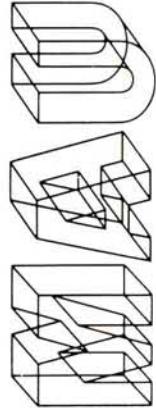


DRAGO MUVRIN



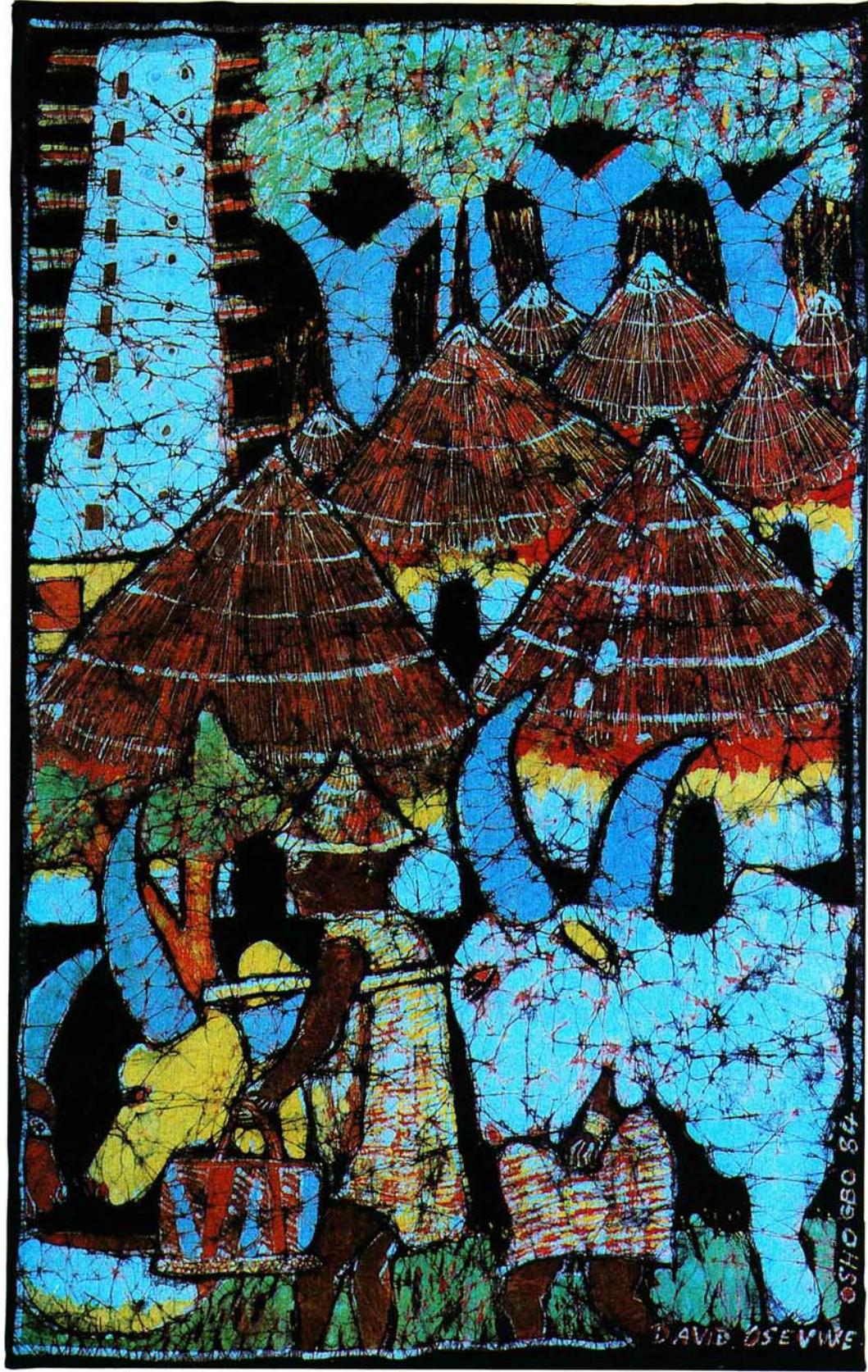
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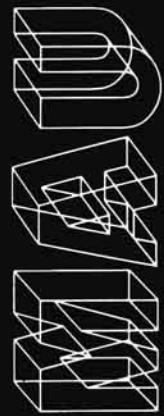
Zbirka Vede i  
dr Zdravka Pečara



# O SHOGBO ŠKOLA SLIKARSKA

*Moderni izraz identiteta  
tradicionalne afričke zajednice*





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AFRIČKE  
UMETNOSTI**  
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# OSNOVNO ŠKOLSKA SLIKARSKA

*Moderni izraz identiteta  
tradicionalne afričke zajednice*

DRAGO MUVRIN

*U godini IX konferencije  
šefova država i vlada  
Nesvrstanih u Beogradu*





*Veliko mi je zadovoljstvo da predstavim katalog savremene nigerijske umetnosti, na početku godine u kojoj će Beograd biti domaćin Sastanka na vrhu Nesvrstanih zemalja – pokreta koji obuhvata razne kulture naroda sa sličnim idejama iz celog sveta.*

*Nigerijska umetnost, pa i afrička umetnost uopšte više se ne smatra fetišem kao što je to bio slučaj u prvim danima evropskih istraživanja.*

*Umetnost u današnjoj Africi traži novu ulogu, kao odraz težnji nezavisnih naroda Afrike, budući da i umetnost kao i kultura menja svoj lik u vremenu.*

*Takav razvoj je našao svoj izraz u raznim školama koje su se pojavile tokom poslednjih godina. Neke od njih predstavljene su u zbirkama koje se ovde nalaze. Dok su čuvene bronce iz Benina i Ife poznate u čitavom svetu, nove škole u Ife i Ošogbo su radile na batiku da bi prikazale život koji poznaju. Štampani batici sa likovima bubnjara i igrača ili sa slikama seoskih svečanosti predstavljaju njihova glavna dela. Ulja i perle prikazani na ovoj izložbi u redovima Džima Burajmoha su takođe iz škole Ošogbo koja je priznata u celom svetu.*

*Emanuel Olufemi Fovora,  
Ambasador Nigerije*

*It is a pleasure to introduce a catalogen on contemporary Nigerian Arts. At the beginning of a year when Belgrade will host the Summit of Non-Aligned Movement – a movement embracing diverse cultures of like-minded peoples all over the world.*

*Nigerian or African Art in General is no longer looked upon as fetish as was done during the early days of European explorations. Art in the present day Africa is seeking a new role as the mirror of the aspirations of independent African peoples, since art like culture changes its from with the times.*

*This developement has found expression in the different schools that emerged in the recent years. Some of them are represented in the collections here. While the famous Benin and Ife bronze are known worldwide the new Ife and Oshogbo schools have worked on batiks to depict the life they know. The Batik prints of drummers and dancers or a village festival are their main work. Painting in oil and beads represented at this exhibition by yhe work of Jimo Buraimoh also of the Oshogbo school has also been recognised worldwide.*





T. Adeoye Lambo, stari profesor u svetu čuvenog univerziteta u Ibadanu, pre mnogo godina je rekao da afrička tradicionalna umetnost predstavlja emocionalnu i intelektualnu žrtvenu posudu kojoj su tribalne kulture pridavale posebne duhovne vrednosti. Na ovu misao sintezu mogu se ispredati stotine stranica najrazličitijih estetsko etičkih i drugih razmišljanja.

Izložba koja je pred nama, delo entuzijaste skupljača Draga Muvrina iz Zagreba, moderni je, savremeni nastavak neprekinute vekovne niti u kojoj je potreba za lepim izražajem pratila afričke ljude u njihovom svakodnevnom životu. Nama koji smo dugo živeli u Africi poznata je ova misteriozna snaga i sposobnost Afrikanaca da vas općine i zauvek uzmu pod svoje. Isto tako znamo da i afrički umetnik sa lakoćom izražava dubinu i dinamizam svega što ga okružuje. U likovnom i muzičkom vidu oni su davno izišli iz svojih okvira i dali snažan pečat drugim civilizacijama. Mnoge od njih još uvek nisu svesne gde im zapravo leže prapočeci mnogih aktivnosti koje sada van Afrike a pod njenim direktnim uticajima vekovima već traju po drugim kontinentima u raznim religijama, verovanjima, filozofiji, pogledu na svet, da i ne govorimo o muzici, slikarstvu skulpturi itd.

