



#Travel



Bravearts Africa is a pan-African magazine of the arts. This PDF Edition, published quarterly as free downloadable digital magazine, is a lifestyle, literary and art accompaniment of the online magazine BraveartsAfrica.com. Bravearts Africa Magazine in PDF is published by Bravearts Africa Initiative and as theme-focused, genre-focused, or general-scope issues. It is released every March, June, September and December exclusively on www.BraveartsAfrica.com.

We celebrate through the PDF Magazine, literary writings and visual art from the new and emergent voices of creative writers and artists from Africa and its Diaspora. So then, Bravearts Africa accepts submissions for the magazine in poetry, short fiction, flash fiction and creative nonfiction/essays genres and subgenres of literature. At the same time, we accept submissions in painting, drawing, graphic art, mixed media, and photography. Call for submissions for a next issue are announced upfront at the end pages of each magazine issue. Also visit our website Activity Updates and Announcements page regularly for more news and information.

All literary and art entries must be previously unpublished whether in print or in electronic literary or art magazines, journals, anthologies or blogs (with only the exception of personal blogs).

Kindly send work(s), alongside a brief profile of about 60 words or less (written in the third person), to bravearts.africa@gmail.com. Please send as email attachment in Word Document (for literary submissions and/or the profile) and JPEG/JPG (for art) formats. Include a title and an artist's statement for artworks submitted.

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These times have the most frequent people movement...

People are constantly moving. If there are definitive characters marking about a decade and a half used in the 21st century already, we think aside from the exponential rise and spread of terrorism internationally, and perhaps also the phenomenal scale of political conflict and unrest in the Palestine, the subject of people movement – and which partly results from the foregoing – will not come any farther down the line.

From migration and displacements within the same country and to cross-continental movements, the statistics will astound anyone! UNHCR Global Trends 2012 in *Displacement: New 21st Century Challenge*, records that in the year 2012, 7.6 million were newly displaced; 10 million were regarded as stateless, of which 3.3 million in 72 countries were successfully covered in data by the UNHCR; while also 22 countries admitted 88,600 refugees for resettlement during the year, with the Third World countries hosting 80% of the world's refugees.

What about the rough, risk-laden, dangerous crossing of borders in a part-foot, part-boat and part-train odyssey from Mexico to the US in search of the American dream? [[Here.](#)] Or, the famous long, rough crossings of the North Africa deserts by road into Europe? Those are the hard sides of movement where the search for rest away from what is – or, maybe, was – home, is a long, hard ordeal – sometime even life-costing.

For some, travel is pleasure – *living*. For others, travel is... *surviving*. The quest for greener pastures comes to some on a platter – some others spend literally their whole lives striving for it. We are by default not meant to remain on a spot for ages –

we, ultimately, are all some kind of nomads, itinerants, travelers – and keeping travel logs... travelogues.

A couple of weeks ago, we heard a news that shocked us. A good childhood friend and workplace colleague of Kayode died in a ghastly road accident. May his soul rest in perfect peace! He commutes interstate between workplace and a postgraduate school. And while Kayode still saw and chatted with him two days before he traveled, our friend died on his return the day following his travel. It was an intense pain to us because even K. ply the very same road on the very same account every single week. We could only tremble, ask questions inside us and pray his gentle soul rests in perfect peace. We also wish and continue to wish journey mercies to all travelers.

We talk of work life, of love life, of married life – we do not think there is something like *travel life*. Work could keep us shifting homes – or better still, shifting abodes, or *rest-places*. Between our work life, love life and all the lives we find to live, we often find our experiences punctuated by travel – yet our love lives are more fitting to pencil down in a diary

than the unconventional – the travel life. One day you should write about these wanderings. We all should.

Bravearts Africa this quarter has collected travel writings and writings about travel. Some personal real life odysseys, some personal experiences and sentiments born out of travel, some travel dairies. Some others are fictional accounts, though; while yet some others are theorizing travel. Whether they are travel writings or writing about travel, these have been collated to beautifully typify a range of themes and sentiments connected to the subject of travel.

A recurrent theme in this Travel Issue of Bravearts Africa Magazine is the binary opposite *home*. Rasaq Malik Gbolahan's

poem "Remembering Home", his photo journal "Roam & Home", and Kayode Taiwo Olla's creative email "Homeward", are good cases in point.

Tola Ijalusi and Tola Adegbite coincidentally have same-title poems

"When You Leave (...)", addressing the same subject from comparatively different perspectives.

Our Associate Literature Editor Babajide Michael writes a brilliant survey-based piece on the subject of writing a manuscript away from home and all, and titled "Writer's Afflatus in the Writing Ambience"; while our Editor on the Humanities Segment Adeolu Blessing has a beautiful, educative article on Sabbaticals and Fellowships in what she titles "Academic Travel".

In addition, Tola Adegbite has an interview she conducts with Taiwan-based Gambian potter Abubakary Nyassi on his experience in pottery art and practice especially in the Diaspora.

Similarly, Kayode Taiwo Olla conducts two interviews that comes



Tola
Adegbite



Kayode Taiwo
Olla

our Feature Pieces brief introduction and a link each that leads you to the audio podcast of the interview on our SoundCloud account where you may listen live or download free. You can sure follow us

on SoundCloud to keep track of other audio podcasts from us.

On behalf of the Editorial Team, we most excitedly welcome you to enjoy this really appealing Travel Issue.

