LEAD PAPER

INTEGRATING ART, SCIENCE AND TECHNOLOGY IN EDUCATION

A.A. Mbahi
Professor of Art Education
Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri
Maiduguri
adamumbahi78@gmail.com

Abstract
This article examines how art, science and technology can be effectively combined for industrial development. It focuses on making explicit connections within each subject area by combining one topic, one skill, one concept to the next. Efforts are made to relate ideas and concepts within the discipline, rather than assuming that planners, teachers and learners will automatically understand the connections. It views how the subjects can be effectively combined through inter-disciplinary topics rearranged around overlapping concepts, emergent patterns and designs which could be considered and lead to technological development. This paper could therefore become a working material for educational planners to use and combine the areas into an integrated study needed to achieve technology.

Key Words: Integration, Art, Science, Technology, Industrial Design, Education

Introduction

Education is the act or process of imparting or acquiring general knowledge, developing the process of reasoning and judgement, and generally of preparing oneself or others intellectually for mature life. It is a process of imparting or acquiring particular knowledge or skills as for a profession. It is a result produced by instruction. Education is the acquisition of knowledge, skill, values, beliefs and habits. Art is a product or process of deliberately arranging symbolic elements in a way that influences and affects the senses, emotions and intellect. It is the expression or application of human creative skill and imagination to produce works such as paintings, sculptures and drawings to be appreciated primarily for their beauty or emotional power. Such classes of objects are subject to aesthetic criteria or qualities. Technology is the branch of knowledge that deals with the creation and use of technical means and their interrelation with life, society and the environment. Technology draws upon such subjects as industrial arts, engineering, applied science and pure science. Science can be defined as a process or method of finding out or discovering our world. Scientists spend time trying to find out about things around us, things that have been living at some time and things that never have been alive by observing them properly and closely. They do this through the senses. They look at objects, touch them, smell them, listen to them and in some cases taste them. To pass on their discoveries to other people, scientists must write down or draw what they do in their experiments and what they observe. They also have to do this to remind them what they have done. In most experiments the scientist will be asked to write down what is done, what is seen and what is discovered or perhaps draw pictures showing these things. The definitions of the words show there are salient similarities between them, which form the basis for inter-disciplinary teaching and learning in this age.

The relationships between art, science and technology demand some clarifications. Science has continually fed the artist with accurate knowledge of the nature of objects that he represents and better materials and tools with which he executes his work. Scientific principles of receding objects are applied to drawing and painting and all forms of art. On the other hand, it is on record that it is through the drawings and paintings of Leonardo de Vinci that man discovered the human body. Innovators and keenest minds in science like Charles Darwin made full use of aesthetic modes of thought, visual images and imagination. All industrial products are first drawn on paper prior to the mechanical mass production. Just as scientific input goes into the working function of utilitarian objects so also does aesthetic input into what we call their design. In industrial process the artist indicates the possibilities of a new product through his creative skills or powers, the scientist creates the knowledge of its realization through the systematic study of natural phenomena and the engineer deals with organized skill to solve the problem of producing the object. It could be said that science is the “knowing” and art is the

"creative act" involved in making an object. Art evolves, science involves and technology brings into reality. The three areas work hand in hand and are all necessary in industrial development.
Science and technology have failed to practically show the symbiotic relationship between art, science and technology. Technology does not only require the knowledge of science and mathematics as portrayed by our educational planners. Art or design is required in technology to create images of what will be produced technically. It is only the artist who can create images which do not exist. Science can make different input in technology. Engineering can also make a separate input which science cannot make. If science and engineering are only used, the industrial products will not have beauty or aesthetic effect. In industrial production art, science and engineering are complementary.
Another relevant question is: Does technological innovation necessarily require only the knowledge of science and a mastery of mathematics? It is said that science owes more to the steam engine than the steam engine owes science. The famous inventor at times prefers trying hundreds of substances one by one than the more abstract approach of deducing the qualities required in the correct substance. People are apt to learn the hard way by trying out potentially successful responses not symbolically in their imaginations but physically. In some situations, such trial and error thinking is the only kind practicable.
Technology employs tools derived from science. Some of the advances made in pure science have emerged from industrial and technological research e.g. such discoveries as those concerned with the diffraction of electrons, radio, astronomy and information theory have formed the basis for technological innovations. Maxwell's physics paved the way for radio engineering. The works of engineer in building bridges is supported by theories of applied science. The methods peculiar to technology (trial and error, invention, experiment, intuition) have merged with those of applied science for the purpose of obtaining desirable practical consequences (Down, 1984). Industries are based on manufacturing processes which merely reproduces on a large scale effects first learned and practiced in a scientific laboratory. The manufacture of gasoline, penicillin, electricity and oxygen were never developed from technological procedures, but depended on works first done by pure scientists. Science plays a predominant role in industries like steel, aluminum and petroleum, pharmaceutical industry, biological industry, machine and husbandry.
The traditional practice of organizing subjects dictates separate and distinct disciplines with focus on a single discipline. Each is seen as a pure entity in and of itself. The disciplines are taught by different teachers in different locations. Each encounter has a distinct cellular organization, leaving students with a fragmented view of knowledge. In elementary schools the teacher says: "Now put away your mathematics books and take out your science". The daily schedule shows distinct time slot for each subject, but topics from two areas are only occasionally related intentionally. In the traditional system students know that mathematics is not science, science is not English and English is not history. The idea of integration focuses on making explicit connections within each subject area connecting one topic, one skill, one concept to the next. There is deliberate effort to relate ideas within the discipline, rather than assuming that learners will automatically understand the connections. Experts help learners make connections by explicitly making links between subject areas. Integration views the subjects through inter-disciplinary topics arranged around overlapping concepts, emergent patterns and designs. Using cross-disciplinary approach, the disciplines are blended by finding overlapping skills, concepts and attitudes in all. The integration sprouts from within the various disciplines, and teachers make matches among them as commonalities emerge. Shoemaker (1989) defines integration as:

> … Education that is organized in such a way that it cuts across subject matter lines bringing together various aspects of the subjects into meaningful association to focus upon broad areas of study. It views learning and teaching in a holistic way and reflects the real world which is interactive (p.5).

It provides a unified view of commonly held knowledge motivates and develops learner's power to perceive new relationships and thus create new models, systems and structures. It applies methodology and language from more than one discipline to examine a central theme, issue, problems, topics or experience (Jacob, 1989).

It is taken for granted apparently, that in time learners will see how things fit together. Unfortunately, the reality of the situation is that they tend to learn what we teach them. If we teach connectedness and integration, they learn that. If we teach separation and discontinuity, that is what they learn (Humphrey et al, 1981). Fragmented teaching lacks connections and relationships among disciplines. Schools are moving away from teaching isolated facts. This view finds its basis in the works of Piaget, Dewey, Brunner and others who hold a holistic view of learning. Each of these theorists is concerned with understanding of concepts and understanding structures. Advocates of the education movement of the 1930s advocated integrated subjects (Var, 1987). Integration is a move from memorization and recitation of isolated facts and figures to more meaningful concepts and connections between concepts. The 21st century requirement of a flexible use of knowledge goes beyond a superficial understanding of multiple isolated events to insights developed by learning that is connected or integrated. Concerns about national development have put the spotlight on any educational changes that can lead to increased success. In addition, there is a body of research related to how students learn that supports integration. The brain organizes new knowledge on the basis of previous experiences and meaning that has developed from these experiences. The human brain actively seeks patterns and searches for meaning through these patterns (Shoemaker, 1991). The brain may resist learning fragmented facts that are presented in isolation. Learning is believed to occur faster and more thoroughly when it is presented in meaningful contexts, with an experiential component. The brain searches towards inter-disciplinary learning, thematic teaching, experiential education, and teaching that is responsive to student learning styles. The movements towards a global economy and international connections, as well as the rapid changes in technology are pushing education towards integration. The ability to make connections to solve problems by looking at multiple perspectives and to incorporate information from different fields will be an essential ingredient for success in the future.

Bases and Interplay of Art, Science and Technology

From history art had influenced science and engineering. The Cubism movement exerted great influence on international architecture and industrial design in modern times. From adoptions of African traditional art, the style carried the ideas of the unity of the two dimensional picture surfaces by way of analysis of forms and their inter-relationships as ends in themselves. Structure and its position in space were combined from several view points and supper imposed to express an idea of an object rather than from one pictorial view point. The breakthrough allowed itself to be adapted to simplify endless variations in architecture and industrial design. Prior to the advent of Cubism, Art Noveau was an art movement that spread across western world. Based on the patterns of plant forms, the art exerted great influence on architecture, interior design and industrial design. The Bauhaus of Germany in 1930s, spearheaded by Walter Gorpius, was a deliberate attempt to combine art, architecture and engineering to upgrade product design. He invited top architects, artists and engineers for this purpose. Mohol-Nagy, a Russian artist in Chicago in the 1930s also set up a new Bauhaus. The high level of product design achieved by these two countries owes much to the pioneering efforts of these two schools. Nigeria can emulate the Bauhaus by involving in such inter-disciplinary interaction. Art is part of science and technology based institutions like the College of Art, Science and Technology.

Despite the significant strides in the teaching of science and engineering, there is little to show in terms of industrialization. We still rely on foreign technical experts and assistance for survival. People still patronize foreign goods more. Policy makers have failed to channel our education to achieve the desired technology because artistic creativity is not properly involved in the application of science and engineering. Just as mathematics is not exclusive domain of any subject, so is artistic creativity not limited to visual arts. Creativity is applicable to science and engineering. We have great brains in science, but woes in contemporary technological advancement partly due to the down play of an important aspect of technology (creative arts) in basic education. In order to catch up with the Asian tigers in technological development, a radical step has to be taken by educational planners. Art teachers must be produced in large number. Art, design, science and engineering must be taught concurrently (integration or inter-disciplinary approach).

Since the beginning of times mankind has been dependent on drawing and painting. The first alphabet was evolved from picture symbols and before the inception of writing, drawing was the only means of recording events, dates and forms. Until the invention of printing, hand written books were illustrated. Even the initial letters at the beginning of the chapters and paragraphs were ornamented with scenes or portraits, comic strip magazines and ornamental cartoons occupy screen (Delaquis, 2003). At the beginning of the 2nd world war, in order to cut down casualties in the fight against Russia, Hitler employed artists to design the camouflage uniform for the first time. It is still in use by all armies of the world. Since the 1st world war artists have been hired by Navy and Air force to apply their expertise in illusion of form and colour to camouflage ships and airplanes to confuse the enemy in a shootout. NASA still applies simple pictorial devices like frottage and others developed by the Surrealists painters to determine the mental makeup of astronauts and their susceptibility to hallucinations when confronted with unusual visual phenomena in outer space. Psychiatrists also use these Surrealist devices a lot in their practice. Accurate rendering of activities of court cases behind closed doors are carried by artists because camera is barred in courts. Artists have recreated the dinosaur; same applies to outer space even before man first walked on the moon. Without the medical illustrator, the study of medicine would not be envisaged. Just as a car designer must have both engineering and art competencies, so must the qualified medical illustrator have biology and art qualifications, rare combination for Nigerian education system (Delaquis, 2003).
The design of stamps, coins, badges, trademarks are wholly dependent on the skill of artists and draughts men. Without publicity through commercial arts, mass production and the process of industry could be impossible. No matter how excellent a product might be, it would not compete in the industrial market if the packaging and the label are not aesthetically satisfying. Some products are even better than those imported but are not patronized because of lack of aesthetic input in the making, packaging and labeling. Buyers are naturally attracted to products which are presented beautifully, assuming that the inside products would be as good as the outside. In education, good teachers always seek to develop visual aids for the instruction of all age groups. Illustrated books have more interest for children and adults. A more successful teacher is one who can illustrate his geography or biology lesson with a sketch on the magic board. The engraving on money is executed by an artist. The coins we use are miniature sculpture piece created by hands of an artist. The belt buckle, the designer dress, the ear rings and the bangles, the designer shoes, eye glasses, car are all amalgamation of artistic skill and technical craftsmanship. Today designer product implies that someone sat down, took extra time, composed, formulated or manipulated form, texture, and colour till an aesthetically satisfying synthesis was achieved in the product. The product is in all cases extra-ordinarily beautiful of its kind.
A lot of investigations commence as mental images in the mind before transmission into mathematical formulae and into mechanical device. Often ideas pass through the medium of sketches. Great architects, from Renaissance to modern times, always initially formulate structural ideas in free hand drawing before putting them in scale. The sketches of the architects reveal that they cultivated imagination through drawing and this raised aesthetic considerations. Top car designers, interior decorators, industrial designers all initially pictorialize random ideas through quick sketches before crystallization into actuality. The interplay of technology and art is more apparent in car designing. The computing of outer body realization passes through the whole gamut of art. From preliminary freehand sketches to detailed, scaled drawing studies, to sculpture and ceramics in clay, to sheet metal adaptation, then through air tubes to streamline drag and further adjustments, then priming and pigment mixing that is not very different from the procedures that an artist goes through preparing canvas.
Newton first explained the dispersion of light in 1666 and the significance of his discovery to painting was later fully appreciated when it was realized that white light is made up of many colours and two colours may blend to form a third colour. Varying wave lengths of the rays of light are responsible for the sensation we perceive as colour and each colour has its own wave length. Objects have no colour in themselves. According to its nature an object absorbs part of the colour ray which composes white light. The colour which an object appears to be is the ray

which is not absorbed (due to the nature of the object) and which therefore reflects and bounces off. Thus an object which appears to be orange has absorbed all the rays of the spectrum except orange ray which it reflects and you are given the sensation. The two extremes are black and white. An object which absorbs all the rays of the spectrum will appear black, because it does not reflect any ray of the spectrum. One which absorbs no ray will appear white, because the rays will recombine to make the white light again. The implication of the scientific discovery of colour to painters is that the colour of objects in a composition is subject to the circumstance in which you see them. Colour is never a constant thing. It is a phenomenon which changes with the variable circumstance in which it is seen. It is purely an arbitrary circumstance whether lemon is yellow or not.

The old masters were deeply involved in drawing of natural objects. The study of plant life in science involves the combination of nature study with drawing. It is possible for those who have no taste for art to gain from the art class by acquiring interest in nature study or in biology. By being engaged in drawing of leaves, flowers, skull, painting landscape or other natural forms, you will definitely acquire the knowledge of plants growth and its structure and thus develop interest in the world around you. The scientists who studied the evolution of man (e.g. Charles Darwin) and the early explorers (e.g. Leo Frobenius) relied very much on drawing of natural objects as forms of record. Observation, one of the basic steps used by science is also a major source of getting accurate drawing. Observational drawing and firsthand experience with objects as stimuli for art proliferated in the 1970s as forms of inquiry, means of awareness and fostering inquisitiveness. Objects for direct sensory experience stimulate the learner's vision and feed his imagination. Sensory experiences nourish mental, emotional and imaginative growth. They provide the brain with the material required for the maturation of perceptual, cognitive and sensory processes.

In industrial production, science is the knowledge and art is the creative act involved in the making of an object. Art evolves and science involves. While science deals with the principles by which ends are attained, art deals with the ends themselves and how to achieve them. Even during the early civilization art and science were not separated as they are today. The early man understood the world through unified study of artistic, logical and religious elements. Art, science and religion were combined or integrated. Art cannot develop without science; neither can science advance its investigations without the use of art. Art requires broad and scientific knowledge of the elements represented and scientific findings must be recorded through artistic images.

William Harvey (1578–1657), who had a degree in Fine Arts, discovered the circulation of blood in human body. The earliest known anemic drawing was Aristotle's drawing/diagram of the male urogenital system. It was through these art works that contemporary scientists gave serious attention to the study of human anatomy. The early sculptors and artists in general were better surface anatomists than men of science and the rise of naturalism in art during the Renaissance period led them to take an intense interest in human form. They took their art illustration into anatomy and thus laid the foundation of medical sciences and medical illustration technology. The use of animation graphics to illustrate the science of how the human body works had led to exposition of some physiological puzzles which is of immense interest to medical scholars and practitioners. What may begin as art activity could become a scientific investigation. The discovery of circulation of blood in human started as art exercise.

It has been discovered that mentally retarded and backward children learn more effectively through art opportunities. Music is used in physical exercise, work, military parade, traditional faming to enhance performance. Displaying art works in hospitals could help patients psychologically. Music, dance or drama provides a kind of satisfaction to patients who are restless. They enable them relax, rest and pay attention and send them into a state of composure and they forget that they are hospitalized. What many patients need is not drug, but opportunity to relax and re-channel their minds.

From the available literature on technology, we could develop some basic facts about it.

1. Technology is developed and not necessarily transferred as many people think.
2. People develop technology when they improve their knowledge, skills and procedures of making and doing things.

3. One of the conditions most favourable to invention is to accumulate knowledge and experience in art and creativity.
4. Art is the basis of all disciplines and the foundation of discovery.
5. There is need to provide integrated knowledge of art, science and engineering for industrial development.

Industrial products are first drawn or sketched on paper before their mechanical mass production. The artist indicates the possibility of a new product through his creative powers. Leonardo de Vinci was the first to suggest graphically the idea of a flying machine and it had taken science and engineering many years to catch up with him. All objects of our daily use show a recognizable style of art form. There are design elements in architecture, television sets, bridges, chairs, clothes, utensils, machineries, tables, chairs, cars, airplanes etc.

Industrial Design Process

I. Finding and investigating problems

Finding problems to tackle is the starting point for all design activities. Design problems exist everywhere you look, for they are concerned with how people live their lives and how products and systems help them do it. Imagine or think about what people are trying to do, how they are doing it, what systems or products they are making use of and how they might be improved. You will certainly find lots of design problems to tackle.

You spend a lot of time at home and at school, so these are good places to start when you want to look for design problems. Visitors are always coming to the school, but they can't find their way around. How could you help? You can design a corporate identity for different departments. At home think about your leisure, your transport, how to carry things by hand or on a bike, and how you leave messages. A great many design problems are concerned with containing things which are perishable like food, drink, people and livestock; dangerous like chemical and drugs; precious like money, documents and jewelry and numerous like marbles, pencils and stamps. Usually these items are being contained because they need to be stored safely until needed, quickly identified, easy to transport, protect and made accessible. Drink cartons, crisp packets, clothes and handbags are just a few examples of containers. The design of a container has to be carefully matched to the situation and environment in which it will be used, and visual clues are needed to help identify its contents and how to open and close it. Information design is concerned with developing two-dimensional graphic work to provide ideas or information. Record sleeves, magazines, sign systems, posters, timetable and instruction leaflets are typical products in this area. When the message is intended to sell or promote something, visual images are used to make a product seem extremely desirable and memorable. To make a message memorable:

a. make it strange or puzzling
b. distort its proportion,
c. make it dynamic (i.e. make it carry out an action),
d. exaggerate the number,
e. make it brilliantly coloured.

Brochures, record sleeves and book jackets show effective use of such devices. The corporate identity provides a quick and easily recognized way of labeling products and services, and helps to reinforce public awareness of them. Corporate identity systems might involve logo or symbol that can be used on a letter head or business card. Packaging, products, instruction leaflets, invoices, advertisements, uniforms, delivery vans, carrier bags and retail outlets can be unified under the banner of the corporation.

You only have to open your eyes to see a design problem, but seeing the problem is only the first step. The next important activity is to get as much information as possible about the problem. You need detailed information about the people involved, the activity they are involved in and the situation of the activity. Ask yourself various questions about each element of the problem.

1. The people: Who? How many? When? How often? How big? Why?
2. The activity: What? When? How? How often? What is the difficulty?
3. What is the cost? How long does it take?
4. The situation: Where? Why? Where else? What environment? What cost? What is the difficulty?

Think about how you can best get hold of and record the information that you need. Is it by talking to people, by watching people, by listening, or by writing to people? Collecting information under people, activity and situation, should enable you to summarize your particular design problem clearly and in detail.

II. Developing ideas of your own

Thinking for yourself is something you need to do through all the stages of your project.

Good ideas are very rarely completely new or original. They are usually existing ideas put together in different ways or applied to different situations. Brainstorming is a very useful activity, in which you try to come up with as many ideas about a problem as you possibly can. Let your mind wander freely around the problem. Put down as many ideas as you possibly can but do not judge them. No one is allowed to say whether an idea is silly or impossible or anything else. The point is to get ideas out of your head as fast as possible. Look for connections between things and ways in which usually unrelated things can be combined. Record all the ideas using words, sketches or both.

Everybody, without exception, has the capacity to think imaginatively. It is a basic human ability that we all possess. But like many other abilities, if we don't practice it, it won't develop very much. There is nothing worse than sitting starting at a blank sheet of paper waiting for ideas to suddenly happen. Your mind will generally go blank as the paper. You should begin by putting down whatever your first thoughts are however basic or unlikely they might seem. You could start by doodling and see what happens. No one expects you to come up with a brilliant idea in your first sketch and if you do they might be suspicious of where it came from. Some of the best things seem to happen by chance so try to encourage some happy accidents. Evaluate your ideas. Some will be too costly or too difficult to make or perhaps socially undesirable in other ways. Check back with the original specification and see which ideas best fit the problem.

Having your own idea is not easy. It often takes courage to begin with, but in the end you can look back and see that your project is different from other people. In some way it is individual and yours. Believe in your ideas even if they need a lot of developing before they can be used successfully. Always remember that having good idea involves trying things out, not worrying if things aren't always right first time, letting go of being a perfectionist, making the most of whatever happens, being patient, long hours of struggle and real sense of achievement.

III. Communicating ideas and information

However good your design ideas are they will be worthless if you cannot communicate them effectively to other people. Good communication will help you to retrieve and record important information about your design problem, discuss as they develop, convey the details of your solution to whoever will be involved in making or carrying out your ideas and convince your teacher and the examiner of the quality and quantity of your ideas.

In all types of messages the impact of visual communication is very important. A picture can tell a thousand words, but drawings by themselves are unlikely to be completely sufficient to convey your ideas. Effective communication usually involves a mixture of words, pictures, numbers and even physical gestures and actions. Both written and spoken words are probably the most commonly used form of communication. Visual images or pictures dominate our lives far more than we realize through signs, trademarks, drawings, photographs, film and television. Surprisingly though people are generally much less fluent in using these forms of communication than they are with words. It is easier to fudge issues with words, but designers can't afford to fudge things. Numbers are particularly efficient for communicating details of quality of such things as time, cost, weight, size, strength and location.

IV. Modelling ideas

You can represent your ideas by a means of a series of two- and three-dimensional models. Models are simplified versions of the intended real thing. They allow you to explore your ideas in detail. The sketches, drawings and numbers are all types of model as well. The most sophisticated modeling tool you have is your brain. In your mind's eye you can create and change ideas that combine 2D and 3D images, words and numbers. Choose the right types of model to test the particular ideas that you are interested in. Often models will have to use a combination of change of scale, material and form. Make real models to explore your thinking.

Getting your thoughts out of your head and onto paper and into modeling materials will help you to sharpen and clarify the ideas.

V. Making what you have designed (prototyping)

The stage at which you want to make the product is called realization stage. You need a working drawing which contains construction details, size, materials and finishes as well as cutting list or parts list. The realization can be divided into two stages: a) Preparation. Plan your approach to the manufacturing stage. Work out the procedures to be followed and indicate amount of time available for each part of the procedure. Keep your schedule as closely as you can. Another aspect of the preparation is the practicing of any techniques which you are unfamiliar. Select and collect together the materials which you require. Check the materials against your specification and choose materials of good quality b) Manufacture. Work carefully and methodically and work precisely. Use your design folio as a reference during the realization stage. It is quite usual and perfectly proper, for modifications to develop during realization.

VI. Weighing up the pros and cons (Evaluation)

Once your design has been realized you should make your evaluation of your project. Treat it as an initial prototype or provisional solution. There are four areas to evaluate:
performance against the original brief, appearance and aesthetics, the accuracy of the realization against the initial design, and personal feelings.
The first two evaluate the outcome or product of your design. The last two are evaluating your design as a process. The appearance of the realized idea is an important consideration and an evaluation of it is vital. Think of the best form of collecting information for your evaluation. This might be a test, questionnaire, a book, a tape recording, or photographs, or combination of all of these. Your evaluation should take the form of written report or it might form a part of a display, visual approach with drawings, photographs and charts. Kimbell (1987) provides evaluation questions. They are:
Have you tested your realization in its intended setting?
Does your realized idea work in the way that was intended?
Have any difficulties with the operation been noted?
How could you improve the function?
Is your realization well produced?
How could the standard of manufacturing be improved?
Have you used the best materials and construction for the object?
State the best features of your realization, such as finish, accuracy of construction, etc.
Is it possible to compare your project with a commercially produced item?
List the comments which other people have made about your work and who did you ask to comment and why?
Does the realization match the idea presented in your design folio?
State the reasons for any differences which have occurred.
Where did the idea for your design come from?
State the best features of your idea, such as novelty, values, simplicity, etc.
Have you presented your design folio?
Did you complete the realization in the time available? If not, why not?
With what did you need most help and where did the help come from?
Which aspects of the project did you most enjoy?

Conclusion

Science and engineering will be required to bring the designed product into reality.
Whenever there are moving parts in something, there is a mechanism. Mechanisms are designed to achieve any movements that are required. Industrial development requires the interplay of art, science and engineering. The formation of a product requires art skill. Products have to be designed by artist if they are to physically appeal to the public. The development of technology requires knowledge of art, science and engineering combined. Victor D. Amico (1960) said" … in the age of science, art may be the salvation of modern man, but only if children have the benefit of true aesthetic experience". The developed countries are aware that one of the conditions most favourable to invention is to accumulate knowledge, skill and experience in art and creativity.

Technology springs from a soil prepared by technical training, knowledge of physical science and symbols acquired through interaction and integration of art, science and engineering. Such training should start in primary and secondary schools. Subject areas can be connected through topics, skill and concepts. Ideas within the disciplines can be linked. The idea of teaching the subjects separately will not achieve our desired objective.

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DEVELOPMENT OF ART AND CREATIVITY

Tijani Iyabo Khadijah
Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University
Zaria
iyabo_tijani@yahoo.co.uk

Abstract
The precursors of adult creativity are evident in young children and can be encouraged during teaching and learning in the early years. This paper explores factors that affect creativity and techniques for fostering this quality. The definition of creativity within a developmental framework, are also discussed. Investigations were carried out with the aid of online journal articles and the library was widely consulted. It was found that children are exposed to creativity at the very early stages but they get discouraged as soon as adult orchestrated intervention begins. It is recommended that the classroom teachers need training in the arts as it is the identified modus for teaching in all subjects at the early stage of learning. It is a fact that there is need to foster creativity in children right from the early years as studies have shown. Teachers need to know how to identify creativity with a view to analyzing the theories of creativity for teaching and learning purposes.

Key Words: Child, Creativity, Development, Classroom, Teachers

Introduction

There are many definitions of creativity and many of them reflect a great deal of essential agreement. Some definitions are formulated, in terms of a product, such as an invention or discovery; others in terms of a process, or a set of conditions. Barren and Harrington (1981) considered creativity in terms of process, product or person and defined it as the interpersonal and intrapersonal process by means of which original, high quality, and genuinely significant products are developed. Creativity is the ability to generate novel and useful ideas and solutions to everyday problems, and challenges. Creativity involves the translation of unique gifts, talents and visions into an external reality that is new and is useful.

According to Drevdahl (1964), creativity is the capacity of persons to produce compositions, products, or ideas of any sort, which are essentially new or novel, and previously unknown to the producer. It can be imaginative activity, or thought synthesis where the product is not mere summation. It may give rise to the, forming of new patterns and combinations of information derived from past experiences and the transplanting of old relationship to new situation and may involve the generation of new correlates. It must be purposeful or goal directed, not idle fantasy, although it needs not have immediate practical application or be a perfect or complete product. It may take the form of an artistic literacy or scientific production or may be a procedural or methodological nature.

For a proper understanding of children's creativity, one must distinguish creativity from intelligence and talent. Ward (1968) expressed concern about whether creativity in-young children could be differentiated from other cognitive abilities. Moran et al (1983) have shown that components of creative potential can indeed be distinguished from intelligence. The term "gifted" is often used to imply high intelligence. Nevertheless, Wallach (1970) also agreed that intelligence and creativity are independent of each other, and highly creative child may or may not be highly intelligent. According to Moran and others (1983) for young children, the focus of creativity should remain on process: the generation of ideas.

Adult acceptance of multiple ideas in a non-evaluative atmosphere will help children generate more ideas or move to the-next stage of self-evaluation. As children develop the ability for self-evaluation, issues of quality and the generation of products become more important. The emphasis at this age should be on self- evaluation, for these children are exploring their abilities to generate and evaluate hypotheses, and revise their ideas based on that evaluation. Evaluation by others and criteria for genuinely significant products should be used only with older adolescents or adults. Arthur Koestler in his book, *The Act of Creation* defines creativity as the bringing of previously unrelated planes of thought together for new purposes. Koestler's definition is not, far fetch from De Bono's definition of creativity which states that, when a low probability line of thought leads to an effective idea, there is a Eureka! Moment and at once the low probability approach acquire the highest probability. De Bono's believes that creative art

comes naturalistically therefore creative process, like other human process, can be explained. Brunner (1966) opined that both process and product must be new to the maker. Creativity is present in all subject areas. Moran (1983) accepts unusual ideas from children by suspending judgment of children's divergent problem solving.

Theories of Creativity

Creativity differs from the kinds of abilities measured by standard intelligence tests. Creative people tend to have average or above average scores, on Intelligence Quotient (IQ) tests. Beyond an IQ of 120, there is little correlation between intelligence and creativity. Guilford (1959) first distinguished the thought process of creative people from those of other people in terms of convergent and divergent thinking. Convergent thinking is the type required for traditional IQ tests and involves the application of logic and knowledge to narrow the number of possible solutions to a problem until one's thoughts converge on the most, appropriate choice. In contrast, divergent thinking is the kind most closely associated with creativity and originality. It involves the ability to envision multiple ways to solve a problem. "Guilford identified solutions to a problem in a short amount of time. Flexibility is the capacity to consider many alternatives at the same time; and originality refers to the difference between a person's ideas and those of other people.

Torrance (1962; 1960) explained that creativity is the process of becoming sensitive to problem, deficiencies, gaps in knowledge, mission elements, disharmonies, and so forth; identifying the difficulty; searching for solutions; making guesses or formulating hypotheses about the deficiencies; testing and re-testing these hypotheses (and possibly modifying and testing them), and finally communicating the results. This idea describes a natural human process, and strong human needs are involved at each stage. If a person senses some incompleteness or disharmony, tension is aroused. He is uncomfortable and wants to relieve the tension.

Contemporary psychologists have placed more emphasis on discovering factors that may be exploited to increase a person's productive creative ability. Maslow (1959) has stated in addition to great talent, creativity requires hard work, long training, unrelenting criticism, and perfectionist standards. A pioneer in the field, of creativity is Wallas (1929), a British Scholar, who in the book *The Art of Thought,* outlined four stages in the development of creative idea. Preparation, incubation, illumination and verification. The first stage is that of gathering information relevant to a problem, the next two stages involve letting the information germinate without consciously using it until it spontaneously generates a novel idea or approach to the problem. The final stage is concerned with working i.e. details or testing the approach. People have criticized Wallach's stages as being too simplistic, but no one has produced another analysis that has stimulated so much research. Rogers (1959), listed the most important factors as being;

1. Openness to experience and lack of rigidity,
2. Acceptance of one's own evaluations, independently of outside valuations and
3. Ability to toy with concepts, to shape hypothesis

Carl Rogers (1902-1987) worked with the theories of Abraham Maslow, but added that for people to "grow", they need an environment that provides them with genuineness (openness and self-disclosure), acceptance (being seen with unconditional positive regard), and empathy (being listened to and understood). Without these, relationships and healthy personalities will not develop as they should, much like a tree, will not grow without sunlight and water. Rogers believed that every person could achieve their goals, wishes, and desires in life. When, or rather if they did so, *self-actualization* took place. This was one of Carl Rogers most important contributions to psychology and for a person to reach their potential a number of factors must be satisfied. (McLeod, 2014).

The most important factor, according to Wallach (1965) is an atmosphere that is free from the stress-of academic evaluation and fear of making errors. The creative individual should respect the irrational elements in him and trust that he will be able to produce a new order from them. Fromme (1956) stressed acceptance rather than avoidance of conflict and the capacity to "experience oneself as the true centre of the world creativity and, intelligence. A creative person is usually very intelligent in the ordinary sense of the term and can meet the problems of life as

rationally as anyone can, but often he refuses to let intellect rule. He relies strongly on intuition and he respects the irrational in himself and others above a certain level. Intelligence seems to have little correlation with creativity i.e. a highly intelligent person may not be as highly creative. There has been little success in finding test of creativity. While most creative individuals tend to have high IQs, the presence of high IQ does not guarantee creativity. Studies by Getzels and Jackson (1962) reveal a low correlation between high IQ and creativity. Intelligence is however defined as mental, generally taken to comprise such things as the ability to learn from experience, to adapt to new situations, and to deal with abstract concepts. Intelligence is a term for a kind of behavior. Any kind of behaviour that is best defined as the ability to grasp space relations, to remember, to define, to reason, to draw analogies, to calculate, to classify, and to generalize.

Spearman (1927) noted that the results of most tests of intelligence were highly correlated with each other and he therefore postulates the existence of a general factor, to account for the results of his: research. However, he did observe some difference relating to particular kinds of intelligence test items, such as numerical or verbal, and added that there were also specific factors that influence intellectual tasks. Intelligent behaviour is a composite of a general factor that pervades all intellectual activities, plus a specific factor or factors relevant to the immediate task

How Culture Inhibits Creativity

Our environment does not give children enough freedom to express themselves creatively; because our culture believes that the child will misuse freedom as such a lot of restrain is placed on the Nigerian child. Studies suggest that the society should allow time for the child to explore all possibilities that is moving from popular to ideas that are more original. The Nigerian society does not encourage enough creativity in education. Our educational system kills creativity in children by not allowing the child to explore and play without undue restrain by the adult e.g. a child exploring an object is shouted at and he drops such an object. It is better to adapt the child's idea rather than structuring the child's idea to fit that of the adult. Tradition and religion are key factors that affect our children's education and this leads to lots of restrain. Myths and misconceptions such as "children who go to school become corrupt" militate against the freedom to experiment and thereby learn. For young children, a non-evaluative atmosphere appears to be a critical factor in avoiding what Treffinger (1904) labels as the "right answer fixation." Through the socialisation process, children move toward conformity during the elementary school years. Rewards or incentives for children appear to interfere with the creative process. Although rewards may not affect the number of responses on ideational fluency tasks, they seem to reduce the quality of children's responses and the flexibility of their thought. In other words, rewards reduce children's ability to shift from category to category in their responses (Groves et al, 1987). Indeed, any external constraint seems to reduce flexibility. Teachers heed to remember that the structure of children's responses is very subtle. Research suggests that children who 'appear to be creative are often involved in imaginative play, and are motivated by internal factors rather than external factors, such as rewards and incentives.

Adults Can Encourage Creativity in the following ways:

I. Provide an environment that allows the child to explore and play without undue restraints.
II. Adapt to children's ideas rather than trying to structure the child's ideas to fit the adult's.
III. Accept unusual ideas from children by suspending judgment of children's divergent problem solving.
IV. Use creative problem solving in all parts of the curriculum. Use the problems that naturally occur in everyday life.
V. Allow time for the child to explore all possibilities, moving from popular, to ideas that are more original.
VI. Emphasize process rather than product.

Children who amaze their teacher with unusual response to questions or display a keen sense of humor are thinking creatively. A Child who is non-conforming and unpredictable is thinking creatively. Because creativity often goes against the set rules, adults often do not recognize the

value creative children bring to families and classrooms. All children become adults who will make a difference in our world with their creative problem-solving skills. This happens with greater mobility and use of language through modeling and being allowed to experiment without fearing failure. To solve a problem creatively, children need to see a variety of perspectives and to go generate several solutions. When working on problem, adults should teach young child to examine his surroundings for cues that will help him generate a poll of possible solutions. In addition, adults can encourage creative thought simply by providing the following:

1. Choices: Children who are given choices show more creativity than children who have all choices made for them.
2. Stimulation: Physical environments designed to stimulate the senses can enhance creative problem solving. For example, when shown an object in the shape of a half-moon and asked," What can we use this for?" children will exhaust their first mental images and begin developing ideas from what they see in their surroundings.

Research has found that children who keep looking around a classroom or playroom for cues are using a creative problem-solving method. An environment that provides both novelty and variety will greatly aid creativity. Dramatic play just before engaging in problem -solving tasks can lead to thought that is more creative.

Parents and teachers should encourage children to think and act without adult direction but within the limit of rules. Give children opportunity to see and experience other culture the ways of living, acting, and being to teach them how to respect the choices of other people. Encourage children to tackle problems as a group by freely expressing their ideas with no fear of a negative response. Brainstorming can take place between a child and an adult or between two or more children

When children show special aptitudes, such as ability to generate many questions, a keen memory, advanced reading or pre-reading skills; artistic skills, or other above –average abilities, adults should encourage them to build on and expand their skills.

Evaluate student's work constructively so that, they can see ways to improve their works and still feel positive about themselves and what they have created. Create an environment where there is no one right answer for every problem. Teachers who enthusiastically encourage children to develop more than one solution to a problem see grater creativity in problem solving. Often people are not able to perform at their best because of outside influences that make them feel pressured or insecure. When people do not expect a reward, they are more creative and enjoy the process more. An unexpected reward that comes after a project is completed is valuable but not necessary to the creative process.

External motivation (such as money or special privileges) undermines creativity. Artists say that when they are working for the enjoyment of the process, they are far more effective and productive than when they are commissioned to create for money. Knowing beforehand that a piece of art is going to be graded can lead to a decrease in creativity.

3. Peer pressure- There is some evidence that pressure conform can lead to temporary decreases in creativity.
4. Surveillance- Being observed by others while engaged in a creative process can undermine creativity.

Visual literacy is critical for our future citizens. With technology you have extensive tools for deception and persuasion though manipulated images and animation. Television, print media, video games and internet are laden with visual maneuvers ranging from; entertaining special effects to deception for profit or political persuasion. Present and future visual arts curriculum must address these developments and the increasing value of visual literacy within our culture.

it is no longer sufficient for Audu or Ngozi or Bolaji to understand the past, it is not even enough for him to understand the present, for the here and now environment will soon vanish as stated by Toffler (1970), the learner must learn to anticipate the directions and rate of change. They must, to put it technically, learn to make repeated, probabilistic, increasingly long- range assumption; about the future. And so must their teacher (Toffler, 1970).

Conclusion

Adults can encourage creativity by emphasizing the generation and expression of ideas in a non-evaluative framework and by concentrating on both divergent and convergent thinking. Adults can also try to ensure that children have the opportunity and confidence to take risks, challenge assumptions, and see things in a new way.

Recommendations

1. It is important to society that creative talent be identified, developed, and utilized. There is little doubt that the stifling of creative thinking threatens satisfaction in living and eventually creates overwhelming tension and breakdown. It is important that person's creativity be energized and guided from birth. If it is stifled early in life, it may become only an imitative ability, if it survives at all. A vigorous creative imagination can survive early stifling and oppositions, but if it learns only to operate vigorously and without direction, it becomes a dangerous force.
2. There is quite a significant semblance between all the theories of creativity propounded by the early researcher's in the field. However, many areas are yet to be researched into. Even when abilities and temperamental factors have been taken into account, a very large range of individual human behaviors remain unaccounted for. These areas are described as the domain of interests, attitudes and motivation, often described as dynamic psychology.
3. Subsequent studies should be carried out to tell us if children who live and school in the same environment will be equally creative if exposed to the same things at the same times of their lives. We also need to find out if parental influence or genotype transfer also affects creative ability in children. Like a case of a child, whose parents are artists or whose grandparents, one or two of them are artists.
4. Most of these authors have not given indebt consideration to personality traits, hereditary factors, and general environmental influence on creative ability of a person.
5. Teachers and parents can help children learn to think and solve problems in creative ways by giving them the freedom to make mistakes and by respecting their ideas.

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PROPOSITIONAL CONCEPTS FOR INDIGENOUS SCULPTURAL FORMS

LAMIDI Abdul Lasisi
Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria
lasisilamidi@gmail.com

Abstract

Nature provides an unending variety of visual experiences, while human beings are essentially part of the natural environment which makes up the landscape. Most, if not all objects used in humans' daily activities are in three-dimensional. In the landscape however, sculptures are placed in strategic locations to serve many purposes in which aesthetic is only an aspect. Meanwhile, not all sculptural forms are accepted in the society, even when they are placed in an appropriate habitat. There are many things to be considered in placing a work of art in the public. Importantly, the opinion of members of the society must be considered to some certain extent. Therefore, the public plays a significant role as a determining factor in placing an outdoor sculpture. This paper enumerates some of the factors that should be considered before placing a sculpture in the public and discusses the major religious and negative reactions that could come from the audience in the northern societies. This is because Islam does not accept representational figurative sculptures. Therefore, the author is proposing indigenous sculptural concepts that possibly could be acceptable in northern Nigeria. In the context of this paper; public and outdoor sculpture are interchangeably used, while, the paper also highlights the significance of public sculptures. The paper however, presents illustrative proposal drawings that could be articulated for sculptures using varied traditional sculpture materials, like concrete, fiber glass and steel.

Key Words: Sculpture, Forms, Indigenous, Public Space

Introduction

Since creation of the earth and human beings, the culmination of human thinking expressions and deed has been preserved in three-dimensional forms. Sculpture as a three-dimensional expression becomes a natural impulse for man to create. The availability of sculptural materials around the environment makes it normal for man to create. These materials are clay from the earth, wood from the trees, ivory from the horn of animals and simple found stone that abound in the environment. Therefore, the early man naturally became an artist with the available materials around him. The hunting tools were also fashioned by him, which was also made possible with what he could gather in the bush. The landscape offers varied possibilities for man and as a creative being; man conquered his environment making it habitable. But, what does sculpture mean to man in the society? According to William (1994), the early sculptures were created specifically for the purpose of ensuring fertility, good hunting, sanctuary of the soil and worshipping the gods. The artists were creating inherently aesthetically pleasing objects, with functionality in mind. Today however, sculptors have more freedom to choose a purpose for creating what they do individually. They are not bound by the past and they can be separated totally from the present. The age of freedom of expression where mixed media has an endless workability, diverse challenges and technological advancement abound beyond individual comprehension.

Humans and the landscapes co-existed in nature as God's creations. The natural environment provides an unending repertoire of visual experiences in which landscape plays a significant feature. However, there are numerous experiences encountered by humans daily in nature, the natural environment provides the landscape, rock formation, hills, tree bark with its natural textural patterns. Water and sand also add to the beauty of the landscape's unique morphology. Human activities, people meeting, forming into groups whose shape dissolves, to reform into patterns of even more complex compositions are part of the unique features the landscape offers (Stone, 1976). It should be noted that a man in his own natural ability has added enormously to the environment either negatively or positively. Some of man's activities to the landscape could be reconstruction of its features into an ugly environment, like deforestation which could eventually results to global warming. However, more positive impacts have been made by man to greatly improve the typographical setting of the landscape generally around the world.

On another perspective, the beautiful reconstruction of the landscapes with befitting structures will also attest to the effort of man to have added aesthetics to the tremendous work of nature,

thus, the birth of an artist in the environment. It is the creative ability of man to produce well planned edifice and befitting environment that would accommodate him and his family. So, he made a garden and cultivates the land to feed his family. All these are activities that transform the typography of the landscape. But in all these, what is paramount to the sculptors is how these forms come into existence as a tangible experience of his inner mind. Robinette (1976) reports that outdoor sculpture is one of the most visible and easily accessible ways to the environment, hence, some of the prominent sculptures around the landscapes demonstrate this. Some of these sculptures created are designed to be placed in especially designated locations by the artist, but most time they are placed in the wrong habitat. Robinette further opines that most sculptures that are not significantly placed could be owing to the fact that the sculptor or the designer might not have been given the free-hand of mounting the work appropriately. However, in the Nigerian context, placing of an outdoor sculpture in the suitable location might not be a problem. But the commissioned works most times are given on an individual preference to attract "kick back". The term of reference is always given at the commencement of the commission but never adhered to. It is important that urban and regional planners, architects and the sculptors work together in the placement of outdoor sculptures in the environment for sustainable economic growth and development.

Public Sculpture

Public sculpture in the context of the paper means outdoor/public sculpture. This form of art expression is any media that has been planned and executed with the intention of being staged in the physical public domain usually outside and accessible to all. Public art may include any art expression exhibited in a public space including publicly accessible buildings. This art form in the contemporary time begins to expand in scope and application-both into other wider and challenging areas of art forms, and also across a much broader range of what might be called Public Realm. Such cultural interventions have often been realized in response to creatively engaging a community's sense of Place or Well-being in society. Civil statuary monuments are some of the oldest officially sanctioned public art, while architecture itself is more widespread as public art (Public Art, 2017; Encyclopedia of Art, 2017).

Egonwa (1992) refers to public art as those creative objectifications such as sculptures pieces or paintings in our public places, commissioned by the people through their agents such as the Art Councils, Local Government Councils or Municipal Authorities for the emotional well-being of the people. Public art can provide a new way to experience the city, and the waterfalls were powerful examples. According to Fazakerly in Raquel (2009), public art is an artwork created by or with professional artists and legally sited in publicly accessible venue, which can be either out on the street, in a garden or inside a federal building. In Nigeria and probably in the entire globe, it will be out of place for an individual to erect a public sculpture without being commissioned by the authority or permission given. It might also be allowed for a sculptor to mount an installation temporarily for a period of time. This is also done with permission. However, in the western world there are programmes that commission artists through competitions to create high quality works for the federal buildings. It is strange, economically viable, despite its often high price tag, for instance, the New York's Waterfalls cost about S15.5million (Raquel, 2009).

According to Herring (2009), the sign of a great state or a great city is the strength of its cultural life. The arts are a highly cost effective way of driving economic revitalization in urban areas. The arts don't just only add economic development but also shape human's consciousness, create a collective attitude, inspire remarkable behaviour, and reduce stress. This is quite different in developing countries, except where the public sculpture attracts tourism like the monumental statue in Senegal entitled *African Renaissance Monument* standing at 160feet tall, this gigantic sculpture is over one-and-a-half times the height of the Statue of Liberty (Morton, 2017).

Conceptual Framework

The idea of this conceptual framework is based on Adeyemo is (2016) and Robinette's (1996) assertions on the position of the erection of public sculpture. Robinette (1996) reports that, the unavoidable truth is that not all outdoor sculptures are well received even in the western world by its audience. The public must be acknowledged and considered in the placement of any

outdoor sculpture in a given environment. Most times one can't explain the animosity that is exacerbated by misunderstanding to the point of stubborn rejection. Some of these reasons for rejection are sometimes difficult to determine especially when it is decisive outside the religious perspective.

What will one do about the negative reactions of the audience especially in the northern societies? It cannot be over emphasized that figurative sculptures are not accepted by Islam and the majority of the northern populace are Muslims. So, artists will mostly consider what would be accepted as an outdoor sculpture in the environment. The second position is premised therefore on Adeyemo who recommends that, figurative sculptures should be avoided and encourages non-representational figurative sculptural expressions. The author therefore proposed indigenous sculptural concepts for Northern Nigeria. Some concepts in drawing are presented in the paper to showcase the possibilities of indigenous sculptural forms that might be suitable and accepted in the Northern States of Nigeria.

Evolution of Outdoor Sculptures in Nigeria

In Nigeria the use of outdoor sculpture for environmental adornment in the South is long in history. The documentation of decorative sculptures in the Oba's palace attests to the art historical studies. As early as in 1934, the Colonial Government in the then Southwestern Nigeria has commissioned a foreign artist to produce *Ogedengbe* staff to commemorate the Veteran *Ijesa* War-Lord. The staff was installed in front of *Owa's* palace at *Ilesa*. The next known sculpture to have followed is the image of the *Unknown Soldier* executed in 1948, popularly known as *Sojadumata* erected at I*dumota* area in Lagos (Romkalilu and Oladugbagbe, 2013).

According to Bamisile (2011), modern sculpture in Nigeria as an aspect of the public setting could be historically traced to the Catholic Missionaries. The missionaries initiated a significant influence on the traditional sculptors, which will be addressed in this paper. A workshop started by the Catholic Missionaries made the installations of public outdoor sculptures possible in the Southwestern Nigerian. Kenneth C. Murray was the first British colonial officer assigned to teach art in Nigeria in 1927. With his effort, the creation and installation of outdoor sculptures emerged. His approach to art was to encourage students to conceptualize forms within the contents and boundaries of their indigenous cultures. His belief in the synergy of traditional and modern ideation was later called natural synthesis by the Zaria rebels as coined by Fuso in 1986. This idea became their identification mark. They incorporated the new idea into public buildings like schools and churches. The experimental workshop at Oye-Ekiti became the first practical workshop established by father Kelvin Carrol in 1947. The workshop was a major step in the introduction of sculpture into the mainstream of architecture in Nigeria. However, sculptures of Christian theme started emerging from the traditional artisans. Some of the works produced will include crucifixes, Christmas cribs, figures of saints, doors and some other decorative objects for utilitarian purposes. Ben Enwonwu was the pioneer student of Kenneth Murray and was also encouraged to incorporate traditional and modern ideas into his sculptures. Some of his outdoor sculptures include *Queen Elizabeth* which stands at the Federal House of Assembly, Lagos and *Awakin*g, a bronze sculpture among others.

Bamisile further notes that Lamidi Fakeye is another well-known traditional artist who later joined the Murray's school. He was a talented young man that combined his traditional wood carving method with the modern practices. Examples of his public outdoor sculptures are *Edena Gate* (four veranda post) and two doors at Ooni of Ife's palace, *Ile-Ife* executed in 1953, *Oduduwa* statue at *Oduduwa* hall, Obafemi Awolowo University, Ile –Ife in 1087. It could be noted that at the end of the 1950s, the success of Onabolu and the expatriates' school had yielded enormous results in introducing arts into Nigerian schools. Fine arts as a course was introduced in the higher institutions of learning, like the then Nigerian College of Arts, Science and Technology at Ibadan in 1953, and later moved to the Zaria branch of the college, which is now called Ahmadu Bello University, Zaria in Kaduna state, Nigeria. The other newly established Art schools include, Ife Art School, now Obafemi Awolowo University (OAU), Ile –Ife established in 1962, Nsukka Art School, and University of Nsukka (UNN) established in 1960.

Review of Selected Public Sculpture



Fig. 1: Ben Enwonwu, Ayanwu, 1954-1955, Source, independent.com, 2017



Fig. 2: Biodun Sodehinde, Three Idejo chief, Welcome, 1991, fibre glass, 240cm high, Photograph by Sola Ogunfuwa, 2007

Fig. 1 entitled *Anyanwu* is one among the few public sculptures executed by Ben Enwonwu in Nigeria in the 1960's. The sculpture was created to mark the Museum's establishment by the British artist and archeologist Kenneth Crosthwaite Murray, who was known to be the pioneer British teacher in Nigeria. *Anyanwu* as a figurative sculpture has been able to exemplify the combination of dramatic movement, anthropomorphic and vegetal form in outlook. *Anyanwu* according to the Bonham's Magazine means "the Sun" in the Igbo language. This bronze sculpture is about 6feet 10inches high dressed in the royal regalia of the Bini or Igbo tradition. The original of this sculpture stands in front of the National Museum in Lagos produced in 1954-1955 (Bonhams Magazine, 2017).

Fig. 2 is an outdoor sculpture by Biodun Sodehinde executed in 1991, *Three Idejo Chiefs* was originally positioned at the point of entry to Lagos to welcome visitors to the centre of excellence. However, due to some superstitious belief and to stop the statue from being burnt down, it was moved to its present location in Epe. Even though the statue was previously meant to welcome people to Lagos, the sculpture is rich in meaning. The three chiefs represent the three kinds of traditional greetings in Lagos Island. All the chiefs display clenched fists with the right hand always placed above the left. This signifies the supremacy of the right over the left. This monument is 12 ft. tall (Romkalilu and Oladugbagbe, 2013).



Fig. 3: Mandate, Duke Igbinedion Divas, 1999, National Assembly arena in Abuja, the Capital of Nigeria. www.nigerianbestforum.comblog/at-the-feet-of-a-growing-monument/ NBC News, 2017

Fig. 3 titled *Mandate* is a colossal sculptural piece executed by Duke Igbinedion Divas limited of Benin city, Edo State, Nigeria in 1999. This historical sculpture was created with concrete and bronze and stands at a circumference of 15feet and the overhanging gold-plated mace of 40feet in length. This sculpture was executed at the rebirth of democracy with such an expression of unity, the combination of the national flag and the Coat of arms. It stands at the centre of the National Assembly. The picturesque of the forearm of a masculine giant bearing up the mace, the sign of authority of the legislature, is there to receive the visitors at the entrance of the National Assembly arena in Abuja, the Capital of Nigeria (Josiah, 2010).

The Non Acceptability of Figural Forms in Northern Nigeria

Figurative representation of sculptures generally in the Northern part of Nigeria has not been given adequate attention owing to many reasons of which the paramount among them centres on religious belief. Specifically, Islam frowns against the making of three-dimensional figurative sculptures. According to Adeyemo (2016), there are several justifications for the rejection of figurative representational sculptures in Northern Nigeria, while some that have been created are either removed or destroyed. Most times, this act is motivated by political and religious factors. For example, *Mama Tapgun's sculpture* is one of the popular sculptures destroyed in the Jos main market in Plateau State in 2008, the *Headless Famer* in Kaduna Central Market, in the early 1980s, and also the *Fulani Milk Maid* in Gyadi in Kano State also in the 1980s. Meanwhile, these are just three among several sculptures that have been destroyed in the Northern parts of Nigeria.

How about sculptures that are non-figurative or representational that are still not accepted in some communities in the North? Many motives have been suggested and attributed to the problem of non-acceptability of sculpture by masses in the northern states. Some drastic steps in articulating concepts that will situate an awareness of the acceptability of the other forms of sculptures that are not representational have to be positioned. For example, what types of sculpture will be accepted in the core northern states? Of course, one will be quick to answer-non-representational sculptures, but that might not be true. One cannot categorically conclude because even outside the religious belief there are some other reasons why some people in a community will not like certain types of sculptures and this differs from one community to the other. Some important considerations must be made in determining what the audience will appreciate as an outdoor sculpture. Therefore, it will be vital to logically consider what could be acceptable by most of the populace in a community in which any outdoor sculpture has to be mounted.

No doubt, there has been destruction of some public sculptures in the environments especially in State Capitals in Nigeria. Yet, some have been erected in some other places, for instance; most of the military barrack abode several figurative sculptures of soldiers. Another good example is the Department of Fine Art's Sculpture Garden that turns out quite a number of figurative sculptures yearly. The sculpture garden receives several visitors from far and near and it has become one of the most popular attractions in Zaria. These sculptures are situated in various

establishments that have sole control over their properties, like in the case of the Department of Fine Arts sculpture Garden and the Barracks. These institutions are well guarded and secured to some extent from those that could vandalize them. Academic institutions are good habitat for mounting sculptures generally owing to the control they have over the sculptures and the environment.