Tako je, po mom mišljenu, u mnogome i u politici kad su se konačno u najnovije vreme u nju u svetskim razmerama umešali i Afrikanci sa svojim istinskim tradicionalnim vrednotama. Oni ih iznedoruju iz onog svog civilizacijskog doba kada nas još nije ni bilo na prostorima na kojima sada živimo i mislimo da dominiramo svetom jer raspolažemo materijalnom snagom a često i grubom silom.

I nije slučajno da pokretom nesvrstanosti sa cifrom od preko pedeset država dominiraju danas upravo Afrikanci, a njihova sveza misao već daje nove i do sada nepoznate podsticaje mnogima od nas koji smo možda već ostali bez daha.

The venerable professor, T. Adeoye Lambo, of the University of Ibadan, an institution of world standing, said many years ago that the traditional art of Africa represents the emotional and intellectual vessel into which the tribal cultures have delivered their distinctive spiritual values. This concise thought would sum up many hundreds of pages of the widest range of esthetic, ethical and other elaborations.

We owe the collection presented here to the enthusiasm of Drago Muvrin of Zagreb. It is an exhibition of the modern, presentday continuation of the age-old need of the African people for beauty of expression in their day-to-day life. For us who have spent long periods of our life in Africa, there is nothing new in the mysterious power and ability of the Africans to enchant us and keep us forever in their hold. We are likewise familiar with the facility endowing the African artist for expressing the depth and dynamism of all that surrounds him. In the arts and music, African forms have long since moved far beyond their original frameworks and had a strong impact on other civilizations. Many outside of Africa remain still unaware of the actual origins of much of what they take for granted and the centuries of direct influence, which continues, in other continents on the different religions, beliefs, philosophies and views of the world, to say nothing of their music, painting, sculpture, etc.

Much the same has happened, I believe, in the politics of our times since the definitive involvement in world affairs of Africans with their authentic traditional values. These are values nurtured from an age of civilization when we had not yet appeared in the world regions where we now live and from which we pretend to dominate the world, if necessary, often, by crude force, because material power is ours.

It is no accident, finally, that Africans predominate today in the non-aligned movement, with its membership of over fifty states. Here, the freshness of their views is providing a new and until now unknown stimulus to many of us who were perhaps already running out of breath.



Mogli bismo reći da je afričko slikarstvo primjer evropskog kulturnog utjecaja koji je podstakao intuiciju, urođeni smisao i potrebu pojedinca i tako ga uključio u univerzalne tokove savremene umjetnosti. Naravno to se dogodilo pola stoljeća nakon što je duh moderne umjetnosti već bio uveliko izmjenjen i stimuliran afričkom tradicionalnom skulpturom i duhom muzike pa se približio onom osjećajnom stanju u kome se Afrikanac već nalazio.

Mnogi možda žale za opadanjem ili gubljenjem afričkih tradicionalnih vrijednosti i duhovnog stanja u kome se prožima iracionalno i intuitivno, stvarnost i mitologija na kojima se temelji afrički umjetnički senzibilitet, a po čemu se Afrikanac razlikuje od zapadnjačkog materijalističkog, racionalnog individualizma.

Oshogbo slikarski eksperiment sintetizira nekoliko prividno neovisnih pojmova. Prvenstveno on izražava identitet jedne afričke tradicionalne zajednice u čijem je duhovnom ambijentu ponikao. Predstavnici te škole izrasli su neopterećeni uobičajenim kulturnim nasljeđem i kanonima, a svoje impresije tumače zapadnjaku razumljivim likovnim jezikom. U tome su suvremeno individualni, a njihovi radovi namjenjeni su uglavnom pojedincu, često stranoj klijenteli željnoj afričkih uspomena. Po tome se i razlikuju od tradicionalnih umjetnika, pogotovo skulptora, koji su uglavnom radili za funkcije ustaljenih rituala zajednice ili udruženja i za interne duhovne potrebe.

Oshogbo, kao zajednica neodvojiv je iz konteksta nigerijske kulture a posebno njenog brojnog naroda – Yoruba. Zato je nužno spomenuti utjecaje koji nadahnjuju tu kulturu, njezine motive okolnosti nastajanja Oshogbo slikarske škole i današnje poticaje za njenom održavanju. A iz te kulturne sredine afirmirao se i dramsko muzički Yoruba teatar kao i književnost u međusobnom prožimanju, što pokazuje izvornost i snagu utjecaja, zajedništvo stremljenja i potrebu zajednice da potvrdi svoj identitet u ambijentu modernog razvoja.

African painting may be described as an example of a European cultural influence which encourages intuition, selfexpression, and the needs of the individual, and, as such, has been accepted as a universal of modern art. This, of course, occurred half a century after major changes in modern art, including the impact of traditional African art and of the spirit of its music, bringing it closer to the sensitivities already acquired by Africans. Many perhaps regret the decline or loss of African traditional values and spirituality pervaded by the irrational and intuitive, the reality and mythology on which the susceptibility of African art rests and which have distinguished the African from the western materialistic, rational, individualist.

The Oshogbo experiment in painting sums up several seemingly unrelated fundamentals. Above all it expresses the identity of an African traditional community and the spiritual environment from which it emerged. The members of this school have developed their art free of the usual cultural legacy and canons, and the idioms of their expression are comprehensible to a western sensitivity. Their individuality makes them modern, and their work is intended primarily for individuals, most often the foreigners who admire African influences and are their patrons. This is what makes them different from the traditional artists, above all sculptors, who work primarily in response to the needs of a community's established rituals and their own spiritual needs.

Oshogbo, the community, is firmly within the context of Nigerian culture and particularly that of the largest tribe – the Yoruba people. This makes it necessary to know something about the influences inspiring that culture, the motives and circumstance which led to the Oshogbo School in art and the reasons for its continued survival. This cultural environment has also produced the Yoruba musical drama theater and a body of literature. These are closely inter-related and additional evidence of the authenticity and strength of the fundamental cultural influence, shared aspirations and the need of the Oshogbo community to assert its identity in the new setting of modern development.

## Afrički identitet

Identitet nigerijskog društva predstavlja se brojnim kulturno etničkim cjelinama osebujnog izraza. Karakteristika je afričke civilizacije baš ta potreba i bogatstvo raznolikosti, koja se uporno održava unatoč vanjskim uniformnim uplivima, počevši s Islamom i kasnije kršćanstvom. Niti tri stotine godina trgovine robljem nije izmjenilo bit afričkog karaktera, a čini se niti posljednjih stoipedeset godina pokrštavanja.

Taj se identitet formirao unutar brojnih zajednica čijoj su koheziji i kontinuitetu podvrgnuti običaji, religija i njihovo izražavanje kroz usmenu predaju, muziku, ples ili skulpturu. Oni su istovremeno podređeni funkciji života te zajednice, predstavljajući njene ideje na način dojmljiv, poticajan, ugodan i emotivan, evocirajući njezina sjećanja, prenoseći i obnavljajući njeno iskustvo – kombinacijom zabave i pouke istovremeno.

Razumljivo je stoga da su tom ekspresivnom iskrenošću te iste umjetničke forme jednako utjecale na evropski racionalistički, individualiziran i zanatski kanoniziran umjetnički izraz. Tako su veliki evropski slikari, kao Picasso, Modigliani, Paul Klee ili Derain našli i novu inspiraciju u afričkoj skulpturi, Yoruba tradicija utjecala je na folklor Kube i Brazila, a savremenoj popularnoj muzici značajan doprinos dali su potomci Afrikanaca u Americi.