—KAYODE TAIWO OLLA & TOLA ADEGBITE

Founders/Editors-in-Chief

March 2016

Emmanuel Iduma

is a New York based Nigerian writer and art critic. He is also co-publisher and cofounder of Saraba Magazine [www.sarabamag.com], operating since 2009. He is as well Director of Publications for Invisible Borders Trans-African Projects renowned for



several
photo-

Emmanuel Iduma on Writing, Art & Travel—an Interview

graphy **Bravearts Africa Magazine** has produced a two-fold audio podcast companion to this rich road trips Travel Issue as Podcasts A and B – both engaging audio interviews on different aspects of across borders of the Travel concept in the African/African diaspora experience. African countries.

Emmanuel is the author of *Farad*, a novel (2012). In 2013, after bagging Law degrees in Nigeria, he proceeded NY to run a master's in Art Criticism. Podcast A is an interview with Emmanuel Iduma conducted over Skype call by Kayode Taiwo Olla. Emmanuel talks about the concepts of writing, art and travel, sharing his experiences of wide travel that involved photography road trip projects across several countries in the African continent like a recent one to Senegal in December 2015, writer conference travel to European countries like that of being a delegate to the TED Talk Conference in Scotland around 2012, and his studying in New York. ●

Listen LIVE or Download for FREE Emmanuel Iduma's Interview on SoundCloud—at this link >> <https://soundcloud.com/braveartsafrica/emmanuel-iduma>



What growing up was like as an African girl in predominantly White Sweden.

What languages Sumbu naturally acquired or did rather learn in the years of growing up.

Sumbu Chantraine Temo on the African Diaspora Hybrid of Cultures

Sumbu Chantraine Temo is a 27 year old Congolese raised in Sweden from the age of a year and a half. Presently based in Stockholm, Sweden, and has been back Africa only twice, Sumbu speaks standard English with an innate European accent; speaks Swedish with profound eloquence; and speaks a spattering of French—the official language of Democratic Republic of Congo (formerly Congo Kinshasa), and rather sparse indigenous Congolese language.

Sumbu is the Editor-in-Chief of the journalistic online magazine **Kalangu** [www.Kalangumag.com]. Kalangu Magazine is aimed at projecting the image of Africa in the proper light via Africa's stories and picture stories (photo journalism) and told by Africans. Miss Chantraine Temo is also a master's student of International Journalism.

In this audio interview, Chantraine responds orally to Kayode Taiwo Olla's email questions on the contemporary subjects of the African diaspora hybrid of cultural heritages— from the conception of *Afropolitan* (or, African Cosmopolitan) experience. ●

Listen LIVE or Download FREE Sumbu Chantraine Temo's Interview on SoundCloud— at this link >> <https://soundcloud.com/braveartsafrica/sumbu-temo>

What problems Sumbu feels a multiplicity of cultural heritages like language, nationality and ethnic or racial identity - has for her, as what some people will call *Afropolitan*.

What benefits and positive edges they also do add.

What the meaning of "home" is to her?

What spirit, or sentiment or personality the word *Africa*, when personified or symbolized, carries for her.

Preface

You have been with it for

weeks, or maybe months—perhaps years. Maybe yours came today, almost running you mad. You have just been staring into space as if you kept something in there, yet you cannot just bring it forth. Your fingers have been counting figures for the right syllable; perhaps yours is the duty of getting the accurate ratio 5:7:5 in three lines or chiseling the neck of flamingo words into one stressed and unstressed syllable using *apocope* and *syncope* to condense the *hapax legomenon* of Shakespeare's honorificabilistudinitibus! (See Act 5, Scene 1 of *Love's Labour Lost*.)

You have decided not to move on because you cannot just proceed. You are still on chapter one. Not even the smuggling of flash short fictions into the original storyline has helped matters. With all the interpola-

Writer's Afflatus in the Writing Ambience (WAWA)

"Writing the manuscript away from home and all"

tions, you can't boast of a plot; you have exhausted all the characters in your head but you haven't yet cast one.

You have just been piling up words with little voice; you have borrowed from all the experiences you've had from childhood up to adulthood, yet it seems you aren't being original.

All the images to you seem familiar; the metaphors sound to your ears overused, the puns and rhymes are making no sense and sound. The workshops you have attended, the festivals you partook of, the cinemas you have visited, the interviews you have read... but for a remedy in the witch's fecundity, she *"continues to birth female children."*

You are now empty. It is obvious. And to make matters worse, family demands, extended family demands, domestic demands, social demands, political demands, emotional demands, mental demands, environmental demands are all on your trail while that tiny thought,

● Babajide Michael Olusegun

that stranded subject matter, that fresh story, that new experience, roam in your head abandoning you in Plato's World of Form. Literature suffers in your head; that magnum opus is stranded in your mind.

●

Perhaps, you need to leave that place, take away your eyes from that scenery, leave those people—and abandon that style. Perhaps, you need to *write it away from home, away from that environment, away from that climate—and all.*

Perhaps, you need new words, new vocabularies, new ditties, new accents, new smell, and new flavor. Perhaps you need to see new people, hear new songs, enjoy the music in a novel dialect, breathe in a different air,

see new clothes, walk on new soils, feel a different weather, witness new quarrels, wear new clothes. Perhaps you need a writer's retreat, or a writer's escape into a Writer's Residency.

What is Writer's Residency?

This is where the writer is given a VIP treatment. This is where a writer is pampered. This is where that creative writing is the most important job and profession. This is where writers are treated as the most important persons in the world. In a Writer's Residency, your idea is given the best environment to mature. Your story is given the space to brood and breed. You can hear yourself. Listen to the quality of your words. Write, cancel, tear, rewrite, edit... Your only business here is to write—no chores, and their counterparts in distraction.

Can't I still do all these in my bedroom at home?

