and they are many. The Nsukka Art School boasts of a good number of maestros in the field, and we are also blessed with possible names of tomorrow. Perhaps the spirit of excellence that has shrouded the Nsukka School and its history derives from its very origin, as the enabling art department was initiated by Dr. Nnamdi Azikiwe himself at the very inception of the University of Nigeria. Fifty six years on, the spirit of excellence, adventure, experiment, and boldness which characterised Azikiwe's politics and activities still drives the vision of the Nsukka School as it wanders from one level of experiment and achievement to another. In over five decades, our contribution and impact on the art scene at home and abroad remains non pareil.

But the price of success can be high and demanding. Success is both an end and a means to an end. Success should beget success; but success has a very thin skin and can be easily wounded. Thus we are happy to be where we are, but careful to ensure that we leave the stage better than we

got there. That is the essence of this event.

This fact returns us to the essence of the story as the greatest of all experiences – *Nkoli ka*, that name we often give to our daughters in this part of the world. The jubilee story of the Nsukka School is cleverly reflected in lectures, this exhibition and the commemorative book. This event, thus becomes a landmark in the electrifying and fructifying trajectory of the Nsukka School. As a testimonial of achievement and hope, it may encourage us to nod in self-fulfilment like the red head lizard when it jumps to the ground from great heights. On the other hand, and more importantly, as the story escorts us, it will, as Chinua Achebe has aptly said, "save our progeny from blundering like blind beggars into the spikes of the cactus fence."

Chuu Krydz Ikwuemesi, Ph.D. Associate Professor, Head of Department

George Odoh, Ph.D. Senior Lecturer





Opening of the Nkoli ka exhibition at Nsukka



A panel discussion with some pioneer students at the event in Nsukka



Prof. John Kamen and Prof Chike Aniakor at the award session during the event at Nsukka



Guests at the opening of Nkoli ka exhibition in Nsukka



Cross-section of guests at the lecture presentation by Prof. Chike Aniakor



Guests at the opening of *Nkoli ka* exhibition in Nsukka



NGA DG, Abdulahi Muku and Hon. Pat Etete at the Opening of Nkoli Ka in Abuja recently



Guests at the opening of the Abuja exhibition



Guided tour of the Nkoli ka exhibition in Abuja



A view of the Abuja exhibition



Guided tour of the Nkoli ka exhibition in Abuja



Some of the exhibiting artists at the opening of the Abuja exhibition

EXHIBITS



George Agbo, Unprepared, Unguided, Uncertain, 2017



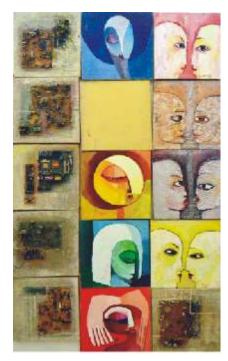
Okay Ikenegbu, Sportman's Paradise, 2017



Chukwuemeka Okpara, *Ascending Memories*, 2016, acrylics on canvas



Ngozi Omeje, *In my Garden there are many colours*, 2016, installation



Ike Francis, *Facebook*, 2008, mixed media installation



Chikezie Ike, untitled 2016, oil on canvas



Chizoba Uchay, Dialogue, 2016, installation



RitaDoris Uba, Paradox of our Nation, 2016, fibre



Obi Nwaegbe, *Conversation for Three*, 2017, acrylics on canvas



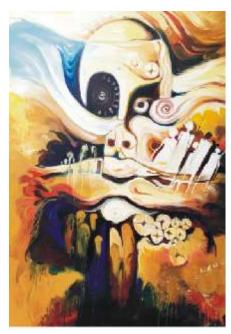
Assam Owo, After the Rain, 2017, installation



Gerald Chukwuma, Standing Ovation, 2016, mixed media



Trevor T. Morgan, What the Eagle Saw, 2017



Aniefiok Idim, What we heard, what we read, and what we took, 2016, oil on canvas



Caius Onu, glazed ceramics, 2008



Chinyere Akpaka, Rhythm, 2017, oil on canvas



Obinna Makata, *Aka Ekpuchi Onwa*, 2016, ink and fabric on paper



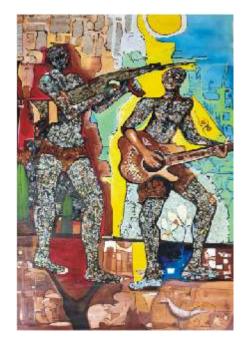
Kene Udeaja, Culture Remix, 2016, installation