Identitet je afričkih zajednica izražen osebujnom simbolikom, prenošen generacijama u impresivnom skulptorskem izrazu, a iskustvo predaka bogatom usmenom predajom. Poštovanje starijih transformiralo se u kult predaka ili osnivača zajednice, dok mitovi naroda poštuju zajedničkog praoca božanstvo-heroja.

U tradicionalnoj religiji posebno je mjesto posvećeno Prirodi i njenim fenomenima, a u današnje doba njene nemilosrdne destrukcije to nam je bliski pojam. Danas se uočava da afrička vjerovanja i običaji nisu primitivni, jer na jedan kompleksan način bez prisile reguliraju, odnos pojedinca prema zajednici i zajednice prema prirodi i uvjetima njezina opstanka.

## Yoruba kultura

Tradicionalna kultura Yoruba karakterističan je primjer afričke civilizacije. Yorube su jedan od najbrojnijih naroda Nigerije, koja broji 100 do 105 milijuna stanovnika, koji govore preko 394 različita

## An african identity

The Nigerian identity is a composite of various cultural ethnicities. A distinctive feature of African civilization is precisely this need for and wealth of diversity. It is a tenacious diversity and has resisted the onslaughts of alien uniformities, first Islam and later Christianity. Not even three centuries of the slave trade changed the essence of the African character, nor have the last one hundred years, it would seem, of christian proselytism.

The identity has been shaped within the numerous communities whose cohesion and continuity are perpetuated by customs and rites and their expression through oral traditions, music, dance or sculpture. These in turn are in fuction of the life of a community, setting forth its abstractions in an accessible, influential, attractive and emotional manner, evoking its remembrances, perpetuating and renewing its experience – in a combination which entertains and teaches at the same time. The influence is understandable of the sincerity of expression of these artistic forms on rationalist, individualist, and technically codified European art. Thus, many European painters, among them Picasso, Modigliani, Paul Klee and Derain, found new inspiration in African sculpture, and the folklore of Cuba and Brazil was influenced by the Yoruba tradition. And in modern popular music, the descendants of Africa in the United States have made an important contribution.

The identity of African communities is expressed in the distinctive symbolism handed down through generations in a strong sculptural idiom and the experience of ancestors retold in a rich oral tradition. Respect for their elders has been transformed into ancestor worship, sometimes focussed on the founder of the community, while folk myths pay homage to heroic gods, the shared earliest forefathers.

Nature and its phenomena have a special place in traditional religion. And in our day, nature's heartless destructiveness is a concern not alien to us. Today, African beliefs and customs are understood as not primitive because in a complex manner they regulate, without doing violence, the relationship of the individual to the community and community to nature, and the conditions for survival

## The Yoruba culture

The traditional Yoruba culture is a typical example of African civilization. The Yoruba is one of the



jezika. Taj narod živi u četiri nigerijske savezne države, u području kišnih tropskih šuma, koje prelaze u savanu. Yorube su nastanjeni u većim naseljima pa tridesetak gradova ima više od 50.000 do 100.000 stanovnika, Ibadan preko 2 milijuna, a u Lagosu od 6 milijuna stanovnika najbrojnija su etnička grupa. Njihove zajednice održale su se u Brazilu i Kubi, a naseljeni su i u drugim gradovima 9 Nigerije i Zapadne Afrike.

most numerous people of Nigeria, whose population is 100 to 150 million and whose peoples speak over 394 different languages. The Yoruba live in four of Nigeria's federal states, in a region of tropical forests which become savannas. The Yoruba are highly urbanized. Some thirty of their towns have more than 50,000 to 100,000 inhabitants, Ibadan has over two million, and in Lagos, with its population of six million, the Yoruba are the largest ethnic group.

Yorube imaju bogatu mitologiju i predaju da potječu od jednog pretka, božjeg izaslanika Oduduwe koji se naselio u Ile Ife-u. To je duhovni centar naroda i danas poznati sveučilišni grad. Po predaji današnji tradicionalni vladari brojnih zajednica smatraju se nasljednicima tog pretka, a vješti bubenjari poznatih „talking“ bubenjeva pričaju pohvalnice u slavu i četrdesetak generacija njihovih prethodnika.

Narod je razvio bogatu kulturu u nekoliko centara. Čuvene su brončane skulpture iskopane i Ile Ife-u savršene tehničke i likovne izrade, a potječu iz 12 do 15 stoljeća.

Islam je počeo prodirati na područje Yoruba kraljevstva Oyo početkom, a kršćanstvo četrdesetih godina prošlog stoljeća. Unatoč toga sačuvani su do danas tradicionalni običaji i institucije koje ih održavaju. U tu svrhu organiziraju se godišnje brojne svečanosti i rituali posvećeni zajedničkim precima ili božanstvima. Poznat je Ife festival i proročanstvo, koje sistematizirano prenosi iskustvo predaka i daje savjete iz bogatog izbora poema posvećenih događajima i mitskim likovima prošlosti. I drugi festivali zajednički su svim Yorubama u kojima se slave božanstva kao što je mitski vladar i bog groma.

Šango, bog rata i danas zaštitnik šotera Ogun, dok je Egungun festival posvećen precima.

### Oshogbo

Za razliku od drugih naselja Yoruba zemalja Oshogbo, s preko 150,000 stanovnika relativno je novo naselje. Smješten je u blizini Ile Ife-a i uz granicu nekadašnjeg Oyo carstva. U njemu su se naseljavale izbjeglice za vrijeme prodora Islama i međusobnih plemenskih ratova, u kojima grad nije učestvovao. Naselje je nastalo kad su se pred nekim tristo godinama stanovnici iz susjednog malog mjesta Ikole morali odseliti zbog nedostatka vode. Da bi se naselili pored rijeke Oshun morali su dobiti pristanak božanstva, svete rijeke, a to je potvrdila velika riba iskakanjem iz vode. Od tada se taj događaj slavi i božanstvu prinose žrtve svake godine, krajem augusta, za vrijeme Oshun festivala. U mjestu iz kojeg su došli tradicionalni vladari pokapaju svoje mrtve. Tako se održava kontinuitet zajednice. Festivalske svečanosti su prilika za okupljanje i zabavu, obnovu sjećanja na zajedničke pretke, a ritualom se odaje počast rijeci od koje ovise i obnavlja predaja. Kao i u drugim krajevima Nigerije tradiciju održavaju vladarske kuće, bez obzira na svoje vjersko opredjeljenje. Tako se izražava i održava identitet Oshogbo zajednice.

Their communities have preserved their cohesion in Brasil and Cuba, and they live also in other cities of Nigeria and West Africa.

The Yoruba have a rich mythology and oral tradition reaching back to Oduduwe, their forefather who was sent by God to settle at Ile Ife. This is their spiritual capital and today an important university town. Oral tradition considers the present traditional headmen of their many communities still to be descendants of this forefather. The Yoruba skilled drummers, who have made their “talking” drums famous, tell in the most glorifying terms of the forty-some generations of their predecessors.

The Yoruba have developed a rich polycentric culture. The bronze sculptures excavated at Ile Ife are famous. They date from the 12th to 15th centuries and show considerable sophistication in both their technical and artistic aspects.

Islam began its penetration of the Yoruba Oyo kingdom early in the last century and Christianity in the fourth decade of that century. Notwithstanding, the traditional customs and the institutions which maintain them have been actively preserved up to today. With this purpose, numerous celebrations and rituals dedicated to common ancestors and gods are organized yearly. The Ife festival and prophesy is particularly well-known. It represents a systematized handing down of the experience of ancestors and gives counsel from a rich selection of oral poetry about events and mythical figures from the past. Other festivals in celebration of gods are also common to all Yorubas. Such gods are Shango, the mythical ruler and thunder god, or Ogun, the war god and, today, patron of chauffeurs. The Egungun festival is a celebration of ancestors.