Your bedroom is at home while your creativity room outside home

is at the residency. Your home is made up of nuclear family but the residency is a manuscript factory where you have just your table, chair, Wi-Fi for research and usually

few writers like you around whose socializing will be tailored along your objective of coming out with the new blockbuster. In your home, you have all kinds of chores to do and all kinds of need to meet, but at the writer's residency, the operating staff does everything for you and meets your many needs. You are already familiar with the aura of your room at home but your room at the residency is designed to attract the nine Greek muses by the sparkle of novelty.

So how is the Writing at a Writer's Residency better than Writing from Home?

It is not really about the writing, it

it is simply about the condition or the atmosphere of writing. The Residency gives you a good

There is nothing to do here. There is nothing I need to do. I have showered and dressed, made my bed, made and eaten breakfast. ...I have no other chores. There is nothing to clean, nothing to organize, nothing except my thoughts... I need to slow myself down. Stop and smell the roses. Try not to get stung.

'writing posture', a serene writing space, a new writing discipline. Of course, most writer residencies have creative and refresher programs for resident writers and these programs are meant to arouse the writing urge in you; it is like a catalyst.

Susan Bearman on the subject "*Writing Residency Programs: Is this what your writing needs now?*" shares **Mary Anne Mohanraj's** experience through the diary she kept during her two week residency at Ragdale in July 2012:

There is nothing to do here. There is nothing I need to do. I have shower-

ed and dressed, made my bed, made and eaten breakfast. ...I have no other chores. There is nothing to clean, nothing to organize, nothing except my thoughts... I need to slow myself down. Stop and smell the roses. Try not to get stung."

[See **WRITE IT SIDEWAYS'S** Blog Article of January 22, 2013 by Susan Bearman.]

If the writer uses the Writer's Residency, the writer travels away from home; so it is not out of place to say the creation of the writer in residence can be also be a form of *Travel Writing*.

Mary Anne Mohanraj could only get to Ragdale by leaving her Oak Park, Illinois resident while Barbara Oketta, Macdell Joshua Kofi Sackey and John Sarpong left their places in Uganda and Ghana respectively to enjoy the

serenity that **Ebedi International Writers' Residency** in Iseyin, Oyo State of Nigeria, offered their writing [Sourced from www.Ebediresidency.blogspot.com.]

In fact, Edan Lepucki would not have considered herself a writer if she did not have access to Ucross Foundation's residency program. Kristen Pope's article "**26 Amazing Writing Residency**" reveals these words of Lepucki herself:

At Ucross I learned that I am capable of focusing deeply for long periods of time. I love to write. I don't think I would have said that before this trip.

[See **TheWriteLife's** Blog Article of October 26, 2015 by Kristen Pope.]

What then is Travel Writing?

Writings about resort centers traveled to, about ancient monuments and historical

structures seen—writings that bother on tourist experiences, excursions, sightseeing; writings that are inspired by the fauna and flora, by wildlife, by nautical encounters and views, spontaneous writings during a long trip or short trip; a prose, drama or poem written while seeking tranquility, prolificacy, spontaneity and continuity in a distant or nearby place away from its aboriginal state—all do qualify as *Travel Writing*.

This form of writing is curious, epistemic, Gypsy-ish and eclectic. It speaks about culture; reveals cultural behaviors, integrates cultural traditions, interviews diverse cultural identities, and pictures cultural artifacts and heritages. It is a

So It is like writing away from Siberia; it is like writing Odyssey! You see writings like this in Nigerian writer and traveler Pelu Awofeso's **WakaAbout.com**. You also see the form in Nigerian poet Tade Ipadeola's award winning poetry collection *The Sahara Testament ...*

geographic writing that helps the reader to travel along with the writer; it transports the reader into the world from where the writer had been writing.

This type of writing is also technically termed *Travelogue* and sometimes it can be colonial in content and journalistic in purpose. But when this writing requires a change of environment for it to be fully developed in style, content, language and plot, it simply takes the subject matter away from its aboriginal location to the land of muses; a monastic land. *So it is like writing away from Siberia; it is like writing Odyssey!*

You see writings like this on Nigerian writer and traveller Pelu Awofeso's **WakaAbout.com**. You also see the form in Nigerian poet Tade Ipadeola's award winning poetry collection ***The Sahara Testament***, the inspirational product of a year-long travel experience to the sub-Saharan

deserts of Northern Nigeria, according to the author on a book reading event. You as well see this type of writing in Geoffrey Chaucer's ***The Canterbury Tales*** and of course in Homer's Classical epic ***Odyssey***, among many others.

What a Residency Gave Them!

Ben Valentine, a resident at Gullkistan residency says:

As much as I love New York, I wanted to spend a month in a setting that could not be more different. I wanted sublime natural beauty, peace and quiet, relaxation and simplicity- a reset button for myself. Gullkistan was an ideal answer.

[Sourced from TheWritelife.com.]

Uche Peter Umez in a chat on Facebook on the 14th of February 2016 has this to say about his numerous travels to residencies:

Well, it gave me time to write since I am a father and husband. It also helped enrich my worldview which staying at home will definitely not have done.

Closing

Writing is serious business.

It is a kind of creative expression. When this creative urge is not released, the writer gets angry, becomes sad, withdraws into himself, feels weak, becomes distracted—even feels jobless.

To destroy a writing process or to molest the writing will is to murder the future, limit civilization, and witch hunt development; hence the need to adopt a fitting writing ambience for the writing afflatus. What then when the writing afflatus delays or sleeps?

A fitting writing ambience should be provided! ●

We have been called by dawn
 in fear and hope
 the journey begins with time
 at hour of sleep
 Death awaits us at dawn
 either substituting derivatives of
 dying to live, living to die.

