

Contents

List of Figures ix

Acknowledgments xi

Introduction: Reality xv

- 1 The Making of a Yorùbá Culture Movement 1
- 2 Làmídì Àyánkúnlé: Father of Foreign Lands 27
- 3 Sculpting Òṣogbo: Strategic Collaborations among Yorùbá Artists and Three Germanic Culture Brokers 58
- 4 Managing the Gap between Local and Global Stakes in Yorùbá Tradition 82
- 5 Pop Tradition: I Am Always Me 99
- 6 Antipolitics of Collaboration 129

Conclusion: Transgressing Reality 165

Appendix: Program, 2004 AyànÀgalú performance,
Vassar College 171

Notes 177 *Glossary* 191 *Bibliography* 195

Formal Interviews and Praise Song Recordings, 207 *Index* 209

Figures

- 1 “Yorùbá Drum Workshop with Làmidì Àyánkúnlé” xxviii
- 2 Author dancing with Òjètúndé group in 1997 xxix
- 3 Map of Nigeria showing the location of Òṣun state xxxvi
- 4 The location of Èrìn-Òṣun in Òṣun state 8
- 5 Settlement pattern of Èrìn-Òṣun 9
- 6 King of Èrìn-Òṣun 10
- 7 Youngest son of Làmidì in training 14
- 8 Helmut practices with Làmidì’s sons before his workshop. 15
- 9 Artists place their bàtá and dùndún drums on a straw mat. 15
- 10 Làmidì and junior brother Símíyù pray after Ramadan. 34
- 11 The Òjètúndé group and Àyán drummers at NAFEST ’96 51
- 12 Òṣun State Cultural Center dancers at NAFEST ’96 51
- 13 Youngest daughter of Òjètúndé steals the show at NAFEST ’96. 52
- 14 Susanne Wenger’s house in 2005 62
- 15 Wenger and her ritual council in shrine 66
- 16 This portion of the Òṣun River is protected by the grove 69
- 17 One of Wenger’s larger-than-life sculptures raises hands. 70
- 18 Some of Òjètúndé’s wives and children 91
- 19 Sàidì wears his new cloth. 93
- 20 Òjèlàdé singing praises a few months before his death 96
- 21 Pop tradition: I Am Always Me 100
- 22 Sákírà’s Iwà l’èwà emanates as she dances. 105
- 23 The Òjètúndé group at Èrìn-Òṣun’s town egúngún 107
- 24 The Òjètúndé group at a local outing 108
- 25 Làmidì and his apprentices at work 151
- 26 Original promotional flyer 167