### Oshogbo

In contrast to other towns in Yoruba country, Oshogbo, with a population of over 150,000, is a relatively new settlement. It is not far from Ile Ife and set along the border of the earlier Oyo kingdom. Refugees from the first incursions of Islam and from intertribal wars settled in the town which was not involved in these wars. The settlement dates from some three hundred years ago when the population from the neighboring small town of Ikole had to seek a new home because of the shortage of water. Before settling by the Oshun River, they needed the permission of the river god, and this was received by the message of a large fish jumping out of the water.



Festivalske svečanosti i ritual održava se pored rijeke Oshun gdje se nalaze oltari mnogih božanstava. To je popularizirala jedna Austrijanka, Suzanne Wenger, slikarica i oduševljeni poklonih afričke kulture. Ona će pedesetih godina ovog stoljeća nastaniti u tom gradu, proučavati bogatu Yoruba mitologiju, potaknuti i raditi na obnovi svetilišta zajedno s grupom lokalnih talentiranih skulptora. Tako je nastao veliki kompleks skulptura i oltara posvećenih brojnim Orisha-ma, božanstvima, koja predstavljaju razne vidove vrhovnog stvoritelja – Oludomare. Čini se kao da je jedan evropski slikar našao ikonske izvore i stvarnost svojih nadahnuća. Dogodilo se prožimanje dvije naizgled nespojive pojave, likovnog svahačanja evropskog kulturnog nasljeda i tradicionalne afričke prakse, kao da ih pokreće isti impulsi.

### *Postanak slikarske škole*

Oshogbo nije imao razvijenu tradiciju likovnog tradicionalnog izraza kao neka druga mjesta. Razvilo se bojenje tkanina indigo tehnikom i batik rađen pomoću škroba.

Yoruba kultura privlačila je pažnju evropskih kulturologa još početkom dvadesetog stoljeća kad je Leo Frobenius otkrio Ife grobnice i lansirao teoriju o pronađenom Atlantis-u. Poznati afrikanisti, supružnici Beyer sudjelovati će početkom šezdesetih godina u eksperimentu stvaranja klubova kulture, Mbari, kao sastajališta, a posebno pisaca, od kojih će se afirmirati najpoznatiji kao Chinua Achebe, John Pepper Clark i nobelovac Wole Soyinka. Poznati glumac tradicionalnog, putujućeg Yoruba teatra, pokojni Duro Ladipo suosnivač kluba u Oshogbu, i okuplja grupu entuzijasta, glumaca, plesača i muzičara istovremeno, nastavljući neku vrstu muzičke narodne drame.

U tim će se klubovima održavati tečajevi slikanja s time da se polaznicima, neopterećenim evropskim slikarskim kanonima omogući razvoj individualnog slikarskog izraza. Tako će mnogi glumci putujućeg teatra otkriti svoj likovni talenat. I većina će se posvetiti slikarstvu i razviti osebujan stil. U toj atmosferi nastala je Oshogbo slikarska „škola“. Slikare će inspirirati tradicija koju će predstaviti uglavnom stranoj klijenteli.

Slikarstvo nije bilo tradicionalni likovni medij da bi bilo popularno domaćem stanovništvu. To je bilo vrijeme sticanja nezavisnosti i poleta u traženju nekog novog identiteta. Slikarska kolonija Oshogboa

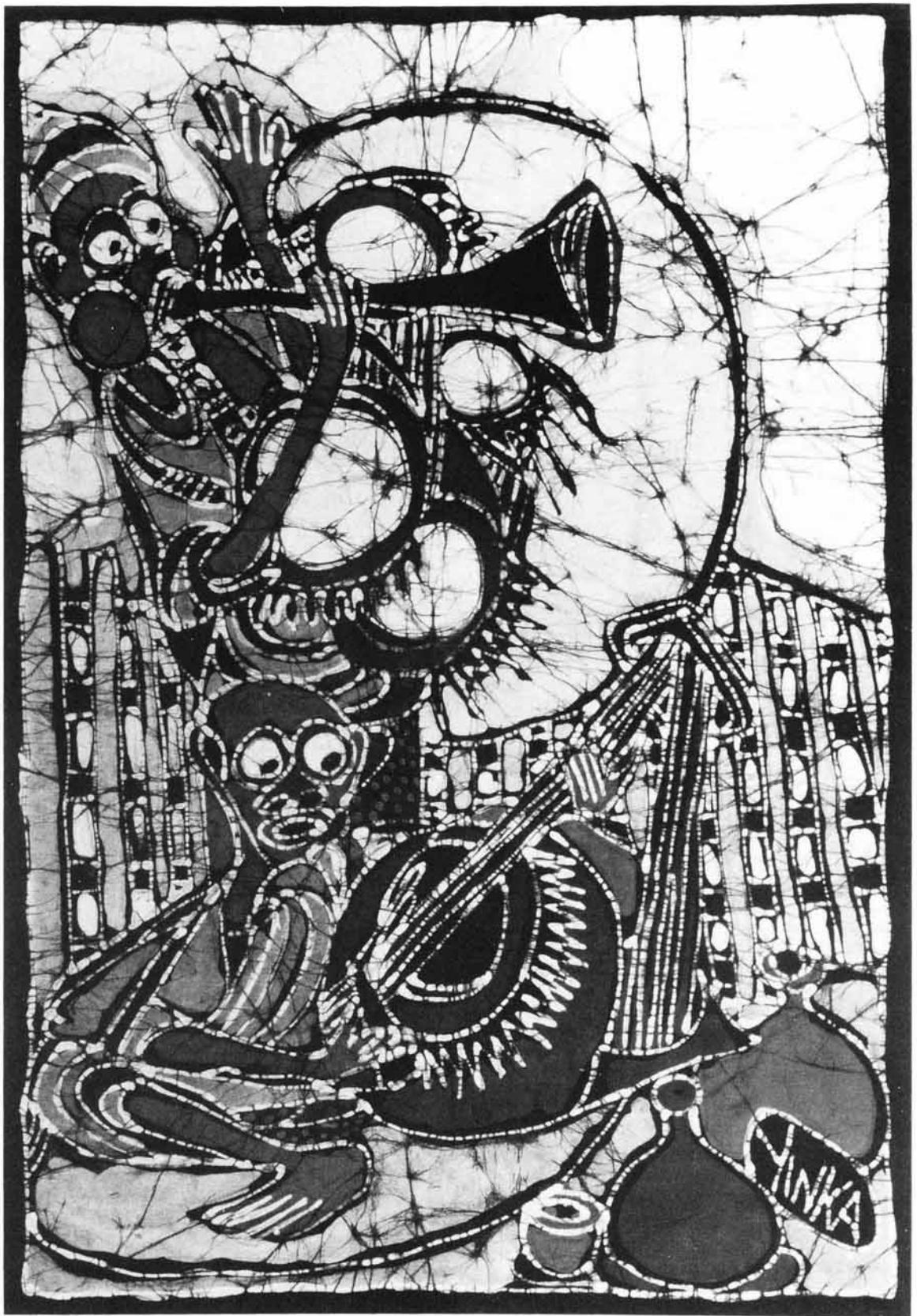
The event is celebrated and sacrifices made to the deity every year in late August during the Oshun festival. In Ikole, from where they came, their traditional headmen bury their dead, thus maintaining the continuity of the community. The Oshun festival is an occasion for gathering and entertainments, for renewing rememberances of shared ancestors. There is ritual to honor the river on which all depend and to perpetuate oral tradition. As in other parts of Nigeria, preservation of tradition is the responsibility of the traditional headman's family, regardless of the religion it might practice. In this way, the identity of the Oshogbo community is maintained and expressed.

