

ABENI-OKIN INSTITUTE OF VISUAL AND PERFORMING ARTS (ABIVPA)



CONCEPT BROCHURE

OUR CONTACT

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1 PREFACE

Article 27 of the Universal Declaration of Human Rights states that “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”.



In my 5-decade journey in the world of visual and performing art, my constant burning desire has always been on how to ensure that a lasting legacy is left for the on-coming generations that will make art and culture not only appealing as a vocation but more importantly as a way of life. Some describe me as a man of two worlds: a master visual artist and a great performing artist. Other colleagues describe me as a poetic painter with romantic approach, because of the fact that my paintings grow out of specific experiences such as portraits, stories, folktales, landscapes and recent happenings. This is in spite of the fact that such paintings are previously scarcely appreciated in Nigeria and most part of the African continent. Besides such crafts as bronze-casting, wood carving, leather work, pottery and weaving, painting is a form of artistic expression that has quietly gained a stronghold but has not been given its due recognition in Nigeria. As a medium of artistic expression, painting is not completely new in the country. The two groups of rock paintings in Kano and Bauchi are the most important yet found in the country.

My passion is therefore to ensure a sustainable cultural heritage that will not fade away with the prevailing craze for western culture. This informs the decision to establish Abeni-Okin Institute of Visual and Performing Arts (ABIVPA) to provide a platform for the growth and further research on arts and culture. Similar successful effort I have equally made was the establishment of Ile-Ona and Obatala Centre for Creative Arts. Ile-Ona is a part of Obatala Centre for Creative Arts, which was established by my humble self in 1987 but formally commissioned in 2001 as an independent, non-governmental, non-partisan and non-profit making institution.

ABIVPA is poised to championing arts education and research to all cadres of people of different backgrounds and educational status ranging from the uneducated/illiterate to someone on

doctoral and post-doctoral research relating to arts and culture. Good quality arts education is an essential component of holistic formal and informal education since it:

- enhances self-esteem, a sense of identity, unity and diversity
- improves the ability to handle change in a dynamic society
- encourages an appreciation and understanding of heritage
- enables the creation of future heritage, design and production
- increases individuals' potential to make a living, be more creative in the workplace and improve achievements in other spheres of life
- encourages freedom of expression and enriches the one's creative and imaginative self
- improves linguistic skills and stimulates social responsibility.

All these are what ABIVPA stands for and I can assure you that you will have a blissful experience associating with us.

CHIEF MURAINA ADEBISI OYELAMI
FOUNDER/PROPRIETOR, ABIVPA

2 AIMS AND OBJECTIVES OF THE BODY

Arts and Culture can be an active commercial industry on its own and it has already begun. How much money changes hands each day for the sale of Nigerian Films, cloths, food, music and other relics of our arts and culture locally and globally has been amazing. How much does artwork from within Nigeria sell internationally? If we can send teams all over the world for sports, why not musicians or artists also from this great country of ours? President Goodluck Jonathan at a presidential dinner to celebrate the Nigerian Movie industry at 20, held at State House, Marina, Lagos recently unveiled a N3 billion package to help turnaround Nigeria's movie industry, Nollywood, which has seen growth in production and sales within the past years, but remains heavily criticised for low content quality.

A previous revolving loan scheme of \$200 million (N32 billion), had been announced by the president in 2010 and although this loan has been plagued by complaints of inaccessibility, the question then is, who is partnering government in its key efforts at revamping the arts and culture industry and maximizing it for the greater profit of the Nigerian society?

The creative industry which constitutes part of Nigeria's arts and culture sector no doubts is a significant player in the Nigerian economy. They constitute one of the nation's most powerful natural resources. The institute therefore wishes to bring to the fore the need for stakeholders to give arts and culture the attention it deserves.

2.1 Our vision

To leave a legacy in art and culture in Nigeria, creating a platform for training successors who can learn, understand, preserve and pass on our cultural heritage and on artistic work from drastic extinction.

2.2 Goal

To help the young ones discover their various talents in visual and performing arts which include: acting, writing, choreography etc; promote tourism and languages.

2.3 Our mission

Promote policy and framework for development in Nigeria through sustained economic growth and transformation in arts and culture

3 ABIVPA ACTIVITIES

3.1 Training

Part of our dream is to admit and train the young ones especially those who have interest, as well as the talented ones in art and culture but are incapable of acquiring adequate training as a result of unavailability of fund. By this, they will be empowered to become independent, entrepreneurs, job creators and most importantly, become instrumental in the preservation of our Arts and culture.

Some of the regular training workshops in ABIVPA include:

3.1.1 Workshop on Visual Arts

This workshop will make use of various media such as sculpture, pottery, painting, photography and textile dyeing. Large statue, terracotta and textile collections will serve as teaching aids.

