

Artist's Biodata

JERRY BUHARI, BA, (1981) Grad. Cert. in Educ. (1981) MFA 1984 (Painting). BIODATA (selected 1982- 2007)

Birth date and place: 11th July 1959, Akwaya, Kachia Local Government Area (L. E.A.), Kaduna State NIGERIA. Email: . . . Website: . . . mobile: +234 803 440 7878

Current Address: Department of Fine Arts, Ahmadu Bello University (A.B.U.) Zaria, NIGERIA

Awards(A)/Honors(H): Faculty of Environmental Design A.B.U. (H). Fellow, Pan-African Circle of Artists (H). The Commonwealth (A). The Japan Foundation (A/H). Ford Foundation/Triangle Arts/ Vermont Studio Center (A). Who is Who in Nigeria Art (H). New Millennial Who is Who in Nigeria (H). The American Biographical Institute (H).

Membership of Professional Bodies: Society of Nigerian Artists (SNA), Nigerian Society of Education Through Art (NSEA), The Arts Council of the African Studies Association (ACASA), Aftershave International Artists Workshop, The Pan-African Circle of Artists (PACA).

Work experience: Senior Lecturer Drawing, drawing, design and painting, Department of Fine Arts, A. B. U. Zaria, 1982 to date. Subjects:

Administration and Membership of Committees: Postgraduate Coordinator Department of Fine Arts A.B.U. Zaria (1995- 1997). Head of Fine Arts A.B.U. Zaria (1997- 2001). Dean Faculty of Environmental Design A.B.U. Zaria (1999-2002). Member, A.B.U. ICT Task Force 2001-2003. Member, UNESCO Intangible Cultural List Advisory Committee (ICHLAC), Nigeria. Member, Advisory Committee, The Nigeria Magazine, Federal Ministry of Culture, Federal Republic of Nigeria.

Conferences: Has attended 21 Local and international conferences/ Workshops in Germany, Ghana, U.S.A., Pakistan & Japan.

Academic supervision: Have supervised and successfully graduated 45 undergraduate projects and 27 MFAs in painting from 1986 to date.

Examiner: External Examiner to Seven Higher institutions: University of Maiduguri, Maiduguri, Nigeria, University of Nigeria Nsukka, Nsukka, Nigeria, University of Port Harcourt, Port Harcourt, Nigeria, University of Uyo, Uyo, Nigeria, Kano State Polytechnic Kano, Kano, Nigeria, College of Education Katsina, Katsina, Nigeria, College of Education Kontagora, Kontagora, Nigeria

Workshops: Aftershave International Artists Workshop, Jos, Nigeria. 1999. VASL International Artists Workshop Pakistan, 2001.

Residency (International): 2nd Annual VSC/Triangle Arts Residency Fellowship, Vermont Studio Center, Johnson Vermont, USA. 2005.

Curatorial Work: *Artstaff 1986*, Exhibition of the academic staff of the department of Fine Arts and Industrial Design, A.B.U. Zaria. *Vision 2010 Art Exhibition, Abuja*, The Federal Republic of Nigeria Strategic Plan for Future Development. The Zaria Art Society: A New Consciousness. Retrospective Exhibition and National Art Symposium 1998.

Exhibitions:

Solo/One -Man: *Gwari forms*, Kashim Ibrahim Library, A.B.U. Zaria, Nigeria, 1984. *Floral Notes*, Italian Cultural Institute, Victoria Island, Lagos, Nigeria 1989. *The Wasted Arts and Object Gallery*, Lagos, Nigeria, 1996. *Conversation with Mother Earth*, Alliance Française, Kaduna, Nigeria, 1999.