This paper has established hypothetically that some types of sculptures are relatively accepted in the north. It is on this back drop that the writer proposes indigenous sculptural concepts that could be feasible for general acceptance in northern Nigeria. These concepts that are proposed are not totally new in the landscape of sculptures in northern Nigeria; however, it will be one of such additional concepts that could be adopted as viable sculptural expressions. Conversely, sculpture that can be accepted in one community as a form of expression might as well be rejected in another community, yet all in the north. Therefore, this proposal is not a means to an end, variety of options abound. However, considering a positive perspective, people's perceptions and opinions still matter in mounting a sculpture in the public. The question, however is will artist prepare a structured questionnaire and administer to people for their opinions before erecting an outdoor sculpture? No, but it is possible to know from experience having stayed in a particular environment for some number of years. Otherwise one can hypothetically and logically assume what people of a community will value by asking experts of sculpture in that community.

Sources of ideas / Concept Development in Drawings

Pots and calabashes are some of the basic utilitarian objects used mostly and generally by women in almost if not every part of the rural and some parts of the urban centres in Nigeria. These objects serve practical functions or purposes in human daily activities, especially among the pastoral Hausa Fulani women in Northern Nigeria. For instance, they use these items for serving food, for milking, storing of water, cooking, carrier vessels and some other domestic functions. Therefore, the people in the northern communities can be said to be conversant with these objects and could also recognize them when they are used as sculptural elements. For example, the traditional musical instrument called *Shantu* is a calabash instrument, is a common household item used by women in the north. Also, the *Goje* is another musical instrument used by men that is also well known. These are some of the objects used creatively in composing these sculptures below for easy identification by the populace and also for acceptability.

Traditional Local Objects and Musical Instrument as Data









Figs. 1, 2, 3 and 4, Calabashes, Sources of Data Collection, hutterstuck.com, 20/8/2017





Figs. 5 and 6, *Shantu* Hausa Musical Instrument,
https://www.google.com.ng/search?source=hp&q=shantu+hausa+music&oq=s,20/8/2017





Figs. 7and 8, Gbagyi pots, Niger State.
Gbagyi (Gwari) People: The Indigenous People of Abuja and A Trip Down Memory Lane - Blogger673 × 681search By Image

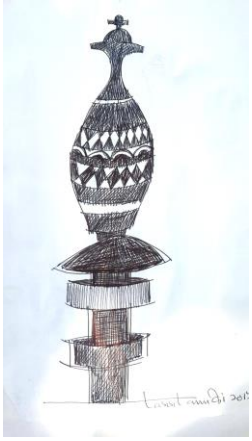


Fig. 9: Goje, Hausa Musical Instrument,
https://www.google.com.ng/search?q=local+hausa+instrument



Fig. 10: Harp- Kora Hausa
Instrument,https://www.google.com.ng/search?q=local+hausa+instrument

Drawings of the Indigenous Sculptural Concepts







Plates I, II and III: Lasisi Lamidi, 2017, Sculptural Concepts with Traditional Local Pots and Calabashes, Pen on Paper, 22x30cm Pen on Paper, 22x30cm











Plates IV, V and VI: Lasisi Lamidi, 2017, Sculptural Concepts with Traditional Local Pots and Calabashes, Pen on Paper, 22x30cm



Plates VII, VIII and IX: Lasisi Lamidi, 2017, Sculptural Concepts with Traditional ""Shantu" Musical Instruments, Pen on Paper, 22x30cm







Plates X, XI and XII: Lasisi Lamidi, Sculptural "Goje" Concepts, Pen on Paper, 22x30cm

Proposed Habitat and Dimension of sculpture:

a. Major Round-about
b. Local Round-About
c. Institutions of higher learning
d. Federal and Local Government Secretaries
e. Parastatal Federal and Local Government

Methods and Materials

There are different approaches in carrying out a project of this nature, but the first thing to be considered is the material of execution. This will also determine other variables, like dimension of the intended sculpture. The proposed dimension will also depend of the client. In this proposal three approaches are suggested.

i. Construction using steel
ii. Modelling and casting using either concrete or fibre glass
iii. Direct cement modelling

The following materials will be needed:

1. Armature Construction: 12mm, 10mm, 9mm for the construction of the armature.
2. 20/22mm sheet metal for the making of the form.
3. 12mm and 10mm for decorative motifs and patterns on the constructed form.
4. 3x3, 4x4 angle bars for the making of the base.
5. Monochromatic or polychromatic surface finishing could be applied.

Modelling and Casting

1. 10mm, 12mm and 10mm, for the making of the armature
2. 3x3, 4x 4 angles bar for the construction of the base
3. Wood or paper for the stuffing of the armature
4. Clay for modelling
5. lubricant as separating agent
6. Plaster of Paris (P.O.P)
7. Wood and fibre mat for the reinforcement
8. Charging using either concrete or fibre glass
9. Finishing materials / auto paint

Direct Cement

1. 14mm, 12mm, 10mm, and 9mm for the construction of the armature
2. Chicken mesh
3. 3x3, 4x4 angle bars for the making of the base
4. Cement
5. finishing/ bees wax/ auto paint

General Benefits of this project

i. People can easily identify the indigenous objects in the sculpture and estimate their value
ii. stimulate emotion
iii. raise visual awareness
iv. inspires budding artists and the youth in the environment
v. engage unskilled labour during the execution
vi. trigger appreciation of indigenous traditional artifacts
vii. encourage economic development
viii. motivate green areas development
ix. add value to the environment
x. create traditional and cultural relevance in the society
xi. beautification of the environment
xii. recreational and relaxation point for the society
xiii. improve urban and landscape planning

Conclusion

Arts and culture play important values in the growth of an economy and they are vehicles to economic development which also improves the well-being of the people in an environment. Most Nigerian cities are planned without adequate considerations about future plans and development. In planning of some urban centres, there are even no provisions for urban open spaces or the green areas, where sculptures and recreational activities can be located. It is the view of the author that urban and regional planners, architects and artists especially sculptors should endeavour to collaborate in handling some of these environmental projects. It is a known fact that commissions and projects are awarded on the bases of "man know man" in Nigeria today, but that should not discourage individual professional efforts in coming together to make some of these personal or collaborative ideas become ineffective. It is true that some of these ideas might not work in the ministries but could possibly be considered as collaborate work in any academic settings. It is a well-known fact that major projects like erecting of public sculptures and fountains are awarded by the Government either at local or federal levels. But in this context; this proposal could be presented to Ahmadu Bello University Management for consideration. The other point is that even if the Ahmadu Bello University Management is interested in the project, it must still pass through some people that do not have adequate capacity to handle the project. In essence, it might not get to those that matter in handling the project. The departments of Fine Arts, Urban and Regional Planning and Architecture might not be involved in the execution. It is recommended that in awarding this type of commission; the architects, urban and regional planners and artists should be considered in the decision making process before approving such projects. It is sad that most of the public sculptures around have been given on "man knows man" or "long legs" basis. This does not allow for proper screening of commissioned works in the Nigerian societies and it must be stopped for adequate economic development and growth.

Contribution to knowledge

The following will be the contributions of this proposal:

a. Develop visual documentation of Nigerian indigenous sculptural concepts derivative of calabash, "Shantu" and "Goje" forms that could be executed in sculpture.
b. Improve the typographical and morphological appearances of the landscape.
c. Give relevance to sculptural appreciation in the society.
d. Add economic value to the society.

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SCULPTURE AS RECORD AND VISUAL TESTIMONY OF NATIONAL DEVELOPMENT IN NIGERIA

Kevin Samuel Damden
Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria
kevindamdens@gmail.com

Abstract
Despite tremendous efforts by sculptors to televise their artworks by keeping records as testimony for the society to have a second look, it appears that society is not keen about it. In most cases, the aforementioned works showcase the activities of the society, both positive and negative with a view to correct their ways of life. Artists capture actions and experiences and portray them in sculpture. The artworks found around us are in one way or another bearing the society's activities which could be humorous or sorrowful. This paper desires to draw the attention of the society to all the positive and negative activities that have been recorded and televised for the sake of positive change. It has been justified by art critics that, often, sculptures depict the naked truth of what one does in a society. The paper concludes and recommends that society should be mindful of its actions, and culprits be made to reposition their ways so that positive legacy can be recorded as testimony. Sculptures of such activities can be a source of building a befitting testimony that can keep the society out of pathos.

Keywords: Record, Visual Arts, Society, Testimony, Artists

Introduction

Tremendous efforts are made by sculptors to produce and display art works that at can serve as records of society's activities (both positive and negative). The philosophical relevance of such works however, appears not to be comprehended by the society. In most cases, the works are viewed as just ordinary objects. The essence of displaying the works is to televise society's daily activities for possible correction or change from the negative ways of life, but these are often misread. There seems to be a complete absence of the mind to think that the works displayed are advertising some of society's positive or negative actions which contribute to the backwardness of the growth of the society economically.

Aim

The paper aims to establish the possibility of making artworks suitable and effective media for public communication. The paper will draw the attention of Nigerians to the fact that art can be used as a visual record of events both negatively and positively.

Visual Art as Testimony

The use of visual arts as testimony ranges from simple anecdotes to detailed accounts or personal revelations (one's experience). Jari (2004) affirms that, as he walks through the Sculpture Garden of the Department of Fine Arts, Ahmadu Bello University, Zaria, it is amazing how he takes so much for granted in his stay in the Department for over thirty (30) years. He remarks that, for instance, he has not noticed the different aspects of Nigerian histories being captured for posterity. Jari further states that, many sculptures displayed, mirror Nigeria's pathos. This is to say that, the attitude or the character people bear today will determine tomorrow's fate, and today's history will tell what will be the history of tomorrow. For that, the visual arts record stands as a testimony to remind the society and as a reformatory agent (the work that portrays bad aspects of life can be encouraged to stop as a "bad seed", while the good aspects of behaviour can be encouraged to continue as a "good seed").

The various ceremonial functions and festivals such as the yearly ceremonies held in Abuja, Nigeria which features many cultural displays from all over the country; advertise and showcase artifacts and cultural ideologies of Nigeria. Such displays usually open the country to visitors. They educate them and citizens about the hidden and different philosophies, cultural practices and values deeply embedded in the country. The aforementioned can only be effectively achieved through the use of visual artworks and performances. Therefore, it is imperative that the value and wide reaching effects of art as a medium of communication should not be underestimated. Art works have the power to help encourage and develop cohesiveness among a people.

Visual arts checkmate and balance societal behaviours and propagate the need for a peaceful and healthy living environment. Visual arts have also invariably become an agent of social commentary. They are instruments that record and visualize as a testimony/blue print for nation building. For instance, the Nigerian musician popularly known as Charlie Boy has been quoted saying: "Our Mumu Don Do, (referring to the incumbent President Muhammadu Buhari) should come from the London hospital or resign". Such statements made by versatile and pro-active artists, serve as motivation for Nigerians both at home and in the Diaspora; to take initiative through protests that demand for change from the status quo. Artworks rebuke and protest against injustice and highlight as well as note corrective institutions and establishments such as the EFCC, ICPC and the Nigerian Judicial System. Artworks can ridicule and effectively recount past events, they can promote change and be a potent binding agent.

It is the author's opinion that the value of an artwork increases when it is able to affect the livelihood of its audience either by expanding or deepening their state of awareness. An artist's means of expression is to be considered unique and best for him/her as it is the medium that appropriately embodies what the artist feels or is compelled to proclaim to his/her audience at a particular time. Art is capable of enlightenment, heightening and refining society's experiences. Its visual form can also clarify society's feelings and emotions. It can shift one's opinion about issues and can adequately establish a unified mindset amidst people.

Art also bears physically, and intellectually the testimony of certain qualities exhibited in certain actions/activities. Such qualities include sensitivity, flexibility, originality, resourcefulness, inventiveness, curiosity which all manifest not only in art but also in science and other areas of development. Kandinsky in Chip (1968) contributes that, the value of an art form can have a pleasant or unpleasant effect. It can appear beautiful, ugly, skillful, unskillful, fine, coarse and so on, yet; it must not to be rejected either for the qualities which are held to be positive or for the qualities which are felt to be negative. Art is one of the many ways of deepening society's knowledge and understanding. Artistic or visual representations of events offer valuable insight to understanding complex subjects or issues.

Conceptual Art

Conceptual Art Movement gives priority to idea over the art product or the object. Lewitt (1967) says in conceptual art, the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that, all of the planning and decisions are made before hand and the execution is perfunctory affair. The idea becomes a machine that makes the art.

Morton (1983) explains that, as a movement in art, conceptualism has been syncretic, comprising many groups and individuals with different, often conflicting theories and practices. To Morton conceptualists claim that art lies not in the object itself but in the artist's idea of how to form it". Art products can therefore be considered as superfluous. For the conceptualists; content of an artwork is more significant factor in artistic creation than form and aesthetic quality. Conceptual art/artists focus more on the artist's intention, when combining social, political, and economic issues as content. Their works continually attack modern arts' prevailing emphasis on aesthetics. A conceptualist goal has and still remains a conscious effort to eliminate the need for form in art.

Conceptual art theories form a suitable foundation for this paper because of the views of the authors that artworks must and should be viewed beyond their physical forms and should be appreciated more for the message embedded within them. The sculptures discussed in this paper may not at first glance bear aesthetic propensities; but are however, clear in their purpose as visual records of positive and negative vices in their results. These artworks are considered because they seemingly appear to reject sensory pleasure and instead focus on the perceptual re-education of the public. Such works transcend their physical formations and assume diverse roles as critic, teacher and artist. In most developed nations, visual artists and their artworks are more concerned with instilling or serving as agent of positive change. Their artworks are capable of bringing about positive change in their society that at times engulf in upheavals. Such artists are known to use such situations as themes in their works to record

activities which can serve as object of testimony and impetus for positive change within communities.

Art works displayed for both private and public views, in one way or the other bear testimony to a nation's activities. These activities can be humorous or sorrowful with a wide reaching effect on the members of the society. The paper will dwell on artworks that record the negative and positive aspects of Nigeria which serve as a catalyst for positive change on the attitudes so that, the society can be a place of tranquility where unity and harmony is achieved for the improvement of socio-economic, political growth and development. These artworks are records of society's actions, kept alive as a means of touching humanity's emotions and as a possible means of solving future issues and serve as sources for correction.

Jegede in Mbahi (2007) states that, visual arts are part of educational development strategies where artists creatively record issues to solve problems by displaying or captured memories as corrective measures. This means that, if people within a society create problems, it is the duty of the sculptors to use their creative talents to visually record such problems and proffer solutions. These sculptures are to be rendered in such a manner that, they can adequately point out corrective measures thus, curtailing the ugly situation from re-occurring.

Clear in the purpose, as visual arts record positive and negative vices and their results; these works are considered because they seemingly appear to reject sensory pleasure and are instead focused on the perceptual re-education of the public. Such works transcend their physical formations and assume diverse roles as critic, teacher and artist. Such works when viewed from the right perspective merge existing issues alongside theories in art to provide the public with a visual answer. These works are important because of their potential to direct potential spectators to take note of the art, indirectly expanding the public's visual awareness. All these are possible because conceptual art takes on the character of an activity rather than a product.

Conceptual art strongly desires to transcend the structures of art. Therefore, there is often a strong socio-political dimension to the works produced, which clearly reflects a whole dissatisfaction with the status-quo, with the society and government policies. It is important to note here that, though conceptual art is a foreign concept as most art movements are, African/Nigerian artists are not left behind in contributing to the trends and theories of conceptual art. Hence, the focus on sculptures in the sculpture garden of the Department of Ahmadu Bello University, Zaria. These sculptures as aforementioned bear physical and physiological conceptual ideologies that members of the Nigerian society must be made to be aware of. The works record some recognizable idea, issue or image as testimony. When such works are adequately and correctly digested, they bring change and spur action amongst people or viewers.

A nation can never have the mind or the spirit of economic development when negative activities are the order of the day. According to David and Paul in Damden (2008), while paraphrasing former United Nations (UN) secretary general, Koffi Anan says that, weapons of personal destructions impair Africa's economic development and social progress thereby impeding efforts developed. This means that, instead of people to use their hands to produce things that are beneficial and bring about effective sustainable development generally, Nigeria is faced with issues such as Boko Haram, Fulani herdsmen, and kidnappers who spend time and energy in creating situations that bring or cause catastrophes such as fear, killings, destruction of properties which all contribute to poor development and progress of the nation.

Ahmadu Bello University Sculpture Garden as Visual Testimony

The sculpture garden of the Department of Fine Arts, Ahmadu Bello University Zaria has been in existence for a long time. In fact, it is considered just a few years younger than the Department itself. Ogboto in Jari (2007) states that the Garden was established in 1969 by Professor Saliu Suleiman, when he was the Head of Sculpture section. It is stated by Jari (2007) that his (Professor Suleiman) objective for establishing it was to provide a space for the reservation and preservation of outdoor sculptures of students which hitherto were destroyed for lack of space. Jari comments that it might have started small but it is presently occupying a space about 80 square meters in front of the departmental building (p. 81).

The Garden is populated with assorted sculptures varying both in subject matter, theme and media of expression. The garden also houses a Suya Spot and a Kiosk/shop that sells an assortment of drinks and other essentials. The garden serves many purposes like tourist's attraction to visitors, whiling away time or as an interesting area for students' in-between lectures and as a venue for drawing classes.

The sculptures within the garden address several themes which relate to the events that have or are taking place in Nigeria. These sculptures serve are testimony of the events by immortalizing them in several dimensions. The purpose of such sculptures is to remind members of the society of emotional feelings which transpired during such interactions. Sculptures which have testimonial tendencies (both positive and negative) include the following:



Figure 1, "Peace", Ibiloye O. Emmanuel, Concrete, 78cm H, 2001

Figure 1 is a direct cement sculpture composition of a dove (peace bird) is a record of a positive testimony. The whole body of the bird is resting on the tail of its feather in a symmetric balance and the work is properly re-enforced and balanced that can stand the taste of time. The dove bird is recorded in such a manner that it looks calm and harmless. Due to its peaceful nature some churches, schools, groups, companies use it as logo; and individual artists, use it as symbol of peace. Some organizations use it to symbolize peaceful zone. Perhaps, the sculptor thought likewise by rendering the peace dove in sculpture and fixed it just as one enters the gate of the sculpture garden as testimony. It is the dove sculpture one will first encounter when entering the garden. This is to say there is peace or one is at peace as one enters the sculpture garden. It becomes the object of peace testimony and impetus to the society.

The artist was able to record the testimony of this kind of bird in the garden as peace animal for humanity. This implies that, viewers should be aware that, some inanimate like animals can be an object of positive testimony to the society; owing to the fact that, Nigeria needs peace particularly at this time of Boko Haram, Fulani Herdsmen, Gunmen and so on. The work is a recorded testimony to Nigerians to embrace peace and not conflict or violence among themselves. It serves as agent of peace which is capable of bringing about positive change in communities, families and individuals engulfed in upheavals. The testimony recorded by this piece of dove sculpture is cautioning Nigerians to learn to live in peace and unity by tolerating each other's religion for positive development. The work embodies what the artist feels and is compelled to proclaim to audience.



Fig. 2, "Peril of a Nation", Tafida S. W., Mixed-Media, 135x95cm, 2006

In figure 2, the artist records one of the events that took place between 2005 and 2006 when a lot of incidences of plane crash took place which led to the loss of many lives. It first started with 153 Loyola Jesuit's College students whose plane crashed landed on the way from Abuja to Lagos, Nigerian Army soldiers who went for peace keeping in Darfur; and on their way from Kano to Abuja; and the top Nigerian Army Officers in number. All the soldiers and the students died and left their families (wives husbandless and children fatherless) and parents. These intervals of situations indeed shocked Nigerians that time. The situation prompted the sculptor to portray a female sculpture in mixed-media (direct cement and metal) to record the event and serve as testimony. The artist depicted the woman carrying the crashed plane particles that killed her husband. She bends and lifts the plane and raises her face up as if she is presenting it to somebody above, perhaps to God himself. Her mouth is slightly open with her eyes closed as if she is praying or asking God why? The report sounds unbelievable that her husband is dead so she went and lifted the plane up. Some parts of the plane are disjointed, broken and perforated. Her right leg is pushed to the front, while the left one is pushed backward possibly to make her balance well. The artist produces the work half nude; that is, from the part of the chest to the breasts is partly left open down to the waste with her right lap left open possibly to suggest her unpreparedness when she heard of the shocking news of the death of her husband in the plane crash. The sculpture serves as visual testimony to the event by immortalizing it in this dimension as a mirror to Nigeria's pathos. It bears testimony to the nation's activities

The whole composition suggests tragedy which is a record or testimony in sculpture. This was the synergy that happened; putting the families in a devastating situation particularly the wives. What perhaps must have come into their minds was how to survive with the children that are left under their care and many other issues. A combination of all these emotional expressions provides testimony that are negative for the society to correct and guard from future occurrences.



Figure 3, "Drunkard", Gyanko M. Zinyan, Concrete, 137cm H, 1991

Figure 3 is a male sculpture composition which records the antisocial behaviour of a man in the society. It is titled *Drunkard* as testimony of posterity to view reckless kind of life. To record the behaviour, the sculptor puts in place so many attributes such as actions to create a composition that is loaded with negative stories.

In recording this situation, the sculptor creates the composition in such a way that, the head tilts to the front. The stomach protrudes; the waste and the upper parts of the knee slightly protrude to the front. Part of the left hand hangs downward and at the same time holding a bottle of alcohol which leans on his body. The long sleeve clothe shows the buttons are carelessly not put on; creating a sign of rough dressing which is usually seen by the people who are drunkards. From the shoulder to the knee, it bends back and front; while the remaining legs bend backward and front again in a staggering mood to the base. The mouth is holding the remaining part of the cigarette as he puffs. He is wearing tattered shoes which suggest poverty. The right hand is hanging straight to the ground and completely backward to show the effect of the alcohol. The whole body is portrayed in a rough form to depict the coarse nature of the drunkards that are addicted.

In the work, the sculptor is able to utilize his creative ability to skillfully record the activities of a drunkard behaviour which they are usually known. The gesture and mood of the drunkard are also recorded. The toxic nature of the alcohol is seen as the drunkard is portrayed to be unable to balance. He is unable to stand, and looks haggard. The sculpture work records the behaviour of how some men bring shame to their families and close associates as a result of excessive drunkenness. They cannot control themselves in public and even before those they are supposed to be respected. Due to the intoxication, they talk anyhow, walk anyhow and do things anyhow. The artist records this kind of social behaviour as testimony (picture) for the society to see the effect of it for, the society to disassociate itself from such which brings disrespect, disgrace, disregard, and will not be valued by the family members or the community. This is a caution to viewers to stay clear. According to Damden and Gadzama (2006), the sculpture shows that the man who is always drunk will not be able to walk or stand in an appropriate position without staggering. The man cannot help himself because of the toxic condition he has placed himself in. Perhaps the artist records this testimony as vital message to youths and adults who indulge in excessive drinking. Alcoholism is a social problem which apart from disgrace, affects the family institution in several ways and Nigerian social structure in general.



Fig. 4, "Suicide", Anthony Ekpe, Mixed-media, 135cm H, 2006

Figure four records the effect of a person who is a chain smoker. The finished work is a semi abstract/conceptual rendition of how cigarettes can affect the human body. It is hung to the branch of a tree so that viewers can appreciate the forms that are looking abnormal especially the hands, and the absence of the head. Mixed-media is employed in achieving the composition. The head is creatively eaten with fire turning which implies the cigarette burning part. The work records what smokers look like when they are addicted to it. Most times, they look black, skinny, coarse, unhealthy and helpless which shortens their live span. In the work, the cigarette stick that forms the neck and the head which has been eaten is a metaphorical message to those who allow themselves to be consumed by this deadly circumstance.

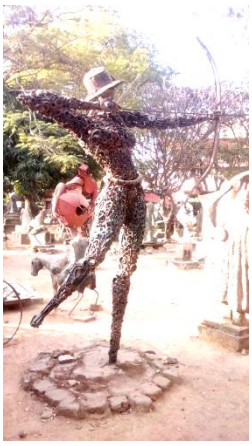


Figure 5, "Economic Meltdown", John Baba Jacob, Found Object, 152cm H, 2008

In Africa, in the past the general belief is that, men go to the bush to hunt wild animals to sell and bring money to be used at home or the meat is brought to the family as food. There were some men that hunting is their work basically and with it they take proper care of their families. However, on viewing figure five, a female figure is produced in found object. The artist records and televises the victim (widow) where a woman has taken up the challenge by being in the position of her husband in this context.

The woman is captured with the whole weight resting on the left leg with protruding heap. The right leg is raised up wide opened and curving backward. Around her waist, is a bead; moving upward is the two breasts standing erect which suggest youngness and activeness. The left hand is holding a bow straight setting with the right eye. The left hand is also holding the string with the arrow as if ready to shut an animal. The cap is set in such a way as if it is shading her from the radiation of the heat of the sun; implying that she is not finding the challenges easy. The artist records the situation women are passing through at present. It is a detestable testimony.

The sculptor tries to record the challenges of women during the collapsing period of the economic meltdown around 2005 to 2006. At that time, life was not easy for men to cater for the needs of the family alone. This work suggests that, women who want to support their husbands have to leave on board by coming in. This metaphorically depicts a woman of such repute that is

out to hunt which implies that she is up and doing to support her husband as way of reducing the burden of the family loaded on him alone. It is often said that 'two hands are better than one'.

On the other hand, one will be tempted to say that, it is unusual or is a taboo in African context for a woman to carry bow and arrow to shoot. Perhaps even at present, Nigerian women are not finding things easy following the current economic recession and signifies that women cannot lock themselves indoors. They too should come out from their houses and take part in supporting their husbands. The testimony from this sculpture shows that, gone were the days when women were kept indoors. Time has come for women to come out of their shell of being full housewives and struggle to contribute to the up-keep of the homes. Due to the economic meltdown in 2006 and economic recession in 2015, the man alone cannot cater for the family.

In must homes today, there is no difference between the man and the woman in the growth and sustenance of the home. The work is a metaphor of a woman that is all out to hunt or to look within possible means to support her husband because the burden is huge for him to shoulder alone. This is perhaps why women are today hustling here and there to support their husbands. Women are seen playing politics, going to formal school, going extra miles in holding various positions in both government and private sectors, come out early in the morning to go and sweep the streets, offices, restaurants, businesses (buying and selling) in the market in order not to be a burden to their husbands and to also help them (husband) in the up keeping of the family.

Women who lost their husbands as a result of one form of crisis or the other as a result of the economic meltdown or economic recession and are left with the children's daily challenges cannot just stay at home and expects miracle to come from heaven. The artist metaphorically portrays a female sculpture which is struggling as a casualty of the economic meltdown, economic recession, Sharia crises and Boko Haram is left with huge responsibilities of the children as testimony.

There were and are still women of substance who are holding leadership positions in United States of America (USA) like Condoleezza Rice, Margret Thatcher (late) of the United Kingdom, and Hillary Clinton – former Secretary General and in the last election, contested for president of USA. In Africa, Helen Johnson became the president of Liberia, Patricia Atteh was one-time Nigerian Speaker of the House of Representatives, Dora Akunyili (late), former National Food, Drug Agency Commission (NAFDAC) boss and former Minister For Information and Communication, Diezani Alison Madueke, was former Minister for Petroleum, Pauline Tallen, former Deputy Governor of Plateau State and now Special Adviser to Aisha (president Buhari's wife), Sarah Jibrin, contested to be the president of Nigeria twice under the People's Democratic Party (PDP) but did not win and former Special Adviser to former President Goodluck Ebele Jonathan, Obiageli Ezekwesili, became former Minister for Education, Ruqquayyatu Rufai, was former Minister for Education, Ngozi Okonja-Iweala, was former Minister for Finance, and the first African woman to contest for the position of the World Bank president in 2012 but because of racism she could not get it, Sarah Reng Ochekpe, former Minister for Water Resources, Farida Waziri, former boss for Economic and Financial Crime Commission (EFCC), Benni Lar, two terms House of Representative Member, and some are still in the House of Representatives and in the Senate; all in the effort to support their families.

Sculpture, is a flexible means of communication and expression. Its visual products, are explorative and creative and serve as record of memories and testimonies. Sculptors must use every opportunity to visualize and document relevant issues in society. Visual and print media should cover socio-political and cultural events. These can be effectively documented in journals, workshops, conferences, seminars etc. with a view to create and change in the minds of members of the society about the negative impacts of issues and extremists' groups such as Boko Haram, Fulani Herdsmen, drug addiction, HIV/AIDs, Drug abuse and many more can have on the general outlook of the society as well as it's negative impacts on economic growth and development of Nigeria's economy.

It is important for artists to know and understand the powerful effect of artworks on the people. Visual artworks (sculpture) can change one's mindset, teach lessons and reposition former

negative actions to positive ends. If it contains positive ideologies, it can spur, encourage, build, bring about peace, unity and improve the economic development of individuals or the society through its positive testimony. Art should not only be concerned with aesthetics, but injected with positive ideology and philosophy that can possibly lead viewers to positive action.

It is also important to note that, visual arts are a record of both negative events and positive historical events that are significant to the development of a nation. It is a means of recording history, learning about one's culture through the study and appreciation of antiquities- their functions, significance as well as methods of production and ways to improve on them. Visual artworks act as intellectual stimulants and means of expressing or communicating one's emotions. It is imperative for creative works of art to be viewed for their multi-faceted capabilities in affecting change within a society. Artists must understand that; their visual forms can help in expressing their membership in the society they live in.

Art works serve as records which bear the testimony of Nigerians' activities (positive or negative), and serve as reminders for African political leaders and their dirty politics which is characterized by all forms of atrocities. It can serve as medicine for healing wounds and all forms calamities. These atrocities have in recent times become the focus of photo journalists whose primary concern is to capture the results and to televise them to create awareness about such ills.

Conclusion

The paper has highlighted that visual arts records or bear the testimonies of a society's history. As members of society, artists to always check the positive or negative aspects of lives and give objective commentaries for national development. The paper also tries to significantly and justifiably use sculpture as testimony in the society with specific mention of certain sculptures in the Department of Fine Arts, Sculpture Garden, ABU, Zaria. Finally, it discusses the value and position of visual arts in the society. From the above discourse, Nigerians (especially the leaders) should have a second look at the artworks and change their attitude of fighting corruption, insecurity to enhance the growth and development of the economy through reducing unemployment, youth restiveness (abstinence and impatient) and the ugly face of economic recession.

Recommendations

This paper recommends that, there should be an enlightenment or awareness programme such as workshops, conferences, and mass media for the society to the visual artworks as record of aspects of Nigerians' history. Such works bear testimony and are deliberately televised culprits. This is healthy for economic, social, political and peaceful environments. Government, NGO and individuals should support visual artists through workshops, conferences, symposiums and others.

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CREATING EMPLOYMENT THROUGH THE PERFORMING ARTS IN AN OPEN AND DISTANT LEARNING (ODL) SYSTEM

Onyeka Iwuchukwu
National Open University of Nigeria,
University Village, Plot 91 Cadastral Zone
Nnamdi Azikiwe Expressway,
Jabi Abuja, Nigeria.
onyifranca4@gmail.com

Abstract
Two major arguments are presented in this paper. The first one is that the Performing Arts programmes can reduce unemployment in many nations. The second argument is that, the Open and Distance Learning institutions could include Performing Arts in its programmes to boost the employability of youths because the courses (Music, Dance and Drama) guarantee immediate employment. This claim is premised on the number of emerging popularity of musicians, dancers, actors, actresses, and the frequency of musical shows/jamborees, the increasing number of awards for performers, TV reality programmes, and astronomic rise in dramatic productions (home videos, films, soaps and other TV plays) in Nigeria. With the flexibility, accessibility, and wide coverage of the University, National Open University of Nigeria (NOUN) could design undergraduate, certificate and diploma programmes to enable those with innate talents to improve on them and others with the desire to learn to have opportunity. The recommendation includes a blended e-learning approach that would be made up of 30% face to face whereby students meet with their instructors; 30% individual learning and practice and 40% collaboration with group mates.

Key Words: ODL, Performing Arts, Learning, Systems, Practice, Employment

Background

The Performing Arts professionals (dancers, dramatists and musicians), who were regarded as never–do–wells and loafers in the traditional Africa society are gaining wealth, prominence and popularity in the contemporary society. In the face of increasing unemployment problems in many African societies, youths are turning to the performing arts for employment, self-employment and sustenance. This is evidenced in the student's enrolment in the renowned Juilliard School (Music, Dance, Drama) in New York which admitted only 846 students from 42 countries with an undergraduate enrolment of 510 out of 2466 (Fall 2010) undergraduate applicants, it means that there are thousands who need admission to such schools. Also, the fact that the Juilliard alumni have collectively won more than 105 Grammy Awards, 62 Tony Awards, 47 Emmy Awards, 26 Bessie Awards, 24 Academy Awards,16 Pulitzer Prizes, and 12 National Medals for Arts further attests to the fact that such schools do not only provide employment but also fame for the graduates.

Here in Africa, The Dance Academy in South Africa trains students in all forms of dance "… to give them (the youth) the best opportunity of being employed as young professionals" (http://www.uct.ac.za/about/arts/dance). The National Open University could complement such institutions through a blended e-Learning approach upon which this discussion is structured.

In the African traditional society, music and dance were past activities that people indulged in during festivals and other ceremonies that are located during the leisure periods of the year. The bards and other performers in that society were not professionals in the modern sense as one was not expected to make a living through performance. Drama did not really stand out on its own as a form of entertainment as obtained in the Western world where people go to the theatre to watch a particular play for a fee. Instead, re-enactments or other forms of drama skirts were intertwined with the festivals. This scenario changed after colonization and advent of Western education which brought with it the definition of drama and the controversy on whether or not drama existed in African traditional societies. According to Ruth Finnegan (1970), what existed was "certain dramatic and quasi-dramatic phenomenon" (501). African scholars and professionals embraced drama not just as a form of entertainment but as a profession through which one could earn a living so it became a course of study in universities.

Performing Arts as a profession started with the Lagos concert which was very popular in late nineteenth century. Although the aim was for the entertainment of the colonial masters, it also afforded the Lagos indigenous elite the opportunity to demonstrate "… an interest in and an appreciation of music and theatre in so far as these were symbols of appreciation of status and

culture" (Ogunyibi, 1981: 357). The concerts were structure in the European theatrical tradition so gate fee were taken and performers or the organizers made some money. Hubert Ogunde is regarded as the first professional dramatist in Nigeria as his troupe comprised of paid actors and drummers who were mainly members of his household. He started, like his contemporaries, with the concert in the church but unlike his contemporaries who remained with the church, he formed his own theatre company and lived on his earnings as a professional performer. Duo Ladipo, Kola Ogumola, Baba Sala and many others followed suit but their performances did little or nothing to influence the attitude of the greater populace towards the performing arts as parents opposed their children's desire to study any course in the Performing Arts. They preferred their children to study the 'prestigious professional' courses like Law, Medicine, Engineering or Accountancy.

The trend is reversing gradually with the increase of awareness on the potentials Performing Arts as a viable profession hence parents not only support their children but also identify publicly with their performances like in *Maltina Dance All*. Musicians and actors/actresses are instant celebrities, hailed and admired while many recording and production companies are springing up everywhere. In South Africa for instance, "the new freedoms of post-apartheid South Africa have brought new life - dance which has become a prime means of artistic expression, with dance companies expanding and exploring new territory". For instance, music and dance are "pulling in new audiences and a number of home-grown productions, particularly those aimed at the popular market, have taken South Africa and, in some cases, the world, by storm" (www.bankokcompanies.com).

The number of reality shows in our televisions worldwide further attests to the fact that the entertainment industry is growing in leaps and bounds. The shows expose the youths to invaluable opportunities to explore their potentials and talents for subsequent gainful employment. There is therefore the need for more of such schools in Africa since the entertainment industry provides avenues for self-employment especially for the youths.

The Juilliard School I used for illustration started as a Juilliard Graduate School in 1924, and merged with the Institute for Musical Art in 1926 to become the Juilliard School of Music. In 1951 and 1968, the dance and drama were added respectively and it changed its name to Juilliard School as it is known presently. The images below; illustrate activities at the school.





Drama **Dance** **Music**

Source: httpwww.juilliard.edu/about/history.php

Definition of Terms

Performing Arts: This refers to courses in the university that are embedded in forms of artistic expressions that are realized in performances meant basically for the entertainment and sometimes the edification of the audience. It is subdivided into music, dance and drama. It is also referred to as theatre arts.

ODL: This is an abbreviation of Open and Distance Learning. It is an institution whose learners receive instructions from a distance as opposed to the conventional face to face learning method. In an ideal situation, it is affordable, flexible, and offers qualitative education in an open admission process that encourages as many people as possible to enroll, study and graduate.

Curriculum: In this paper, this refers to the programme or courses that are offered by an educational institution.

Introduction

In Lagos, Nigeria alone, we have over ten television stations and in one of them, the drama programmes for this quarter are seventeen (*Eldorado, Tinsel, Spider, So Wrong So Right, This*

Life, Treasures, Together, living in Lagos, Nowhere to Be found, About to Wed, Face to Face, Family Ties, Clinic Matters, Dear Mother, Papa Ajasco, Super Story, Eldorado). Some of the reality TV performing arts-centered programmes include *Star Quest; Amstel Malta box office (AMBO); The Next movie star; Idols West Africa; The Nigerian Idol; MTN Project Fame West Africa; Celebrity Takes Two; Maltina Family Dance All; Nigeria's Got Talent* and many more. It is important to note that new talents are discovered and encouraged but some of them need formal training to perfect their arts.

There are about twenty-two dance/drama companies/schools mainly owned by individuals in the Nigeria (www.bankokcompanies.com) but the discovery is that most of the proprietors set up the companies to for specific performances and recruit the needed categories of artists for each performance after which the cast and crew are disbanded. However, some have resident artists who feature in all their performances. The most prominent is the Wale Adenuga Productions (WAP)'s PEFTI School for training of actors and actresses. The Centre for Media Development of the Catholic Archdiocese of Lagos incorporates an acting School which has graduated its first set in November 2012. Some Nigerian Universities offer degree and diploma programmes in Performing Arts but they are not adequate. Consequently, some of the renowned artists opt to train abroad but they could still acquire the needed training and skills on an ODL platform that is flexible and cost effective.

A different scenario exists in South Africa where there is a vibrant culture of performing arts. They have about seventy-two such schools and companies but many of the dance schools focus on classical ballet or jazz as the predominant performance in pre-independence era. However, after independence, many of them widened their scope to include African traditional dance and other forms of contemporary dance. A good example is The University of Cape Town School of Dance which "... was originally established [in 1934] to train classical ballet dancers and teachers in the British tradition but later broadened its vision and curriculum to reflect the diversity and rhythm which is South African. During the 1990s a shift in emphasis saw both African dance and contemporary dance being offered as full majors".
(http://www.uct.ac.za/about/arts/dance).

The foci of the schools are as varied as the schools. The Professional Actor Training for instance, runs eight-week short-term programmes for careers in theatre, film and television. It trains actors and in addition "offers practical insights into the business of theatre, film and television from casting directors to talent agents".
(http://www.scr.org/education/professionalactortraining.sppx). The major objective of this schools is to train its students to "become multi-skilled" in their areas of specialization "in order to become marketable well-rounded professionals".
(http://www.capedancecompany.co.za/CAPA. html).

It is clear that the emphasis is on the gainful employment (marketability) of the graduates. So, there is no doubt that performing arts is a good avenue for the employability of youths in Africa just as it has been in the Western world from the days of Thepsis in Athens to the modern American Hollywood, and Indian Bollywood, Nigerian Nollywood and others

The Proposal

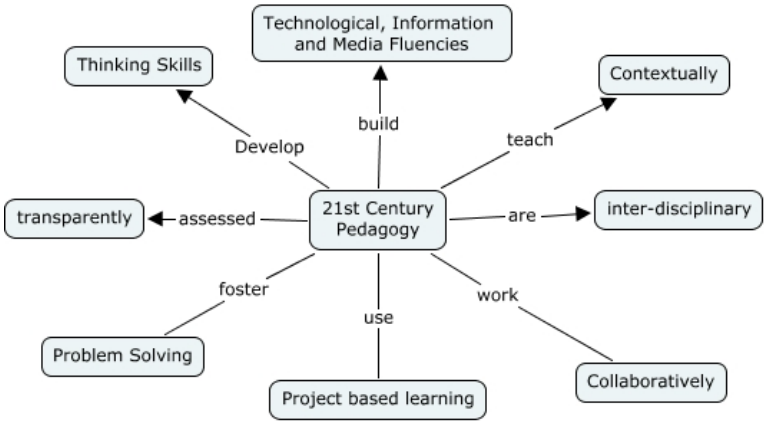
The Open and Distance Learning presents a movement from the traditional courses in the Arts and Social Sciences to more skilled-based and entrepreneurial courses. Such skill based courses in the contemporary society are also embedded in the Performing Arts. So, there is need to review the conceptions, theories, notions, and principles of education by Western educational theorists and philosopher's centuries ago which are not relevant to the contemporary African experience and instead focus on practical steps to entrench educational systems that would meet African peculiar environments. This would include a system designed to meet our special needs of preparing the younger generation for a stable future. The world is changing and evolving and e-Learning Africa provides the platform for proposals and innovations in that direction. Some proposals may seem illusionary and even utopian but each should be given a chance to evolve.

Gauthier (2010) posits that the world is witnessing the globalization of educational reforms and that nations are competing to become front runners. The implementation of this proposal would accelerate the ODL institutions' bid for the premier position and to empower more youths for

self-employment and sustainability. Some of the arguments in this paper are based on the 21st century pedagogy which states, among other things, that the 21st teaching must "be flexible, and adaptable to move along with the 21st Century teacher who is an adaptor, a communicator, a leader and a learner, a visionary and a model, a collaborator and risk taker. This means that the curriculum should be flexible with appropriate facilities that would aid effective learning. This will help to equip the graduates with necessary tools needed to perform optimally in society (http://web.mac.com/iajukes/thecommittedsardine/Handouts.html). The students should therefore learn and be involved in practical projects and not concentrate on theories.

The inclusion of practical-based courses like drama and music in the ODL curriculum requires a special design of learning materials, learning process, periodical assessment, feedback, and final evaluation bearing in mind the face to face teaching is de-emphasized The style and approach to instruction delivery and learning should therefore be tailored towards an emphasis on the learning/teaching methods in the 21st century proposal from the educational origami- 21st century pedagogy (http//edorigami.edublogs.org files, 2008). All references to the 21st century pedagogy is from this site.

The key features of 21st century pedagogy are: building technology, information and media fluencies [Ian Jukes]; developing thinking skills; making use of project based learning; using problem solving as a teaching tool; timely, appropriate and detailed feedback; It is collaborative in nature and uses enabling and empowering technologies. These features are illustrated in the diagram below.



Source:https://www.teachthought.com/the-future-of-learning/a-diagram-of-21st-century-pedagogy

The students would be expected to make use of technological/information technologies like the computer and DVD/TV and work collaboratively and practically on projects that form part of their training and reflect the primary goal of equipping the students for the world that is rapidly changing, adapting and evolving. The relevance of this model to the proposal in this paper will be validated in the course of the presentation **ON FOR TRE Designing of the Instructional Materials**

The design and production of learning materials are vital aspects of open and distance learning because the learner is mostly separated from the instructor. ODL offers qualitative education deliberately designed to be flexible, accessible, and cost effective. An effective instructional material therefore determines the rate of assimilation, success in examination and the acquisition of the prerequisite knowledge and skill needed for an effective operation of the graduate in a chosen profession.

The absence of performing arts in ODL curriculum constitutes a gap in the existing curriculum and its inclusion would enhance knowledge, skill, and eliminate this gap. The course is performance based so in order to design the material to meet the basic principles of accessibility and flexibility of ODL, the recommendation is a dual mode approach in the instruction delivery in which the course material will be 30% print and 70% in audio-video CD-ROMs. Instructional design refers to the planning and implementation of instructional materials or activities in any field and there are many rules and principles guiding it but the important

factor is that a design should be "sensitive to local conditions (learners, instructional setting, support resources, learning cultures, and so on)" (Romiszowski, 2010: 1). Instructional design should therefore be goal-oriented, take into consideration the environment in which the learners operate and the expected result. It is in consideration of the environment that online mode of instructional delivery is left out because regular internet connectivity (in many African countries) (Why not restrict self to Nigeria?) has remained a mirage and electricity supply elusive. A full online approach may truncate the workability of the proposal so E-learning mode whereby the students can access the materials at any convenient time and place without the problem of internet access becomes preferable. – Not clear! Is online not an e-Learning. This should be properly clarified. If electricity is a problem, how does e-Learning works?

In the design of the instructional materials the needs of the learners, the instructors and the institutions should be considered at the onset. Thereafter, the need for instruction, specific learning goals/objectives and outcomes are specified, alongside the means for assessing progress towards those desired outcomes that is, "the determination of goals and objectives for the course, the identification of the scope of the course" (Romiszowski, 2010: 46).Subject experts, mainly professionals and practitioners of the art should design and develop the materials because the materials would need a lot of graphic illustrations which both a professional and a practitioner can provide. This illustration would go beyond the normal, "diagrams, tables, charts etc. to aid learning and increase understanding" to include recordings of life rehearsal in which emphasis would be on the instructor's guidelines on the basic principles of art. This like other forms of illustrations would "… stimulate interest, increase comprehension, and help retain information on long term basis. They must however not dominate the content of the unit" (Stride and Ignou, 1995: 12). The successful implementation of this would depend largely on collaboration between the developers and the renowned Schools of Performing Arts or productions companies for the recording of various stages in the rehearsals – production processes.

There should be different course materials for those who just need to sharpen their skills and those who are coming into the profession for the first time. The Commonwealth of Learning's publications on how to model good ODL study materials which provide key study materials for ODL training may provide useful guides. However, without prejudice to the publications, the course materials for this proposal will according to Romiszowski (2010), provide an indication of the knowledge, skills and attitudes that learners are expected to acquire. In order to specify details of the curriculum, it is necessary to determine what knowledge, skills and attitudes learners are expected to have at the outset (P. 43). This refers to the qualification of the learners before they are admitted into the programme. Each University has its own minimum entry requirement which should apply but in addition, since this course is basically geared towards skill acquisition, the entry requirements should also consider previous skill or experience in the area of study.

In ODL, every aspect of instructional material developed is carefully thought out and planned primarily because the distance learner does not have the luxury that a conventional learner has of being able to have regular face to face contact with the instructor. However, in this proposal, there would be a minimal opportunity for a face to face contact but the guiding principles of instructional design and development would apply for quality assurance. Quality assurance is a very important consideration when designing ODL material to ensure that the end result is of acceptable standards in terms of appropriateness, relevance, and coherence. Coherence here refers to how meaningful the material is to the learner. It should, therefore, be presented in "simple and clear language [that] makes communication effective" (Stride and Ignou, 1995: 14).

The Learning Process

The learning process in this proposal will not be based on abstract examples but on real life experiences. Information technology devices would facilitate learning through collaboration in spite of spatial distance. This collaboration would offer the students and facilitators a forum to build, share knowledge and develop understanding. The collaboration would not be only among students but also among institutions in a way that one institution could contract another institution to produce the materials that would be recorded electronically (CD – ROMs). This is different from an adaptation of course materials as the proposed material would be produced

with specifications according to the demands of the contracting institution to meet the needs of her students. A master tape would be produced by the contractor institution while the recipient would reproduce it locally to save cost and also make it cheaper for its students. It could also be duplicated and distributed via flash drives and e-mails. After all, "mobile phones are now being used for instruction delivery and learning" (Ozlem et al, 2010). Learning would, therefore, be on a blended e-learning approach to be made up of 30% individual learning and practice; 30% face to face whereby students meet periodically with their instructors; and 40% collaboration with group mates as illustrated below.

30% Individual Learning and Practice

The learners who have registered for the courses should be given the printed and electronic learning materials to study at their convenience just like students read text books. They could access the electronically produced materials through computers, DVD/television set, I-phones, I-pad, blackberry and other such devises. They could use any of these devices to listen, watch, learn and then practice what is learnt. It would be like someone watching a home video and could invite siblings and friends to watch and offer some useful suggestions. These suggestions may translate into collaboration, observations and constructive criticism which would help the learner to improve in his/her art. A solitary learner may use a full-length mirror to evaluate his or her progress.

In acting, the students would be cast in a play and the prototype of the play presented in recorded form for observation. Firstly, the student learns the lines, secondly, he/she views the prototype and lastly, he/she practices. His/her progress would be observed in comparison to the actor/actress being represented. Friends or relations could help to give him/her the cue lines. A student who in interested in directing, designing, choreography, playing musical instruments, or other aspects of technical theatre would follow the same step. His/her art is expected to be perfected during group rehearsals and the meetings with the facilitators.

Meeting with Facilitators

In some ODL institutions, facilitators meet periodically with the students for tutorials. The facilitator in this proposal must not necessarily be University lecturers but practicing producers, directors, designers, choreographers and other instructors who would be able to guide the students appropriately. The programme would be designed to accommodate a meeting between the facilitators and the students at the onset to guide the students in their areas of specialization, answer their questions and conduct an audition. Thereafter, they would meet periodically in a face to face approach or video conferencing. These facilitators would be responsible for grading their practical assignments and discuss feedbacks before the final examinations.

Group Collaboration

Collaboration among the students is very important because this course thrives on teamwork. For instance, a musician needs instrumentalists, dancers and others to work with. Consequently, the continuous assignment of the students would be presented in groups but graded based on individual performance. This collaboration may not necessarily be confined in the institution, but in partnership with the private sector for the use of studios or theatres which may not be available in the institutions. This would enhance practical and realistic study as students would acquire a first-hand experience in areas of specialization. This collaboration is a key element in education because it enhances the student's ability in of each of the four pillars of learning – which are: Learning to know; Learning to do; Learning to live together; and Learning to be (http://www.unesco.org/delors/fourpil.html).

The third pillar also implies 'learning to work together'. The collaboration in school work would prepare them for the collaboration in their professions on graduation. The Igbos of Nigeria have a proverb which states that "only a mad person dances when no one is beating the drums (music)". This applies to other areas of the performing arts where each 'dancer's dance steps must adhere to a particular rhythm provided by another person. The diverse roles assigned to students during their first meeting with the facilitator would, at this stage, be synthesized, and synchronized during these group meetings which are mainly rehearsals. The facilitator comes in once in a while to evaluate their progress and guide them appropriately.

Assessment and Feedback

Assignment is the means through which the instructor assesses the students' performances and provides feedback to enable learners evaluate their performances and study to improve their weak points. Thus assignment enhances learning process so an important device that presents a two-way communication between the learner and the instructor, especially in ODL where the learner does not meet frequently with the instructors. It is important to consider the time frame for the submission of the assignment and its return to students so that the aim of the feedback as an important learning tool is not defeated. Feedback is only useful to students if it is given in a way that guarantees its judicious use and effectiveness which depends largely on a timely, appropriate, detailed and specific assessment. In a course that depends on collaborative performance, the instructors "…must provide and facilitate safe and appropriate feedback …where students can safely and supportively be provided with feedback" (http://web.mac.com/iajukes/thecommittedsardine/Handouts.html). Only this can guarantee the success of this proposed course". The assignment should be taken home, completed and submitted within a specific time while the instructors are to grade and return to students within a time limit too. Assignment should be performance-based test to determine student's ingenuity, level of comprehension and competence in the various roles assigned to them. Another option might be to test them on the prototypes given to them so that the feedback would help them in perfecting their roles.

Assessment is a vital aspect of the learning process especially if the learners are allowed to conceive and present a performance feedback. In this way, the learners would be involved in all aspects of the assessment process with clear goals and objectives. They should be aware of the assessment procedure, marking and moderation criteria to enable them "have a clearer understanding of: what they are meant to do; how they are meant to do it: why it is significant [and] why it is important". (21st Century Pedagogy: *URL: http://casestudy-itgs.wikispaces.com/*) There is no doubt that such learners would perform better and use the assessment process to enhance their learning, sharpen their talents and imbued with the ability to criticize one another objectively.

Examination

The students would participate in the semester examinations of the institution but a practical session should form part of the examinations. The student's final performance would be recorded and the examiners would watch and award marks appropriately. The sharing of examination scores between the theory and practice would be at the discretion of the institution but the recommendation here is 30% for written aspect of the examination while the performance would be graded based on 70%.

Recommendation

The recommendations include a blended e-learning approach that would be made up of 30% face to face whereby students meet with their instructors; 30% individual learning and practice and 40% collaboration with group mates. The study materials will be made of 30% print and 70% in audio-video CD- ROMs and video conferencing. Interested institutions should be ready to work in partnership with established schools and other professionals. In the words of William Shakespeare - "some are born great, some achieve greatness and some have greatness entrusted on them". Likewise, in the performing arts, some have natural talents and are able to develop them; some are discovered and are helped to develop; and some learn the art and excel. The institutions that are interested in this proposal may not necessarily include the three main forms of the Performing Arts in their curricular at once but should consider their own peculiarities so could start with one and gradually increase based on demand.

Conclusion

This proposal is in consideration of how education provided through the open and distance learning could equip the youths and even adults for gainful employment and improved standard of living for a better society. In this way the conception of education as a medium for the promotion of progressive social change becomes a reality. Performing Arts, as an academic discipline, empowers the learners to develop or improve their talents; transform themselves from objects to subjects, from passive to active individuals, foster self-reliance and reduce over-

dependence on government. Such youths would be able to resist the lure into crime and domination or manipulation by the privileged class.

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THE CONCEPT OF *DEUX-EX-MACHINA* IN CONFLICT RESOLUTION IN SELECTED NOLLYWOOD MOVIES

Rasheed, Olaitan Lateef
Department of Theatre Arts,
Kwara State University,
Kwara State.
Lateef.rasheed@kwasu.edu.ng, lateefolaitan49@gmail.com
Kunle Abogunloko
Department of Theatre Arts,
College of Humanities,
Redeemer's University,
Ede, Osun State
lavaacckabog@yahoo.com

Abstract
The Greek theatre provided a quintessential model for drama and the various genres of drama. While Aristotle, the great philosopher provided the first body of treatise on the analysis and appreciation of dramatic literature, dramatic theories got reviewed year in, year out. During the Athenian period, many devises were injected into the overall aesthetic of the play. One of such innovations was the concept of *Deux-ex-Machina* literally meaning "god from the machinery". The mechanical devise was meant to resolve plot; especially complicated plots where an improbable character or unconvincing event is used to resolve a plot. Thus, this paper is aimed at provoking and generating arguments on the proper/improper concept of *Deux-ex-Machina* in the analysis of conflict resolution in two selected Nollywood movies. The paper hinges on a contextual analysis of the selected movies vis-à-vis the application of the *'Deux-ex-Machina'* in resolving plot(s).
In the final analysis, it concludes by asserting that one of the main reasons for the application of the *Deux-ex-Machina* concept is due to the loose nature of prevalent story lines associated with most Nollywood movies. We therefore recommend that script writers should be more creative to enable a vibrant Nollywood.

Key Words: Concept, *Deux-ex-Machina*, Conflict Resolution.

Introduction

The birth, development and growth of the Nigerian home videos popularly referred to as Nollywood is arguably traceable to the robust stage theatrical exploits visible in the then Western Region and now known as South West. This is dated back to the sixties with the likes of Hubert Ogunde, Kola Ogunmola, and Oyin Adejobi (all late now) strutting the theatrical stage. This trend started with stage performances in the forties when churches played hosts to theatre performances. Subsequently, these performances became larger than the church as the need for professionalism on the part of the theatre troupes mounted, Hubert Ogunde would eventually champion this movement away from the churches. Oyewo (2005:44) lends credence to this fact when he posits that;

The religious drama" … started giving way to the secular. He took a bold step into admonitions by critics to make his second opera, *Africa and God*, a complete departure from the first, as regards subject matter, commitment and source.