The night is long
 the lamps worn out
 as moon shining is absent; early dusk
 has gone missing behind dark clouds
 casting shadows of fear on crippled minds
 trekking paths, deluging passers-by
 glory of the days unspoken.

At crossroads
 we met and left the Aborisa¹
 performing rites, chanting melodious incantations,
 dancing in circles, dressed in fearful costumes,
 appeasing and pouring libation to their Oriša²
 but the journey goes demanding
 consuming thirsty thoughts on further junctions.

The market was dead
 heavily dressed with grave
 as ghosts traded
 so it was in the forest
 as eranko-abami³ battled and bartered with hunters.

Mankind eyes to see more
 pages of life
 as tongues utters sojourn testimonies
 Irin-ajo ẹda l'aye
 ọwọ Eledua lo wa⁴. ●

Midnight Travelers

● Tola Ijalusi

Notes

¹aborisa is a Yoruba word
 for the indigenous
 traditional religion
 worshippers

²oriša is a Yoruba word for
 a god

³eranko-abami is from
 Yoruba language meaning
 Mysterious Animal.

⁴The ending two-line
 epigram is a Yoruba phrase
 meaning, "Man's life
 journey is in the hands of
 the Almighty."

When you return
 to our town
 of dried sun-baked
 clay walls and oil lamps
 and with caved-in rafter roofs
 when you get home
 greet them well
 salute them
 pay them homage
 but forget not to tell them
 I shall not return, not so soon
 I must wait
 to reap bounty gains from my pains,
 win my west wars. ●

When You Leave

● Tola Ijalusi

When You Leave ...

● Tola Adegbite

When you leave
 When your leaves leave my tree
 I will have to live alone
 And speak to you through the phone
 I will miss you ●

January 2013

Sometimes I remember the last
 Moments, the weeks before,
 My mother's heart heavy with
 Fears, her hand cuddling my
 Hand as I said goodbye.

Distances that stretch
 Between lovers, solitary
 Nights in silent houses,
 The thought of talking
 To a beloved, the art
 Of moulding a love poem
 In the dark, the voice
 Of home stroking one's
 Ear, the memories of nights
 With Grandpa, the narrow

Remembering Home

● **Rasaq Malik Gbolahan**

Sometimes I remember home
 In this desolate country, in this
 Room where my heart races
 Whenever I long for a place
 To rest whenever my feet ache,
 Whenever my fingers quiver,
 Whenever I witness how
 Lonely the world is, how fast
 We become memories of lost
 Things, how again we become
 Wanderers in new places, in
 Alien cities, in countries where
 Dawn arrives with letters
 Hanging on doorknobs. ●

Maybe It Ends with Longing

● **Rasaq Malik Gbolahan**

Path to the farm, the sweet
 Songs of the nightingales
 At dusk, the face of the moon
 That beams, the room filled
 With laughter, the kitchen
 Full of aroma. ●

A poet colleague I respect his writings once wrote this line

Homeward

while long away from homeland, my dear Atọkẹ. He said: *...sometimes, home is not just a state of mind; sometimes, home is home.* I guess it becomes more real to us when actually away from home for long, in travel, in exile, or in expectation of a homecoming.

II

You know this nostalgia, the feel of familiar air, and the smell of familiar private environment. Perhaps it is what one of the English Trench Poets and soldier in the World War I, had meant when he talked about dying a patriotic death in battle and his fallen body retaining in that patch of foreign land “an English soil,” over which also extends “an English heaven.” Perhaps, then, there is a home sun, a home moonlight, a home rain, a home breeze.

You know, maybe in a person’s mind there is a sound of birds chirping that is home, that is characteristic of home. A familiar chatter of playing kids, that is just particularly home. Or it is some particular serenity, say, with a familiar buzz from some industrial plant in the neighborhood back home that would always hum in the background perhaps. Or maybe it is just a set of daily life activities someone has been so used to and become fond of back home.

Maybe in regards to logic they are to be same everywhere and without significant distinctions, anyway; but talking psychology and with regards to our sentiments I guess they bear particular emotional significances to us.

Per- ● **Kayode Taiwo Olla**
haps, home is just home.

III

One or two lines from Antonio Jacinto made me chuckle. That’s “Letter from a contract worker.” Let me read it to you:

...I wanted to write you a letter
my love
a letter of intimate secrets
a letter of memories of you
of you
your lips as red as the tacula fruit
your hair black as the dark diloa fish
your eyes gentle as the macongue
your breasts hard as young maboque fruit
your light walk
your caresses
better than any that I find here ...

Now, as if caresses are of several “textures”! *Chuckling* But, really...! Maybe it is just like the one sun shining on the whole world, but we would speak of the African Sun, and which contextually means differently, feels differently, and appeals to our sentiments differently,

from, say, the European Sun. Just like that home rain and that home breeze.

And then I thought about what makes home, home; and what makes travel never going to be like home. Maybe it is what we left at home, who we left at home – those people who are close to our hearts. And it is what makes us never home anywhere, until we come home. And if these ones are not there, and really matter to us, then anywhere – perhaps everywhere – may be home.

Yes, perhaps it is not the environment after all; for most of us it is essentially you our sweethearts and also our families we left back home, that is really home for us, baby. It is our relationships; our wives or sweethearts, our family and relatives, and our loved ones.

IV

Now, on furlough and vacations – baby girl, mine is this August, and I'm coming home, coming home to you. And that is what this whole email is

about. When I come I will tell you many things, many things someone sees and hears about here. Let's just save them for when I come home. Now really, I have missed being with you, Heaven knows! Missed everything about you!