The celebrations and rituals of the festival take place along the river where shrines of many gods are to be found. All of this was made known to the outer world by an Austrian, Suzanne Wenger, a painter and enthusiastic devotee of African culture. In the 1950s, she came to live in the town, began a study of Yoruba mythology, and encouraged and worked on the restoration of the shrines and festival grounds together with a group of local, talented sculptors. A result has been the large complex of sculptures and shrines dedicated to the various Orish, deities which represent the different aspects of the supreme creator – Oludomare. Evidently, a European painter was able to find a primordial source and a reality for her inspiration. It happened by the co-penetration of two seemingly incompatibles, the artistic concepts of a European cultural heritage and traditional African practice, as through both respond to the same impulses.

### *The school of painting*

There was no tradition of painting in Oshogbo as part of the locally practiced arts. In some places it did exist, but here only indigo dyeing and batiks made using starches had seen any development.

Yoruba attracted the attention of European scholars at the start of this century when Leo Frobenius discovered the Ife burial grounds and claimed he had discovered Atlantis. In the early 1960s, a husband and wife team of African specialists, the Beyers, joined in an experiment of setting up clubs, Mbari, where writers especially could get together. Among those who became best known are Chinua Achebe, John Pepper Clark, and the Nobel laureate Wole Soyinka. The well-known actor of the traditional, travelling Yoruba theater, the late Duro Ladipo, was a co-founder of the Oshogbo club which gathered a 12



je postojeci tradicionalni identitet jedne afričke, nigerijske zajednice predstavljala vanjskom svijetu, za razliku od tradicionalnog umjetničkog izraza koji je bio upućen samo članovima zajednice, uglavnom sakrivan od stranaca. A to je bilo i razumljivo jer je skulptura personificirala ideje i duh božanstva ili pretka kojima pripada respekt te zajednice.

Neovisno od te grupe slikara afirmiralo se nekoliko skulptora i slikara samostalno ili uz Suzanne Wenger, a zatim i mnogi pojedinci radeći novu vrstu batika u više boja, posebno za tržište suvenira Lagosa i većih gradova.

### *Slikarstvo u nigerijskom kontekstu*

Oshogbo slikarska „škola“ nastala je kao eksperiment da se moderni, zapadni likovni izraz razvije na afričkim osnovama. U tome je sličan pokušajima koji su nastajali u drugim afričkim sredinama od kojih su poznati centri ili škole kao Poto-Poto u Zairu, Cyrene u Zimbabweu i Polly Street u Južnoj Africi. Slikare tih „škola“ podsticali su Evropljani koji su bili i glavna klijentela.

Nigerija je kao jedinstvena zemlja nastala od tri kolonijalna protektorata, koji su približno predstavljali i zasebne kulturne sredine, iako nastavane različitim narodima i etničkim grupama. U novoj zajednici tražio se jedinstveni kulturni obrazac, kome je uzor trebao biti Zapad. Tome najbolje služi obrazovanje koje će odgajati i slikare. Međutim, prvi će slikarski pionirski pokušaji biti individualna nastojanja nekolicine samouka portretista kao što su Aina Anabolu i Akinola Lasekan, a kasnije i školovani Ben Enwonwu. Oni se smatraju začetnicima modernog slikarstva koje će nakon stjecanja nezavisnosti nastaviti slikari školovani na višim školama i univerzitetima poslije drugog svjetskog rata.

Kao i sve škole i nigerijske će stvarati individualni, internacionalni stil slikarstva. A nigerijski slikari-buntovnici htjeti će formirati i svog vlastitog klijenta. To više ne bi trebao biti stranac željan afričkog nadahnuća ili sjećanja, već Nigerijac evropskih manira. Naizgled paradoks, kad se zna da je i današnjem prošječnom Nigerijcu glavna preokupacija vlastita zajednica. Jer, za razliku od Europeja opsjednutog materijalnim i individualnim dostignucima. Afrikancu je najveće bogatstvo ono koje mu daje njegov odnos u porodici ili užoj zajednici, priznanja, zadovoljstva i sigurnost koje mu

group of enthusiasts, actors, dancers and musicians. Together they made a new contribution to a kind of musical, folk drama.

Painting became an activity of these clubs. Members who chose this activity came free of any knowledge of European art canons and were allowed to develop their own, individual idioms. Given this opportunity, many actors of the travelling theater discovered they had a talent for painting. The majority turned entirely to painting and developed their own personal styles. The Oshogbo School of art was born in this atmosphere. Painters presented their visions of folk traditions, primarily to the foreigner who were their patrons.

Painting had no tradition and therefore no basis for popularity among the local population. These were the days of new-won independence and great zeal in the quest for a new identity. The painters of the Oshogbo colony interpreted the existing traditional identity of an African. Nigerian community for the outer world, in contrast to the traditional arts which were meant for the members alone of the community and were on the whole hidden from foreigners. The reticence was understandable since the works of sculptors were intended to personify the concept and spirit of deities or ancestors and these commanded great respect.

Independently of this group of painters, a number of sculptors and painters worked on their own or in association with Suzanne Wenger. Many individually began making a new, more colorful type of batik, especially for the tourist markets in Lagos and other large towns.

### *Painting in Nigeria*

The Oshogbo School began as an experiment in grafting modern, western painting onto African traditional cultural. There were other similar undertakings elsewhere in Africa. The best known are those of such centers or schools as the Poto-Poto in Zaire, the Cyrene in Zimbabwe, the Polly Street in South Africa. The painters of these “schools” were encouraged by Europeans who, at the same time, were their principal admirers.

Nigeria was formed as an independent country from three former colonies. Within each, there were enough similarities despite the many different peoples and ethnic groups to make each a distinctive cultural environment. The new nation sought a unified cultural model, one patterned on the western. This could best be served by an education which also



one pružaju. Kako će se pomiriti te dvije različite tendencije možemo samo nagadati.

Na primjeru Oshogba vidjeli smo da je tradicionalna zajednica iskoristila moderni likovni medij za onaj isti cilj koji je zadovoljavala tradicionalna umjetnost, a to je propagiranje njenih interesa i održavanje njene kohezije u modernom društvu.

## *Savremeni slikari i skulptori*

Izbor izložbe podijeljen je u tri grupe. U prvoj su slikari Oshogbo „škole“ ili njoj bliski; zatim slike nekolicine slikara, članova slikarske škole Ori-Olokun univerziteta Ile Ife, bliski Oshogbo grupi, dok su u trećoj skupini tradicionalne skulpture anonimnih autora, karakteristične za narod Yoruba i tri nove sakralne skulpture.

Oshogbo „škola“ je predstavljena s radovima autora koji su stekli značajna međunarodna priznanja. Chief Twins Seven Seven je muzičar, glumac i slikar, koji slika bojom i perom obično na šperploči; Jimoh Buraimoh radi slike ljepljenjem staklenih perli na drvenu podlogu i poznati je grafičar; Yinka Adeyemi usavršio je izradu osebujnih batika i grafike; Jacob Afolabi pravi slike ljepljenjem plastičnih niti u naivnim oblicima; Tijani Mayakiri slika uljem na papiru, a Rufus Ogundele uljem na lessonitu. Uz Adebisijsku Fabunmiju i Muraina Oyelami ti slikari predstavljaju jezgro i prvu generaciju Oshogbo „škole“, imaju isto iskustvo glumca i slikara. Ashiru Olatunde samouk je koji pravi reljefe na limu, na kojima prikazuje mitove svoje zajednice. Sangodare je svećenik tradicionalne religije, čiji su batici živih boja. Batici Davida Osenwe i Ade Oyelami različitim su motiva, a Taju Mohibi, električar po struci kao da prenosi svoje snove u jednom dahu na papir. Pratt i Ade rade batike kao i veći broj sljedbenika koji tako zarađuju za život. Dva kipara od nekolicine predstavljeni su novim „sakralnim“ skulpturama. Buraimoh Gbadamosi izradio je slične skulpture u drvu i kamenu religiozne namjene.

