

festac '77



A Preview of
the 2nd World Black and
African Festival of Arts and Culture

A PROGRESS INTERNATIONAL PUBLICATION

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THE GREATEST FESTIVAL IN AFRICA'S HISTORY



All set to go. Commander Fingesi, President of FESTAC talking to Don Taylor, Editorial Director of Progress International.

FOREWORD: From **Commander O. P. FINGESI, PRESIDENT of FESTAC**

On January 15, 1977 the curtain will be drawn in formal opening of the 2nd World Black and African Festival of Arts and Culture (FESTAC). On that memorable day a new dawn will break in the history of all Black and African peoples of the world; we shall witness the largest-ever gathering of Black and African peoples in the quest for true peace in the world and for the progress of humanity.

The 2nd World Black and African Festival of Arts and Culture is a historic event in the lives of Black and African peoples. It will bring together for the first time the greatest scholars, the greatest artists and the greatest minds in the Black and African world to exalt the dignity and promote the prosperity of the most exploited and most humiliated people in human history. These artists and scholars will converge on Nigeria from the four corners of the world to present Black and African culture in its highest and widest conception, to create a new awareness and pride in all Black and African peoples in their common heritage, to promote solidarity among all the Black and African peoples and to facilitate better and lasting international and inter-racial understanding in the world.

The Festival, therefore, should be of interest not only to all Black and African peoples but to all peoples of the world, irrespective of race or colour. The host country, Nigeria, has made elaborate preparations, commensurate with the historic nature of the Festival, to ensure the comfort of both participants and visitors. Millions of dollars have been spent on the construction of infrastructural facilities. The new ultra-modern National Theatre built in Lagos, the sprawling Festival Village and extensions to the Federal Palace Hotel in Lagos are evidence of the total commitment of the Federal Military Government of Nigeria to the success of the Festival.

The International Festival Committee, which is the Principal Organiser of the Festival has mobilised the best artistic, technical and administrative people in the Black and African World to ensure effective translation of the high ideals of the Festival in the performances, exhibitions and dissertations.

This FESTAC PREVIEW is designed to introduce the Festival to all those who may wish to watch the events and others who will follow them from reports in the mass media. I have gone through the contents and found them comprehensive in their treatment of the Festival events and precise in presentation. It is my pleasure to commend this Publication to all who share the ideals of the Festival for the peace and progress of humanity.

THE NATIONAL THEATRE UNIQUE IN AFRICA

by Don Taylor.

THERE IS NO BUILDING in the whole of Black Africa to compare with the National Theatre in Lagos, the centre-piece of the 2nd Festival of Black and African Arts and Culture. In its size, its architecture and its appurtenances it is quite unique. Nigerians should be proud of it, for it sets entirely new standards in the continent, and one can see it being a centre of African culture, art and sport for years to come, a magnet to the whole world of Black and African people.

The site has been so well chosen that it is visible from nearly any point of Lagos, dominating the skyline. That impressive bulk has become a familiar sight. It seems a lonely landmark but in some 14 weeks time, coming into its own, it will spring into splendid life, for it will be thronged with people, from all over the world.

The statistics of the Theatre have tended to obscure its present and future significance, but once they are put into that context they take on a new meaning.

The Theatre design is based on

that of the Palace of Culture and Sports in Varna, Bulgaria and covers some 23,000 sq. metres of ground. Indeed, the Bulgarian company of Technoportstroy was in charge of its construction, using its own team of architects and engineers along with local manpower.

The theatre complex, set between a major network of new highways, comprises a Theatre Hall with seating capacity for slightly over 5,000 persons; a Conference Hall (1,600 seats); two large Exhibition Halls and two Cinema Halls (800 seats each).

The futuristic, centrally air-conditioned structure accommodates interpreters' booths (equipped for simultaneous translation into six major languages); a closed-circuit TV system; radio, TV and journalists' booths; VIP rooms and garage; 80 offices; projection booths; four snack bars and a buffet. A modern kitchen block is equipped to service 2,000 persons at a time.

The available services of the Theatre, for now and in the future are manifold. The Theatre Hall, with its modern system of stage and spotlights, is designed for instant conversion into a venue for film shows, meetings, variety concerts and indoor sports competitions (basketball, tennis, volleyball, etc.). The 1,600-seat Conference Hall is also multipurpose and will serve as well for relaxed cocktail parties and banquets. The two Cinema Halls provide a quiet, intimate setting for conference as well as for the enjoyment of chamber music.

The movable, rotative stage (33 x 14 metres) is formed by a rostrum floor above ground level and further extended by an orchestra stand.

Six large dressing rooms are designed to accommodate 100 persons each. In addition, there are ten "Star Dressing Rooms". All are equipped with the last detail in toiletry.

Power supply will come from the city's main circuit lines, but the Theatre is equipped with its own high-powered generator, just in case.

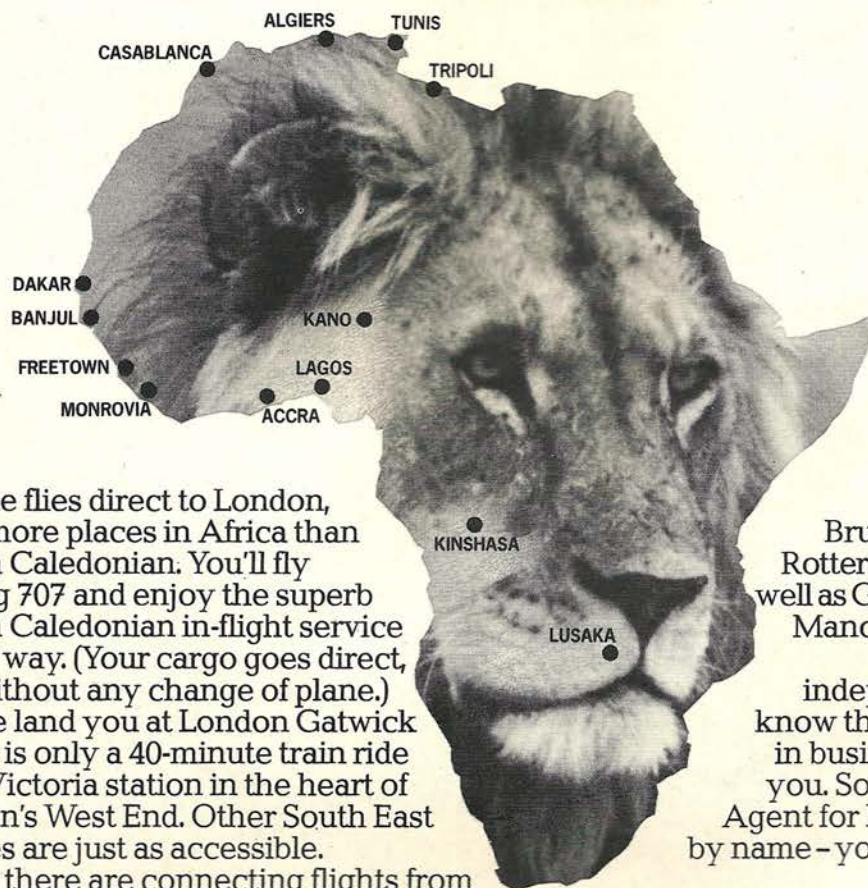
Clearly, the opening day of FESTAC will make history. But let us also look into the future, and let us imagine the great occasions yet to be, and how much this great National Theatre will influence the development of the arts and of sport.

National Theatre at night: Nigerian National Theatre in Lagos, the ultra-modern \$40 million (US) cultural centre will be the main venue of events and exhibitions at the 2nd World Black and African Festival of Arts and Culture.



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THE FESTIVAL EVENTS

A SURVEY AND COMMENTARY

When the new Nigerian Government made its decision to go ahead with FESTAC it did so in the knowledge that the whole project needed a drastic pruning. That has been done. The sheer size of the Festival was reduced—'Operation Streamlining' it could well be called—the number of artistes participating was brought down from 25,000 to 15,000 and the administration was overhauled. A significant part of this major re-organisation was the emergence of three committees to handle Colloquium, Exhibition and Events. That was a very wise initiative.

Altogether, it was an exercise which made FESTAC much more manageable and coherent. A new dynamism was evident and the day-to-day handling of the preparations was clearly more efficient.

Yet, despite the pruning, the FESTAC Programme of Events remains mightily impressive. Only the excess flesh has been taken off. The public will indeed get just as many-sided an impression of Black and African Arts and Culture, and a much clearer one.

What needs to be borne in mind is that many people, from all over the world, have been assiduously preparing to play their role in FESTAC. The Zonal Committees and Secretariats have been unremittingly active, Commander Promise Fingesi and his dedicated team have been drawing all the threads together at home and abroad, mini-festivals have been held in all sorts of countries to select the national teams, exhibits have been carefully chosen, writers have been preparing their work. A treasure trove of works of art has already arrived in Nigeria.

It is both moving and exciting to reflect on the preparations being made in so many countries, by so many people accomplished in the arts and culture to make this Festival truly a landmark for Black and African peoples.

The reports come through of the teams getting ready for the journey to Nigeria (from the U.S., it has been said, some 2,500 artistes from the population of 30 million Afro-Americans). But no matter how large or how small, all know they are making history.

It can be seen from the Programme of Festival Events here produced that even the most ardent visitor will be hard put even to take in a broad impression of the kaleidoscopic sweep of human artistic endeavour in so many fields. But it is so arranged that the common stream of cultural inspiration will surely emerge.

The Exhibitions range through a wide spectrum from that on Africa and the History of Man to Domestic Arts and Handicrafts. Dancing and music, from so many parts of the world, will surely command capacity audiences, for these are arts understood and indeed followed by the broad mass of people.

Mural at National Theatre, Lagos.





Carved image Main Hall, National Theatre.

Drama is a natural thing to all Black and African peoples, for they relate it (as they do music and dancing) to the style, the practicality and the spirit of their lives. At Lagos, it ranges from tragedy to pantomime. As for Films, it will be seen at FESTAC how well this medium so new to Africa has been adapted to the past as well as the present.

Literature has a special significance. For here is the written word. And how magnificently it is used by people whose ancestors knew only the spoken word. The whole spirit of Africa has been captured by its new breed of authors, who have given a world language like English new depths and new meanings.

Finally, there is the Colloquium, so interesting and significant that it is dealt with separately in this Preview. Be sure that the after effects of this will be profound, leaving a mark on the thinking and the sensibilities of generations yet to come.

The Main Hall and the stage at the National Theatre.



FESTIVAL EVENTS

Exhibitions

Africa and the History of Man
Black Contribution to Science,
Technology and Invention
Books
Costumes
Liberation Movements
Mounted Animals
Musical Instruments
Star Country Ethiopia
Nigerian National Exhibition
Brazilian National Exhibition
The Influence of African Art on
European Art

Dances

Traditional African Dances
Traditional Afro-American
Traditional Caribbean
Traditional Australasian
Contemporary Dance Theatre
Modern Dance
Ballet

Music

Traditional African Music
Traditional African-American Music
Traditional African-Latin Music
Traditional Afro-Caribbean Music
Traditional Australasian Music
Modern African Music
Modern African-American Music
Modern Afro-Latin American Music
Modern Afro-Caribbean Music
Modern Australasian Music

Drama

Tragedy
Comedy
Poetic Recitals
Shows revolving around Fables
and Legends
Humoristic
Children's Shows
Pantomime

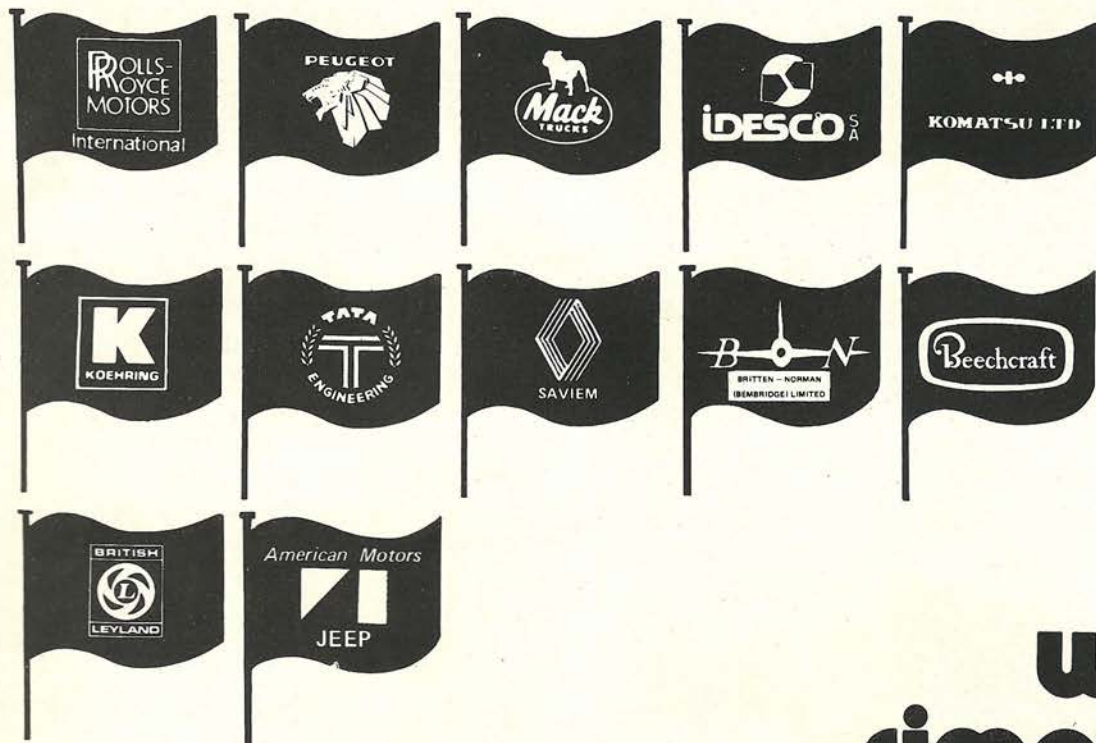
Films

Feature Films
Short Length Films
Children's Films
Cartoons
Documentary Films

Literature

Poetry
Essays
Novels
Short Stories
Fables and Legends
Texts for Children

The Colloquium



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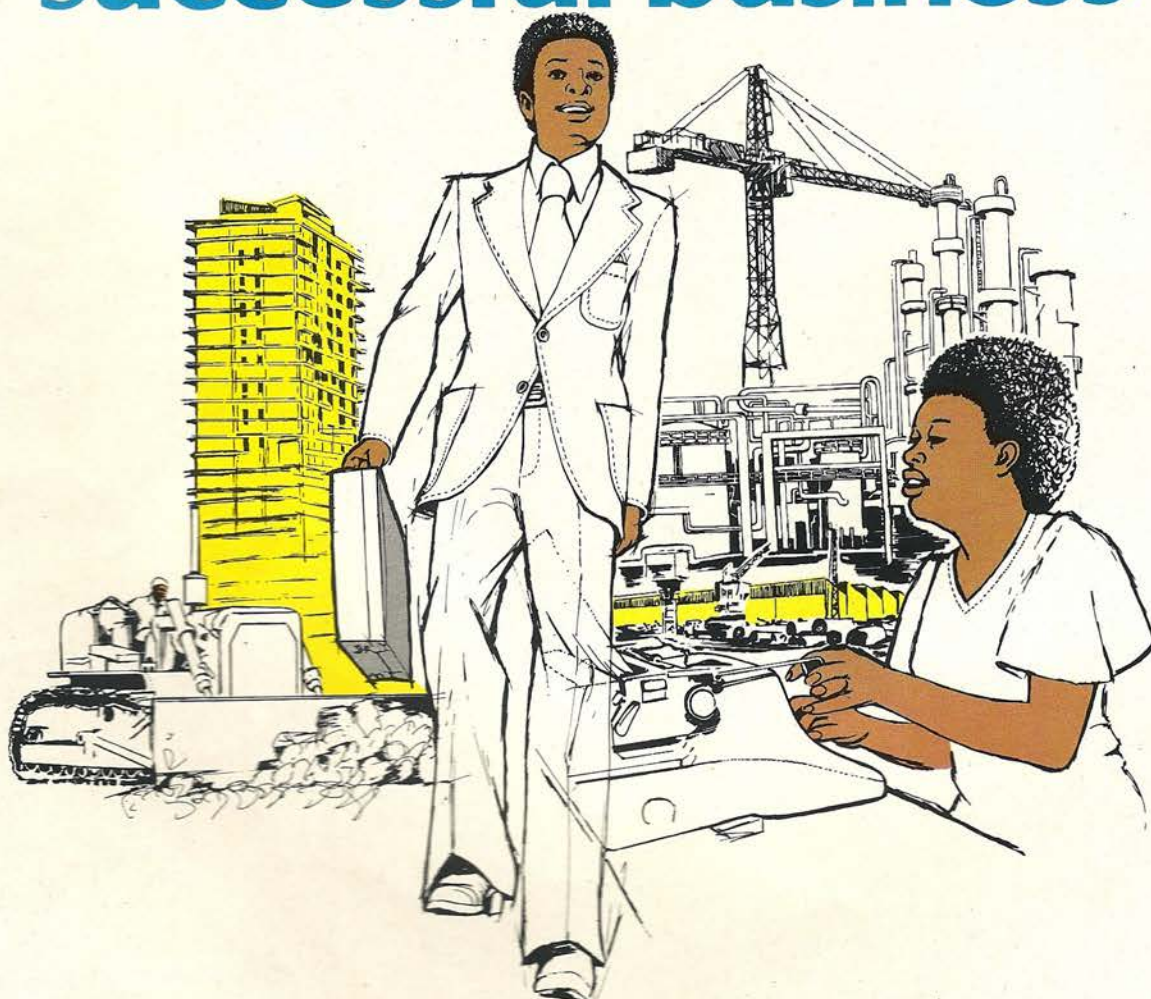
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THE STORY OF FESTAC

by Don Taylor.

