FORWARD

From art historical perspectives, it is established that, self-taught artists have a long-standing tradition; they emerged even before record keeping. The pre-historic art (cave painting and engraving on the rock shelters), is a good example. This form of art practice has contributed to the advancement of human information about the historical, scientific, technological and cultural accomplishments of the past. Though, in the art historical scholarships, particularly of modern Nigerian art, the issue of self-taught artist is traceable to 20th century A.D perhaps, this period can be seen as the commencement of the emergence of a creative consciousness in Nigeria. The genesis of this creative consciousness can also be linked to Aina Onabolu (1882-1963), who happened to be the Nigeria’s first documented self-taught artist.

Subsequently, other self-taught artists of the later generation began to emerge in the art scene, for instance, Alimi Adewale (b.1974), Modupeola Fadugba, (b. 1985), and Sa’idu Hasheem (b.1999) to mention but three. Sa’idu had great flair for art since his secondary school days, but was not opportune to study art at any of the tertiary institutions (University, Polytechnic and College of Education) in Nigeria which offers art. The artistic attachments made Sa’idu picked and acquaint himself with some youtube art historical courses and techniques. The rare lockdown of 2020, particularly in Nigeria inspired him so much that he began to produce conceptual paintings with abstract expressionistic and surrealistic undertone. This, the artist does by synthesizing with the European and African flavour in order to create a niche for himself, hoping also that it will find a place in art genre.

My enthusiasm is reassured by the fact that the innovative entry into the art fora, is on ADVENTURES OF A WONDERING MIND, which is particularly new, within the realm of Nigeria’s art history expression. The exhibition exposes the dynamics of a young, vibrant, promising and emerging self-taught artist. It was the experimentation and outcome of the artworks, which made the exhibiting artist go solo. Aside their physical appearance, the splendor of the works lies in its communicative power. In view of this, therefore, I forward this catalogue to all lovers of art, for the use and benefit of humanity. Hopefully, Sa’idu will call us in no far distance to view, taste and appreciate yet other mind blowing adventures,

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