This exit from the church paved the way for a more secular type of drama and a committed drive towards professionalism. Plays like *Worse than Crime*, *Tiger's Empire*, *Strike and Hunger* triggered off nationalistic agitation which marked the beginning of his confrontation with the colonial masters. These plays will later be referred to as Angst plays/ Agitprop etc. Other troupes like those headed by Duro Ladipo, Kola Ogunmola etc. soon joined in this quest as well.

The birth of television station in Nigeria by 1959 in the then Western region brought a new dimension to the theatrical outlook. First, was the Western Nigerian Television (W.N.T.V) Ibadan and the Nigerian Broadcasting Corporation Television (N.B.C.T.V) Lagos. These television houses were now featuring the troupes regularly in turns for serial/episodic packages. This regular performance slots amongst other factors will eventually lead to the decline of stage performances and the eventual demise of itinerary Yoruba theatre troupes. Some of the benefits are further buttressed by Oyewo (2005:52); when he submits that, this also increased their popularity and helped them financially. The leaders could endeavor to place their group members on regular salaries and the profession became more attractive to young school leavers.

The effect of this development was in many folds. First, was an influx of different troupes. Second, was the breaking away of members to form their own groups. For example, Afolabi Afolayan (Jaguar) and Isola Ogunsola (I-Sho-Pepper) left Akin Ogungbe's group to form Afolayan-Ogunsola Theatre in 1964. That most of these unions did not last is altogether another story. The encroachment of the electronic media will become the final punch in the decline of live performances. Papp (1986, ii), in Mary Henderson's *Theatre in America*, summarizes what needs to be done to wade of this encroachment when he posits thus; "In a society dominated by films and television, we need to be fiercely protective of our theatrical tradition." The astronomical effect of the Petrol-Naira era in Nigeria provided succor to most families which could then buy gadgets. The numbers of television houses had soar; by 1977 the Federal Government had re-named the television houses as Nigerian Television Authority (N.T.A). Programmes like *Bode Wasinmi, Kootu Asipa, Awada* by Oyin Adejobi, Duro Ladipo and Moses Adejumo respectively, were already making waves.

From the seventies upward, celluloid was encroaching upon the scene. For example, in 1977 Ola Balogun had produced *Ija Ominira*, *The Boy is Good* was produced by Edi Ugboma in 1978, and Ogunde produced *Aiye* in 1979. This trend continued with *Orun Mooru* in1982 by Moses Olaiya of the Alawada Kerikeri group. However, the squander maniac recklessness of our leaders would eventually lead to the collapse of the economy. The financial burden on the film makers forced them out of the celluloid business. These subsequently provided the ambience for a more cost friendly alternative in the world of video. Thus this trend will eventually give birth to the rise of the Nigerian home video, an industry that is now known as Nollywood.

Nigerian Home Video: Nomenclature Clarification

The issue of clarification is necessary at this stage so as to erase all ambiguities hitherto perceived. First, is the issue of appropriately classifying what we have in Nigeria either as home video or film industry. This paper posits that what is obtainable in Nigeria is home video. This is because ninety-five percent of the movies released are in video format. As earlier mentioned, the cost of celluloid is overwhelming so much so that majority of the practitioners cannot afford to produce in this format. Apart from the cost implication, the issue of inadequate personnel who should manipulate the equipment involved in celluloid film production is another debilitating factor. However, the crux of the issue lies in the overall concept of the celluloid. Enwefah (2009:19) clearly defines film as… Nothing but 'moving' pictures or pictures in 'motion'. They are a series of slightly different pictures (still pictures) passing before our eyes in a sequential order, and at a regular speed to tell a story. The movement of the pictures is done so rapidly that it seems as though they are moving. This is known as optical illusion.

However, video movies are "recordings of both the visual and audible components". It is the recording of images and sound through the use of video cameras". Therefore, Nigerian home videos are most appropriate rather than Nigerian film industry. Furthermore, the assertion by Richard and Olufemi (2009:63) that "above all, the home video has become a source of entertainment in many homes since the decline of celluloid film production." is a pointer to the fact that the home is the first point of call for the video produced. The implication of the above statement is in two-folds. One is the wide gulf between film and video both in production process and cost. The second is that the video has provided a viable alternative for the celluloid. Although, when in the home video made its entry in 1980, it was first perceived as inferior to the celluloid but gradually, especially with the noticeable financial differences and the immediacy of the video format; tailor-made for home viewing rather than the cinema, the video became popular ironically.

The issue of the emergence of Igbowood, Nollywood, Kannywood, or Yorubawood is a bit worrisome. This paper is of the stance that all these 'woods' are one and the same. This is because the process involved in all the "woods" is the same; the only difference is the medium of communication through which they communicate. - Yoruba/Hausa/Igbo/English. Again, there is an inter-change of actors and actresses; there is a "cross- wood acting". For example, Olu Jacobs, Joke Silva, Jide Kosoko, Femi Branch, Emeka Ike, Ramsey Noah Richard Mofe-Damijo, Ngozi Nwosu, Jibola Dabo, Sola Fosudo, and Shola Sobowale have all appeared in both Yoruba and Nollywood in such movies as *Eewo Orisa*, *Atopinpin,* etc. To further justify our argument, Mercy Aigbe, an actress who also features in both Yoruba and English movies was emphatic in her

response to a question regarding the difference(s) between the various "woods" on a television programme; *Idan Irawo* on the 28th September, 2011. Her response was: there is really no difference as far as the processes are concerned; the only demarcating line is the medium of communication. While one is in Yoruba, the other is in English and the fraternity that exist in the Yoruba aspect.

Earlier, Eddie Ugbomah, a veteran Nigerian film-maker had expressed his disappointment at the division in the "woods" in an interview extracted from Richard and Olufemi, (2009:69) when he opines that,

> …Movie making has disintegrated into three schools- the school of Afenifere film-makers, the Ohanaeze Ndigbo film-makers and the school of the Arewa Sharia film-makers, God save Nigeria.

Ugbomah's prayer at the end of the expression is not surprising; this fear is expressed in line with the dichotomy existent amongst the various ethnic groupings in the country. While lending a voice to Eddie's observation, Richard and Olufemi described this trend as shameful categorization. To them; "a film actor is supposed to be able to act in any film". Unfortunately, majority of the Yoruba actors are illiterates. This trend is however, about to improve as most of them are already empowering themselves by going to schools. For example, Kola Oyewo and Sola Fosudo are both lecturers now with (PhD) while Funke Akindele, Mercy Aigbe, Femi Adebayo, are all university graduates.

Lastly, the fact that Kannywood and "Yorubawood" both have sub-titles in the English medium makes the more this issue of nomenclature confusing and absurd. Apart from this, in most Yoruba and Nollywood movies, there is always the interlacing of languages. For example, in movies like *Igberaga* (2009), *Aseda Orun* (2009); Yoruba is mixed with English. This interface of the English with Igbo language is also visible in *Gods Mercy* (2008) especially with the dibia.

Besides, the concept of Nollywood in Nigeria is certainly not in line with her American counterpart where it is supposedly borrowed from. Fosudo quoted in Oni, (2010) shows this misapplication when he argues that,

> I think we are confusing the concept. In America, there is a place called Hollywood where actors and producers(s) meet for the purpose of making movies. In India, there is Bollywood where the business of movie making also takes place. Here, we talk about Nollywood, yet if an American visits the country and requests to be taken to Nollywood, where do we take such a person to? (p. 36).

While it is agreed that films do have tradition, the fact that they are all a product of the same country make it more reasonable for a unified name; For example, "Nigeriawood" can represent all films made in Nigeria. While regional/ religious/ethnic affiliations and identities may be expressed in movies produced because of the federation nature of the country, greater emphasis should be placed on our nationality because we will not want to appear to the outside world as splinter groups but one formidable federating state. This will indeed promote a level of unity in a country that is still battling with religious/ethnic bigotry after fifty-one years of independence.

***Deux-Ex-Machina*: The Greek Concept of Conflict Resolution**

Greek civilization provided a model for most countries, much of our civilization developed out of Greek experience. Terminologies inherited from the Greeks are visible enough especially from their mythology. For example, scientific terminologies like Ajax for detergent, Hercules for batteries, and so on. However, these are at the level of tangibles, at the intangible level, we have the Greek ideals expressed in art, philosophy and politics, most especially in probing into the mysteries of human existence and basis for human behavior. For example, what does man owe himself and his community, what are the proper relationships between man and the supernatural? By the 5th Century, Pythagoras had proclaimed that; "Man is the measure of all things." Humans were elevated to a place of great prominence, but happiness still depended on a conjunction of human and superhuman forces. When the two were in harmony, life could be peaceful but the truce was always fragile and could be broken without warning; such a view promoted a theatre and drama that centers on human struggles but one in which the supernatural element is always strong. Not surprising therefore, that the Greeks conceived of

their gods in human terms. Zeus for instance presided over a number of other deities who were as unpredictable as their human counterparts. If wooed by prayers and sacrifices, the gods might help people but were just as apt to take offence and hold grudges. This made all Greeks not immune to fate which lurked behind all Greek thought and made all destinies both human and divine.

The above preamble is necessary so as to give an insight to the significance of the concept behind the *Deux-Ex-Machina* at least in the Greek world. The Greek theatre introduced the *Deux-Ex-Machina* literally meaning "gods from the machine." Euripides was criticized for his frequent use of this concept which was detested by Aristotle because it falls outside the plot of the play, where he argued that; "the resolution of a plot must arise internally" (Dukore, 1976:31-66). The *Deux-Ex-Machina* is a mechanical device arguably credited to Aeschylus or/and Euripides used as a means of conflict resolution. For example, in Aeschylus' *Eumenides* and Euripides' *Alcestis* where the heroine agrees to give up her own life in order to spare the life of her husband Admetus; it was Apollo a Greek god who eventually saved him. Deux-Ex-Machina is thus defined by Wikipedia (http://en.wikipedia.org/wiki/Deus-Ex-machina) as: a hack literary trick where the problems of a plot are resolved at the end of the story by the sudden introduction of a new element or used to extricate the protagonist from difficult situation.

The sudden introduction of a new element at the end of the story refers to the 'external' plot emphasized by Aristotle. Here element refers to some supernatural force way beyond human experience. *Deux-Ex-Machina*, therefore, helps in the resolution of conflicts in a situation where all hope seems to be lost.

However, the application of the *Deux-Ex-Machina* has gone beyond the stage, it has now been extended to embrace the movie industry (video films) inclusive. From film application's point of view, we have four forms; the *Deux-Ex-Machina* can take. These are the total, illogical, cut and paste, and the fridge brilliance. The film usage is quite similar to the original Greek version. The film usage is seen as; "a general term for any event in which a seemingly fatal plot twist is resolved by an event never foreshadowed or set up."

(http://tvtopes.org/pmwilki.php/Main/deuxExMachina). For example, if secret documents are in French, one of the characters could reveal that he had learned the language. Though in the Greek period, only the first two types were used due to the religious affiliation. However, for the purpose of this paper, we will concentrate on the Yoruba films since the Greeks and the Yoruba's have shared similarities in terms of their gods which has been established by both Ola Rotimi and Wole Soyinka in their works like; *The Gods are not to Blame* (1971), and *The Bacchae of Euripides* (1973), respectively. This association with their gods shows the belief in the world of the supernatural and superstitions.

The Use of *Deux-Ex-Machina* in Selected Nigerian Home Videos

Above, we have attempted to examine the concept of *Deux-Ex-Machina* in the Greek period. What we are now concerned about is to enumerate the application of the *Deux-Ex-Machina* in some selected Nigerian Home Videos. We then start with *Agbara Obinrin*; (2005), a Nigerian video directed by Adebayo Salami (a.k.a Oga Bello). It is a political thriller that revolves around a good president who marries a bad wife despite his father's repeated warnings. The plot goes on to show how his wife tries to chase away a supportive, hardworking and dedicated female politician with good leadership qualities, and who also has made great contributions to the society. She nags and assumes that her husband is having an affair with her (Minister for Agriculture). The president is then forced to marry another wife who epitomizes the ideal woman. The new wife becomes the effective 'First Lady' as against the nagging one. The president played by Ayo Akinwale is then forced to consult with the spirit of his dead father who guides him to the right decisions. Thus, first, the *Deux-Ex-Machina* is internal to the story as opposed to the external construct of the Greek period. Secondly, they both applied the help of the supernatural to assist in the resolution of the conflict. For example, the president's late father had to be summoned by the president. He appears to him through his picture frame hitherto hung on the wall. The appearance of the father is seen as a necessary intervention which would have left the film perhaps unresolved since it was the late father that provided him with the foresight of taking another wife; rather than beating the cantankerous first wife, which ordinarily would have been the step of an average Nigerian man. He thus goes ahead to marry

the second wife, rents/builds a house for her and placed on her responsibilities meant for his first wife.

Like the *Deux-Ex-Machina* of the Greek plays, the plot gets resolved through a very illogical channel which the writer of the screen play or the film producer will want to explain away as the intervention of some supernatural agent; the father of the president having died is assumed in Yoruba belief system to have become a deity worthy of worship and capable of providing solution to very knotty human problems.

A second film in our focus is *Abeke Eleko* directed by Ade Ajiboye (2007). The story revolves around an average family striving to survive when the daughter is made pregnant by Kola. Kola denies it while the father drives the mother and her daughter out of his house. The mother resorts to selling pap to make ends meet. On the other hand, Kola, 'freelances' with other girls. The girl eventually gives birth to a baby girl but lost her own life in the process. The child grew up to become Abeke. Eventually, justice catches up with Kola as he goes blind. To resolve the conflict, Abeke's late mother who had earlier appeared to Abeke in a different body to rescue Abeke in her times of need is now summoned by a medicine man (Babalawo) to appear in her real self. She does, and is pacified to forgive and forget in order to give a new lease of life to her daughter as well. After much persuasion, she forgives Kola and restores his eyes bringing the play to an end.

The use of *Deux-Ex-Machina* in this film also tallies with that of the Greek view, it came at the tail end of the film while at the same time, the evocation of supernatural forces is involved. Again, the use of the *Deux-Ex-Machina* in this film is structured internally as against the externalized Greek type. In films like *Eewo Orisa, Olu Igbo* (2009), *Inawo Oru,* all employed the *flashback* technique to link the disjointed bits to serve as the Deux-Ex-Machina. This cluster of flashbacks becomes too over used that exposes the weak story line of the film. The first observation in most of these films is the thin story line that makes the use of numerous flashbacks inevitable. For example, most films in Yoruba, English, Igbo, Hausa, are guilty of unnecessarily over dwelling on scenes like party scene, wedding scenes, and prolonged driving scenes. This is simply because they lack good and tight story lines. Apart from this, they unnecessarily split films to parts when it would have been over within the normal frame of time. We are therefore not surprised that for most part of the Part II, half the time is spent on coming attractions while the remaining half is spent on what had happened in the previous part.

Our findings reveal that this use of the *Deux-Ex-Machina* is not in most cases even known to the film makers since majority are not educated nor have any knowledge in theatre arts per se. The application or non-application of the concept is therefore an issue of chance work if and when it is seen in films especially the Yoruba films.

In the final analysis, the similarities between the Yoruba and the Greek world view as shared in their gods is thus reflected in the use of supernatural forces to resolve conflicts as seen in *Agbara Obinrin* or *Abeke Eleko* where Abeke's dead mother had to be transformed into her 'physical' self and made to appear to resolve the conflict. However, they both differ in terms of the structural application, while in the Greek world view, the *Deux-Ex-Machina* is external to the story, the case is not the same with the Yoruba films, as it is internal, and structurally part of the story line.

The use of the *Deux-Ex-Machina* though effective in some films, is in most cases either over used or wrongly applied. This perhaps accounts for the reason why the uses of *Babalawo*, *Dibia* or supernatural forces characterize most of the Nigerian video films. The porous story line of most of these films is indeed responsible for this misapplication, over application and in most cases reducing the films to a battle of gods and super human beings. What then is the way forward?

The Way Forward

First, as a way of empowering themselves, actors should look at the prospect of educating themselves. Kola Oyewo is a living testimony and a good example of this experience. He entered the University of Ile-Ife at the age of almost Forty (40), he was in the class with his first son and yet, he never got discouraged. Today, he is a PhD holder and the Head of Department of Theatre Arts, Redeemer's University, currently at Ekiti State University. Others are following his footsteps, Shola Fosudo, Funke Akindele, Mercy Aigbe, and a host of others are now either graduates or students of the various universities in Nigeria.

Secondly, the script writers, marketers, producers and directors should all forget about quantity and, concentrate on quality. Rather than release thousands of films annually that will end up in trash cans because of lack of quality, they should come up with good stories that will stand the test of time. Producing ten films a year with credible and good standard will promote the industry rather than producing five hundred bad films. All stakeholders must unite and work together in order to arrest this anomaly. Most often, we hear such incredible "behind the scenes" gist that most of them do not have scripts for their films and they just improvise on locations. This is very sad. It is unfortunate to know that there is an anti-progressive rivalry between the actors and actresses. For example, a situation whereby Funke Akindele, Adebayo Salami, Fathia Balogun, Funsho Adeolu, Muyiwa Ademola, Bukky Wright and all the numerous Yoruba actors want to write their scripts and produce them irrespective of their areas of specialization becomes an issue of quantity and unnecessary "I don arrive" syndrome.

In conclusion, the reality is that; while the video industry has come to stay, the benefits when properly managed can generate revenue for the country; it can promote tourism; it is a medium for the recent campaign on re-imaging, re-branding Nigeria. It is also an avenue for preserving and exporting our rich cultural heritage. While all hands must be on deck from all quarters to make it work, the practitioners must also stand up to meet the challenges of the industry and have the foresightedness of projecting the future. For example, between 2008 and 2010, the Yoruba video film industry had released a staggering One Thousand Five Hundred and Forty-Six (1,546) video films. This is in contrast to the meager Hausa video films at 529 (Five Hundred and Twenty-Nine.) On the other hand, the English-Nollywood video films stood at Seven Hundred and Fifty-One (751), (Duro's Oni inaugural lecture 2010). These figures are indeed worrisome considering standard and the overall quality of these films. That the industry has come a long way is an understatement, but that we are not getting it right after more than fifty years should be an issue of concern.

Finally, and most annoying, is the issue of sub-titles in most often Yoruba, Igbo and Hausa video films. Ekundayo Simpson quoted in (Oni: 2010:41) was quick to show this anger succinctly when he says: "Basic errors of language, spelling mistakes, ungrammatical sentences and phrases, stylistic errors, malapropism abound in the sub-titles with which these film producers aspire to sell their products to the rest of the world....".

The world is a global village; this is the right time for Nigeria to compete with the Western World not just in terms of quantity but quality as well.

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RELEVANCE OF ART HISTORY TO ART LEARNING IN NIGERIA

Ladi Onyi Andrea Agada
Department of Fine Art
Faculty of Environmental Design
Ahmadu Bello University, Zaria
agadaladi@gmail.com

Abstract
The essence of art history is to have an extensive documentation of the art of the past and present which will serve as a keystone for the future of art. From early times, art historians have been communicators of visual arts. They provide recognition for artists, develop reviews of visual arts expressions, promote and project art events in given periods, and provide comprehensive information devoted to the study of art. In general, vital information on the development of visual arts and artists are obtained from the study of art history. This means that, art history functions as an essential element of man's creative abilities; it also serves as a foundation for the appreciation and criticism of works of art and provides resource materials for other disciplines. The systematic, progressive and practical nature of the discipline makes it relevant to the growth of contemporary art in Nigeria. However, attention needs to shift from simple or conventional art reports and presentations to accounts of critical issues in contemporary Nigerian art. As a discipline, art history influences art practice, provokes aesthetic appreciation, creates artistic awareness and needs to be fully valued. It is important to critically evaluate some of the problems associated with the field of art history in Nigeria and proffer critical solutions to these problems so that the relevance of art history as a discipline in Nigerian schools at various levels of learning will be evident.

Key Words: Art History, Relevance, Learning, Creative abilities, Nigeria

Introduction

Art history is a vital tool for the knowledge, growth and development of contemporary art. It provides the history of art in a systematic and functional approach. The concept of art history is dynamic in nature. Just as art has evolved over the years, art history has also evolved. The history of art is the story of creation made by humans in a visual form for aesthetic or communicative purposes or expressing ideas and emotions in general. Over time visual arts has been classified in diverse ways, from the earliest art distinctions to the modern distinction between fine arts and applied arts, or to the numerous contemporary definitions, which define art as an expression of human creativity. Art history has developed from establishing the historical information of essential components of art works created by artists and the role of prominent artists through time in the development of art to assessing current critical issues that relate to the history of art. Art history in contemporary times in Nigeria refers to research, from the 1960s signaling the divide from the assumptions of modernism brought about by artists of neo-modernism. In simple terms, Okpara (2004) affirms that, from the beginning, art history has been the only discipline that adequately explains what happened and what is happening in the arts.

Art history emphasizes the importance of past and present artists. Through art history, significant details have emerged of outstanding visual artists such as Leonardo da Vinci, Michelangelo Buonarroti, Pablo Picasso, Henri Matisse, Paul Cezanne, Margaret Trowell, Sam Ntiro, Afewerk Tekle, Skunder Boghossian, Elimo Njau, Kofi Antubam, El Anatsui, Aina Onabolu, Ben Enwonwu, Yusuf Grillo, Bruce Onabrakpeya, Uche Okeke, Solomon Wangboje, Gani Odutokun, Afi Ekong, among others. However, art history is not only a biographical venture. It is a discipline that also projects, promotes and appreciates works of artists and art events in any given period of history. It also serves as a resource material which records happenings in art that are subjected to alteration, decay or extinction and showcases current art works of artists and accounts of latest events in such a way that more knowledge is acquired. Okpara (2004) acknowledges that, the subject of art history encompasses biographies of prominent artists and events, which remind us of key theoretical and practical issues in our everyday lives.

Art History as a Discipline

Art history is the study of the history and development of painting, sculpture, textiles, ceramics, graphics and other visual arts. It is concerned with identifying, classifying, describing, evaluating and interpreting objects of art. The study also covers the creation of awareness of functions and values of art. Information on the professional growth of artists is also obtained from the history of art as an academic discipline. This means that, art history functions as an

essential element of man's creative abilities, serves as a foundation for the promotion and appreciation of artists and their works of art and provides resource materials for other historical disciplines such as social history, political history, anthropology, archaeology, ethnography, among others.

Odiboh (2004) describes art history as the history of fine and applied arts and architecture. The term embraces a variety of intellectual studies, from the cataloguing of museum collections, where the primary objective is to establish a body of factual information about such objects, to the philosophical musing on the relationship of art and society or the nature of beauty.

Okpara (2004) opines that,

> Art History is more than a historical account of what has happened or the description of a social event, or an adventure into archaeology or anthropology. It is the culmination of many years of worthwhile fact-gathering efforts. Very often, it incorporates imaginative thinking, creative deduction, and time management and planning. It involves the development of a document that is aimed at directing scholars and other stakeholders in the creative field. For most artists today, Art History is a *sine qua non*. It is the most critical component of our information arsenal (p. 186).

The ideology of art history is that the history of art of the past is as important as the events of art today. Igbaro (2006) observes that, through historical records, we are kept abreast of art developments in the civilized world from Egypt to Greece, Roman Art through Modern Art to Contemporary Art practice.

Art history, as an academic discipline, was developed in Germany in the 19th Century (Odiboh, 2004). It is safe to say that, art history as we understand it in the 21st century started in the 19th century but has roots that date to the ancient period. Like the study of historical developments in other related branches of learning, the discipline benefits from the precision and simplicity of the written word, but art historians also rely on art criticism, schools of thought and ideologies, precedents and models, gender approaches, stylistic analysis, psychoanalysis, semiotics, iconography, symbolism and institutional research. Saliu (1992) asserts that, methodical approach to history is essential to the study of art. Art history therefore, is also relevant to any general history. This is so because art is a contemporary and authentic expression of the concerns of an age and a community, while changes in art reflect changes in such concerns.

The field of art history is traditionally divided into specializations based on eras and regions. For example, Ancient Greece, Rome, and Egypt are all characteristically regarded as particular focal points of Ancient Art. Non-Western art is a relative tenderfoot to the art historical custom. Recent reviews of art works have recast art historical studies generated in non-Western cultures in more visual and aesthetic terms. In comparison to those studying Ancient Greece, Rome, Egypt or the Italian Renaissance, researchers focusing on Africa, the Ancient Americas and Asia are an evolving minority. Igbaro (2006) reveals that, while there are no contradictions as to the trend in developments of art from Egypt to Greece, Roman to Modern Art movements, Nigeria and the whole of Africa suffered a great set back because there were no historical records as a response to the questions concerning African art. Odiboh (2004) mentions that, sequel to the development of African studies as a discipline in Europe and the United States, sub-units of African art studies were established in institutions. Beier in Odiboh (2004) asserts that, for the scholars in African art, the 1960s was the dawn of an era, as many foundations in the United States made funds available for the purpose of scholarship, including conferences, seminars and publications on African Art. Invariably African art that was once found within the discipline of anthropology became part of Fine and Applied Arts discipline.

Role of Art Historians in the Development of Contemporary Art

Kleiner (2011) states that, art historians study the visual and tangible objects and structures humans make and build. Scholars traditionally have classified such works as architecture, sculpture, the pictorial arts (painting, drawing, print making and photography), and the craft arts, or arts of design. The craft arts comprise utilitarian objects such as ceramics, metal-work, textiles, jewelry, and similar accessories of ordinary living. Okpara (2004) acknowledges that, art is basically a simple communication device, which has gained universal acceptance and

recognition from the pre-historic times. It is therefore, the job of the art historian to ensure free flow of quality information about the entire creative activities of mankind.

In the words of Saliu (1992),

> It is also the role of an art historian to investigate iconography, the characteristics and meanings of pictorial renderings or of symbols whose arrangements, and even specific location in compositions, affect the form of art or, conversely, the form affects the iconography. He/she, in addition, studies media and technologies as methods and materials that allow a concordance between the artistic conception and the aesthetic form of the work of art (p. 3).

Contemporary art history practice accepts that historical sources can be enriched with contemporary or near-contemporary visual material or descriptive prose and poetry (Esche-Ramshorn and Roudavski, 2012). Technologically oriented studies of art objects have also played an increasing role in art historical literature. More recently, media and digital technology has amplified the potentials of visual, empirical and spatial analyses in future art historical studies. The relevant forms vary from film, to digital interactive forums, including virtual environments and networked channels. The approaches enabled by such techniques are in active development and promise to include qualitative methods that can highlight narrative, expressive and logical characteristics of art and history.

Consequently, the key instruments used for gathering art historical records are basic visual aids, video recordings, and literary articles. Advanced technology after World War II, particularly in photography and print, increased the capability of reproductions of art works and the review of such art works. Such proficiency has helped to develop the discipline in reflective and philosophical ways, as they have enabled easy comparisons of objects. Associated with these technological advances, art historians have revealed a growing interest in new theoretical approaches that relate to the characteristics of modern art works.

Art historians utilize a number of methods in their study of the history of art objects. They often examine an art work within the framework of its time. What is most paramount is that, the examination is carried out in a way which complements its creator's necessities and motivations; with thoughtfulness of the requests and influences of its patrons and sponsors; with a relative analysis of themes and approaches of the creator's contemporaries and tutors; and with considerations of design and symbolism. This process, therefore examines the work of art in the milieu within which it was created.

It is also pertinent to note that, before art historians can generate a history of art, they must be certain they have the right information of what they plan to study. An art historian seeks to examine art works or objects of art using systematic or orderly ways to search for answers to specific questions. For example, art historians, while studying an art piece must know its title, how old it is, who created it and for whom, how the artist produced the work, what artistic style was adopted, its subject matter, the historical influence that shaped the artist's piece, and how the artist's creation, in turn, affects the course of creative, political, cultural and social events.

Saliu (1992) affirms that,

> An art historian is interested in identifying a produced art work, the origin of the work, the period when it was produced. He asks whether it portrays what it claims to represent, whether it is unique in its general form or one of several or only a copy of something else, the functionality of the art work, the specific meaning of the art work, how it fits in the whole art works and for whom it was made. It is therefore, the job of an art historian to provide answers to these questions. And this is done following an orderly procedure (p. 3).

Saliu adds that, first, the authenticity of an art work has to be identified, place and time of production, the artist, the manner of fabrication, the style, the meaning and the socio-cultural context, relating this to the whole culture. The idiosyncrasy of the art work is examined in comparison to others, that is, the conditions, circumstances and quality of its creation both internal and external. Finally, the art work is placed in a general framework of the evolution of similar and related art forms around, in the world by inference.

It is the job of an art historian to also provide collective knowledge of art and aesthetics and particular knowledge of art criticism by affiliates of society that produce the art. Art historians

are also concerned about the history of the past which is relevant to the activities of art today. The experts involved in the history of art are capable of executing and boosting art representations and perceptions of the future through enlightening literary and visual documents.

Art History in Nigeria

According to Babalola (1992), although, it is already well known the Department of Fine Arts of the Ahmadu Bello University started in 1953 in the Nigerian College of Arts, Science and Technology Ibadan branch. It was in 1955, that it was moved to the Zaria branch of the Nigerian College. Initially, there were only three areas of specialization; Painting, Sculpture and Graphic and Commercial Design. Later, more areas were added. Babalola adds that, although knowledge in the history and appreciation of art was acknowledged, it took some time before a lecturer in that area was appointed. It became the lot of D. B. Hope, a British art graduate of Goldsmith College of Art, London University, to start teaching art history and appreciation to a cross section of students twice a week. Later, lectures were held thrice a week to encourage students and enhance greater and effective participation.

In 1957, according to Odiboh (2004), two colleges in Nigeria were offering courses leading to the award of Diploma in art. Those were the Art Departments of the Nigerian College of Arts, Science and Technology, Zaria (now Ahmadu Bello University) and the Yaba Institute (now Yaba College of Technology). That time, only European art history was taught to the students, particularly at the Nigerian College of Arts, Science and Technology. There was no programme for the modern and traditional art of Africa.

Babalola (1992) notes that, at the Ahmadu Bello University, Zaria, since 1957, art history and appreciation have been important components of the four year Fine Arts Programme. Students who came from diverse but rich artistic backgrounds were encouraged early in their studies to write on art historical topics which interest them. Odiboh (2004) declares that, in 1961, when the Department of Art of the University of Nigeria, Nsukka began to offer the degree programme in Fine Arts, there was also no provision made for African art in the curriculum. In 1970, Uche Okeke, a graduate of the Zaria Art Department and the initiator of the Zaria Art Society, which according to Oloidi, advocated "cultural revivalism" at Zaria, joined the Nsukka Art Department. He made sure that African art was introduced into the programme with the help of Chike Aniakor, a teaching staff and also a graduate of the Art Department Zaria.

Odiboh affirms that, Aniakor travelled to the United States for his postgraduate studies in Art History in 1973 and came back during the 1978/79 session. By then, Uche Okeke, who had begun to write on contemporary Nigerian art and artists, and Ola Oloidi, had already carried out their revolution in art history. For example, courses in Art Appreciation, African Art, Art and Artists, Modern Nigerian Art, Fine Arts Criticism, the Art of Europe and America, Asian Art, among others, were introduced into the Nsukka Art Department.

Odiboh further explains that,

> This initial effort of the University of Nigeria later affected other Nigerian art institutions. For example, Uche Okeke advised Dr. Suleiman, the Head of Fine Arts at Ahmadu Bello University, Zaria, to consider introducing African art history into their programme. Oloidi also in June 1977 advised Suleiman to make art history more elastic by introducing more courses, especially in modern African art. Though Suleiman was interested in, and enthusiastic about this, he complained about lack of art history teachers. Oloidi, who promised to get him one, eventually contacted Kojo Fosu of Howard University and his former art history teacher. Kojo Fosu agreed and eventually joined the staff of Ahmadu Bello University in 1978 (p. 181).

Art History in Nigeria as a degree programme spans over four decades with its roots in the Department of Fine and Applied Arts, University of Nigeria, Nsukka. Odiboh (2004) maintains that, no Nigerian university had produced first degree graduates in Art History before 1979. But Oloidi's expansion of art history made this possible in 1979, when Emeka Crucifix Anonyou graduated with a B.A. degree in Art History; to be the first in Nigeria.

It is important to note that, while discussing how the Department of Fine Art, Ahmadu Bello University, Zaria began producing graduates who specialized in art history, Babalola (1992) said:

> It was in fact in 1983 that the first batch of students who majored in the history of art were awarded their Bachelor of Arts degrees. Since then, a steady flow of graduates with concentration in art history have left the Department. The theses completed as part of the requirements for the award of Bachelors of Arts degree by this student's bear testimony to the foundation that has been laid in art history. David Heathcote, a British lecturer and Kojo Fosu, a Ghanaian lecturer did some commendable work in the Division of art history (p. 3).

In line with the progress made at University of Nigeria, Nsukka and Ahmadu Bello University, Zaria, Odiboh (2004) affirms that, other universities in Nigeria have since introduced degree programmes in African art history.

Issues in Art History and the Way Forward

According to Igbaro (2006), the essence of art history is to have a good documentation of the arts of the past in order to link with the present and to pave way for the future. Igbaro adds that, art students should be thoroughly exposed to the theory of art as well as the history of art to ensure continuity of the art practice and skillful use of materials and expression of ideas and design.

Art history teachers through time and research are familiar with the basic semantics of art. The issue, however, is that many of these teachers are not exposed to the core principles and philosophy of art history. The value of knowledge obtained from this exposure is wanting. Art history needs to be viewed as a driving force and an integral part of art practice. However, for this to be fulfilled, many issues need to be addressed. Traditional and contemporary art need to be studied on the same level. There should be a balance in study. Art historians must be able to tell art stories of the past as well as be up to date with current issues in art.

There is also a pressing need to make modern teaching tools such as current textbooks, journals, catalogues, video recordings, slides and photographs available to art history teachers to engage students in a captivating learning manner. Art history teachers also have to be committed to using these modern tools to teach students. It is also important for research students to equip themselves with reliable research methodology in art history. They must also be familiar with appropriate literature such as relevant textbooks, journals, magazines, catalogues, internet sources and other current sources of information and technology that are relevant to research and learning. Art researchers and scholars should be committed to the generation of ideas, establishment of standards and provision of resource materials to project and promote art history as a standard discipline at different learning levels in schools, and higher institutions in Nigeria.

Anthology of art historical writings should be detailed, historical and factual. These writings should be developed beyond reports of interviews, simple visual concepts and provincial information. Odiboh (2004) laments that, consequently, efforts made so far in researching on modern art history have been quite negligible. In fact, what obtains is a collection of writings of all kinds which pose the problem of classifying the various contemporary writings on Nigerian art. Many of these writings are what Ola Oloidi sees as art historical collage and art history without history. Oloidi's opinion is that most so-called art historical articles or essays are actually literary works of some kind outside art history. He considers most of them lacking in art historical accounts.

Igbaro (2006) is also of the opinion that, the history of contemporary Nigerian art has not been vigorously pursued as many art works are being assessed only from artistic forms while the social context and meaning were left out by African writers. Documents play a vital role in art history. Title, name of author, place and time and purpose of production have to be included. Omission of dates (in older arts) still limits art history in Nigeria to infancy. Where there is no proper documentation of art works, misgivings and misinterpretations usually follow.

The modern art historian sees art history as the process and product of adaptive and integrative philosophy (Okpara, 2004). It is therefore, the job of an art historian to get familiar with the ideologies of art history by gathering accurate materials that relate to art and studying them for practical information. Furthermore, for art historians to thrive in today's society, they must have tangible information about everything that relates to art. To be able to achieve this, they must be knowledgeable and up to date with art events around them. It is also important that,

young art history students challenge themselves beyond studying the conventional history of art which relies on biographies of prominent artists to reviewing accounts of critical issues such as socio-cultural and political ideologies that relate to contemporary art in Nigeria. Young art historians also need to engage in gathering materials of unknown artists who have excelled in their fields of specialization. Art history students should also give more attention to empirical studies and evidences of places and events that relate to art so that the records can serve posterity.

Conclusion

To make art history relevant in the 21st century, art historians should be encouraged to strive for excellence in the ever changing times of history. Dedication and professionalism should be the watch words of art historians. The significance of art history cannot be overstated; it needs to be appreciated as a relevant discipline that contends with other historical disciplines because of its contemporary approach. The importance of current research and literary materials with profound historical and philosophical content should be emphasized to art history scholars. Art history teachers must be up to date with the current curriculum, methods, activities and instructional tools for teaching. Art history is a discipline that should not be taught in moderation. Scholars and students should be knowledgeable in various branches of learning such as political history, anthropology, archaeology and ethnography that relate to the history of art in order to enjoy a complete intellectual and professional influence of the discipline. Due to the introduction of new artists, ideas and trends, current information in art should be included in curriculum of institutions offering art history. If these approaches can be achieved, art history will gain for itself an influential place in the foremost field of academics in Nigeria.

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THE EXPLORATION OF BALANCE IN EQUESTRIAN FORMS WITH CHARCOAL IN SCULPTURE

Gershon Paul
Department of Fine Arts
Faculty of Environmental Design
Ahmadu Bello University, Zaria
Okoli Ken O.
Department of Fine Arts
Faculty of Environmental Design
Ahmadu Bello University, Zaria
kenkoli64@yahoo.com

Abstract
The horse has appeared in the art of man from the earliest times; the caveman painted the horse, though in miniaturized form on the walls of his caves. Over time, the horse was domesticated and provided a means of transport to several civilizations. Due to this bond between man and the quadruped, the equestrian started appearing in the sculptures of many civilizations. The sculptures rendered the equestrian in several poses, materials and styles. The desire to represent this in sculpture is still present in art today. Wood has been a major material for the classical carvings of Africa and other cultures. Attempts to preserve this material have been made with minimal success until feats made in its chemical preservation. This paper will report a research on burnt wood known as charcoal for the production of equestrian sculptures. The issue of balance is also woven into the study. This novel approach was achieved through sketches, studio experiments, photography and analysis. This paper recommends further experiment on the equestrian to be conducted with other readily available materials.

Key Words: Equestrian, Balance, Charcoal, Experimentation, Forms

Introduction

The words "*equus*" and "*eques"* from which the word "equestrian is formed are Latin expressions for a horse and a knight respectively (Houghton, 2011). The term is generally used to describe an expert horse rider or any activity having to do with horseback riding (Turnbull, 2010) while Moore (2011) on the other hand, describes it within the sculptural scope to mean a statue of a rider mounted on a horse (Moore, 2011).

Equitation in certainty is beyond an ordinary physically mounted horse but rather a devoted and psychological union between man and horse. In support of this, Blake (1975), Summerhays (1952) and Collins (2012) all together establish that harmonious association and understanding between the rider and the horse are highly essential elements of the horsemanship. Therefore, horsemanship probably implies the general exercise of a full control over the horse including an excellent knowledge and care of the horse, riding equipment, its physical, emotional and social behaviours.

The equestrian components had remarkably been an age old voice through which communication with the supernatural was exchanged. This is why Janson and Kerman (1968) and Ogumor (2007) reveal that the cave art comprises largely of animals which were beyond the physical and also regard the pre-historic artists as ''artist-magician''. Aside that, the above scholars also identify the artistic representations of the human figures and horses along with other animals such as camels, elephants, rhinoceros, hippopotamus, giraffes, antelopes and bisons as the major archeological findings of *Tassili*, Algeria in North Africa. Apart from the Pre-historic era, the equestrian form could have also been of mystical significance in the ancient Greek and Roman mythologies in which there were beings that had the integrations of human and animal forms, viz., centaur, satyr, medusa, siren etc. These foremost characters in ancient Greek and Roman mythological narrations were often represented with the fusions of human and animals form, (Dember and Steven 1977).

The equestrianism is a venture whose origin is still a complicate subject of debate to many scholars such as Levine (2013), who draws back the horse domestication to the end of the third millennium BC in the Ukraine, Kazakhstan, Eastern Europe, Western Europe and Near East. Hirst (2013), on the other hand hints the possible earliest domestication of horse to 5000 BC in Kazakhstan and later in Mesopotamia at about 2000 BC. Be that as it may, researchers still credit the equestrianism because it is an ancient equivalent of the modern modern-day automobile and even the aeronautic devices.

The equestrian activity could be seen as a special blend of a resourceful relationship between human and the horse. This is why Clark (1977) opines that, "Men and animals lived in harmony right from the old myths of the Golden Age, ancient Egypt and the Homeric Greece". In the same vein, Summerhays (1952), Blake (1975), Kauffman (1978) and Daumas (1968), concurrently recognize the cordial partnership between man and the horse which has been inspiring artistic expression since the ancient time to the present. The equestrian comradeship could also be compare with the linking power which Oche (2012), noted that, "there is a bond that exists between persons and groups in small or large societies which results in the formation and sustenance of families, cliques, peers, community and nation".

Sher et al (2012) and Blake (1975), highlight the relationship between man and the *equid* in a motion picture and history acknowledging Alexander the Great as one of the first to name a horse. These show that horse is truly a close partner to man and horsemanship is more than just a game or hobby but a highly affectionate activity with in-depth intimacy between the partakers. Apart from the visual representation of the human form seated on horse's form, the equestrian form is also a metaphoric symbol of majestic grandeur, (Held and Posner 1988). Owing to this fact, most traditional and modern sculptors have used it to elevate, commemorate and immortalize heroes as seen on *Olowe of Ise's Veranda Post*, Kleiner and Mamiya (2005), the equestrian statue of *Queen Amina* and the *Durbar Horsemen* by Ben Ekanem, (Banjoko, 2005), Falconet's *Equestrian Statue of Peter the Great*, Francesco Mocchi's *Equestrian Statue of Alessandro Farnese* (Held and Posner 1988). Therefore, equestrian forms seem to be an appropriate language of expression which most artists have found acceptable for eulogizing and the presentation of monumental commendations to icons whose lives have affected humanity in one way or the other. Consequently, Banjoko (2009) describes it as a form which best draws out a strong character and an assuring dignitary sense of a hero.

The steed's outstanding abilities are rarely used for battle as seen in the past but have rather been converted into the intensification of the quality of the socio-cultural and religious aspects of human life; especially in areas of sports such as the polo, horse race, dressage, obstacle jumping, bull roping etc. In some traditional festivals *like dubar* and *Puus-Kaat* in the Northern part of Nigeria, it is the finest means of presenting spectacular cultural displays. The equid's intelligence, gracefulness and strength have also called for some nations, states and organizations to adopt it as their symbol, especially Nigeria and New Jersey in the United States of America, (Amie, 2013).

Physical and Psychological Balance

Balance plays a vital role in sustaining the solidity and elegant posture of the equestrian form. In line with this, Gatto (1978) broadly describes balance as an optical condition that is fundamental for the unification of a composition and it is impossible to deal with the problems of form and organization without considering it. In addition to the physical balance, the equestrian form also contains psychological balance. Since Hobbs' (1985) lays emphasis on the importance of equalizing the visual and psychological weights of entity in art. Therefore, the psychological balance in the equestrian forms may be playing the important role of describing the relative significance of the basic components of the equestrianism in sculpture, viz man and the horse, the physical balance on the other hand deals with the issues of stability and firmness.

Badaru (1990), postulates that balance is the feeling of equality in weight, attention and attraction of the various visual elements within the visual field as a means of accomplishing unity. Reid (1964) elaborates more on balance as a process of continuous adjustment by counter balancing visual forms in a composition.

Physical or actual stability is also necessary for the equestrian self-sustainability, strength and durability. Some common ways of applying stability into a free-standing piece as suggested by Leon (2015), include the kinetics, weight regulation and the choice of media. A systematic manipulation of materials could also work out stability in the equestrian form. This is because stability is an important property to architecture as well as sculpture which deals majorly with free standing forms. The vital role of stability is also observed in physics and engineering dealing with the fabrication of hovering machines. The mechanism of stability is also evident in nature since the birds and the insects seem to instinctively disperse body weights properly for stability in flight. Therefore, the impression of the actual swiftness of the equestrian form would

be obstructed and rendered vulnerable to the pull of gravity without the presence of physical and actual stability. The proper consideration of these factors in the equestrian form usually strengthens its resistance to stress, failure, and the enablement of weight and size uniformity.

Charcoal is a unique medium which can be used to provide vibrant form, expressive texture, weightlessness and so on. These qualities made it fall in with the media that are highly influential in enhancing balance, stability and pointing out the subject matter of a form, hence there was the desire for its application in this study. Furthermore, there is also a fascinating beauty that always stems forth from any ingenious recreation of an identifiable or an ordinary media into an innovative form. This is seen in the works of El Anatsui, Ndidi Dike, Seon Ghi Bahk, Heather Hansen and several others who have used resources typically discarded such as liquor bottle caps, cassava graters, wood, charcoal etc. to create sculpture that defies categorization to deliver aesthetics in a variety of media to produce outstanding installations, paintings and sculptures. The vibrant forms of representations with the charcoal that can suggest solidity and strength will be utilized in this study to create a visual impact through the equestrian forms.

The dramatic, rich markings left by charcoal which appeared in the earliest primitive cave paintings of the early humans drawn with the charcoal created from burnt stick, (Harris, 1999), is believed to be the oldest drawing medium and one of the oldest art medium. Charcoal has inspired artists from the pre-historic age down to the contemporary period. But then, other than the crude burnt sticks used in the primitive era, charcoal now comes in different forms, which according to Anaekwe (2010), includes the lump charcoal, briquettes, extruded charcoal, the compressed charcoal, vine charcoal and the powdered charcoal.

The valuable impact of charcoal indisputably crosses over to other fields outside art has incited several concepts concerning it, which is why Anon (1999) submits that the earliest possible use of charcoal as a fuel for smelting copper began over 7000 years ago. It took place in Europe and The Middle East regions at about 3,500 BC and then Egypt at about 2,750 BC thereby confirming charcoal as one of the anchoring constituents of the early technological development. In its activated form, charcoal exhibits antibiotic functions by the consistent lowering of cholesterol level, treatment of poison, reduction of flatulence, hangover prevention and the treatment of bile flow problems (Anon, 2014). The same author furthermore observes the importance of the activated charcoal as a high absorbent material with millions of tiny pores that can capture, bind and remove gas or toxins that are up to 100 times the charcoal's weight. The toxins are specifically the ones from low quality processed food and the environmental pollution thereby abetting healthy digestion. Prairie (1996), also verifies charcoal to be an effective purifier of food and water besides its worth in the productions of glass and the gun powder. These numerous functions are conceivably the basis for which the charcoal is being regarded as an invaluable item throughout centuries.

Charcoal eating is an effective form of medication that is also applicable to the animals especially the monkeys. This is because charcoal has the capacity of absorbing and deactivating the toxic contents in the Indian almond and mango which they consume (Anon, 2009). The first recorded application of charcoal for medical purpose in the human race is said to have come from the Egyptian Papyri around 1500 BC, and the principal use appeared to be for surgical and embalming processes (Prairie, 1996). The same medical function of charcoal was later identified in Rome in 150 AD and eventually became well known for treatment in the 1800s (Anon, 2005). From this historical analysis, it appears that the charcoal's varied functions have integrated art, medicine and belief to form the key subject matters of Egyptology.

Balance is a principle of life because every animal must balance breathing in and breathing out. Similarly, the earth stays in its orbit because the pull of the sun is balance by the earth's spin (Ragans, 1988). These theories have inspired Seon Ghi Bahk to use charcoal to tackle the matter of balance by repurposing them to form a series of sculptural works composed across a three-dimensional space, giving the illusion of uniquely-shaped charcoal sculpture with a coarse texture. Before recently, the equestrian form remained notoriously difficult to render in either stone or bronze and many sculptors experienced technical difficulties of balance and weight-support while creating it. Therefore, in this light the study seeks to use the charcoal as a medium owing to its rough texture that can suggest the movement of forms and its

weightlessness in order to achieve seemingly delicate balance and stability in the equestrian forms by minimizing their points of contacts with the pedestals.

The issue of Equestrian Balance in Sculpture

Several sculptors like Alexander Calder, Badaru A. Kehinde and Seon Ghi Bhak have succeeded in achieving balance and stability in kinetic forms, architectural forms, geometric forms etc. But when carrying out the equestrian forms, sculptors have always encountered procedural challenges caused by the expression of weight by the media of the physical features of the horse's slim legs, though, powerfully firm enough to carry its massive upper body and the rider in reality. Until recently, these factors had instigated many sculptors into the monotonous use of a number of bulky points of contact between the equestrian forms and the pedestals to achieve balance and stability when expressing the equestrian forms. Consequently, the above restrained the lively actions of the forms applied by the sculptors who appear not to have considered stretching out the charcoal beyond its conventional function of drawing and sketching in two-dimensional art into sculpture to resolve the problem of balance and stability in the equestrian forms.

This study is justified through its input to the equestrian forms by employing charcoal as a medium of expression to create firmly balanced forms of the equitation with limited dependence on the base areas. In other words, this study is justified by its effort in spreading out the usefulness of charcoal as an artistic medium of expression from two-dimensional art to three-dimensional art in order to reduce the linkage and dependence of the equestrian forms to a base and also encapsulate the actual elegance and liveliness of the equestrian strides and actions in sculpture.

Review of Related Literature

This chapter deals with two major issues namely: the analysis of the equestrian forms in relationship with balance and stability

Analysis of the Equestrian Forms in Relationship with Balance and Stability

A good number of artists today prefer non-figurative art due to postmodern influence, religious beliefs, individual taste and other factors but the craving and appreciation of figurative forms with the strong expressions of elegance and vivacity still thrive till date. This is in line with Janson and Kerman's (1976) opinion that, the equestrian is a form that brings out elegant carriage whether executed with lightness of step in relationship to general design and striking attitude or with a more ponderous and solemn composition. This fact is clearly recognizable on Falconet's *Equestrian Monument of Peter the Great*.

Falconet, however turned instead to a more dynamic baroque type with a rearing horse as did Ehizele in his *Durbar* which shows that equestrian forms could radiate the unity, motion and force better when expressed in dynamic actions.

The equestrian form is an embodiment of a powerful dominance; a principal element in depicting a great sense of authority. While buttressing this fact, Jason and Kerman (1976) infer that the equestrian statues had been reserved for commemoration of the emperor in the Roman times as seen on the equestrian statue of Marcus Aurelius. The Jodhpur School's highly stylized equestrian portrait in profile of a ruler with his richly ornamented regalia is another typical illustration of imperial sovereignty, (Greenwich 1974).

Practical complications pertaining balance, stability, weight, and the symbolic implications of various poses, have a strong bearing on the equestrian forms. The trot, prancing and canter are observed to be the common equestrian carriage that most sculptors embark on when portraying military or civic leaders on horses' backs. Some prominent examples include Donatello's *Equestrian Statue of Gattamelata*, Andrea del Verrocchio's *Equestrian Monument of Bartolommeo*, Paolo Uccello's *Equestrian Monument to Sir John Hawkwood* and Baron Carlo Marochetti's *Equestrian Statue of Richard the Lionheart*, (Johnson 2014). Alternatively, Ben Ekanem's *Equestrian Statue of Queen Amina,* Banjoko (2009), Clark Mill's Andrew Jackson Robinette (1976), Etienne Maurice Falconet's *Equestrian Monument of Peter the Great* revealed that the rearing stance is applied to suggest conquest and coercion. Other equestrian forms like the *Statue of Genghis Khan* (Anon, 2014) and that of Bolivar, La Paz, (Anon, 2013), although, still bearing some elements of heroic undertones were presented with a calmness of an unmoving and stable attitude. The complexity of the galloping posture on the other hand entails the

horse's sequential hooves' movements and series of reoccurring flying suspensions with twinkling steps. These have rendered it to be more convenient for two dimensional expressions except for some equestrian reliefs like *King Assurbanipal's Lion Hunt* and *The Hittite Rider,* (Self 1952).

The relationship between the leaders and the equestrian forms in the ancient Africa and the Middle East is strong, intricate and universal. The Equestrian Fly Whisk of Igbo *Ukwu,* the *Dogon* equestrian figure of Mali (Leuzinger 1972), the Assyrian relief of "King Assurbanipal's Lion Hunt" (Caleca 1988), among others are more or less a commemoration of the royalties' triumphant bravery and soldierly accomplishments. These important phenomena still emphasize the equestrian forms as effective symbols of imperial exaltation.

The reviewed works are the works of artists that either have the equestrian forms as their sources of inspirations or the charcoal as medium of expression. Some of these works were executed in the round while some are in relief and their styles range from realism, stylization, abstraction and cubism. Their media of expressions range from gold, bronze, granite, concrete etc. The works analysed cover both African and foreign works which follow a trend of organization that comprises of the realistic equestrian sculptures, stylized equestrian sculptures and the charcoal explorations.

Realistic Equestrian Forms

Equestrian Statue of Marcus Aurelius

The equestrian statue in Fig I, is an important imperial portrait which signifies heroism and authority; a depiction of a mounted Marcus Aurelius with his feet hanging free because stirrups were probably not common in the art of horse riding then. A similar instance is observed on *The Hittite Horseman* and the *Equestrian Statue on the Tomb of the Scaliger's*. However, their impact could be spotted on subsequent equestrian forms such as Donatello's *Equestrian Statue of Gattamelata* and Verrocchio's *Equestrian Monument of Bartolommeo Colleoni*. Aurelius' size appears slightly bigger on the horse than the actual proportional scale of human on a horse which could be attributed to the breed of the horse or he mounts a foal rather than a full grown stallion. Although most emperors were combatant in that time but Aurelius is not depicted with any arm. Coupled with these is that his raised right arm expresses the gesture of greetings and kindness rather than violence. Stability and balance were achieved by positioning the two back hooves and left hoof in the front. The absence of the reins is quite a subject of mystery and might as well be a deliberate attempt aimed at provoking intellectuality, amazement and keen observation on the viewers' minds.



Fig. I: "The Equestrian Statue of Marcus Aurelius" 176 AD. Gilded Bronze, 11'6" feet. Unknown Artist. Source: http://www.bluffton.edu

Statue of Queen Amina

Figure II is the statue of Queen Amina's equestrian statue, which is one of the most outstanding equestrian forms in Nigeria. It used to be in front of the National Theatre, Iganmu, Lagos. This is an action-packed sculptural piece which portrays the Queen and her horse in a highly dignified impulsion and ferocity. The elevated sword in the Queen's raised hand while sitting on the rearing horse is quite indicative of conquest or probably anticipation of victory. Unlike some equestrian sculptures around the country, Ekanem demonstrates a high level of anatomical conception and a good control of proportion. The ringlet effect of the horse's mane, tail and the

draperies of the Queen's garment harmonize with the uneven patterns of the granite pedestal. Aside compositional intensions, the physical attachment of the horse's tail to the stony pedestal is most likely some technical measure of strengthening the balance and stability of the piece. This work also deserves approbation because it brought to the surface the true strength, beauty and the self-esteem of this middle aged Queen.



Fig. II: "Statue of Queen Amina" (1980). Concrete and granite. Ben Ekanem. Source: http://nyfit.tumblr.com/image

Stylized Equestrian Forms

Plaque with a Horse and Rider

The strange regalia of the rider in Fig. III below ("Plaque with a Horse and Rider") is a subject of contention. Even though similar equestrian sculptures can be found among the Benin antiquities, it was thought that he was more likely a ruler of a friendly neighboring kingdom. It is also believed that a similar ruler is "atypical" for Benin and believes, based on his hair style, he might have come from Ife. Another plausible interpretation of this plaque from a mythological perspective suggests that it represents *Oranmiyan* from Ife, the Yoruba founder of the second dynasty since it was he who was believed to have brought horses to Benin. The incongruous attires of the supposed *Oranmiyan*, thus, emphasize his status as a foreigner in Benin. The figure might also represent the development from specific Oba to an abstract "triumphal king" (Duchateau 1994). The spear in the rider's hand could mean that he is a warrior or a hunter. While the extension of his headdress out of the background creates an informal balance and breaks the rigidity of the symmetrical square sheet of bronze at the background which is also suggesting him as member of a ruling class.