AT THE END of the First Festival of Arts and Culture, held in Dakar in 1966, Nigeria was invited to host the Second Festival in 1970. Nigeria accepted the invitation, but because of the internal situation in the country, it was not possible to hold the Festival that year. It was decided that 1975 would be FESTAC Year, and preparations went forward for the Festival to be held in Lagos from November 22 to December 20.

But the change in Government, plus the obvious fact that the necessary preparations had fallen far behind schedule, meant that a new date had to be fixed. The Festival will now be held from January 15 of 1976 to February 12.

AIMS OF THE FESTIVAL

The principal aims of the Festival are:-

- (i) **To ensure the revival, resurgence, propagation and promotion of Black and African culture and Black and African cultural values and civilization;**
- (ii) **to present Black and African culture in its highest and widest conception;**
- (iii) **to bring to light the diverse contributions of Black and African people to the universal currents of thought and arts;**
- (iv) **to promote Black and African artists, performers and writers and facilitate their world acceptance and their access to world outlets;**
- (v) **to promote better international and interracial understanding;**
- (vi) **to facilitate a periodic "return to origin" in Africa by Black artists, writers and performers uprooted to other continents.**

In the world of art it must rate as an historic event, a parallel to the mediaeval Renaissance, when Europe burst forth into a brilliant outpouring of the continent's many-sided genius.

The main venue is in Lagos, capital of the Republic of Nigeria, but one major attraction, the Durbar, will take place in Kaduna, capital of the north Central State of the Republic of Nigeria.

Everything is now well forward, and the main venues for most of the events are ready, as Commander O. P. Fingesi, the FESTAC President, recently reported to diplomats in Lagos. He was referring in particular to the National Theatre in Lagos, the Durbar Pavilion in Kaduna and other sites around the capital city.

The Festival Villages, the Hotel Durbar and other hotels are virtually ready for the army of participants and visitors. So, too, is the comprehensive framework of

committees set up to handle actual events, catering, transport, reception, care of visitors.

The zonal or country authorities are responsible for their own collection of art works and artifacts. Detailed instructions have been published regarding the despatch of these and their description (plus photographs) for the catalogue. For its part, the International Festival Committee is responsible for all exhibits and works of art during their stay in Nigeria and for their insurance.

The most detailed arrangements have been made for Press, Radio and Television coverage. A small army of media representatives have already forwarded applications for accreditation. A Press Centre will handle all professional needs, including telex, telephone and telex facilities.

A most praiseworthy project has been the Kaduna Language Centre. This was established a year ago for the training of FESTAC Hosts, Hostesses and Guides. The aim has been to produce bi-lingual staff. Indeed, as far back as 1974 about 90 students were sent to France before the opening of the Kaduna Centre.

In addition, efforts are being made to secure the services of people qualified in other languages such as Arabic, Portuguese and Spanish.

How goes the Festival Village, which was one project causing much concern prior to last year's postponement of the Festival? This time (as Commander Fingesi has stressed) it really is in hand. The General Manager for the Festival Housing Authority, Mr S. P. O. F. Ebie has reported that 18,000 bedrooms will be ready next month (October). As the FESTAC artists are calculated to total 15,000 Mr Ebie's figure shows a comfortable margin in hand.

When one looks back to 1974 and 1975, it is something to be proud of that what is really a triumph is so well in hand, especially when one learns that it has no less than 15 restaurants (each seating 1,000) with an adjoining kitchen able to produce 3,000 meals, twice daily, First Aid Centres, Police and Fire Brigade Stations, a reserve Water Tank holding 750,000 gallons, 20 diesel electric generators (in case of a power failure), and filling stations.

Incidentally, the whole world can see FESTAC on TV, with the Nigerian External Telecommunications Ltd, making transmissions to those countries in Africa having facilities to receive them direct and live via the Satellite Earth Station at Lanlate, Nigeria.

There is no doubting that the great Festival will be a Mount Everest in the history of Black and African culture and art. The mood of near cynicism which built up at this time last year has completely vanished and has been replaced by a growing feeling of excitement and pride. Lagos is looming steadily larger in the minds of people throughout the world, and the people of Nigeria itself are becoming more aware with each day that passes that FESTAC will make their country the focus of art and culture for 29 immortal days.

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PEOPLE BEHIND THE FESTIVAL

THE NETWORK set up to assure the success of FESTAC is a comprehensive one. First, there is the International Festival Committee, the governing body, representing the 16 Festival zones.

The International Festival Committee includes His Excellency Lt. General Olusegun Obasanjo, the Nigerian Head of State. He does not actually participate in Committee Meetings but has full reports forwarded to him by the President of the Committee, Commander Ochegomie Promise Fingesi, the Nigerian Commissioner for Special Duties.

The full Working Committee is as follows:-

Commander Ochegomie Promise Fingesi, Federal Commissioner for Special Duties, Nigeria—President. The Vice-Presidents are: Dr. G. Alakija, Professor, Brazil (South American Zone); Miss Shirley Field-

Ridley (MP) Minister of Information, Culture and Youth, Guyana (the Caribbean Zone); Dr. Jeff Donaldson, Head of Department of Art, Howard University, Washington DC. (North American Zone); Mr. Earl Cameron, Actor and Producer (United Kingdom and Ireland Zone); Mr. L. Boissier-Palun, Barrister & Jurist, Paris (European Zone); Mr. Moses Sasakila, Minister of Recreation and Culture, Papua, New Guinea (Australasia Zone); Mr. A. K. Simuchimba, Minister of State for Cultural Affairs, Ministry of Education, Zambia (Southern African Zone); Dr. Aklilu Habte, Minister of Information and Youth, Ethiopia (Eastern Africa Zone) The Hon. Taitta



*Lt General Olusegun Obasanjo,
Head of State, Nigeria.*

Towett (MP), Minister of Housing and Social Services, Kenya (East Africa Community States); Dr. Bokonga Ekanga Botombe, State Commissioner for Culture and Arts, Zaire (Central Africa Zone I); Mr. Ze Nguete Rene, Minister of Information & Culture, Republic of Camerouns (Central Africa Zone II); Dr. Edward Kessely, Minister of Information Culture and Tourism, Liberia (West Africa—Anglophone Zone); Mr. Jules Hie Nea, Secretary of State for Cultural Affairs, Ivory Coast (West Africa—Francophone Zone); Mr Yussuf El Sidai, Minister of Culture, Arab Republic of Egypt (North Africa Zone); The acting Secretary-General is Mr. A. Mbia.

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THE FESTAC PARTICIPANTS

From all over the world the FESTAC participants are coming, representing a kaleidoscope of art and culture, but all stemming from a common source. This (at the point of writing) is the list of invited countries:

(South American Zone) Brazil, Ecuador, Columbia, Venezuela, Panama and Peru; (Caribbean Zone) Guyana, Haiti, Jamaica, Trinidad and Tobago, Cuba, Surinam, Dominican Republic, Bahamas, Barbados, St. Kitts-Nevis Anguilla, Antigua, Montserrat, St. Lucia, St. Vincent, Grenada, Bermuda and Belize—British Honduras; (USA/Canada Zone) *United States of America and *Canada; (United Kingdom and Northern Ireland Zone) *United Kingdom and Northern Ireland; (Europe Zone) *France (Guadeloupe, Martinique, French Guyana) *West Germany, *Netherlands, Black Communities in all other Western and European countries not in any other Zone; *Australia, Papua/New Guinea and *India; (Eastern Africa Zone) Ethiopia, Sudan, Somalia, Malagasy and Mauritius; (Southern Africa Zone) Zambia, Botswana, Lesotho,

Swaziland and Malawi; (East Africa Community Zone) Kenya, Uganda and Tanzania; (Central Africa II Zone) Cameroun, Central African Republic, Republic of Congo, Gabon and Equatorial Guinea; (West Africa Anglophone Zone) Liberia, Gambia, Sierra Leone, Ghana and Nigeria; (West Africa—Francophone Zone I) Mauritania; Mali and Guinea-Bissau; (West Africa—Francophone Zone II) Ivory Coast, Upper Volta, Niger, Benin, Togo and Republic of Guinea; (North Africa) Egypt, Libya, Tunisia, Algeria and Morocco; (The Liberation Movement Zone) National Liberation Movements recognised by the O.A.U. *Black communities.

Many of the participants have already paid their US\$10,000 registration fee. Several have also generously made extra financial donations to the International Secretariat.

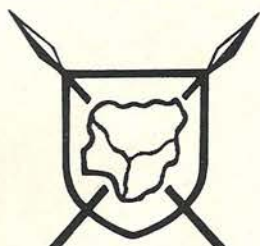


Masked dancer from Bamileko.



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THE FESTIVAL EMBLEM: THE ROYAL IVORY OF BENIN

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It was worn as a pectoral by Benin Kings on royal ancestral ceremonial occasions; was last worn by King Ovoramwen who was dethroned at the fall of the Benin Empire in 1897. The same year, it fell into the hands of the Consul General of the Niger Coast Protectorate, Sir Ralph Moor, and now rests in the British Museum.

The tiara formation at the crest of the mask is made of 10 Stylised heads and symbolises the King's divine supremacy and suzerainty. The two incisions on the forehead which were originally filled with iron strips are royal tattoo marks. Round the neck, the artist has carved the coral bead collar which is a common feature of the King's paraphernalia.

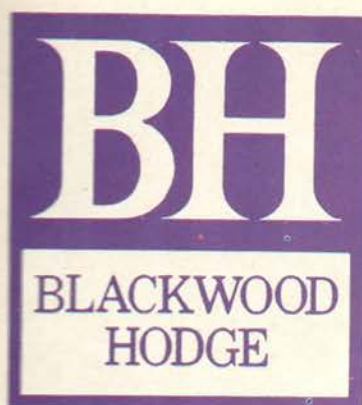
FESTIVAL FLAG

The flag of the Festival is a tricolour flag of three equal perpendicular rectangles.

The two outside rectangles are in Black and the central rectangle is in Gold. Over the gold is superimposed centrally the Festival Emblem.

The Black colour represents the Black People of the World.

The Gold colour represents two ideas. It represents the wealth of the culture of the areas and peoples embraced by the Festival. It also stands for the non-Black peoples associated with Black People in the Festival.



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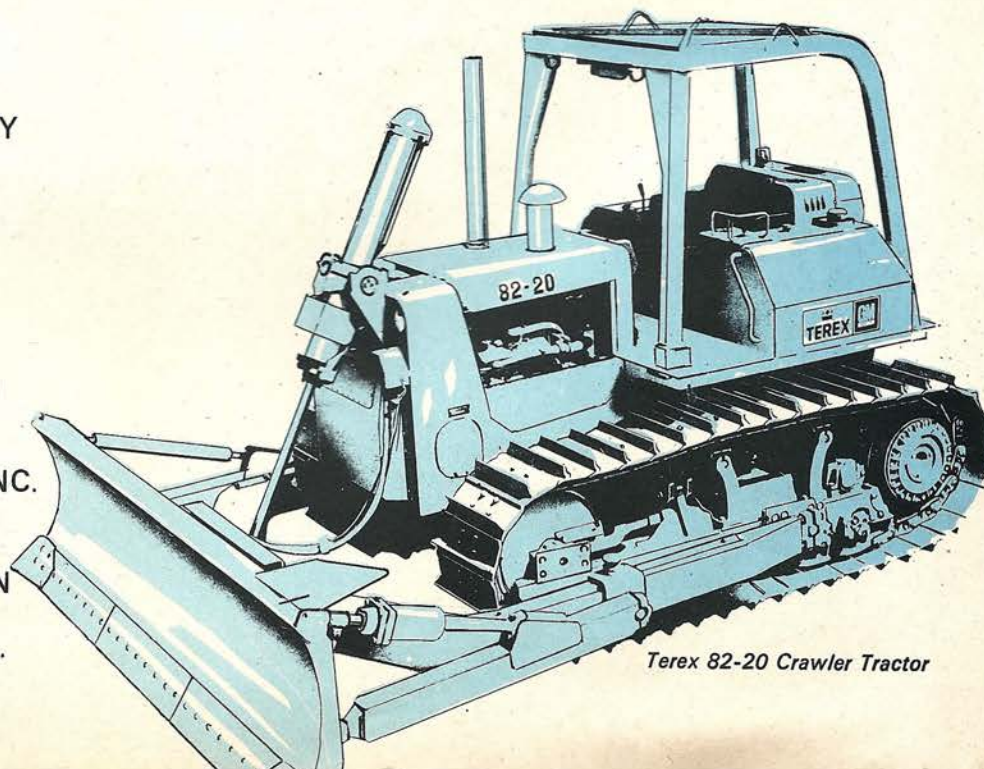
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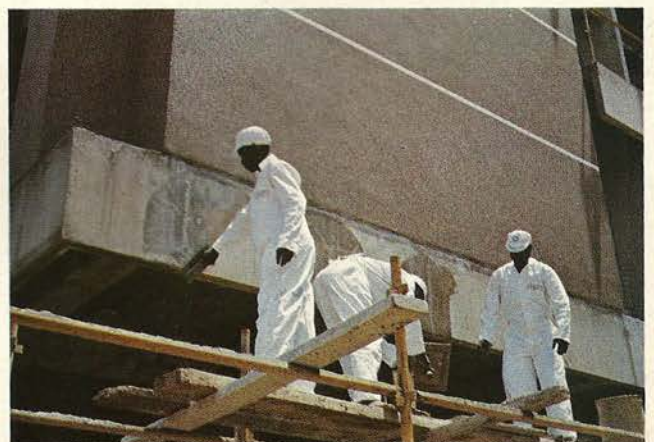
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SOME OF THE HIGHLIGHTS FROM ALL OVER THE WORLD

by Jimo Gbadamoshi, our Correspondent in Nigeria

On every great occasion there are moments when the heights are reached. This will be so at FESTAC. JIMOH GBADAMOSHI tells of some of the famous stars and groups.

LEADING ARTISTES representing the countries participating in the 2nd World Black and African Festival of Arts and Culture have been getting themselves prepared for some time for Lagos and Kaduna. Whatever their previous fame, they see FESTAC as a once-in-a-lifetime occasion.

The Festival will feature, among other things, various forms of dances peculiar to the black people. There will be a wide-ranging exposition of

Black literary works, of modern and traditional dressing. But surely, for most people a highlight will be the day set aside during the Festival to



The Balloon Man. A Bolivia Festival.

honour World Famous Blacks.

Categories of dances at the Festival will include ritual, ceremonial, masquerade, birth, childnaming, marriage initiation, Chieftaincy, acrobatic, vocational (hunters and farmers etc.) Traditional Afro-America, Traditional Caribbean, Traditional Australasian and contemporary Dance Theatre.

The steel bands of Trinidad have achieved a range of performance which is quite remarkable.





The famed Bolivia Oruro Carnival.

Music will include traditional songs (soloists) traditional songs (ensembles), traditional instrumental and vocal music of the West Indies, "juju" and "High life" music.

Ghana will be represented by dance companies under the aegis of the National Dance Association. The dance groups will include the Festival Dance company and the Ghana Dance ensemble, which has made some very successful tours in the past.

In the Drama section, four plays have especial popularity: "The Third Woman" by J.B. Danquah, "The Blinkards" by Kobina Sekyi, "The Marriage of Anansewa" by Efua Sutherland and "Yaa Asantewa" by Okyeame Ba Odei. The first two will be presented in English and the third will be in English and Twi while the fourth will be entirely in Twi.

The groups presenting the plays will be the National Drama Company, the Syudio Players and Ksum Agoromba and the Onokye Players.

The Sierra Leone contingent will be putting particular emphasis on dance, drama, sculpture, painting, pottery and music.

Cuba's contribution will arouse especial interest. The most renowned dance companies—the Conjunto Folklórico and the Danza Nacional de Cuba will clearly be a great attraction. This apart, Cuba will also be sending several orchestras; the Orchestra de Grupo Nacional de Cuba, Los Papinos, Los Braro and Los Van Van and the Orquesta Tipica.

A certain highlight will be the Trinidad and Tobago steel band. The versatility of these bands can be extraordinary, and they can deal with classical as well as popular music. Trinidad will also supply some instrumental and vocal music typical of the people—the famous calypso in particular. Traditional dance theatre

works will be another part of their contribution. For the drama event, Trinidad and Tobago have entered three plays—"The sea at Dauphin", "Malcochon", and "Dream on Monkey Mountain" all by the famous playwright and actor, Derek Walcott. More than 500 Caribbean artistes will be coming from the different countries of the area, about 35 of them from Barbados.

In addition, both Cuba and Trinidad and Tobago have indicated their

intention to participate in the Literary events.

Mr Nicholas Guillen, the renowned Black poet from the Caribbean is attending the Lagos Festival personally. So also is Alijo Carpentier, the vigorous essayist who has been named as a participant from Cuba.

At this time of writing, entries by many countries to participate at the Festival have been pouring in with their registration fees of 10,000 US dollars each.

