



FIG 3



FIG 1



FIG 2

FIG 3 **Ben Enwonwu**, Courtesy The Ben Enwonwu Foundation.

FIG 1 **Aina Onabolu**, Portrait Painting at the Harmon Foundation, photographer unknown

FIG 2 **Jonathan Adagogo Green**, photographer unknown, 1894, posthumous print, Courtesy of Alfred Adonye Allison



FIG 19, III

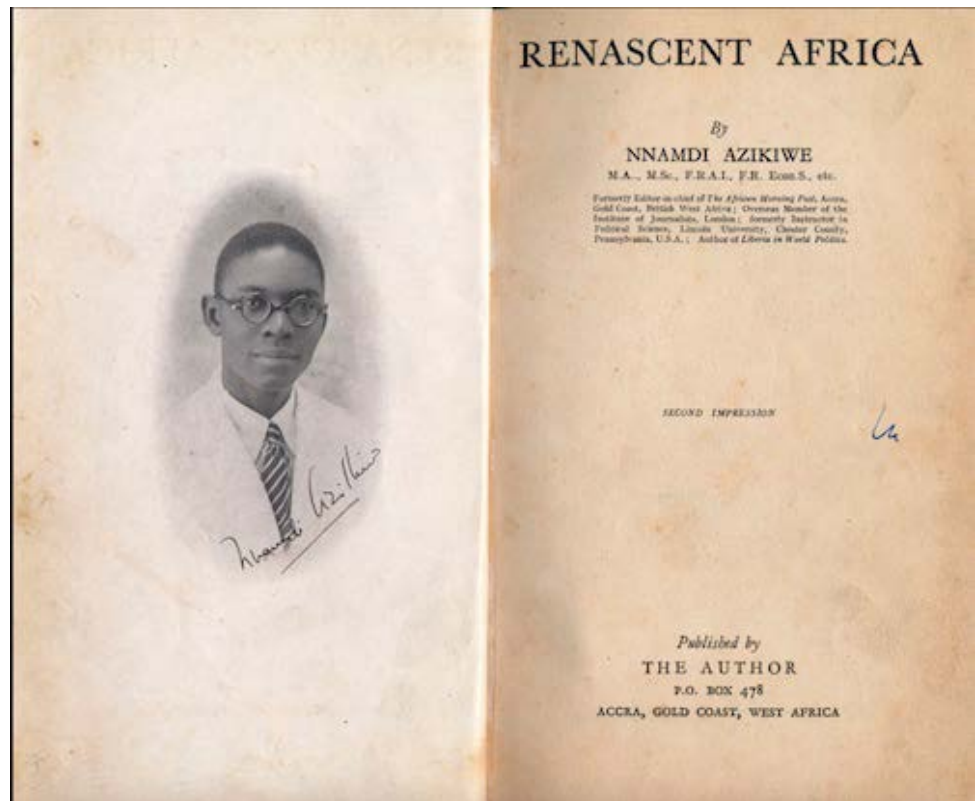


FIG 1

FIG 19, III **Ernest Edwards**, Samuel Ajayi Crowther, 1864, albumen carte-de-visite, National Portrait Gallery, London