Fig. III: "Plaque with a Horse and Rider", 17th century. Brass. Unknown Artist. Source: www.galerie-herrmann.com

Genghis Khan Statue Complex

This piece in Fig: IV is a great tall statue of Genghis Khan also known as *Genghis Khan* who was the creator of the world's largest contagious empire and as a legendary horseman, he is depicted on a horse back holding a golden rod in his hand near Ulan Bator, Mongolia. This statue has the height of 40 metres (131 feet) standing on a 10 metre (33 feet) high pedestal which

makes it the tallest and largest equestrian statue in the world. The shining, stainless steel clad statue is part of a theme park called the Genghis Khan Statue Complex built by *The Genco Tour Bureau*, a Mongolian company and this sculptural edifice was executed in 2006. Aside the aesthetic importance of this architectural sculpture, its heroic dimension and the strategic location perhaps suit its tourist, resort and recreational importance. This is because it is situated at Tsonjin Boldog, near the banks of river Tuul about 54 km from the capital town of Ulan Bator. The architectural analysis of this work reveals that it contains a recreational area, conference room, restaurant and souvenir shops located in the 36-column base of the statue and from here visitors ascend to exhibition hall using elevator at the back of the horse. The visitors can walk to the head of the horse through the chest and the back neck of the horse, from where they can have a panoramic sight of the entire complex and also the green steppes. It would be supposed that the equestrian forms could serve as a sufficient source from which ideas and inspirations for architectural layouts can be drawn.



Fig. IV: "Genghis Khan Statue complex" 2006.164 ft.
Source: http://armchairtravelogue.blogspot.com

Charcoal Explorations

Emptied Gesture

Heather Hansen is a New Orleans-based artist who really puts herself into her work. In her project titled, *Emptied Gesture*, she creates something exceptional. This work under review, just like most of her other works, is the incorporation of performing art, sculpture and painting. Hansen use her entire body, feet and hands to create larger than life size kinetic drawings with charcoal which result into some concentric patterns with the qualities of radial balance, linear and tonal variance on a large canvas in the presence of live viewers. The primary objective of this creative practice seem to be the unification of the three most basic art genres, that is, painting, sculpture and performing arts in order to deliver both aesthetics and some astounding moments, giving the viewers a good sense of the moment, intensity and performance. The components of the finished artwork include the artist herself as part of the creation and presentation.

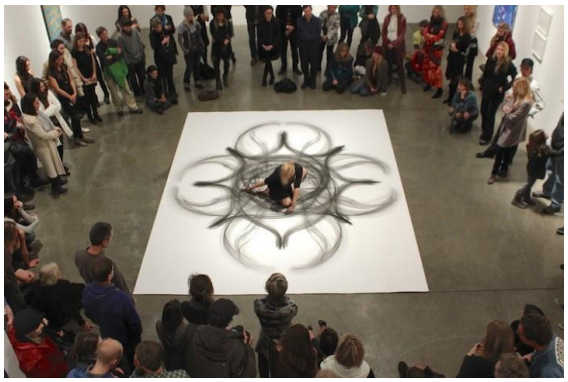


Fig. V: "Emptied Gesture" Charcoal on Canvas. Heather Hansen.
Source: http://www.distractify.netdna-cdn.com

Cascading Flower Vase

Cascading Flower Vase in Fig. VI below is an intrinsically fascinating approach of changing the common into an uncommon in an overwhelming style. Bahk used this technique to create new aesthetic possibilities by using charcoal to introduce a relationship between man-made goods and their sources. In this flower vase, Bahk totally and meticulously hung large groups of charcoal at specific heights to collectively resound this structural and building constituent. Bahk achieved this incredible effect by using translucent nylon thread to hang individual pieces of charcoal to give each installation a floating quality. The charcoal is an improved replacement for other large and heavy materials like stones and so on. Even amidst the technical arrangements that encircles the work, the influence of nature still exists in it as a result of the representation of some natural elements in sculpture, especially the suspended condition of the universe. Bahk further attempts in this flower vase and his other works the withdrawal from the usual tradition of placing forms on pedestal but rather devised an overhead means for balance and stability.



Fig. VI: "Cascading Flower Vase" Charcoal and Translucent Nylon Thread Seon Ghi Bhak. Source: www.mymodernmet.com

From the reviewed works which were executed in various media, it is observed that the equestrian form is essentially a mounted horse form that usually substantiates cavalry, imperials, heroic integrity and grandeur. Ben Ekanem's *Statue of Queen Amina, The Statue of Marcus Aurelius, the Benin's Plaque with a Rider* and *Genghis Khan Statue complex* is related to this study in terms of exploration, inspiration and compositions, the credible and precise connections with the equestrian forms. While Seon Ghi Bahk's *Cascading Flower Vase* and Heather Hansen's *Empty Gesture* are also related to this study in terms of medium (charcoal). The artists as well, ingeniously composed the equestrian forms while others used the charcoal in order to achieve their aims but none of them channeled the use of the charcoal towards the creation of stable action-packed equestrian sculptures with diminutive connections with the pedestals.

Methodology

The researcher employs a studio practice-led methodology which is based on continuous encounter by means of visual contact with the subject. Studio practice led research, according to Gray and Malins (2004), is an attempt to unite theory, practice, thought and action into a frame work for inquiry. Thus, the researcher spent time observing and examining mounted as well as free horse' forms and making studies that served as preliminary sketches for the purpose of this study. The sketches were used in the studio to produce the sculptural works. Charcoal is selected as the medium of expression, while the vinyl tile adhesive and fiberglass resin were mixed with charcoal dust and used as binding agents in all the stages of the studio explorations. The armature were not required in the transition stage but pieces of 8 mm mild steel rods were interlinked between the charcoal pieces in order to assist the binding agents in holding the charcoal lumps together. In the abstract studies, fewer pieces of large charcoal pieces were superimposed on one another using the same procedure with the transition studies.

Instruments of Data collection

The instruments used for the collection of data for this study are as follows:

Camera: A digital camera was used in photographing different views of the poses and actions of the mounted and free horses. These snapshots were used as reference materials.
A4 Sketch pads: Sketch pads were used for the drawings of the mounted and free horses.
Internet: important information and reference images were also sourced from the through the internet.

Data Collection

This study used both primary and secondary sources data. The primary sources of data were the direct observations of the mounted and free horses at the Zaria polo club during matches and trainings. The secondary sources of data were obtained through the careful observations and direct studies from books, magazines, newspapers, photographs, theses and the internet. The charcoal's light weight, imperishability, uniqueness, the natural matt black plus the suggestive forms rendered it ideal material for the exploration. While the mixture of the charcoal dust with the vinyl tile adhesive and the fiberglass resin remain the binding agents.





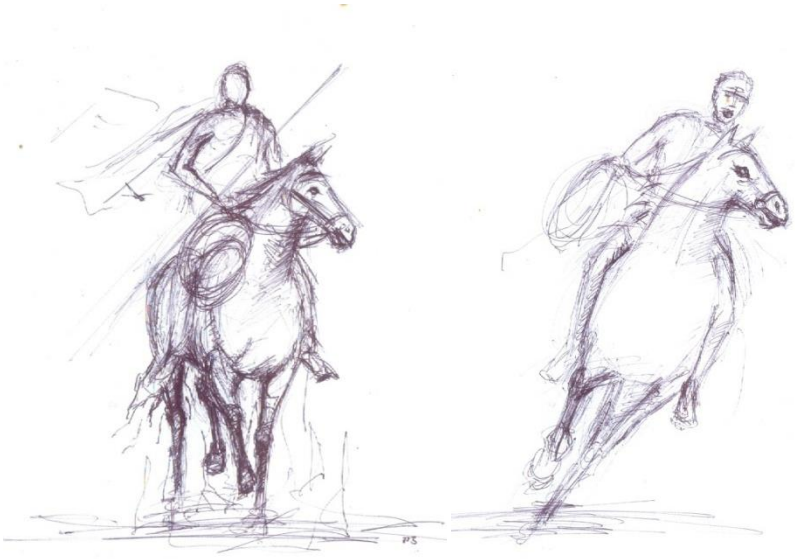





Images from primary source of data

Data Analysis

Series of illustrations of some of the equestrian forms obtained from the Zaria Polo Club, books, magazines, photographs and the internet were organized and composed to create the equestrian sculptures that sustain balance and stability on minimum contacts with the pedestals. The researcher made drawings of the equestrian form in varied postures which led to the production and categorization of the sculptures into three major groups, namely the representational, transition and the abstract studies.





Preliminary sketches

Procedure

The procedures adopted was an assembling process of the individual charcoal lumps and pieces of different sizes and structures that fit the planned forms. The modeling and casting approach were implemented in the second preliminary studio exploratory stage of the study. Representational sketches and drawings of the equestrian images were initially done, followed by the constructions of the armature.

Armature Constructions: The skeletal frameworks for the representational studies were constructed with 12 mm mild steel iron rods. The mild steel rods were measured, cut, bent and welded according to the scale of the mounted horses in the galloping, cantering and the charging poses. Each of the armatures was made with a single point of connection with its pedestal by means of doubling the 12 mm mild steel rods for firmness and solidity. The connecting points between the equestrian forms and the pedestals for the works in the galloping and the cantering

posture were the front hooves while the ones for the forms in the charging pose is the back hoof and the spear of a horse rider.

Different types of binding agents such as the super glue, white glue, multi-purpose adhesive and multiband gold were experimented with the charcoal. These binders however could not bring forth the needed results because they were not meant for the charcoal surface. While in the course of the examination, vinyl tile adhesive and fiberglass resin were eventually ascertained to be the favourable binding agents due to their quick and strong setting capabilities in addition to their efficacy in bonding the charcoal lumps together. But before assembling the individual charcoal pieces on the constructed armatures with the vinyl tile adhesive and fiberglass resin, charcoal dust was initially prepared by grinding and pounding of the charcoal lumps into a powdery substance. The charcoal powder was mixed with the fiberglass resin and the vinyl tile adhesive. The charcoal powder mixture with the fiberglass resin was used as the binder for the initial outlining of the forms at the early stage of the assemblage. The vinyl tile adhesive mixture with the charcoal powder was used for the final stage of modeling because of its slow setting nature which gave room for detailing and finishing.

Preliminary Studio Exploration

Preliminary studio exploration was carried out by casting with the charcoal powder. A horse's head was first modeled in clay and the moulds taken in Plaster of Paris (POP) which were opened after setting. The opened moulds were cleaned up after which the separators (matching stain and petroleum jelly) were applied. The charcoal powder was mixed with the vinyl tile adhesive and applied into the moulds and allowed to set. A layer of denim fabric material pieces mixed with the vinyl tile adhesive was laid over the first charcoal powder layer; a practice similar to the traditional placement of fibre mat layer on the resin layer for reinforcement. This was followed by the separation of the POP mould from the cast work in charcoal, then the coupling with the 8 mm mild steel rods plus the same charcoal powder and the vinyl tile adhesive intended for binding. The work was mounted on an iron pedestal followed by the coating with the dilution of vinyl tile adhesive and water.

Although the outcome of this experiment which is shown below in Plates Ia. and Ib. yielded an effective result, the charcoal's peculiar forms were not noticeable and there is no visible and clear-cut difference between the findings and the synthetic fiberglass resin and concrete castings which have been practiced for years. Therefore, the researcher took up the assembling approach for the study because it wouldn't alter the natural physical character of the charcoal form.



Plate Ia. The Studio Exploration's Finding (Side View).



Plate Ib. (Front View).

Representational studies of the Equestrian Forms

This stage marks the commencement of the practical studio work for this research. Several drawings of the equestrian forms were made from the various collections of the images from the primary and secondary sources. These drawings were transformed into the representational equestrian sculptures of about quarter life sizes with the charcoal lumps. Armatures for the works were made in the galloping, cantering, trod and charging actions as explained above. The armatures for each of the works were made in such a way that they possess the impressions of forceful actions with seemingly delicate and single hoof-to-pedestal connections. The armatures were tactically solid enough to ensure balance and stability. Each of the hoofs that connect a work to its pedestals was made with a pair of 12 mm. mild steel rods which were strategically rooted and firmly welded into the base areas, followed by an underlay of flat woods. Individual charcoal pieces of different sizes were sequentially bond to the armatures with the charcoal powder mixture and the fiberglass resin in the early stage of the modeling, while the same charcoal powder mixture with the vinyl tile adhesive was used for detailing and finishing until the envisioned forms were attained.

Transition Studies of the Equestrian Forms

Individual charcoal lumps with cylindrical forms were used at this stage to create stylized equestrian forms with minimized contacts with the base areas. The armature was excluded at this point because of the big sizes and few numbers of the charcoal pieces required at this stage. However, balance and stability with unity were accomplished by drilling holes on the charcoal pieces to accommodate the 8 mm. mild steel rod that were meant for reinforcement. The steps followed are thus:

Step 1: selection of suitable charcoal pieces for the intended forms.

Step 2: strategic drilling of holes on the selected charcoal pieces.

Step 3: pouring of the fiberglass resin and charcoal powder blend into the drilled holes.

Step 4: gauging of the pieces of mild steel rods into the drilled holes: the metals rods were twice the length of the holes so that each pair of a corresponding holes on two charcoal lumps to be joined could be occupied by one piece of mild steel rod to hold them together.

Step 5: the pieces of mild steel rods were implanted into the resin-filled holes on the charcoal pieces, then interlocking and tying them, after which the fibre glass resin was allowed to set.

Step 6: the ropes were loosened followed by the alignment of the forms according to the intended composition and welding them to the metal sheet pedestals.

Abstract Studies of the Equestrian Forms

The works at this stage are abstracted equestrian forms. The charcoal lumps with forms that do not have obvious resemblance to the actual forms of the equestrian were used. The procedure in this stage was similar to those in the second stage except that these works stand on charcoal pedestals.

Finishing

In order to enhance the presentation as well as to prevent smudging, all the works were coated with a layer of diluted vinyl tile adhesive and water as an improvised fixative.

Limitation

The impediment experienced in this study is the charcoal's negative response to most of the easy-to-control and simpler kinds of binding agents like the super glue, white glue, multipurpose adhesive, multiband gold and evos-stick except the fiberglass resin and the vinyl tile adhesive in case which case prolonged the studio explorations.

Analysis of Resultant Sculptures

At the end of the studio exploration, a total of twelve works were produced but for the purpose of this paper, one sculpture from each of the three steps will be analysed. The mounted and free equines served as sources of inspiration for all the works which were grouped into three categories; the representational, transition, and abstract studies using the charcoal as the medium of expression. Charcoal assemblage and direct modeling techniques were applied in the explorations while the blend of charcoal dust with the vinyl tile adhesive and the fiberglass resin were used as the binding agents. Below is the catalogue and analyses of the works as executed within the studio.

Representational Stage: At this stage, the researcher's interest was in capturing a resemblance of the natural appearance and disposition of the equestrian forms. Details of the equestrian forms in different actions were portrayed in this category with the charcoal.

The Raid



Plate II a. Title: *The Raid*. (Front view) Height: 133 cm. Medium: Charcoal. Year: 2014. Artist: Gershon.



Plate II b. Title: *The Raid*, (Side view) Height: 133 cm. Medium: Charcoal. Year: 2014. Artist: Gershon

Plates II a. and II b. are an expression of a high point of forceful action with a display of an engrossing dynamics and raw power. The work also echoes the climax of a pivotal clash

between a horseman and an unidentified adversary. The active motions of the horse and the rider indicate their alertness and the understanding of having an enemy in common, hence, the need to act as an indivisible unit for victory. The rider does not only powerfully thrust down his thick spear into the imagined foe but had to count on his warfare skills which go along with raiding experience to perceptively avoid the horse's leg by just the slightest brush and still hitting the targeted opponent who is almost out of his view. He was able to strike the enemy by slanting his weapon; this action also influences the entire composition into a diagonal kind. The horse's bent-neck and the oblique spear upon which the entire forms stand are the crucial elements that present life to the work.

Sword Play



Plate III a. Title: *Sword Play*, (Side view), Height: 170 cm. Medium: Charcoal. Year: 2014, Artist: Gershon



Plate III b. Title: *Sword Play*, (Side view), Height: 170 cm. Medium: Charcoal. Year: 2014, Artist: Gershon

This is one of the works produced at the initial stage of the study. Although the rider in Plates III a. and III b. are depicted holding a spear rather than a sword, but holding the spear in this context also signifies a gallant display of courage and warfare skills in a severely heated battle situation just as holding a sword. The conscious suspicion of the fatal deathtrap of the enemy's attack from the rear causes him to abruptly interrupt the steed's forward movement by a sudden jerk of the reins as he turns back to encounter the opposing force. This reckless but necessary act triggers the horse into unexpected pain and as a result, raises its head up just to ease the ache. Even in pain, the horse still maintains proper weight, that of the rider and his spear on its right hind leg. The left leg that is stretched out in the air together with the stretched right and the folded left hooves in front are still parts of the reflex instinct of easing the discomfort. The rider is however less mindful of all these except thrusting his spear back to the foe in readiness for the encounter.

Transition Stage: Studies from this category display a slight switch from the representational studies. The works in this stage are purposefully; intermediate between the representational and the abstract stages. These involve a dissection of the equestrian forms and a shift from precise detailing of the whole forms into segmentations of some selected portions. An example is shown in Plate VI.



Plate VI. Title: *The Banquet*. Height: 48 cm. Medium: Charcoal. Year: 2014. Artist: Gershon.

The Headway



Plate V a. Title: *The Headway*, (side view), Height: 68 cm. Medium: Charcoal. Year: 2014. Artist: Gershon



Plate V b. Title: *The Headway*, (Front view) Height: 68 cm. Medium: Charcoal. Year: 2014. Artist: Gershon

The *Headway* (Plates Va. and Vb.) is a depiction of a striding mount with the rider represented in a stylized manner. Charcoal pieces in tubular forms are juxtaposed into a simple abstract of an equestrian form riding at a canter motion. Just like the gallop, trod and prancing, cantering stride is equivalently captivating as it is the intermediate pace between the galloping and trod which involves smooth and easy movement with at least a hoof contact with the ground at a time. The stride of a mounted horse in most cases is determined by the rider and in this case, the rider decides to move his horse at a moderate speed. The single cylindrical-shaped charcoal erected vertically on the horizontal ones represents the upright seated posture of the rider while the six other pieces of the same shape are systematically interconnected and composed to suggest the cantering steed.

Vigilance



Plate VI a. Title: *Vigilance*, Height: 84 cm. Medium: Charcoal. Year: 2014. Artist: Gershon



Plate VI b. Title: *Vigilance*, (side view). Height: 84 cm. Medium: Charcoal. Year: 2014. Artist: Gershon

The horse is watchfully alert of its surrounding despite the fact that it always put its head to the ground to eat grass. The works in Plates VI a and VI b are inspired by the acuteness and the incisive senses especially the eyes of the horse which can see different directions at the same time, the senses of smell and the auditory. The actual flexibility of the horse's neck is also reflected on the horse's neck bend which turns so that the eyes can spot the invading prowler. Charcoal of different sizes were used to represent the frontal part of the horse, which comprise of the head, neck, half trunk and the right front leg that connects the base with the other parts of the work.

Abstract Stage: The work in this category has very little reference to the perceived reality of the equestrian forms but still embraces the full contents of its subject matter. The forms here are advanced, altered and simplified into simple compositions of charcoal lumps placed on top of one another to form abstract forms based on the equestrian forms under study. An example is shown in the Plate VII a.

The Cavalry Soldier



Plate VII a. *The Cavalry Soldier*, Height: 43 cm. Medium: Charcoal. Year: 2015. Artist: Gershon



Plate VII b. *The Cavalry Soldier*, Height: 43 cm. Medium: Charcoal. Year: 2015.

A cavalry soldier is a mounted soldier trained to fight on horseback, as distinguished from other marshal ranks. Although the cavalry has been replaced by modern firearms such as tanks, amoured cars, helicopters etc., but ancient civilizations, especially the Egyptians, Assyrians, Babylonians, Persians, Greeks, Macedonians, Mongolians, Gothic, Romans etc. employed the used of the cavalry troops for their speed and mobility to explore, raid, pursue, harass, subdue and conquer their enemies. Therefore, the sculptural pieces in Plates VIIa & VIIb draw its inspirations from the formidable and striking responsibility of the horsemanship in ancient regimental enterprise. The charcoal lump at the top is the representation of the rider even as the ones in the center and bottom stand for the horse and the base respectively.

Summary

This study aimed at the possibilities of creating balance in the equestrian form while reducing the points of contacts between the forms and the pedestals in order to enhance the movement and actions of the equestrian form for a better aesthetic appeal. This goal was achieved through the utilization of the charcoal and its vibrant qualities. During the course of the study, the three works produced were catalogued and analyzed. The works ranged from representational, stylized to abstract equestrian sculptures with charcoal.

Findings

Charcoal was used in this study to create equestrian forms that contain delicate but firm balance and stability with minimal contact with the base areas. The research also found out that charcoal can be used to create equestrian forms with dynamic motions and actions. This study has found out that charcoal's light weight makes it an appropriate option for heavy media like

stone, metal, bronze and concrete when it comes to the issue of curbing the overstressed dependence of the equestrian forms on pedestals in sculpture devoid of its vulnerability to the effects of gravity. It was also realized that binding agents like the multipurpose adhesive, multiband gold, super glue etc. don't work on the charcoal surface effectively like the fiberglass resin and the vinyl tile adhesive derived as a result of this research.

Recommendations

The diverse artistic explorations from the prehistoric era down to the present time and this study inclusive have not exhausted the artistic possibilities and the abundant potentials of charcoal. Therefore, artists and sculptors are encouraged to explore charcoal in diverse ways such as charcoal carving and installation in order to address issues in art. Experiments could also be carried out by a systematic incineration of the wood carving into charcoal sculpture. It is recommended that further studies on the relationship between the human forms and other forms in nature especially other living and nonliving creatures be carried out with charcoal as these could open up more aesthetic possibilities.

Conclusion

The study in its efforts to minimizing contact between the equestrian forms and the pedestal shows that the reduction of the dependence of equestrian figures on the base could highlight the natural feature of the equestrian actions. Therefore, any attempt aimed at curtailing the overdependence of the equestrian forms on the understructures could introduce a dynamic relationship between the forms, base and the three-dimensional space.

Contributions to Knowledge

This study has enriched the spectacular representation of the natural qualities of the equestrian disposition and movement as well as enhance its visual relationship with the three-dimensional space.

This study has helped to resolve the problem of weight and balance usually associated with active and dynamic equestrian forms.

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THE IMAGE OF WOMEN IN SELECTED WORKS OF CONTEMPORARY NIGERIAN PAINTINGS

John Otu
Department of Fine and Applied Arts
Federal College of Education
Zaria
ozovehe@gmail.com

Abstract
The painting genre of Fine Arts has become the most revered in Nigerian visual arts practice. This study is not aware of any culture in Nigeria that is not deep seated in patriarchy. In this regard, it delves into why the female image cannot be perceived to be active and intelligible in many depictions made by male and female painters. This study observes that some artists depict the female image with titles that do not send messages pertinent to the realities that affect the female gender. Instead, many of the works produced can be described as picture-making activities as the images do not encode any subversive message that can engender critical thinking in the viewer. This study relies on the negative narrative of the female common in some male authored literature as a parallel to discuss the images of the female depicted in the works of some six Nigerian paintings.

Keywords: Patriarchy, Women, Images, Male, Perception, Contemporary

Introduction

Patriarchy, to a large extent defines and describes most of the world's cultures and its practices. This male-centered life makes it so narrow for female of most ages to ever find a place in public view. The identity and perception of the female has, and continue to evolve due to the need to maintain a world view that is positive and fair in its treatment of the female gender in Nigeria. In contemporary Nigerian painting practice, the female image has become more prominent such that it necessitates the need to delve into its essence for its visual attainment. Gamman and Marchment in Storey (2012) "doubt the 'universal validity' of Muvely's argument that questions whether 'the gaze is always male' or it is merely dominant with a wide range of diverse ways of seeing, that includes the female gaze" (p.139). Perception of all things is informed by the family background, culture, religion and educational level.

Storey (ibid) explains that,

> It is from popular culture that most people in our society get their entertainment and their information. It is here that women (and men) are offered the culture's dominant definitions of themselves. It would therefore seem crucial to explore the possibilities and pitfalls of intervention in popular forms in order to find ways of making feminist meanings a part of our pleasures (p.139).

These thoughts above and more are relied upon to tease out the import of what informs why some artists' paintings are dominated by female images without purpose. A good number of the imagery depicted most of the time is informed by the humble background of most of the painters. Many of the paintings made in the past forty years; from several exhibition catalogues accessed, show that there exists a narrative that depicts the female image in an accent to its physical appearance. Where the female image is depicted in semi-nude, titles are chosen to, perhaps, appeal to the sensibilities of the female and male viewer with examples of titles like *negritude*, *beauty themes, reclining figures* among others. Sexual objectification is evident in the depiction as they do not work parallel with the objective intended. From Ben Enwonwu to Yusuf Grillo, Rom Isichei and Olumide Oresegun, the depictions are mostly condescending instead of the appraisal of the equally built capacity a female has. In some of Grillo's paintings of the female image, he has depicted them as passive sex objects with titles like 'Yoruba woman', *Omo olomo*; a Yoruba word for a carefree person, *Kofo*; Yoruba shortened name for Kofoworola and *African woman with gele*. None of these titles show a positive perception of the female gender such that she can only be identified by her extrinsic value. The females depicted in each of his paintings are all slender and presumably tall, perhaps implying that being plump or fat is not adequate enough for his message. Obesity is evidently not a major health issue in Nigeria, yet, the fat and the plump women have been largely excluded as possible visual idioms in most paintings that may be relied upon to inspire positive perceptions of the female. The aim of the study is to reveal the passive perception some artists have of the image of the woman. The

objective of the study is to interrogate the depiction of women in the paintings of some Nigerian artists. It also attempts to assess whether artists make working drawings that lead to the final painting.

Theoretical framework

Among female Nigerian painters, many of them have, and continue to tow the narrative line of the stereotypical depiction of the female image. These include Sope Olorunfemi, Sade Adebowale, Ngozi Akande and Nnenna Enyiwa, whose depictions simply depict the female image in a passive and sexually objectified perception. The representational depictions of active figures are presented in non-dramatic renditions, and unintelligible thrusts. The reason for which a female is portrayed finds a parallel drawn from Nigerian literature in English. Literature, as a class of writings is distinguished for its beauty of expression in poetry, essays and history that contains knowledge. The modal logic of literature concerns itself with style and expressions as it draws from daily life for the purpose of teasing out nuances that impact lives and bear affinity to the visual arts of painting in particular. What literature does with words in its ideation of emotions and feelings, the painter does with depictions accompanied with colours to arouse the emotions of the viewer. As salient as these two fields are in parallel to each other, the difference allows a degree of possible inference to be drawn between both of them. Nwapa (2007) asserts that,

> …Nigerian male writers, like Chinua Achebe, Cyprian Ekwensi, Wole Soyinka, J. P. Clark, and Elechi Amadi, have all in their works played down the powerful role of women. Unlike Peter Abraham and Ousmane Sembene, Nigerian male writers have many instances portrayed women negatively or in their subordination to men. Ekwensi's Jagua Nana is a prostitute; Wole Soyinka's Amope is a ceaselessly nagging woman who makes life intolerable for her husband…The focus has always been on the physical, prurient, negative nature of the woman (P. 538).

Achebe however depicts a positive perception of the woman in his novel *Anthills of the Savannah* where Nwanyibuife (meaning Woman is something) proved the competence of the women. The perception that the female is depicted passively also draws from Keifer-Boyd (2010) who prescribes that,

> Gather images that seem to contain gender specific objects…Present the contexts from different points of view, by visually manipulating the contexts using strategies such as denoting empty space, overlaying, spotlighting, and repositioning. Empty space is used to draw viewers' attention to what is missing. Overlay is used to layer other meanings onto a familiar object or image. Spotlighting is used to provoke viewers to question accepted ways of thinking by highlighting something in the image that they would normally minimize or marginalize. Repositioning is used to reverse, race, gender, social status, age, and other stereotyped identities (P. 10).

The theory propounded above aids the viewer of a painting to assume the position of a critic, which will ordinarily be more effective with a basic knowledge of the visual arts. The viewer is able to use this to decode the hidden messages in the painting and do this independently of what the artist has in mind, without taking the work out of context. It is important to note that, the absence of critics in galleries has made the production of art works a boundless exercise that seems to be unguided in its principles and cardinals of expression.

The artists and their works

Keifer-Boyd's theory is relied on to discuss the bodies of works by the six contemporary paintings that have been randomly selected from many that depict human figures in the representational style. They are assessed on the need to comprehend the intrinsic value of works produced relying on the idiom used and the title of work. Kolade Oshinowo (b. 1948) depicts two female figures of about the same height facing the same direction. As the title suggests, he has placed one, perhaps, the older of the two, in front of the other to further highlight the mark of respect that exists between them.



Figure 1, Artist: Kolade Oshinowo, Title: *Sisters*, Medium: Oil on canvas, Size: 120 x 90cm
Year: 2010, Source: Nothing but the truth exhibition catalogue 2012

The cadmium yellow pigment behind both sisters framed in by the dull hues of brown, green and blue, holds out hope for whatever their challenges and aspirations are. This, the artist perhaps, expects that they should both pursue together without the patriarchal reliance on anyone to progress in life. It is however not clear what he is trying to highlight within the society with regards to the relationship that exists in the his or someone else's culture. The bond that exists between sisters has not been observed to be on the decline in any of the cultures in Nigeria. Many siblings are known to pursue separate careers but with one basic goal of being able to earn a living and be independent financially. The sisters are depicted to face one direction and do not subversively indicate any message to be deduced by the viewer. It is not possible for an artist to depict a storyline the same way a poet or novelist can with words, yet, there are visual idioms that can be employed to express an idea of what he intends to portray through his title.



Figure 2, Artist: Wallace Ejoh, Title: *Ladies night*, Medium: Oil on canvas, Size: 50 x 61cm
Year: 2012, Source: Nothing but the truth exhibition catalogue, 2012

Wallace Ejoh (b. 1966) who works in diverse themes also presents this depiction that may have been informed by a wedding ceremony.

The dark scene with dull hues of umber, sienna and alizarin crimson is indicative of the poor lighting in the room. The four women are depicted in poses that show them in the process of preparing for a party. He has made his four subjects to fill up his work space for emphasis, thereby highlighting a liberty he suggests ladies rarely have to participate at events such as this. Yet, he has not been able to prove that as it is common for most ladies to exercise their liberty to celebrate such events. Keifer-Boyd (2010) states that, "One way to expose the politics of gender constructions is by examining visual culture for who it addresses by whom and for what purpose-through questioning who is being sold, or persuaded, and what is assumed (p. 2)." The

persuasions intended are not well taught out in some of these paintings which show the need for artists to spend more time interrogating their works at the planning stage.

The dark interior the four women are depicted in somewhat imply that they are making preparations without the consent of their parents or husbands. If the room they are in were bright enough for a viewer to see their faces, perhaps, it would have indicated a positive perception of their intention. For instance, Gill in Peace (2013) holds that "Each light presented in a scene should be intentional and purposeful, enhancing the unique mood and emotion of the scene. Color or light color, is often used to drive the emotion of the scene (p. 16)". In this regard, Ejoh's perception of a ladies' night is covertly inspired and suspicious of being performed under bright lights.

Ebenezer Akinola's (b. 1968) paintings in the last few years have become replete with female figures engaged in productive activities, but for the way in which he depicts them that make them sexy.



Figure 3, Artist: Ebenezer Akinola, Title: *Reflective mood*, Medium: Oil on canvas, Size: 81 x79cm, Year: 2012, Source: Nothing but the truth exhibition catalogue 2012

In the painting titled Reflective Mood, he attempts to change the narrative of the woman being wrongly perceived as a thoughtless insensitive person, but the mode of dressing in which she is presented does not ordinarily allow for the message to be read as titled. She looks more like a woman that is about to have a bath and is in the final stage of undressing herself to go to the bathroom. There are various ways and moments in which one can be found in a reflective mood. Therefore, an artist should attempt to interrogate the final depiction through the production of working drawings, and may subject them to a small focus group of none artists to criticise the drawings. This will enable the artist to have diverse views that can aid the final work be devoid of bias.

Joshua Nmesirionye (b. 1969) has instead alluded to a sexist narrative that is commonly held against the female as femme fatale. She is depicted to be wearing a skimpy tight-fitting sleeveless blouse with a transparent veil.



Figure 4, Artist: Joshua Nmesirionye, Title: *The Tease*, Medium: Oil on canvas, Size: 110 x 81cm, Year: 2012, Source: Nothing but the truth exhibition catalogue 2012

The narrative in which a woman is in most cultures is more negative when compared to the perception of who a male is. After all, the male prominence informs how perceptions are constructed and allocated. Some examples range from the question of her being a virgin before she gets married, and linked to her ability to bear children or even get pregnant. None of these labeling is used to assess the male before and after he gets married. It is not only the woman who teases, the man also teases the female which leads to pregnancy which the man rejects, and sometimes rape, a shame she bears alone. In the light of this, the depiction is inspired by a phallocentric notion of the woman which is perceived negatively.

Abraham Uyovbisere (b. 1963) among a few other artists has worked extensively on the female image. He depicts a middle-aged woman on her knees with slightly closed eyes and her head titled upwards. The pose is not of subjugation to a man, but perhaps, to God, as she is depicted in supplication. There is an air of confidence in her resolve to pray over what is depicted in the darkness to the left of the painting.



Figure 5, Artist: Abraham Uyovbisere, Title: *Inner release*, Medium: oil on canvas, Size: 123 x 59cm, Year: 2012, Source: Nothing but the truth exhibition catalogue 2012

Her plain dark blue blouse and wrapper suggest her situation yet; hope might be depicted in the loin cloth round her waist painted in lemon yellow. Her head tie is depicted in cadmium red perhaps, to suggest her resolve to persevere. Again, her situation has not allowed her to wear any jewelry round her neck, wrist or ears. This alludes to the loneliness typical of a widow praying through an inner release to have her problems solved. The artist mostly uses a dark

palette to depict the plight of the woman through which he advances the need to focus on how the problem she is faced with can be alleviated. Uyovbisere has for several years explored the female image from different perspectives with most of them dressed decently. However, the passive pose they are depicted in also makes one wonder what can be so particular about the female image that deserves a negative perception. The fact that the female profile and identity is on the rise, though slowly, presents to artists the need to reveal such improved perceptions.
Olumide Oresegun's (b. 1981) painting depicts a girl in a picturesque representation within the ambit of hyperrealism which he is famous for.

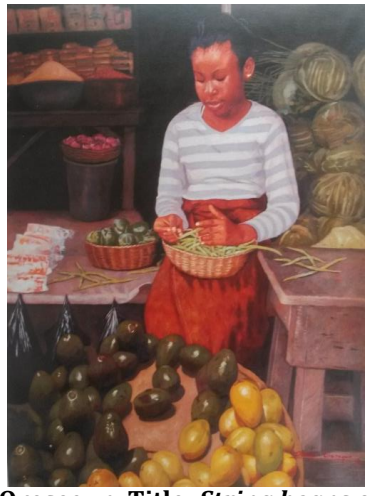


Figure 6, Artist: Olumide Oresegun, Title: *String beans girl*, Medium: oil on canvas
Size: 121 x 90cm, Year: 2012, Source: Nothing but the truth exhibition catalogue 2012

Oresegun's exploration of the female image has been picturesque and the age bracket in which they are depicted range from about five to sixteen years old. The depictions of the female images show them doing mostly what is typically held as the place of a woman. However, he has a handful of paintings depicting female images reading newspapers, writing and reading books. This diverse depiction that rather presents the female of his choice in a passive and none ambitious identity is equally male-centered. They are presented to sit silently, playing gently with their lips mostly closed as though they do not deserve to be heard. When they are depicted among boys, the female image is depicted as a polite appendage that attempts to please the viewers of both genders.
The theme of the female image presents a poor narrative of what haunts the girl-child, in a country where there is a need to continue to put the female image in the right perspective. The image ordinarily is a construct that is premised on the intention of being able to sell art with the greatest ease possible.
Filani (2012) opines that,

> Artistic creativity including art appreciation is a thing of the heart. Aesthetics deal with passion and emotion and its tempo cannot be mathematically measured or quantified. Therefore, the levels and choices of art appreciation differ from person to person. Since art itself is becoming more difficult to define, boxing it into traditional compartments without contextualizing its trajectory might make us atavistic. However, for discerning connoisseurs, the key words to artistic creativity remain skill and good taste (p. 2).

In disagreement with Filani's position, it is worthy to note that every product that exists within the public domain of consumption must be subjected to criticism for it to earn its value. Striping art works of rubrics of assessment has the tendency of it becoming a mere craft albeit his use of the terms 'skill' and 'good taste'. Aesthetic judgement has its rubric set so as to prevent any work from being overrated or underrated. If skill and good taste were to be held out as his overall parameter, Oresegun's painting in figure 6 then will end up setting the tone that contradicts his position of not assessing art through critics.

Sexist images, creativity and boundaries

The path in every creative process requires a variety of inquiries into the theme that the artist intends to portray. It is observed that Nigeria is one of the countries where critics are least welcome in the process of accepting works such that galleries will have an in-house critic.

Kasfir-Littlefield in Saunders (2004) explains that "…the tastes and preferences of a handful of private collectors and curators who work closely with them have had a great influence on the way in which contemporary African art is being defined for its various publics (p. 14)". What they have instead are curators that are in the galleries' payroll. The curator's work is spelt out by the proprietor of the gallery, and once in a while an art historian is invited to write a foreword or an introduction that will appeal to the sensibility of buyers for the sole purpose of selling the paintings on display. This differs from Western practice of gallery-artist relationship.
Every artist is expected to create his or her own style as against what obtained during the traditional period where the society guards its style with jealousy. With this, the paucity of the messages that will elicit critical thinking leaves so much to be desired of the works made. Instead, one is left with the question of whether or not the artist understands the need to use these visual idioms to challenge norms and make depictions that will start conversations over various ills of the society. Oguibe in Saunders (2004) avers that "…African artists are either constructed or called upon to construct themselves (p. 14)." In this regard, there is a need for artists to interrogate their works as it enables them to better achieve their desired aim such that the critic becomes a regular feature in visits paid to their studios while they produce their works. The paintings generally present the female image as unintelligent, as none of them is seen to be doing anything devoid of the widely established female stereotype. As sex objects, the paintings by Ejoh in figure 2; nevertheless, the activity the four are depicted to participate in is more selfish than selfless, while Akinola's work in figure 3 and Nmesirionye in figure 4 depict the female image in the sexist imagery. As a victim, Uyovbisere's work in figure 5, Akinola's painting in figure 3 and Nmesirionye's work in figure 4 also make the female a weak person that lacks the capacity to control and protect herself. Oresegun in figure 6, Uyovbisere in figure 5 depict the female image in a stereotypical domestic person who is at the mercy of the man. As a passive person that is either slow to take decisions or waits for the man at all times, Oshinowo's painting in figure 1 also depicts the female image in such perspective. After all, there are women that excel in more than seventy percent of the jobs previously held erroneously as the specific preserve of the male.

Conclusion

Art works such as paintings have and continue to be used as coders and encoders of messages that are subversively depicted for the audience to learn from. Nigerian artists and gallery owners must imbibe the tradition of employing a critic so as to imbue in the works potent meanings that go beyond mere show of chromatic and anatomic display that is reduced to picture making.

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WASTE SYNDROME: A LOOK AT AYO AINA'S INSTALLATION ART

Obadofin Samuel Bamidele
Department of Fine Arts, Ahmadu Bello University, Zaria
samuelobadofin2016@gmail.com
Philip Obed Gushem
Department of Fine Arts, Ahmadu Bello University, Zaria
pogushem@gmail.com

Abstract
The wave of social, ecological and cultural changes that swept the world and artistic expression in the 1960s has significantly led to the growth and advent of modern techniques, the pace of life which brought an accompanying guarantee for the dissemination of new ideas and achievements. The desire to modify existing art tradition has led to the full emergence of performance and installation art. This development could be as a result of an artistic response to social influence and for intellectual reasons. Installation art is seen as an artistic genre of site-specific three-dimensional work designed to transform the perception of space. The modern form of installation came to prominence in the 1970s. This form of art is traced to artists such as Marcel Duchamp and Kurt-Schwitters Merz. It is the desire of a new artistic order in Nigeria, which Ayo Aina's, having been challenged by the waste being generated in the country, reacted to by making social commentaries with his art, by using waste materials as the medium of expression. The constant exploration beyond the 2-demensional boundaries guided the artist in his current experimentation with installation art. His works are imbued with sentiments and humor on social, environmental and political issues. Among his works are *Jolly Ride*, *The Journey so far*, *Stigma*, and *Globalization*. The messages embedded in his installation art have intrigued man, engaging him in a visual dialogue. The paper examines Ayo Aina's installation art created using waste materials.

Key Words: Installation, waste materials, exploration, experimentation, visual dialogue, Syndrome

Introduction

The late 1960s marked the beginning of a wave of social, ecological and cultural change that swept the world. The impetus or art growth stemmed largely from the advent of modern techniques. As with the various art movements, it appears that the wish to modify existing art tradition has led to the full emergence of art forms such as performance and installation art. Deepwell in Yusuf (2007) observes that the emergence of both performance and installation arts could be as a result of an artistic response to social influence and for intellectual reasons. Installation is relatively a new approach in contemporary art emerging out of the discipline-blurring, irreverent artistic experimentations of the 1960s and 1970s. Wilson and Lack (2008) define installation as the term used to describe mixed media construction or assemblage, usually designed for a specific place and for a temporary period of time. Installations are works that often occupy the entire room or gallery space that the spectator invariably has to work through in order to engage fully with the work of art. However, some installations are designed simply to be walked around and contemplated upon or are so fragile that they can only be viewed from a doorway or one end of a room.

Installation online (2014), defines installation art as an artistic genre of site-specific, three-dimensional works designed to transform the perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are often called Land art; however, the boundaries between these terms overlap. Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries, as well as public and private spaces. The genre incorporates a very broad range of everyday and natural materials, which are often chosen for their evocative qualities. It also incorporates new media such as video, sound, performance, immersive virtual reality and the internet. Many installations are site-specific in that they are designed to exist only in the space for which they were created. Thus, it is actually where modern installation art takes its bearing from, site-specific, that is, installations are constructions assembled on sites and usually gigantic. It sometimes involves the use of many materials or objects to form a whole.

Installation online (2014) also states that installation, as a nomenclature for a specific form of art came into being not too long ago. Wilson and Lack opine that, in 1961 in New York, class Oldenburg created an early environment, the Store from which his counter and plates with potato and ham comes. One of the environmental installations, using light, is that of James

Turrell's miscellaneous materials (mixed media) light and sound have remained fundamental to installation.

The modern form of installation came to prominence in the 1970's. The form of art was traced to artists such as Marcel Duchamp and Kurt Schweitzer's Merz. It is said to have been in existence since prehistoric times, but was adopted and made popular by the mid-twentieth century. Before this time, terms such as *Environment*, *Project Art* and *Temporary art* have been used to describe installation art. Based on his works produced from 1957 onwards American artist, Allan Kapreve is said to be one of the originators of *environment art.* The creation of installations became a major art and in modern art from that time increasingly to about 1990 when many artists made such experiments. This, in essence, means that installation art has always been there, maybe not with the characteristics and form in which we have them today. There has been a transformation, especially in the use of media and content. Out-door abstract sculptures of some early masters are installations in nature, that is, they are designed to fit into specific locations. (Installation online, 2014).

Ikiddeh in Aliyu (2006) assert that, contemporary Nigerian art has come a long way, finding its path through the wilderness of experiments and schools of various orientations. It has over time matured into a formidable expressive force for both the artist and the society in which it is produced. In the light of what modern artists do, the styles used in executing their works, the materials employed and the source(s) of motivational factors (s), inspiration with which they are influenced to create artworks, are among factors that the author has considered necessary to study Ayo Aina's installation artworks. The article assesses, analyse and interpret some of Ayo's installation art. It traces the artists' educational background as well as his contributions to modern Nigerian art. It is believed that the analysis of some of his works will give room for a better understanding of the artist and what he has done between 2003 and 2013. Ayo Aina is considered prolific contemporary Nigerian artist, with the desire for new artistic order in the country. Having been challenged by the amount of waste being generated in Nigeria, his reaction to this waste challenge is to use such waste generated to social commentaries with his art, directly or indirectly by engaging these waste materials as a medium of expression.

To some, these waste items are convertible resource materials which they employ as an instrument of visual expression. Ayo Aina has created artworks from waste by converting all sorts of waste. His works are technical, artistic and are unique. His materials are transformed into exquisite mixed media works that echo new and precedential aesthetics.

About the Artist

Aina is one of the emerging artists who is very eager in search for new ways of expression. Ayo Aina is a graduate of the premier Zaria art school which is now the Department of Fine Arts, Ahmadu Bello University, Zaria. He was born on the 12th of August, 1969 in Kano State of Nigeria. Ayo graduated in 1990 with a Bachelor's Degree and in 1996 with a Master's degree, specialising in painting. Since leaving the university he has practiced as a full-time studio artist and has participated in several art workshops and the Dakar Biennale in May 2010. Aina has had 4 one-man exhibitions, showcasing his installations and paintings. *Deadline*, the most recently held at the Goethe Institute, Lagos in 2008 was acknowledged in the New York-based art editorial Art forum. He is a recipient of several awards, including Nigerian Art Council Prize for the Best Student in Fine Arts, Ahmadu Bello University, Zaria in 1990. Ayo's works can be found in public places in Nigeria, such as, the National Library of Nigeria, The National Assembly, Abuja International Trade Fair Complex, Kaduna National Insurance Corporation of Nigeria (NICON), Public Limited Company (PLC), Abuja Northern Nigeria Cement Company, Sokoto, Power Holding Company of Nigeria (PHCN) Headquarters, Kaduna and in the Constitutional Court of South Africa and the Mojo Gallery, Dubai.

Ayo Aina is also a prolific Mosaic/Mural designer with over 50 large panels adorning banks such as Central Bank of Nigeria and Nigeria Export Import Bank (NEXIM), Abuja. Federal Ministries of Finance and Justice Abuja and institutions in Nigeria such as Kaduna Polytechnic, Kaduna. He is a member of several professional bodies including the Society of Nigerian Artists (SNA).

Literature Review

Yusuf (2007) traced the development of performance and installation art to its present status as essentially coming from the Futurists, Dadaist, Constructivist and the Surrealists. Performance

and installation are two kinds of art that uphold the status of ideas beyond the significance of materials or productions. The tradition of site-specific works has been traced back to prehistoric cave paintings, but there are close analogies in some of the elaborate Surrealist exhibitions of the 1930s, with their fun-fair-like atmospheres, in the room-filling *Merz art objects* construction of Kurt Schwitters, Yves Klein's exhibition of an empty room, *The void*, Marcel Duchamp and his use of the *readymade*.

In 1958 Allan Kaprow used the term *Environment* (this is sometimes considered the earliest example of an installation in the sense in which the term is now understood). The word Installation came into common use in the 1970s. It has its root such as Marcel Duchamp and were often impermanent and could be seen as part of the movement against the fashionable collectable art object. However, many installations are now intended for permanent display. An unlikely example is the 1987 installation work by the British Sculptor Richard Wilson, which consists of a room filled with used sump oil. An example of a more traditional installation is the *Reign of Narcissism* (Museum of Contemporary Art, Los Angeles, 1989) by the American artist, Barbara Bloom (Encyclopedia, 2014).

The Encyclopedia (2014) reports that, "installations in the 1980s and 1990s in Europe, Africa/Nigeria were increasingly characterized by network of operations involving interaction among complex architectural settings, environmental sites and extensive use of everyday objects in ordinary contexts. A number of institutions started focusing on Installation art from the 1980s onwards, suggesting the need for Installation to be seen as a separate discipline. These included the Mattress Factory, Pittsburgh and the Museum of Installation in London. In 1994 a book was published entitled *Installation Art*, claiming that this was "arguably the most original, vigorous and fertile form of art today". What is common to nearly all installation art is a consideration of the experience in totality and the problems it may present, is the constant conflict between disinterested criticism and sympathetic involvement.

Considering the above statement and looking at African art of the past in form confirms that Installation is now embraced as a new form of art today outside the continent of Africa has always been, and is generally developed too. Just like painting, sculpture and other forms of visual arts, installation has unique tradition in Africa. In most traditional African societies and environments, particularly in shrines, abound creative installations in one form or another. In the shrines where traditional artworks form a major part, other paraphernalia which form part of the entire display are usually installations or wall-hangings. This is the real nature of installation which the West is claiming ownership. This obviously might not be true.

The new form of installation in Africa has a strong foundation in traditional African art practices, which form the bedrock of modern art assimilation in Western art and equally gave birth to installation art which the West classifies as the major part of its post-modernism which Africa is wrongfully excluded. It might be recalled that in the early 20th century Pablo Picasso, Paul Cezanne and their group developed modern art from African art forms. Western critics and scholars are holding onto the view that any artwork that does not possess certain traits of abstraction is not modern and prefer to label such as 'contemporary', but it should be noted that abstraction is one of the main characteristics of African art. This has been discussed in many art forums both within and outside the African continent and has been put in publication for people to read and take position on this vexed question of the confused use of terms (Wilson and Lack, 2008).

It is not surprising, therefore, that installations are being generally embraced as post-modern art, because installation is not really new to Africa or indeed, to many other societies in the world. Installation has been a common feature of most societies, and what is recent is its full appropriation as whole art. In addition, it may be seen, that some art materials are new to Africa, as they have not been used before. With the improvement of technology over the years, artists are able to explore outside the boundaries that were never explored by artists in the past. The media used is more experimental and bold. They are also usually cross media and may involve sensors and movement when looking at the installations. By using virtual reality as a medium, immersive virtual reality art is produced. It is probably the deepest interactive form of art. At the turn of the 21st century, there arose trend of interactive installations using video, film, sound and sculpture. Suffice to say here, that installation art is developing in Nigeria as in

other countries and is being widely embraced by many modern Nigerian artists in its ramification, for the possibilities it offers for experimentation and creativity.

The contemporary artistic expressions of Africa, according to Egonwa (2005), are necessary evolutionary result of current African artistic environment. The artistic environment encompasses the physical and psychic space accessible to the artist. Environment, therefore serves as a major influence or experience which now condition an artist's world view and sharpens his or her expressions. The more expansive the environment, the wider the creative options in terms of ideas, media and techniques open to the artist. The ideology which rules an artist, the subject matter being addressed, the media, techniques and tools of art production are a combined effort which gives character to the artwork produced.

Famous artists of Africa: The works of El-Anatsui, one of Nigeria's most influential artists, showcase the magnificence of Africa's thriving art culture. Using a variety of unconventional media for his sculptures, the artist remains amongst highly regarded to emanate from the continent Africa (*installation.art.org).* Born in the town of Anyako Ghana in 1944, Anatsui studied at the College of Art what is now called the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana from 1965 to 1969 before embarking on his teaching career in the University of Nigeria Nsukka in 1975. The artist long preferred the use of such media as wood and clay, to sculpt objects tied to traditional Ghanaian ideals and other fascinating subjects. Anatsui found success in sculpture and later transitioned to modern installation art. It was in this genre that he later encountered tremendous success. His works are world renowned and better known for their large scale and the thousands of crumpled and folded metal pieces bound together to form art. These intricate massive pieces, require meticulous construction and demonstrating his magnificent artistic talents. Some of the Anatsui most famous exhibitions are housed within numerous art institutions throughout the United States in states like New York, Iowa, California, Florida and Ohio, including those in the popular Brooklyn Museum and several others.

In the work entitled *After Kings* El-Anatsui gathered several thousands of aluminum tops, flattened them, and joined them together with copper wire to form large wall pieces. These bottle tops have symbolic meaning; He states that "they encapsulate the essence of the alcoholic drinks which were brought to Africa by Europeans "trace items at the time of the earliest contact between Africans and Europeans". *After Kings* changes garbage into a form that resembles a traditional Kente cloth from the Ashanti culture of Ghana. This allusion to cloth explains the mobility of art work. (Stockstat, in Blaise, 2014).

According to Buhari (2011), among the artists in Nigeria who have developed their artistic practice beyond the 2- dimensional expression are El-Anatsui, Osahenye Kainebi, Tunde Babalola, Nnenna Okorie, Bright Ogochukwu Eke, Burns Effiorm, and Jerry Buhari. What is common in these artists and their works is that they explore the 2- dimensional surface from a formalistic perspective to engage with critical social issues that border on cultural identity and environmental issues with their attending political undertones. The choice and use of material often directly reflects issues of a third world's access to modern technology and management of our environment and resources.

Installation and Mixed Media by Bruce Onabrakpeya

According to Onabrakpeya (2010), "Africa is a dumping ground for many Euro-American and Asian goods. How does one therefore, salvage Africa of these unwanted wastes and make the best of an ugly situation?"

Onabrakpeya embarked on installation art from 1995-2005. Installations and Mixed Media created by the artist are characterised by the arrangement of different discarded materials to create an installation. He uses jute bag, animal bones, hides and skin, discarded metals, foil paper, plastics, beads of all colours, used engine spark plugs, discarded computer motherboard, PVC pipes, bottle corks, CDs plate, chains, twines, and cowries. The unconventional use of materials that have been sourced by him and used in art exemplify the height of material appropriation, born out of the need to solve societal and personal artistic problems.

These installations are essential to draw attention to the importance of protecting the environment. This perhaps is what motivated Ayo to join forces with other installation artists to

realise the overall philosophy of waste to wealth which Nigeria is preaching in all aspects of her socio-economic life.

Analysis of Selected Installations of Ayo Aina

The constant urge to stretch the exploratory limit of the 2-D surface guided Ayo Aina into his current experimentation in installation art. Through his training and researches, he acquired skills and knowledge in painting. Schneider (2006) asserts that "Aina's works, declare a position. They comment with sentiments and humor on social, environmental and political issues". Some of the titles of his works are *Jolly Ride*, *The Journey So Far, Stigma* and *Red Handed*. Aina comically examines the gradual transition of society into nothing that is socially enviable. The artist then picks up symbolic objects to further produce works such as *National Cake, Pump Price*, finally *Globalization*. Schneider further describes Aina's works as conceptually unique. A thoughtful artist who understands his society and analyses same through his experimental art. According to Schneider, Aina belongs to the group of talented artists who are being discovered and nurtured by the Goethe-institute. Schneider continues, with his irritating installations and collages which cast a dazzling light on societal and environmental developments and aberrations; Ayo Aina distances himself from traditional and conventional art production. He is a precise and blunt commentator of the social and global context he lives in with unconventional and provocative found objects such as rat traps, toilet bowls, nails, bullet holes, hospital beds, rice and cake. He employs humor and irony as his most effective tools to communicate his messages".

As a practitioner of the multimedia art, Aina is attracted to unfamiliar, provocative formats and the use of uncommon exploratory platforms. His works explore subjects like contemporary slavery, child abuse and environmental issues. Schneider (2008) describes Ayo as a genuine African artist, who though distances himself from the traditional and conventional art production, still artistically reflects issues of his environment and society and more importantly issues which result from Africa's relationship to "The West" and other regions. The world of art is indeed strange and diverse. Just when you feel you have seen it all, something even more creative or at times bizarre comes to fore.