EXHIBITIONS

Twelve major exhibitions will be mounted

- 1 Africa and the history of man
- 2 Black contribution to Science, Technology and inventions.
- 3 Traditional costume.
- 4 Books
- 5 Visual Arts
- 6 Traditional Musical Instruments
- 7 Domestic Arts
- 8 Mounted Animals
- 9 Plane to river
- 10 Crafts
- 11 Liberation Movement
- 12 Influence of African Art on European Art.

West Indian Dancers – Members of the Bee-Wee Ballet, a group of dancers on the island of Grenada, who perform native dances derived from ancient and Indian cultures. They appeared in the film "Island in the Sun".



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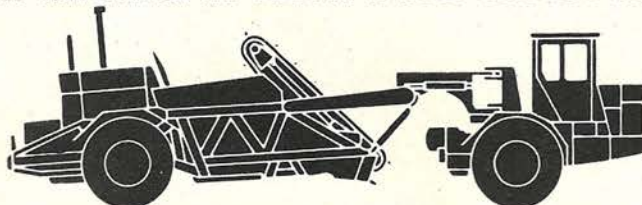
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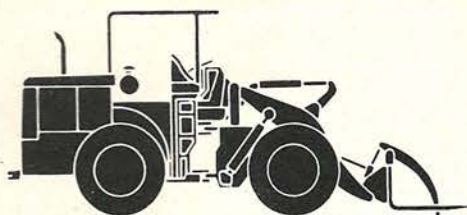
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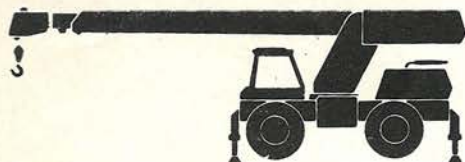
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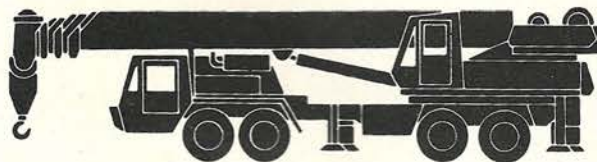


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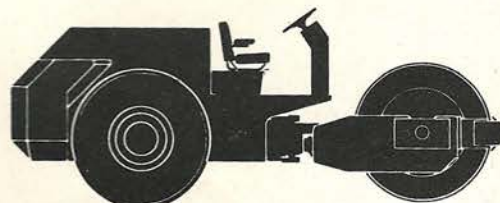
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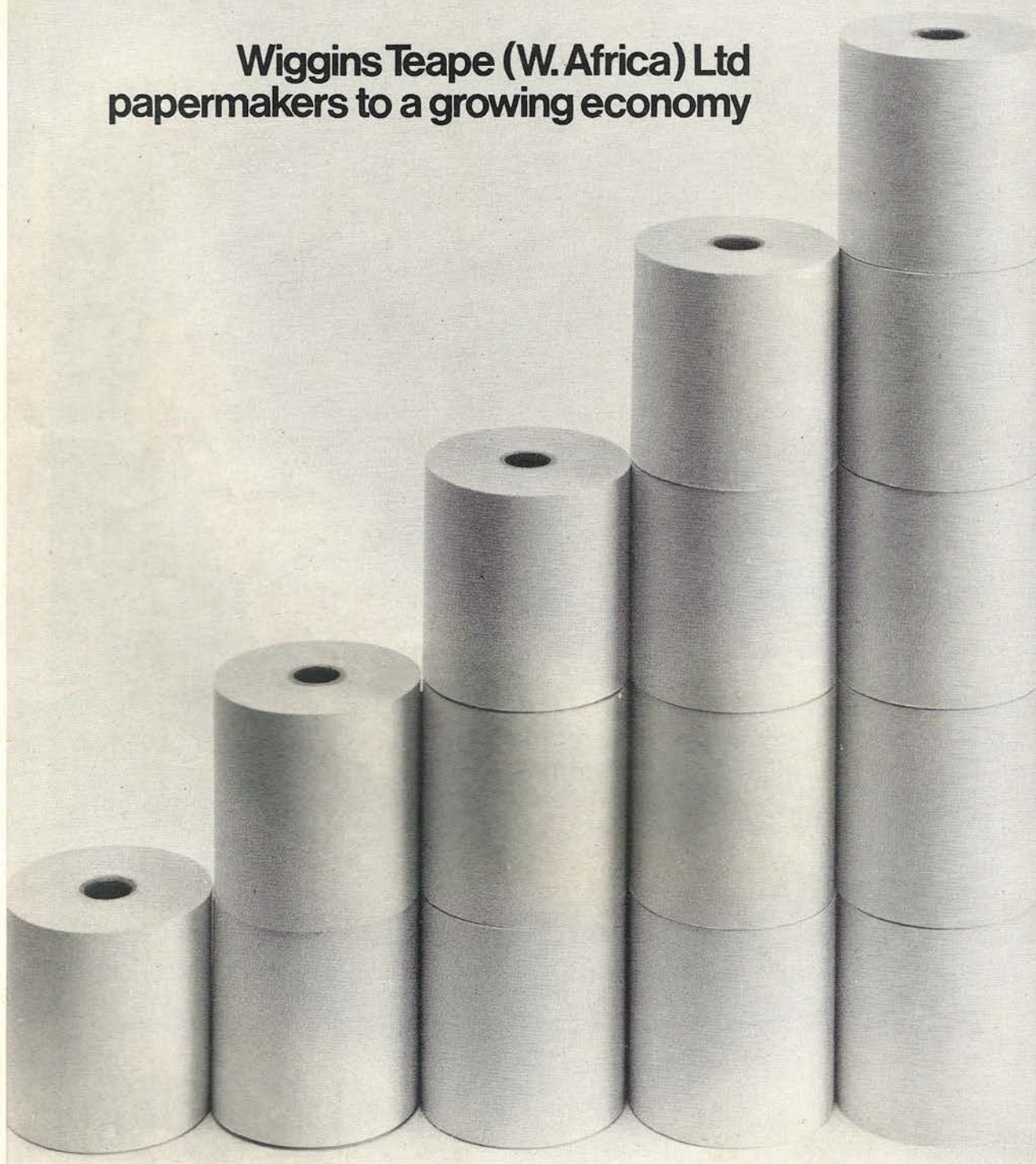
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THE VENUES

The National Theatre will, of course, be a main venue for events. But this is the complete list of venues.

Music: National Theatre, Glover Hall, Rowe Park, Lagos State Stadium (10,000 seats), Railway Recreation Club (1,500 seats), UAC Sports Ground (3,000 seats), Festival Village (1,500 seats).

Drama Events: University of Lagos Auditorium (2,000 seats), Lecture Theatre of the University Arts Faculty (500 seats), Auditorium of the University's College of Education (700 seats), Open-air Theatre of the University (chosen for audiences averaging not above 16 years), Main Hall of the National Theatre (5,000 seats for plays with large casts), Conference Hall of the Theatre (1,200 seats).

Films: Two cinema halls of the National Theatre (800 seats each), Glover Hall (1,500 seats), Nigerian Institute of International Affairs (388 seats).

Literary events: Theatre Halls of the University, Nigerian Institute of National Affairs (on Victoria Island) and Glover Hall. There will be a Gala Night at the National Theatre, presenting the outstanding works of the Black and African World, with reading and presentation of extracts.

*Above: The striking lines of the National Theatre.
Below: Interior of the Theatre, showing the handsome and comfortable seating.*



FROM ALL OVER THE BLACK WORLD

How much of the African art and culture has been sustained by the descendants of those of her people who left the home continent centuries ago, almost always as slaves? How much remains in the Caribbean, in South American art and culture—or in the USA and Europe? Even more challenging, what are the links with Papua/New Guinea and the Aborigines of Australia?

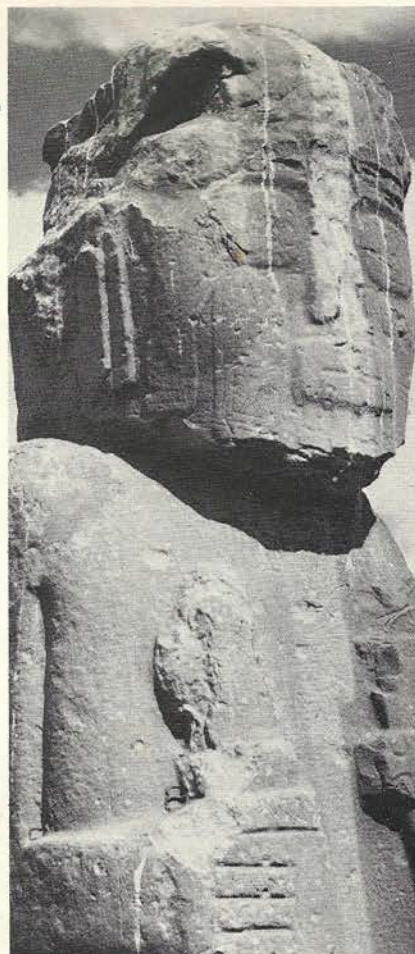
These pictures will stimulate the imagination and curiosity. But only the great canvas of FESTAC itself and (so importantly) the deliberations of the Colloquium will begin to find answers.

Certainly, to some degree the old arts of Africa were integrated with European and American arts, giving a new stimulus and wider aspects to these latter. But how much of Africa survived, in its own right, even though expressed in a new medium? The music of the American negro gives one resounding answer. And the dances of the Caribbean and South America?

One can be certain in that powerhouse of South-American art, Brazil, Africa played a great part in the beginning. There was Manuel da

Cunha, the former slave, first Brazilian portrait painter. There was the early sculpture of the colonial period, combining the Baroque (from Portugal), remarkably enough, with African slave and native Indian influences. In literature there was Castro Alves, "The Poet of Slaves." Brazilian popular music, so unique in its style, has clear African echoes.

But this inter-weaving of cultures is typical of the whole Caribbean and South American scene. How to identify the African strand in the calypso, the steel bands of Trinidad, immortal jazz music of the American South, the samba? That is why they are all coming to Lagos, because of the unity in diversity.



The ancient art of Bolivia. Monolithic figure at Tiahuanaco – Lake Titicaca.



Grenada, The Limbo Dancers – a unique Caribbean performance.



All the flamboyance, colour and inventiveness of the Caribbean is illustrated by this picture of a Trinidad Carnival.

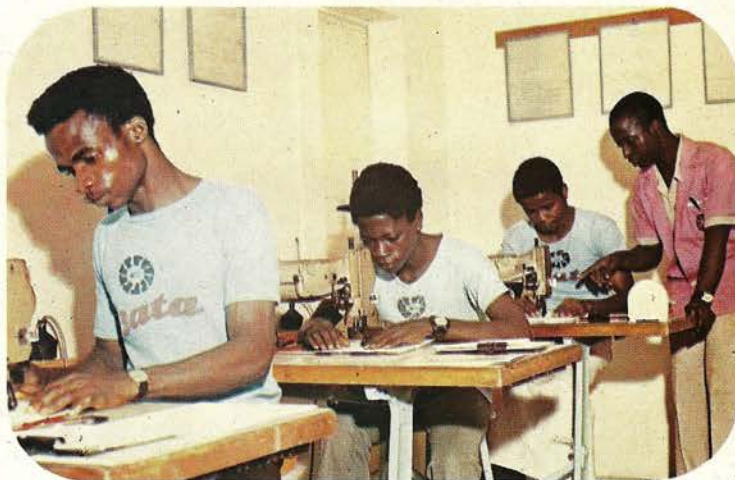


Dancers from Malawi.



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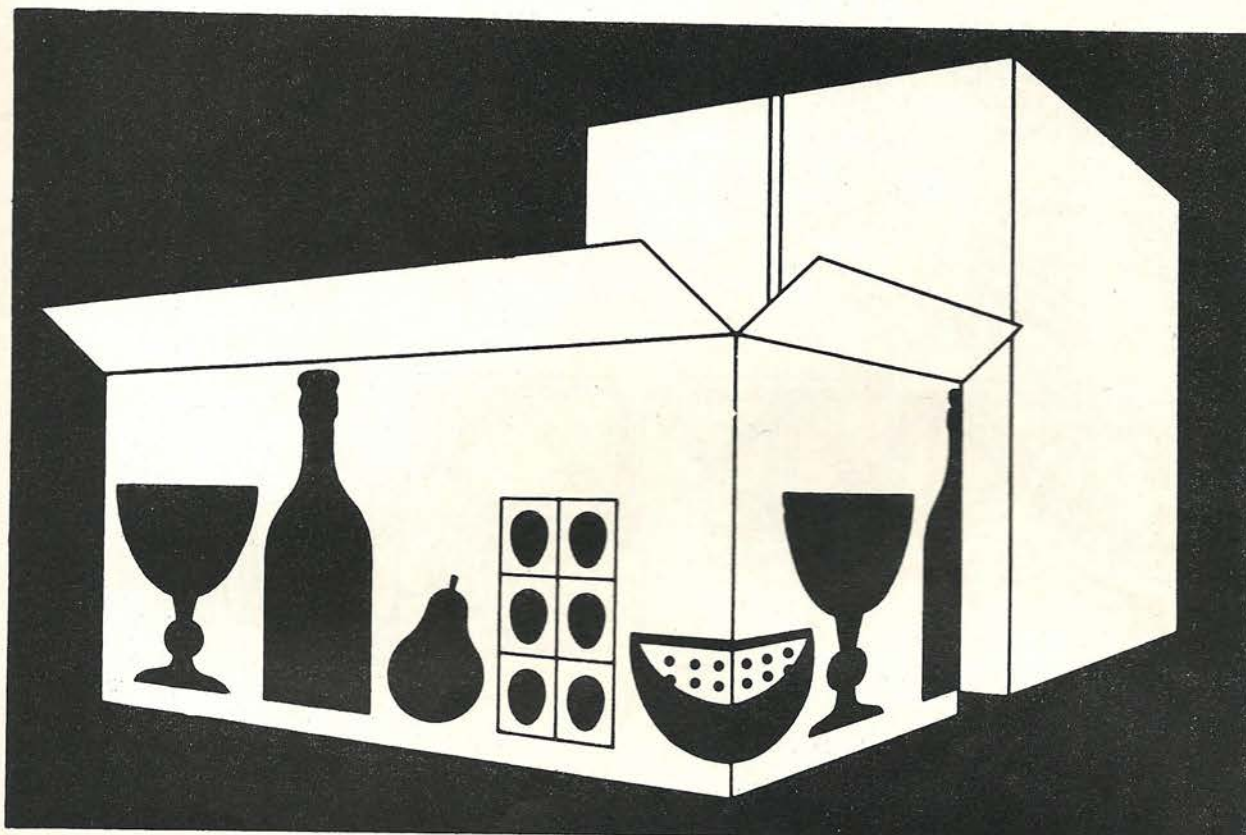


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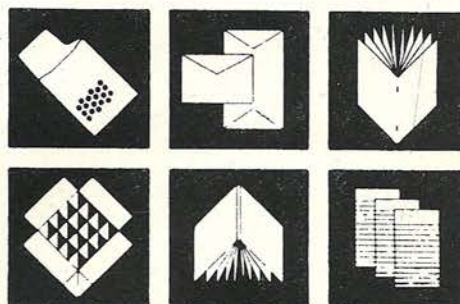


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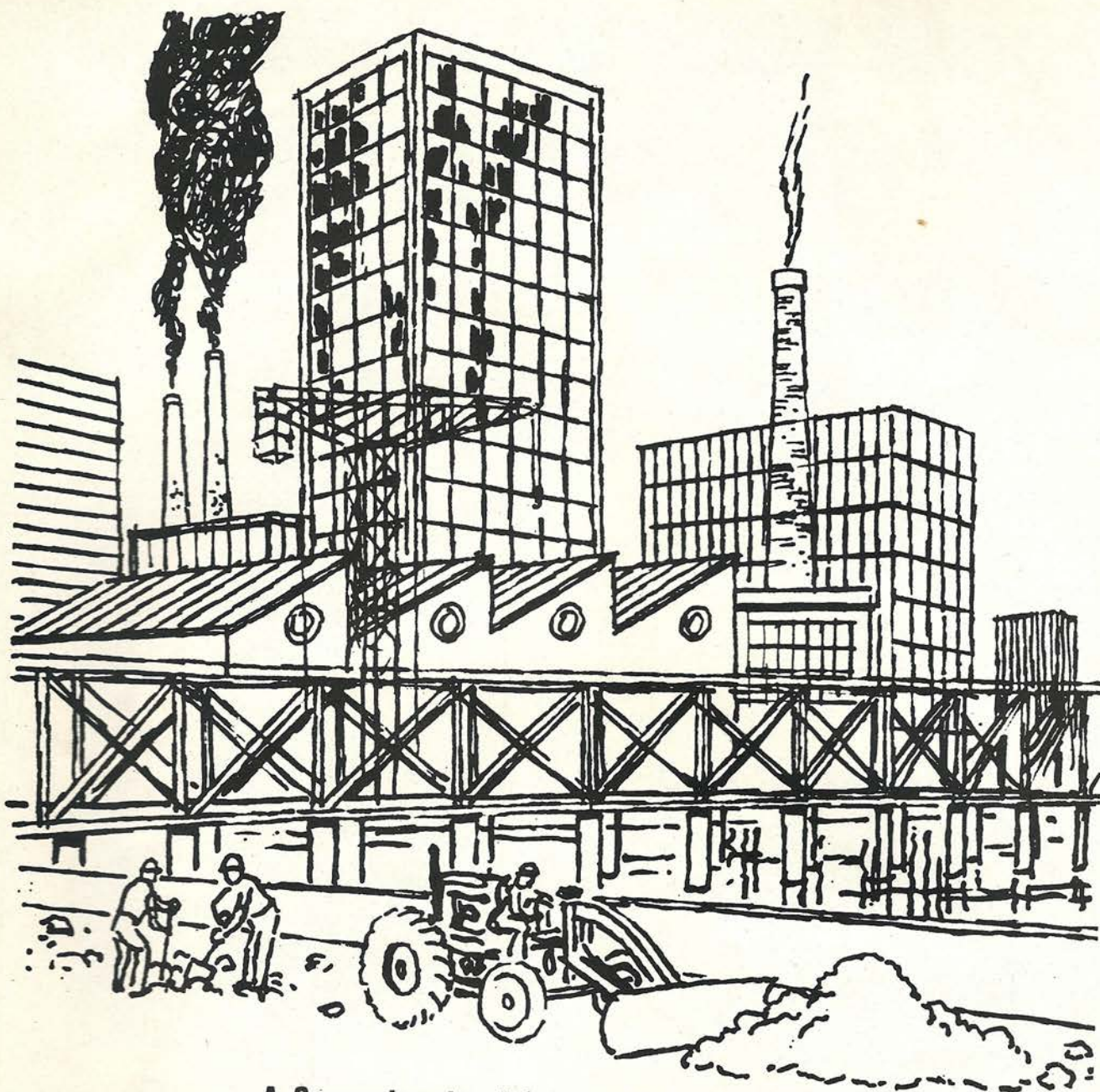
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BLACK CIVILISATION AND EDUCATION

A survey of the colloquium

by Don Taylor.