FIG 1 **Nnamdi Azikiwe**, *Renasant Africa*, Second Edition, Inside Cover, Accra



FIG 11



FIG 33

FIG 11 **Nwanyeruwa**, anonymous, 1920s

FIG 33 **Aina Onabolu**, *Nurse Sisi*, 1922, oil on canvas

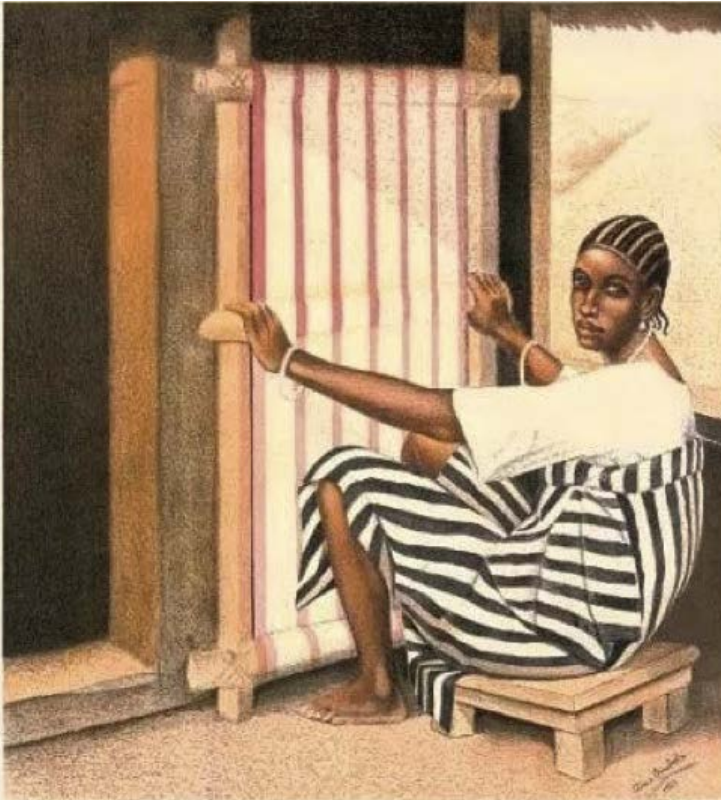


FIG 3



FIG 4

FIG 8 **Aina Onabolu**, *The Weaver*, 1923, Pencil and Crayon on paper

FIG 4 **Aina Onabolu**, *Chief Oguntola Sapara*, 1920, oil on board, National Gallery Lagos



FIG 19

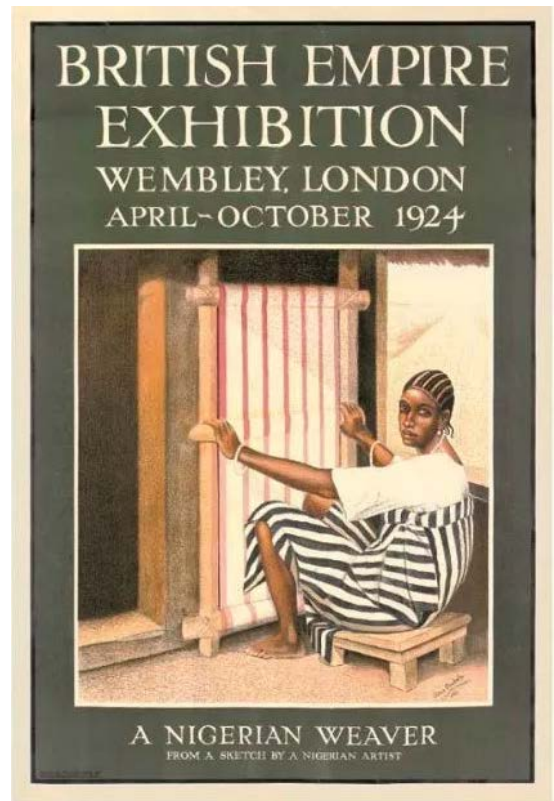


FIG 7

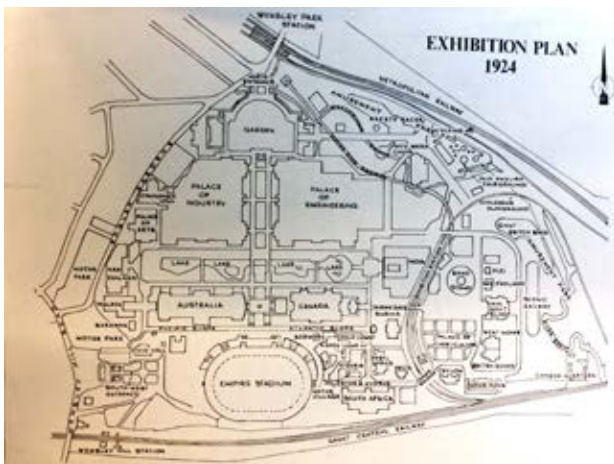


FIG 20



FIG 28

FIG 19 **Punch Magazine**, D.L. Philchip, Le Dernier Cri at Wembley, 11 June 1924