Ah baby, you know, there is this aching need of man masked by, say, a macho height or frame, in us. This neediness, this manfully stifled yearn of need within; this aching need for a wholesome feminine acceptance, feminine reception, feminine love.

And when we have gone all day setting plans, or have been working round the clock setting things to work, we just love – just yearn, just really love, to be unwind completely, wrapped up in the arms and bosom of the ones we love, the ones in love with us.

We love – and yearn, to hear you whisper in our ears with admiration, and say, "I am proud of you, baby!" Or, simply: "You know I just love you!"

And if we men always know this will be, we will always come home; and will always stay – and not stray, in travel.

But first of all... come August, baby girl – God spare our souls, and grant enablement, and keep us together still – I think my way leads... homeward. ●

Kayode

Assah-Ubiri Alem

July 2014

My experience at Osogbo, Nigeria, the cultural domain Osogbo Festival, made me

Travel: Tour-ism

• Awede Taiwo Oluwaseyi •

the capital of Osun State of the world renowned Osun- aware of the culture and

its people. Captured from different perspectives, it is a society that has a rich cultural history of the Yoruba people and I would daresay the settlement is a home of the gods – tradition has it that there are forty-four deities in the environment. It's also a historical heritage that cannot be abolished.

Photos 1 through 8 therefore gives different insights to what this entails as well as the cultural importance gathered from my experience.



1

Photo #1.

Animal affection—a mother's warmth is necessary for survival.

An African monkey with her cub.

Photos #2 & 3.

This bridge, from the history we were told, was constructed by the colonial government in 1935. It is still enduring and is still in use.



Photos #4 and 5:

The Oba's court. The historical palace of the first Oba who established the Osogbo township.

4



5

Photos #6 & 7

Wall carvings. It is one of the forms of art the Yoruba traditional culture expresses thoughts and feelings by. It is in a sense a form of writing. ●



6



7

Travel: Land & Sea

I grew up in a part of Africa
lies in GOING OUT in the
in the evening. Of course,

● Oluwaseyi Taiwo Adelaju ●

e-commerce then (at least, I didn't know they exist). It really didn't matter what you do or how much you earn then, you just have to leave the house in the morning for you to be considered a man.

where the dignity of a man
morning and RETURNING

there weren't online jobs and

A lot has changed in two decades; our value system has been reshaped by great inventions; the letters *e* and *I* has taken over. But some things survived the changes, anyway—our inherent nomadic nature; our quest for greener pastures; our desire to see newer worlds; our need to get there faster; and our belief that a man must seek. We're still mobile!

People think Lagos is crazy for two reasons—the traffic and the people. My photography captures the mobility of the urban life of Lagos. I captured the nightmare of the Lagos traffic, the struggles of commuters, the passengers' joy, and the beauty of sea travel.

In the midst of the hustle and bustle, Lagosians meet on the railway to trade and socialize—reflecting the true spirit of Africa.

I found Tope and Isaac, both fishermen, and who allowed Susanne enjoy water travel for the first time in their canoe. It was really beautiful!

—Oluwaseyi Taiwo Adelaju

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Traveler's nightmare

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫



Sojourns and struggle

- ①
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The red lights: How badly do you hate...?





Just keep moving

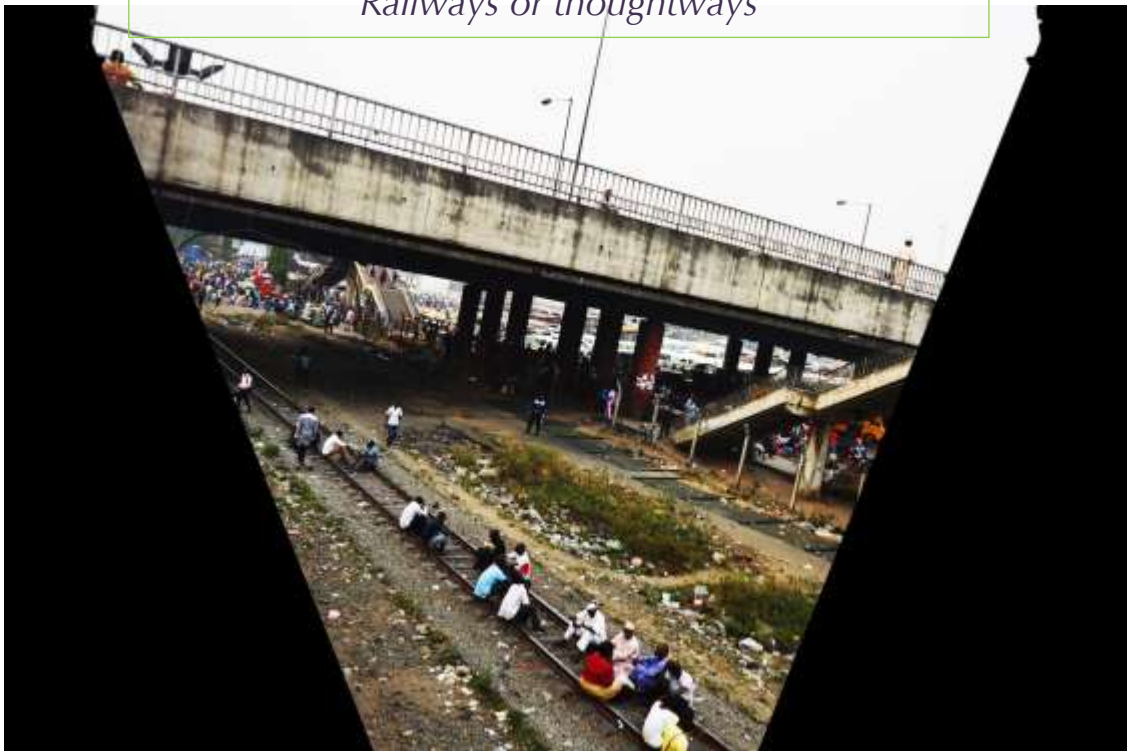
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫



Train and trade

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Railways or thoughtways





A journey out of worryland

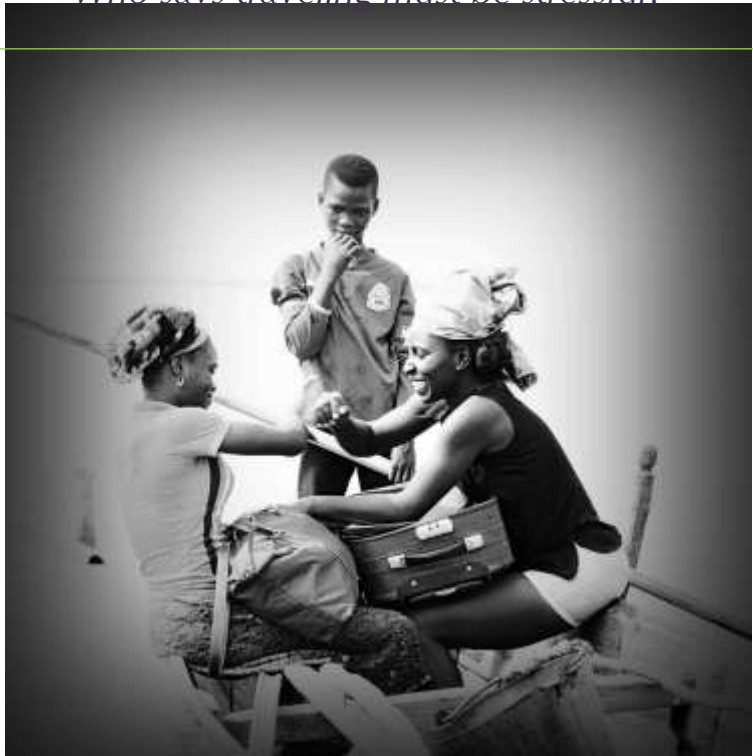
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫



The strokes of trust, the push of faith

①②③④⑤⑥⑦⑧⑨⑩⑪⑫

Who says traveling must be stressful?





Gorgeous traveler

- ①
- ②
- ③
- ④
- ⑤
- ⑥
- ⑦
- ⑧
- ⑨
- ⑩
- ⑪
- ⑫



For the love of speed

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Sea-men •



Rasaq Malik Gbolahan at a diary on Facebook, posting activities, scenic views and

Travel: Roam & Home

• **Rasaq Malik Gbolahan** •

time kept a series of photo personal pictures of home travel experiences capt-

ured with personal phone cameras and at different periods of daily life activities. Rasaq, being essentially a poet (and simply updating a personal Facebook photo journal), does intersperse some of his creative shot posts with a somewhat poetic line or two either detailing scene location or creatively commenting on the subject of photography.

Bravearts Africa editors find it interesting to publish in this Travel Issue these set of photos we like to call “a virtual diary of the social media”, as they are based on travel, the road, home and home environment themes. While we talked with Rasaq in a chat, he explains that some of the pictures were taken in Benue State (Northern Nigeria), some in Iseyin Town (Southwestern Nigeria) and some in Igbo Ora Village, his mother’s hometown (also Southwestern Nigeria.) We have published photos here along with his exact photo descriptions (where photos have them) as first posted in the Facebook original posts.

—Editors-in-Chief



Iseyin. Today.

*Iseyin.
Yesterday.*



*Barracks. Iseyin.
Yesterday night.*







Barracks. Iseyin.

I grew up here. I learnt to face the world in this town. Many things have changed. Many people no longer live here. Some have arrived. The place is serene. No war. We live in harmony. Our children laugh and love. They are kind, too. We believe in peace and its realization is our major task. This is where we live. This is Nigeria. This is home.

I took this shot.
Somewhere in
Iseyin. In 2013.



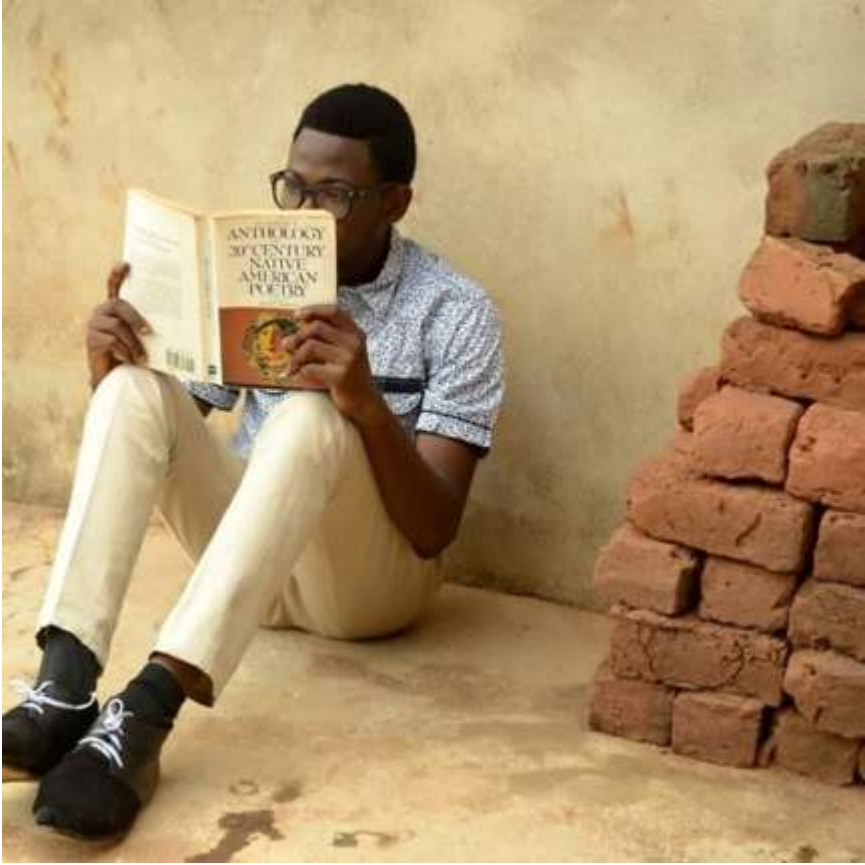
Mbaduku, Tsar. Benue.