Colloquium? An etymological dictionary of the English language says it means "A speaking together". And that very adequately describes the Third Division of the Cultural Section of the Festival.

What can be said is that of all the FESTAC events this is the one that will leave a lasting imprint. It has been described as "the kernel" of the whole subject. Many of the greatest intellects and experts of the Black and African world will be gathered together, presenting their contributions on "Black Civilisation and Education", discussing them and arriving at conclusions and recommendations which will later be put before the various governments for action.

When one looks even at the title of the Colloquium the thought comes to mind that the scope and meaning of a Civilisation, once comprehended, indicates the foundation on which the

broad pattern of Education should be based. Coherence is what the Colloquium's participants will be seeking, a coherence wrought from the many sub-themes, which themselves will draw life and meaning from the actual music, the literature, the theatre, from all the arts and crafts, however inspired, however simple.

Black Civilisation will surely be identified in all its many sided aspects and that will be a making of history. It will not be a rarefied intellectual exercise, either, but will go down to the grass roots. The public may be allowed into the plenary sessions and they too could be involved in the discussions.

The faces of the future. Pupils at a secondary school in Freetown, Sierra Leone.



For many months now the papers (about 6,000 words long with the abstract in 500 words) have been coming in both English and French, and indeed both languages will be used during the Colloquium.

The FESTAC newspaper rightly points out that the word 'Culture' was added to the title of the Festival because it gave the opportunity to explore "the total of the lifeways of the black peoples of the world". And indeed there will be "a continuous linking between Colloquium, Exhibitions, and Events" divisions.

Let us look again at that title "Black Civilisation and Education". There are many strands to the civilisation, but the central strand is that of Africa, the mother continent. As William Fagg says in a contribution to the Preview: "the Art of the Blacks is the art of the Black Homeland..." Can one then assume that the many countries that are participating in the Festival will really plan their education on the basis of that art, that culture—particularly those from outside the Continent? What they can do is to inform their education with that art and culture, and so to link it with all others in history, which is the natural role of all great cultures.

Here are the ten sub-themes of the Colloquium:

1. Black Civilisation and the Arts.
2. Black Civilisation and Philosophy.
3. Black Civilisation and Literature.
4. Black Civilisation and African languages.
5. Black Civilisation and Historical Awareness.
6. Black Civilisation and Pedagogy.
7. Black Civilisation and Religion.
8. Black Civilisation and Sciences and Technics.
9. Black Civilisation and African Governments.
10. Black Civilisation and Mass Media.

When one reflects on all these themes, there is clearly a danger that they may split in two over many diversifications. But the Director, Mr Pio Zirimu and his committee members, are guarding against this.

It is a moving thought that from all over Africa, from the nations of the Caribbean, the U.S. and South America—whose forefathers went out as slaves,—from Australia, (where the Aborigines emerge from their long isolation) from Europe, the great names will be coming to so define and establish Black Culture that after all the centuries of obscurity it will take its rightful place in the world.

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ART AND CULTURE OF THE ABORIGINES

by Jirra Moore (Aboriginal Churchill Scholar)

THE RE-AWAKENING OF INTEREST in the art and culture of the Aborigine is due to several factors. The most important is possibly the new developments which have been adopted by the present day Aboriginal through the research of our "old" culture which has a dated history going back to about 30,000 years.

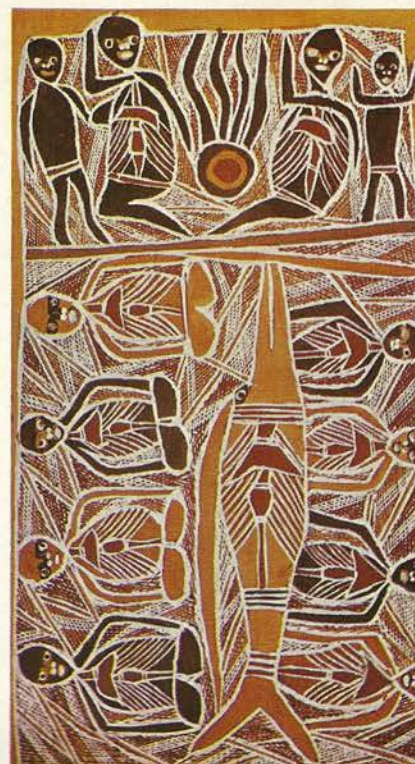
The origin of our culture evolves around "the dreamtime" or the "dreaming" which Aboriginal man utilises, as a means of keeping before himself the mystic tenets of his people, adherence to which is more important than his material bodily existence. Of course our culture did not attain the status of that of the ancient Greek civilisation (i.e.

politics, law etc.) but nevertheless it was unique in its own right.

The chief source of inspiration of most of our art and culture stemmed from the imagination and the individual relationship of the creator, who added throughout time stories and legends, laws, totems, etc., and thus was born "the dreaming".

To define "the dreaming" would be

These aboriginal dancers come from Goulburn Island. The whole concept of aboriginal culture, projected for the first time on such a scale outside Australia, will certainly be a great attraction at FESTAC.



This striking bark painting by Indji, from Australia, Northern Territory, tells the story of the sacred Garahon bird.

to say that it is a stimulus which cannot be compared, say, with that which actuates children to run up a footpath, for it is more than an expression of the joy of life or aesthetic impulse; it symbolises the very essence of the spiritual, religious and totemic beliefs of the people.

Prominent in the art of the Aboriginal Culture are the basics of life—the supply of vegetables and animals, and crops etc., which provide the stability of economical life—through religious and magical rites they are also bound up with the expression of his cultural activities.

Our cultural form of expression evolves around our art through the designs of the art form and its execution. Perhaps it could be compared with other "ethnic groups" and their artistic form of expression but only on purely artistic grounds. The spiritual quantities of the artist's works and the dignities of his perception relating to the dreaming cannot be gauged by morological inspection of his skills.

Only a study of what is underlying can reveal its significance; to the initiated (a person who has entered the tribal system by initiation) it reads as a vital message.

Those who try to criticize the works of such artists show their lack of understanding of the very basis of the culture of the Aboriginal people, for our culture depicts not only our life style but the deep traditional and



Aboriginal corroboree dancers. These dancers enact myths and beliefs, which tend to vary from area to area.

religious significance which extends back to the Dreamtime.

Of course traditional Aboriginal culture has suffered at the hands of "Colonial rape" and through this process its delicate structure has disintegrated, thus forcing the Aboriginal people to re-group and re-introduce our culture both in spiritual and artistic form in order to keep pace with "modern times". This process has produced a modern type Aboriginal who is adjusting to modern society yet still strives to retain his cultural identity.

ART AND THE ABORIGINE

The focus now turns to art as a cultural expression, as art was the means of depicting cultural history (the Aboriginal people did not possess an alphabetical system nor a numbers system) by which to record the dreaming.

To state the artistic side of our culture it is necessary to outline the major concepts that are attached to our cultural heritage, those being the spiritual heritage that is attached to the land, the dreamtime and the arts etc.

Those concepts are related to one another and form the "backbone" of our cultural society, also forming the

basis around which our lifestyle evolves.

After being cut off from the rest of the world (through the formation of Australia into an Island Continent) we now see an upsurge in Aboriginal society to begin to identify with other black countries through our culture. We are beginning to embrace the Black world in general, so that our dancing, rhythmic music, and paintings (on rock, bark or modern canvas) will become known to them.

We now have the opportunity (thanks to the Nigerian Government and the black people of the world) to display our art and culture at the Giant Black Expose called the 2nd World Black and African Festival of Arts and Culture to be held in Lagos, Nigeria.

This Festival will not only mean a lot to the Black people of Australia, but to the black world in general. On display will be the rich cultural heritage that we blacks possess.

It is for this reason among others, that we must show the white world that they must abandon the museum approach to black culture in general. This approach appears to be attractive to non-black people who view black culture as a pre-historic object, to be dusted, displayed and viewed by egg-heads from time to time, instead of a culture that possesses its own beauty and tradition etc., and which is undergoing an exciting and dynamic process of change, due to the pace of modern society. More so now than ever we are seeing the artistic genius of the black man in all its aspects.

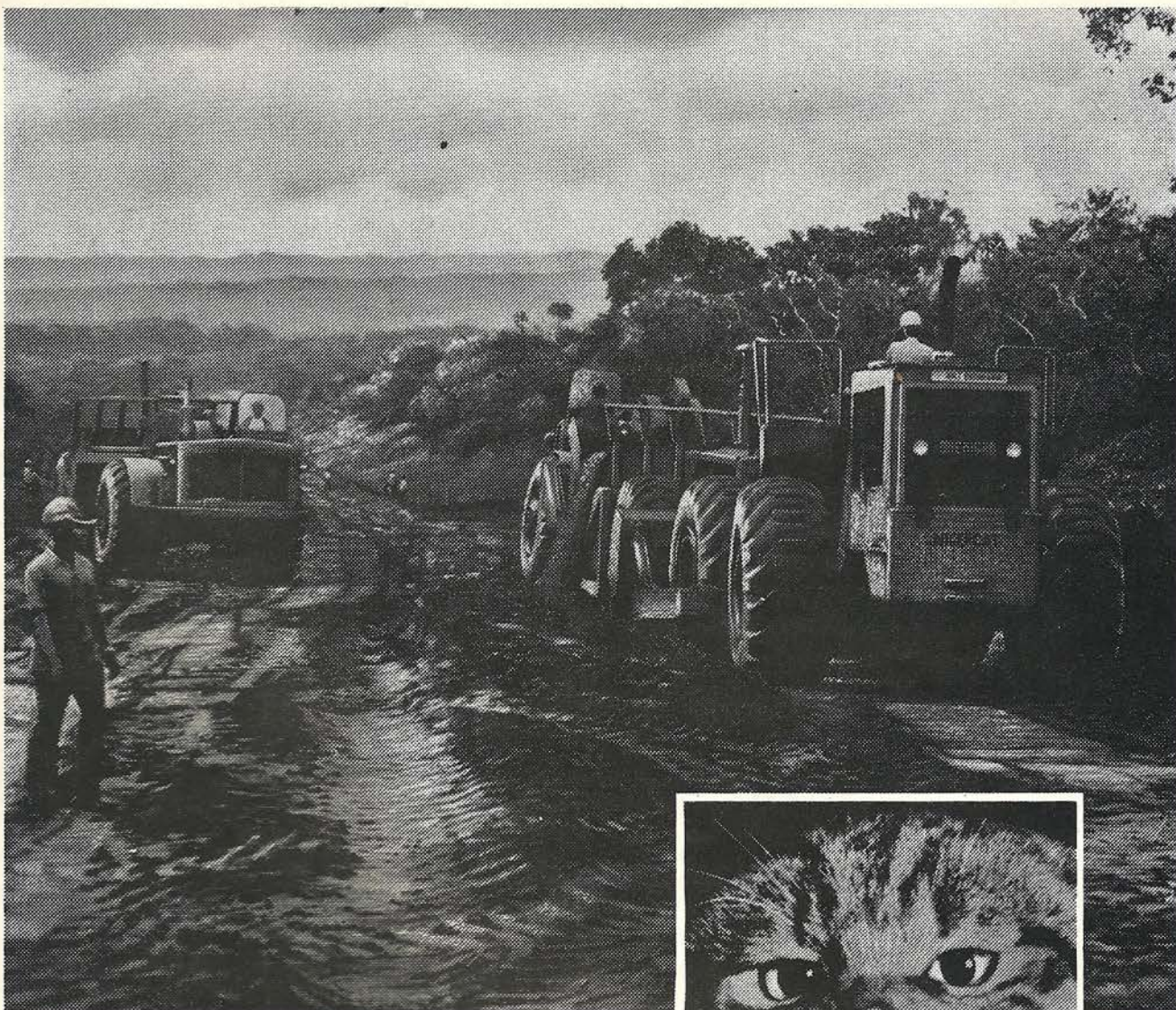
For we feel that we, the Aborigines and black people in general can contribute significantly to world order and world progress, not only by acquiring and applying the tools of modernisation but also, and perhaps even more, by the sustained and dynamic manifestation of true black cultural values.

It will also mean that we can sow the seeds of goodwill in Nigeria, not only to the black people of the world, but also to the thousands of European people who will be visiting Lagos for the Festival.

In Australia we have now established the Aboriginal Cultural and Arts Board (which is made up of 21 Aboriginal people from many areas of Australia). The main function of this board is to try to keep this remarkable culture intact and to research our history, so recovering as much as possible of the culture that is almost lost due to the "colonisation" and influence of the white man.

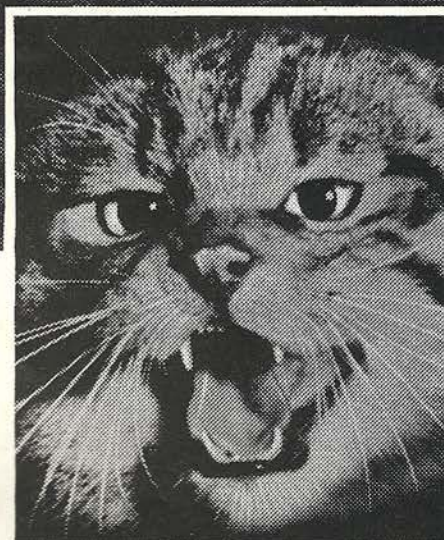
Another classic of aboriginal art, which projects man, his environment, the known and the unknown in systems of belief.





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THE BLACK WORLD MUST LOOK TO AFRICA

by William Fagg (Institute of Mankind)

THE ART OF the Blacks is the art of the Black homeland—Africa south of the Sahara. When the Blacks have gone elsewhere they have never, to any significant extent, taken their art with them, even when they have kept their music intact, as in the Caribbean.

They have instead adopted the artistic traditions of the countries to which they have gone, and their works have not been distinguishable either in kind or in achievement from the other works in those traditions. (Similarly, almost no Chinese art has been produced outside of China, or Indian art outside of India; some European arts on the other hand seem to have survived transplantation, perhaps because, early in the development of the Romantic movement, which is still with us, they were becoming less a function of society than of the individual, and were even becoming capable of protest).

It follows that it is to Africa that the Blacks must look for an art which is truly their own, and especially to the great basins of the Niger and the Congo, where it flourished most richly. Since the vast majority of expatriate Blacks, in America and elsewhere, will never see Africa, it is fortunate that that art has now become, like other arts, the cultural property of the whole world and that they can see and enjoy it in the world's museums, yet also the world needs, and Africa needs, many more and better museums in and around the centres of African artistic production in which works of art can be shown in their cultural context and with the support of local knowledge so that the mainsprings of African art may not wholly perish from the earth.

For the tribal sculpture, the art which is truly Black—because not shared with others—is in a state of advancing dissolution, perceptibly more advanced now than at the time of the First World Festival at Dakar in 1966. It is in dissolution precisely because it is tribal, and (though it bears no responsibility for 'tribalism') its very tribality ensures that it will expire as the tribal religions expire or before. To make it viable beyond that point demands a miracle of which there is as yet no sign; and meanwhile the arts of many tribes are dead. The long farewell to tribality in African art was already begun when the twentieth century opened and will not be over at its close, but we are already well into the main crisis. The terminal masterworks of the great African tradition are in many cases still there, in the homes and shrines where they were made and used; let them be studied and collected responsibly by art historians and ethnologists (and not, like most such pieces in recent years, irresponsibly by entrepreneurs who care nothing for them as the works of artists.) Like all governments African governments have a solemn duty to provide for the documentation of human achievement by ensuring the survival, in museums or otherwise, of such major works for the world.

The origins of African art are lost in remote antiquity. The latest discoveries of the palaeontologists continue to suggest that the genius *Homo* arose in Africa, but the



Bronze figure in IFE style, about AD1300.