Thaddeus Okpara, Channel of Discussion, 2016, Installation



Bibian Phil-Eze, Puff & Throw pillows, 2017



Moses Ibanga, *Sparrow Songs and Arrow,* 2016 mixed Media



George Odoh, *Leopard among the Zebras*, 2017, installation



Eva Obodo, *Sundry Goods*, 2010, charcoal, acrylics and copper wire



Ayo Adewunmi, *Remission Imprint*, 2016, mixed media



Okechukwu Chinwuba, *Woman and Son*, 2017, computer graphics



Grace Asogwa, Glazed Ceramics, 2016



Chijioke Onuora, *Ibo Nibo Kwulu*, 2015, Charcoal



Chinemerem Omeh, Zik of Africa, 2017, pen and ink



Olive Iweka, Jigida, 2016, installation



Ozioma Onuzulike, *Weave-On*, 2017, terra cotta, wood and metal



Tochukwu Okpara, *Sagging: Manhood in Dilemma*, 2015, Installation



Joseph Obochi, Fulani Herdsmen, 2017, terra cotta & metal



Chukwuemeka Nwigwe, Ekenma, 2017, flip flops



Richard Elekwa, Blood, Blood in Biafra, 2016, oil on canvas



Ekene Anikpe, *They Told Us Our Story*, 2017, fabric and can bottom



Chinwe Onwuasonya, Untitled, 2017, mixed media



Ifedioranma Dike, Untitled, fibre



Chinyere Odinukwe, *Where to Go with Our Tattered Cloth*, 2015, oil on board



Ogochukwu Ejiofor, 2015, mixed media



Sabastine Ugwuoke, 2015, mixed media installation



Pamela Cyril-Egware, *Opulopulododo* 3, 2014, Batik



Martins Okoro, *Coconut Head*, 2002, mixed media



Nneka Odoh, Nkoli Ka, 2015, acrylics on cast paper



Nick Anozie, Ideal Couple, date unknown, mixed media



Tony Nsofor, *Three Women -Naomi, Orpah and Ruth*, 2017, acrylics and paper cuttings



Chuu Krydz Ikwuemesi, 2015, acrylics on canvas



Itiav Vershima, *Agberazenga*, 2017, Polyester and Acrylics Yarn



Ejiofor Ugwu, *Destructive Drunkeness*, 2017, cast aluminum



Enekwachi Agwu, *Colourful Stories*, 2017, recycled aluminum plate and colour magazines



Benjamin Akachukwu, Forms from my Sky No 14, 2017, mixed media painting



Chika Onuora, *The Den from the West*, 2017, photography



Livinus Kc Ngwu, *Syncreticism*, 2017, mixed media installation



Chinenye Asogwa, *Home*, 2017, sand on board



Uche Nnadozie, *Hope*, 2015, pen and ink



lyke Okenyi, *Heavy Rain*, 2015, mixed media



Onyinye Edeh, no pain, no love, 2017, pen and ink



Emmanuel Chinweaku, *Herdsmen or Terrorists*, 2017, mixed media painting

Exhibiting Artists

Abigail Nnaji Amarachi Okafor Aniefiok Idim **Anthony Nsofor** Assam Owo Ayo Adewumni Basil Onyegebgu Basil Onyegegbu Bede Ugwu

Benjamin Akachukwu Bibian Phil-Eze Caius Onu

Chijioke Onuora Chijioke Ugwu

Chika Onuora Chike Akabuike Chike Aniakor

Chike Obeagu Chikezie Ike

Chinemerem Omeh

Chinenye Asogwa-Okonta Chinwe Onwuasoanya

Chinyere Odinukwe Chinze Orji

Chizoba Uchav Chukwuemeka Nwigwe

Chukwuemeka Okpara Chukwunonso Uzoagba

Chuu Krydz Ikwuemesi

Ejiofor Ugwu

Ekene Anikpe Emmanuel Chinweaku

Eva Obodo Francis Ike

George Agbo George Odoh

Gerald Chukwuma

Godson Diogu Grace Asogwa

Ifedioranma Dike **Ike Francis**

Izu Muoneme

Joseph Obochi Kenechukwu Udeaja

Lilian Pilaku Livinus Ngwu

Martins Okoro May Okafor

Moses Ibanga Ngozi Omeje

Nick Anozie

Nneka Odoh Obi Nwaegbe

Obinna Makata Ogochukwu Ejiofor

Okay Ikenegbu

Okechukwu Chinwuba

Okev Chinwuba Olive Iweka

Onvinye Edeh

Ozioma Onuzulike Pamela Cyril-Egware

Richard Elekwa

Rita Sani

RitaDoris Uba Samson Ejiofor

Sebastine Ugwuoke Stanley Eze

Sukanthy Visagapperumal Eghrebva

Sunday Odoh Thaddeus Okpara

Tochukwu Okpara Trevor Morgan

Uba RitaDoris Uche Nnadozie

Uka Ogboso Vershima, Itiav

The comprehensive list of exhibiting artists and works will be listed in the exhibition hall

Nkoli Ka

At 56, the story of the Department of Fine and Applied Arts is co-eval with the story of the University of Nigeria. It is long, ambitious and inspiring. If jubilee is that point where we are able to begin again, the story affords us the opportunity to reflect on our achievement and face up to the future with superlative optimism. Any wonder we have themed this celebration Nkoli Ka (recalling is greatest)? In the words of Achebe, "It is the story that outlives the sound of the war drums and the exploits of brave fighters...The story is our escort; without it, we are blind."