FIG 7 **Aina Onobolu**, *The Weaver*, 1923, Cover of British Empire Exhibition Brochure for Nigeria

FIG 20 Map of Wembley Empire Exhibition Grounds, Brent Council Archive

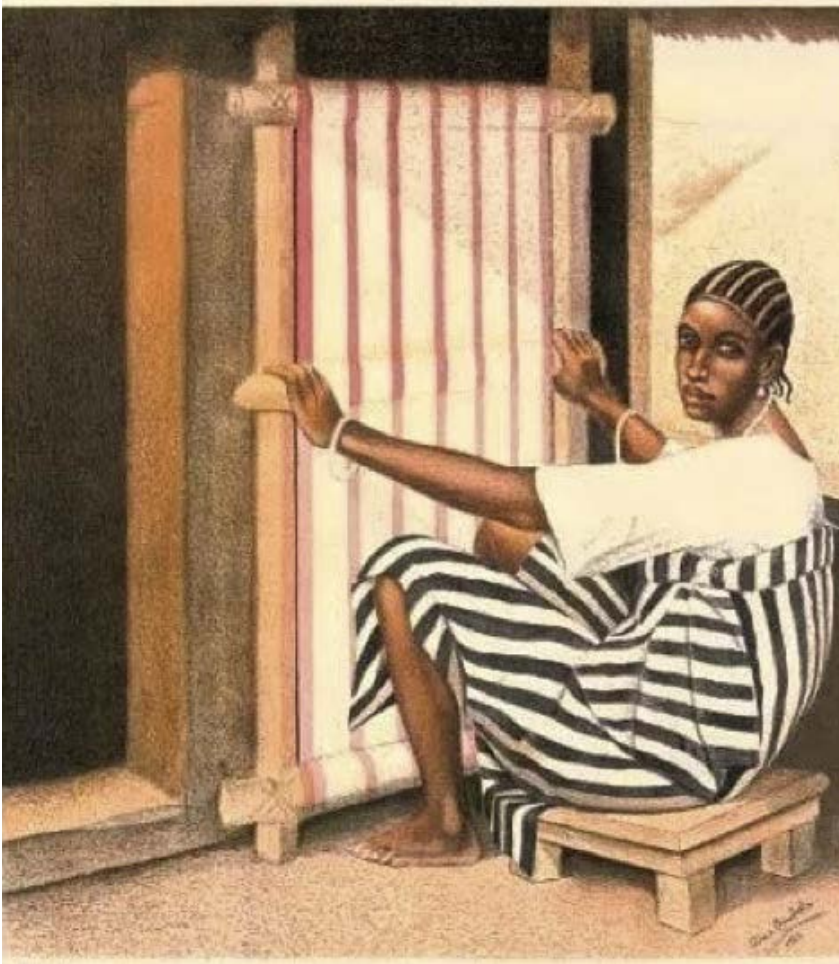
FIG 28 Schematic display of Native Humans and Animals in the Nigerian Pavillion, Wembely Empire Exhibition, 1923/24