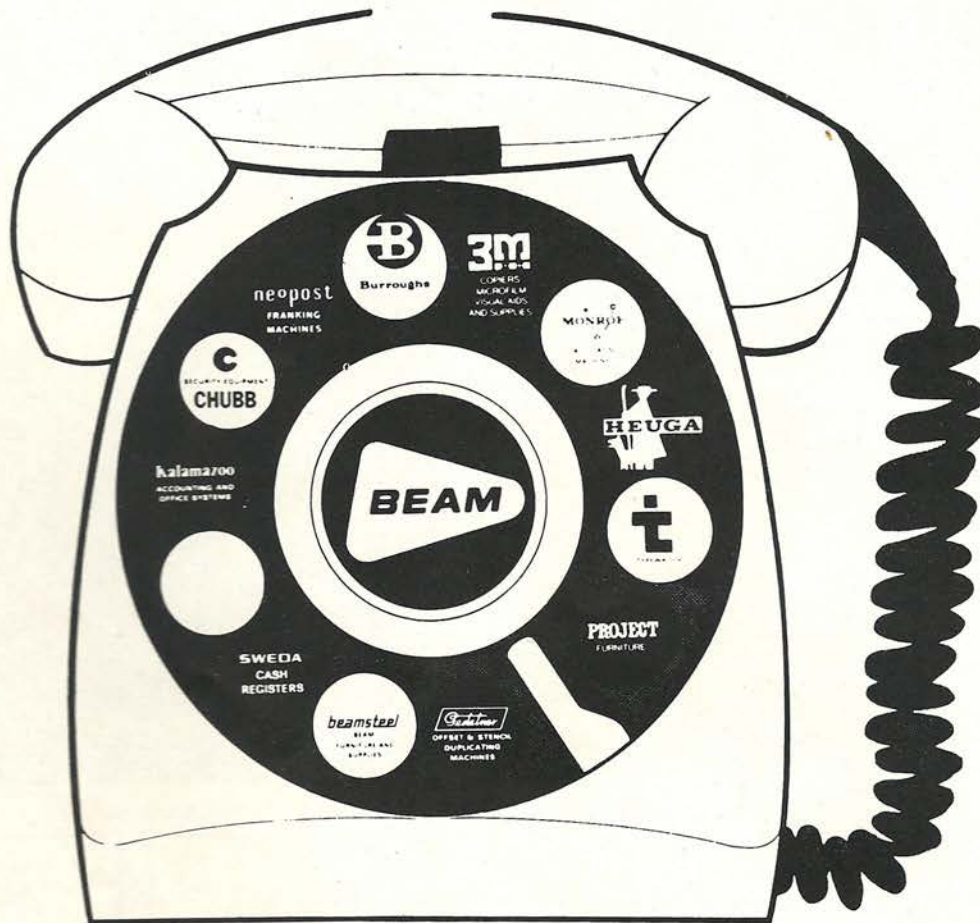
Wood statue of King Bom Bosh of Bakuba, Zaire.



Wood female figure, guarding ancestral bones of Fang tribe (Gabon).

more interesting question of the place or places where the species *Homo sapiens*—capable among other things of art—first manifested itself is still a matter of some doubt. However, certain it is that in Africa art was carried on for centuries, or for long ages, in perishable materials—as indeed it still is—before the earliest surviving works were created. The earliest known Egyptian art seems to derive in part from a pre-existing,

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but as yet hypothetical, art of Africa. If we could lift the veil, we should no doubt find that it included rock painting and engraving and sculpture in wood, mud and other perishable materials. It is even possible that some of the vast numbers of rock paintings still extant between the Sahara and the Cape were in fact made in that remote era, but unless a new means of dating them can be found, it is unlikely that we shall ever know.

The discovery or introduction of pottery-making, probably in the early first millennium BC made possible for the first time the making of terra-cotta sculpture, which indeed must have proceeded naturally from the making of ceremonial forms of the lowly cooking or water pot. So for the first time mud sculpture could become permanent, and this epoch-making step—for us, if not for them—seems to have occurred in the Nok Culture of northern Nigeria about 500 BC. So far from appearing to be near the beginning of an art, the hundreds of mostly fragmentary figures in the Jos Museum demonstrate an unequalled versatility in the exploitation of all kinds of sculptural form while at the same time equalling the greatest artistic achievements of the later African arts which were all more narrowly concentrated in their range.

A great proportion—more than nine-tenths—of all the ancient works of art so far found in Black Africa have come to light in Nigeria, and among them we must mention especially the matchless bronzes and terra-cottas of Ife in Yorubaland (c. AD 1000-1500) and the Benin bronzes which were descended from them and flourished through the period of the European connection from 1472 onwards. Elsewhere the stone antiquities of Zimbabwe, of the Lower Congo and Sierra Leone and the terra-cotta remains of the empire of Mali are especially notable.

Of the great African woodcarving tradition, the white man has left us some part of the products of the past century, and very little else. Yet so extreme is the stylistic diversity of the innumerable tribal traditions that it is impossible to name any either as typical or as pre-eminent.

These traditions, however, are, and apparently always have been, confined with few exceptions to the vast Niger-Congo area—which is also the area of lowest incidence of rock paintings and engravings (alas, a dead art, apart from a vestigial survival in northern Nigeria, although many fine examples remain in their rocky art galleries in remote parts of northern, southern and eastern Africa).

African contemporary art draw its mainsprings, in the main, from neither of these traditions, but from international sources, and it is essentially a phenomenon of the post-tribal world and the age of communications (notably between the African regions themselves). It is necessarily experimental, like the International Style itself; traditional motifs are not used, except by way of 'quotation' by individual artists. Byzantine influences, on the other hand, are sometimes identifiable in many parts of the continent, having filtered through Ethiopia and the Sudan, and been utilised by many contemporary artists there. Like the rest of the world, Africa waits to recognise a great master.

WILLIAM FAGG Born London 1914. Educated Cambridge 1933 - 38. (Classics, Anthropology). British Museum, Department of Ethnology 1938-1974, ending as Keeper of the Museum of Mankind (1969-74). Royal Anthropological Institute: Honorary Secretary 1939-50, Honorary Editor of *Man A monthly Record of Anthropological Science* 1947-65, Vice President 1972-5, Honorary Librarian 1976, Chairman, British Committee for the First World Festival of Negro Arts Dakar, 1966. Appointed Companion of the Order of St Michael and St George 1967. Among many published works on African art is *Nigerian Images* 1963, which obtained the Grand Prize at Dakar for the best work on African art by any person during the five years 1961-66. About 3 years out of last 27 spent in fieldwork in Africa, mostly in Nigeria, but also in Zaire, Cameroon, Mali.



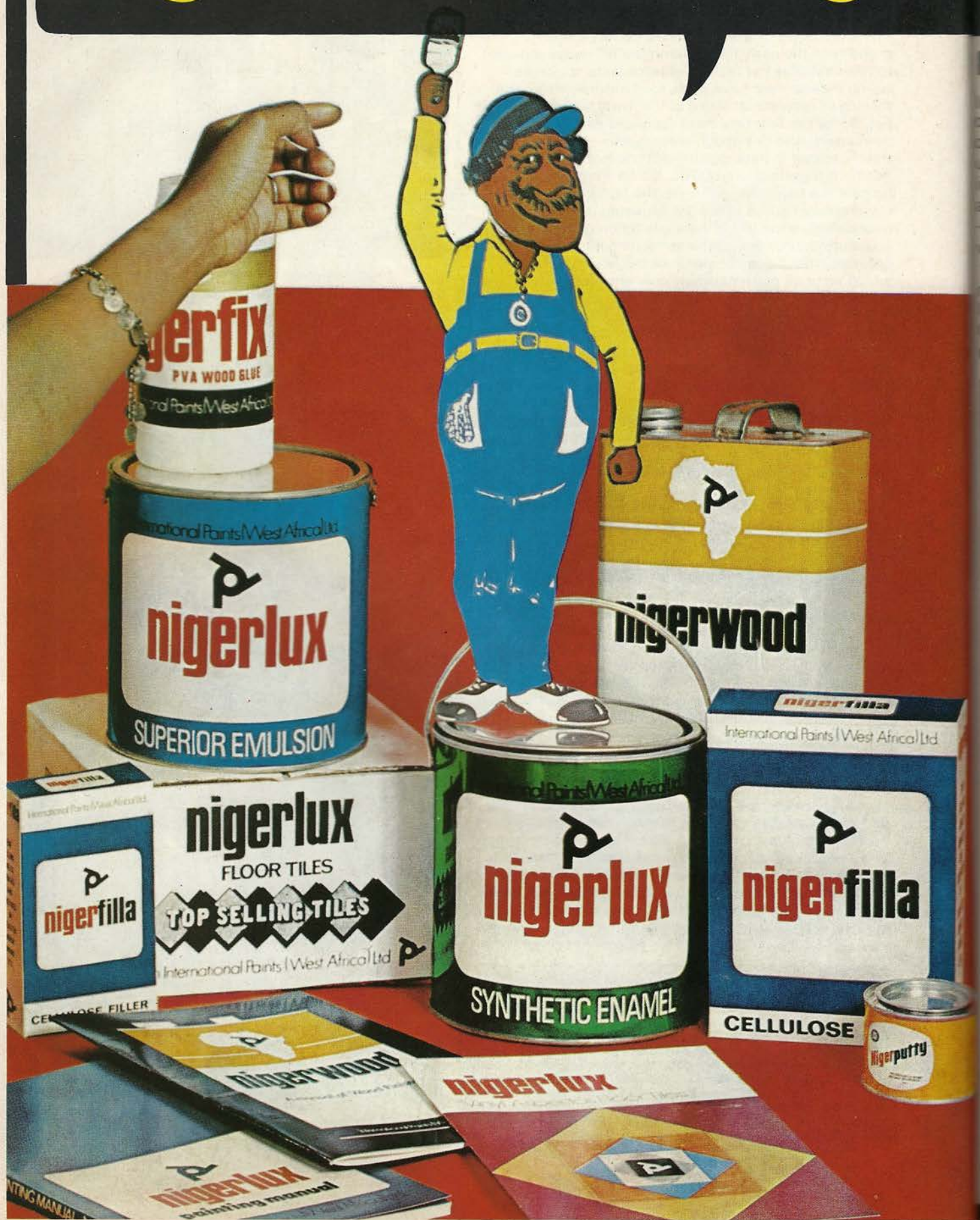
Echoes of an Islamic way of life in Africa.

A representation of a main street at the Arts of the Hausa Exhibition in London.



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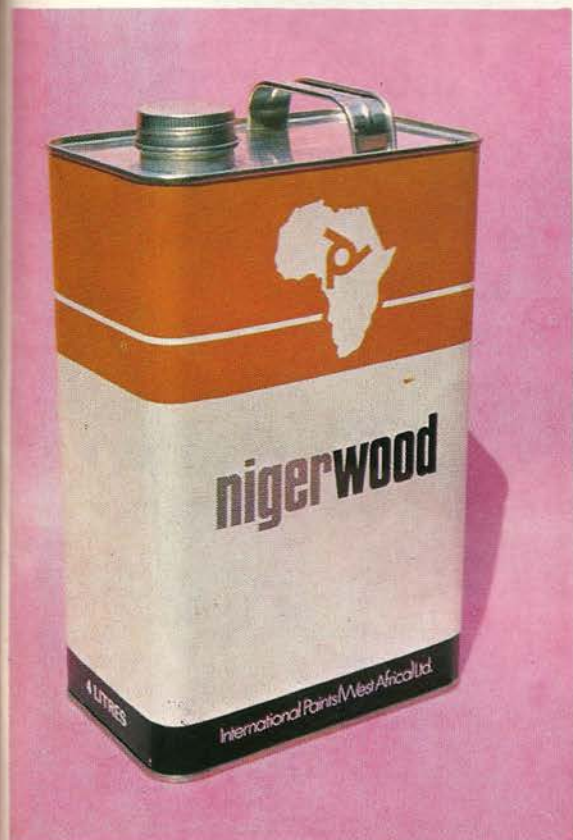
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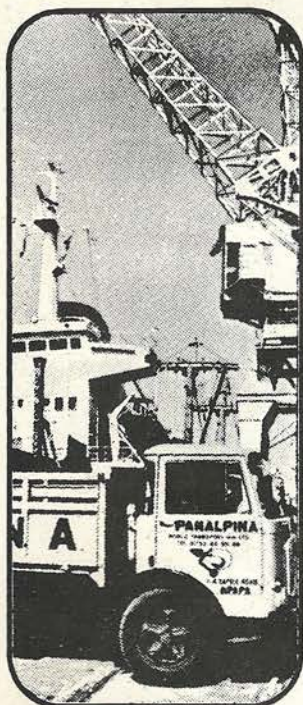


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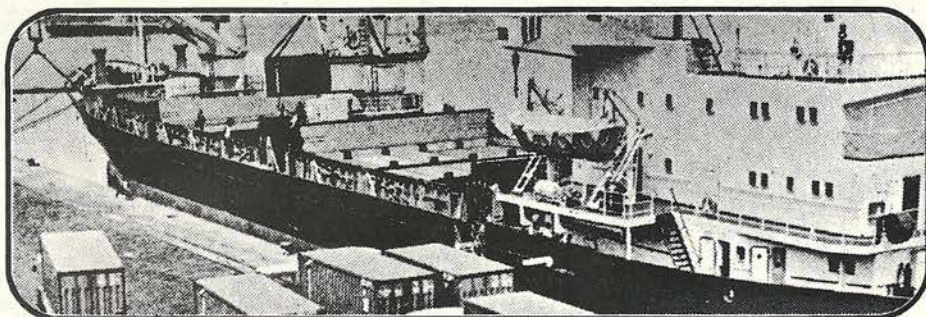
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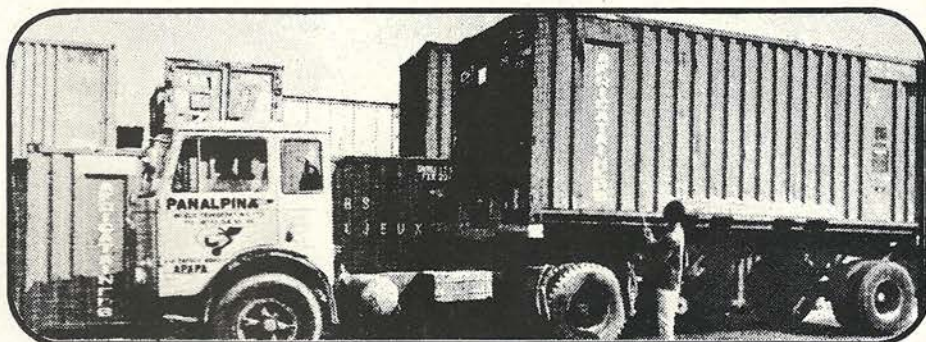
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THE DRUM

AN INSTRUMENT OF AFRICA

By Felix Cobbson N.D.D., A.T.D. (Lon)

Drumming plays a very important part in the everyday life of the African—both adults and children find it enjoyable and exciting. We drum when we are happy; we drum when we perform our customs; we drum during traditional ceremonies; we drum when at war; we drum when a child is born or to mourn the dead, when there is famine or when there is a good harvest; we drum because we like the sound of the drums. We drum to communicate.

The drums and other instruments have been fashioned from all available resources of forest and field from time immemorial. The rich heritage of each tribe has been built up in the village and is maintained in this oral tradition. Some of the drums are used as leading instruments and can be made to "talk" or to give instructions to the dancers; others are support drums giving a firm rhythmic pattern for the singers and dancers. This pattern is usually highly complex, employing an infinite variety of cross-rhythms and off-beat phrases. Other important instruments are the gongs, which keep the tempo, and the shakers. I shall not attempt to describe all the drums typically used in West African music but have selected a few to describe in some detail.

The Kpanlogo drum is a drum commonly used by the Ga tribe of Ghana. It is a single headed drum

which stands about two feet six inches high. It is an open drum, that is the body is closed by the skin at the upper end but left open at the base. Some drummers tilt the drum forward slightly and support it between the knees when playing; this action makes a gap between the base of the drum and the floor, allowing the full sound out. The drum is used for social drumming, i.e. whenever groups of people are gathered together for social occasions as opposed to official or traditional ceremonies. When playing Kpanlogo the drummer uses the hands and can display his virtuosity by inventing interesting and rapid rhythms to contrast with the supporting drums.

The Atsimevu is the master drum used by the Ewe tribe of Ghana. It is about five feet high and one foot nine inches in diameter at its widest. This

drum used to be carved from a whole tree trunk but now the villages have developed the art of coopering. The range of tones available to the drummer is wider for the Atsimevu than for any of the other drums. Its role is usually that of master drum in the dance called Atsiagbeko. The essence of this dance is that the master drum issues complex phrases which direct the dancers. There are over a hundred different signals of this type and the dancers must therefore pay the closest attention to the sound of the drum. The set of drums used for the Atsiagbeko dance form a coherent and complementary whole. The supporting drums play fixed parts as a background for the master drum, which, as the leading drum, is tuned to a lower pitch than the others. Thus the signals given to the dancers can be heard as deep, commanding tones.

The most popular and widely used drum in Africa is the double headed donno drum. It is used both for social and traditional drumming. The donno frame is hollowed from one piece of wood and has a head on each end. The drum is narrower in the middle than at the ends and is held in the middle under the left arm. The circular skins are held tight over the ends by leather thongs which are strung along the length of the drum. By squeezing these thongs under the arm the skins are tightened and a higher pitched note is produced. Thus the drummer can produce a wide range of pitch by varying the tension on the thongs.

