

Nigeria

ESSAYPRO How To Order Reviews About Us Write My Essay DBA: EPRO Log In Sign Up

WRITING SERVICE AT YOUR CONVENIENCE

**You - Send us your homework
We - Do it all for you**

Grab your original paper for just \$10 per page with a free plagiarism report included

Write My Essay!

Calculate the price

Writing Rewriting Editing

Essay (any type)

College 2 weeks

1 page / 275 words

Double spaces Single spaces

\$11.4

Write My Paper

NO MORE SLEEPLESS NIGHTS...
100% PLAGIARISM-FREE ESSAYS. ANY TOPIC OR DIFFICULTY CAN BE HANDLED!

EssayPro Reviews 4.9

ResellerRatings 4.9

Sitejabber 4.8

ENTER HERE => <https://bit.ly/abcdessay108>

Nigeria

Modern Nigeria is an archetypal cauldron, enmeshed with a variety of cultural groups and traditions, nevertheless united by the prospect of forging a unique

independent national identity. Hausa, Fulbe, Yoruba and Igbo are among the largest of those, in the forty-three years since the end of colonial occupation, struggling to maintain their linguistic and cultural affiliations while simultaneously converging to create a syncretic sense of Nigerianness. Subsequently, as one means of understanding art, in essence, is as a celebration of identity, artwork in the post-independence era manifests this struggle; thus, [placing](#) artists at the epicenter of cultural identification.

In the 1960s, artist Uche Okeke emerged as an integral figure in the development of [Nigerian](#) art, and thus, Nigerian identity. Drawing from his Igbo heritage, Okeke effectively appropriated pre-colonial artistic traditions and applied them in an “art for art’s [sake](#)” context. Okeke’s work, however, is not a mere recontextualization and revitalization of “old” forms. Rather, informed by historical situation, Okeke’s artworks are personal testimonies of struggle characterized by a natural synthesis of traditional and

contemporary form and context. As an emblem of identity in post -colonial Nigeria, however, the doctrinal aesthetic of “natural synthesis” promoted by Okeke is not a simple combination of old and new; it’s true nature is multi -tiered and specific to individual interpretation. Evident in Uche Okeke's 1982 etching Ana, Asele and Badunka, “natural synthesis” represents a merger of uli design forms and Igbo cosmology; a synthesis of traditional design and contemporary applications; and a unification of writing and drawing in which theme...

... middle of paper ...

...nd Nigerian Contemporary Art.

Smithsonian Institution Press. Washington, D.C. 2002.

Wilis, Elizabeth Anne. “Uli Painting and Identity: twentieth century developments in art In the Igbo speaking region of Nigeria.” Ph.D Thesis at the School of Oriental and African Studies at the University of London. Vols. 1 -2. 1997

Consulted

Ejiogu, N.W. “Body Decoration and Mural Painting in Oraifite and Aquleri ” Unpublished B.A. Thesis at the University of Nigeria, Nsukka. 1971.

Forde, D. and G.I Jones. The Ibo and Ibibio Speaking Peoples of South Eastern Nigeri International African Institute, London. 1962.

McCal, John C. “Social Organization in Africa ”. Africa. Indiana University Press.

Okeke, Uche.

Creative Conscious. Asele Institute, Nimo, Anambra State, Nigeria. 1993. Otenberg, Simon. “We are Becoming Art Minded”. Vol. XXI. No. 4. pg.58 -67. 1988.

Other Arcticles:

- [Revise Business Plan](#)
- [Issues In Public Health](#)
- [Platoon Leader Duties For Resume](#)
- [On Policeman](#)
- [Essays On Galileo And The Church](#)
- [Muet Essay Baby Dumping](#)

- [Identification Of Strategic Decision And Its Strategic Significance Finance](#)
- [Quotations On Essay Village Life](#)
- [Sample Cover Letter Availability](#)
- [Admissions Essays For University Of Chicago](#)
- [Report On Industrial Experience Of Business Management](#)
- [The Power Of Language In American Culture](#)