Aina believes that, the most vital part of being an artist is in reaching out to the society and influencing it positively. Thus, to be able to do that, the artist's freedom of expression remains the most potent weapon, particularly in a fast-changing technological world. Duniya (2009), explains that, Ayo Aina's recent installations he uses a wide range of materials in reconstructing images of a confused and despairing society.

In view of the literature on Ayo that has been reviewed, and the comments of news reporters and editors in some of Nigerian newspapers and professionals in the field of art. It reveals that Ayo Aina has contributed to the development of artistic expression in modern Nigerian art. He has participated in about 17groups and 4 solo exhibitions between, 1988-2010.

In his recent works, Aina has been focusing on his desire to make large Scale installations that comment on various inhuman and anti-social experiences of society. The artist states:

> Although I was trained as a painter, the constant urge to stretch the explorative limit of the 2-D surface guided me into my current experimentation in installation art. The 2-D became less effective as a weapon in my hand to express my anger at the various inhuman and anti-social experiences of a society whose failures have been aided by her own internal systems and pervasive, materialistic propensities. My art employ metaphor, humor and irony to address critical issues of social and political injustices, and environmental degradation, Industrialisation, with its attendant problem of waste generation, offers me a rich menu of junk to satisfy my creative appetite. As an artist in this recycling age, I see myself positioned as a recycling machine powered by mixed media and multimedia.

While commenting on Ayo Aina's works and the inspiration behind them, Schneider (2006) states thus: Aina's works …declare a position. They comment with sentiments, wit and humor on social, environmental and political issues. Aina's works stand out not only due to his creativity but also due to his highest artistic professionalism and exactness.

Therefore, in the analysis and discussion of works, this paper identifies and classifies the installation works of Ayo into two groups namely *Vestiges & Debris* and *Deadline for Positive Change*. The first groups of installation work of Ayo Aina are mixed media, made from different statements on environmental, political and social issues. Two themes dominate vestiges and Debris. These are Man's inhumanity to man, and the environment. First to be mention in this group is *Globalisation* (Plate I).



Plate I Ayo Aina, *Globalisation*, Found Objects and Firewood 100 x 120cm, 2005, Artist's collection

Globalisation (Plate I) is a round object made of chicken mesh with thick wires as support is filled with waste papers and placed on a firewood metal stove. What's cooking? That's the first reaction a viewer may have on seeing Aina's *Globalisation*. The answer is clear, so is the message: to inform his viewers the extent at which man has been destroying the earth. Aina's stove is not the common single inlet stove, but one with three stands as firewood pots. Each hosts at least three pieces of half- burnt woods. The spherical defect filled with waste papers and painted white is a metaphor for the word/earth.

The heating of the earth in his work confirms man's crime against himself. Through the effective use of satin, Aina warns that no one is safe from global warming. But sadly, the fragile group of the society that is most helpless the situations are the children.

The freedom of creative expression, therefore, remains the most potent weapon used in the production of *Globalisation*. Aina made use of unconventional materials for the creation of the work. Such materials include waste paper, firewood, and a giant tripod metal stove. Aina stylistically places the globe on the giant tripod with fire heating under it. *Globalisation* addresses man's inhumanity to himself and his environment.



Plate II: Ayo Aina, Victims, found objects, 2006 Artist's collection.

Victims takes viewers into one of the tragedies of global warming. Stretched on what looks like a hospital bed are six pairs of children's legs, covered in the same white paint as the bed, the

white cloth covering the line of legs faintly exposes the lifeless bones of the children towards the end of the ankles. The only colour in this work, are the pairs of rubber sandals on the legs, which gives the age group and identity of the victims as the bodies vanish under the bed-cover. The work shows the capacity of man harming his fellow, either as victims of war or epidemic like the Human Immune Deficiency Virus & Acquired Immune Deficiency Syndrome (HIV/AIDS) all lying dead. What is left of them are their legs still shot in infant shoes. Whatever is responsible for cutting short the lives of these innocent victims has ultimately cut short the hope of a generation and no doubt sees the citizens of this country as victims of bad leadership. Could the bodies have so decomposed that they have become invisible? Again, why are all the feet wearing sandals?



Plate III: Ayo Aina, *Path to glory*, found objects, 2006 Artist's collection.

Path to Glory" (Plate III) is in search of an interlude to diffuse the coldness of *Globalisation* and *Victims*, *Path to Glory* could help in filling that gap. The artist continues to display his horror script from the top of this work by presenting images of success, at the steps at the bottom, are thorns; blood stained thorns, from there, continues with footprints of blood, pronounced, against the all-white paint of the work *Path to Glory* is streamed with spikes. It is consistent with the doctrine of suffering, which preaches that obstacles show man the way to freedom and strength. They are either placed in his way to teach and develop him or they are reactions of some long-forgotten karmic debt, which he is obliged to settle. The red footprints attest to the fact that the feet of the pilgrim drew blood by treading on the metal spikes. The steps before the door represent the spirit's ascent. The artist seems to console his compatriots with the philosophy that suffering enables life or that life is enriched from pain. Life in the country may be hard but there are still spiritually enriching lessons to draw from it. *Path to Glory* is also instructive, hard and bloody but ultimately, leads to a glorious way. So, there is a way out no matter how difficult it may be.

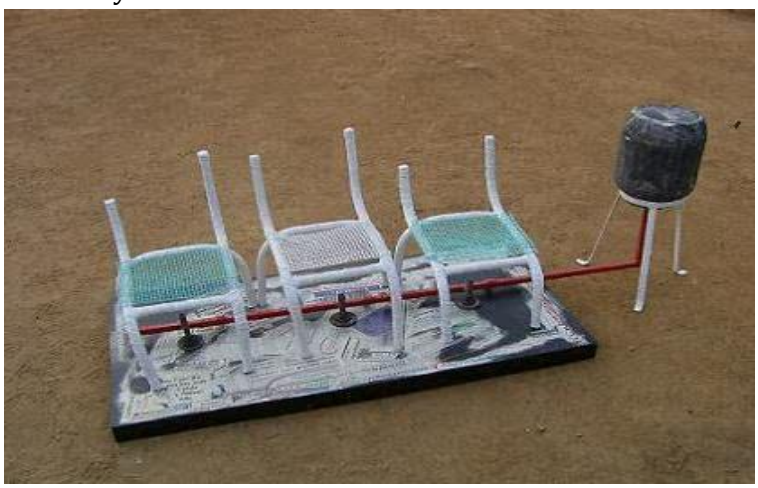


Plate IV: Ayo Aina, *EFCC*, found objects, 2006 Artist's collection.

The Economic and Financial Crimes Commissions (*EFCC*) was created in 2006, with found objects. In "EFCC", three chairs with burners underneath are linked to a gas cylinder on top of a three-legged stand. The empty chairs are waiting for their next victims. Newspaper cutting of the activities of the *EFCC* is spread on the floor. The Economic and Financial Crimes Commission is a Nigerian Law enforcement agency that investigates financial crimes such as advance free fraud (419), fraud and money laundering. The *EFCC* was established in 2003, partially in response to pressure from the Financial Action Task Force on Money Laundering (FATF), which named Nigeria as one of the twenty-three countries non-cooperative in the international community's efforts to fight money laundering. The agency has its head office in Abuja. *EFCC* is also instructive especially for politicians, public office holders and top Government functionaries. It is an agency put in place to checkmate the rate at which government funds are siphoned from Nigeria.
The Mission Statement of EFCC is to get rid of Economic and Financial Crimes and to effectively coordinate the domestic effort of the global fight against money laundering and terrorist financing.



Plate V: Ayo Aina, *Free Lunch*, found objects, Plate and rat 2006 Artist's collection.

Free Lunch (Plate V) is another EFCC related installation. *Free Lunch* drips with cynicism, eschew cases a dinner setting, but on the table, there are (8) traps with eggs on them and at the centre of the table is a plate containing three eggs. In addition, the chairs have spikes that can prevent anybody from sitting down.
The so-called *Free Lunch* could be a trap. Whether this is based on personal experience or not, the artist is once more drawing his viewers' attention to the lawfulness of creation. One should not or never expect to reap what or where he has not sown.

Conclusion

Ayo Aina has made appreciable contributions in the development of contemporary Nigerian art. The uniqueness in style and types of materials used for the art installation attests to the freedom of expression he has found in his practice. Ayo Aina's talent distances him from the traditional and conventional art production. In addition, the artist is always conscious of the environment in some of his installations. The novelty of approach, the courageous reinvention and manipulation of new media has gained him respect and recognition. On the whole, it is hoped that this paper will serve as a useful guide and source of reference for future researchers on Ayo Aina in an area that has not been tackled, like his paintings, murals and mosaics.
Ayo Aina's installation art has a universal language that cut across ethnic, cultural, social, political and religious barriers and use of waste materials, to communicate ideas and ideals in the society. The messages embedded in his installation art have intrigued man, engaging himself in a visual dialogue.

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A REPORT ON AN ADIRE PRODUCTION WORKSHOP AS AN INTERVENTION FOR SKILLS ACQUISITION AND POVERTY ALLEVIATION AMONG YOUTHS OF OTTO / IJANIKIN IN LAGOS STATE NIGERIA

Bakare, Olayinka Olumide
Department of Industrial Design,
School of Environmental Sciences, Modibbo Adama
University of Technology, Yola. Adamawa State.
olumidebakare49@gmail.com

Abstract:
One of the dominant social problems in Nigeria is unemployment. Most economies tend to be unable to make use of the labour of its entire people. That is why emphasis is laid on education for self-reliance in many countries. The National Policy on Education in Nigeria is tailored to achieve that (Daira, 2007). The wish of all youths after graduation from an institution is to secure a good job (i.e. white or blue collar jobs) but unfortunately, not all of them are lucky. Joblessness is a serious social problem. Art and craft provides the opportunity for all, to acquire specialized skills for possible self-employment. Textile Design has been identified as an area for self-reliance education by Bakare Olumide. Tie-dye, batik, screen-printing and other textile related skills acquisition would enable the individuals to practice these skills and earn a living. Adire production has been identified by the facilitators to be one of the cottage art industries and a possible means of providing employment, succor and income generation for the youths of Otto/Ijanikin, Lagos, Nigeria. This can reduce the incidence of poverty through self-employment. Research Design, Ethnographic data collection, 10 facilitators and 150 trainees were involved in the workshop. Ethnographic understanding is developed through close exploration of several sources of data. It was discovered that, Otto/Ijanikin youths were excited by involving in different techniques of dyeing during the session and the training was a haven to them and brought them closer to entrepreneurial orbit. The workshop provide training that enable Otto/Ijanikin youths (both University of Ado Ekiti (CESADEP) and Adeniran Ogunsanya College of Education, Lagos students) to acquire specialized skills of craftsmanship that would empower them to compete globally. Also, it refocuses vocational education qualities for the attainment of poverty eradication, wealth creation and employment generation. It is recommended that adire production has a great and viable potential, if government can provide an enabling environment, equipment, facilities, fund, man power etc. for the youths to acquire this specialized skill to reduce poverty in the society, because it is believed that informal sectors cater for the mass employment in African nations.

Key Words: Adire, Entrepreneurship, Poverty Alleviation, Skills

Introduction

Entrepreneurship is about starting one's own enterprise. Earning profit from its development remains a strong policy option for developing countries in manufacturing and industrial sectors (Afolayan and Kolawole, 2012). Entrepreneurship is very significant to the growth and development of economies. It contributes in no small way towards creating new jobs, wealth creation, poverty reduction and income generating for individuals. Economic depression in most of the world countries, just like Nigeria has led to unemployment among youths and school graduates (Keister, 2005 and Abubakar, 2010). The youth needs a stop gap measure to combat the unemployment maniacs that has become an albatross for the Nigerian states (Dare, 2007).

Art in Nigeria was a major enterprise in the maintenance, survival and the development of the society. Artist in traditional societies including Nigerian communities were used to sustain the socio-economic and religious existence of the society (Oladimeji, 2007). The totality of the socio-cultural, geographical and environmental conditions of an ethnic group have major impact on the popularity and uniqueness of the art commonly found in such a community. As a result of climatic disparities, *Adire* art production differs from one tribe to another, Cottage art industry operation is essentially based on small scale production. Design inspirations are derived from myths, culture, folklore, and symbols of the particular locality. After so many years of creative endeavours, most cottage art industries are still faced with problems.

The Cottage art industry is presently faced with the challenges of survival because of socio-economic changes resulting from global industrialization (Bakare, 2007). Unfortunately, the products of most cottage art industries have lost patronage significantly to foreign industries. Cottage art, though dying out at the beginning of the 20th century noticeably exists in a number of cases. Cottage art industry has become a tradition among the Yoruba people and is adapting local materials using old techniques and skills, to serve new needs. *Adire* production has been identified to be one of the cottage art industries and means of providing employment, succor and income generation for the youths of Otto/ Ijanikin, Lagos, Nigeria to reduce the incidence of

poverty. This art plays an important role in projecting Nigeria's economy, and culture to the outside world.

Studying the art of a culture and its industry requires information about the group, its beliefs, values, and social practices. In recent times, the use of *adire* for decorative purposes has become a worldwide thing. Informal skill has been relegated to the background among youths in Nigeria; which poses a serious social and economy problem for the younger generation. The problem of this study is to organize vocational skill training in *adire* for the development of Oto/Ijanikin youths by African ESSENTIALS, Center for Home -made Textile Arts, Lagos.

In doing this, they will be enlightened on how to make different *adire* techniques of good colour to earn a good living and transfer the knowledge to the younger ones. The main thrust of study was to expose Oto/ Ijanikin Youths to practical reality in making *Adire*. The study was concentrated on Oto/ Ijanikin youths, impacting on them the procedure of making *adire* such as: folding, tying, stitching, pleating and cassava resist method to achieve different colour effect of brocade material.

Concept of *Adire* Making and Entrepreneurship

Adire resist fabric constitutes a vital part of the material culture of Yoruba people of Western Nigeria and this art form (patterned cloth) is dynamic, widely practiced and ubiquitous. *Adire* is a Yoruba word which simply means *tie and dye*. A combination of two Yoruba words meaning *Adi* which means to tie and "*Re*" which means to dye. This is a resist technique with indigo tied or stitched pattern arranged symmetrically within a grid or on a central axis, and then likely over dyed to reduce contrast. This process involves keeping some areas of the cloth from absorbing dye – tying, stitching, covering areas with paste or wax or clamping the cloth between carved blocks of wood to producing a negative image which in the case of *adire* would be a white pattern on a blue background. *Adire* is the specialty of Nigeria's Yoruba (Bakare, 2014). In the early 20th century, Simonds and Barbour (1972) document new access to large quantities of imported shirting materials via the spread of European textile merchants in Abeokuta and other towns, which encouraged the women entrepreneurial and artistic efforts, in making adire a major local craft in Abeokuta, Ibadan, Ede and Oshogbo, that attract buyers from all over West Africa

Adire is a practical skill development designed to expose youths of Oto/Ijanikin to practical realities. We must understand that nowadays, wealth flows around entrepreneurship because despite the resources of Nigeria, many youths are still suffering from hunger since inception of austerity and recession. The rate of unemployment is alarming and the informal education skill has been suggested for the solution. Hardly can someone hear of any culture without traces of resist fabric techniques. The wish of all youths after graduation is to secure a good job. Unfortunately, not all of them are lucky; joblessness is a serious socio-malaise. Art provides the opportunity for all to acquire vocational skill needed not only to become qualified job seekers but also employers of labours. Oladimeji (2005), observes that as a vocational subject, art was relevant in the pre-historic period and shall forever continue to be relevant in any society, for as long as it continues to be a direct preparation and participation in occupation of social values. Trainings in art and craft empower individuals to be independent in daily living, more socially acceptable and be able to maintain a useful role in the community they belong (Oladimeji, 2004).

According to the dictionary of contemporary English (2001), Enterprise is the ability to think of new activities or ideas and make them work. It may also refer to skills acquired from vocational practical training. This is the type of training that will be design for the preparation of individual learner to earn a living that is to be self-reliant. It is an aspect of educational skills that utilizes knowledge in the acquisition of practical and applied skill in the solution of technical problems (Olawepo, 1992). Small scale enterprise is useful to the Nigerian economy in the areas of service, distribution and production industries. The growth of an economy usually requires a large number or small changes, each taking advantage of local opportunities and availability of resources and which in turn make further growth possible, thus, small scale enterprise is an aspect of entrepreneurship, which is important to the economic development of a given country (Dara, 2007).

Eicher, (2003), the importance of the industry to understand the world view of the various societies is made to manifest. While the focus of the different scholars differs, they were however unanimous in the view that cloth and textile production, most notably *Adire*, remains a local, and individual or family driven cottage art industry. More often than not, the various stakeholders in the industries face challenges that are common to most informal sector operators. These problems relate to how informal sector operators negotiate the socio-economy and political space, especially in fledging societies of the third world. It is in view of this that a study of empowerment of the poor through cloth making and textile production becomes inevitable among Otto / Ijanikin youths.

Research Methodology

Ethnographic data collection was used to obtain information on facilitators background, imitation into dyeing techniques and the social functions served by the workshop. An ethnographic understanding is developed through close exploration of several sources of data. Using these data sources as foundation, the ethnographer relies on cultural frame of analysis. Long-term engagement in the field setting or place where the ethnography takes place is called participants observation. Data in observer research was based on observer notes, logs, diaries etc. Additional data were obtained in items such as published and unpublished documents, papers, books, public records, letters, photographs, videos and assorted artefacts. The facilitators consist of 10 persons and participants (trainees) consist of 150 Otto/ Ijanikin youths in Lagos state of Nigeria (both University of Ado Ekiti (CESADEP) and Adeniran Ogunsanya College of Education students). The composition was to create total freedom and interaction between them, that is, the varied levels of mutual interaction during the workshop (Personal communication by Kolawole Christianah Yeyetunde, 1/10/17).

***Adire* Training Procedure:**

The training took place on October 1st 2016, by Bakare Olayinka Olumide, who was the chief facilitator and with other facilitators such as Kolawole Christianah Yeyetunde, Tunde Salako, Adeleye Tosin, Elias Olarewaju, Folarin Image, Kassin Waheed, Kayode Anifowose, and Henry Farotimi (Personal communication by Waheed Kassim, 1/10/17). This workshop led to unleashing of dyeing techniques enthusiasm, because quite a number of trainees (Otto / Ijanikin youths) have never come across the practical aspect of dyeing juice session (Personal communication by Adeleye Tosin, 1/10/17).

Freedom of expression was emphasized during the workshop and several methods were introduced to the youths such as:

i. *Adire Oniko* – Tie resist (e.g. Bull eye, Folding, or crumpling, Stripes, Dots or Rings).
ii. *Adire Alabere* – Stitched resist, was taught to the youths. It is not how old this technique is, but it postdates *Adire Oniko*. Thread was also used resist but the designs were made by stitching.
iii. *Adire Eleko* – Paste resist, technique dated to the 20th century – long after the period when enslaved Africans were being brought to the Western Hemisphere was introduced.

It was further explained to the youths that a*dire eleko* has names such as, *Eiye pe*, (all birds), Ibadan dun (Ibadan is sweet), *Olokun means "goddess of the sea", Oga* (Ostrich) and others are more stream of consciousness (Personal communication by Salako Tunde, 1/10/17).

Conclusion

The trainees (youths) of Otto / Ijanikin were encouraged and uplifted as they found themselves in tying, stitching, pasting batik and dyeing for the first time, at the same condition with their masters at the same center. The trainers (facilitators) trained youths to acquire skills and competences to explore life's opportunity and take care of their life. *Adire* training was a haven to youths and brings them to the center of entrepreneurial orbit and ultimate tourist destination that was created (Personal communication by Elias Olarewaju, 1/10/17). The *adire* training was captured with the objectives which the facilitators set out to achieve, that is poverty reduction and skill acquisition.

Recommendation

There are a lot of potentials in *adire* making if government can provide training that will enable youths acquired specialized skill that will empower them to compete globally help in alleviating

poverty and reduce the high level of unemployment in the country. It will also provide a platform for professionals and non-professionals to explore and express their visual vocabularies in a variety of media.

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PERSONAL COMMUNICATTION

Adeleye Tosin, 01/10/2017.
Elias Olarenwaju, 01/10/2017.
Kolawole Christianah Yeyetunde, 01/10/2017.
Salako Tunde, 01/10/2017.
Waheed Kassim Omotola, 01/10/2017.

APPENDIX



Plate 1: Youths exploring tie-dye process. (Source: Bakare Olumide, 1/10/17)



Plate 2: Youths trying stitching & knotting method. (Source: Bakare Olumide,1/10/17)

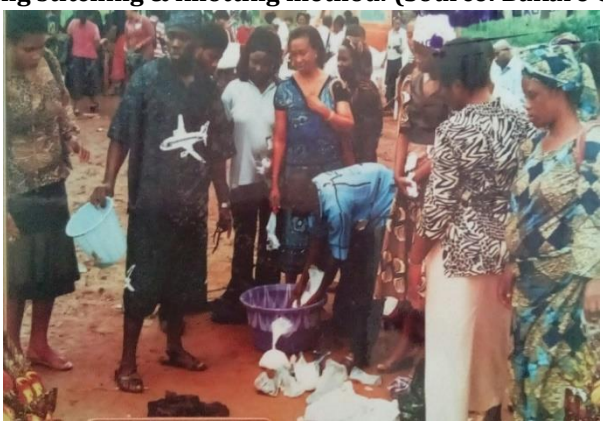


Plate 3: Dyeing section, source: Bakare Olumide,1/10/17



Plate 4: dyed Handkerchief display, (source: Bakare Olumide, 1/10/17).



Plate 5: Diagonal folding displayed. (Source: Bakare Olumide, 1/10/17)



Plate 6: Pleating Method displayed. (Source: Bakare Olumide, 1/10/17).

ANALYSIS OF MOTIFS AND PATTERNS IN FULANI BODY DECORATION IN ADAMAWA STATE, NIGERIA

Yahaya, Muhammad Sani
Department of Industrial Design,
Modibbo Adama University of Technology,
Yola- Adamawa State
saniyak47@yahoo.com/muhammadsaniak47@gmail.com

Abstract
The Fulani in Africa are known for their elaborate body decoration. The motifs and patterns used in Fulani body decoration in Adamawa State, Nigeria are varied in forms and full of multiple symbolisms. This paper adopts the qualitative research method, with the descriptive and historical approaches to analyse the motifs and patterns in Fulani body decoration in Adamawa State, Nigeria. Fieldwork was used to collect data on Fulani with body decoration. Leaders of tattooers and clan heads were interviewed, using the oral interview method. Simple purposive sampling method was used to draw a sample; thus fifteen persons were interviewed amongst the sampled population of 150 for this paper. Motifs and patterns were analysed and categorised into three basic forms- for childhood, adolescence and differentiation. The motifs and patterns employed in Fulani body decoration in Adamawa State, Nigeria are aligned with the values attached to traditional ceremonies. These ceremonies are rites of passage used to mark stages attained by individuals (Fulani) in the society. It also provides avenues, where symbolic motifs and patterns are worked out and publicly displayed on initiates. The motifs and patterns range from lineage marks of identity, test a person's ability to withstand pain, patience (*munyol*), courage (*chosu*) and self-mastery (*pulaaku*), to differentiation strategy of sub- clans within large subgroups.

Key words: Body decoration, Fulani, Motif, Pattern, Subgroup

Introduction and Background of the Study

Body decoration is an old cultural practice that has played significant role in many traditional African societies, and other parts of the world. Finan (2002) traces it to the prehistoric era, while Jones (2000) and Gustafson (2000) link it with the Greco- Roman practices of marking (*stigmata*) criminals and slaves, as a means of control and surveillance of such dubious elements and captives within the empires. This ancient practice was also common across several medieval kingdoms of Europe, like England and France.

In Africa, elements of body decoration could be traced to the images of Tassili in the Sahara, between 8000 and 5000BC; which showed markings that appear to represent scarifications (Drewal, 1988). In Nigeria, relics of the Ife, Benin, Ibibio, Tada, Igala and Owo sculptures depict elaborate scarification patterns, which are good examples of historic evidence of the long cultural practices of body decoration in Africa.

The Fulani, also called *Fulbe* (plural- *Pullo*) in Africa, are well known for their delicate decoration of utilitarian objects such as milk bowls (calabashes) and body decoration. The latter comprises of body painting, scarification, tattooing, coiffure and the use of jewellery. The Fulani are spread over many countries, predominantly in West Africa, but found also in Central Africa and The Sudan of East Africa (Anter, 2015). In Nigeria the greatest concentration of the Fulani is in the northern part, where over half of them are to be found (Johnston, 1970). Also, Visona, Poynor and Cole (2008) posit that,

> …by the end of the first millennium AD the Fulani lived in the lands of the Mande speaker's north of the Niger River and found pasturage in the floodplains of the Inland Niger Delta. During the next few centuries they moved south to what is now Burkina Faso and began their westward migration toward the kingdom of Bornu.

The authors continued that, the spread of Fulani across many sub- Saharan African countries is as a result of their nomadic nature and frequent search of pastures for their animals. Their population in Nigeria, as observed by Wilson- Fall (2014), was encouraged by the 18th century Jihad of Usman Dan Fodio, against the Kingdoms of the Hausa. Incidentally, by 1810, almost all the Hausa states had been defeated, thus, Modibbo Adama of Adamawa and Yakubu of Bauchi received inspirations, much later, from Usman Dan Fodio. They took up the challenges of revolting against the local rulers of these areas. Subsequently, Yola, as revealed by Abba (2003), was established by Modibbo Adama in 1841. Before moving to Yola, he had at different times, used Gurin, Ribadu and Njobolio as his bases, for the prosecution of the Jihad, in the Adamawa

emirate. He finally settled at the present location- Yola, due to the defensive nature provided by the River Benue trough, against the indigenous hostile *Batta* Chiefdoms. The physical features of the area, exercise considerable influences on the settlement pattern of the people within the locality.

Over the years, body decoration of the Fulani in northern Nigeria has been facing serious challenges in the sustainability of this cultural practice. Gradually, certain aspects relating to motifs and cultural symbolism are evolving into modern patterns that have no cultural significance. This paper intends to analyse the aesthetic concepts of the motifs and patterns employed in Fulani body decoration of Adamawa State, Nigeria.

Conceptual Framework

The Conceptual Framework for this paper is hinged on the ideas of Douglas (2003), whose concept of *Purity and Danger*, explores the body as a cultural boundary- where social membership is expressed through body decoration. It measures the progress of individuals through the life-cycle. Evidence presented by Eade (2014) demonstrates, not only Douglas's view that, 'What is being carved on human flesh is an image of society,' it also stands contemporary critical scrutiny, with respect to the tattoo. Hence, Douglas' concept is used as a microcosm in the analysis of motifs and patterns in Fulani body decoration in Adamawa State-Nigeria; outlying the components of *Purity* and *Danger*, captured in the motifs and the patterns analysed.

Methodology

This study is qualitative in nature and the author draws inferences from Feldman's (1970) method of art analysis, using the descriptive, formal analysis, interpretation and evaluation. The population consists of 15 Fulani from six Local Government Areas of Adamawa State, purposively sampled. Local heads of tattooers (*Sarkin aska*) and clans (*Ardo*), individuals with body decorations, and samples of photographs taken from the internet provided the data that assisted the analysis of the works.

Discussion

The Fulani organised motifs and patterns based on imageries sourced from local folktales, regarding their origins and aesthetic precincts of subgroups and clans. Some of the Fulani subgroups include *Addako'en, Sankarawa, Kwontorobe, Bebbako'en, Goutiyanko'en, Dabauko'en, Alijanko'en, Borowako'en* and *Sindawa*. Imageries derived from ancient myths, legends and beliefs of the Fulani, are inscribed on the bodies. These imageries are cultural symbols for the identification of Fulani subgroups in Adamawa State, Nigeria (Adamu and Jaka, 2016). The beauty of a motif or pattern (in a tattoo), as observed by Abdul and *Barekin* Saijo (2016), depend on the expertise and experience of the tattooer and his/ her ability to prevent infection to the scars.



Plate I: *Mutsirde* and *Tukul* or *Pewotal,* Wuro-Nimbe; Photograph: By Laure Hassan, 2017

M*utsirde* is a motif, inscribed beside the mouth of a person and popular among ladies (plate I). On a fair skin, it provides a contrast with the surrounding surface, while on a dark skin, a local dye called *babahe* and *tantanbiri*, are added to create a strong contrasting effect on the skin. Thus, a Fulani lady without *mutsirde* beside the mouth, as observed by Zainab (2016), is not considered a beautiful woman. The motif makes the smiles of a lady captivating and endearing, in the mind of an admirer. The respondent added further that, the motif varies significantly from one subgroup to another, and other variants of *mutsirde* includes- *kolhundokol*, *bindi- shirwa* and *musha- fura,* particularly among, the *Katsinawa* and *Zamfarawa* subgroups in Adamawa State.



Plate II: *Boirukun* and *Tunmodeje* tattoos; Goggle image: http://www.fulanitattoos, pinterest.com-2016

Boirukun is another decorative motif used to entice young men by ladies, during several socio-cultural ceremonies (plate II). According to Abdul and Ahmadu (2016), it connotes the tears of a lover (*hawayen masoyi*), which symbolizes love and assurance between a young, unmarried lady and her fiancé. This concept, as observed by the respondents, captures the trust and confidentiality that exist between two admirers. Similarly, the outlines of such motif underneath the eyes beautify the glances of the lady and make it more adorable during courtship.

Tukul or *pewotal* (pattern), on the other hand, appears on both sides of the cheek, beneath the eyes. It comprises of several vertical lines arranged meticulously in long horizontal form from

the nasal region across the cheek, and end at the cheek- bones of a person's face (plate III, pp. 5 & 7). Similarly, *Cheyel* or *Kibiya* motif is adopted from the features of an arrow and aligned just above a *nalle* and *mutsirde* motifs*.* It is used by the *Hudawa, Bebawa* and *Hadejjawa* subgroups of the Fulani, for identification. It also attests to the subgroups' proficiency in the use of bows and arrows, in safe- guarding their commonwealth. According to Abdul (2016), the aforementioned subgroups are equally renowned for their poisonous arrow- tips used for defense against predators. It is inscribed beside the mouth whisker motifs, consisting of a long feature with an arrow- tip at the end. Beside the arrow- tips, are hooks at both sides of the long central feature (plate IV).



Plate III: *Tunkureje* or *Galtihinde, Errode- Dokinel* and *Tukul,* Anguwan Sodangi- Sangere; Photograph: By Yahaya Muhammad Sani, 2016

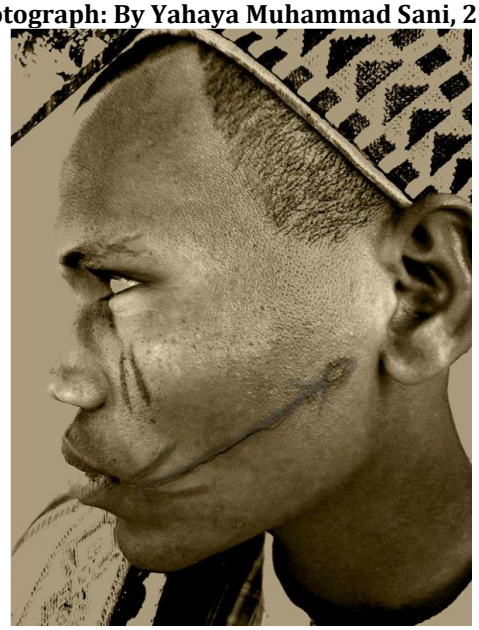


Plate IV: *Cheyel, Mutsirde* and *Dugule*, Girei; Photograph: By Yahaya Muhammad Sani, 2016

The *cheyel* motif is a symbol for danger categorized under the concept of Douglas (2003), 'Purity and Danger' (plate IV). The motif is a strong sign of mutual exhortation, used by the Fulani subgroups to create a semblance of order in the society. This is a strong symbol used to save guard the subgroups' commonwealth against transgressors.

Hairstyles: The Fulani hairstyles, according to Joda and Jaka (2016) are categorized into two basic forms- the *Manu* and *Bagale*. The aesthetic concepts of *Manu* and *Bagale* hairstyles are means of identifying the sex of the wearer of such styles. Amongst the several hairstyles of the Fulani include *Kondo, Yorre and Gadaru,* to mention a few.



Plate V: *Kondo* with *Yorre* sub style covered with *Zoba* (jewellery); Google Image: http://

Kondo is considered as *Bagale*, and consists of a huge arch (head top knot), situated at the centre of the head. This is complemented with the additions of other decorative items like shiny metals, colourful beads (*tchodi*) and cowry shells (*tchede*), placed in between and around the composition. These fineries are arranged delicately for decorative effects, across the plaited hair- crest. Cowry shells (*tchede*) arranged at the top edge of the arched hairstyle, followed by the placements of hollowed metal frames are used to hold the *yorre* strips, placed beside both sides of the ears (plate V). This is usually made to slope vertically downwards beside the ear. Depending on the individual, it is either one or two strips by the side of the ears, covered with metallic frames (*Zoba*) or left uncovered. The *yorre* is also covered with beads of different colours and sizes. Similarly, decorative items like coloured beads, threads, cowry shells, silver and brass metals are used to add beauty and vitality to the *yorre* hairstyle (sub- style). The metal frames preserve the textural effect of the covered hair, which enables it to grow longer and retain moisture (Girei and Abdul, 2016). This tendency, as opined by Wilson- Fall (2014), communicates social information to other Fulani nomads about family wealth and clan affiliation. Schildrout (2004) establishes that, this practice represents "border skirmishing" between selves, others and between social groups.

Beadwork: Beadwork includes decorative items used to enhance dresses and outfits by the Fulani during socio- cultural ceremonies. These fineries, as opined by Ahmadu and Abdul (2016), include jewelries ranging from necklaces, bangles, anklets to crown- bands, earrings and waist beads. Fulani jewelries are made and used to fulfill cultural constructs of beauty during socio- cultural ceremonies. Supporting this assertion, Adamu (2016) recounts that, courtship among the Fulani starts relatively at an early age, and this accounts for the reason why girls make themselves attractive for boys. Thus, beads patterned in various decorative forms are employed by girls, from an early age. They are always encouraged to beautify themselves in preparation for socio- cultural events. Other decorative objects made from beads include- *tchodi, tchinkoje* and *alhatoma* (plate VI).



Plate VI: *Alhatoma, Tchodi* and lips' dye, Golontabal; Photograph: By Laure Hassan, 2017

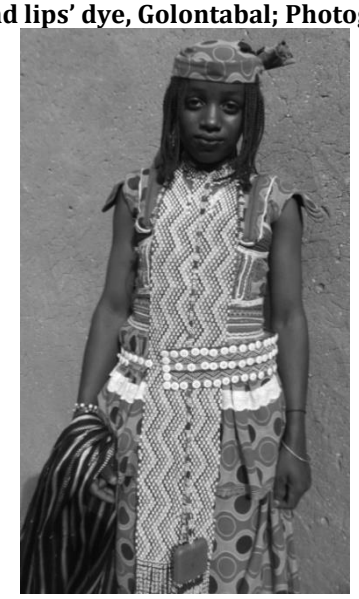


Plate VII: *Tchinkoje* or *Jibitarei* (Beads' apron) and *Bel* (belt) Golontabal; Photograph: By Laure Hassan, 2017

The concept of *tchodi,* as observed by Abdullahi (2016) is entirely for beautification purpose. A prominent product of *tchodi* includes- *tchinkoje* or *jibitarei* (apron), tied around the neck and allowed to flow downwards the chest and below (plate VII). The item is composed of several brightly selected coloured beads that add vitality and excitement to the outfit of a young Fulani lady. The coloured beads consist of red, blue, yellow and green, arranged in several compositions in zig- zag, angular and combined designs. The neck region of the apron is normally made in tight- close fitting. This involves arrangement of coloured beads; closely fitted with little spaces in- between the compositions. The other parts of the arrangements are spacious and free flowing. The variety created, as a result of this arrangement makes the whole composition interesting and adds up the beauty of the apron. This choice, as he opines, is deliberate and creates contrast with the above region, closed to the neck and underneath the apron.

Conclusion

The motifs, hairstyles and beadwork analysed in this paper are just a few among the several works studied. Motifs and patterns employed in Fulani body decoration of Adamawa State, Nigeria fulfill cultural constructs of beauty, religious and social obligations. These motifs and patterns are imageries (cultural symbols) sourced from myths, legends and beliefs of the Fulani subgroups. These symbols are used for the identification of Fulani subgroups, testing a person's ability to withstand pain, patience (*munyol*), courage (*chosu*), self-mastery (*pulaaku*), and

differentiation strategy for identifying sub- clans within large subgroups of Fulani in Adamawa State, Nigeria.

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List of Interviewees

Dr. Adamu Girei is a lecturer and Head of the Department of Fulfulde, Federal College of Education Technical- Yola, Adamawa State. He is residing at *Anguwan Alkali*- Girei, Girei Local Government Area. The interview was conducted on the 15th of October 2016, in his office at the Federal College of Education Technical- Yola, Adamawa State, Nigeria.

Ardo Ahmadu Bappah Joda of *Sabon Anguwan Alkalin*- Gidado in Girei Local Government Area of Adamawa State. The interview was conducted on 22nd of October 2016, inside the residence of his brother, Professor Umar Abubakar Bobboi in Girei, Adamawa State, Nigeria.

Mallam Abdullahi Abdul is a local tattooer and barber at Sabon *Anguwan Alkalin- Gidado* in Girei Local Government Area of Adamawa State. The interview session was conducted on the 31st of October 2016, at his residence, Girei Local Government Area of Adamawa State, Nigeria.

Alhaji Ibrahim Jaka is the Chairman *Maiyyeti* Allah, Girei Local Government Area of Adamawa State. The interview was conducted on 31st of October 2016, at a car wash ground located in Sangere- Mautech, Girei. He resides at *Kofar Fadan* Ubandoma, Girei Local Government Area of Adamawa State, Nigeria.

Mallam Adamu Mohammed is the head of local tattooer and barber of Sangere- Mautech, Girei Local Government Area of Adamawa State. The interview was conducted on the 3rd of November 2016, at the residence of *Wakilin Maijimillan* Sangere- Mautech.

Alhaji Musa Ahmadu is a resource person on Fulani body decoration and resides at *Sabon- Garin* Sangere, Adamawa State. The interview was carried out on the 10th of November 2016, at his residence in *Sabon Gari* Sangere- Mautech.

Sarkin Askan Barekin Saijo is the head of local tattooer and barber of Saijo, Song Local Government Area of Adamawa State. He was interviewed on the 11th of November 2016, at the *Golontabal* Central Market, Gombi.

Mallama Zainab Adamu is an elderly woman of about 98 years old, with body decoration. The interview was conducted by Laure Hassan- research assistant. She resides at *Anguwan Fulani,* Bajabure- Girei Local Government Area of Adamawa State.

Ardo Hassan Abdullahi is a clan head of *Sullubawa* subgroup, with body decoration**.** He is a Cattle trader in various *Tike* markets across several Local Government Areas in Adamawa State.

Research Assistant

Laure Hassan is a free-lance journalist residing at Jimeta- Yola, Adamawa State of Nigeria.

HISTORICAL ORIGIN OF THE EBIRA CHAO MASKING AND MASQUERADE TRADITIONS

Lawal, Lamidi Aduozava
Department of Fine and Applied Arts,
F.C.T. College of Education
Zuba, Abuja.
aduozsmartbrains@gmail.com
Saliu, A.R.
Department of Fine Arts,
Ahmadu Bello University, Zaria
ahmedsalaron@gmail.com
Duniya, G.G.
Department of Fine Arts,
Ahmadu Bello University, Zaria
gambiis@yahoo.com

Abstract
The arts and cultures of people are pointers to understanding who the people are. Hence, if not studied, it could lead to cultural stasis. The absence of literature on some cultures has led to misunderstanding about such traditions, and it is a reason why some people tend to have conflicting claims about some traditions. A case in point is the conflicting claims on the indigenes of Ebira Chao in terms of masking and masquerade traditions being alien or indigenous. This is because the current generation of the people, do not have any material to refer to for clarification and reconciliation of such conflicting claims. Based on this, some of the people who are Christian and Muslim faithful's advocate that the traditions be stopped from being practiced in the land, while some who are ardent believers in the cultures of the land are advocating for the sustainability of such traditions. It is for this purpose that, this paper intends to study the historical origin of the Ebira Chao masking and masquerade traditions by tracing the etymology of Idowo, Irepa and Ekuechi related masking and masquerade and the Ebira Chao concept of ancestral worship as it relates to the traditions.

Key Words: Ebira Chao, Ancestral Worship, Idowo, Irepa and Ekuechi, Cultures

Background of the Study

Culture, the total way of life of a people, is either material or non-material. It is most times, seen as a means of identifying people. The material culture of a people can manifest in the form of festivals, clothing, architecture, art and food, while the non-material culture includes the belief, language and philosophy of the people. Nigeria as a nation is made up of people, societies and civilization of different and unique cultures. Through some of their cultural practices, some societal needs are met. Hence, Bayo (2010) asserts that, some of the traditional Nigerian arts, in three dimensional form, are utilized in different areas, like social, sacred and secular purposes. For instance, masks, and utilitarian objects which may be anthropomorphic representations of gods, are produced and used to meet socio-cultural needs of communities, amongst other purposes.

The survival of cultural practices over some centuries, have become traditions that were sustained by the people, by handing down statements, beliefs, rules, customs or the likes, by word of mouth and practice from generation to generation. One of such traditions is the masking tradition that is practiced in most villages and towns in Africa, for some specific purposes, which vary from one society to another. In traditional African society, masking is the act of using a mask to cover or disguise the face. In addition to that, Lomel (1970) asserts that, masquerade is more than mere disguise, for it gives expression to the bond between a group of people and their ancestors, and that, it is an embodiment of a tradition and a guarantee of the continuity of an order hallowed by tradition.

In some communities in Africa, masks are worn by individuals that are chosen by the ancestors through divination before there can be spiritual manifestation of the ancestral powers to meet societal needs. To corroborate this statement, Willett (1971) discloses that, *chiwara* mask with its graceful curves of a hyena, produced by the Bambara of Mali was used for land fertility and to boost agricultural produce. Such mask with basket helmet was usually worn by the youth during agrarian festivals. In line with Willett (1971), Bayo (2010) asserts that, *kponiugo* mask of the Senufo which is characterized by a mouth like that of a warthog and the horn of a honey

comb are used to prevent soul stealers from operating in the community. In other words, it serves as a guardian spirit. The author further states that, *Dea* mask attached to grasses is of the Baga, and was used to protect the souls of the dead. Among the Yoruba, the *gelede* masquerade pays tribute to the special powers of women known as "the mothers". Mothers are believed to possess a spiritual life force *ase,* which is equal to that of the deity *Orisa* (Drewal, 1974). *Ase* itself is a neutral force, neither negative nor positive.

On this note, the mothers can use their special powers for both negative and positive purposes. The negative purpose of the mothers is expressed with the term *aje*, meaning witch. The destructive mothers are most often thought to be involved in matters of infertility, impotence and the death of children, because they are constantly angry, easily irritated and jealous of those who are too happy. Bayo (2010) further narrates that mothers, in their positive aspect, are regarded as calm, creative and protective progenitors.

Similarly, among the Igbo, Aniakor (1979) describes the Igbo *Ijele* masquerade as an "elephant, the beautiful and expensive masquerade", the biggest masquerade in Igbo land, and as a leading spirit *(mwuo).* The fact is that, the size of *Ijele* masquerade is outstanding when compared with other available masquerades throughout Igbo land. This highly placed I*jele* masquerade comes out for display during *ofala* festival, which takes place once in every seven years. It may be noted that, the Ijele masquerade is one of the masquerades with a very large mask, therefore, constituting the key element in its masquerading tradition, hence, the interest of this study in masking tradition.

The Ebira are noted for their rich cultures and traditions in Nigeria. The Ebira occupy a land mass of about 150km around the confluence of the rivers Niger and Benue, in the Federal Republic of Nigeria. According to Ozigi (2004), historically, Ebira speaking people belong to the Kwararafa or Apa group of people, of the middle belt region in Nigeria. They are specifically found in Kogi, Nassarawa and Edo states, and in the Federal Capital Territory (Saliu, 2010). Muhammad (2005) and Saliu (2010) assert that, there are Ebira Nya in Koton Karfi in Kogi state, Toto and Umaisha in Nassarawa state, Abaji in Federal Capital Territory of Nigeria, Ebira Tao in Okene, Kogi State and Ebira Chao in Igarra (Etuno), Edo state. The communities referred to as the Ebira, are bounded together as one, because of their cultural affinity and dialectical relationship. Each of these groups, speak similar dialect of the language, though, they occupy different locations as a result of state creation and boundary adjustments, in the Nigerian political map. One other reason about their dispersed settlements is their migration activities. The Ebira settlements are scattered over the numerous hills and mountains, which dominate the landscape of the region, and most of the earliest village settlements were located on the hill-tops, which are in some cases, rocky and serve as a defense against enemies (Muhammad, 2005 and Salami, 2011). They are hardworking farmers who craved for more fertile lands for their farming operations. Succession disputes, oppression, famine and epidemics are some other reasons for their series of migration.

The Ebira Chao

The Ebira Chao is an extraction of the Ebira ethnic group in Akoko –Edo local government area of Edo State, Nigeria. They hailed from the Jukun in the Kwararafa kingdom, and migrated to Idah. When they sojourned at Idah, under Igala hegemony, they were neither Igala nor speaking Igala dialect. On migration from Idah with the Ebira Tao, they settled at Opete before proceeding to their present location called Etuno (Igarra), in Akoko-Edo Local Government Area of Edo, South-South Geo-Political Zone, Nigeria. They live in an organized society with a well-structured clannish traditional administrative system that was instituted by the great grandchildren of their ancestors. The clans include: *Anonyete (Ezi Igu), Eshimozoko, Eziobe, Anona, Eshinavaka, Eshinogu (Eziogu), Eshinagada, Andiba, Andede* and *Anosere* (Muhammad, 2005). The clans are also made up of sub-groups known as *opopo*. According to Ozigi (2004), a clan can be described as a group of people or families, descending from a common ancestor who is closely or remotely related by blood. Clans are important in the socio-cultural and political life of the people. Clan consideration was the basis of authority and social relations in Ebira Chao traditional community. It also plays an important part, in choice of leadership, appointment into certain positions, land acquisition, contracting of marriages, to mention but a few. Each clan has her own system or rules of selecting or choosing her leader, priest or chief. The method usually

employed was that of gerontocracy (leadership by elders). For the purpose of central leadership, *Oshinoyi* (paramount ruler) was appointed to oversee the general affairs of the society though there have been some contentions on who should be the supreme ruler and who should not be among the present day Ebira Chao.

The Ebira have their unique way of life. According to Salami (2011), every society of the world has certain characteristics which distinguish it from others. Cultures may be similar, but are never quite the same. Prominent among the traditions of the Ebira Chao is that of inheritance. Like in most other societies, inheritance is paternal. Male children inherit what their deceased father has left behind. In the past, the custom levirate involving the inheritance of wives *(oki ku oza ogu*) by sons and brothers of the deceased person (man) was widely practiced. However, the female children were not given much consideration, as they were regarded as outsiders, because they were going to be married into other families (Muhammad, 2005 and Salami, 2011). This practice is becoming less popular among the people today.

Traditional work-free day, which is observed once in a year, is observed by all. On such a day, no individual (indigene) is permitted to handle any working implement like; hoe and cutlass as a mark of honour to ancestors. Different arts practiced by the people are decorative arts, because of their quest for aesthetics. Some typical examples of their decorative arts include: cloth weaving, body, wall, pottery and mat decorations and wood carving (Saliu, 2010). The body decoration created with *uru* and *ukokori* are artistically made, especially during any of the cultural festival. Some of the cultural festivals of the Ebira Chao include; *Azi*, *Echetete*, *Irepa*, *Ubete* and *Ekuechi*. The celebrations of some of these festivals, for instance, *Ekuechi* and *Irepa* are characterized by masking and masquerades outing and display according to cultural dictates. It is important to note, that, masking and masquerades traditions are forms of ancestral worship. The people believe that, it is the spirit of the ancestors which transmigrate into any person wearing the *eku* (masquerade) costume and guide his actions (Ibrahim, 1976).

The Ebira Chao Concept of Ancestral Worship

Masking and masquerade traditions of the Ebira Chao revolve round their beliefs in a supreme being. The supreme-being is linked with the sky, and is called *Adayi ebeba* or O*shiomoshi* (God). It is believed that, *adayi ebeba* has many attributes which are shown in the praises and eulogy showered on him. For instance, "*ogederisha*, *ogodogodo anuvo zo metu*, *ojioza tu* and *ofu reku*". These are translated to mean God, whose abode is in heaven, he is the one that no person's hand can reach at, the deliverer and the one that gives victory. God is seen as the creator of all things. To the Ebira Chao, next to God is the earth (*ete*). *Oshiomoshi* is the father, while *ete* is the mother. This does not; however, suggest that they are husband and wife. The earth is simply mother of all, owner of bounty, the great one who makes great heaps, who feeds one, then, forces him to vomit it. The last attribute of the earth is that; it fattens man for her own consumption. The land fattens man by yielding crops to feed him. In the end, man dies and his remains are "eaten" by the earth.

Next in the eternal hierarchy, is *ori* (oracles and deities) followed by ancestral spirits of different clans. *Ori* is the third in the Trilogy. Some examples of *ori* are the *idakoriko, ori abasu ori vokoto ori nyama, ori baru, ori okute and ori osawu.* Presentation of kola, sacrifices and incantations are rendered in this order of trilogy*: oshiomoshi*, *ete* and *ori.* Ancestral worship therefore dominated the traditional religion of the Ebira Chao on arrival at their present location (Igarra). Some ancestral temples or shrines were established to serve as point of contact between people and their ancestors. Families built temples through which protection is sought such as, the *inyama* owned by the *Anonyete* (*Ezigu* family) and the *Okute* owned by the *Eshimozoko* family. At such temples, were periodic sacrifices offered, and libation poured to appease them, assuage the fear of evil or to wade off evil. In the same strength, the *Eku* (masquerade) cult played very significant roles in the Ebira Chao traditional worship. They believe that, it is the ancestors that rose and returned to earth in the form of masquerades to commune with the living, offer advices, pass judgements and even enforce laws.

Origin of the Ebira Chao Masking and Masquerade Traditions

The Ebira Chao has rich festivals that embrace masking and masquerade traditions. Hence, the "Historical Survey of the Ebira Chao Masking and Masquerade Traditions" is done based on the uniqueness of the masks and masquerades and their origin. It is on the basis of this, that, the

historical origins of the traditions are explained under three different sources as follows: *Idowo* Masking and Masquerade's History, *Irepa* Related Masking and Masquerade's History and *Ekuechi* Masking and Masquerade's History.

Idowo Masking and Masquerade

The *Idowo* masking and masquerade's history is traced back to early 18th century A.D. with *Osawo* as the deity. As a member of the *Eziobe* family of the Ebira Chao, who is disclosed to be a famous hunter who migrated along with the people from the Jukun, Kwararafa kingdom to its present location in Igarra, Akoko-Edo Local Government Area of Edo State, South–South, Nigeria. It was at his death that, the family saw him as a hero whose spirit should be revered and consulted for solutions to life challenges ranging from ill-health, success to protection of the people. Hence, *Idowo Osawu* became a deity manifested in the form of a masquerade each time he was to visit his people from a shrine that was built at *okovoza*. The appearing and re-appearing of the masquerade became a tradition that is upheld by the following families that make up the *Eziobe* clan: *Eziakozi, Eziodu, Ezioga Eziakuta* and *Anoverewa*. It is an established fact that, *Idowo* masking and masquerade tradition is of the Ebira Chao Origin.

Irepa Related Masking and Masquerade

Irepa related masking and masquerade tradition was derived from the age grade system. Connected to this, is *Aba* drum which is a relic of the *Kwararafa* in Jukun Kingdom, which was brought and introduced to the Ebira Chao, Igarra, Akoko-Edo Local Government Area of Edo state by a brave warrior and a hunter called *Akpogumoza* of the *Eziakuta Opoporiku* extraction of the *Eziobe* clan. The evidence of *Akpogumoza's* foot-print is on *iretoji* (black stone) that is located at the rocky side of the *Akovoza* axis. History has it that, the indigenes of the Ebira Chao introduced masking and masquerade traditions into the *Irepa* festival as a result of the political and social significance of the festival, as it relates to age group stratifications in the town. Thus, *Ishebe* masquerade was introduced as a means of creating the presence of the ancestors to herald *Irepa* celebration. By this, it is believed that, the ancestors were involved in the said festival which started in about 1789 A.D. During the festival, songs of victory of the Kwararafa kingdom are chanted. The festival is celebrated every seven years for the up-grading of the *opoze* age group to the *azebani* age group, which is the highest age group of the Ebira Chao. The *Irepa* celebration follows *upe enu* (new yam festival) of the year it is celebrated. During this celebration, masquerades whose costumes are made from banana plant leaves, strips of tree barks (*ochi avovoshi*) and jute threads are featured to entertain spectators. Therefore, the *Irepa* related masking and masquerade traditions which started in the 18th century A.D can be said to be of the Ebira Chao origin.

Ekuechi Masking and Masquerade

The history of *Ekuechi* and *Echeane* masking and masquerade has been traced to be of the Ebira Tao origin as narrated, thus oral source reveals that, the *eku* (masquerade) cult originated from Okehi (*Ohuoda*). It is further narrated that, *Ododo* of *Okehi* and *Obaji* of *Eika* were blood brothers with *Obaji* as the elder brother. When *Obaji* fell sick and it was apparent that, he was going to die, *Ododo* felt that it was not proper for *Obaji* to be older than him in this world and also in the spirit world. Oral history has it that, *Ododo* immediately went to see his sick brother, and with experience, he discovered that he would soon die. He felt cheated and bitter that *Obaji* whom he has served well for many years would be his senior in this world and in the spirit world, though, it is customary for the younger one to serve his elder brother. Hence, *Ododo* was at the command and service of his elder brother (*Obaji*) even at his adulthood. On *Ododo's* return from his brother, he felt bad because he wanted *Obaji* to serve him in return when they are transited to the world beyond. Consequent upon this, he told his children that, he was going to die and he instructed them to quickly bring up his image in the form of a masquerade. In other words, *Ododo* reincarnated as a spirit and assumed the physical form of a masquerade.

He told his children to embody him in the masquerade form if he died, and that, he would be *Obaji's* senior in the hereafter and in masquerade matters. *Ododo* also threatened to curse his children if they failed to carry out his instruction when he is dead. He also made provision for the masquerade costume that the children should wear on him. Before he finally died, he instructed that, no woman should be allowed to come near the masquerade, and that, he would be visiting them annually. When *Ododo* died, *Obaji* quickly understood the trick of his younger

brother and he instructed that, *Ododo's* death should not be announced. This was an attempt for him to die, so that, his death would be announced before people will get to know that *Ododo* was dead. However, *Ododo's* children refused *Obaji's* instruction, and announced their father's death all over *Okehi* that same night. There was beating of *anuva* and dance throughout the night, and was followed with *ogugu* dance which featured *Eku* (masquerade) as a means of honouring *Ododo*. This is how *Eku Ododo* and *Eku Obaji* came into existence.