Schematic Illustrations Onabolu Oguntola Sapara



Schematic Illustration Onabolu Portrait 2



VOGUE



*Cate Clagart Stone*

ONE SHILLING

*Condé Nast & Co. Ltd.  
Proprietors*



Schematic Illustration Onabolu The Weaver





Schematic Illustration Onobolu Portraiture II

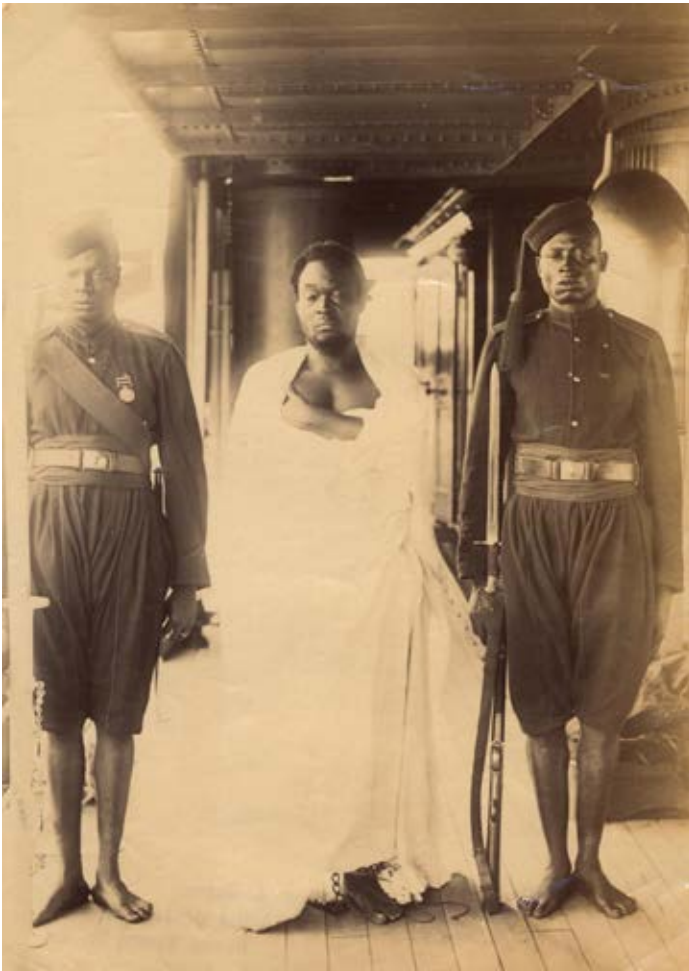


FIG 2

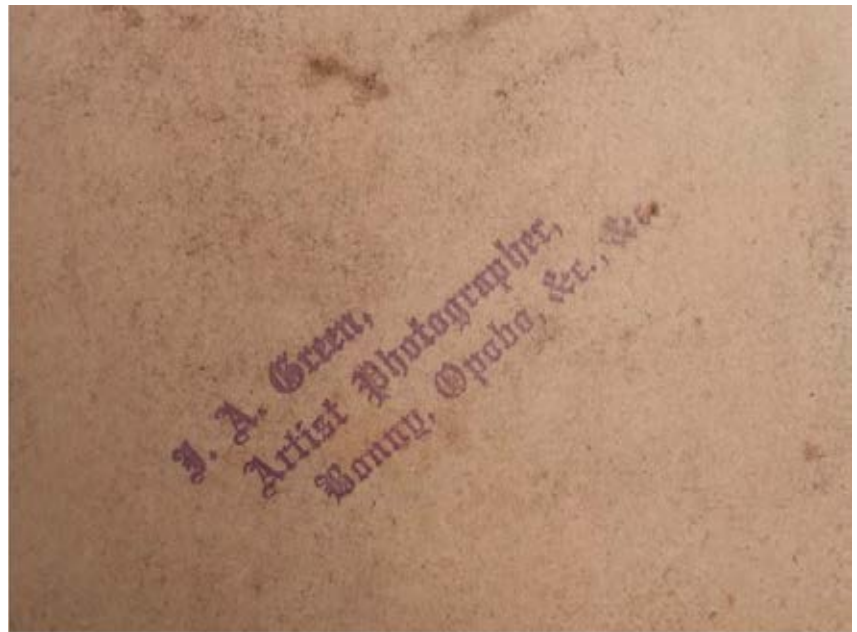


FIG 4

FIG 2 **JA Green**, *His Majesty, the King of Benin and the City of Blood*, 1897, Albumen Print, the Trustees of the British Museum, Af, A 46.25.

FIG 4 **JA Green**, professional stamp, back of loose photograph, National Museums Liverpool, Howie Album



FIG 2



FIG 23



FIG 24



FIG 21

FIG 2 **JA Green**, *His Majesty, the King of Benin and the City of Blood*, 1897, Albumen Print, the Trustees of the British Museum, Af, A 46.25.