3.1.2 Workshop on Making Instruments and Playing Music

General objectives:

1. Contributing to people's intellectual and artistic fulfillment.
2. Enhancing the value of the cultural heritage and promoting cultural diversity.

Specific objectives:

1. Training educators and artists to teach art practices.
2. Promoting access to the arts for severely underprivileged youth.

Expected Results

1. Workshop leaders and artists are trained in the teaching methods of art practices.
2. A teaching handbook of good practices in arts education is drawn up.
3. A large number of youth from underprivileged backgrounds open up to an understanding of their cultural environment.

Result Indicators

1. A large number of workshop leaders and teachers are trained.
2. The good-practices handbook is available.
3. A number of underprivileged children have participated in the workshops.

3.1.3 Entertainment

The complex houses a big hall, which is intended to serve as rehearsal Hall and Social Event venue as well as stage for live performances where people could come to get themselves entertained.

3.2 Research

One of our responsibilities will be to conduct research on Nigerian arts and culture. Studies will be designed to inform policy discussions on arts and culture to spur actions on economic growth and transformation. These studies, which will consist of Nigeria and other country case studies on arts and culture, sub-sector studies, thematic studies and regional studies, will be to analyze the growth performance created by arts and culture, identify successes and draw lessons from emerging regions. Study findings will form the basis for policy recommendations and measures to accelerate progress in arts and culture.

Every two years ABIVPA will publish its flagship publication which shall be called the Nigeria Arts and Culture Review (NACR), to track performance within the country, present suggestions for best practices on Arts and Culture, and examine the implications of arts and culture in Nigeria.

3.3 Advisory Engagements

To strengthen institutional capacities for transformation our institute intends to support governments and other stakeholder's policies on arts and culture, making efforts to strengthen institutional capacities for growth and transformation in Nigerian arts and culture through available data gathered from our research. It also advocates and disseminates our findings and insight to key stakeholders, both government on arts and culture, as widely and freely as possible. As a catalyst for development, we plan to assist in formulating the best ideas on arts and cultural growths and economic transformation while still taking a center stage on the African platform.

4 How we do it

Engaging a new, integrated method which combines policy research, advisory services and institution strengthening to address practical development questions and challenges with regards to arts and culture:

- Harnessing young and helpless talents from within the streets of the country to generate greater human resources with the aim of using arts and culture to generate economic growth;
- Championing a unique Nigeria perspective on arts and culture and pushing for greater advocacy of the Nigerian development agenda arts and culture; and
- Creating an unrivalled network of world-class experts on Nigerian arts and cultural affairs, both locally and internationally and preeminent Nigerian scholars on arts and culture cutting across different backgrounds.

5 RÉSUMÉ OF CHIEF MURAINA ADEBISI OYELAMI (FOUNDER/PROPRIETOR, ABIVPA)

Biography

- 1940 Born in Iragbiji, Osun State, Nigeria
- 1964 Summer Art School, Mbari-Mbayo Artists and Writers Club, Oshogbo, Nigeria
- 1966 Printmaking Workshop, Oshogbo, Nigeria
- 1978 Certificate in Dramatic Arts (Theatre Design) University of Ife (Now Obafemi Awolowo University Ile-Ife)

Public Collections

- National Gallery of Modern Art, Lagos
- Studio Museum, Harlem, New York
- IWALEWA-Haus, University of Bayreuth, Bayreuth Germany 1982

Major Commissions

- Two large mosaic walls, Faculty of Health Sciences, Obafemi Awolowo University
- 8" x 4" Oil Painting for Johnson Wax Company, International Council House, Racine Wisconsin

Awards/Recognitions/Positions of Responsibilities

- 2009 Member, Governing Board, UNESCO Centre for Black Culture and International Understanding (CBCIU), Behind Osun State Secretariat, Gbongan Road, Osogbo
- 2004 Certificate of Honour by the Osun State Government for Contributions in the field of Arts and Culture
- 1997 Certificate of Distinction by the Governing Council of OSUNFEST '97 for producing most outstanding, resourceful and innovative Oil-Paintings
- 1996 Award of Justice of the Peace of Osun State of Nigeria by the Osun State

Government

- 1993 Award of the Traditional Chieftaincy Title of Eesa of Iragbiji Land of Osun State by the Late Aragbiji of Iragbiji Land, HRM Oba Timothy Adepoju Oyelade
- 1990 Certificate of Recognition by the Black Dance Development Trust, England for tutoring at the fifth International Black Dance Summer School of Nigerian, Ghanaian and Caribbean Dance and Music Forms held at Birmingham Polytechnic (5th – 17th August, 1990)
- 1984 Award of the Traditional Chieftaincy Title of Bobarotan of Okinin Land of Osun State
- 1982 Award of Research Fellow by *Universitat Bayreuth*