Ekuechi festival that embraces masking and masquerading was initiated as an annual festival to commemorate the great works of *Ododo* and *Obaji*. Since *Ekuechi* is an all-male affair, *unehe* which comes up in the eve of *Ekuechi* is designed to accommodate and satisfy the cultural thirst of the womenfolk. In the night, of this *unehe* day, men and women come out in their colourful attire to watch the traditional *ikede* singers who mount the rostrum at different locations of the town to pour out melodious songs accompanied with beating of drums and dance. *Ekuechi* festival comes up between the months of December and January every year, and it is celebrated in the sequential order starting from *Okehi* (*Ohuodo*) and followed by *Eika*, *Adavi*, *Okengwe* (including *Okene* and *Ihima*) and *Eganyi* in that order. It is pertinent to mention here that, when *Okehi* celebrates her *Ekuechi*, every other community in Ebira land (Ebira Tao and Ebira Chao) join in the celebration. This is a mark of honour given only to Okehi as the originator of the *Eku* cult.

Oral source has it that, the practice of this rich tradition was introduced to the Ebira Chao by *Okoro*, *Aboki*, *Omonowo* and Ichau the custodians of the *Adagiri* masquerade who were visitors to the *Eziakuta* Opoporiku extraction of the *Eziobe* clan of the Ebira Chao in Akoko-Edo Local Government area of Edo State in 1927. An adage which states that, *"avi ze ku inu kuo, do varu ukuo,"* this translates to mean that, "when a leaf consistently remains in soapy water, it will turn into a soap". Hence, as *Okoro*, *Aboki*, and *Ichau* lived with the Ebira Chao and practiced the *Eku* cult, some of the Ebira Chao bought into it and were enlisted. Today, *Ekuechi* and *Echeane* festivals that embrace *Eku* cult have become part of the traditions of the Ebira Chao. The masking and masquerade traditions related to *Ekuechi* and *Echeane* can be concluded to have originated from the Ebira Tao. This is also evident in the *ogugu* dance that features masquerades during final burial ceremony of a deceased adult among the Ebira Chao.

Conclusion

The Ebira chao are characterized by rich artistic traditions and are said to have a well-defined administrative system through which the people are governed. Out of all the cultures of the people, there has been conflicting statements about the historical origin of the masking and masquerades traditions. Consequent upon such claims, this study has resolved them by documenting the historical origin of the different masking and masquerades traditions that exist among the Ebira Chao in print by looking at *Idowo*, *Irepa* and *Ekuechi* related masking and masquerades history sequentially. Thus, information needed about the origin of the traditions can now be at the disposal of the people, and the practice of generalizing that, the Ebira Chao masking and masquerades traditions are alien to the people or not, is now a thing of the past.

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PUBLISH OR PERISH; THE ARTIST'S EXPERIENCE: A FOCUS ON AUCHI POLYTECHNIC

Esebameh G.
Department of Graphics and Textiles
Auchi Polytechnic, PMB 13. Auchi
continentalgeobameh@gmail.com
Otimeyin P.
Department of Ceramics
Auchi Polytechnic, PMB 13. Auchi
otimeyinpius@gmail.com
Osariyekemwen D.
Department of General Art and Industrial Design
Auchi Polytechnic, PMB 13. Auchi
osadanosa@gmail.com

Abstract
There is a saying in academic circles that you either ''write or perish'', this some may argue is detrimental to studio practice. The phrase does not only sound a warning to artists that are indolent to gear up but to also constantly keep most art lecturers on their toes. To some, 'publish or perish' emphasizes the importance of writing over art exhibitions, suggesting that writing has taken precedence over exposition of the work of art. Some artists are beginning to throw away their easel, spatulas, brushes, and clay to embrace publications in different journals, thereby negating the creative prowess that makes for healthy practice of the visual artist. Nevertheless, it is not debatable that as artists, we are highly practical people and our production speaks for us louder than any other means. For the above stated reasons, the views of different experts in the area of Arts, Science and Technology were sought and articulated to arrive at a final decision for artists in the academia.

Key Words: Exhibition, Studio practice, Creativity, Publish/Publication, Perish, Academia

Introduction

The phrase 'publish or perish' in academia according to Garfield (2010) can be traced to the expression which first appeared in an academic context in Logan Wilson's book, "The Academic Man: A Study in the Sociology of a Profession", published in 1942. The creative artistic production shows how proficient the artist is in his field. If the artist is not practicing, such is looked down on and becomes laughable among peers, when such an artist begins to publish without practical works to show or exhibit. A look at arguments put up by the likes of Egonwa who happens to be an advocate of "you either 'write or perish'" makes it look as if artists are dullards who cannot write. It is for this reason that most artists especially in the academia want to prove a point, but in proving this point, a lot are neglecting the studio practice for paper publications.

Generally speaking, the emphasis on publishing has decreased the value resulting from scholarship. This therefore, has strongly been criticized on the grounds that most scholars spend more time scrambling to publish whatever they can get into print just to get promotions or job progression and not really spending time developing significant research programs. Similarly, humanities Scholar, Camille Paglia has described the "publish or perish" paradigm as "tyranny" and further writes that "The (academic) profession has become obsessed with quantity rather than quality stating that one brilliant article should outweigh one mediocre book.

Is writing more tasking or more intellectual?

Prior to recent times, the studio artist cum-academician were always in the studio practicing and exhibiting their works, but the 'write or perish' ideal has brought a death blow to such practice. As artists, our works should always be on display but as less works are being produced, less exhibitions are conducted due to the emphasis on publication. When exhibitions were formerly used as a measure of the capability of the artist much works were produced and much exhibitions showcased. To be a creative artist is most intellectual. Creativity is more intellectually tasking than writing. There used to be different scores for solo exhibitions while group exhibitions used to be the main stay. The number of such exhibitions determined the promotion of staff some fifteen years back. A group or solo Exhibition had three separate scores but the ideology of 'publish or perish' came to limelight in Auchi Polytechnic between

2004/2005 and things have never remained the same again. There was a time when artists would move in group to a faraway location as Ososo (a scenic town of streams and rocks located in Akoko-Edo Local Government Area of Edo State) to spend quality time together painting and such fall outs from the Art picnics or outings constituted an exhibition. To put up a serious solo-exhibition, one needs to have at least ₦300, 000 but with paper publication one needs less than ₦100, 000.

It was in a bid for artists to prove their substance and be at per with the world that they began to write and forge ahead; most do argue that it is the duty of the Art historians and Art critics to write on what the studio Artist produces and exhibits. The studio artists bring up trends in the society when they produce by the time they focus on writing, production suffers and growth is retarded. It is the Art Historians who should write about the studio artists and their productions. There used to be breakthrough in our schools from time to time but in the past fifteen years, no new style has developed because it is now 'publish or perish'. The studio is no longer a studio but study rooms (Uhunmwagho, 2015).

To be a creative artist is more intellectual, because it takes a very serious minded person to put together different ideas for visual conception. A Solo Exhibition requires more than thirty (30) paintings or art works, such take time and intellect. An artist should not be in the studio and at the same time write. The production of the art work is considered enough work for the studio artist. The way forward is for the artist to speak out and get things straightened out. Studio artists should go back to the studio; an exhibition most be held in a standard Gallery, must make a statement, have a theme and must be speaking in one direction. Such exhibition must contribute to knowledge. Exhibitions are meant to showcase ideas and not really merely for sale of the works. New trends are part of exhibitions. Exhibitions should be evaluated by their contributions to knowledge, that is, if there is nothing new then it is not really an acceptable or successful exhibition. Exhibitions are educative; a well-documented exhibition should be score-able and must impact knowledge through what is on display or by the artist's statement.

A lot of people have shallow knowledge in the fields of Art History and Visual Culture; they are quick to jump into conclusion by saying that it is imperative to write. Why must any artist be subjected to storytelling before he or she can exhibit? The artists should at least be given the opportunity to express themselves only through the works of art that are being presented while the Art Critics and Art Historians be left to do the talking.

Must the artist publish?

The pressure to 'publish or perish' also detracts from the time and effort academics can devote to teaching allocated courses and mentoring students. The rewards for exceptional teaching rarely match the rewards for exceptional research. Many universities do not lay emphasis on the teaching ability of newly employed lecturers but rather lay more emphasis on publications. It is glaring that the quality and system of work has suffered due to publication pressures leading to regular misconduct and dubious morals. For majority of young artists in the academia; the writing is such that most people go to the web to copy and paste for publication. However, to answer the question of whether an artist must publish or not, the opinions and views of several artists are presented:

1. **The view of Ikoro Emmanuel**

According to Ikoro, a seasoned painter and chief lecturer, publication is good because that is the only way the artist's ideas or inspirations are made known to the world. The area he seems to disagree with is the definition being ascribed to publication. The definition of the word publication which excludes exhibition he says is very wrong. The artist adequate understanding of publication should include exhibition which means the same thing in different ways. If you have knowledge or an idea, it has to be published and when such is visually expressed, it is the same as publishing.

Explaining further, Ikoro states that an artist cannot produce a work of art this year, exhibit it and still want to present it the next year. The same goes with writing which once published cannot be republished another year. Any visual art products are in itself a publication that does not require vindication. The artwork is to the illiterate what a written work is to the literate. If you spend your time in the studio to produce works of art, what they are saying in their limited ways is that you will take time off to write about the work, about how you arrived at the

finished work or the process forgetting that the process undertaken in production is also a publication, and this means doing the work twice; the artist has done the work for people to see, therefore, let other people write the words.

The artist may not have enough words to explain everything he has done; in fact, nobody has the words to completely explain any piece of art. If it were possible to really do everything in words there wouldn't be need for art works, so the picture or artwork functions where words stop because words are not adequate enough to completely explain creative processes. Some of them are done under inspiration or trance; a situation in which the artist cannot ever explain the processes. The work is a third turner or activity so people try to use intellectual or scientific process to try to see or follow the process/method that the artist used. Asking the artist to now write is setting a different tune. Once an artist has completed a work, it is another stage for a new work. When an artist wants to now say let him first write what he has done then other inspirations running in his mind will die, that is what angers most artists.

This virus of 'publish or perish' started in the Universities and the Polytechnics by those who are not practically oriented. The artist in higher institution had not been able to progress when it comes to promotion beyond the level of senior lecturers for lack of publication.

2. The view of Dr Uhunmwagho Helen (A painter and Chief Lecturer)

According to Uhunmwagho 2015, a professional art body known as Pan Africa Circle of Artists (PACA) took a discursive forum to Abraka, Delta State, to meet with Professor Egonwa as a way of finding out and getting the artist enlightened on matters to do with the phrase 'publish or perish', so as to discuss and take a stand. This group consists of Professor Diakpariomre who was the Vice President of Pan Africa Circle of Artists (PACA), with Professor Grace Ogwu the Financial Secretary and Kent Onah the Secretary. It was after this encounter that every artist took the bull by the horn to prove a point that they are not dullards. They became determined to make a point that they can also publish but this now has taken precedence over studio practice, it has become an aberration which should not be acceptable. To publish is not bad but that it takes over studio practise is not a welcomed development. The art work should be enough to speak for the artist. As academicians, it is true that to publish will help heighten up the artist academically, but when the artists is expected to make publication take precedence over exhibition then it is an aberration.

Artists have the advantage of benefitting from both publications and exhibitions especially for those who specialise in Art History or Art criticism, they can write, for example Professor Clary Nelson Cole of the University of Benin exhibited round the world. His publications were his exhibition. Gani Odutokun of Ahmadu Bello University also excelled initially in practice, but when the idea of publish or perish came, practical intellectual artworks began to die. A well-documented solo exhibition was equivalent to a published book. Group exhibition was equivalent to a chapter contribution in a book. It simply means none is more important than the other; as such they complement one another. Writing is an attempt to illustrate intellectual reasoning. Writing is the attempt to illustrate or enlighten people, visual art is also the illumination of text. It enforces messages that ordinarily the written word cannot convey to everybody. In institutions, it is necessary to explain process and how things are done for future references, this is why it is good to document. It amounts to double work for the artist to create visually and still document literally. There are already people in the profession of writing or to analyse art works these are the art critics and art historians.

The PhD studio programme is here to encourage scholastic writing in art; those who wish to move in such direction have embraced it. There is nothing like equivalent to PhD you either have it or not. The artist is no longer anonymous. Artists previously did not have PhD holders in the studio area but today a lot has changed. Having a PhD involves a lot of writing and this needs to be encouraged. There is a kind of jealousy among the lecturers in other field, because most think art is just drawing and are of the opinion that drawing is that easy. The non-artist lecturers feel that the artist has the advantage of scoring cheap promotion points in exhibition.

On the way forward Helen (2015) explains that, we let the artist cry out real loud, to justify the downward trend of studio practise the past fifteen years. Artists read more than any other person; they are people to be feared, they take reading serious. If they don't then they cannot have anything to express. We all must encourage the young ones to read. Let artists write but

not critical writing such that it overshadows practice. Nobody can say we should not write; once we have taken interest for Art we should also have a flare for writing, we cannot divorce art from writing but we shouldn't let the artist write at the expense of the studio. In the presentation of an inaugural lecture is the theme - "artist given to write or exhibit; it is better for the art critics or historians to write than to allow journalists to write for the artist?". We have to educate those who are visually illiterate that when the artists exhibit, they publish. We need to educate the mass academia who are illiterates as far as visual works are concerned, that the art works they see are products of sequential process. Some see it that artists are making it too easily, then you as an artist needs more than one life to be a producer and also do the writing. The artists are now writing and getting promotion based on the challenge but are no longer producing, although some are rising up to the challenge, but they have taught many artists in the academia to become lazy towards studio work.

3. The view of Engineer Buraimah Jafaru

According to Engineer Buraimah, a Textile Design Engineer and former Acting Rector, Auchi Polytechnic, the artist first and foremost should not forget they are academicians; the creative ability given by nature does not preclude them from being academics. Taking it from another view, it is just like the engineers who also sit down to think, they have an idea and then also fabricate, this of course is equivalent to what the artist does. So if it has become mandatory which of course it is mandatory for now, then you have to publish. You cannot say you don't have the materials to publish. Before you start doing your practical work some thinking must have taken place or come to your mind and this thinking you document. We are in a world that is moving fast and we most move with the trend.

We are in an academic environment whereby the artists cannot isolate themselves from others. Since this is the management criteria for progression why should you isolate yourself. If you do not want to rise because of studio work, then you will look invaluable to every other person. It is when you rise that you can be at the seat of power to compete effectively. On the way forward Engineer Buraimah states thus; Exhibit as academicians by writing. This does not obliterate the creative aspect in you by devoting some time to your studio work. So you have to write and exhibit.

4. The view of Agbonghale Fred

According to Agbonghale Fred, a Chief Lecturer in the Science and Laboratory Technology Department and the Deputy Rector Administration, Auchi Polytechnic, the chemist goes to the laboratory and as well as publishes. He is first a lecturer in the quest to publish. Take a look at a moving vehicle, somebody most have sat down to imagine it, this thought must have taken several hours and then he put down his thought into materials that can be seen and the vehicle speaks for itself. The designer will have to let people see and know what he did by putting such down in writing. The same way the artist actualizes concepts and actualizes in a visual way. These ideas can also be put down in writing, so it's not only an art piece that would speak when the artist have an exhibition. Artists do take visitors round explaining what have been done. It is these ideas behind the concept that the artist puts down and calls publication. This can also be referred to as technical report which can be accepted as publication so the lecturers in Art and Industrial Design in the pursuit of documentation or publication would have a double advantage. When you write your technical report a point is scored when the works are exhibited another point is scored and at the same time the works can be sold.

5. The view of Omoruyi Gentle

In the words of Omoruyi Gentle, the former Dean of the School of Information and Communication Technology Auchi Polytechnic, Art is a practical vocation that requires a lot of time to bring out the best in it. It seems twenty-four hours is not enough for artists to bring up a work of art. The artist needs more time for practice and studio work, it amounts to doing double job when they are compelled to write and publish after a rigorous studio work and especially when compared with some of their colleagues who do not have practical works to produce. Is the artist going to exhibit the written paper or the work produced? Nobody will call for the written paper but the actual work produced. Documentation is a major reason meant for replication but the works of art are not meant to be replicated. If the engineer and chemist produce and document such are meant to be replicated, art works are not to be replicated or

duplicated and as such should not require written documentation. The writing of paper will not bring out the best in the artist but rather discourage production; if therefore, exhibition becomes less important it will only kill the zeal of the artist to be at his best. On the way forward he states that dialogue is required, for if the institution is proud of what the artists are doing then the artists should dialogue with the management, on ways to access the artist-lecturers based on the number of exhibitions they can organise.

6. The view of Professor Ononeme Efe

In the words of Professor Ononeme, a Sculptor/Art Historian at the University of Benin, a Solo exhibition is a little less than a journal publication. For one to become a professor for instance one should have some solo exhibitions and journal publications in International, National and local journals which should be reputable University based journals. The number for national based journals that are presented should be 50% of your total publication while 25% of those publications should be international and local publication. By local publication this refers to the universities that are in the catchment areas with the University in Edo, such would include Delta State, Anambra State, Ondo and Kogi states. Other journals from Universities outside these catchment areas are regarded as national publication while those outside the shores of Nigeria are regarded as international publications be it Ghana, India, America etc.

As University lecturers we don't have to rely on just exhibition. What about the documentation or the literary aspect? If we solely depend on exhibition, the people who did not come may not know about your style and by the time the exhibition is over everything ends there, those who even witnessed it may forget what they saw but the documentation or literary aspect, probably with some images published will always remain a reference point for upcoming artists. They will be able to see and read about your exhibition, your style and so on. If there was no documentation of the likes of Ben Enwonwu he would have been forgotten. Take for instance works like Ayanwu and Sango will only be seen and nothing will be said about them. The sculptural piece which is more than thirty (30) years is just there without documentation no one will know what style, concept, the message that influenced the artist. Some may see it as a block moulding machine and not an art work if there was no documentation or literary writing on the work.

In summary, for the polytechnic promotion to be worth its salt, it is recommended that studio practice should go along with literary documentation; otherwise they will continue to be looked down upon. It is easier to move while relying on paper writing. The ideals of publish or perish is been there a long time, the artist has been stagnated for a long time. The new crop of artists in the academics must be ready to come together as one just as they do in other disciplines. Before now the artists are referred to as mad people who are the never do well. This is a situation we placed ourselves and the new crops of lectures that are of like minds are ready to key into what is expected of the academics. In the area of PhDs, people are still kicking against it. What are we running away from?

7. The view of Professor Ogene John

Professor Ogene, a painter/ Art Historian at the University of Benin had this to say; If we don't encourage literary writing we will be going back to the dark age, the area of unwritten history that Africa has been suffering over. Works after they might have been buried and exhumed, people will begin to presume and speculate since there was no written documentation. They can't tell what you did so it takes you back to the pre-historic era and to move forward to the modern era which the westerners have already adopted, we must write because that is the only way we can sustain the history and culture of our people. So we should never discourage writing. That is why the new age artist has to be somebody who creates and writes well. It has gone beyond just studio work. If the said studio is suffering, yes let it suffer, it will only be for some time. Professor Ogene (2015) went on to explain what Wangboje once said "now that we are no longer human, let us see what we can do". It means that for us to move away from anonymity we have to establish that writing tradition. He also says that let us shift emphasis from making art to talking about art. He says the white man will come to Nigeria, stay for two weeks and go back and when he returns to us he comes in form of a book on what he studied in Nigeria, we then begin to reference it. Meanwhile here we are all of our life with all the information and things he is talking about the material are here with us but we never realize it.

So it is good to marry the two, we must marry both the practice and the documentation. Some will say they use to be strong in the studio but now that they have gone theoretical and literarily they abandon the studio now the studio is suffering. We will say they let the studio suffer a little. But as it is suffering other people that are producing the art are benefiting from the literary work

Most artists have the phobia for written works, they want to remain solely in the studio doing practical works. That mentality of excising themselves by not having the time for conferences, seminar etc. by so doing they exclude themselves from the limelight. You see the sociologist, anthropologist and their likes in places that matter taking decisions driving home their points and ideas for federal interest and at the end the visual artist comes around to kick against discussion taken and thereafter looked down upon. Because you are not part of the decision making and you don't contribute, the visual artists end up sitting at the corner crumbling and complaining. Writing comes with more knowledge and exposure; it is not enough to just write. If the visual artists are to write, such writing must be of quality. It's not a question of writing blindly. If the visual artists come up with poorly written articles, those in other professions will mock at them because they have this mind-set that the visual artists understanding is limited to studio practice and no matter how brilliant the artists are, they feel that the artists lack the universal theories and principle that will guide any rational reasoning in writing.

Conclusion

The way forward for the artists is to key into the now, be in the moving train by writing and practicing. Let us do the best we can to marry both. Be practice led and be theory driven.

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People Interviewed

Professor Ononeme E. - Deputy Dean Faculty of Art, University of Benin
Professor Ogene J. - HOD Fine and Applied Art Department, University of Benin
Omoruyi Gentle – Former Dean School of ICT, Auchi Polytechnic Auchi
Agbonghale Fred, - Deputy Rector Administration, Auchi Polytechnic
Ikoro, Emmanuel - Chief Lecturer and Former Deputy Rector Academics Auchi Polytechnic.
Uhunmwagho Helen - Chief Lecturer, Director of Gender Studies Auchi Polytechnic.
Engineer Buraimah J. - Chief Lecturer and Former Deputy Rector Academics Auchi Polytechnic.

MIXED MEDIA TECHNIQUE IN GRAPHIC ILLUSTRATION

Felix Onaiwu Osaigbovo
Department of Fine and Applied Arts,
University of Benin, Benin City, Nigeria.
osaigbovo.osaigbovo@gmail.com
Collins Ogieva Izogie
Department of Fine and Applied Arts,
Federal College of Education (Technical)
Asaba, Delta State.

Abstract
Illustration has existed since prehistoric times, either as an independent expression or ancillary to the creation of other art forms. During the Stone Age in Africa, Asia, and Europe, realistic animal drawings with religious connotations were incised in bone and painted on rock surfaces and cave interiors in Altamira cave in Spain, Lascaux in France and Sulawesi cave in Indonesia. Illustration, over the years has passed through several modifications ranging from printmaking, paintings, textile designs and graphic pen and ink illustration and these modifications have to do with various artists deviating from the usual and bringing into focus extraneous additives into their works. This paper ex-rays mixed media from history and how it has been applied by various artists in graphic illustration up to contemporary times.

Key Words: Illustration, Mixed Media, Technique, Assemblage, Photograph

Introduction

Art generally is the expression or creation of things in visual form. The branches of art include painting, textiles, ceramics, sculpture, graphics and metal design. Over time, artists in these various areas have evolved styles and techniques in the execution of forms. In sculpture for instance, sculptors execute their works with different media and techniques such as realistic, abstract and relief. Realistic sculpture involves casting, moulding or carving forms and figures that have life semblance to the subject under reference, while abstract sculpture uses visual language of shape and form to create a composition which may exist with a degree of independence from visual references in the world. In most cases, abstract artists in whatever areas are expressionistic in ideas and execution as they freely exercise their freedom to create images that are out of the usual. Ceramists use clay and its allied materials to create and fabricate different works of ceramics. Painters are busy with forms of paints like acrylic, oil or water colour to create interesting scenes and portraits using techniques such as impasto and flat. This applies to other areas of art; interestingly almost all aspect of art has their peculiar mixed media styles. Mixed media technique in painting happens to be at the forefront in the practice as exemplified in the works of old masters like Pablo Picasso (1881-1973) the cubist and Georges Braque (1882-1963). The technique has become widespread as artists developed increasingly open attitudes to the media of art. Essentially art can be made of anything or any combination of things as most artists combine found objects to works of "plastocast" in printmaking and this in turn gives the work a new look and feel.

Mixed media art refers to a visual arts form that combines a variety of media in a single artwork. For example, if an artist draws with pen and ink, paints over it with acrylic or water colour, and then add some highlights in marker pens then stick some coloured fabric pieces onto it, that is a typical mixed media art. Mixed media art is art ladened with exceptional creativity in the sense that it brings to focus those elements that are not the usual in the presentation of works of art.

The art world is diverse and complex. From the beginning of time, human beings have felt the need to express themselves, their beliefs, and the world around them through artistic endeavours as diverse as the artists themselves. In the twenty-first century, these different techniques have been discovered and studied. This allows modern artists, whether professionals or hobbyists, the ability to choose the medium that is right for their purposes. However, for many people, choosing just one approach to art it is restricting. Therefore, mixed media art comes in handy as it allows the artist some diversity in the expression of his freedom of execution.

The Concept of Mixed Media:

Egonwa (2011) describes media in as materials used for the creation of works of art. He further says they range from graphite pencils, through crayons, pastels, water colour, gouache, paper, clay, plasticine, oil paint, enamel paint, cloth, polyester, iron, bronze, wood and cement. The 20th century has witnessed the production of artworks with all manner of materials which has hitherto never been contemplated in the past. This innovation arose as a result of the fact that artists sought for new ways of expressing themselves in order to stand out in their various areas of practice.

Various authorities have defined the concept "Mixed Media" differently and at different times. The Microsoft Encarta (2009) defines mixed media as the art of using different artistic media in such techniques as painting, photography, and collage, in a single composition or work of art. Wikipedia (2015) sees it as "artwork in the making of which more than one medium has been employed", while Collins Dictionary (2013), defines mixed media "as the integrated use of different forms of media especially within the arts". Generally, media refers to the materials used in the execution of any work of art so when the medium exceeds one it becomes mixed media. It is a technique involving the use of two or more artistic media such as ink and pastel or painting and collage that are combined in a single composition. These definitions tilt towards the something, the application of two or more media in a single piece of artwork. Originally, mixed media technique was not very much in practice in the area of graphics. Graphic design practices were done manually before the digital revolution. The advent of computer changed design into digital practice but research and wider knowledge gave birth to the idea of mixed media.

Mixed media art developed in the twentieth century as postmodern artists began to bend the rules of traditional arts such as painting and sculpture. However, mixed media art can be found throughout time as long the artwork has more than one type of material or medium. It is classified as mixed media art. Roland (2011), postulates that, mixed media art is popular among both professional artists as well as hobbyists who enjoy "crafting" projects such as collage and card making. Many people may also know mixed media art as assemblage art, a term which refers to both professional and hobby activities relating to the mixed media concept. Many popular pieces completed using mixed media art are collages, altered objects and books, 2D and 3D assemblage, greeting cards, journal and bookmaking.

The use of the term "mixed media" came into existence around 1912 when artists such as Pablo Picasso (1881-1973) and Georges Braque (1882-1963) began using collage and assemblage in their works. They were not however, the first mixed media artists on the scene. In the Byzantine Empire (330 to 1450 AD), artists often use gold leaf on their paintings, frescoes and mosaics (Gosh, 1999).

The history of mixed media is as intriguing as any other aspect of art. Mixed media covers a wide spectrum of art. Although initial mixed media art was collage and adding materials to two dimensional paintings, it has grown to include art made entirely of recycled materials, broad use of everyday materials and installation art, as noticed by Marshall, (2010). By this exposition mixed media really began to come into its own during the early 20th Century. Prior to this time artist who preferred canvas and paint began to explore adding different materials to their paintings. These early forays into mixed media include the early piece *Seated Harlequin* (1901) (Fig. 1) which was simply oil on canvas mounted on cork board.

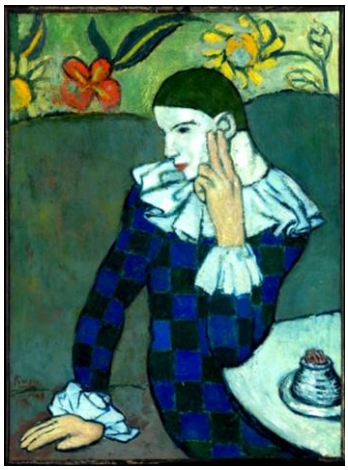


Fig. 1, Pablo Picasso, Seated Harlequin, Mixed Media, 1901

By 1912 Picasso was creating works such as *Man with Hat and a Violin*. In that piece he utilized newspaper collage and charcoal and joined pieces of paper.

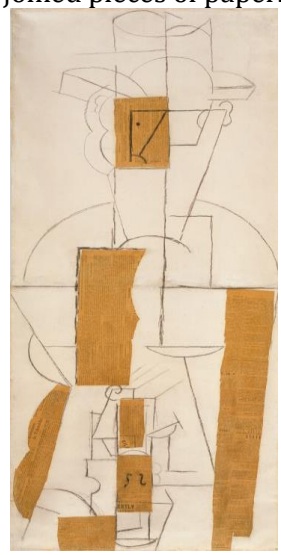


Fig. 2, Pablo Picasso, Man with hat and a violin, Mixed Media, 19121

Woman in White (fig. 3) was another early exploration with mixed media. It was a mixture of crayon, water colour and oil on canvas. This mixture created an interesting effect that was almost charcoal like in appearance.



Fig. 3, Pablo Picasso, Woman in White, Mixed Media, 1923

Picasso is, in fact, credited, at least in part, with the invention of collage. Mixed media didn't really start to come into its own until the mid-20th Century. The movement away from canvas based art was due in part to the American government supporting public art as part of the Works Project Administration during the Great Depression. (Stephen and Ballance, 2001) and a new generation of artists coming into their own all contributed to the rise. Movement away

from the canvas and its inherent limitations and many artists began using found objects to create sculptures and other three dimensional pieces, as well as installation art which can include technological elements, and is generally more permanent in nature. Even those who stuck to canvas often began exploring by using multiple media on the same canvas.

One such mid-century artist is Jasper Johns (b.1930) born in Augusta, Georgia. He briefly attended the University of South Carolina and Parsons School of Design before serving in the Army during the Korean War. Upon returning to the United States, Johns met Robert Rauschenberg (1925-2008) another prominent mid-century artist and the two quickly struck up a relationship. They remained together until Rauschenberg's death. Professionally, Johns is most famous for his work with flags, as noted by Herbert (2000), which are often depicted prominently in his work. In fact, one of his most famous works is called "Flag" (Fig. 4). Johns' prints in particular are famous for their revolutionary content of everyday objects. As such, in addition to being one of the first true mixed media artists, Johns also helped drive forward pop art, minimalism and conceptual art. Johns relied on the viewer to interpret his art which allows for multiple interpretations and adds a layer of mystery to the true meaning of his art. He is probably one of the most influential living artists, not only within his genre, but within art as a whole.



Fig. 4, Jasper Johns, Flag, Mixed Media (Encaustic Oil and Collage on Fabric Mounted on plywood). 1954-55

Rhea Carmi (b. 1942) is another artist whose work has featured prominently through the mid-20th Century. Born in Jerusalem, she is still active at 76 years old. She is known for her stunning, lively work that often has bright colors and utilizes basic shapes in new ways. Most of her work are in mixed media and have included materials like old art supplies, nylons, natural materials such as seeds and leaves, tar, and various forms of cloth. Edwards (1990) noted that she was doing a mix of collage and paint on canvas. She explained that her works have featured prominently around the world. Some of her more interesting works include 'Barren Earth', made from tar, burlap, dirt, twine and paint on nine panels and her 'Enchanted Forest' series, which is evocative of various forests in different states of decay and in different seasons and Humanity's Struggles (Fig. 5).



Fig. 5, Rhea Carmi, Humanity's Struggles, Mixed Media, 1923

It is instructive to note that virtually all aspects of art are mixed media compliant for instance, in Sculpture; the mask titled "Egwali" (Fig. 6) by Franklyn Egwali (b.1963) was executed in Fibre

glass and raffia. Egwali, is an impressionistic sculptor specializes in sculpting stylized masks he calls "Entities". According to him, Entities are primordial elements that lived in the world before now but were transmogrified into "Entities"; his execution of these entities mostly female forms reminds one of the original Ife sculptors; in casting his works he adds other materials like medallions, pieces of metals, fabrics and raffia which are different from the original medium thereby achieving a mixed media effect as could be seen from figure 6 titled *Oghoye.* According to Egwali, Oghoye was one of the wives of a prominent chief in Benin but was conspired against by the rest women who plotted her execution. Oghoye was later transmogrified into a horrible spirit being that began to haunt and torment the whole household. Most of the "Entities" executed by Egwali are tales from history.



Fig. 6, Egwali, Oghoye, Mixed Media (Fibre glass and Raffia) 2005

Modern Mixed Media Art:

Modern mixed media art has seen a different sort of revolution in this millennium. In the past twenty years, installation art, usually sculptures in a public place or other long term showings of art have become more and more popular. This is due in part to an increase in commissions. Digital and narrative art has also become key components of mixed media as artists have come up with new ways to infuse technology, both within more traditional pieces and as a medium on its own. Mixed media is only going to continue growing and evolving in new ways. The past century has been pivotal in mixed media emerging as a staying force in the art world. Even as once revolutionary ideas like collage become more commonplace, there are many more artists waiting in the wings to take mixed media to a whole new level.

Today, mixed media continues to grow in popularity. Artists are using found objects, fabrics, graphite, fibers, beads, photographs and multiple paint forms in single works. Some contemporary artists, according to Philip (2010) known for their work in mixed media are John Baldisseri (b.1931), Lawrence Weiner (b.1942) and Rosemarie Trockel (b.1952). These artists are masters in their own rights. Not only does mixed media incorporate a variety of media, but the art is as different as the artist. It is not just the famous or professional artists that are working with mixed media though; budding artists like students are already seeing the versatility of using more than one medium on a particular piece of artwork. In the context of pen and ink illustration, mixed media technique refers to the enhancement of a work of pen and ink with other media like pastel, gouache, water colour, charcoal and others to add colour to an ordinary black and white illustration so as to give it a pleasing effect. Ibe Ananaba (b. 1967) was originally a painter but has recently branched off into pure pen and ink renditions. He has gone a step further by introducing some solid materials into his pen and ink works; example is his work titled "The Professor" where he used tissue paper to represent the signature white hair and beard of Professor Wole Soyinka.



Fig. 7, Ibe Ananaba, The Professor, Mixed Media (Pen/Ink and Tissue Paper). 2015

Mixed Media Technique in Graphic Illustration:

Traditionally, an artwork of pen and ink comes in black and white but the introduction of mixed media technique allows the work in colour. Mixed media have become very popular amongst artists of various persuasions as it allows freedom of exploration and originality of ideas. It will not be a misnomer to posit at this point that the graphic artists that have particular interest in mixed media rendition are akin to the expressionist painters of old; the artist is not concerned with reality as it appears but with its inner nature and with the emotions aroused by the subject. To achieve these ends, the subject is frequently caricatured, exaggerated, distorted, or otherwise altered in order to stress the emotional experience in its most intense and concentrated form. Mixed media technique in graphic illustration is about using a combination of materials like acrylic, pen and ink with chalk or oil pastel highlights. Graphics generally apart from printmaking is about advertising. Over the years, before the advent of the computer, graphic artists did manual illustrations but the digital technology brought in its wake satellite technology and postscript designs with photos and clip art. Over time this weakened the dexterity and originality of graphic artists. Mixed media technique has revived the originality of the artist's self-expression without recourse to downloaded finished works from the internet. Graphics had thrived well in early times with the use of traditional methods and materials. The original concept of using paint and brush media could yield graphic results which only details that poster colour could resolve or capture.

Though graphic artists practicing solely with the traditional media are content with the degree of precision, sharpness and clarity that they can attain, contemporary techniques are producing designs and special effects that pose challenges to this contentment. Can the traditional concept of designing with paint offer the graphic solutions that this globalized age needs? Apart from designing, many aspects of graphics like colour separation, lithography and printing are now ICT driven. Poster colour-based work will not only be time consuming but also requires processes with additional cost implications. It is not certain whether employers will be anxious to employ a graphic artist whose scope is limited in terms of media knowledge and application. ICT empowerment through computer software admits even non-college trained practitioners into many aspects of graphic designing. This school of thought is also satisfied with the kind of visuals and the mini degree of originality that the computer programmers can generate and have restricted themselves to it. This concept also cannot provide solutions to some peculiar artistic effects that are still in demand today. Clients more often than not request for hand drawn or painted illustrations for peculiarity and as a matter of interest and choice.

In line with the above analogy therefore, a mixed-media approach will no doubt draw advantages from both schools of thought earlier mentioned. This is when the graphic artist can produce designs that will match both local and international standards. Only the training centers can provide the basic orientation and background needed for the propagation of this practice which will by natural sequence be developed further in the industries.

Computer interpolated mixed media technique is also a part of what the writer explained above. In achieving this all the areas to be done on computer like the font types, sizes and colour background demarcations are mapped out and the areas for the hand drawn illustrations are left blank. As the design comes out of the printer, the artist does the illustration first in pencil,

then in pen and ink, followed by any other suitable medium/media. A good example is fig. 8 below. The design is a poster for a festival featuring many aspects of our cultural activities. The illustration is the point of emphasis here. All the areas to be done with the use of the computer were designed and printed. The blank spaces are to host the illustrations which were done in pen and ink and charcoal. Normally, the fewer the media, the better, in order to prevent unnecessary over crowded finished work.

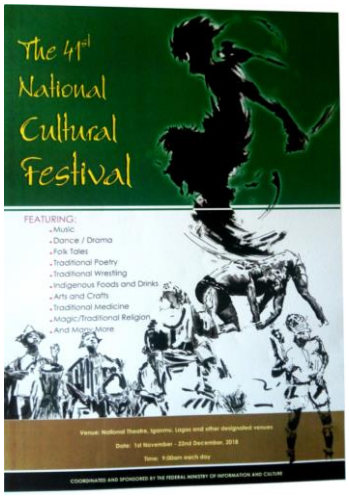


Fig. 8, Felix Osaigbovo, Advert. Poster, Mixed Media (Pen/Ink). 2015

Conclusion

As mixed media continues to evolve, the future holds a wide space for researchers and practitioners in this very interesting technique. Human affairs are persistently undergoing a new revolution that would be comparable to the industrial revolution that launched the machine age. Electronic circuitry, microprocessors and computer-generated metaphors threaten to alter our drawing and handmade illustrations on culture trademark, communication techniques and the very nature of artwork itself. Graphic and advertising design community, like many other spheres of human activity is continually experiencing philosophical changes and is responding to this new age of electronic circuitry by a participation in media graphics, systems design and computer graphics.

The tools as has happened so often in the past are changing with these relentless advances in technology but the essence of graphic design must remain unchanged. The essence is to give order to information, form to ideas and expression and feeling to artifacts that document human experience.

The need for clear and original visual communication to relate people to their economic, cultural, and social lives has never been greater. As people that shape messages and images, graphic artists have an obligation to contribute meaningfully to a public understanding of environmental and social issues. Graphic artists have a duty to adapt the new technology and to express their ideas by inventing new forms and new ways of expressing ideas without forgetting and dumping what obtains in the past. The periodicals and the books, vital communications tools of the industrial revolution will continue in the new age of electronic technology as art forms and graphic artists will help to define and expand each new generation of electronic media. The digital age must have a harmonious relationship with the analog age for a more beneficial finality.

The concept of mixed media technique in Illustration places graphic and advertising design in a wider cultural context, highlighting the key debates and issues that the practice implies. Theoretical essays discussed by today's leading graphic artists apply the cultural theory to the real-world practice of graphic design, helping students to develop sound critical judgment and informed strategies for generation of new ideas that accurately reflect the current *zeitgeist*. Consequently, Gombrich (1986: 474) wrote:

> "Here, at last, we are back at the starting point. There really is no such thing as Art. There are only artists – men and women, that is, who are favoured with the wonderful gift of balancing shapes and colours till

> they are 'right', and rarer still, who possess that integrity of character which never rests content with half-solutions but is ready to forgo all easy effects, all superficial success for the toil and agony of sincere work. Artists, we trust, will always be born…" (P. 474).

But whether there will be art or not will depend on us, by our indifference or our interest and by our unfairness or our understanding. We must see to it that the cord of convention does not break and that there remains on opportunities for the artist to add to the valuable twine of pearls that is our heritage from the past. Concerted effort should be made to emphasize and encourage pen mixed media illustration technique right from the secondary school. As a matter of importance, this revival should start from this level of education.

At the university level, mixed media illustration should form a major aspect of graphic design. Synergy between the professionals in the advertising agencies and the Graphics Department of Universities should be encouraged. Professionals should occasionally be brought to the universities to give talks and hold workshops by so doing, the scope of illustration would be further widened.

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THE ROLE OF ART CENTERS: A LOOK AT PATRICK IGHOGBEDHERE AGOSE'S WORKS AND INFLUENCE IN THE UNIVERSAL STUDIOS OF ART, LAGOS, NIGERIA

Augustine Okolo BARDI
Department of Fine and Applied Arts
University of Benin
Benin City, Nigeria
bardi.austin@yahoo.com

Abstract
The development of workshops and studios of art practices had an initial setback when it was first introduced by the early missionaries. As soon as its interest became clear as regards its benefits, workshops and studios sprung up in different major locations in the country to perfect art beautification and art aesthetics. For these advantages therefore, the Universal Studios of Art, Lagos, groomed many artists like Patrick Ighogbedhere Agose as an apprentice of the studio under Olabisi Onawale Fakeye and his team of professionals and other artists who specialize in sculpture, painting, wood carving, metal design and other forms of art. The varieties of styles and techniques that existed during his apprenticeship benefitted his professional career and enabled his advancement in sculpture and paved way on how he retained and maintained his good grade in his practices.

Key Words: Missionaries, Workshops and Schools, Universal Studios of Art, Styles and techniques, Apprenticeship

Introduction

The Agbarha-Otor Harmattan workshop of Bruce Onabrakpeya, with its modernistic approach to art, has invited both informal and formal art participants nationally and internationally. The popular *Igun* and *Igbesanwan* guilds of ancient Benin kingdom of bronze casters and carvers had been in existence since the reigns of Oba Ewuare and Esigie the Great in the 14th and 15th centuries and this period benefitted many people (Ugowe: 1997). Notable among them were the following: the creative conceptualization in wood carving by the *Oye Ekiti* School, the *Mbari-Mbayo* experiments, the *Ori-Olokun* workshop, the Oshogbo School and the rest. These abundant centers of art knowledge formed professionals in Painting, Graphics, Textiles, Ceramics, Sculpture and other areas of visual art. Today, new centers have emerged; they are the Abayomi Barber School that exposes the youth to modern Nigerian art, the Harmattan workshop of Bruce Onabrakpeya, with its approach to art, with valuable art forms and art styles that contribute to the development of modern Nigerian art. Also among these centers is the Universal Studios of Art with its archetype for stylistic, ideological and philosophical thought in modern Nigerian art as well as a citadel of learning for both budding and professional artists. This paper focuses on Patrick Ighogbedhere Agose a sculptor with good art tendencies, who graduated from the National Studios of Art through the Universal Studios of Art as an apprentice to a formidable instructor of great repute just like youths, apprentices, who benefitted from schools and workshops mentioned above.

Patrick Ighogbedhere Agose: Early Life and Education

Born on the 5th of July 1961 in Ozoro, Delta State, Patrick Ighogbedhere Agose attended Ekweigbe primary School, Ozoro and later Notre Dame College, Ozoro from 1976-1981. He worked with the Federal Ministry of Transport and Aviation, Lagos from 1982-1984 as a clerical officer. In his quest for further education, he studied general arts at the Yaba College of Technology, Lagos from 1984-1989 and obtained the National Diploma and Higher National Diploma certificates in General Arts and Sculpture, respectively. After completing his study at Yaba College of Technology, he was posted to Bauchi Teachers Training College, Bauchi, for his National Youth Service Corp from 1989 to 1990. During his youth service in Bauchi, he organized free sculpture tutorials for teachers on part-time programme at the college. Though he wanted the training to be financially free, those he taught made contributions to assist him. Nevertheless, his popularity and selfless effort attracted more students to his sculpture class and by the end of his service year, the college authority decided to employ him as a full-time staff, but he declined the offer because of commitments to his family. He further explained in an interview that, he moved down to Lagos to pursue a teaching career at Zinnia College Ikeja, Lagos from 1991-1992. During this period, his art practice suffered a slight setback as he could only work on part-time basis under Koko Ayo, a popular Lagos based sculptor. *Stride in Time*

(1996) an Exhibition Catalogue fully agrees that Agose still not getting the required satisfaction with his proficiency in art, joined the Universal Studios of Art in 1992, with Olatunbi Lekan, and his cousin Benson Ogholie who died later.

Agose Patrick is from a family of artists, his eldest brother and two cousins are painters. He has to his credit a solo exhibition and several local and international group exhibitions. His chief patrons are gallery owners, private collectors and corporate bodies. He teaches Drawing, Sculptural Techniques, Cold cast and Fibre glass methods during weekends. An active member of the Society of Nigerian Artists (S.N.A) and of Index Group of Artists, he is married with children.



Fig. 1: Patrick Agose at Work. 2008, © Patrick Agose's Library.

Studio Practice/Techniques

On joining the Universal Studios of Art in 1992, Agose had worked as an apprentice in Lagos under Sam Ovaraiti and Alex Nwaokolo both Lagos based professional painters. Apart from his initial experiences, in a bid to further his art craftsmanship, he attended many workshops and was resource person. Art exhibitions h strengthened his performances and credited his application to secure a placement at the Universal Studios of Art as an apprentice. *The Guardian* newspaper (2007) states that Agose's aspirations to be a versatile artist made him to opt for the cold-cast techniques of sculpture (Fig. 1), but that did not mean that he could not carve on wood, which happened to be his first devotion. His style and method of working out average finicky detail in cold-cast and wood sculpture requires patience. He employs a cast technique, which is aided by the use of palm oil to lubricate all curves in his art pieces, as soon as this is achieved; he puts them in the hot sun so that the oil penetrates into the pieces for a positive result. Agose uses this technique to eliminate abundant humidity that might hamper a good cold-cast procedure. On wood, he uses tough scraping system to reduce roughness and undulating parts of the wood, by so doing, the wood maintains an absolute uniformity at finishing. His cold-cast monumental projects are on billboard in relief commissioned by the Hunter Advertising limited in Lagos and Abuja.

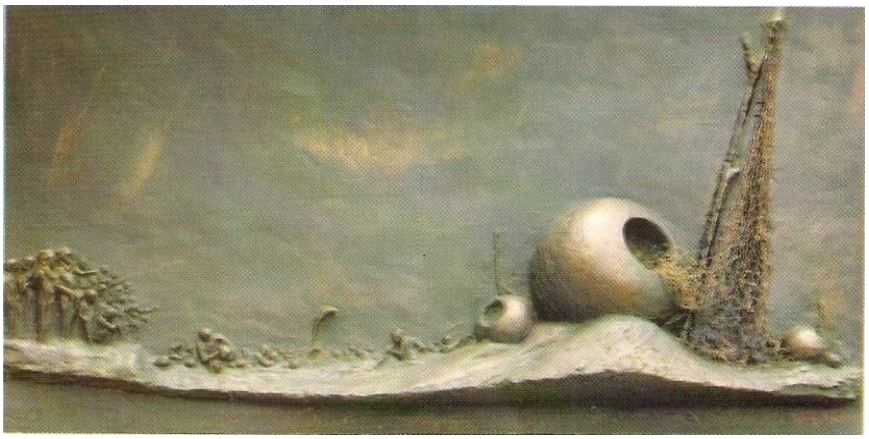


Fig. 2: Spirit of Argungu. Patrick Agose, Fibre, 2006.© Patrick Agose's Library.

His Experimentations

Maduka (1999) agrees that elements in *Spirit of Argungu* (Fig. 2) appear real in conception. In the work, he has been able to visually articulate the reaction of an anxious crowd that he represents at the left side corner of the work. The agitated crowd is facing a giant calabash that is reposed on a white heap of soft sand. The participants at the fiesta are struggling to get a firm grip of their calabashes and net while fishing. His harmonization of the background and foreground is in conformity with the principle of artistic design. Okolo (2000) discusses that *learning the Ropes* (Fig. 3) is a cold-cast bronze that shows a little girl who is probably learning how to tie a wrapper round her body. The reflection on the work shows some technicalities that have been added in order to make the work attractive and aesthetically appealing.



Fig. 3: Learning the Ropes. Patrick Agose, Cold Cast Bronze, 2003, © Universal Studios of Art.



Fig. 4: Homage To Ancestors. Patrick Agose, Cold Cast Bronze, 2003 © Universal Studios of Art.

Homage to Ancestors (Fig. 4), according to Akaniro (1998) rendered in cold-cast bronze, is a naturalistic figure of a man who appears to love relating with his ancestors. The man holds a small calabash on his left hand while making gestural communication with the right hand. There is perfection in the structural rendering of the head and the broad shoulders. The depiction of the drapery on the wrapper around the figure is commendable. Another captivating piece is the cold-cast titled *Country Boy* (Fig 5). The focus of the work is to reminisce on the importance of wheels and bicycle rims that children play with on the streets in cities and mostly in villages where vehicles do not pass often.



Fig. 5 : Country Boy. Patrick Agose, Fibre Glass, 2006, © Patrick Agose's Collection.

Agose builds the gestural posture of the boy with the right hand handling the rim, and the left hand supporting his dropping short pant in (Fig. 5). The figure of a little girl in *interlude* (Fig. 6) is depicted, placing her head in a sleeping position over her book perhaps as a result of fatigue. In the work, Agose has introduced the technique of foreshortening to appropriate the girl's sleeping position. The head and the hands appear larger, compared to other parts of the body. His technical understanding of human anatomy regularly fetches him invitation to participate in public sculptural projects within and outside of Lagos.



Fig. 6: Interlude. Patrick Agose. Fibre Glass, 2007, © Patrick Agose's Collection



Fig. 7: Devotion. Patrick Agose. Wood, 2009. © Patrick Agose's Collection.



Fig. 8: Dignity. Patrick Agose, Wood, 2007, © Patrick Agose's Collection.

The *Devotion* (Fig. 7) depicts the importance of knowledge acquisition. The use of structural aesthetics and perspective gives value to this work. In *Rejuvenation* (1996) an exhibition Catalogue explains how the work reflection shows a studious youth who is engulfed in her reading with her left hand holding firmly to the book while her right supports her head. Agose's draughtsman ship and craftsmanship on wood carving have limitation; that is, his finishing

remains defective compared to his other works on fibre glass and cold cast, his most preferable medium.



Fig. 9: Daily Routine. Patrick Agose, Fibre Glass, 2011, © Augustine Bardi.



Fig. 10: Shy. Patrick Agose, Fibre Glass, 2007, © Augustine Bardi.

Agose in *Dignity* (Fig. 8) shows that there is dignity in labour by presenting the bust of a man at work. The work, no doubt, shows maturity in wood rendering, particularly with its well-executed anatomical features. In *Daily Routine* (Fig. 9), the artist switches his attention to fibre glass. As a multi-talented sculptor, he treats the figure with accuracy. He strikes a perfect balance between the two hands on the hair of his model and the position of the face. Agose concentrates essentially on the finishing aspects of this work. He uses undulating outlines to specify curves in his works, and focuses on both hands that are gracefully attached to the hairs. The artist's creative instinct is also revealed in *Shy* (Fig. 10). Here he conceptually presents the work with both hands of the figure imprisoned behind the head and both legs trapped behind the base. He streamlines the upper region while the lower region is enlarged to accommodate the front and the exposed legs. Agose is very dexterous in the use of fibre glass (see Fig. 11).



Figure 11: Patrick Agose working on Fibre Glass, © Augustine Bardi.

According to him, "Let art be valued beyond aesthetic object acquired by few individuals in our society but be seen as a creative tool for advancement of culture, as obtainable in the West (*Resurgence,* 2007) an exhibtion catalogue of the Universal Studios of Art, Lagos).

Conclusion

Despite the inclusion of fine art in our primary and secondary school curriculum, art appreciatiion is still gathering momentum with the existence of schools and workshops of apprenticeship. In this study therefore, it is revealed that Patrick Agose continues to contribute to the growth of comtemporary Nigerian art which cannot be underestimated. These works remain undoubtably the best of his experimentations. Agose's apprenticeship from the Universal Studios of Art under the tutelage of Olabisi Onawale Fakeye the founder has no doubt inspired his working ability to learn, experience and this is clear seeing the knowlegde transmitted to the unemployed youth who passed through him by studio practice or through art workshop experimentation.

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An interview with Patrick Agose (Sculptor), Universal Studios of Art, Lagos, September, 2011.

ANALYSIS AND INTERPRETATION OF *DIVORCE* BY BISI FAKEYE

Njoku, Kenneth Iheukwumere
#5 Efosa Street Off Nath-Omoregbe Street
Ugbighoko Quarters Benin City
iykennyg@yahoo.ca

Abstract
A piece of art without interpretation is lost. This is because image tends to speak beyond words; writing about images by art scholars seems like expressing the inexpressible. It is a fact that visual experience through works of art presents its distinct uniqueness as a form of address presented to someone. It however demands response that brings life to an art work, without which it is a mere substance. Most Nigerian master pieces are lost owing to our negligence to interpretation. In the words of Satre (1989), "we must continually test our reading of a work of art against the image itself. We must determine if it is complete enough, if it recognizes the full range of possible meanings the work might possess and at the same time we must ask ourselves if it violates and misrepresent the image". This paper therefore, examines critically, the structural arrangement of Bisi Fakeye's sculpture forms in the piece titled "Divorce" through the relationship of title, concept/image and elemental details just to confirm the master's "structural uprightness in his wood works".

Key Words: Interpretation, Divorce, Sculpture, Bisi Fakeye, Analysis

Introduction

Fakeye, Iyola Onawale Olabisi, is a re-known Nigerian carver, born in 1942. By virtue of his birth, he belongs to the sixth generation of Fakeye's family of carvers. As stated in nigerianartoyasat.org, Bisi moved to Ondo in 1960, where he was attached to his brother Lamidi Fakeye, as an apprentice. After seven years of apprenticeship, Bisi found Lagos as home. Subsequently, he met, mixed, and shared ideas with a new breed of contemporary/formally trained artists like Yusuf Grillo, Erhabor Emokpae, and Ben Osawe. He participated in workshops and exhibitions in Germany and United States of America in 1976 and 1989 respectively. Bisi died in 2017. Although this paper is not focused on the biography of Bisi, it is important to have glimpse knowledge of the artist whose work is being studied.

Furthermore, drawing from the wealth of exposition through his technical approach and details to sculpture, will enrich the present and give hope for future endeavours in Nigeria sculpture practice since he is no more.

As opined by Barrett (2003) opined that,

> "works of art are mere things until we begin to carefully perceive and interpret them-then they become alive and enliven us as we reflect on, wonder about and respond to them…artists make marks, viewers make meaning of those marks, interpretative viewers take artists marks seriously as a result artists get excited about making more art when they read the insights and revelations that their works inspire"

Since works of art provide knowledge and experiences that we would not otherwise have, this paper therefore aims at encouraging and inspiring meaningful intellectual dialogue with the art work, the artist and viewers through constructive analytical interpretation of works of art.

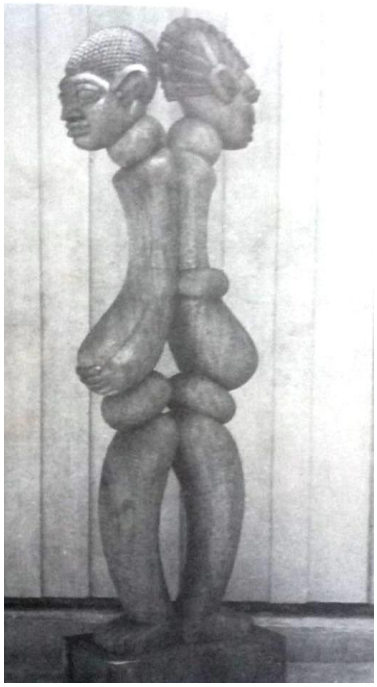


Fig.1.1 Bisi Fakeye, 1981, Divorce, wood, 213.36 cm

The *Divorce*

Fagg (1971) posits that, "of all the known works of African sculptures to which we can safely attribute an age of more than a century, probably at least nine-tenths are Nigerians. This results from 2500 years of accumulation of sculptures in durable materials which were practiced especially in Nigeria area". One of incarnates of these sculptures in durable material is Bisi Fakeye's *Divorce.* This piece is executed in a durable hard wood measuring 213.36cm in height as the original brown colour suggests. The compositional arrangement presents twin figures of supposed male and female genders resting on each other's back in a gloomy mood.