FIG 23 **JA Green**, *King of Benin*, 1897, Albumen Print, Af,A47.70, The Trustees of the British Museum

FIG 24 **JA Green**, *King Benin with Mr Moore [sic]*, (should read Captain Herbert Child), 1897. From an original in the Unilever archives, UAC 1-11- 10-3-2-1-54(a)

FIG 21 **J.A. Green**, *King Ovonrami [sic] of Benin responsible for the Benin Massacre, Prisoner on the Govt Yacht Ivy*, 1897, Eliot Eliofson Photographic Archives National Museum of African Art Smithsonian , WH Himbury Photographic Album, EEPA1995-0024-031



FIG 1

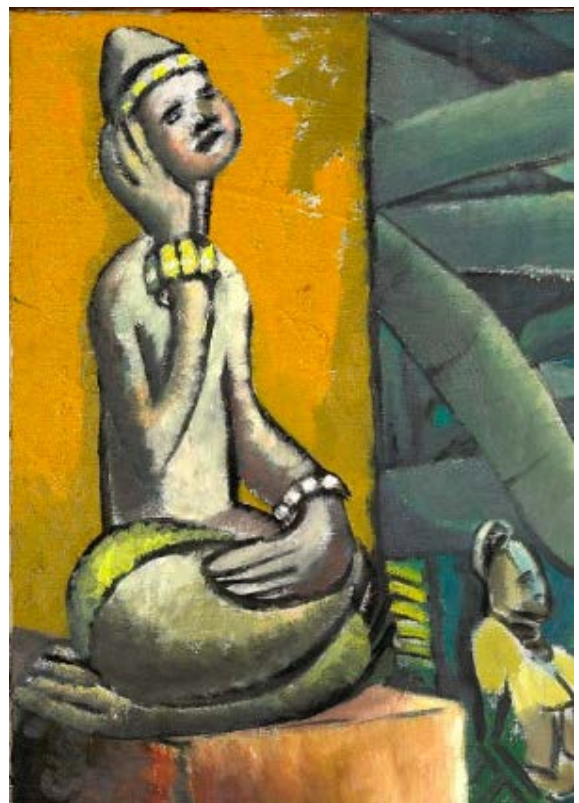


FIG 48

FIG 1 **Ben Enwonwu**, *Benin*, 1957, gouache and ink on paper, photograph supplied by Dozie Izigwe Hourglass Gallery, Courtesy Enwonwu Foundation  
FIG 48 **Ben Enwonwu**, *Untitled [Musée de L'Homme]*, 1948, oil on canvas, Courtesy Enwonwu Foundation



FIG 12



FIG 11

FIG 12 **Ben Enwonwu**, Ahgbobo Mmuo, 1949, oil on canvas, Courtesy Enwonwu Foundation

FIG 11 **Ben Enwonwu**, Africa Dances, 1949, oil on canvas, Courtesy Enwonwu Foundation



FIG 36



FIG 3

FIG 36 **Ben Enwonwu**, *Gathering Firewood*, 1936, private collection, Courtesy Enwonwu Foundation

FIG 51 **Ben Enwonwu**, *Passing into Old Age*, 1935, iroko wood carved relief, Courtesy Enwonwu Foundation