Drugoj grupi pripadaju slikari Ile Ife-a. Pokret je osnovao slikar veteran Solomon Wangboje na Univerzitetu tog grada i iz toga će nastati Institut afričkih studija. Ori Olokun Art School orijentirana je domaćem klijentu, iako pojedinci rade i za javne ustanove. Blizak Oshogbo školi je Wale Olajide koji uglavnom radi tapiserije. Od ostalih predstavljeni su Oluwole Olayemi, Bayo Ogundele, Adeniyi Adeyemi, Funsko Adeniyi, Kola Soronile slikama, s crtežom rađenim na poleđini papira.

fostered painting. The first pioneer attempts at painting, however, would be the personal strivings of a few self-taught portraitists such as Aina Anabolu and Lasekan Akinola, and later the school-taught Ben Enwonwu. These are considered the precursors of modern painting and were followed, after independence, by painters who studied at academies and universities after World War II.

As all schools, the Nigerian formed its own international style. And the Nigerian rebel against this style sought to win his own patrons. But what he wanted was no longer foreigners seeking African inspiration or an African souvenir but Nigerians of European ways. An obvious paradox, considering that even today the primary concern of the average Nigerian is his own community. In contrast with the European whose obsession is material or personal achievement, the African considers his riches to be those deriving from his relationship to his family or immediate community: the recognition, satisfaction and security they give him. How these two divergent tendencies will be reconciled, we can only guess.

The Oshogbo School is an example showing us how a traditional community uses the modern medium of art with the same purposes as those served by the traditional arts, to support its interests and preserve its cohesion in a modern society.

## *Contemporary art and sculpture*

The works exhibited are divided into three groups. The first is a selection of Oshogbo School paintings, by actual members or artists close to the School; next is a smaller group of works by authors belonging to Ori-Olokun Art School of Ile Ife University, which is close to the Oshogbo group; the third group shows typically Yoruba, traditional sculpture by anonymous authors.

The Oshogbo School is represented by artists who have gained a considerable international reputation. Chief Twins Seven Seven is a musician, actor and painter; he works in colored pen, usually on plywood. Jimoh Buaimoh pastes glass beads on wood; he is also known as an engraver. Yinka Adeyemi has achieved highly distinctive batiks and engravings. Jacob Afolabi pastes plastic threads to get the naive forms in his pictures. Tijani Mayakiri works in oils on paper, and Rufus Ogundele oil on pressed wood. Together with Adebisijsku Fabunmiju and Muraina Oyelami, these artists represent the core and first generation of the Oshogbo School,



*Skulpture Nove Sakralne umjetnosti u Oshogbu predstavljaju oltare različitih božanstava. Njihovu obnovu inicirala je Suzanne Wenger zajedno s grupom talentiranih skulptora, kao što su Adebisi Akanji, Buraimoh Gbadamosi, Raifu, Lani i Saka. Tako su ta svetišta sačuvana od propadanja i nemara kojima je obično ugrožena tradicionalna afrička religija i skulptura, obično netolerantnošću novih vjera, modernizacijom i obrazovanjem. Ulaz u kompleks izradio je Adebisi Akanji, zidar po profesiji, zajedno s brojnim drugim skulpturama u betonu. Njegov suradnik Saka predstavio je božanstvo Oshun na mjestu gde je ono sklopilo pakt s prvim poglavarom Oshogbo-a.*



*The sculpture of the new religious art in Oshogbo may be seen on the shrines of the various deities. The renewal of these shrines was begun by Suzanne Wenger together with a group of talented sculptors, among them Adebisi Akanji, Buraimoh Gbadamosi, Raifu, Lani and Sada. As a result, the holy grounds have been saved from the neglect and destruction common to declining respect for traditional African religion and sculpture, the usual intolerance of new religions, modernization and education. The entrance to the grounds is the work of Adebisi Adanji, a bricklayer by profession, and there are also several other sculptures in cement.*

*Adebise Akanji's collaborator is the author of the Oshun River deity placed where the first Oshogbo headman received permission to found the new settlement.*

## *Nova sakralna skulptura*

Nekoliko izloženih skulptura predstavlja primjerke nove sakralne umjetnosti u formi kako se oblikovala prilikom obnove lokalnog svetista. To su samo mali primjeri inače jednog impozantnog skulptorskog zahvata. Gbadamosijeva Orisha u kamenu je tipična forma tog plodnog kipara, jednog od petorice kipara obrtnika zidara ili tesara koji su razvili svoj kiparski talenat u Oshogbu. (c6, c7, c8)

## *Tradicionalna skulptura*

Uobičajeno je danas da svaki umjetnički predmet gledamo kao djelo za sebe, izvan konteksta u kome je nastalo. Tako smo navikli gledati i afričku skulpturu. Međutim afrikancu je skulptura značila daleko više. Afrički je umjetnik kreirao da bi se

combining equal experience as artist and actor. Ashiru Olatunde is self-taught and uses tin plate for his reliefs of scenes from the mythology of his community. Sangodare, who makes brightly colored batiks, is a priest of the traditional religion. David Osenwe and Ade Oyelami differ in the motifs of their batiks, and Taju Mohibi, who works as an electrician, by preference dashes off his dreams on paper. Pratt and Ade make batiks, as do the majority of their followers who earn their living in this way. Two sculptors of those represented, are new, "secular" artists. Buraimoh Gbadamosi has made similar pieces in wood and stone for religious purposes.

The second group is of Ile Ife artists. The movement was founded by the veteran Solomon Wangboje, painter and professor at the Ile Ife University. The affiliated Institute for African Studies grew out of this movement. The Ori Oloku Art School is turned

uspostavio kontakt sa nadnaravnim silama. Po tradicionalnom vjerovanju ta nadnaravna životna sila prožima prirodu i umrle. Tako skulptor svojim djelom uspostavlja jedinstvo života i smrti, čovjeka i prirode. Skulptura je medij preko kojeg se čovek obraća tom drugom, superiornijem svijetu.

Mnogima je danas to značenje nepoznato. Nepoznat im je autor, ali i namjena i običaji zajednice kojoj je skulptura bila namjenjena. Ipak se cijeni snaga njenog ekspresivnog izraza. Yorube, kao i mnogi i drugi narodi Nigerije imaju bogato nasljeđe skulptorskog izraza. Skulptore su zadovoljavale potrebe rituala tradicionalne religije, bilo da bi se držale na oltarima predaka i božanstava ili nosile kao maske za vrijeme raznih festivala. Simbolikom bi predstavljalje određenu ideju, prenoseći poruku štovaocima. Međutim skulptura je imala i dekorativnu namjenu kao na primjer rezbarena vrata i stupovi vladarevih zgrada.

Izložene tradicionalne skulpture uobičajene su bile u Oshoqbo-u, a pripadaju zajedničkim običajima Yoruba naroda.

Maska predstavlja duhove predaka. Postoji velika raznolikost namjena i oblika, od apstraktnih do realističnih. Izloženi primjerak pokazuje istančani likovni senzibilitet skulptora.

Poznate su figure blizanaca. Dvojci se smatraju personifikacijom božanstva blizanaca – Orisa Ibeji. Blizanci se respektiraju, a neke ih porodice slave. Ako jedan od njih umre, majka naručuje njegovu figuru o kojoj vodi brigu kao o živom djetetu da bi spriječila smrt preživjelog.

Prilikom proricanja svećenik poznatog proročišta Ife služi sa pliticom za odlaganje koštica s kojima gata. Plitice su izrezbarene u raznim formama, kao izložena u obliku konjanika, često omiljene teme Yoruba tradicionalnih skulptora.

Za ritual boga grmoma i nekadašnjeg vladara Oyo kraljevstva služi simbol sjekire komponiran s likom čovjeka, a na oltaru se smještaju razne figure u obliku rezbarenih posuda za držanje sitnih predmeta, kao izložena figura žene s pliticom u obliku kokoši. Žena, a posebno majka s djetetom uobičajena je tema skulptora.