The Atumpan drums are carved in pairs; a male and a female, from huge tree trunks. They are single headed open drums shaped rather like huge mushrooms. The male drum is tuned to sound deeper than the female. The two drums rest on wooden legs and since they are large they produce loud sounds which can carry across the whole village—when they are played on their own they are used as talking drums. They can also be used as part of an ensemble with other drums to provide some interesting rhythmic patterns for dancing.

There has been an upsurge of interest in African drumming recently; not only is its influence in all types of Western music increasing but people are beginning to realise the value of this intricate and fascinating art form in its own right. Unfortunately overseas visits by true exponents are infrequent, but my own work in teaching drumming and dancing as well as giving concerts is helping to inform and educate those who wish to pursue the subject in detail. I am also writing a book on African drumming and dancing which should interest all those who find rhythmic music appealing.



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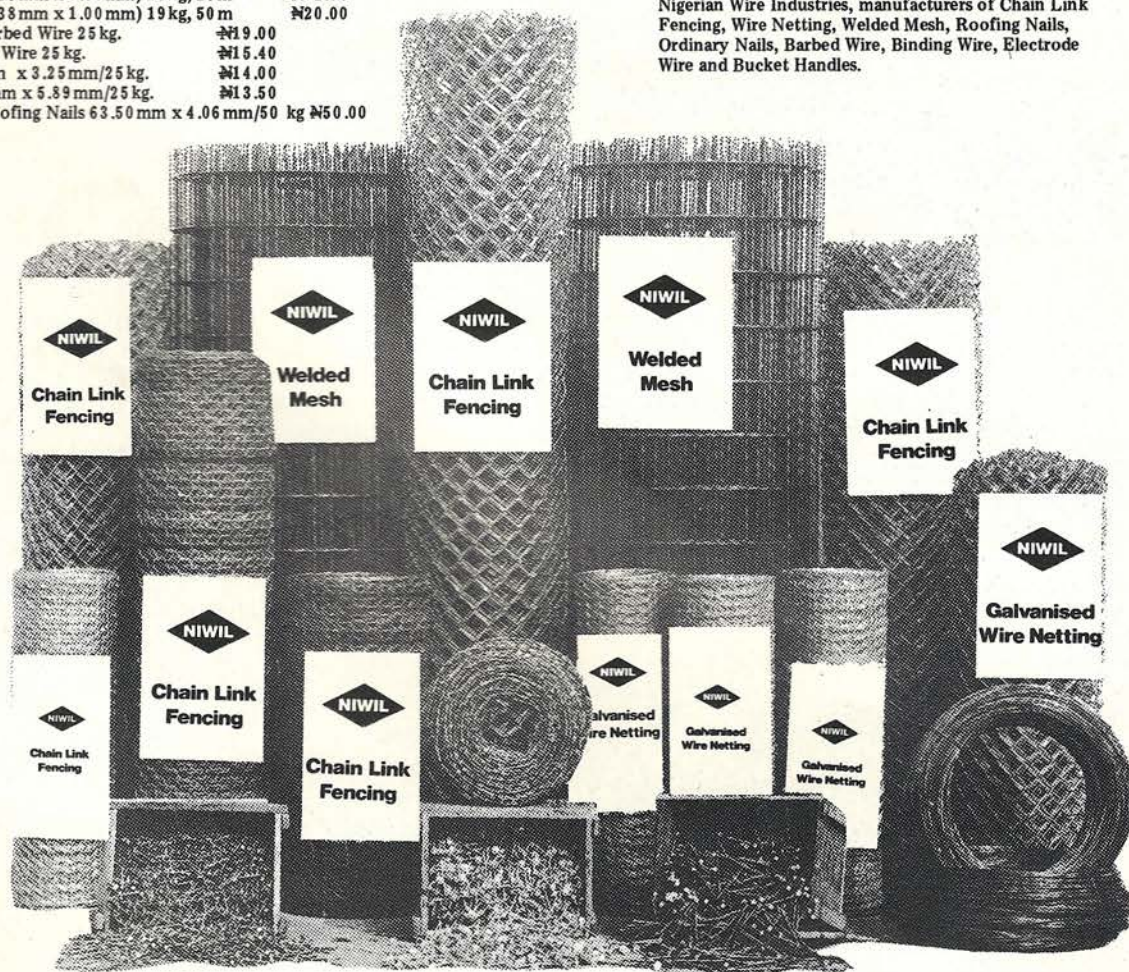
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NIGERIA AWAITS THE COUNTDOWN

by Jimo Gbadamoshi, our Correspondent in Nigeria

Once again, Nigerian is warming up for the 2nd World Black and African Festival of Arts and Culture which takes in place in Lagos and Kaduna, Nigeria from January 15 to February 22, 1977.

Despite a temporary hiatus as a result of last year's overthrow of the Gowon regime, Nigeria is once again bubbling with FESTAC enthusiasm. Although the magnitude of the Festival has been scaled down in terms of the number of artistes participating, and the money to be spent, the impact of this rare occasion will be felt by Africans and friends of Africans who believe in the survival of African cultural heritage.

At last, Senegal which had decided to withdraw from FESTAC if the Arabs in North Africa were allowed to participate in the Colloquium has changed its mind, and will now participate. This is the result of an objective meeting between the Senegalese Minister of Culture, Mr. Aliune Sene and Commander Promise Fingesi, the President of the FESTAC, which took place in Lagos towards the end of August.

After the end of the meeting, a Communique issued said: "After an exchange of views between the Patron of FESTAC, Lt. General Olusegun Obasanjo and President Leopold Sedar Senghor of Senegal it was unanimously agreed that in the spirit of African brotherhood, a dynamic compromise should be discussed so as to welcome Senegal to participate in the Second World Black and African Festival of Arts and Culture."

Once again, the spirit of African brotherhood has been allowed to prevail. This is a triumph for Africa in general and for Nigeria in particular.

Highlights of FESTAC will be varied and stimulating. For example, the Festival will feature, among other things, special exhibitions which come under four categories. First, there is the Star Country exhibition which will be mounted by Ethiopia. Nigeria staged the Star Country exhibition during the last Festival of Arts and Culture in Dakar, Senegal, in 1966.

Then comes the Liberation Exhibition which will show various aspects of the cultures of the Liberation movements in their

struggles against the oppressors of their countries, especially in Southern Africa. This will be an enlarged version of their exhibition during the last All-Africa International Trade Fair in Nairobi, Kenya.

Another will be a visual exhibition to be mounted by France in order to show the Influence of African Arts on European Arts. A fourth exhibition will be a Brazilian pavilion showing the impact of Black Culture in Brazil.

For all intents and purposes, the largest number of participants expected to participate during the festival is 15,000. There will be 24 activities paced under three divisions—Events, Exhibitions and Colloquium.

Yoruba Folk Singers - preparing for the Festac.



Duro Ladipo, A Yoruba dramatist playing the role of Sango in Oba Koso

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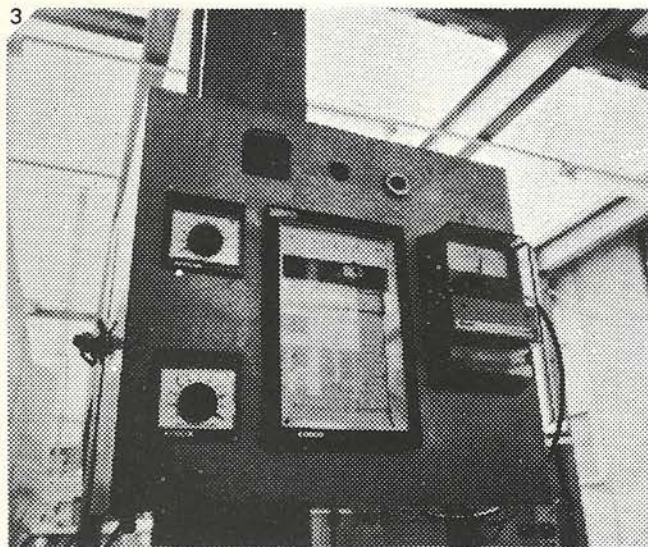
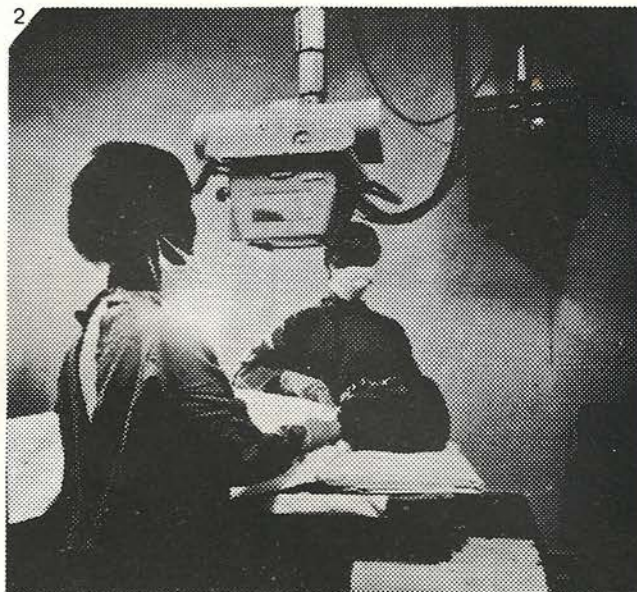
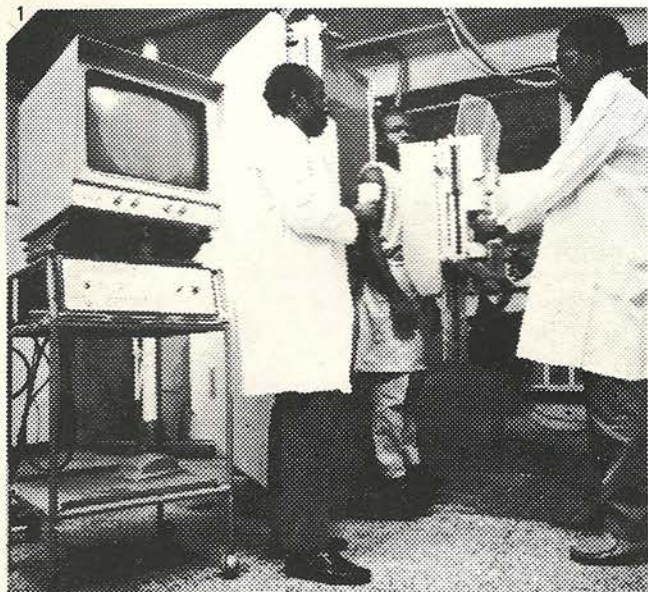
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PROGRESS OF THE ARTS IN NIGERIA

by Uche OKeke.

Head, Department of Fine and Applied Arts, University of Nigeria and Specialist in Modern Nigerian Art.

Modern Nigerian Art has its origin in the 16th century when Christian Portuguese arrived in the kingdom of Benin with relics of their strange faith. The court artists of Benin were naturally excited by the new images they saw and in time incorporated these in their work. The cross was one such symbol. The costumes worn by the European visitors were also represented in Benin Plaques.

Christian church-schools established more permanently in Southern Nigeria during the second half of the 19th century were important for the aggressive way they spread the teaching of Christ as well as extolled the scientific and technological gains of Europe during the industrial revolution. In rural places, excepting of course in parts of Northern Nigeria where the Moslem faith was well established, men lived their lives and sustained their spiritual beings through their socio-religious culture and its handmaid the arts. But, their sense of security was shortly threatened by the colonial over-lords who also used the strategy of trade to dominate the people.

Aina Onabolu (1882-1963), art teacher and portraitist, was perhaps the best known painter in Lagos during the early decades of this century. He worked mostly for the colonial officials who supported his art training in Britain and France from 1920 to 1923.

Kenneth C. Murray (1910-1972) first came to Nigeria in 1928. As Education Officer, he organised art courses in Lagos, Ibadan and Umuahia. His interest lay in fostering the growth of Nigeria's contemporary art through the study of traditional art and craft. Outstanding among his pupils were such pioneers as C. C. Ibeto, Uthman Ibrahim, A. P. Umana and Ben Enwonwu.

During the post-second World War years, Akinola Lasekan, cartoonist and painter, appeared on the scene. He worked for the nationalist press and also painted portraits and scenes from everyday life in the manner of Onabolu. Eke Okaybulu for his part illustrated the life activities of his ethnic society. He was influenced by

A typical Hausa Man.



Painting as an art is growing rapidly in Nigeria.

the work of Murray's pupils. In the area of sculpture, Chukueguu was outstanding for his carvings of the gods and goddesses of his native Mbaise. His work was distantly akin to the Igbo Ukwu bronzes although his images were rather bizarre. Ben Enwonwu was the one artist from his group who rose above his contemporaries and was accorded recognition by the colonial government as art supervisor soon after his training in Britain.

In 1952 art education was introduced into the former Nigerian College of Arts, Science and Technology. The Yaba College of Technology also set up its own Department with the help of a publicity firm based in Lagos. The school originally ran part-time courses for talented young people and practising artists particularly of the transitional group.

In 1956 an EXHIBITION OF NIGERIAN PAINTINGS AND DRAWINGS was held in the new museum at Jos. A few local and foreign practitioners were represented; these were Ben Enwonwu, Dung Pam, Okaro, Clara

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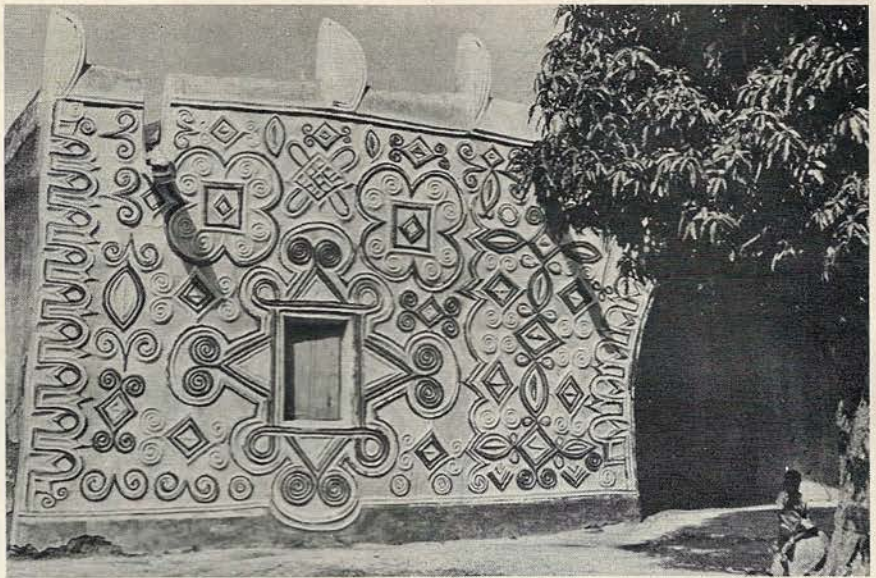
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Etso Ugbodage (now Mrs Ngu) and Uche Okeke. They showed their early and immature works alongside those of expatriate amateurs or sundry painters. Dennis Duerden, then on the staff of the museum, showed the lino prints of his students at the Keffi Government Secondary School. These were later exhibited in Britain and the United States of America.

In 1958 a revolutionary student group formed themselves into a body at Zaria. Members such as Simon Okeke, Yusuf Grillo, Bruce Onobrakpeya, Demas Nwoko and Uche Okeke set for themselves the goal of giving new impetus to the resurgence of creativity in the arts. The October 1960 art exhibition in Lagos was the largest ever in Nigeria. It was also important for exposing more forcefully the Zaria group.

Soon after independence, Ibadan, Oshogbo and Enugu respectively set up their Mbari Clubs. These centres fostered the marriage of art, drama and music. The traditional Igbo concept of the continuity of the creative process was their guiding principle.

The seventies ushered in a true renaissance and consolidation of the thinking that has in fact gone abroad in the Nigerian art schools that have been taken over by the first crop of locally trained artists and art teachers. In Nigeria, modern art has attained some maturity in its search for identity and self respect. There are developing fast art studios and galleries which are helping to bring to the fore-front the artists' presence in the emergent society. The new artists are, through their study of traditional art and life, recreating Nigeria's cultural environment.



Wall decoration on the outside of the Emir of Zaria's Palace,



Zaria - School of Art student

Wood carvings showing Nigerian motifs in the foyer of the National Arts Theatre.