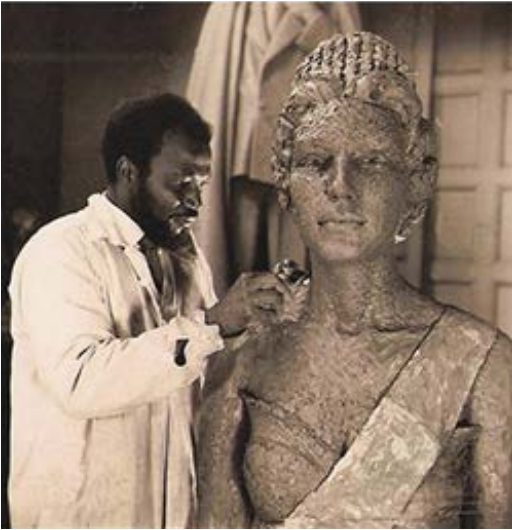


FIG 6

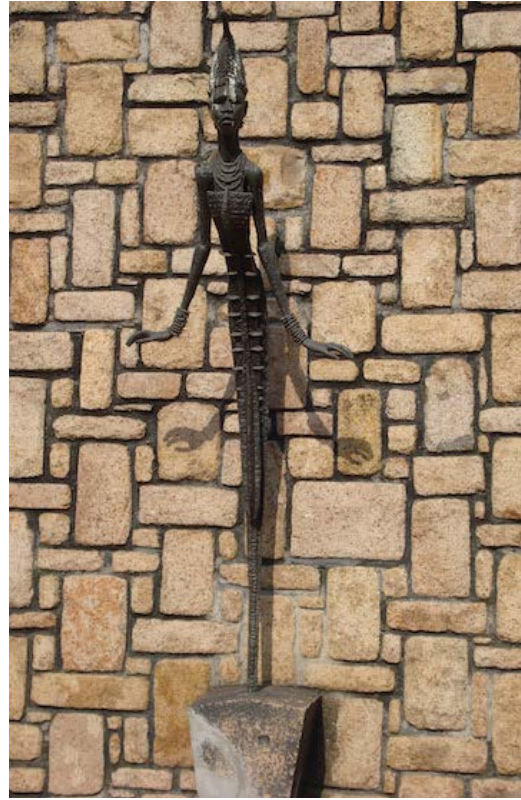


FIG 21



FIG 88

- FIG 6 **Ben Enwonwu** working on Queen Elizabeth II sculpture, 1956, photographer unknown, Courtesy Enwonwu Foundation  
FIG 21 **Ben Enwonwu**, *Anyanwu*, 1955-56, photo Bea Gassmann de Sousa, Courtesy Enwonwu Foundation  
FIG 88 **Ben Enwonwu**, *Afiog Ekong*, 1956/7, bronze, private collection, Courtesy Enwonwu Foundation

quarter of a century ago, the word  
 "Pauvres" are still being widely  
 use for African art by Europeans.  
 These self appointed European Africanists,  
 art critics and experts who are  
 responsible for the exploitation of abundant  
 art in Nigeria  
  
 Only Africans can critic evaluate  
 their own art by a criterion  
 of an aesthetic judgment  
 based on the dynamics of  
 Society & Culture. To produce  
 a good work of African painting or  
 sculpture does not mean imitation of  
 modern European artists - abstract  
 art & what not; - nor the even  
 worse kind of weakness in copying  
 old African traditional art of which  
 the Chuk Abant in Abia is  
 Uli BEIER. This is the worst  
 impact ever upon (African) Nigerian  
 art.  
 The history of art is a new art form to claim the last of it

FIG 47

African Culture & 'Civilisation' have  
 had the audacity to criticise the best  
 artists of this country, and to aim  
 at deciding the fate of Nigerian  
 art and of the artists. And they  
 have dared to do so far only because  
 most artists prefer to concentrate on  
 the more fruitful activity of productive  
 work, than upon the repacussions  
 of art criticism. Besides this point,  
~~it is a~~ time factor can limit the  
 a response of artistic versatility.  
 Only in the days of my father, or  
 Benvenuto Cellini & Michelangelo

FIG 47

FIG 47 Ben Enwonwu, abstract art and what not, OMENKA manuscript draft, Courtesy Enwonwu Foundation.

FIG 47 Ben Enwonwu, OMENKA manuscript draft, detail, Courtesy Enwonwu Foundation



of the great danger which is an obstacle to the acquisition of  
 artistic patronage should be a consequence of  
 the fact that individual artists had been patronised before the war  
 throughout the history of art. Apprenticeship or  
 the studio in the past were selective, and only the  
 talents of the age were given a chance. After a period  
 of apprenticeship or studio, a young artist  
 came into the public scene. It is then, and then, that  
 artists can exert his work & the influence it has to  
 exert on the public mind.

An artist, as well as the writer of neo-African or Cultural  
 sense must have a great heavy responsibility more to the  
 world than to himself. Unlike the modern artist  
 of the west who is responsible to himself, the  
 African artist is a pioneer. He must create an  
 original art-form, as well as express their  
 significance.