Hope you find relief in
this. Be well, World. Be
well, Mother. Be well,
Gaza. Be well, Paris. Be
well, Burundi. Be well,
Libya. Be well, Iraq.



Harmattan.
Good
Morning to
you all.

*Mbaduku,
Tsar. Benue.*





Rasaq—misses Home. 📍

Can you
tell us

Gambian Potter Abubakary Nyassi on Practicing Art in Taiwan

taught
me

about yourself?

• An Interview Conducted by Tola Adegbite •

how best to

I am Abubakary Nyassi from The Gambia. I am a potter and also currently a Civil Engineering student in Taiwan. I am generally calm and pleasant to all.



Abubakary Nyassi

Since when have
you been practicing art?

I've been practicing art since 2004. My specialty is Pottery, and occasionally I also use cement to make objects.

What motivated you to practice art or be an artist? And what inspired you to choose pottery as the art specialty you practice?

I naturally fall in love with art. I think the love for art and being creative is in my bloodline. My siblings are even more creative. I got inspired in pottery because I find it amazing that many house-

hold objects and stuff we are so familiar with – dishes, tea cups, tiles etc. – are made from clay.

Have you ever felt discouraged in the course of your work? If yes, what are the things that discouraged you?

I don't want to call it being discouraged. I faced challenges combining school – or, at some point, conventional work – with pottery. I am also happy that I kept myself determined to go about the two smoothly. This

allocate time for a particular event time and time again. I moved to Taiwan in September 2012 to pursue my bachelor degree in Civil Engineering.

Being away from your homeland, do you still practice art?

Sure, I am still engaged in art stuff.

Then, how do you practice abroad?

I met friends here who share the same hobby. There is an art village here that is known for clay work. I occasionally get invited there.

What are the things you miss about home?

I miss my family essentially, and the cheerfulness of the people.

Does being away from home have any effect on your sense of creativity?

Yes, it has.

So, is it a positive effect or a negative one?

I suppose it's a positive effect. I have learnt new stuff; and I meet several exhibitors, from whom I grab a skill or two. I also have faster Internet here – and so it's easier to make research on various techniques.

Between Taiwan and The Gambia,

which do you think is more favorable to the practices of art?

It is way more favorable to practice art in Taiwan than in The Gambia. Art is broad – comedy, music, creative writing and so on – and has something to do with freedom to express one's creativity without any fear. This express freedom is perhaps not so present in most African countries. I think the authorities need to realize that opening this

door of freedom will only make us stand better chances to improve ourselves. Africa is backward when compared to the other continents. The truth hurts, but we have to say it.



Abubakary's pottery works

With your experience from relationships with people in other cultures, do you think cultures have any influence on art?

Yes, for sure. Mostly what we do is linked to the history of our ancestors. In time, we get even more inspired to make it modern to suite our generation.

Do you have any word of advice

for fellow Gambians and fellow Africans back home concerning the practice of art?

The world is about solving each other's problems. This is how business is made. You want to be

something? Make

sure you work so hard to be really good at what you do, because that will be the foundation on which the future of your practice will be built on.

Thank you for your time.

Thanks to you too. •

Acad mic Travel

• Adeolu Blessing

Time away from campus can increase efficiency for members of academic community. Travel, of course, also raises awareness of other cultures and socio-cultural customs that may be desirable to incorporate into your own routine by and by. It's hard to find academics who do not desire an academic travel once in a while. Truth is, academic travel refreshes you both intellectually and, of course, even socially.

Someone I talked with said: "When I was in the university, we would occasionally hear about a professor going on sabbatical. I never really knew what that meant. All I knew was that we wouldn't see that professor for a period of time. Now I've been learning about sabbaticals because I want to go on one someday."

So, what is Sabbatical?

A sabbatical is an extended leave in the academia usually taken for rest, travel or research. It's a period of time spent away from your normal work routine. It's usually done in a different physical environment, may be paid or unpaid and can last from a few weeks to a couple of years.

Sabbatical or a **sabbatical** (from Latin: *sabbaticus* – i.e. of 'Sabbath', literally meaning "a ceasing") is a rest from work, or a break, often lasting from two months to a year. In recent times, the word *sabbatical* has come to mean any extended absence in

the career of a person in order to achieve something, say, fulfill some goal – for instance, writing a book or travelling extensively for research. While some universities and other institutional employers offer the opportunity to qualify for paid sabbatical as an employee benefit, called "sabbatical leave", some offer unpaid sabbatical for employees wanting to take career breaks.