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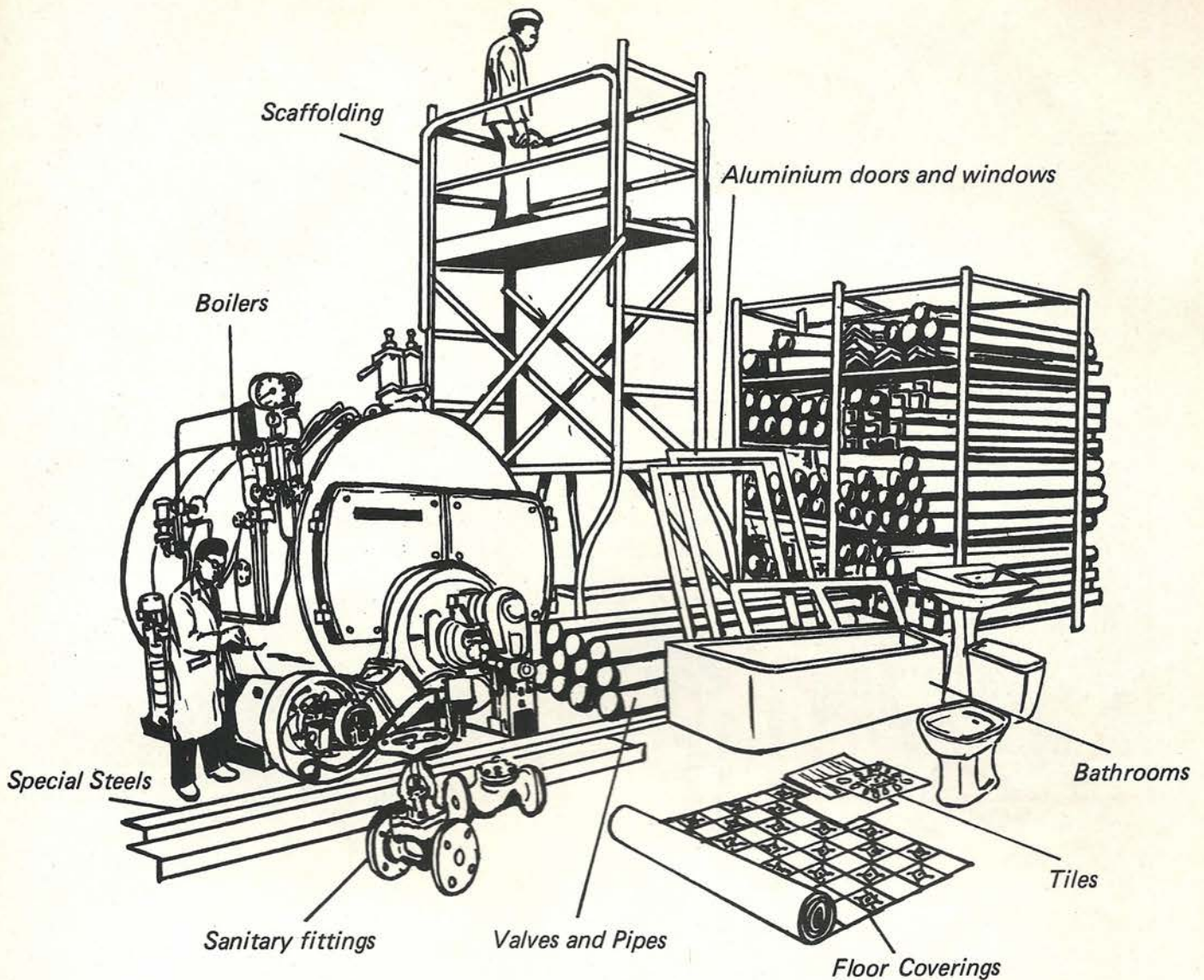
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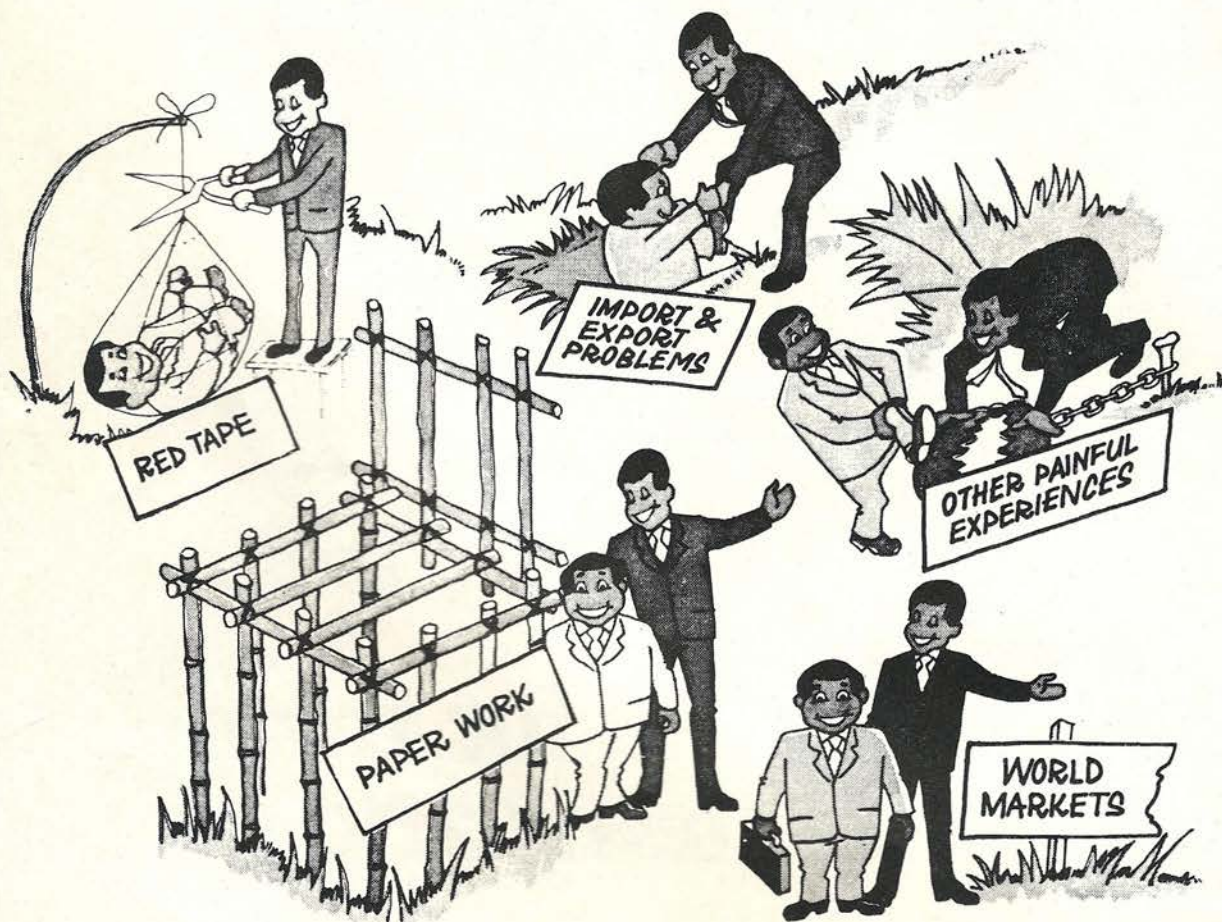
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THE TRADITION IN LITERATURE

by Bankole Timothy.

Noted Sierra Leone author, broadcaster and journalist and whose latest book 'Africa - Dawn or Darkness' has just been published.

Is there a literature which is authentically African?

This provocative question has been raised since the pre-independence era. Hitherto some doubtful answers were given but with the transition from an oral tradition, which was the essence of African literature in bygone years, to what has now been firmly established as a definitive and distinctive African literature with a written tradition, all doubts about the existence of African literature have been removed and demolished for ever.

It is now universally acknowledged, and not only in academic and literary circles that there is a growing and flourishing plethora of African literature based on the history, customs, experiences and nationalism

of the African people. African writers—and there is a growing number of them both men and women—are busily recording the unwritten literature of Africa before it is lost. In addition, they are expressing



through their literary works what may be described as the cultural nationalism in modern African creative literature.

Briefly, the historical phases of African literature can be categorised under three headings. First the oral period when African literature was transmitted and disseminated verbally around the fire place by the elders narrating folk tales to the younger ones. The second period in the development of African literature came about through the press which recorded events, histories and other cultural aspects of African life. Indeed, a comprehensive research of the West African press for example, makes a fascinating study and reveals an exciting cultural, social, political and

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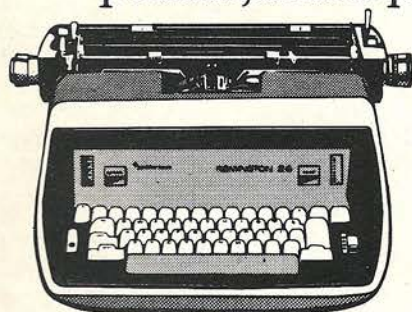
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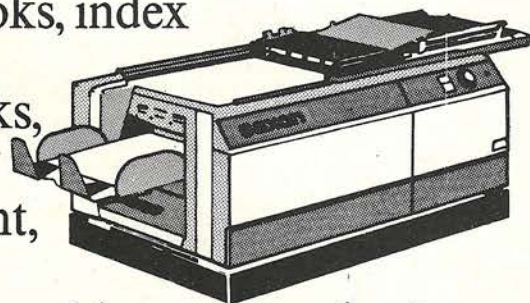
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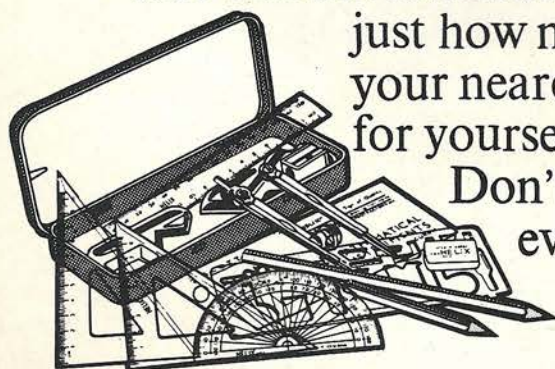
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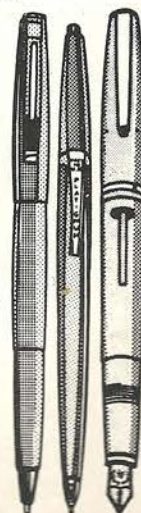
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historical portrayal of the interactions and pulsations in African societies. The press also provide a medium for the African journalist and writer to express his feelings about his society and to paint in words a picture of the various areas of life in such a society.

The third development in African literature is what we are witnessing today, namely, an admirable and remarkable variety of African literature including not only political works but also historical and biographical; even more enobling is the multiplicity of novels and poetry which are essentially about an African way of life.

It must be admitted, however that not unlike other literature, a lot of trash has been written and published as African literature. This is unavoidable because of the commercial aspects of publishing and the audacity of some publishers attempting to make authors out of some African literary cobblers.

It is interesting to observe the academic and literary gymnastics which went on before African literature came to be recognised and accorded its unique place as a discipline in the academic world. Any elaboration of this aspect of African literature would require a lengthy thesis which cannot be accommodated in an article such as this. Suffice it to say African literature has not only asserted itself and gained acceptance as a discipline but it has and increasingly is contributing to world literature. African writers have also through their published works noiselessly established that the right person to write for the African is the African.

A galaxy of African writers could be assembled by name and by their literary works in this article but to be comprehensive this again would demand a booklet. One only needs to mention here African writers like Chinua Achebe, Wole Soyinka, Okigbo, J. P. Clark, Lewis Nkosi, Buchi Emecheta, Ngugi, David Diop, President Senghor and a host of others who have become household names through their writings.

The FESTAC festival which is scheduled to take place in Nigeria next January and February will provide further opportunities for the projection of African literature as well as an analysis and serious study of the trends in modern African literature. This festival will act as a catalyst in the greater development of African literature which is yet to be, and it will also acknowledge African writers and scholars in their efforts to build up a great tradition of African literature which will be inherited by the African writers that shall be in succeeding generations.

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THE GLORIES OF AFRICA

It is certain that the greatest contribution to the Festival will be made by Africa itself—fittingly so. These pictures give only a hint of the colour, the many-sided creative glory in store for the visitors to FESTAC. Of the sixteen zones there are eight covering Africa—nine if the National Liberation Movements are counted.

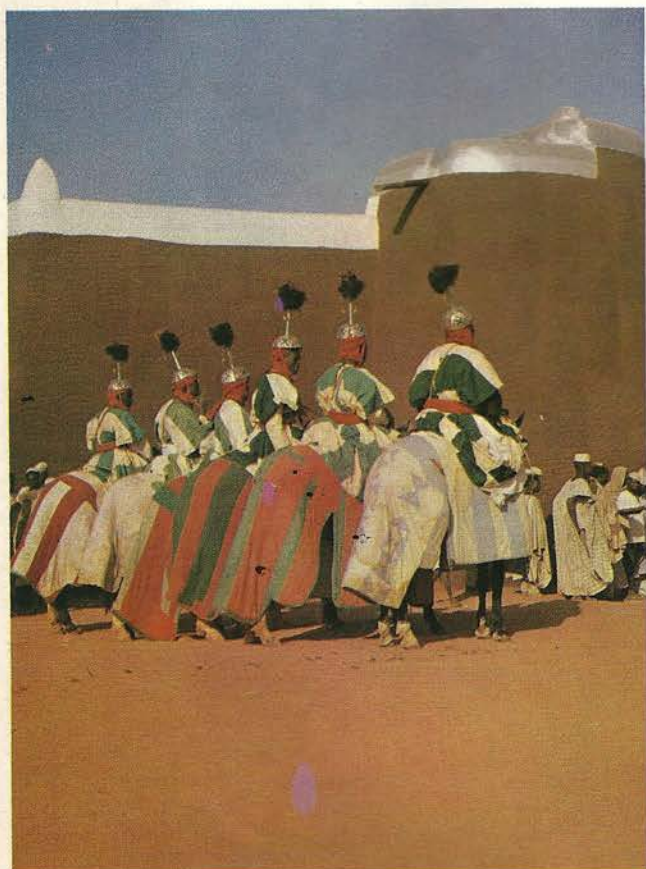
Clearly, there will be great contrasts in the dance, music, literature, etc. but there will also be the living evidence of the deep common roots of tradition, life style, experience and spiritual belief. Perhaps the greatest service rendered by Nigeria in staging this Festival is that it comes at a time when that great outpouring of tribal art is now confronted with the emergence of the nation ideal, and with the involvement of modern, international art movements.

It is for Africa to preserve the great works of the past, and to meet the challenge of a new era.

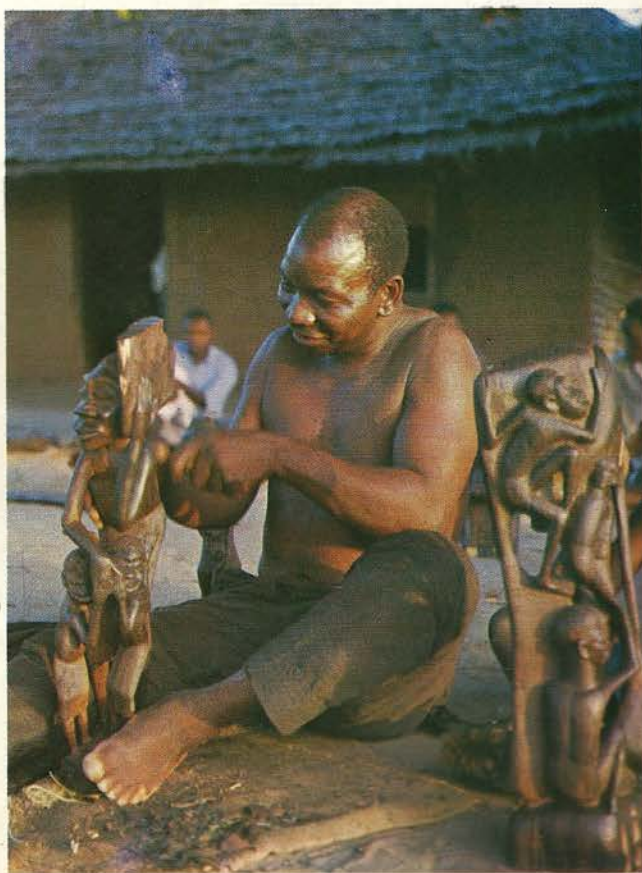
Meanwhile, at FESTAC, all African art and culture will be laid out before us—the dances from the East and West, North, Central and South; the ivory and soapstone carvings of Malawi, the marvellous bronze works of Nigeria, the wood carvings of Ghana, the sculptures and paintings from (one hopes) the Caribbean, the wood and bone carvings from Zaire, East Africa, Angola and Zambia, the clay figurines from Lesotho, the musicians and their intricacy of instruments from all over the continent. Indeed, a many-splendoured occasion.



