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<< by Richard Crabbe of the Ghana Book Publishers Association and Prince Quarcoo, commercial director of the Ghana Trade Fair Authority, who organized the book fair. Of particular interest to many of those present was the extent of local sponsorship the book fair had received, a welcome departure from reliance on external support. The fair had not been without its problems and evaluating success in terms of business would have to wait till after the event, but many were optimistic.

Some ideas for action emerging from the roundtable

included a feasibility study for a pan-African book fair, a 'how it's done' handbook for fair organizers, evaluations of existing book fairs including the level and impact of donor involvement, and a brochure from the Ghana International Book Fair of the local business sponsorship they received, to help with future promotion in Accra, and as a guide for other fairs.

The following day, the Bellagio Publishing Network and the Bellagio donors group held their regular business meeting. Reports from the Secretariat, ABC, and APNET were presented and

discussed. The various newsletters in circulation - APNET's *African Publishing Review*, the *Bellagio Publishing Network Newsletter*, and CODE Europe's *Partners in Publishing* - were discussed with the aim of avoiding unnecessary duplication. Ruth Makotsi and Henry Chakava reported on the success of their recent book week in Kenya, sponsored by SIDA. The Heinrich Boll Foundation were welcomed as new donors to APNET, whose training programme they have agreed to support over the next three years.

Katherine Salahi runs the Bellagio Secretariat in Oxford.

The Bellagio meetings in Ghana were by broad agreement less satisfactory than previous meetings. As a result, we held a review of our work soon afterwards. Part of the reason for the sense of dissatisfaction was that the wealth of other book-related activities on offer in Accra during the book fair competed for people's attention. This is in itself a welcome reflection of progress since the Bellagio Group first started to meet. Activities that the Bellagio has previously facilitated are now run by APNET. Quite rightly so.

## Forty years of Nigerian Art Journals *Pat Oyelola*

*Black Orpheus*: 1957-1976.

*New Culture*: 1978-1980.

*Kario Africana*: 1989 onwards. Apply to: The Editor, Kario Africana, Dept. of Fine Art, O.A.U., Ile-Ife.

*The Eye*: 1992 onwards. 2 issues per year. 48 pages. No price stated. Apply to: The Secretary, *The Eye*, P.O.Box 1411, Zaria, Nigeria.

*Uso*: 1992 onwards. 2 issues per year. 76 pages. US \$25 or \$30. UK £15 or £20. Nigeria N650 or N700 (institutions). Add \$10 or N100 per annum for postage. Cheques to: *Uso*, National Gallery of Art, P.M.B. 3001, Surulere, Lagos.

*Glendora*: 1995 onwards, 4 issues per year. Pages vary from 86 to 124 per issue. US \$24 or \$40. Europe £20 or £36. Nigeria N1,200 or N1,500 (Institutions). Add \$7 or £5 per issue for postage. Cheques to: Glendora Inter-

national, c/o Limerock Books, 41 Perry Avenue, Norwalk, CT 06856. USA. OR

Within Nigeria: Glendora International, P.O.Box 50914, Falomo, Lagos.

*Agufon*: 1997. 6 issues per year. 26 pages. US and Europe: \$30. Nigeria: N600. Cheques to: Agufon Publications, P.O.Box 5308, Surulere, Lagos.

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.

*Kurio Africana* in 1989. Moyo Okediji, formerly of Obafemi Awolowo University, Ile-Ife, and leader of the Ona group of artists, started *Kurio Africana*, a journal dealing exclusively with the visual arts, particularly those of Nigeria. Modest in format (the early editions were

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cyclostyled .

*The Eye*, which originated in Ahmadu Bello, University, Zaria, in 1992, concentrates on the visual arts in present day Nigeria and is illustrated throughout with black and white plates.

*Uso* is produced by the National Gallery of Art in Lagos, a government parastatal. It commenced publication in 1995 and is the only art journal being produced in Nigeria to contain coloured reproductions although some of these lack clarity.

The most recent art journals to appear on the scene are *Glendora* (1995) and *Agufon* (1997).

*Agufon* is the brain-child of Bunmi Davies, a young architect based in Lagos. The maiden edition contains articles on art people, exhibition reviews and notices of cultural events including an article on Onikan, Lagos by Habiba Balogun. *Agufon* is illustrated throughout with black and white photographs and has a striking cover based on a geometric *adire* pattern.

*Pat Oyelola, a writer and critic, lives in Ibadan.*

## 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



Amos Tutuola

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

A completely revised and expanded second edition of *A Handbook for African Writers* first published in 1976 under the Hans Zell label, edited by James Gibbs, will be published in 1998 in two volumes. The new handbook is designed as a practical manual extending the coverage of the earlier, single-volume edition. Volume One focuses on issues confronting writers, with contributions from leading African writers and publishers. Volume Two

provides a wealth of practical guidance and information.

Contributors already include Dapo Adeniyi; Abiola Irele - writer, critic, editor and publisher; Taban Lo Liyong, Sudanese writer and poet; Gina Mhlophe, South African children's writer and performance artist; Kole Omotoso - scholar, writer and critic; Tess Onwueke, Nigerian playwright; Niyi Osundare, poet and winner of the 1991 Noma Award; Yvonne Vera, Zimbabwean novelist and winner of the 1997 Com-

monwealth Writers Prize, Africa Region and further writers to be announced. Contributions about publishing include essays from Walter Bgoya and Paul Zeleza.

Volume Two addresses issues such as how to choose a publisher, relations with publishers, major publishing outlets within Africa, how publishing works, literary agents, self and vanity publishing, publishing and marketing of children's books, an author-friendly code of conduct, minimum terms agreement and a direc-

tory section that covers publishers, journals and magazines, prizes for African writers, writers groups and associations and an authors bookshelf.

The volumes are 256 pages each, a paperback gratis edition intended for distribution to writers groups and associations and a cased edition also.

The handbook is being published by the African Books Collective (ABC) in collaboration with the Dag Hammarskjöld Foundation in Sweden.