Bronca je koršćena samo u dva kulta, kultu zemlje i božanstvu rata – Ogunu. Ljevanje bronce metodom izgubljenog voska poznato je u Ile Ife-u još u 12 stoljeću. Za Ogboni društvo, koje poštuje kult zemlje izrađivani su simboli kao izloženi par muškarca i žene. Takve figure zovu Edan. Iz tog društva

towards the Nigerian public, while some of its members work for public institutions. Wale Olajide who does primarily tapestries in close to the Oshogbo School. The paintings exhibited are by Oluwole Olayemi, Bayo Ogundele, Adeniji Adeyemi, Funks Adenijyi, and there is a sketch done on the back of a piece of paper.

### *Traditional sculpture*

It is the practice today to look at a piece of art as a work unto itself, outside the context to which it belongs. And that is how we usually look at African sculpture. But to Africans, sculpture has meant a great deal more. The artist of Africa has worked to create the means to establish contact with supernatural forces. According to traditional beliefs, these supernatural forces fill nature and the dead. It is the sculptor through his work who establishes the unity between life and death, man and nature. Sculpture is the medium by which man addresses that other, superior world.

Many today know nothing about this meaning. A piece's author is unknown, but so is its purpose and the customs of the community for which it was made. However, the piece is appreciated because of its expressive forcefulness.

The Yorube as well as many of the other Nigerian peoples have a rich sculptural heritage. Sculptors served the ritual needs of traditional religion, whether for pieces to be kept on the shrines of ancestors or deities, or to be worn as masks during the various festivals. Some specific idea was contained in the symbolism, a message for transmission to the worshipers. But sculpture also had a decorative purpose, for instance the carving on the doors or pillars of a headman's house.

The traditional sculpture exhibited is for the most part from Oshogbo and a part of the ritual and customs shared by the Yoruba. The masks represent the spirits of ancestors. There is a great variety in both use and appearance. They cover the range from abstract to realistic. Those exhibited demonstrate the fine artistic sensibilities of their authors. (C9)

The figure of twins is well-known. Twins are considered the personification of Orisa Ibeji – the patron of twins. Some families celebrate twins, and twins command special respect. If one dies, the mother will order a sculpture to take care of as though it were a living child in order to prevent the 18



*Brojne skulpture u betonu ili drvetu uklopile su se u okoliš oko rijeke Oshun. Objekti posvećeni kultovima prvenstveno su skulptorske forme. Gornja slika simbolizira mjesto susreta tradicionalnog kralja Shango-a, božanstvo grmljavine i vrhovnog stvoritelja Obatale. To su skulpture, koje utjelovljuju muški i ženski princip vrhunskog boga, najsnažnija djela Suzanne Wenger.*

*Numerous sculptures in cement and wood grace the area along the Oshun River. The majestic work in the upper picture marks the place where King Shango of oral tradition once met with the thunder god and supreme creator Obatala. These powerful figures embodying the male and female principle of the supreme deity are the most impressive work of Suzanne Wenger.*

regrutirale su se tradicionalne uprave gradova.

Danas tradicionalni zanat skulptora izumire, iako pojedine zajednice održavaju stare rituale. Skulptori sada rade po narudžbi trgovaca za ljubitelje i

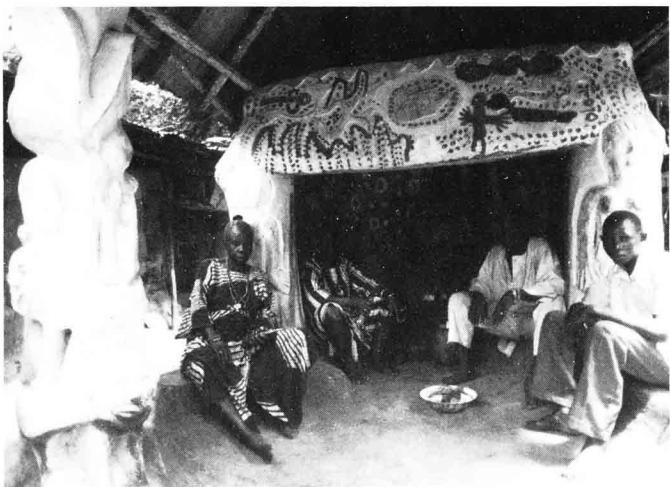
19 kolezionare.

*Kuća kulta Ogboni, nekada utjecajne i tajne političke sekte, danas pretežno religiozne grupe, ukrašeno je izrezbarenim stupovima koje su izradili Lamidi Aruisa, Rabiu Adeshu, Saka i Buraimoh Gbadamosi. Izrezbaredni stup je tradicionalna forma Yoruba skulpture. Ovi su stupovi posve individualnog stila.*

*The Ogboni cult was once a powerful and secret political sect, but is today predominantly religious. Its shrine has decorative, carved poles made by Lamid Aruisa, Rabiu Adeshu, Saka and Buraimoh Gbadamose. The carved pole is traditional in Yoruba sculpture. These poles are highly distinctive in style.*

death of the surviving twin. (C2)

In making prophesies, the priest at the Ife oracle uses a plate on which the bones for reading the future are laid out. These plates are carved in different shapes. The one shown here is in the shape of a horseman,



*Slika prikazuje dio oltara posvećenog svetoj rijeci Oshun u Oshogbo-u*

*A view of the shrine dedicated to the holy Oshun river in Oshogbo*

Ipak ono što je motiviralo tradicionalni likovni izraz u Nigeriji je ostalo sačuvano do danas. A to je potreba afričke zajednice da sačuva svoj identitet, svoju koheziju i kontinuitet trajanja. Mnogi običaji i prava kojima je to osigurano još uvijek se respektiraju. Tradicionalna skulptura prenosi je tu poruku. U tome je njena privlačnost i dublje značenje.

Zagreb, decembar 1988

Drago MUVRIN

often a favorite subject among Yoruba traditional sculptors. (C3)

The axe in combination with the human face is the ritual symbol of the thunder god and one time ruler of the Oyo kingdom. On his altar are various figures in the shape of carved vessels used to hold small objects. Shown here is a figure of a woman holding a hen-shaped plate. Women, and especially a mother and child, are a common choice of subject among sculptors. (C4, C5)

Pieces made in bronze are used in only two cults, the earth cult and the war god, Ogun, cult. Bronze is cast by the lost-wax process, a method known in Ile Ife back in the 12th century. For the Ogboni society which practices the earth cult, pieces like the male and female pair exhibited here are sacred. These figures are called Edan. Traditionally, a town's government was recruited from this society. (C1)

A number of the pieces shown are examples of the new religious art in the form it took with the restoration of the shrines on the festival grounds. They make up only a small sample of an impressive undertaking. The Orish in stone is typical of its author Gbadamisi, a prolific sculptor and one of five sculptors, master brick layers and stone masons, who developed their talents at Oshogbo. (C6, C7, C8)

The traditional sculptor's art is dying out, although some communities still keep the old rituals. Sculptors today primarily work to order for admirers and collectors. However, the essential motivation of traditional art in Nigeria survives in the present. And that is the essential as well for the African community to perpetuate its identity, its cohesion and continuity. Many of the customs and rights which will make this possible remain a part of present-day practice. Traditional sculpture transmits this message. Herein is its attraction and deeper meaning.

Drago MUVRIN

Zagreb, December 1988

## *O kolekciji skulpture iz Nigerije i Afrike i kolekciji slika:*

Za boravku u Nigeriji nemoguće se bilo oteti privlačnosti bogatih skulptorskih formi, koje bi se uvjek iznova nametale nekom osebujnošću i snagom. Posjetioca Nigerije mogao je iznenaditi intenzitet života zajednica, ako je imao prilike i pristup obično zatvorenim tradicionalnim svečanostima. To nije bio slučaj u Oshogbu, gde su se ti običaji otvarali strancu namjerniku. Tako sam i upoznao Oshogbo slikare. Sve me to potaklo da ponesem sa sobom sjećanje na moj dugogodišnji boravak u Nigeriji. Tamo sam došao kao „tehnička pomoć“, ali sam bio službenik Ministarstva javnih radova. Kasnije sam ponovno u dva navrata boravio u zemlji kao konzultant Unesco-a u projektu reforme obrazovanja. Imao sam priliku izložiti neke od slika i skulptura prikazanih na ovoj izložbi i u Muzejskom prostoru u Zagrebu. Smatram vrlo poticajnom inicijativu Muzeja Afričke umetnosti i posebno Vede Zagorac i ambasadora dr Zdravka Pečara da se izložbama iz raznih kolekcija približi, obično nepoznata afrička kultura.