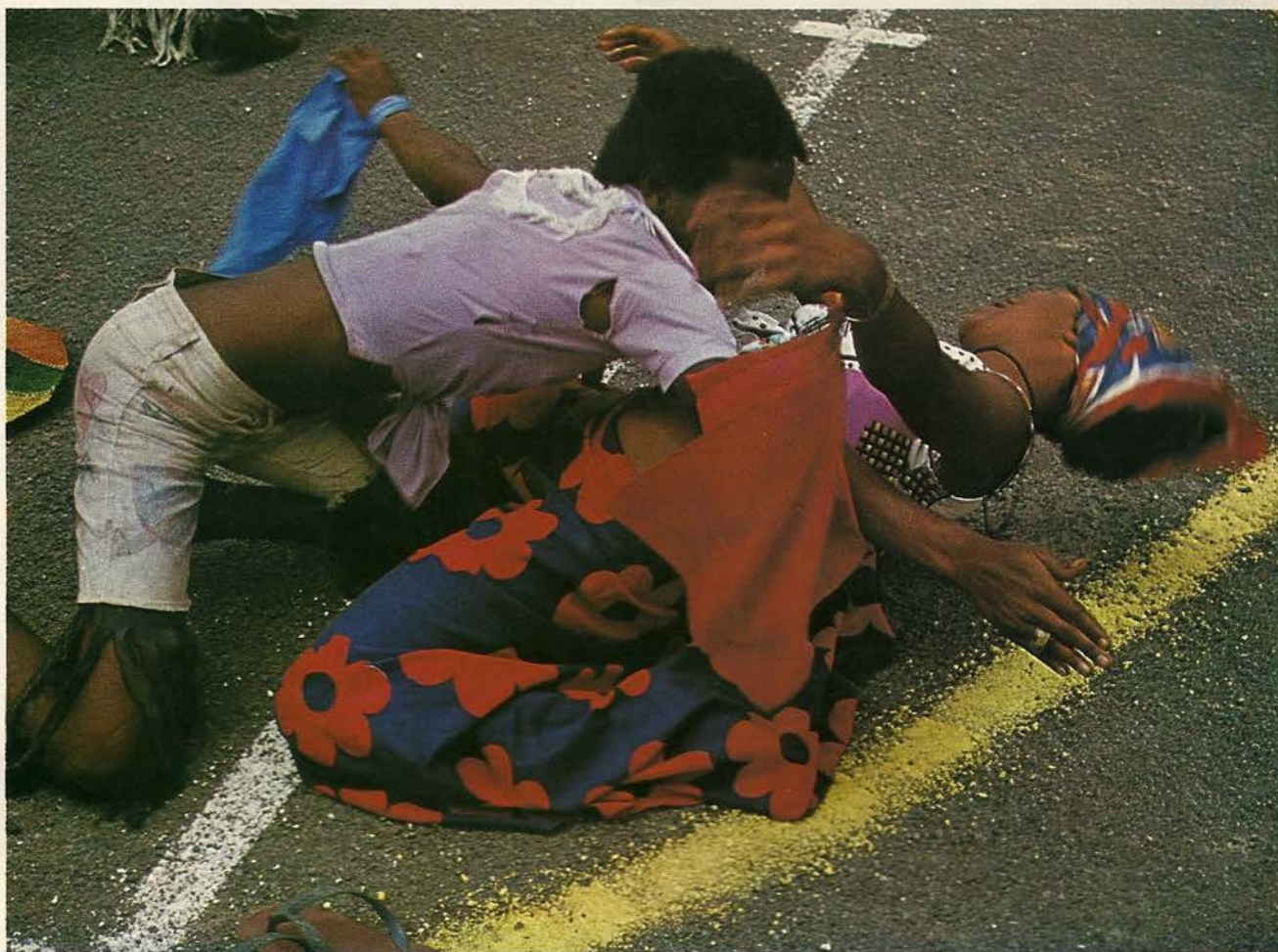
Togolese Traditional Dancers.



Daura horsemen from Northern Nigeria.



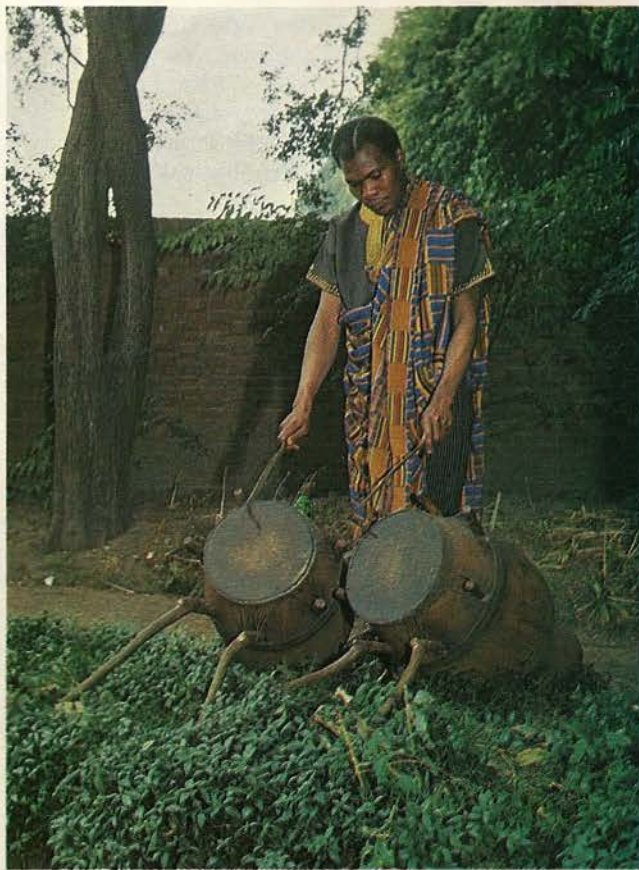
A Makonde wood carver.



Creole dancers from Mauritius.

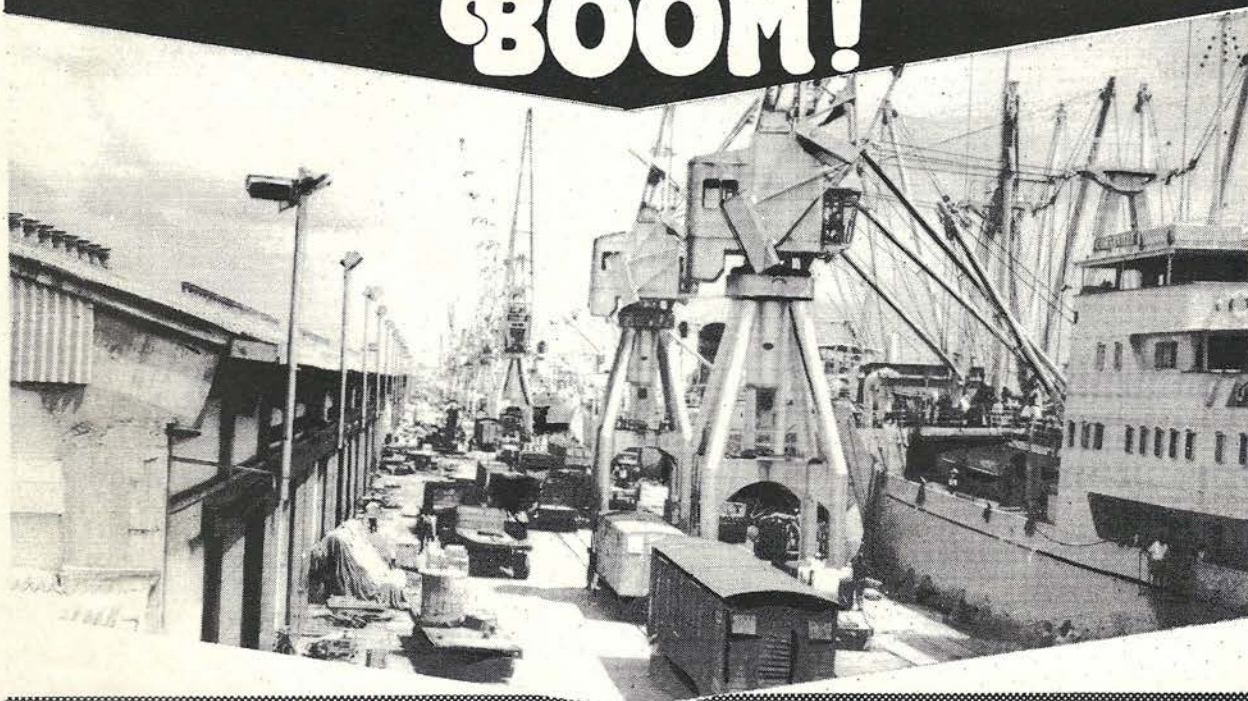


Example of Tanzanian carving, Dar es Salaam.



Ghanaian talking drums.

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Ours is a great and challenging responsibility, nonetheless.



— We mean to succeed!

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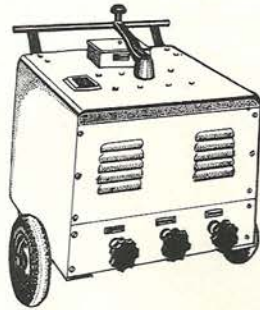
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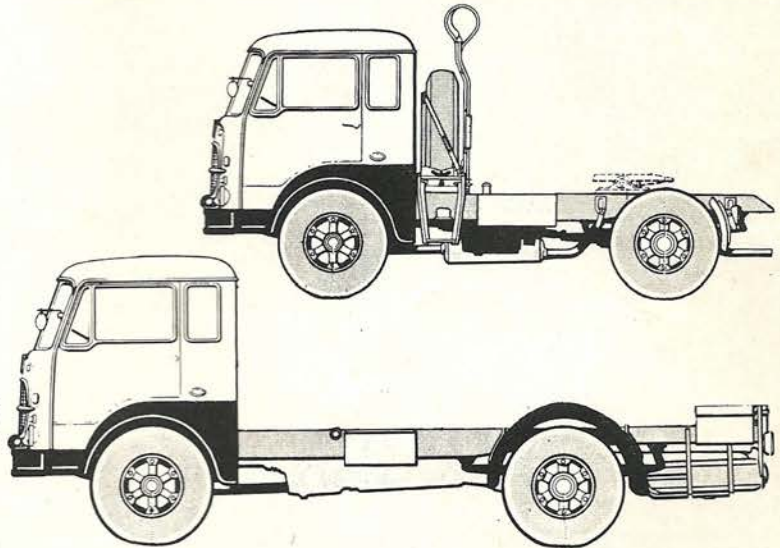
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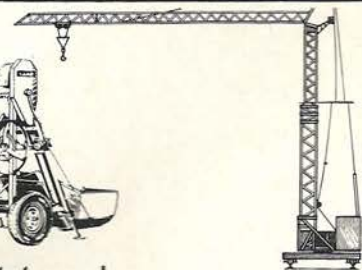
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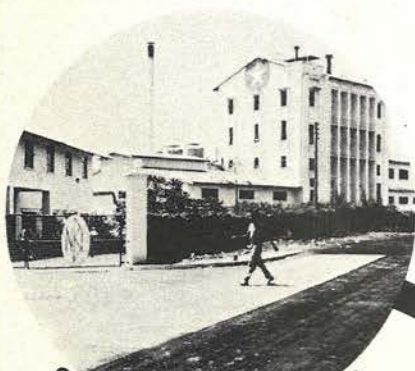
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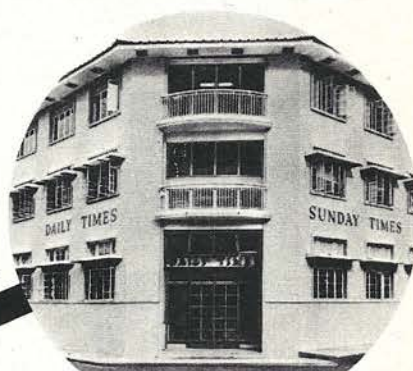
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by Jimo Gbadamoshi

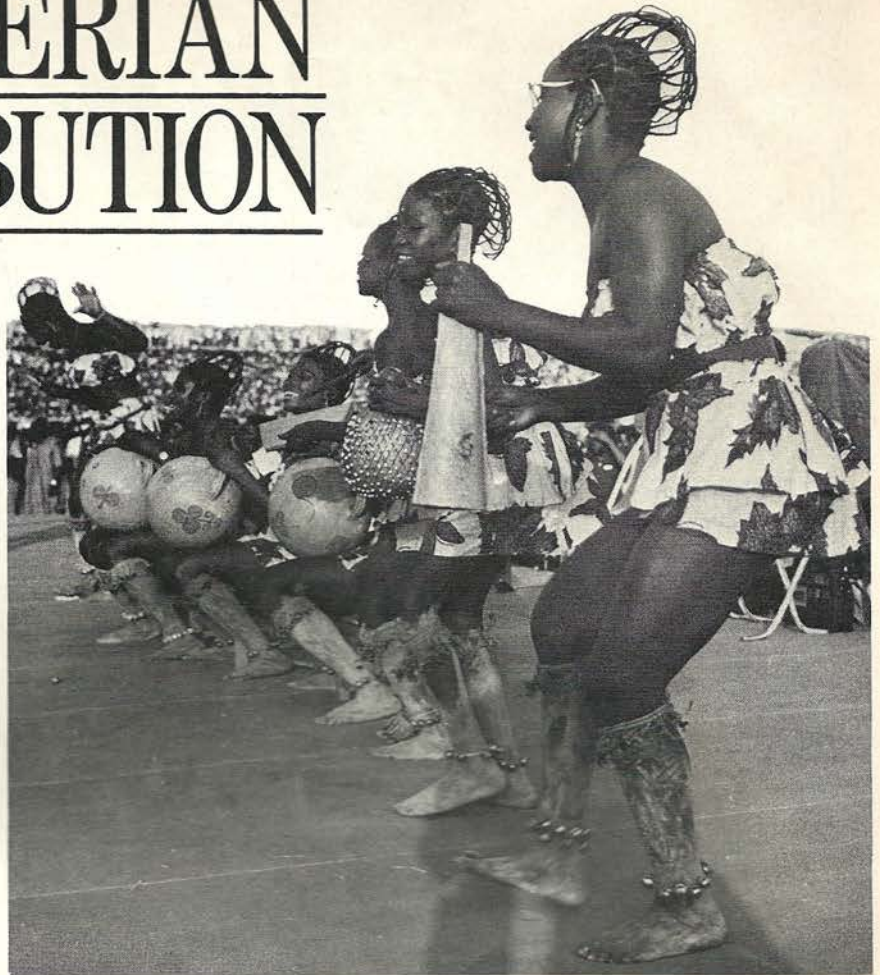
In Lagos during August the National Participation Committee, presided over by the Federal Commissioner for Information, Major-General I.M.B. Haruna, reported satisfactory progress in the arrangements for Nigeria's effective participation in the forthcoming Second World Black and African Festival of Arts and Culture (FESTAC).

A female dancing group at a Nigerian festival.

A communique issued at the end of the meeting disclosed that satisfactory arrangements have been made to ensure Nigeria's full participation in Colloquium, music, drama, dances, traditional domestic arts, traditional costumes, visual arts, crafts, literature, women's modern dressing and films.

At the moment, twelve major exhibitions have been billed for the January 1975 to February 1976 FESTAC. They are: Africa and the History of man; Black Contributions to Science, Technology and Invention; Traditional Costume; Books; Visual Arts; Traditional Musical Instruments; Domestic Arts; Mounted Animals; Planetarium; Crafts;

Dancers in Nigeria prepare for FESTAC.



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Added to the foregoing are seven categories of drama events which include Tragedy, Comedy, Humorous, Poetic Recital, Shows revolving around Fables and Legends, Children's Shows and Pantomime.



Nigerian native guitar musicians.

THE DURBAR

The 9.4 million naira Hotel Durbar and the 5 million naira Pavilion being built in Kaduna to house the participants to FESTAC are now ready and can be used any time from now on. The Durbar Hotel will accommodate 500 guest participants and each of the three units of the Pavilion will accommodate 2,000 Very Important Persons. There are other three accommodation centres - Malali, Barnawa and Ungwarimi - which are also being made ready for the participants' occupation during FESTAC.

The Durbar will demonstrate the rich cultures of the people of Northern Nigeria including their music with beautiful trumpets, their horse racing, the melody of their songs, their traditional love for horses, the beauty in their costumes, their humour and glamour - all these themes will stem from the ten states of the former Northern Region of Nigeria.

A Decree has just been issued by the Federal Military Government to prevent the abuse of the use of emblems and colours of the Second World Black and African Festival of Arts and Culture due to be held from January 15 to February 22 next year. In the published Decree, it was clearly stated that the International Committee of the Festival was charged with the sole responsibility for manufacturing, printing, publishing, selling, exhibiting, or otherwise using any souvenir, design, emblem, or other matters connected with or depicting any aspect of the Festival.

The Decree, which came into force on August 3rd, 1976, stipulates a fine of 1000 naira or two years imprisonment for offenders and their accomplices whatever their position or relationship within the Secretariat of the Festival.



A Northern Nigerian Emir with his attendants.



Scene of Salla (North Nigeria) Mounted Musicians.

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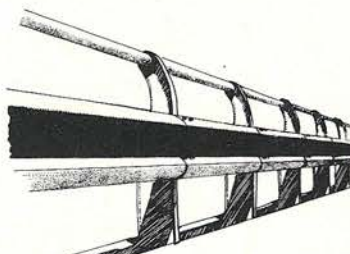
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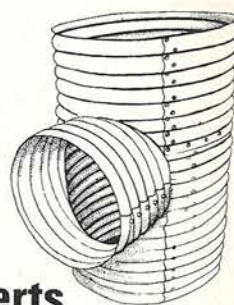
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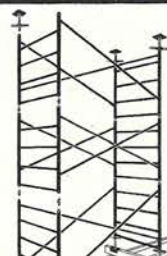
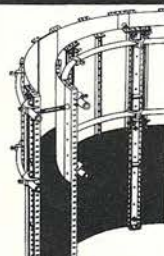
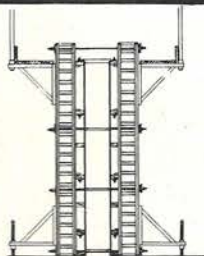


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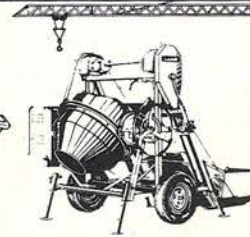
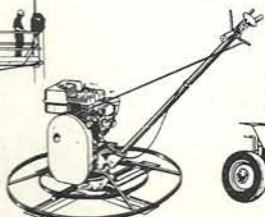
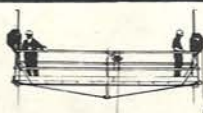
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