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| Beier, Georgina (b. 1938, London) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Georgina Beier was born Georgina Betts in London, 1938. She enrolled at age sixteen in the Kingston Art School. Fifteen months later, she dropped out, later claiming that had she remained at school, the academic atmosphere would have impeded her personal development. In 1959, she came to Nigeria, where she met Ulli Beier and eventually became his second wife. |
| Georgina Beier was born Georgina Betts in London, 1938. She enrolled at age sixteen in the Kingston Art School. Fifteen months later, she dropped out, later claiming that had she remained at school, the academic atmosphere would have impeded her personal development. In 1959, she came to Nigeria, where she met Ulli Beier and eventually became his second wife.  From 1964, she conducted annual art workshops at the Mbari Mbayo Club (Osogbo, Nigeria), also in response to the academic style of art she rejected. She encouraged her students to be authentic instead of letting themselves be preoccupied with academic constraints. This illustrated Beier’s influence on African Modernism and its aesthetics. Like Beier, famous artists who emerged from these workshops, such as Twins Seven Seven, Muraina Oyelami, and Rufus Ogundele, were never academically trained. Beier also participated in the theatre company of the Mbari Mbayo Club, painting backdrops and designing costumes for plays and religious ceremonies, and impacted the visual culture there.  Beier relocated with her husband to several places, including Papua New Guinea, Australia, India and Germany, where she continued to run workshops with local artists, and her own artistic practice, including paintings, sculptures, textiles, lithographs, furniture design, murals, mosaics and illustrations for publications by Ulli Beier. |
| Further reading:  Abiodun, Rowland. *Creating her own universe*, Bayreuth: Iwalewa-Haus, 1991.  Beier, Georgina. *Modern Images from Niugini*, Milton: Jacaranda Press, 1974.  *New Costume Designs for Yoruba Masqueraders*, Bayreuth: Iwalewa-Haus, 1993.  (et al.) *Georgina Beier*, Nürnberg: Verlag für moderne Kunst, 2001.  *They keep their Fires Burning - Conversations on Food, Manners and Hospitality*  *in Africa*, Bayreuth: Breitinger, 2005.  Beier, Ulli. *Decolonising the Mind - The Impact of the University of Culture and Identity in*  *Papua New Guinea*, 1971-1974, Canberra: Pandanus Books, 2005. |