Expositions

- 2007 Living Masters: The Works of Bruce Onobrakpeya, El Anatsui, Muraina Oyelami et al, Mydrim Gallery, Lagos
- 2007 Contemporary African Art from the Collection of William Jones, Aljira, A Center for Contemporary Art, Newark NJ
- 2001 Mbari Institute, Washington DC USA (solo)
- 2000 A Concrete Vision: Oshogbo Art from the 1960s, National Museum of African Art Smithsonian Institution, Washington DC
- 1998 Nimbus Gallery, Lagos Nigeria (solo)
- 1998 Gallerie am Turm, Eltville-am-Rhein, Germany (solo)
- 1992 Thirty Years of Oshogbo Art, Goethe Institute, Lagos
- 1992 DAK'ART 1992, La Biennale de l'Art African Contemporain, Dakar, Senegal
- 1990 Songs of Power, Songs of Praise: Modern Visions from Haiti, Nigeria and Papua New Guinea, San Jose State University Gallery, San Jose, CA
- 1989 Contemporary Arts from Western Nigeria: The Oshogbo School, Zamana Gallery,

- London UK
- 1988 Art from the African Diaspora: Survival, Aljira Center of Contemporary Art, NEWARK NJ
- 1988 Uhuru: African and American Art against Apartheid, City without Walls Gallery, Newark NJ
- 1985 Mary Porter Sesnon Gallery, University of California, Santa Cruz, California (solo)
- 1985 Sergeant Johnson Gallery, Western Addition Cultural Center, San Francisco, California (solo)
- 1985 Whitney Young Resource Centre, USIS, Lagos, Nigeria (solo)
- 1985 Oshogbo Art, Commonwealth Institute Art Gallery, London
- 1985 Oshogbo Art, Commonwealth Institute, Edinburgh, Scotland
- 1981 Goethe Institut, Lagos, Nigeria (solo)
- 1980 Twenty Years of Oshogbo Art, Goethe Institute, Lagos
- 1980 Neue Kunst in Afrika, Mittelrheinischem Landesmuseum, Mainz, Germany
- 1980 Contemporary Nigerian Artists: Ten Artists of the Oshogbo Workshop, New World Center Campus Art Gallery, Miami FL
- 1975 Visions of Africa, Afro-American Cultural Center, Cleveland State University, Cleveland OH
- 1974 Contemporary African Art, National Museum of African Art Smithsonian Institution, Washington DC
- 1974 Tradition and Change in Yoruba Art, E. B. Crocker Art Gallery, Sacramento CA
- 1974 African Prints: An Exhibition of Contemporary African Art, Kresge Art Museum, MSU, East Lansing MI
- 1974 Kresge Art Museum, Michigan State University, East Lansing MI (solo)

- 1974 Opus2 Gallery, Washington DC (solo)
- 1972 New African Art in Czechoslovakia, Náprstek Museum, Prague, Czechoslovakia
- 1972 Four Contemporary African Artists, Newark State College, Union, New Jersey, USA
- 1972 Africa Creates '72, Union Carbide Gallery, New York NY
- 1971 Moderne Malerei in Afrika, Museum für Völkerkunde, Vienna Austria
- 1970 Goethe Institut, Lagos, Nigeria (solo)
- 1969 Contemporary African Art, Otis Art Institute of Los Angeles County, Los Angeles, CA
- 1969 Contemporary African Art, Camden Arts Center, London UK
- 1967 Institute of Contemporary Arts, London UK
- 1967 Goethe Institute, Lagos
- 1967 Muraina Oyelami, School of Africa and Asian Studies, University of Sussex, Brighton UK (solo)
- 1965 Moderne Kunst aus Oshogbo, Neue Münchner Galerie, Munich, Germany

Publications

FILANI, KUNLE, Patterns of Culture in Contemporary Yoruba Art, Symphony Books, 2005

BEIER, ULLI, Thirty years of Oshogbo art, Bayreuth: Iwalewa-Haus, 1991

Review of: Yoruba Dundun Music and Yoruba Bata music, by Muraina Oyelami. Neeley, Paul. 1995. EM News 4(2): 4-5. oai:sil.org:39529

KENNEDY, JEAN, New Currents, Ancient Rivers: Contemporary African Artists in a Generation of Change, Washington, DC: Smithsonian, 1991

National Gallery of Modern Art, The Nucleus: A Catalogue of Works in the National Collection on the inception of the National Gallery of Modern Art (Lagos), Lagos: Federal Department of Culture, 1981

Referee

Professor Wole Soyinka,
Winner, 1986 Nobel Prize for Literature,
Abeokuta, Nigeria