FIG 44

Art & Life

One might say that this is a noble thing to do with art. It may  
 not have a direct association with art; with what is "A", but it is  
 African art that shows that African art cannot be an isolated  
 phenomenon as European art is. African art is a part of the  
 life of African people. Their political, social, economic & social life today, are so intertwined with  
 their art as the socio-religious & traditional way of life  
 were with the old art. It is therefore necessary to create art  
 for the changes that have been taking place to even of the  
 body in Africa. So also is the history of African art & its  
 contribution for the future intermingling with all these aspects of  
 African life.

African history is a recent study. It has been carried upon the  
 ordinary etc.

The change of circumstances  
 It is almost sixty years - intend a new phase, etc.

- ④ The Traditional artist
- ⑤ The modern artist
- ⑥ Bica & Co
- ⑦ Seefhor

FIG 45

FIG 44 Ben Enwonwu, neo African, loose handwritten archival note, Courtesy Enwonwu Foundation

FIG 45 Ben Enwonwu, Africinity, loose handwritten archival note, Courtesy Enwonwu Foundation

II

15 Rue des Grands Augustins  
Paris 6<sup>e</sup>  
13<sup>th</sup> Nov. 1957

her understanding of the artist's  
difficulties and her encourage-  
ment that led to your successful  
accomplishment of this good  
work of art.

I quite agree with the opinion of Pierre Jeamont that you deserved to be entrusted with this important task and that you have successfully conveyed the nobility... etc.

I fully agree also that there is this distinct Africanisation in the features. With my first glance at the head (as an African) felt a slight strange feeling, as though I was seeing an image of myself looking into the mirror of imagination.

Dear Ben,  
Congradulation for this very important and great work of art.  
Do believe me Ben that I am one of those very many people who share with you the pride that your great talent has earned you.  
I can very well understand the uneasiness that you experienced during the first days of this most important execution.  
Happily, the results are worthy of the strain you have endured.  
Her Majesty is certainly an individual of a very kind nature; hence

FIG 8

Producer: Veronica Manc

7.9.48.      PRESS RELEASE FROM P.R.O. LAGOS.      No. 2889.

WELCOME TO LAGOS.

(Broadcast over Lagos R.D.S., Saturday 4th September, 1948).

Mr. COOPER: This is Lagos calling and Lagos saying "Welcome" four interesting personalities who are in the nation's capital this evening. First, we bring to the microphone the well known Nigeria painter and sculptor, Ben Enwonwu, who after spending several year London, has recently returned to his native land to take up an appointment as Art Supervisor in the Public Relations Department. What are you doing in London, Mr. Enwonwu?

Mr. ENWONWU: I was studying art at the Slade School most of the time.

Mr. COOPER: And what do you think of the future of art here Nigeria?

Mr. ENWONWU: I have a sure hope for a new awakening to the appreciation of our ancient works of art. When I use the word 'ancient', I do not mean putting the clock back. But I mean that there can be no future for Nigerian art, if Nigerian artists must

FIG 76

FIG 8 **Gerard Sekoto**, Letter from Gerard Sekoto to Ben Enwonwu, copy in Ben Enwonwu archive, Lagos, Courtesy Enwonwu Foundation

FIG 76 **Ben Enwonwu**, Press release for P.R.O Lagos, 1948, Broadcast over Lagos RDS 4th September 1948, Radio transcript, Courtesy Enwonwu Foundation



FIG 1



FIG 65

FIG 1 **Ben Enwonwu**, *Benin*, 1957, gouache and ink on paper, Courtesy Enwonwu Foundation

FIG 65 **Max Ernst**, *Europe after the Rain II*, 1940-42, oil on canvas, in "Monsters and Myths", Wadsworth Atheneum, 2018



FIG 23



FIG 16

FIG 23 **Roundtable Venice 1959** ASEC18: In the audience at the Roundtable, from left to right, front row: Alioune Diop, Umberto Campagnolo, Jacques Rabemananjara, unidentified, Teobaldo Filesì; second row: far left Alberto Moravia, unidentified, Gabit Musrepov, Michelle Campagnolo Bouvier, image courtesy Società Europea di Cultura, Venice

FIG 16 **Clara Ugbodaga- Ngu**, *Ona*, undated, before 1975, National Gallery of Modern Art, Lagos