The forms are dominated by vertical and central axial arrangement, which project a symmetric composition of utmost balance. At this, one sees agreed disagreement. The piece has the elements and likeness of a modified traditional Yoruba wood sculpture. At a glance, one may not notice the intrusion of an impudent space that interrupted the flow of a vertical axis visibly between the rear contours of the piece. But a second look reveals the shape of a star separating the two head volumes along the neck region. Also evident are different sized triangular shapes at the top and in between the hip and buttocks respectively.

The work also shows an elongated oval-shape space that pierced through the cylindrically curved limbs of the two figures. This spatial intrusion further enhances the elongated frames of the figures. From the pictorial evidence, this sculpture composition is made up of fifteen double curves in varied volumes. Remarkably each volume is consciously repeated side by side with a high sense of simplicity, thereby reducing them to seven symmetric sets. The figure(s) really remind one of the Yoruba identical twins (Ibeji). Consequently, the use and adoption of curvilinear elements at the contours and various points of intersection clearly define the distinctive qualities and characters of the varied volumes.

At the apex, the neck presents the head into a slight forward tilt thereby closing up the gap created by the intruding space in between the rear of their heads. There is striking resemblances in the facial organisation of the minor forms. As Burkefeldsman (1967), expresses "the eye is much enlarged, and the planes of the nose are simplified as in African wood sculpture…however, it is conventionally illuminated". It is almost impossible to identify the gender of the figures, if not for the exceptional embellishment of the female hairdo. While the head of the figure on the left side has multiple repeated patterns randomly incised on the dome of the head, the one on the right side has the feminine, stylistic and elaborate patterns typical of the Yoruba, Nigeria. Her hair patterns are reminiscence of the Igbo maiden masquerade (Agbogho muo). See fig.1.2



Fig.1.2

It is amazing that these hundreds of incisions that crisscrossed the posterior and anterior surfaces of the head did not distort the oval convexity. The diminutive volumes of the neck would have been better ignored if not for their important duty of holding the head in place. These perfectly spherical volumes sit as a mediator in between the head and the torso. The torso is rendered as a tubular concave volume that is inwardly enlarged at the lower end presenting an organic representation of the stomach. These tubular torsos gracefully melded into each other with their convex rear in a manner that suggests care, unity and solidarity.

However, to introduce a mediator into the super structure, two spherically shaped volumes suddenly emerged in between the torso and the limbs. This effectively reduced the monotony caused by the cylindrical verticality of the forms. To conclude this visual drama, Fakeye interprets the form of the limbs with cylindrical volumes that tapered down into a recessional plane that forms the foot. Holding the pieces of the super structure in place is a rectangular plane that evokes firmness and stability as the base.

In view of the above, the following questions beg for answers; Does the title of this piece lead us to the meaning convincingly? Can we see *Divorce* in the midst of mutual acquaintance? As we probe into the realities of these questions, it is also pertinent to recognise the beautiful interplay of spatial elements of the physical properties of the piece. Obviously there is the presence of linear orderliness, regularity and harmony in the sculpture composition. The perfection of these formal elements classifies the artists approach to formalism, which according to Wangboje (1982), locates excellence in formal organization as a relationship among the visual elements of sculpture. Also the piece evokes a feeling of visual rhythm owing to the repetition of all the forms to achieve balance and symmetrism. (See fig.1.3). The linear and curvilinear arrangement of chisel marks evokes the awe of Igbo -uli and Edeala body designs as corroborated by Aniakor, and Cole, (1987).

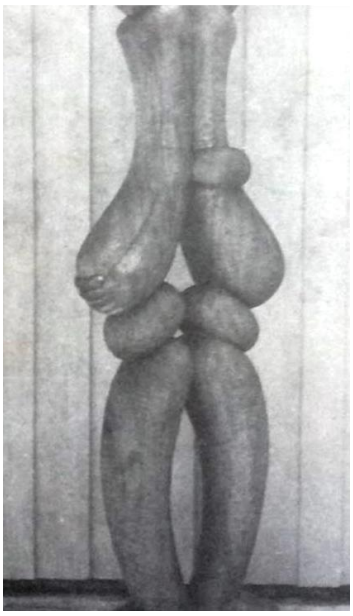


Fig.1.3

The mastery and expertise in this visual work of excellence forces one to think of a possible influence or contact with the west by the artist. Despite the fact that Bisi may not belong to the Oshogbo school of Art, he is of Yoruba origin. He may have been enjoying the patronage of western collectors. Egonwa (2007) opines that, since 1962 the Oshogbo school has most of its members scattered all over Yoruba land. Surprisingly though, some formally trained artists have enlisted in this school owing to the patronage they enjoy from foreigners whose idea of African art corresponds with; Okesebikan (1982), who states that, "in most Yoruba tribal carvings of human figures, the head is always emphasized". Contrarily, Fakeye seem to be knowledgeable with western proportion and aesthetic principles. There is a formal symmetric balance in this piece confirming and supporting the robust stylistic truthfulness of the artist. The artist made frantic efforts to express divorce through this piece by the distinctive definition of individual forms, – although typical of Africa sculptures – the arrangement of figures looking at opposite direction, and their seemingly dejected look. Further elements in support of this concept are; first, despite the tubular roundedness characterizing the forms, the torso, which is a major player in the form context, recedes into a visible concavity living a bold impression of guilt, weakness and hopelessness.

Secondly, the limb, which carries the entire structure, is inverted into a convexity against the concavity of the torso. This compositional arrangement strongly projects the thought and intention of the artist. Therefore, one can infer that Bisi's sculpture (Divorce) is not dealing with an individual's problem but rather it is a visual commentary about a universal problem of man in his social life. The piece tells us about how much we need each other especially in times of distress.

Conclusion

The enculturation of works of art and creativity is one of the variables of life. Edewor (2010) posits that, every environment will remain docile when man's creative essence is not put in place to salvage or enliven a hitherto soulful decadence. This means that art is an ideological weapon to challenge problems in their multifarious forms in the society. Therefore, by deliberately encouraging and inspiring meaningful, intellectual, and emotional dialogue between a work of art, the artist, and spectator, through analytical interpretation, we create a version of that work in our mind for ourselves. We also learn about the work itself; its insight, its particular view of human experience and that of the world. More importantly, a meaningful reading of a piece of sculpture reduces distance between viewer, the artist, and work of art; and as the distance disappears, the greater will be interest in the work itself and the importance of the personality of the artist.

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METAPHORICAL ROOT FORMS OF CASSIA TORA IN PAINTING

Stephen Achugwo
Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
sirsteve17@gmail.com

Abstract
Over the years, artists across various art movements have used metaphorical approach in diverse ways in the production of artworks to express emotion, feeling, notion, idea and to tell certain stories about the society. In modern art movements, such as postimpressionism, symbolism, expressionism, cubism, surrealism, among others, metaphor played vital role in relating their artworks to the socio-cultural issues. It is still used in contemporary art by installation and conceptual artists for drawing analogies with their assembled forms. With the works done in this direction, notwithstanding, metaphor still has a lot to offer art, as it establishes coherent links between content and forms in a composition. Root forms have been vastly used in linguistics and other fields as metaphors for diverse expressions. This however, is not the case with painting, despite its interesting visual features. This study has observed some root inspired artworks as well as works that adopted metaphorical approach. It faces the challenge of providing creative practical solutions to the following questions. What are the contributions of the artists who worked with metaphorical rendition approach? What are the gaps left in the rendition of root forms? What would this study accomplish by creating compositions in painting through metaphorical rendition of root forms of Cassia tora? These are the major questions underpinning this study. This paper reviews some artworks related to the study.

Keywords: Painting, Root Forms, Cassia tora, Metaphorical

Introduction/Background of the Study

Roots of plants are interesting creative imageries from natural environment, which have not been given adequate attention by contemporary Nigerian artists. The natural environment is full of plants with various roots systems, such as taproots, which could serve as sources of inspiration for artistic expression in Nigeria. Plant roots can be read in different ways and serve various purposes as the subject of root is broad. The imageries from plant roots can aid artists, in creative expression. Captivated by the root forms of Cassia tora and their creative possibilities, the researcher embarked on a task to develop compositions in painting that would thrive on metaphorical rendition of root forms.

In contemporary art, some artists use metaphorical approach in the production of their works. Through metaphorical rendition, an artist can use a dissimilar image from a composition to represent a person, place or thing. A metaphor creates a link between different ideas through visual image that suggests a particular association or point of similarity. An artwork, produced through a metaphorical rendition of forms is known as visual metaphor, pictorial metaphor or analogical juxtaposition (Nordquist, 2017).

In linguistics, metaphor is used to express imagery in words. It is a figure of speech that equates two different things for the sake of comparison or symbolism in order to suggest a resemblance. It is a word or phrase used to compare two unlike objects, ideas, thoughts or feelings to provide a clearer description. For instance, 'going back to my root' means going home. Root forms have been extensively used in linguistics as verbal metaphor. Munteanu (2014) observes that, "The 'language' that writers and painters use finds its parallels in form, structure and intent." This explains the importance of metaphor in creating compositions.

Metaphor is incorporated in visual and auditory art, to portray events, thoughts and imagery. (Carrol, 2001) claims that some art works are considered as metaphoric, because they communicate in same way as verbal metaphors. It is not mainly the exploration of form in a medium that results into a work that is metaphorical. In other words, visual metaphor is idea-based. It is a combination of form and content. It is the product of rendition of form and its related story. Thus, a composition in painting with root forms must be accompanied by related stories in order to be referred to as a visual metaphor.

Artists through the ages have been motivated by certain perceptions in articulating and developing their concepts and compositions. It is observed that from the Stone Age to the early beginning of Modernism, art was based on realistic style with little consideration to metaphor. Some of the Modern art movements that used metaphorical approach include Postimpressionism, Fauvism, Symbolism, Expressionism, Abstract Expressionism, Cubism,

Dada and Surrealism, (Kleiner, 2009). In Postmodernism, metaphorical rendition of forms is common with Conceptual art, Minimalism, Video art, Performance art and Installation art, (Kleiner, 2014). Metaphorical rendition of forms is further elucidated by the works of some contemporary artists, including Jerry Buhari, Mu'azu Sani, El Anatsui, Jacob Jari, Eva Obodo and Hadieh Shafie, (Buhari 2015), (Sani, 2014), (Jari, 2012), (Arthouse Foundation, 2015) and (Castro, 2016). Despite this aesthetic development, neither the metaphorical rendition of forms nor the use of root forms has been exhausted in painting.

Metaphorical rendition of forms in painting continues to be a vital approach by some contemporary artists, such as Nnenna Okore and El Anatsui, (Gauss, 2014) and (Enwezor, 2012). However, root forms appear to be a subject for developing composition in painting yet to be given attention by Nigerian artists. Roots of Cassia tora have posed little interest to Nigerian artists, despite the wide spread of Cassia tora plant in the country. Cassia tora is an element of nature that is known as a wild weed. It grows alongside other grass and shrubs in fields and bushes. Due to its physical nature as a perceived unwanted plant, it has posed less creative interest for artists. There is rare record of paintings done on this subject matter. A few works available are basically agricultural or botanic illustrations of Cassia tora, (Fig.1 – 4).

Nonetheless, some artists have studied elements in nature especially roots in the production of their artworks. Vincent Van Gogh, Ishrath Humairah, Dayla Luttwak, Mary Shiros and others have explored roots alongside elements and principles of design (which include: line, colour, shape, form, balance, dominance, contrast, rhythm and texture), (Van Gogh Museum, 2017), (Humairah, 2010), (Luttwak, 2010) and (Schiros, 2017). Others made significant contributions to knowledge in the study of singular elements of art and nature and their dynamics, which they have applied on different objects and subject matters, few artists have solely studied the linear movements, shapes and forms of plant roots for the purpose of artistic expression. Based on the literature review the few artists who have used plant roots in producing artworks, have not carried out a scholarly exploration of root forms in a broad perspective that is systematic, for painterly expressions.

Cassia tora is regarded as weed by the agronomists and by most farmers. This subject-matter, according to Pankaj (2002), is also known as C.tora, sickle sienna, sickle pod, tora, coffee pod, tovara, chakvad and foetid cassia. Its Hausa name is 'Tafasa'. It is a dicot legume with healing properties, mostly found in Asian and African countries. Cassia tora is well distributed in Zaria and grows in every town in Nigeria. Roots are the veins which sustain life of plants by providing support, water and nutrients. Roots are the organs of plants that typically lie below the surface of the soil. However, some roots, known as aerial roots grow up above the ground. There are also fibrous roots, adventurous roots and tuberous roots. Roots of Cassia tora lie below the soil. The root pattern is composed of a taproot, branch roots and spherical nodes. Visually, it possesses design elements consisting of line, shape, form, texture and depth which provide a creative impetus for this research to create paintings using metaphorical approach.

Various contemporary artists such as Barbara Snyder, Cedar Lee, Gary Tonge, Dayla Luttwak, among others, are inspired by root forms in creating works of art. Barbara Snyder was enchanted by the roots of a fallen giant Sequoia in California, which she developed into a realistic composition in painting. Despite the beauty of her realistic depiction, the root forms were not rendered metaphorically. Dayla Luttwak uses steel to realistically produce root-inspired sculptures. The researcher acknowledges their concepts, philosophies, materials, styles and techniques, in consideration with the elements and principles of design inherent in the root forms, especially line, colour, texture, depth and movement. A closer look at the root inspired works of Snyder, Lee, Tonge and Luttwak, shows that there is little attempt at rendering root forms metaphorically. The artists did not use the root forms as metaphors; rather their aesthetic directions were confined to the beauty of the paintings. The common practice by these artists is a naturalistic representation of roots. In most of the paintings, other plant and environmental imageries are added to the composition. These fact points to the need for an in-depth study of root forms, through metaphorical approach, in order to exploit their creative possibilities in painting.

Statement of the Problem

The use of plant roots to create painting composition, especially in transforming space and forms, remains one of the areas that have not been given scholarly attention by Nigerian painters.

Aim and Objectives

The aim of this study is to create paintings by metaphorical rendition of the root forms of Cassia tora. The objectives are to:

explore the dynamics of Cassia tora's root pattern in painting;
infuse vibrant colours into patterns of taproots, branch roots and nodes of Cassia tora;
generate compositions in painting with the nodes of Cassia tora;
create paintings that encompass root forms and non-figurative vegetal space; and
produce root-inspired paintings using unconventional materials.

Research Questions

What are the dynamic features of Cassia tora's root patterns that are ideal for painting?
In what ways can an artist infuse vibrant colours into root patterns of Cassia tora?
By what means can composition be generated in painting with the nodes of Cassia tora?
How can paintings be composed with root forms and non-figurative vegetal space?
How can root-inspired works be made using unconventional materials?

This study is significant due to its deviation from the traditional way of interpreting a subject matter, such as root in painting, using root forms of Cassia tora plant to create compositions in painting. Furthermore, this study is justified as it redefines existing methodologies for rendition of root forms, within the context of contemporary art practices in Nigeria. The common practice by artists working with root forms is mostly naturalistic and semi-naturalistic methods of interpreting plant roots. The Scope and Delimitations of this study will be restricted to the use of roots as a source of inspiration in painting. It focuses on the roots of Cassia tora specie (Leguminosae Family of Plants), located in Zaria, Nigeria. The choice is due to its distinct visual characteristics that are not common with the root systems of other plants, like the umbrella-shaped branch roots, a taproot and rhomboid and oval nodes.

Conceptual Framework

The conceptual framework for this study hinges on certain features of Post-Impressionism, with particular reference to the semi-abstract paintings of Vincent Van Gogh, as exemplified by "Tree roots and trunks" (Fig. 5). Post-Impressionists tenets were based on the portrayal of emotion, intellect and visual imagery. They deployed vivid colours, often thick application of paint, and real-life subject matter. Van Gogh was more inclined to distort forms for expressive effect, and used unnatural or arbitrary colours. He redefined forms to express his emotions. Van Gogh's dedication to articulating the inner spirituality of man and nature, in the light of Japanese wood-cut prints, by the Ukiyo-e School of Painting, led to a unique fusion of style and content that resulted in dramatic, imaginative, rhythmic, and emotional canvases, (Adams, 2011).

His personal temperament came to symbolize the romantic image of the tortured artist. Van Gogh used an impulsive, gestural application of paint and symbolic colours to express subjective emotions. As stated by Kleiner (2009) and Adams (2011), Van Gogh "explored the capabilities of colours and distorted forms to express his emotions as he confronted nature." This study adopts Van Gogh's approach of metaphorical rendition of form and vibrant colour palette, thus serving as a major stimulus in articulating a concept in painting with root forms of Cassia tora.

Critical ideas dwell on certain theory of causality by Immanuel Kant and aesthetic theories of other thinkers. In his philosophical theory on causality and aesthetics, Kant found that it is possible to generate knowledge with universal validity through the analysis of cause and effects. In the 'Critique of Pure Reason', Kant (1998) affirms that,

> I call intelligible that in an object of sense which is not itself appearance. Accordingly, if that which must be regarded as appearance in the world of sense has in itself a faculty which is not an object of intuition through which it can be the cause of appearances, then one can consider the causality of this being in two aspects, as intelligible in its action as a thing in itself, and as sensible in the effects of that action as an appearance in the world of sense. Of the faculty of such a subject we would accordingly form an empirical and at the same time an

intellectual concept of its causality, both of which apply to one and the same effect.

From the above, Kant upholds that, true knowledge can only be generated through a combination of experience and intuition (pure reason). In terms of knowledge production in painting, this is corroborated by Graeme Sullivan's theory for a research in visual art. Sullivan (2010) states: "Knowledge creation in visual arts is recursive and constantly undergoes change as new experiences 'talk back' through the process and progress of making art in research settings." By intuition or pure reason, Kant refers to reasoning without bias. Kant's causal theory is essential to this study, as experimentation with root forms of Cassia tora, metaphor, and symbolic reflection, constitute the creative frames of this study.

Literature review is divided into two parts. In the first part, dominated by art theories and history, the researcher reviewed the roots of Cassia tora in terms of its origin and visual characteristics. Modernism was reviewed with emphasis on Post-impressionism in terms of their style and techniques. Also contemporary art, in terms of practice, materiality and contents was considered. In the second part, the researcher examined related works consisting of root-inspired paintings, root-inspired works in other media, works done with unconventional materials, and works of some contemporary artists. A review of Vincent van Gogh's paintings, gave insight to luminous colours and metaphorical rendition of forms. A review of contemporary and conceptual art gave insight to metaphorical rendition of forms and social commentary, which are vital to the realization of this study. A review of aesthetic theories of Immanuel Kant, Rudolf Arnheim, Susanne Langer, Graeme Sullivan and other philosophers were essential in sharpening the researcher's thinking and methodology for this study.

A variety of root-inspired works analysed, showed the area of challenges and contributions of various artist using root forms to produce painting. Metallic Sculptures of Dayla Luttwak are a naturalistic representation of roots, with total elimination of the upper part of the plant, while most artists included the upper part of the plant and other natural imageries of the environment in the composition. A review of mixed media works made with unconventional materials, gave insight to the use of raffia, jute, polythene, beads, woollen yarns, and off-cut fabrics at the last phase of the study. It acquainted the researcher with collage technique.

The works of contemporary artists, such as El Anatsui, Mu'azu Mohammed Sani, Philip Obed Gushem, Jerry Buhari and Hadie Shafie are not physically related to root forms, but were reviewed in terms of their metaphorical content. The creative ideas, and philosophies of various artists reviewed were taken into consideration while creating various compositions in painting with the root forms of Cassia tora, using metaphorical approach.



Fig. 1: Cassia tora Plant at its Natural Habitat, 2016
Source: Artist's Collection



Fig. 2: Cassia tora vs a Hand, 2016
Source: Artist's Collection

Visual Characteristics of the roots of Cassia tora plant



Fig. 3: An illustration of Adult Cassia tora
Source:
https://2.imimg.com/data2/RA/RW/IMV...



Fig. 4: Roots of Adult Cassia tora
Source:
http://www.fao.org/ag/agp/agpc/doc...

Fig. 1 is an illustration of a Cassia tora plant with buds of seeds, flowers, leaves, the stem and roots. Fig. 2 is a picture of Cassia tora's roots, replete with a taproot, nodes and branch roots.

Review of Related Works

Vincent van Gogh, to a great extent was self-taught. His dominant symbolic palette, ranges from ochre to vermilion and blue. He wished that his luminous paintings "sung a lullaby with colour", underscoring the expressive role of colour in his art. (Van Gogh Museum, 2017).

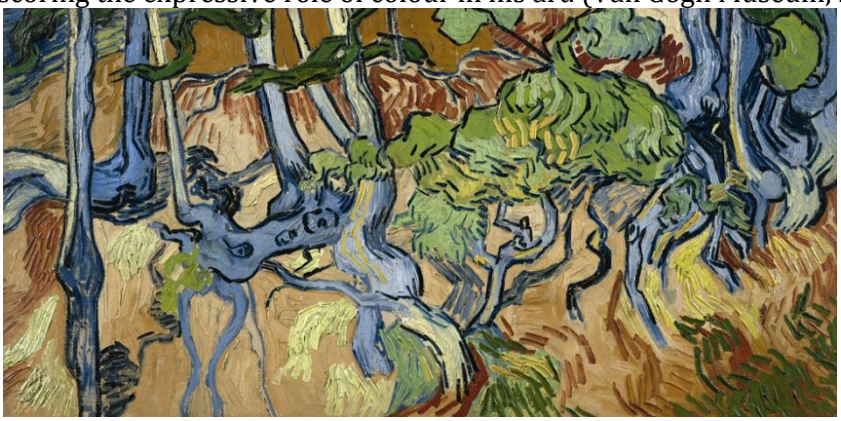


Fig. 5: Tree Roots and Trunks, 1890, Vincent Van Gogh, Oil on Canvas, 50 x 100 cm
Source:
http://ichef.bbci.co.uk/wwfeatures/wm/live/1280_640/images/live/p0/42/7h/p0427hgc.jpg

Tree Roots and Trunks (Fig. 3) is a jumble of bright colours and abstract forms. It depicts a slope with tree trunks and roots from trees used for timber, growing in a marl quarry, located around Auvers, in France (Van Gogh Museum, 2017). It is inspired by Van Gogh's wish to express life's struggle, using the imageries of gnarled roots to represent his emotional anguish. At a glance, it depicts a jumble of bright colours and abstract forms, prompting some art historians to identify Van Gogh as an important forerunner of abstract art. On a closer observation, however, the root forms become clearer. The painting is composed of tree roots, other plant imageries and sandy forest floor of brown and yellow beneath them. These imageries are rendered on the canvas with short brushstrokes and outlines. This work is relevant to this study in terms of metaphorical rendition of forms and the use of colour and line.

Barbara Snyder is a contemporary artist, practicing in California. She has a passion for photography and the environment, with some interest in seascapes, vineyards, desert, mountains, forest and waterfalls. The major inspiration in her works is the pursuit of "fresh, natural and alive" subjects and scenes (Barbara, 2017). This aesthetic direction is highlighted by the following painting.

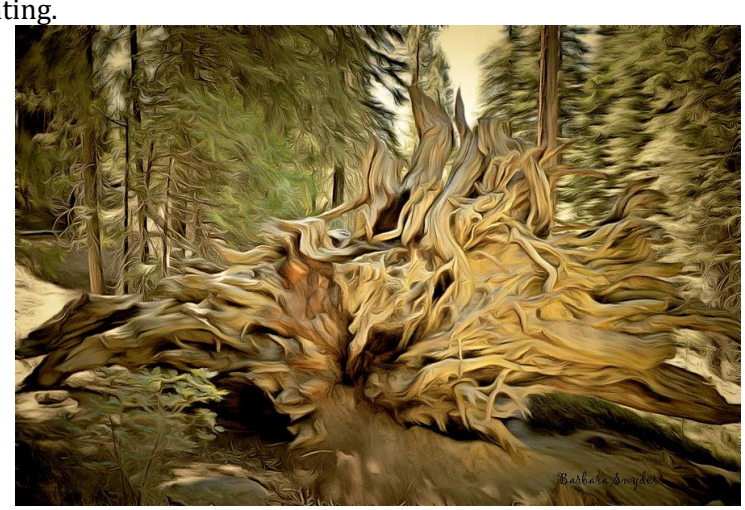


Fig. 6: Roots of a fallen giant Sequoia, 2015, Barbara Snyder, Oil on canvas, 61 x 76 cm
Source: https://images.fineartamerica.com/images-medium-large-5/roots-of-a-fallen-giant-sequoia...

'Roots of a fallen giant Sequoia' is a realistic rendition of the roots of a giant Sequoia tree in her Californian neighbourhood. There are other similar trees depicted in the background. On the foreground, there are shrubs and grass. The dominant colours of the monochromatic painting are emerald green and yellow ochre. The roughness of the root forms intensifies the textural quality of the painting. The work epitomizes the serenity of a virgin forest. However, there is no attempt by the artist to abstract the root forms, thereby confirming the claim of the researcher that most root inspired paintings are rendered realistically with little attempt at abstraction and metaphoric inclination. She did not draw some analogy from her depiction; she is rather contented with her naturalistic representation. Nonetheless, Barbara's painting enabled the researcher to unravel other visual characteristics of roots.

Cedar Lee is a contemporary artist based in Portland USA. She believes that in order to attain a balance of full human experience, people "must be both grounded, in their bodies, honouring and celebrating their roots, and airy, for lack of a better word: active in our minds, experiencing emotions and non-physical connections to others and to all of life" (Lee, 2017).



Fig. 7: Grounded, 2013, Artist: Cedar Lee, Medium: Oil on Canvas, Size: 120 x 120cm
Source: http://www.artbycedar.com/wp-content/uploads/2013/11/grounded.jpg

'Grounded' is a semi-abstract painting, dominated by the tones of blue and sienna. On the picture frame, Cedar depicts a tree standing on top of a hill, with aerial roots. There is an arc of white stroke at the top right side, suggesting the crescent. This is encased by a wavering ring of light brown that echoes the reflection of the moonlight over the serene environment. The background is dominated by the tones of blue representing the sky. The seeming night scene is brought to life by the glittering stars, represented by a swarm of white dots.

The distorted tree at the top left side of the picture plane, as a result of perspective, indicates that the position of the viewer is at the base of the tree. Cedar also foreshortens its height to lay emphasis on its roots. The lower part of the painting is dominated by abstracted roots. The lower half of the picture plane is filled with chequered forms, zigzag lines representing the roots. Her contour-linear use of root forms was very vital in developing chequered compositions with the roots forms of Cassia tora.

Gary Tonge is an Art Director, who practices in Canada. His major focus in art is animation, with the challenge of utilizing colour and imageries to generate feelings and emotions in movies. 'Tree Root Canopy' is a still-image, extracted from his animation. It shows another contemporary way of creating root-inspired works, through digital medium. Describing his animation, Tonge (2017) emphasizes that,

> This is a concept image illustrating an area with such enormous vegetation that you can actually walk under the roots of larger trees. I always loved the look of "A Bugs life" when they turned mere blades of grass into glowing cathedral-like ceilings and the like; I've just made the foliage larger rather than the characters smaller.



Fig. 8: Tree Root Canopy, 2005, Gary Tonge, Animation Software
Source:
https://pre00.deviantart.net/dd9f/th/pre/i/2005/181/9/c/tree_root_canopy_by_antifan_real.jpg

The animation is a realistic composition, consisting of highly exaggerated aerial roots, river, landscape, human figures and cloudy environment. Tonge's animation is necessary to this study. It aided the researcher in accessing root patterns and discovering other ways of rendering root forms in painting.

Methodology

This study adopted the practice-based methodology with historical and observatory qualitative methods, which are peculiar to the visual artist. "I never made a painting as a work of art, it's all research." So says Pablo Picasso, as cited by McNiff (2007). Practice-based Research Methodology is a form of research that strives towards advancing knowledge and understanding using practice, invention of ideas, images, performances or artefacts, where these lead to new or substantially improved theories. It is a research conducted for practice purposes. A pivotal point in practice-based research is the relationship between artefact and the theory. Borgdorff (2012) describes the key in practice-based as the relationship between the practice (what can be shown, displayed, demonstrated, and made) and the theoretical

verbal aspects. There is an element of reflection. The research also involves certain amount of contemplation and writing.

The primary source of data for this study emerged from samples of roots of Cassia tora, upon which the foundation of the research is established. Some cassia tora plant were uprooted from their natural habitat and brought to the studio, to serve as creative models for the study. Each painting started with perceptual encounter with the roots of Cassia tora. The secondary source of data came from the vibrant colours of postimpressionism, allegories, stories, societal affairs and materiality. Ideas came from Intuition, aesthetic speculations, chance encounters, theory reading, library consultations and the internet. Data was sourced from videos, documentaries, books, magazines, journal articles, newspapers and the media, which include social media, radio and TV programmes.

The major instruments used for data collection are the Camera and the sketch pads, for capturing images. Other instruments used include the information and retrieval systems, consisting of CD, DVD, Computer hardware and software, Flash Cards, USB, Bluetooth and Micro SD Cards. Field trip was made to collect samples of roots of Cassia tora and other plants.

Process/Procedure

In the process/procedure the researcher was engaged with a variety of studies, in tune with relevant artistic theories, leading to the production of paintings. This was achieved through the use of a variety of media, drawings and colour studies undertaken within the studio and its surrounding environs. Sketches were made of select root samples of Cassia tora. These were further developed in colours using various drawing and painting media, including pen, pencil, ink, water colour, pastel, coloured pencils, gouache, acrylics, enamel and oil colours. These media were used interchangeably for the researcher to ascertain which of the medium, or the combination of media that was more suitable to produce a particular painting. Some of the studies are shown on Plates I-IV below.

Studies with Pen, Ink and Acrylic



Plate I: Tafasa 2015
Pen & Ink on Paper, 46 x 55 cm



Plate II: Tafasa Tea, 2015
Ink on Paper, 55 x 46 cm



Plate III: Composition (i), 2015
Acrylic on Paper, 91 x 124 cm



Plate IV: Composition (ii), 2015
Acrylic on Paper, 124 x 91cm

Discussion on selected Paintings Produced

The paintings produced are grouped into six phases comprising Phase-1: Singular Element, Phase-2: Cross-sections, Phase-3: 'Romeo and Juliet' series, Phase-4: Nodal Forms, Phase-5: Multiple Elements and Phase-6: 'Roots of Fashion' series. The composition of paintings in Singular Element dwells on a root pattern of Cassia tora, replete with a taproot, orchestrated by branch roots and nodes. Cross-sections rely on cross sections of root imageries of Cassia tora. Every painting in the 'Romeo and Juliet' series is composed of two units of Cassia tora's root patterns, while the picture plane of Nodal Forms' composition consists of Cassia tora nodes. Multiple Elements integrates three or more patterns of Cassia tora's roots. However, the compositions in the 'Roots of Fashion' series rely on a combination of Cassia tora's root patterns, unconventional materials and collage technique.

Phase-1: Singular Element

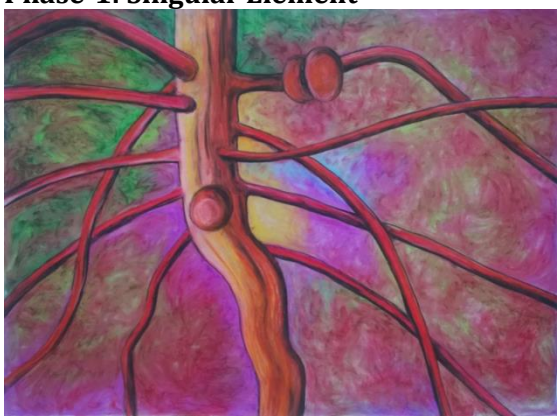


Plate V: Guerrilla Warrior, 2015
Oil Pastel on paper, 91 x 124 cm



Plate VI: Hero, 2015
Oil on Canvass, 112 x 92 cm

Paintings produced under 'Singular Element', lay emphasis at a visual analysis of the subject matter. The realistic paintings rely on singular element of the roots of Cassia tora as well as contrasting backgrounds. Roots of Cassia tora were subjected to a thorough aesthetic examination through close observation, photographing and drawing. There were also various studio experimentations with the root forms of Cassia tora and various painting media. This procedure led to the production of Guerrilla Warrior (Plate V) and Hero (Plate VI) series of paintings. The common theme among the paintings produced at Phase-1, is a view of the risen hero, who defied all odds, in conquering his enemies at a battle field. In each painting, the 'Hero' is suggested by a singular element of Cassia tora, which dominates the picture plane. The major compositional elements among the works are branch roots, a taproot and nodes. There is

distinct variation in colour combination, shape, form and pattern of roots among the paintings. There is also variation in depth and the interaction between space and root forms.

Phase-2: 'Romeo and Juliet' series

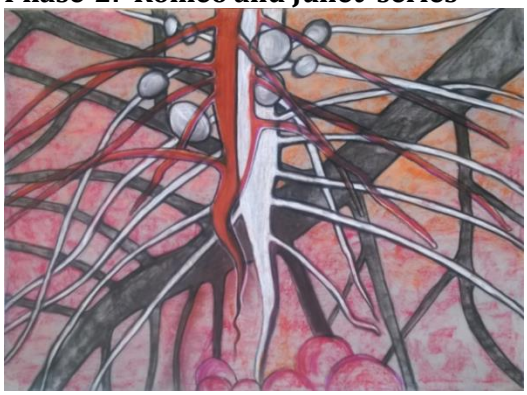


Plate XI: Romeo and Juliet (i), 2015
Oil Pastel on Paper, 91 x 124cm



Plate XII: Romeo and Juliet (ii), 2015
Water Colour on Paper, 91 x 124 cm

'Romeo and Juliet' series of paintings (Plates XI – XII) dwells on double root patterns (Double Elements) of Cassia tora. Various root components of Cassia tora, consisting of taproots, branch roots and nodes are depicted with limited palate. Nodes are incorporated into the composition. It exhibits similar flexible character as the second painting that is more colourful. In both paintings, the taproots of a set of two roots intertwine each other, expressing the depth of the power of love that intertwined Romeo and Juliet. 'Romeo and Juliet' series serves as a metaphor, expressing the opinion that with time the tribal and religious conflicts affecting the development of Nigeria would fade away, paving way for a country that is united.

Findings

The main finding of this research is that metaphorical rendition of root forms of Cassia tora in painting can be fully attained after the artwork has been practically completed. The last procedure is intuitive, which engaged the researcher in a meaning making process. The researcher utilized the root forms from the paintings to reflect on analogous events, allegories, speculative notions, ideas and stories in Nigeria. Other findings include:

i. Plates I-II show the paintings created with the dynamic features of Cassia tora's roots, in response to the research questions that states: "What are the dynamic features of Cassia tora's root patterns that are ideal for painting?" The research identified the taproot, branch roots and the nodes as ideal features for painting. It also found that the singular root pattern of Cassia tora, which stands out from the background, could be likened to a hero.

ii. Plates III-IV show the paintings with vibrant colours infused into the patterns of taproot, branch roots and nodes of Cassia tora, in response to the research question that states: "In what ways can an artist infuse vibrant colours into root patterns of Cassia tora?" The research established that in the light of analogies, the vibrant colours imbue the paintings with social meaning, relating to certain events in Nigeria.

Conclusion

Deducing from the outcomes of objectives 1 and 2, redefinition of experiences can help people to live a better life. The study is driven by certain precepts of Post-impressionism, which rely on vibrant colours and emotional contents, anchored works of Van Gogh. It dwelled on analogous juxtapositions of forms and contents. The root pattern of Cassia tora is umbrella-like in shape, with monochromatic shades of brown. The taproot (central root) is orchestrated by branch roots and nodes.

The researcher saw the opportunity that roots of Cassia tora offer in creating paintings. He reckoned the possibility of metaphorical approach in utilizing the root forms, to create compositions. Enchanted by the dynamic patterns of Cassia tora, he carried out series of studio experimentation with the root forms of Cassia tora, in the light of element and principles of design, as well as aesthetic speculations, allegories, stories and subjective notions. This led to the creation of non-figurative abstract paintings. The final procedure was

the analogous process which aided the research in linking the root forms to some storylines and notions. The paintings produced redefine root forms in diverse ways, as metaphors for inspiration, hope, aspiration, reincarnation, heroism, among others.

This study shows that artists are capable of creating and reviewing knowledge by visually contemplating plant roots in painting. This means that the research has fulfilled the assertion by Read (1977) that art has no limit and that it is everything that can be imagined and expressed. Contemporary artists need to acquire more knowledge of the environment, make sense of them, in order to understand the future. The study therefore, concludes that the metaphorical rendition of the root forms of Cassia tora in painting, has created not only visual metaphors that express hope for a better Nigeria but also visual symbols that transcend the phenomena of roots beyond their botanical garden into icons of expression in painting.

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AN APPRAISAL OF THE 2017 ART AND CRAFT EXHIBITION IN ABUJA, NIGERIA

Obadofin Samuel Bamidele
Department of Fine Arts
Ahmadu Bello University, Zaria
samuelobadofin2016@gmail.com
Emodi Anthony Izuchukwu
Department of Fine Arts
School of Art Design and Printing
Yaba College of Technology, Lagos
toniedeecee@gmail.com

Abstract
It lies in the power of arts and crafts to honour the elusive but real value of ordinary life. Art teaches us to be more just towards ourselves and the world around us as we endeavor to make the best of our circumstances. Giving a voice to the politically and socially downtrodden, arts and crafts play the vital role of creating social change by exposing propaganda and censorship of the ruling power-base. Through its creative imagination and ingenious rebirth, arts and crafts tell a story that has the power to alter and positively influence people's perspectives and opinions while also instilling values and change that benefit all, no matter how our backgrounds or beliefs may differ. This paper addresses the theme of arts and crafts for change which was seen from the appraisal of the arts and crafts Expo in Abuja, Nigeria.

Key Words: Appraisal, Art, Craft, Expo, Benefit, Exhibition

Introduction

The greatest contribution Africa has made to world civilization is perhaps in the area of the arts and crafts. Yet not much is known of this till the turn of this century, (Egonwa, 2005). The major concern of this paper is to provide the reader with the knowledge of the place of arts and crafts in the 21st century.

Janetta and Robert (2002) state that, "art works open doors to the past especially to the values and belief system from which those art works sprang. They also tell us about human attitude, feelings, about ideas and ideals that continue to have value today".

Ekechukwu and Onyeabo (2007) opine that, local craft industries abound in Nigeria, and these industries, which are the outward and visible symbol of the people's cultural heritage, can be found in every nook and cranny of the country.

The local crafts industries in Nigeria include pottery, wood and ivory carvings, leather works, blacksmithing, cloth, mat and grass cane, weaving, brass and glass works, calabash design and dyeing.

A new lease of life was brought by the staging of the African Arts and Craft Exhibition (AFAC) under the auspices of the National Council for Arts and Culture (NCAC) under the theme 'Nigerian Crafts: The untapped treasure'. The 10th edition of the African Arts and Craft Exhibition (AFAC) 2017 held at the Art and Craft Village in the Federal Capital Territory (FCT), Abuja. It turned out to be apt judging by the mission of the organisers of the event. The National Council for Arts and Culture (NCAC), according to the Director General, Otunba Olusegun Runsewe, is poised to give new impetus to the country's art and craft, thereby giving a lift to cultural tourism. For three weeks, the yearly arts and crafts fiesta opened a window to Nigeria's highly publicised diverse and rich art troves with a total of 18 states and organisations across the country exhibiting some of the unique arts, crafts and culture of their people.

The international community was not left out, with a total number of nine countries from Africa partaking in the festival, which drew the attention of the public to the village square to feast on the savoury meals and objects by the exhibitors. Historically, AFAC, which Runsewe said has now been renamed International Arts and Crafts (INAC) Expo, to reflect the international angle to the content of the repackaged exhibition, set up in 2008, was influenced by ''the desire to recapture the essence of this industry and re-enact its wealth creation potential with a set of objectives, which primarily was the promotion of Nigeria cultural tourism through its arts and crafts. Determined to beat a path away from the usual pattern of staging the festival, which

many then made it less attractive and fascinating for the public, Runsewe introduced new elements to the event, which many said led to its successful end in 2017.

The entertainment segment also received a boost with a number of musical acts and cultural troupes entertaining the people while culinary tourism was also enhanced with a wide variety of delicacies on offer for the people. A carnival-like atmosphere prevailed through the duration of the festival especially on the closing day September 17, 2017 which saw a lot of visitors and important personalities in attendance. The chairperson was the Head of Service of the Federation (HOSF), Mrs. Winifred Ekanem Oyo-Ita and the Governor of Kogi State, Yahaya Bello, who was represented by the Secretary to the State Government, Mrs. Folashade Arike Ayoade, as well as a host of other important personalities. The list range from Senator Smart Adeyemi, former Chief Justice of Nigeria, Alfa Belgore, former Director General of NCAC, Madugu to Tom Adaba, all of whom applauded the NCAC Director General for the creative manner he packaged the festival, and the appreciable number of countries and states, including the general public that attended the event. In his closing remarks, Runsewe commented over the success of the event, insisting that ''this year's AFAC stands out as clearly surpassing all the previous editions in that we have recorded tremendous improvement in infrastructure development and in content. He further remarked thus,

> ''Undoubtedly, AFAC 2017 with the theme: 'Nigeria Craft: Untapped treasure', has achieved its objectives. We appreciate the various commendations that we have received in confirmation of this. We would however, not rest on our oars, until we realise our vision of making the expo the best in Africa and one of the best in the world"

There were commendations by a number of the exhibitors and visitors to the fair, who all scored the DG of NCAC highly for the new spirit and uplift given to the festival and his personal involvement in seeing to the seamless package and success of the event.

According to Mrs. Grace Wunmi Adekunle, one of the exhibitors and trainers for the skill acquisition section,

> ''The arrangement was very good because a lot of people benefitted from it. I am very satisfied and really appreciate what they did because the free skill acquisition added colours to the programme and a lot of people appreciated it.''

While on her part, Mary Akor of the Women/Youth Empowerment and Creativity Initiative of Nigeria (WECON TALENT), an NGO focused on training and skills acquisition as well, said,

> "It is so wonderful and I can see the trainees performing wonderfully and the effort put in was not wasted at all because I didn't think that they (the trainees) will perform so wonderfully like this at all. We are also ready to enroll them and to perfect their packaging and marketing and with the help of NCAC we are hoping to continue with them".

Efe Okurare of Link Art Concepts, who taught children and youths, including some adults, creative art, expressed great delight at the opportunity to impact skills. He disclosed that it was a fulfilling moment as a lot of creativity was displayed by the participants. ''The creativity has been wonderful,'' he said, adding that ''it is unbelievable for them to acquire this amount of skill under three weeks and it was a wonderful opportunity for them to express their creativity.''

Chidi Emmanuel, a graduate of Sociology, who few weeks ago resigned his formal employment, was one of those who benefitted from the creative art training. He has just moved into Abuja from Kaduna to seek a greener pasture and he admitted that he has landed himself a new manor that he hopes to plough and nurture to greater height as there is no going back on what he has learnt.

To demonstrate his resolve, he has already formed a company of his own (Awesome Investment Limited) and even sold a number of the art works (shoes, T-shirts and paintings) created by him in the course of the fiesta. According to him, ''I know that now I don't need to depend on a paid job. The things I picked from the streets (Waste to wealth) I can now use them to make money.''

Mr. Ben Amodu, who is also a trained lawyer turned specialist in alternative medicine, who owns and runs Halamin Herbals, was elated by the success of the fiesta stating that, ''AFAC is a success by any standard because of the overwhelming reception and it is a good platform that

we have used to let people know what we do. 'There is no comparison with that of last year and the year before.

Ogun State contingent was headed by the state Commissioner for Culture and Tourism, Muyiwa Oladipo, who described the expo as well organised, even as he appreciated the effort of NCAC, saying that "I am in sync with the DG of NCAC." 'The expo is a melting point for all the states and some Africa countries that have been participating." According to him, it has become a veritable platform for his state to exhibit some of its unique arts and crafts, particularly the Adire textile culture, which has given it international identity. A number of the products on display at the stand were of Adire extraction with special reference to the window blinds created from Adire and this caught the attention and interest of many visitors to the stand. According to the commissioner, the state government is committed to developing and promoting the state's creative industry as it has put in place a number of policies and incentives.

Bayelsa State was another state that attracted a lot of interest from visitors following its unique exhibits with a number of its products ranging from household utensils to body accessories, all uniquely and colourfully created, made from raffia, cane, and bamboo materials. The Director, Bayelsa State Council for Arts and Culture, Mrs. Payeboye Festus-Lukoh, disclosed that the state exhibits were to show to the world that Bayelsa is endowed with a lot of natural attractions and materials that could boost the local economy if well utilised as they have done. ''That is why we have come to expose all these to the public and ignite their interest in the products,'' she said. She however, expressed displeasure over Nigerians' penchant for foreign products even as she called for a change of attitude and patronage of local products. 'But if we do more promotion I think we will get there" she concluded. She further observed thus,

"This is Bayelsa State first outing and people say that we have done fantastically well. Definitely, we hope to keep coming if we get the approval of the ministry and our governor is a culture friendly governor and I believe he would continue to encourage and support our productivity and participation.'' Professor Onder M. Aytac, a Turkish and Political Science and International Relations lecturer at Nile University of Nigeria was one of the visitors at the expo. He was highly impressed by it, saying that: ''it is far better if I am to compare it to that of last year and there are a lot of foreign countries and states from Nigeria in attendance".

''There wasn't this number of exhibitors before,'' he added, even as he revealed his enchantment with a number of the traditional dresses, arts and crafts on display, explaining that they are important symbolism of the people as they communicate about the people's way of life and belief system. The university lecturer who bought himself some of the traditional materials at very good prices said further that: "I am happy and satisfied with everything".

As plans for the hosting of the 2017 edition of African Arts and Crafts (AFAC) Exhibition gathered momentum, the Director General of the National Council for Arts and Culture (NCAC), which is hosting the annual event, Otunba Segun Runsewe, disclosed that over 24 countries and 150 exhibitors signed up for the event. Runsewe said the participating countries and exhibitors at the event, which was the 10th edition was expected to exhibit their cultural products and uniqueness of their destinations and other activities lined up for the event.

He also disclosed that the event would be part of the new drive by NCAC to use culture tourism as a tool for promoting Nigeria and creating wealth for the people. ''The expo would be a market place for showcasing arts and crafts products such as fabrics, leather and souvenirs from Nigeria and other African countries. The expo was also apt as Nigeria needed to record remarkable achievements in developing the culture industry to enviable height through festivals like AFAC to create wealth,'' he said.

Runsewe said that the expo, would be geared toward harnessing and developing arts and crafts and other creative industries in the country. "It will be a unique opportunity for artists, craft dealers, manufacturers and other stakeholders to buy and sell their brands" he observed.

According to him, the expo would play a key role toward job creation and economic empowerment.

The Abuja Arts and Craft Village was established as a one stop-shop for artists and lovers of arts and crafts to showcase their products. It is also a business spot for artists and provides a source of economic empowerment for Small and Medium Scale Enterprises. It is strategically located

near the Abuja Sheraton Hotels and Towers in the Central Business District of Abuja. The Yar'adua Centre, which hosts many high profile events, is also within the same vicinity.

As it is with most public places, the Arts village is said to have derailed from its purpose. Instead of serving as a perfect model, it allegedly became home to robbers and drug peddlers, who may have taken advantage of the government's neglect of the area. Though, different artists and craftsmen are found there displaying their products in their various huts built to provide shelter to the entrepreneurs, no one ever suspects that there are other nefarious activities going on there. The other side of this one stop shop for lovers of arts and crafts, was however, revealed when the Director General, National Council of Arts and Culture (NCAC) Otunba Olusegun Runsewe, visited the place. Runsewe, who expressed shock from what he saw there, said the place had turned to a den of robbers and drug peddlers.

Having reportedly declared that the cultural industry is capable of becoming "Nigeria's next oil", he decided to carry out a necessary sanitation on the place. Like the biblical start where Jesus entering the temple and finding that money changers had taken over the supposed house of prayer and feeling aghast that such practices was condoned Jesus used the cane to chase the intruders away from the temple.

In the case of the arts and crafts village, Runsewe used the Police to chase the unwanted elements away from the place which he intends to present as a model to the world during the forthcoming AFAC Expo.

Pictures of Some of the Exhibited Art and Craft Works



Fig 1:



Fig 2:



Fig 3:



Fig 4:

Benefits Accruing from the Expo

First, it gave a new look to the art and craft village, which formerly was a den for social miscreants. Workers cleared out all unwanted elements and erected portraits around the arena, all reflecting the richness of Nigeria's arts and crafts and also introduced the use of beautiful tents and canopies for exhibitors. Besides elevating the mode and manner of the exhibition by ensuring that the exhibits were of standard and well-packaged to reflect its international flavour, it also enriched the contents of the three weeks' festival through such additions as the

investment round table, celebration of states and countries special days, free skill acquisition training, with 2, 135 persons, including children, youth and adults, benefiting from it. There was also free medical test; and treatments for the public with a number of healthcare providers in attendance.

The statistics revealed that over 2, 000 people benefited from the medical offers as 512 persons had clinical eyes test, with 200 medical eye glasses offered, 620 people receiving dental care and 1, 120 undergoing various medical tests such as blood sugar level and body mass index. Over 1, 000 visitors were recorded daily during the 21-day affair.

Conclusion

The AFAC 2017 has set a new benchmark. The event has increased both domestic and international traffic in Abuja in the number of days that it lasted. The delegates from the states, the local governments, NGOs and higher institutions of learning are significant domestic arrival to Abuja while foreign countries and their over 250 exhibitors and officials contributed greatly to the international tourist flow. There can be no glossing over the diplomatic impact of AFAC. The international citizens who AFAC drew into Nigeria, the platform it provided for both professional and social networking and the mutual understanding it generated across national borders and intercontinental divides are all quite an important input into creating a positive image for Nigeria on the world stage.

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A REVIEW OF TRENDS AND DEVELOPMENTS IN CERAMIC FUELS AND APPLICATION OF BIOGAS IN CERAMICS KILN FIRING IN NIGERIA

Ezra Abubakar
Department of Industrial Design,
Modibbo Adama University of Technology, Yola
ebubakar@gmail.com,
Y.O. Sadiq
Department of Industrial Design,
Abubakar Tafawa Balewa University, Bauchi

Abstract
Tremendous changes have occurred in the use of ceramic fuels; beginning from when grass/leaves, wood and cow dung were used in open bonfire to the period when advances in science and technology made possible the introduction of sophisticated firing techniques and procedure, as well as the adoption of efficient and sustainable firing fuels. This reviewed article, reviews the development of ceramics fuels and firing technology in Nigeria; the drawbacks of traditional ceramics fuels and the driving force for the shift towards sustainable alternative fuel for ceramics kiln firing. The article also looks at the historical development of biogas as clean and renewable source of energy, its application to ceramic kiln firing as well as the current stage of research into biogas as ceramic fuel in Nigeria.

Key Words: Biogas, Fuel, Firing, Alternative, Sustainability, Development

Definition of Technical Terms
AD: A series of biological processes in which microorganisms' breakdown
Biodegradable materials in the absente
BAT: Best Available Technology
Bonfire: Firing ceramics in open surface
Bisque Firing: First firing at lower temperature to make pottery less fragile
Crankcase oil: Waste/used engine oil
Digested: The solid and liquid material that remains at the end of anaerobic digestion process
GCM: Gas Chromatography Machine
IPPC: Intergovernmental Panel on Climate Change
LPG: Flammable hydrocarbon gases used as heating, cooking and auto fuel
Kiln: Thermally insulated chamber used for dry, hardening or chemical changes
Siloxanes: A class of compounds containing alternate silicon and oxygen compounds
UNASCP: United Nations Agenda for Sustainable Production and Consumption

Introduction

Prior to the advent of a 'closed' structure called kiln, ceramic wares were fired in open spaces; later on, trenches were constructed and used for firing; with wood, leaves, grasses, cow dung and all manner of biomass used as firing fuel. However, the introduction of the engineered structure; kiln as a ceramic firing system opened the way for the use of more specialized ceramic firing equipment (Burners) and variety of fuels such as Crankcase oil, Coal, Liquefied Petroleum Gas, Kerosene, Electricity, hence the elimination of leaves and grasses (Goyer, 2006). Although these fuels have been used to fire ceramics in kilns to higher temperatures (stoneware), this is not without human and environmental consequences; as reports have indicated that hundreds of tons of carbon dioxide ($C0_2$) are emitted yearly into the climate system from the use of these fuels (Peng, Zhao, Jiao, Zheng, and Zeng, 2012). More so, some of these fuels cannot be relied upon due their epileptic nature. The short fall of these fuels necessitates research into accessible and sustainable alternatives such as solar panels, biodiesel, biogas and human powered batteries as sources of energy for ceramic kiln firing (Shippensburg University, 2017). The accessibility and abundance of biomass (cow dung) as well as its low sulfur content makes it popular and widely acceptable. Although, this source of fuel has been generated from a variety of sources (landfills to bioreactor) and applied to a variety of uses with great success recorded; its application to ceramic kiln firing system is only a recent development. The article therefore discuss the developments made in the use of ceramic fuels and their drawbacks, the historical development of biogas and the drive towards the use of biogas as sustainable alternative fuel for ceramics kiln firing

Historical Development of Biogas

The flammability of gases generated from decaying organic matter was first established in 17th century by Jan Baptista Van Helmont (Abdulkarim, 2017). However, prior to that time, the earliest use of biogas for utilitarian purpose such as its application for heating bath water has been traced to the Assyrians from about 3000 years ago (Ali, Zahra, Nasreen and Usman, 2013). More so, the generation of biogas from sewer has also been documented by the Chinese some 2000-3000 years ago (Kumar, Mandal and Sharma, 2015). However, the relationship between the quantity of biodegradable matter and the flammability of the generated gas was established by count Alessandro Volta (Deepanraj, Sivasubramanian, and Jayaraj, 2014), and the existence of methane as one of the components of the anaerobic digestion of cow dung was discovered by Sir Humphrey Davy in 1808 (Deepanraj, Sivasubramanian, and Jayaraj, 2014; Kumar, Mandal and Sharma, 2015).

Nevertheless, as the understanding of the science and technology behind anaerobic digestion process and the design of reactors became advanced and popular around the world; biogas generating plant began to spring up with the first plant built by Indians in Bombay (Lusk and Moser, 1996). Years later, the Indian model was adopted in England and used as a source of energy for lighting street lamps (Kumar, Mandal, and Sharma, 2015), the management of sewage in United Kingdom and Germany and as a source of vehicular fuel particularly during the World War II (Deepanraj, Sivasubramanian, and Jayaraj, 2014).

