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Forty years of Nigerian Art Journals

Katherine Salahi runs the Bellagio Secretariat in Oxford.

**Black Orpheus: 1957-1976.**


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Journals devoted to art have appeared sporadically in Nigeria during the past four decades:

**Black Orpheus,** grandfather of them all, started publication in 1957. Although originally defined as a 'Journal of African and Afro-American literature', it soon carried articles on the visual arts. With bold, dramatic covers designed initially by Suzanne Wenger and later by Demas Nwoko, and black and white photographs illustrating the articles on art, **Black Orpheus** had an editorial board whose members are now icons of Black literature - Léopold Sédar Senghor, Aimé Césaire, Chinua Achebe, John Pepper Clark, Gabriel Okara, Christopher Okigbo and Wole Soyinka. By the time Volume 2 appeared in 1968, **Black Orpheus** was redefined as a *Journal of the Arts from Africa.*

*New Culture* appeared in 1978 under the aegis of the artist, Demas Nwoko. It embraced the plastic and performing arts with the addition of a children's section containing stories and a page in colour.

*Kario Africana* in 1989. Moyo Ogediji, formerly of Obafeeni Awolowo University, Ile-Ife, and leader of the Ona group of artists, started *Kario Africana,* a journal dealing exclusively with the visual arts, particularly those of Nigeria. Modest in format (the early editions were
Amos Tutuola remembered in Ibadan

THE Association of Nigerian Authors, on Saturday July 26, 1997 in Ibadan, held a literary session in honour of the recently deceased writer, one of the pioneers of modern African literature, Amos Tutuola. The event, a special version of the Association's monthly readings (which have become the focal point of the activities of its state chapters) took place at the Arts Theatre of the University of Ibadan, the venue of the world premiere of an adaptation of the writer's most famous novel, The Palm-wine Drinkard.

Tutuola died of a protracted Hypertension and diabetes on Sunday June 8, 1997 at Jordan Hospital, Ring Road, Ibadan. News of the death took time to spread, to the chagrin of the Ibadan literary and artistic societies and playwright Femi Osofisan expressed particular displeasure at the little interest that it generated in the Nigerian media.

Tutuola was born in 1920 in Abeokuta, Ogun State, Nigeria. He was for many years a staff of the Nigerian Broadcasting Corporation (NBC), now Federal Radio Corporation of Nigeria (FRCN), Ibadan and has lived in quiet retirement in Odo-Ona, an outstrip of Ibadan where he tended to a small supplies business. He also participated in frequent reading tours in Europe and America until he gave up travelling more than a decade ago with due consideration to his health (interview, River Prawn Journal 1988) to divide his hours between his writing and services at the Christ Apostolic Church, Odo-Ona where he was until his death an active member.

Readers at the Tutuola Memorial Session include Akin Ishola, the Yoruba writer and former Ife professor of African languages, the poet Niyi Osundare and playwright Wale Ogunyemi.

Handbook for African Writers in two Volumes


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