The first academic sabbaticals were launched by Harvard University in 1880. There's debate about Harvard's rationale for introducing the plan but the research suggests that sabbaticals were intended

The first academic sabbaticals were launched by Harvard University in 1880. There's debate about Harvard's rationale for introducing the plan but the research suggests that sabbaticals were intended for academics to take a year to recharge themselves mentally and physically, to be exposed to new ideas that they could then incorporate in their own work, and to pursue research and writing projects that would be difficult to complete with the day-to-day interruptions and demands of a normal academic year.

for academics to take a year to recharge themselves mentally and physically, to be exposed to new ideas that they could then incorporate in their own work, and to pursue research and writing projects that would be difficult to complete with the day-to-day interruptions and demands of a normal academic year.

As for who takes sabbaticals, there is a general feeling that those in the humanities and social sciences, where acquiring research material may require a trip overseas, tend to use study leave more than their scientific colleagues. But how they use sabbaticals, whether they remain in their resident cities or head off, depends on the nature of the research and opportunities more easily accessible, I suppose. Many an academic has discovered words flow better in the field.

Among other benefits sabbatical has are:

- increased faculty efficiency
- versatility and productivity
- strengthened institutional programs
- enhanced learning environment
- improved morale
- enhanced loyalty to the institution
- enhanced faculty recruitment and retention
- enhanced intellectual climate and
- enhanced academic reputation.

It is clear that the benefits can reach from the individual to the institution and to the society at large.

What about Fellowships?

Fellowship in the academia refers to an academic research-based position in another institution or merit-based scholarship, or a form of academic financial aid.

Fellowships support researchers or academicians pursuing advanced

research that is of value to knowledge. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources in the humanities depending on the area of interest of researchers. It is particularly interesting to know that projects may be at any stage of development; although it can be very competitive because, sometimes, a fellowship can attract over 1000 candidates and the awardees vary as well as the funding ratios from year to year.

Interest alone does not do it! Requirements for having a fellowship granted include a proposal on the intended research, a copy of the applicant's Curriculum Vitae, a copy of the applicant's official doctoral transcript or PhD testamur, and supporting letters from two referees.

The importance of academic travels can't be overlooked as

After working the same job day in and day out, they often experience a burnout and don't feel encouraged or motivated. An extended vacation is the perfect way for them to recharge and come back to work with renewed focus. Without the usual time constraints, faculty members have an opportunity to reflect on their careers and the direction of their work.

academics would return from usual time constraints, faculty such travels rejuvenated and members have an opportunity to often feel as though they have a new job. After working the same job day in and day out, they often experience a burnout and don't feel encouraged or motivated. An extended vacation is the perfect way for them to recharge and come back to work with renewed focus. Without the

Academic travels broaden perspective and makes personal

and professional priorities clearer. Younger employees have the opportunity to grow in their roles. When more experienced employees take a sabbatical, there will be a need to take over their responsibilities, hence, they will be more exposed.

With never-ending teaching and administrative commitments, finding time to write a book, visit a distant library, or carry out field work is a challenge for faculty members in the humanities, and academic travels are a sure way out. •

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Notice about coming **SPECIAL** Issue

The quarterly **Bravearts Africa Magazine (PDF Edition)**, a literary, art and lifestyle accompaniment of the online magazine of the arts BraveartsAfrica.com, is to release its next and **Special Issue (Issue #5)**, in June 2016 on www.BraveartsAfrica.com. The issue will be a major edition and focused on experimental, unconventional and, perhaps even, pioneering styles, techniques or traditions in the arts and will simply be tagged **AVANT-GARDE**.

Avant-garde (pronunciation /æ'vɑ̃t.ga:rd/) in the senses with which we pitch our focus, means:

adjective

1. **artistically new:** artistically innovative, experimental, or unconventional
2. **of avant-garde artists:** belonging to the group of writers, artists, filmmakers, or musicians whose work is innovative, experimental, or unconventional

From: **Microsoft® Encarta® 2009. © 1993-2008 Microsoft Corporation.**

This Edition will feature only solicited avant-garde works from our respected established writers and artists of African descent as a grand celebration of the experimental, the innovative and, perhaps, also, the pioneering, in the urgent present and compelling future of the practices of the creative arts in Africa. The release of the publication in June 2016 will be followed by reviews of the Avant-garde Issue on our website and as guest posts elsewhere. Bravearts Africa will partner with 2 other creative arts brand in Nigeria and outside Nigeria, to produce the special issue.

While submissions are not open to the general public until in the preparations for Issue #6, we enjoy our readers and the general public to look forward with undiminished optimism to the coming rich and novel Special issue: **AVANT-GARDE!**

—KAYODE, TOLA & JOHN

• Contributors

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is a graduate of English Language presently starting her master's in the discipline. She is Editor for the Humanities Segment of Bravearts Africa.

Babajide Michael

Litterateur famously called Literati, Babajide Michael Olusegun writes to heal, teach and opine. But when none of these seem to flow with his writing thoughts, he seeks an alternative in performance poetry. Don't ask him what he does for a living; he is still busy living. He was shortlisted for the Uganda-based BabisaiNiwe Poetry Prize in 2015 and is currently a mentee in the BabisaiMentorship Programme. He is Associate Literature Editor of Bravearts Africa Magazine.

Kayode Taiwo Olla

is an intense lover – of the arts, of a certain lady, and of Jesus. He is a lecturer as well as a master's student by daytime and a reader as well as a writer by dusk. He is author of a full-length novel and a collection of poems. Kayode is Co-Founder and Editor-in-Chief, plus the Administrative Director of Bravearts Africa Magazine.

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Tola Ijalusi

is a writer and a poet. He has had his poems published on various online literary journals and magazines such as PIN Quarterly Journal, Kalahari Review, Kreative Diadem, Tuck Magazine, The Poet Community, and others. He is the Founder and Editor of Parousia Magazine, Africa's first online Christian arts and literary magazine.