### *About the Nigerian and African Collection of Sculpture and Paintings*

It was impossible while living in Nigeria to escape the attraction of its rich sculptural forms. Its impact was always renewed by some special feature and its force. A visitor to Nigeria would be surprised by the intensity of the life of a community, provided he had the opportunity for access to the usually closed practices of tradition. In Oshogbo, community life was open to the foreign guest. It was there that I met the Oshogbo painters. It all led me to want to return home with rememberances of my many years in Nigeria. I first went as a "technical assistance" expert and was employed by the Ministry of Public Works. Twice again I went for longer stays as a UNESCO consultant for the educational reform. I have shown some of the painting and sculpture in this exhibition in Zagreb museums. I greatly welcome the initiative of the Museum of African Art and of Veda Zagorac and Dr. Zdravko Pečar to bring the usually little known cultures of Africa closer to our public by organizing exhibitions of different collections.





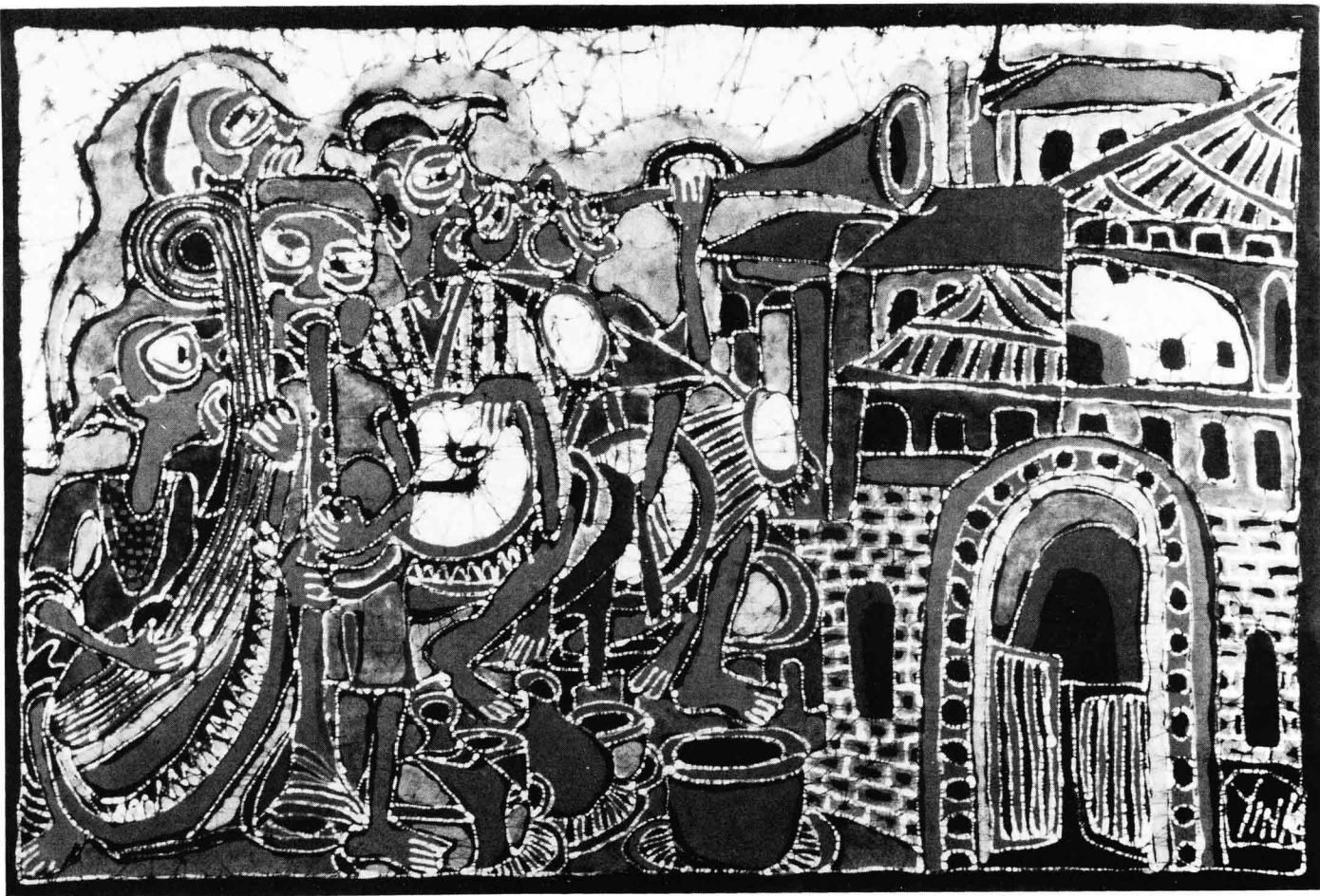












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*Kojo Fosu: 20th Century Art of Africa, Zaria, 1986*  
*E. Leuzinger: The Art of Black Africa Studio Vista 1976*  
*Frank Willet: African Art, Thames Hudson, 1973*  
Prigodni program Oshun Festival, 1981  
*Dr Ekpo Eyo: Two Thousand Years of Nigerian Art*  
Lagos, Nigeria, 1977.

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*Dr Ekpo Eyo: Two Thousand years of Nigerian art,*  
Lagos, Nigeria 1977.

## Katalog



1. Yinka Adeyemi: Oshun Festival
2. Yinka Adeyemi: African Jungle (Lovac)
3. Yinka Adeyemi: Hunter and Elephant (Lovac i slon)
4. Yinka Adeyemi: Hungry Birds (Gladne ptice)
5. Yinka Adeyemi: Musican and Moon (Svirač i mesec)
6. Yinka Adeyemi: Village Party (Seoska zabava)
7. David Osenwe: Village Scene (Seoski prizor)
8. Ade Ojelami: Playing Birds (Ples ptica)
9. Taju Mohibi: Horsman (Konjanik)
10. Taju Mohibi: Village Festival (Seosko slavlje)
11. Ade: Farmers (Seljaci)
12. Wale Oyeyemi: Mythical Bird (Ptica)
13. Sangodare: Praying (Molitva)
14. Pratt: Composition (Kompozicija)
15. Bisi: Fisherman (Ribar)
16. Twins Seven Seven: Oshun Festival
17. J. O. Abote: Composition (Kompozicija)
18. Twins Seven Seven: Dream of a Baby Monkey (Majmun)
19. Kola Soronile: Oshun Festival
20. Wale Oyeyemi: Sacrifice (Žrtvovanje)
21. Adeniyi Adeyemi: Sacrifice (Žrtvovanje)
22. Funkso Adeniyi: Market Scene (Prizori sa pijace)
23. Yinka Adeyemi: Deeds in Forest (Šuma)
24. Yinka Adeyemi: Magic Mask (Maska)
25. Jimoh Buraimoh: Marriage (Venčanje)
26. Jimoh Buraimoh: Oshun Festival
27. Bayo Ogundele: Shrine (Svetilište)
28. Tijani Mayakiri: Oba Yemoho of Ife (Oba-kralj)
29. Twins, Yoruba
30. Horsman (Konjanik sa posudom), Ife
31. Mask (Maska)
32. Sculpture (Skulptura), Oshogbo
33. Shrine's vase (Vrč za svetilište), Oshogbo
34. Glava Olokuna, Ife, Nigerija  
Poklon nigerijske vlade Muzeju
35. Poprsje beninskog kralja, Benin, Nigerija.  
Poklon nigerijske vlade Muzeju

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