Group: 3rd Biennial International Exhibition, Havana, Cuba. 1989. *Contemporary African Art*, London, Bradford, Liverpool, England. 1990. *Begegnung Mit den Anderen. (To Encounter Others)* Kassel, Hann-Munden, Germany 1992. *Development of Contemporary Art*. International Seminar and Exhibition of the Non-Alligned Countries, Jakarta, Indonesia. 1995. *Contemporary Nigerian Art*. World Intellectual Organisation, Geneva, Switzerland. *Seven Stories About Modern Art in Africa (afica95)*. London, England, Malmö, Sweden, New York, USA. *Exhibition of African the National Art Museum of China*, Beijing China. 1999. *Residency Portfolio*, Red mill Gallery Vermont Studio Center, Johnson Vermont U.S.A. 2005. The 8, Triangle Arts Trust Association Brooklyn, NY U.S.A. and over 40 group shows in Nigeria.

Occupation: Lecturing: Senior Lecturer in Painting, Drawing and Design. Department of Fine Arts, A.B.U. Zaria NIGERIA.



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Supported by



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the endangered image

Jerry Buhari
a retrospective

23rd March - 13th April 2007

at Kashim Ibrahim Library

Ahmadu Bello University zaria, Nigeria

About the exhibition

"What the mind thinks must be in it in the same sense as letters are on a tablet which bears no actual writing"
Aristotle. De Anima III.4.30a in The Idea of Imagery, P. 18. "Iconography: Image, Text, Ideology". Mitchell W.J.T. (1987)

This exhibition represents a creative journey of 30 years. It covers the artist's training periods from 1978 to 1982 as an undergraduate, and from 1982 to 1984 as a postgraduate student. The works of 1984 to date can be said to represent the artist's post-training period. (Of course we know that the artist is constantly in training by the various factors and energies of life.) From the works presented it is therefore possible to see the artist's development by looking at the year of each work.

It is also possible to observe the artist's engagement with the medium, subject matter, and technique from the works created from 1978 to 1984. Thematic or serial studies begin to emerge after 1984. This is considered to be as a result of the postgraduate study of the Gbagyi (Gwari) ethnic group. The works in this period (i.e. 1982-1984) explore the different traditional medium of pencil, charcoal, pen and wash, gouache, pastel, watercolour, oil enamel, acrylic and mixed media. (Mixed media in contemporary Nigerian art became popular as a direct result of and response to Structural Adjustment Programme (SAP) introduced in the Nigerian economy by the Babangida administration. The ban on imported goods which affected artist's materials caused the artists to look inwards for alternative materials).

Later works of 1985 to date begin to take on issues and ideas conceptually by extending the boundaries of traditional expression. The works created after 1984 and specifically works of 1990s to date focus on socio-political issues of Nigeria and environmental concern in general. These works seek to interrogate the country's policies and attitude on the way and manner socio-environmental issues are addressed. A chronological approach was used in selecting the works for this show. Each year is represented by a work/works that reflect the artist's response to the medium, technique and subject matter. By this strategy three approaches may be seen; namely: the artist's artistic nuance located in the tradition of the Zaria art school, his professional disposition to the use of material and his intellectual response to issues that boarder on his immediate and wider environment.

The title of the exhibition calls to question . . .

Art is the soul of human civilisation, the essence of humanity's living heritage. Knowledge, science and technology find their paths through its aesthetic tapestry. Alas! Now and then, and perhaps due to art's organic nature and our inability to physicalise its depth and width, it easily becomes the significant *Other*, its existence constantly threatened and endangered.

Jerry Buhari
Zaria, March 2007

Test tube baby. 1986.
Mixed media
100 x 72.8 cm



Police on campus... Again. 1986.
Gouache
48.5 x 59.7 cm



Children of Martyrs. 1992.
Acrylic on canvas
113 x 84cm

Mysterious and Elegant "Rimis". 1985.
Pen on cardboard paper
19 x 31.5 cm



Three Gbagyi travellers. 1989
Pastel and watercolour
71.5 x 51 cm



Two women harvest corn. 2005
Mud on paper
22.9 x 30.5 cm



Untitled 1. 1998
Mono-print
21 x 32 cm



The entrance. 1992
Oil and enamel on canvas
102 x 83.5 cm



Door and locks. 2006.
Corrugated iron sheet, wood, keys and locks
26 x 40 sq. Cm.



Desolation. 1982 - 83
Acrylic on canvas
102 x 84 cm