Thousands of households across the globe depend on biogas for their source of energy with a vast majority of these users domicile in Asia (Abasi, Tauseef and Abasi, 2012; Nguyen, Haven and Banks, 2014). Although the exact figure for the global total biogas production is unknown, an estimated value was put at between 300 and 400 Tera Watt (TW) and the total global substrate potential for biogas production to 10,000 Tera Watt Hour (TWH) (International Gas Union, 2015). The recognition of biogas as a fuel with the potential to meet the energy requirement of Africa is gradually gaining momentum as evidenced by the installation of biogas plants across the continent aimed at providing energy to households and small businesses. The Ibadan biogas plant for example is one of the largest plants in the continent designed and targeted to provide energy for 5,400 households (Brown, 2006).

Solid Fuels

Prior to the development of kilns, open bonfire and clamp methods of firing using fuels such as dry leaves, wood, cow dung, saw dust, rice husk, and coal, for firing ceramic wares were most common (Gosselain,1992; Smith, 2001; and Festus, 2009). The advent of kilns meant that, the potential heating value of these solid fuels could now be maximally utilized for the attainment of high cone temperature. Although the precise date to indicate when solid fuels (sawdust, rice husk, leaves, and cow dung) were first used for ceramic firing in Nigeria cannot be ascertained; the application of wood firing technology to ceramic kiln is traced to the attempt of David Roberts in 1904 in Ibadan, Nigeria (Festus, 2009). This giant stride, made by the British potter to fire a ceramic product using wood marked the beginning of modern ceramics and opened up the way for the adoption of the wood firing technology by the Okigwe and the Ladi Kwali Pottery Centers both established in 1950 and 1951 in Imo and Niger State respectively (Onuzulike, 2016). However, Ceramicsartdaily, (2009) posits that, in spite of the prominent role played by solid fuel to the development of ceramics, and its spectacular characteristics of exhibiting a visual, irregular and 'unpredictable' aesthetic patterns, particularly when alkaline and ash from the solid fuel fall on the ware (bisque or glaze), which is a major attracting point for most solid fuel enthusiast; there are however, some setbacks associated with its use. For example, the use of wood for kiln firing is physically demanding- as the fire box needs to be stoked continuously in a controlled manner. There is also the issue of constant removal of burned ashes (Ekong, 2013; Ceramicsartdaily, 2009). Wood also requires large volumes and areas for storage, it needs to be delivered to the kiln site and must be kept dry (Ceramicsartdaily, 2017). There is also the concern over gas vapour released from wood and the alkali contained in wood ash, which have been found to fuse with cones resulting in low melting temperature of pyro metric cone (Ekong, 2013). However, in spite of the numerous disadvantages of firing ceramics using sold fuels, their proximity to potters in rural areas (traditional potters) as well as the non-requirement of any technical 'know how' in the use of these fuels for ceramics firing means that; their use as a source of energy for ceramic firing in

rural areas will continue. We also expect to see continuity in the use of solid fuels singly or in combination (fuel mix) with other fuels for ceramic firing in urban areas

Liquid Fuels

Liquid fuels such as kerosene, spent oil and diesel oil also known as crankcase, or waste engine oil have been used successfully to fire ceramic kilns up to cone temperature of 1280^0C. The introduction of spent oil to ceramic kiln firing was credited to David Clark in 1985 (Ahuwan, 2017). Clark's attempt provided the basis for future research and data building on the use of oil for ceramic firing. Following from Clark's attempt were Yusuf Ottaru Sadiq, who also experimented on the use of spent oil for ceramic kiln firing and Datiri Yohanna who also fired ceramic kiln with both spent and diesel oil (Datiri, 1998). Furthermore, Kenneth Eweka in 2009, also fired ceramic kiln to a bisque and glaze temperature range of 8000C - 960^0 C, and 1050^0C-1250^0C respectively (Eweka, 2009). Successful large scale application of spent oil for kiln firing was also evidenced in the operational years of Mararaba Pottery, Mararaban Jos, and Kaduna State until its closure in 2012.

The pioneering application of kerosene as a ceramic fuel was traced to Yusuf Ottaru Sadiq; when in 1989, he used a mixture of kerosene and water acting under gravitational force to fire ceramic kiln at the Department of Industrial Design, Ahmadu Bello University, Zaria (Sadiq, 1990 and Festus, 2009). He also made improvement on the use of kerosene for ceramic firing by eliminating water and the effect of gravity; by introducing pressure into kerosene tank and deploying it to fire ceramic kiln up to 1280^0C (Sadiq, 1990 and Sadiq, 1996): - a practice which is still in use today in many pottery studios, ceramics centers and institutions of learning across the country. Following in the footstep of Yusuf Ottaru Sadiq was Sanusi Abdulkadir, who also worked on ceramic kiln firing using pressurized kerosene (Ahuwan, 2017). Despite the recorded successes on the use of liquid fuels for ceramic kiln firing, there are some drawbacks associated with their use. An example of the downside to the use of spent oil, for example is the difficulty in keeping the oil lit until the temperature is above 538^0C (Ceramicsartdaily, 2009). It is also known to cause cracking and sagging effect on kiln walls as well as being a potential for fire hazard (Ekong, 2013 and Ceramicsartdaily, 2009). Similarly, the use of kerosene for firing ceramics kiln also require constant pumping of pressure into the kerosene cylinder which is physically demanding and tiring. Firing ceramic kiln with these fuels also require patience and technical expertise, particularly when locally fabricated burners are used for the firing. More so, given that waste oil is now being paid for (it is previously discarded as waste) and the price of kerosene is on the increase; accessibility and availability must therefore be considered when proposing the use of these fuels.

Liquefied Petroleum Gas (LPG)

The pioneering application of liquefied fuel to ceramic kiln firing in Nigeria was dated to 1985; when David Clark produced and successfully fired a small gas to 1230^0C (Ahuwan, 2017). James Ewule was also reported to have experiment with gas kiln and facilities in 1988 (Ahuwan, 2017). Although, the use of liquefied petroleum gas for ceramic firing predates the use of pressurized kerosene, the lack of technical expertise on kiln firing using gaseous fuel coupled with the non-availability of specialized burners at the initial stage of its development, limited the acceptability and growth of the technology (Festus, 2009). However, the breakthrough in the use of gaseous fuels for ceramics kiln firing came with the discovery and the understanding of the technicalities involved in firing gas kilns such as the design and construction of burners to fit in with the requirement of gaseous fuels, proper handling of the gas burners and the stoichiometric requirement (proper mixture of fuel and oxygen) which is essential for efficient combustion (European Commission, 2007). It is worthy to note however that, burner handling and the ability to maintain a stoichiometric relationship between air and fuel require good firemanship skill; especially when firing with non-standard burners (Local burners). Equally butane and propane are volatile and highly flammable gases; therefore, to safe guard against the dangers of explosion and fire hazards caution must be exercise when firing with these fuels.

Electricity

This form of energy cannot be relied upon in Nigeria for ceramics firing due to its epileptic supply (Etuoke, 2013) and the continued increased in tariff. For example, the variation between the current Multi Year Tariff Order (MYTO 2) which replaces MYTO 1 require electricity

consumers in different locations and categories to pay different charges for the same kilowatts of electricity (National Electricity Regulation Commission, 2016). The non steady and erratic supply of electricity in Nigeria is a limiting factor for the use of this source of energy for industrial ceramic production and is believed to be responsible for under production, closure or relocation of ceramics industries from Nigeria to the other countries (Ghana) were the supply of electricity is guaranteed.

Aim of the Article

The aim of this article is to assess the progresses made in the use of ceramic fuels, the application of renewable alternative fuel to ceramic kiln firing and the current state of biogas research in ceramic fuel in Nigeria

Main Thrust of the Article

Biogas

Biogas also known as 'deep green gas' and classified as biofuel is a renewable source of energy; produced naturally from the decomposition of organic matter such as animal waste, municipal solid waste, sludge from waste water treatment plant and food scrap under anaerobic (oxygen free) condition (Benzaken, 2017). The decomposition process which normally occur in an Anaerobic Digestion (AD) reactor, results in the generation of a mixture of gases containing primarily methane (CH_4), and carbon dioxide ($C0_2$), with some trace amounts of hydrogen sulphide (H_2S), moisture and siloxanes (Bio2waste, 2016). The AD condition required for the generation of biogas is created by the use of specially designed reactors such as the fixed dome and floating digesters. The production of biogas through AD processes (Hydrolysis, Acidogenesis, Acetogenesis, and Methanogenesis) has the following advantages: it is a carbon neutral technology with the potential to provide energy for both large and small scale industries. It is used as a medium for treating and converting waste into energy: a suitable alternative to fossil fuel. Biogas also has the potential to reduce environmental impact of air pollution and the amount of waste going to landfill. Similarly, digested from the AD process can be used as a nutrient rich source of manure on farms and garden: contributing to sustainable agriculture and forestry (Bio2waste, 2016).

Application of Biogas as Alternative and Sustainable fuel for Ceramics Kiln Firing

Biogas is considered clean, and an environmentally friendly source of energy (Weiland, 2010); and for hundreds of years, this gas has been used as a source of heat and power for utilitarian purposes. Biogas has also found applications in both small and large scale industries globally as a suitable source of sustainable and eco-friendly fuel. Currently biogas is used to supplement electricity supply in some developed countries of the world like Austria, Germany, and Sweden by feeding it into distribution power lines (Weiland, 2010). However, the concept of exploiting and use of biogas as a green, renewable and sustainable source of alternative energy for ceramics kiln firing is a recent development, with only a handful of documented evidence available (Sadiq, 2004, Ayats, Jimenez, and Cabre, 2007).

The earliest documented application of the technology to ceramic kiln firing was reported by Sadiq (2004), the experiment which was carried out at Abubakar Tafawa Balewa University, Bauchi; Nigeria marked the beginning of a shift towards the use of cow dung generated biogas for ceramic kiln firing. A similar application of biogas derived from an active landfill for application to ceramic kiln firing in Spain has been reported by Ayats, Jimenez and Cabre (2007). Biogas generated from closed landfill was also used to fire ceramics kiln in EnergyXchange Burnsville North Carolina, USA (Harnetty, 2010). However, it is also pertinent to state that, all the previously documented applications of biogas technology to ceramic kiln firing were based on the use of un-scrubbed (raw biogas) biogas. This limits the firing temperature to a range of 700^0C - 900^0C which is below stoneware/ porcelain temperature (Sadiq, 2004)

The application of biogas for ceramic kiln firing was based on the discovery of its intrinsic potential to provide the heating needs of households across the globe (Munchiri,Wanjili, Hinga and Kahiu, 2012), its ease of control and handling, as well as savings in terms of time, and energy (Abubakar and Gausa, 2013). Biogas is also shown to be cost effective (Table 1), as it could fire a ceramics kiln up to bisque temperature with N500 worth of fuel (Sadiq, 2004). Comparing this with kerosene, firing expenses are 5 times more costly; with butane and natural gas, they are about 8 times and with firewood about 3 times more (Sadiq, 2004). However, for

biogas to be used for ceramic kiln firing it needs to be compressed into canister/cylinder, (the pressure of biogas coming from digester is not enough for direct application to kiln firing). Compressing biogas into cylinder is a technical procedure that is risky and requires adequate training and experience. Therefore, for efficient use of this technology particularly in rural areas (by local potters), training is essential. Furthermore, the size of kiln to be fired and the firing temperature (anticipated temperature) shall depend on the availability, quantity and quality of the generated biogas.

A summary of the biogas application to ceramics kiln firing, the calorific value of biogas with varying methane content and the energy content of biogas are shown in tables 2, 3 and 4 below.

Table 1: A Comparison of Biogas, Kerosene, Butane, Firewood and their Relative Energy Cost

Fuel	BTU rating/cu.Ft	Estimated fuel consumption	Cost/quantity N	Cost/firing/remark N	Relative cost %
Biogas	650BTU/CF	Appr.22.3m^3	-	N500(1gln. Petrol/pumping/others)	100%
Natural gas	1150 BTU/CF	Appr.25kg	N4,500/25kg cylinder	N4,500	Appr.900%
Butane	3,280 BTU/CF	Appr. 25kg	N4,500/25kg/cylinder	N4,500	Appr.900%
Kerosene	1110 BTU/CF	Appr. 40 liters	N300/gallon	N3,000	Appr. 600%
Firewood	3,700 Cal/g	Appr. 100kg	N20/kg	N2,000	Appr.400%

Source: Sadiq (2004) based on estimated fuel consumption to fire a 4.5 CF kiln to cone 010. [Prices are unofficial rates, in 2003]

Table 2: Summary of Biogas Application to Ceramic Kiln Firing

Researcher (s)	Method (s)	Reactor	Year	Place	Substrate	Temp(^{0})
Harnetty and Baker	AD	Landfill	2008	USA	MW	700
Ayats, Jimenez & Cabre	AD	Landfill	2007	Spain	MW	900
Sadiq	AD	Reactor	2004	Nigeria	WCD	900

Source: Author's Field Work, (2016). AD= Anaerobic Digestion, MW= Municipal Waste, WCD= Wet Cow Dung

Table 3: Biogas Calorific Power Depending on Biogas Content

Methane Content (%)	Calorific value (kcal/m^3)		Methane Content (%)	Calorific value (kcal/m^3)	
	At 0^{0}C and 760mmHg	At 20^{0}C and 760mmHg		At 0^{0}C and 760 mmHg	At 20^{0}C and 760 mmHg
50	4281	3955	66	5650	5261
52	4452	4145	68	5822	5420
54	4623	4304	70	5993	5579
56	4794	4463	72	6164	5739
58	4965	4623	74	6335	5898
60	5137	4782	76	6507	6058
62	5308	4942	78	6678	6217
64	5479	5101	80	6849	6376

Source: Dobre, Nicolae, and Matei (2014)

Table 4: Energy Content of Biogas Compared to Other Fuels

Fuel	Energy content (KWh)
1Nm^3 Biogas (97% methane)	9.67
1Nm^3 Natural gas	11.0
1 liter of petrol	9.06
1liter of diesel	9.80
1 liter of E851	6.60

Source: www.biogasportalen.se cited in International Gas Union (2015)

Drive for the use of Alternative Fuel and Sustainable Patterns of Production

Mining of ceramic raw materials and the firing of ceramics kilns are two (2) aspects of ceramic production process that have been reported to have impact on the environment (Ceramicsartdaily, 2009). For example, the mining of ceramic raw materials and cutting down of trees for use as fuel for kiln firing has been linked to damages on soil structure, interference with ecological system and the destruction of flora and fauna and a significant contributor to desert encroachment while the transportation of the raw materials to production sites either by sea, air or land have been linked to the emission of greenhouse gasses into the climate system-contributing to global climate change (Harnetty, 2010).

Similarly, an estimated 2 million deaths are reported to occur annually from exposure to an estimated 18000 tons of $C0_2$ emitted yearly into the global climate system from ceramics processing and firing using biomass (solid fuels) and liquid fuels (Peng *et al,* 2012). Furthermore, the calcinations of carbonates contained in clay and shale has also been indicted with contributing 20-50% $C0_2$ emission into the climate system (Intergovernmental Panel on Climate Change, [IPCC] 2007). This is a major issue of concern to ceramic professionals' researchers, ceramics fuel enthusiasts and stakeholders in the global environment and serves as the drive for the shift towards the search and use of alternative and sustainable source of fuel for ceramic kiln firing. Similarly, conforming ceramics processing and production (inclusive of sourcing and transportation of raw materials) to Best Available Techniques (BATs) and the United Nations Agenda for Sustainable Consumption and Production (UNASCP) is also a driving force to reducing the effect of the current unsustainable pattern of ceramics processing, production and firing.

Having shown therefore, that reduction in toxic emission and adapting ceramic production and firing to UNASPC and BATs concepts are the global driving forces towards the use of renewable energy for ceramic kiln firing; the challenge therefore is how to adopt to these concepts in the face of inadequate environmental regulatory framework and enforcement capabilities, existing currently in Nigeria.

Current State of Research into Ceramics Fuels in Nigeria

In a quest to have full control of ceramics firing regime, and to attain high firing temperature using fuels that are more efficient, sustainable, eco-friendly options with little or no emission of toxic substances into the environment; researchers have to focus on either improving the heating value existing in green fuels or the exploration of new ones. An example of a novel research on the exploration of sustainable source of fuel for ceramic firing is an experiment carried out on the use of biodiesel as renewable fuel for ceramic burners and kiln at Shippensburg University Pennsylvania, USA in 2017. The biodiesel used in the experiment was derived from the processing of vegetable waste oils sourced from the University cafeteria. The result of the experiment indicated that, a 30 cubic foot cross chamber kiln can successfully be fired to cone 10 (2381^{0}F) in 8 hrs. using 20 gallons of biodiesel fuel (Shippensburg University, 2017). Another approach to the exploration of sustainable alternative fuel for ceramic kiln firing was the reported use of human ridden bicycle to charge batteries that would power blowers and burners for ceramic kiln firing (Shippensburg University, 2017) and the investigation on the use of solar panels to provide solar energy for ceramic kiln firing (Miller, 2016). Although the long term benefits of using solar energy outweigh the cost of installing the panels; small scale pottery centers in Nigeria may not venture into it due to anxiety over installation cost. Raw biogas has also been explored as alternative energy source for ceramic kiln firing with firing

limited to bisque temperature (900^0C) due to the presence of impurities; which are known to lower the calorific/heating value of the gas.

Research trajectory into the application of renewable energy for ceramic kiln firing in Nigeria is currently focused on maximizing the heating potentials of biogas by enriching its methane content through the scrubbing (removal of impurities) of contaminants such as carbon dioxide ($C0_2$), hydrogen sulphide (H_2S) and moisture (H_20) contain therein; with a view to increasing its calorific value for high temperature ceramic firing. However, the scarcity of standard biogas analytical instruments such as gas chromatography machine, the lack of gas collection apparatus (gas bag), and deficient technical expertise in manning some of the available gas analysing equipment is threatening the quality of biogas research in Nigeria. For example, biogas analysers found in Ahmadu Bello University (ABU) Zaria, and the National Center for Energy Research and Development (NCEDR) Nsukka, Kaduna and Enugu state respectively are unable to identify hydrogen sulphide (H_2S): a component of biogas while the only functional GC machine in North Eastern Nigeria (Yobe State University) lacks competent hand in biogas analysis. These factors are surely 'clogs in the wheel' of renewable alternative energy (gaseous fuels) research in Nigeria.

Conclusion

The setbacks of solid and liquid fuels, inadequate and erratic supply of electricity as well as the discrepancy and inconsistency in billing provided the impetus for the search into alternative sources of energy. The accessibility, environmental friendliness and the cost effectiveness of biogas in comparison to solid and liquid fuels makes it an ideal alternative fuel for ceramic kiln firing. Although the use of biogas for ceramics kiln firing is at infant stage, with research currently focused on scrubbing the gas for higher temperature firing; the adoption of biogas among other eco-friendly, renewable and sustainable fuels will play a key role in reducing the amount of toxic emission into the climate system; leading to reduced exposure and fatalities associated with the use of traditional ceramics fuels.

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EFFECTS OF SOCIAL MEDIA ON INDIGENOUS TEXTILES AND NIGERIAN FASHION INDUSTRY

Chika Chinyeogwa Chudi-Duru
Department of Fine and Applied Arts
Imo State University, Owerri
chinyeogwa@gmail.com

Abstract
In the global textile and fashion industries, social media is a platform that is used as a means of networking with people in the industry and to interact with consumers as well as build a presence online. It also affects designers' creations to make them more marketable and appreciable. Many designers in Nigeria utilize social media to create awareness and promotion. Since fashion is dynamic, most of them perceive social media as the easiest means of disseminating information as regards their new designs of constructed apparels in vogue, indigenous woven fabrics, different designs, colours and styles in vogue. Nigeria is a country with a rich, vibrant and colourful textile and fashion history shaped by the culture and social life of the people right from the pre-colonial times till date. Changes have been recorded as regards to the production, innovation, product development, designs on fabrics, styles, merchandizing etc. Using the historical and participant observation research methods, this study examines the influence of social media on designers, individuals, customers, indigenous textiles and fashion in Nigeria. This paper identifies the advantages and the disadvantages of social media on indigenous textiles and fashion before and after. It also reveals some social media platforms that are utilized for showcasing fashion designs and styles. It concludes by revealing that social media is a powerful tool for propagating and circulating fashion ideas, indigenous cloth wears, textile and fashion merchandizers' distribution channels and also as forecaster of fashion in Nigeria.

Key Words: Social media, indigenous textiles, Nigeria, indigenous fashion.

Introduction

Social media has transformed the fashion industry. It has taken communication levels in fashion and textiles to greater heights. It has become a part of people to globally connect with the world in terms of textiles and fashion (Sellors, 2014). To support this, McCarthy (2013) points out that the nature of the world at large as regards to communication in fashion and textiles has been given an entirely new meaning through the use of social media. He further mentions that, social media which was formerly used to maintain contacts with people has gradually progressed to a fundamental aspect of people's lives and the way their business transactions are carried out. He also pronounces that the fashion industry is one specific area of business that has been specifically influenced by social media transformation. Social media has been able to carry the masses along quite unlike before when only the elites (fashion editors, stylists, designers and other fashion insiders) were strictly involved.

This study has observed that Nigeria as a whole is not left out in this wave in recent times. Some decades ago, in the eighteenth century, marketing strategy of fashion and textiles were done by word of mouth and later people started experiencing fashion exposure in runway events, newspapers, magazines and on television; but today social media has tremendously contributed to the way fashion is viewed. During that time, people could hardly have access to different textiles and fashionable styles of clothing without going to where they are produced except the ones they saw some people wearing live. Although there were some designers and fashionable people in those days, their styles did not spread so fast like they do nowadays with the help of social media. There were no sponsored tweets or Google smart adverts that fashion brands of today benefit from. Through these social media tools, those that are interested in fashion designs can easily access any fashion programme on line in minutes. In recent times also, it has been observed in this study that whenever people have an occasion to attend and are looking for styles of clothing to wear, they visit numerous sites and fashion blogs in social media. There one can find numerous fashion icons that load their walls with pictures of different looks of outfits in vogue, fashion dos and don'ts, colours of the season, different outfits for sale, the designer's phone number, website and address. Knowledge of fashion has increased in people today, while perusing social media. Once a person is viewed by the society as a trendy celebrity, his/her clothing ideas are followed on Instagram and twitter (parts of social media) by people for inspiration.

In Nigeria, social media has witnessed the rise and fall of several influencers in fashion; however, there is few that have stood the test of time. The role these fashion influencers play

and exert on online users cannot be underestimated. Whatever they endorse as regards to clothing and fashion could automatically become a trend; they lead while others follow. Fashion influencers are celebrities, business moguls, captains of industries, politicians including presidents and their wives, governors and their wives, senators, members of the house, government officials and other influential people in the society.

It has been observed that almost everyone wants to look good and impressive; people want to become fashion icons or follow some fashion icons on social media so as to be current on trends and know who wore what to which occasion. Who wore it better? The latest asoebi fabrics and styles. However, this study is of the view that fashion blogs in Nigeria are progressing on their platforms because they know what interests people in fashion. Social media has popularized and showcased Nigerian designers, their products and indigenous textiles to the world. Samples of these indigenous textiles have been presented to the world through the use of social media. New designs and ways of purchase are displayed online for accessibility thus, helping to speed up the whole processes of purchase from fashion retailers.

Fashion shows like GTBank fashion weekend, African fashion week, Lagos fashion week, Nigerian fashion week, London fashion week, Paris fashion week Mercedes-Benz fashion week and many others which significantly influence fashion in Nigeria can easily be accessed as live footage on social media. Communication in social media is said to be far more cost effective and time efficient. Fashion and textile designs entail trends, in line with this. Social media enables the retailer to inform the consumer on latest trends and this helps to serve customers better. In essence, social media has a lot of impact on fashion and textile designs which cannot be ignored in Nigerian society today. This paper discusses the various ways in which social media has affected and promoted the indigenous textiles and fashion design in Nigeria.

Social Media

Display of objects, sharing of information, ideas, career interests and other forms of expression through virtual communities and networks are expedited through computer mediated technologies called social media (Obar and Wildman, 2015). They further mention that social media has interactive web, internet web, 2.0 based applications, user-generated contents which include text posts inform of comments, digital photos, live streams, videos and data generated through online interactions used to engage their target market. Wigmore (2015) defines social media as collective online communication channels dedicated to community based input, interaction, content-sharing and collaboration. Wigmore further mentions that social media is becoming an integral part of life online as social websites and applications multiply. Most traditional online media include social components like comment fields for users. In the business world, it is used to market products, promote brands, advertise brands, connect to current customers and foster new business. Social media marketing is used for social networking so as to help a company increase brand exposure and broaden customer reach.

Some of the most popular social networking sites are Facebook, Gab, Google+, Myspace, Instagram, LinkedIn, Imo, Pinterest, Reddit, Baidu Tieba, Snapchat, Tumblr, Twitter, Viber, VK, WeChat, QQ, Skype, Line, Facebook messenger, Sina Weibo, WhatsApp, Internet forums, Podcasts, Web blogging, Wikipedia and YouTube. According to Solo-Anaeto and Babafemi (2015), the total estimated active internet users universally are up to 625 million. Mobile internet users have reached nearly one fifth of all active users. They also state that there are 200 million active users on face book with 100 million users logging in at least once every day in 170 countries or territories in 35 different languages. They further mention that it is estimated that there is an average of 100 friends for every Facebook user. They continued to explain that, social media sites are not paid for; this could explain why there are many users all over the world. All one needs are to buy data and get connected to the internet, register and open to use any social media tool for interaction. Discussed below are some common social media sites such as Facebook, Twitter, LinkedIn, Pinterest, Snapchat and Instagram.

Facebook: Known as the world's largest social network with more than 1.32 Billion monthly active users (Solo-Anaeto and Babafemi, 2015). It is a free social networking website that allows registered users to create personal profiles, add other users as friends, post status updates, send messages, share pictures and videos and communicate with friends, family and colleagues.

Twitter: This is a micro blogging platform that allows users to post tweets with a 140-character limit for their followers to see updates in real time. Twitter members can follow each other and rebroadcast other users' tweets and pictures.
LinkedIn: Designed for professionals with similar areas of interest like fashion professionals. It enables users to inform and communicate with other users. Users normally use this to create professional profiles, post resumes and communicate with other professionals and job seekers. Its goal is to allow registered members to establish and document networks of people they know and connect with professionally.
Pinterest: A social curation website for sharing and categorizing images and pictures found according to individual interests and preferences. When an image is clicked on Pinterest, it normally takes one to the original source of the image. For instance, a picture of a dress might take one to the site where it can be bought. Pinterest allows users to display pictures of items found on the web by pinning them and sharing ideas with others (Christenson, 2013).
Snapchat: An app for mobile devices that allows users to send and share pictures and videos of themselves carrying out their daily activities. It allows users to apply digital filters, frames and special effects to their photo and then share them with followers and on other social networking sites.
Instagram: This is a free photo and video sharing platform that allows users to apply digital filters, frames and special effects to their photo and then share them with followers and on other social networking sites.
Flickr: This is similar to Instagram. It is an image and video hosting website with numerous friends.
Social media technologies also include blogs, business networks, enterprise social networks, forums, micro blogs, photo sharing, products services review, social bookmarking, social gaming, social networks, video sharing and virtual worlds (Aichner & Jacob, 2015).
Social media websites have several million users across the world including fashion industries. While sharing those posts of themselves on their special days, their outlook is one thing people look out for. Users typically access media services through web based technologies on desktops, laptops, tablets, notepads and smart phones. Users normally create highly interactive platforms through which communities, individuals and organizations can share, co-create, discuss and modify both user generated content and pre-made content posted online when engaging with these services (Kietzmann & Kristopher, 2011). Research shows that the users spend 22 percent of their time on social networking sites thus, verifying how social media platforms have become widely known and accepted (Company, 2010) due to the usage of smart phones that are now utilized by people on daily bases. All of these media platforms can be synced to each other so that followers who are not on all media platforms can still see what is happening there for instance Facebook can be synced with Instagram so that a follower on Facebook can see what is on Instagram even if he or she does not use it.
The use of social media in the fashion industry has made it possible for average consumers and regular people to have more interaction with fashion designers, clothing, shoes and accessories. Average consumers and regular people can post their comments online immediately below the fashion company's social media advertisement quite unlike the traditional advertising platforms such as billboard, magazine, and television commercials which the fashion industry and their advertising firm had total control of. McCarthy (2013) mentions that in this way, companies are compelled to respond to the customers complaints because if ignored, the aftermath effect could be disastrous (could go viral) by means of social media. It has brought about new channels of advertising for fashion houses to reach their target markets. In Nigeria, social media is being utilized by fashion brands to engage their target market, report fashion news and events as well as promote and provide customer service to clients.

Fashion and design in Nigeria.

Fashion as defined by Steele and Major (2013), is the style or styles of clothing and accessories worn at any given time by groups of people. They further mention that fashion is used by people as a means of expression and source of identity. In line with the statement above, this study observes that Nigerians utilize fashion to express their cultural identity. Fashion cannot be separated from the daily lives of Nigerians but there are some people that do not accept it, so

as not to be partakers of trends because of their beliefs and personal views. Udeh (2017) reports, that Nigerians witnessed the influx of imported fabrics and clothes mostly from Europe around the 1960s. There are however indigenous Nigerian fabrics which are posing a tough competition to the foreign ones. All these fabrics mentioned above are being used in the Nigerian fashion scene. Udeh further mentions that, clothes amount to nothing until someone lives in them and once someone lives in them it makes a fashion. She also explains that Nigerians take pride in wearing their traditional attires because they are handmade, unique and of international standard. The utilization of indigenous fabrics for producing some items apart from clothes and wearing of these fabrics to different occasions form parts of fashion in Nigeria. Afuwape in Bada (2013) observes that, fashion in Nigeria is an aspect of the culture of a vibrant, passionate and flamboyant people. The Nigerian fashion scene is an outlet or another face of a people that brings out the creative nature and passion of the people who are colourful, expressive, curious, rich and daring. He further points out that, the fullness of this rich culture has been recognized all over the world today due to the vision and innovation of Nigerian designers. And those of them who work and live in the fashion capitals of the world have never forgotten nor shed away from their Nigerian roots. Bada (2013) mentions that designers who are making big impact in fashion capitals abroad, but are based in Nigeria are Deola Sagoe, Tiffany Amber, Maki Oh, Jewel by Lisa, and Frank Oshodi among others.

Fashion Industry

McCarthy (2013) assumes logically that, the fashion industry has come to stay. He points out that there are 7 billion people in the world that are clothed, whether considered fashionable or not. Types of fashion categories in the clothing industries include ready-to-wear, haute-couture and mass market fashion. Clothing will always be a necessity and some demands will always exist. McCarthy defines the fashion industry as a multibillion dollar global enterprise devoted to the business of making and selling clothes. He further says that, many argue that fashion is a luxury and are astonished over its significance. However, he continued, and reports an interview on "The Colbert Report" whereby Anna Wintour, editor in chief of Vogue magazine defended the fashion industry. According to him she says that the scenario could be compared to those that admire a Picasso painting but will never be able to buy one, majority of the people who crave for iconic Channel suits will never get to wear them. Even so, one can still appreciate Picasso's pieces and his priceless contributions to the art world as per cubist movement; one can also admire early designs of Channel and see how themes of women empowerment and activity were manifested in the designs. In essence McCarthy sees Wintours' argument as that which is stressing a deeper appreciation for fashion encompasses an understanding of its trends, influences, messages and history – all the same like fine art and maybe this is what fascinates the buyers.

Elsworth (2009) in Bada (2013) says that, in the fashion industry today, and all over the world, the Nigerian culture is being borrowed and incorporated into styles, signatures and works of partakers of the industry. He also says that the simple wear ability of such materials like Ankara has made the fabric not only a runway creation but an everyday and even red carpet and movie premier wear of choice for Hollywood big names. He further mentions that, these prints are being constructed into not just wears but accessories such as bags, bangles, earrings and other articles of dressing and their uniqueness is in their versatility.

Before kick starting the use of indigenous fabrics in Nigerian fashion, Uduma (2012) reports that, Mrs. Folorunsho Alakija (an exponent of contemporary fashion in Nigeria) tried to meet up with her western counterparts during the Black Expo Exhibition in New York, Washington D.C., Atlanta, Georgia, Mississippi and Maryland in 1993 and 1999 but failed using their own fabrics. He notes, that at both exhibitions Folorunsho tried as much as she could to meet up with her western counterparts but failed. This failure later made her realize that she could not compete with the westerners in their own line and with their own fabrics because they know it better than her. She thought of a substitute. Folorunsho started working with ethnic fabrics that celebrate Africa, capturing and representing the styles, symbols, signs, dreams and aspirations of the people. In designing, she noted that it is necessary to understand that fashion is relevant, relative and dynamic. She observed that it must be relevant to the culture and environment where it is being sold.

Uduma (2012) notes that, the result of her research was the production of designs that were originally African but embraced contemporary realities. In that way, new designs were made without their being wholly African but a blend of western and African designs. He notes that, Folorunsho says that, the designs must be a fusion of African heritage and western designs. He points out that Folorunsho's research is the idea controlling the contemporary fashion scene in Nigeria and through this, Nigerian designers have been able to make impact in the world's fashion scene which are circulated through social media. Since then Admin (2012) observes that, the Nigerian fashion industry has taken a whole new turn, which Ankara fabrics that were used as wrappers by most women have become so popular through the means of social media because fashion designers have brought out the best of them by constructing more fashionable items from them. For instance, Admin (2012) lists some designers like Dakova and Frank Oshodi who have showcased the beauty of Ankara in their designs, the likes of Ituen Bassey, Folake Folarin-Coker (Tiffany Amber), Lanre Da Silva, V-Gold, Lisa Folawiyo (Jewel by Lisa) Data Okorodudu who have also made use of Ankara in their designs, competing among themselves, to drive Nigerian fashion market where it is today, and also show the world that Nigerian designers through social media and fashion shows can make a difference with their indigenous fabrics. This has led to the emergence of new designers who are even better than their mentors but are still upcoming. Admin (2012) further mentions that such designers have succeeded in popularizing the veritable wax which is used to make English and a variety of traditional attires. This study is of the view that this awareness would not have been easy without the help of social media.

Lloyd (2014) points out that, though Nigeria is well known for its oil business, it is currently gaining status as a country with reputable fashion designers. Although the fashion industry is currently facing a lot of challenges, she observes that Nigerian designers have been featured on some of the world's runways and are also gaining strong base with some celebrities worldwide; such like Duro Olowu, Ituen Basi, Deola Sagoe, Tiffany Amber, Lisa Folawiyo (Jewel by Lisa), Amaka Osakwe (Maki Oh) to mention just a few. Also celebrities of Nigerian decent patronize these designers by wearing their designs to various occasions. Designers in Nigeria face a lot of problems amongst which are their inability to find a viable market locally, ability to meet up with the fashion industry internationally, lack of internal and external patronage, lack of formal training facilities, marketing, poor public relations, lack of loans for designers, as well as poor infrastructure and defunct textile markets. Previously, the fashion industry and its potential in Nigeria had not been given its due recognition in that, it lacks the capacity to promote its creative talent and reap its vast rewards. Contrary to other African countries like South Africa and Ghana who generate a lot of income through their fashion industry; Nigeria has a teeming population of 160 million people and known as Africa's most populous nation. It is seen as the centre of African fashion in recent times. Furthermore, Lloyd (2014) indicates that, there are some factors that make it a lively fashion scene; for instance, the increase in urban population and increase in disposable income from an emerging middle class, positive macro- economic growth and a strong appetite for consumer goods. To actualize this, she mentioned the Lagos Fashion and Design Week which was popularized by social media among other media outlets which focuses on highlighting the commercial value of fashion. It also runs a business to series which teaches designers how to raise fund, run business and also trying to place fashion as a lucrative industry.

Much like fashion, social media is another avenue for self-expression. This occurs in the internet. Fashion and social media are linked psychology in various ways. For instance, people dress specially to present themselves to the world similar to the way they may arrange their Facebook page, WhatsApp, Twitter account or Instagram. Added to this is the desire to fit in and be included in the society. Another reason is that, fashion customers want to partake in the latest trend; receive accolades from their peers just like users of social media, want their friends or followers to admire and comment on their posts. Lastly, the thought of appealing to the people is something the two outlets hold in common.

Nigeria is not left out in the use of social media. In the fashion industry, in Nigeria social media has enabled average consumers and regular people to have more interaction than before with the fashion designers, clothing, shoes, jewelry and other accessory firms. Previously, in the

Nigerian, fashion industries advertise through traditional advertising platforms. For instance; billboard adverts, magazine adverts and television commercials which the fashion companies and their advertising agencies completely controlled. But since the era of social media marketing by fashion companies, average consumers and regular people can post online comments immediately beneath advertisement by the fashion company's social media post. The comments could be appreciating their designs, ordering some of their designs, putting forward some suggestions which could help the customer, asking for their prices, circulating the designs among their friends, borrowing design ideas from the designs posted by some designers and also disapproval of some products. This accessibility is possible because there is a rise in the usage of social media in recent times. Social media has introduced new channels of advertising for fashion houses in Nigeria to reach their target markets in the country and across the globe.

Nigerian Indigenous Fabrics

Nigerian indigenous fabrics are conceived and created in Nigeria. They originated, live and belong to Nigeria. They include adire, akwete, ukara, a'nger, aso-oke and akwa ocha to mention but a few. There are also some imported fabrics which Nigerians have adopted as theirs and are now utilized during special occasions for instance laces of various origin, jacquard, African wax prints and other fabrics. These fabrics have become part of dressing for occasions in Nigeria. Some people utilize those fabrics as uniforms for some occasions. The Nigerian clothing styles are undergoing several transformations and some attires have gone far above the rest influencing people's way of dressing. Some of them are hereby discussed in this study.

Aso- oke: It has been observed that the production of this indigenous fabric is a major occupation of the Yoruba, found in south western Nigeria apart from agriculture. It is mainly produced in some towns in Iseyin, Akure, Ibadan and other towns in Yoruba land till date. Previously, the cotton yarn used were hand spun but today different materials have been added to produce the traditional hand woven fabric like silk threads, rayon threads, metallic yarns, embroidery, Swarovski stones and crystals, pearls, beads, painted designs, lace and other trims and so many others. Udeh (2017) is of the view that the surge in the participation of people in the production and selling of indigenous textile (aso-oke) suggests that the industry is making some contributions to the improvement of the lives of the people. She further notes that this indigenous fabric is not only worn by the Yoruba but by almost all ethnic groups found in Nigeria for special occasions. These indigenous fabrics are currently advertised in several social media platforms. Different designs of aso-oke and prices are usually displayed on various sites in social media. The people that are adorned with the fabric are not also left out in that they are also showcased in different walls of social media. Ase-oke comes in different colours and designs. The choice of colours and patterns to be woven depends on what the customer desires. They are mostly used by couples for traditional weddings, group uniforms (asoebi) and by women as headgears.

According to Ezeala (2012), Deola Sagoe was among the very few Nigerian fashion designers to brave the use of Yoruba indigenous fabrics called Aso-oke in her clothing construction. Deola followed the footsteps of Matriarch Sade Thomas John, fashion revolutionary of the 1960s and developed a unique system where the fabric actually looks like it has been embroidered but it's all done on hand looms. She said it has been a personal mission for Sagoe to make the fabric more lustrous and softer as she innovates new production techniques and skills. She further states that in 2011, Arise Magazine celebrated her success by giving Sagoe an award for her lifetime achievement and this was mainly because of her pursuance of the ideology, research and development into the use of Aso-oke fabrics.

Akwete: This is one of the indigenous fabrics in Nigeria. According to Chudi-Duru (2017) in the southeastern part of Nigeria. In *Akwete* town to be specific, in Ndoki and Asa areas of Abia State, women and girls practice the art of cloth weaving known as *Akwete*. Nwachukwu and Oziogu (2012), Goodlife (2010), Powerhouse Museum (2008), also support this and proclaimed that, the Igbo are widely known for *Akwete*-cloth weaving which is basically done by females. They further report that, Igbo legend mentioned that weavers from that village wove in the late nineteenth century and this vocation was passed down from mother to daughter. The woven cloth is usually worn during special traditional events in Igbo land though it is nearly extinct if more attention is not given to it. However, it is still unique and produced till date in Akwete

town. Some samples of this fabric are also placed in the social media. According to Lamb and Holmes (1980), *Akwete* is widely known for its hand woven fabrics which made use of the women's vertical loom. This tradition of cloth weaving is old and respected for its highly supposed excellence that the name of the town "*Akwete*" was given to all textiles produced in that area. The *Akwete* woven fabrics depict prestige because of the symbolic designs woven into them. They are in three main categories namely: George cloth, *Popo* cloth and *Akwete* which were usually tied by the women as two wrappers known as *Eregbor* and *ntukwasi* with a lace blouse and the men tied one wrapper with a jumper shirt. These categories are all known as *Akwete* woven fabrics, and are all distinguished from each other by their woven designs which comprise of various motifs. There is no joining as one could find in *aso-oke* woven fabrics. Davis (1974) states that some *Akwete* weavers claim to know over one hundred motifs which have been combined and woven into the cloth to produce various designs for prestige, beautification, identification, protection, special occasions and special families. Most of these designs are complicated, and each motif used in the design is symbolic and has a story to tell. There are also some modern modifications by some textile designers to ensure its sustainability in Nigerian contemporary fashion (Chudi- Duru, 2017).

Ukara: Udeh (2017) describes the *Ukara* cloth of the Ekpe secret society or cult as a woven material which is dyed indigo blue. The fabrics incorporate signs of the leopard and various motifs from the Nsibidi traditions. They are embroidered into the fabric using raffia onto the white woven cloth and later dyed with indigo by male Nsibidi artists. This cloth and its' samples are posted in the social media. This fabric is a ritual cloth of the Ekpe secret society found mostly among the Efiks of Cross River State, the Oron of Akwa Ibom State, Arochukwu and some other parts of Abia State of Nigeria. It is worn as wrappers during initiations and social events. It distinguishes Ekpe members and serves as backdrops in Ekpe lodges. This cloth showcases the sacredness and prestige of the Ekpe society.

A'nger: The *A'nger* is the Tiv traditional hand woven cloth produced with the male horizontal loom. The Tiv are found in Benue state of Nigeria. This fabric is made up of white and black stripes which are reminiscent of a zebra skin. The fabric colours are based on their beliefs. The fabric is used to identify the Tiv wherever they are. They are usually worn for ceremonies.

Akwa ocha: This study reveals that *Akwa ocha* means white cloth. It is a traditional hand woven fabric that is completely white and sometimes patterned with simple or complicated added weft designs. It is an ancient vocation just like those mentioned above. The vertical loom is used to produce the fabric by not only women like the case of *akwete* weaving. There has been a lot of improvements made to its design in Nigerian fashion.

Adire: These are dyed cloth made by the Yoruba women of south-western Nigeria using a variety of resist techniques in dyeing. Cotton fabrics are usually utilized in the dyeing processes because they have greater absorption rates for dyes.

There are also some other fabrics such as laces, brocade, suede etc. which are foreign that have found their way into Nigerian cultural or traditional fashion. This study observes that such foreign textiles are comfortably fused into the Nigerian fashion. For instance, *danshiki, caftans,* skirts and blouses made from laces and other foreign materials and African wax prints are used to construct all manner of clothing apparels which are now part of Nigerian fashion. Nevertheless, in the Nigerian fashion scene, indigenous fabrics are really waxing strong and being patronized by people when they want to look good and fashionable. All these are shared as posts in social media among individuals. Plates 1and 2 are some indigenous textiles fashion designs used in Nigerian contemporary fashion and circulated in the social media.



Plate 1: Akwete hand woven fabric and velvet George worn with lace blouses by an Igbo woman. Source: pinterest.com (2017)



Plate 2: Otuodu women society of Onitsha (Anambra State) in their full regalia. Source: Ofala festival (2016)



Plate 3: A Yoruba couple. Source: bellanaija.com (2016)



Plate 4: An Igbo couple. Source: dressmeoutlet.com (2017)



Plate 5: A Hausa bride. Source: naija.ng (2017)



Plate 6: An Ibibio lady from fattening room. Source: kwekudee-tripdownmemorylane.co.ke (2017)



Plate 7: An Efik couple. Source:weddingfeferity.com/efik-wedding/



Plate 8: A delta Igbo couple. Source: pinterest.com (2017)



Plate 9: An Edo bride. Source: bellanaija.com (2013)



Plate 10: Tiv traditional wear. Source:jiji.com (2017)



Plate 11: Ankara fabric designs of Ituen Basi. Source: bellanaija.com (2009)



Plate 12: Ankara skirt and blouse. Source: pinterest.com (2017)



Plate 13: A Hausa bride. Source: pinterest.com (2017)



Plate 14: batik prints by Tiffany Amber. Source: fashionghana.com (2018)

The Role of Social Media in the Sustainability of Indigenous Textiles and Fashion Design in Nigeria

Since social media are primarily internet – based tools for sharing and discussing various information (Fernando, 2012), they are designed specifically for interacting with different kinds of people from diverse background and origin. It has helped African societies to develop, enrich and preserve its own cultural values and ensure that it is conspicuously represented in the emerging global culture. Nigeria has a rich cultural background in indigenous textiles (Solo-Anaeto and Babafemi, 2015). These fabrics from different cultures are decorated with numerous designs and symbols which depict their worldview and cultural heritage. They are worn with pride. According to Akuki (2017), dressing for one's culture gives one a certain pride in the culture of one's people. The designers and producers are always working tirelessly looking for ways to add something new so as to attract more buyers. They are used for different occasions in Nigeria and every now and then newer designs keep on coming up and people crave to purchase some of them. Social media has been of immense help because people use it as a medium to share indigenous dress culture information in form of pictures, videos and write-ups. Places of purchase like Ali Baba Express, Konga and Jumia to mention just a few have sites where one can view different types of Nigerian indigenous fabrics and order thus, sustaining the clothing and fashion industry in Nigeria. There are some other ways in which social media help in the sustainability of indigenous textiles and fashion designs in Nigeria.

There are lots of communication tools in social media which include fashion blogs and websites where individuals or organizations can write articles on trends in fashion and textiles worn during festivities in different parts of the country. One could also find articles filled with pictures of indigenous fabrics found in different parts of the country, where and how to find and buy them, their prices, names, various colours etc. This helps many people to easily locate where they can purchase the fabrics. Visitors to the sites are free to ask questions and comment in Facebook, Twitter or LinkedIn. Pictures of indigenous fashion styles of clothing, videos of fashion show, comments, personal details are shared and also relationships between the

designer and the clients are established. There are also friendships which are established on Facebook known as friends or followers on Twitter, pictures of apparels are also posted and shared for people to see. There are also crowd funding sites such as Kickstarter or Zopa which enable funding for a company business venture or individual business. In these sites various projects investment options and ways of facilitating them are listed.

In textile and fashion education, there are some tools used by many internet users that have communal characteristics. For instance, Wikipedia as a collective tool has been used to enable many people to concurrently update and view online encyclopedia as regards to textile and fashion designs. This encyclopedia has been of help to many textile and fashion students, designers, artists, art historians, fashion journalists, anthropologists and textile/ fashion design researchers in Nigeria. Google docs also allow people to share and edit documents online such as text documents or spread sheets. Dropbox allows people to upload pictures of designs or download files that are large in size from a central folder which many can be accessed from personal devices like desktop, laptops, smart phones and tablets. Quora and Yahoo are other sites that are good sources of information and knowledge. They give room for open ended questions and answers are given by other users in the community. Amazon also makes books available for people either for temporary use or for sale. It allows reviews, comments and ratings by consumers on the product it sells. All information made available by the tools mentioned above are of immense help to researchers.

There are brand monitoring tools which enable the fashion consumers to read and surmise the recent happenings on social media about particular designers, their clothing line numerous designs and models. Brand monitoring tools can also provide answers to consumer's questions, analyse fashion trends, fashion shows and competitors. Notable companies that offer these tools include Brandwatch and Radian6. These enable social media fashion and textile marketers to listen to what people's opinion are on their company and brand online and track who is saying what, whether negative or positive.

Social media in Nigeria has also helped to sustain indigenous clothing wears through the use of video sharing sites such as YouTube. Here users upload and view videos of fashion shows, weddings, different styles of indigenous clothing, different *aso-ebi*, latest wedding gowns and bridal party wears, latest prom gowns, the numerous procedures of dyeing fabrics locally, pattern drafting procedures, tying of different styles of headscarves and so much more. There are some other sites that offer photo sharing services with special features which are utilized in Nigeria to aid the sustainability of fashion designs for example WhatsApp, Picasa and Flickr. In WhatsApp, pictures of fashionable items like clothing can be shared among individuals and group chats. Pinterest is also one of the social bookmarking sites that allows one to share pictures of indigenous African cloth wears for different events and sites they were found on the web with other people. They normally share the trends in women fashion every week as regards to Nigerian fashion styles. This helps some designers and it also serves as sources of inspiration to them and their customers for their designs and creations. Previously these design inspirations were acquired from vacations or visits to fashion capitals of the world but the internet and social media have made it a lot easier and given it a new approach which is cost effective and faster.

Social networking helps small textile and fashion business owners to attract attention to their products and patronage with little or no cost. It also helps some fashion and textile merchants for cheap adverts because social networks are highly effective websites that attract millions of visitors' daily providing adequate exposure for the business. It provides online connection with customers in that they can speak, ask questions, answer questions and discuss with their customers. It allows fashion businesses to interact with people worldwide giving them global exposure. Other types of adverts on television or similar marketing methods on an international scale would costs millions of naira but the same adverts can easily be achieved online at a very cheap rate.

It allows for online meetings for industrial textile and fashion experts to meet and discuss various features of their business. It also allows various textile/ fashion industries and outfits to explore other professionals that could render help in growing their business.

It enables some fashion and textile designers to apply and secure some jobs online.

It improves customers' impression of the business. It creates room for sharing creative ideas on fashion and textile designs. The use of social media for the display of Nigerian styles and dresses has led to the infusion of African prints and fabrics in the designs of foreign clothes designs. Most designers make use of African wax prints to construct fashionable wears which appear on runways and are sold globally. This has helped to some extent to sustain the indigenous Nigerian dress and fashion culture.

It helps the textile and fashion designers to get feedback on new products and services.

It enables some consumers to influence fashion in their own unique way. It allows people to be part of the process of fashion making. They use it for wardrobe advice and latest trends. It acts as a platform for the average person in Nigeria to engage in fashionable ideas. People from homes can interact and engage in fashion shows just like the attendees. Major fashion designers in Nigeria are of the view that profits will be made by reaching customers through the social network, which is more intimate and interactive rather than fashion runways which many might not be able to attend.

It serves as an archive for Nigerian indigenous dress culture and this also helps in its sustenance. Contents on social media are always available at any time of the day all year round and users have the opportunity of viewing what they want on any site at any time. They are stored and could be accessed at any time even for many years to come.

Nigerian indigenous dress culture can be appreciated by creating pages in social media to display them. Through these pages' people from other parts of the world will have the full knowledge of their dress culture and appreciate it. This also helps to keep it alive.

Disadvantages of Social Media Networks in Fashion Design

Social media lacks strict measures that its users have freedom to write and post all sorts of fashionable styles of clothing which might not be morally justified.

Some of the cloth styles posted on social media do not depict decency in fashion and the younger people who make up the largest population of ardent users usually fall prey to such. Some users are almost going nude in their dressing because they are copying a celebrity whom they admire and follow on social media. This study has observed that this affects the society in a negative way.

Some designers tend to be lazy over their own creations. Social media makes it a lot easier for customers to find and choose their own styles of clothing. Some designers easily copy each other's works from the social media.

Conclusion

Social media has greatly contributed to the way majority of Nigerians view fashion. The latest fashion trends are right there in someone's gadget held in his or her palms. Through these gadgets Nigerian fashion has experienced lots of changes because there are numerous fashion icons all over the social media whose pages are filled with pictures of different looks, fashion dos and don'ts, tricks in fashion, latest outfits for sale and colours of the year, websites of the designers, online outlet stores for Nigerian traditional clothes like jumia.com, naijatechguide.com, konga.com, oyoyo.com.ng, obezi.com and many others. During the course of this study, it was discovered that the social media has brought Nigerian fashion designers to limelight globally, created job opportunities, helped people to improve or mar their dress sense and placed Nigerian fashion and textiles on the world map of fashion and textiles designs. The Nigerian fashion industry is becoming indigenous and more and more people patronize the indigenous ready – to- wear clothes through social media. This has decreased the number of times people have to travel abroad for shopping. It also reports that despite the tough competition indigenous fabrics are facing with imported clothes, social media has been able to showcase appropriate indigenous cloth styles and fashion which have held sway in today's fashion scene in Nigeria. Social media has a powerful influence in Nigerian fashion over the years and has come to stay, showcasing new ways of disseminating fashion ideas, news, designs, newer designs of indigenous fabrics which are utilized in fashion every now and then.

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THE PLACE OF CERAMIC MATERIAL IN TECHNOLOGICAL DEVELOPMENT

Tser Helen
Department of Industrial Design
Faculty of Environmental Design
Ahmadu Bello University, Zaria
tserhelen@gmail.com

Abstract
Ceramics is an area that is used in human endeavours due to the special qualities of the material that is usually involved. The materials are seen as the centre of technological development, because of the impact made in diverse fields. For instance, in electronic and electrical industries, advanced ceramics materials like Barium (Batio3) Piezoelectric and semiconductor materials are utilized for producing ceramic capacitor vibrators, temperature sensors. It is observed that about 302-90% of our homes have organic products like. Electricity, telecommunications, the paper works of the place and the ceramics materials.

Key Words: Materials, Ceramics, Processing Technology, Development

Introduction

Alkali (2009) posits that ceramics is an area that is useful in vital areas of human endeavour, due to the special qualities of the material (clay), which is usually involved. It is through the manipulation and firing of clay items that we can achieve ceramics of divergent nature which includes tableware, sanitary wares, conceptual and high-tech equipment with a high level of intellectual content. Ceramics is the science and technology of creating objects from inorganic and non-metallic materials by the action of heat at lower temperatures using precipitation reactions from high purity chemical solutions and the purification of raw materials. Giudice and Canosa (2017) opined that materials are at the centre of technological advancement. This is as evident as the progress that has been made in fields as diverse as engineering medicine, biology, among other fields. Ceramics is observed by Otimegu (2015) as the technology of transforming, clay products and shapes by subjecting them to high temperatures. This is also asserted by the American Ceramics Society (2014). It is an organic non-metallic material that is typically crystalline in nature.

Eze and Ugochukwu (2014) are of the view that ceramic is an aspect of art that brings the reality of art to the sense of perception, as a means of the expressive process of self-discovery and a personal exploration that can lead to technological development through materials and techniques utilized.

It is observed that ceramic materials may have a crystalline or partly crystalline structure with the long-range order on the atomic scale. The quality of ceramics materials gives rise to many applications in material engineering, electrical engineering, chemical engineering and mechanical engineering. Ceramics are heat resistant, as such, they can be utilized for many things, for which materials like metal and polymers are unsuitable. Ceramics materials are used in a wide range of industries including mining, aerospace, medicine, refinery, food chemical industries, packaging, science, electronics, and industrial transmission, electricity and guided lightwave transmission. This paper levels on the place of ceramic materials in technological development.

Ceramics Material Groups

It is stated by CeramTech (2014) that ceramic materials make applications possible today, which was visually inconceivable before. This is attributed to their unique material properties. CeramTech noted that, basically ceramic materials can be divided into four major groups; silicate ceramics, oxide ceramics, non-oxide ceramics and piezoceramics. Silicate ceramics are said to be the oldest type of ceramic materials for traditional applications and are made primarily from natural raw materials in conjunction with (aluminium oxide, aluminium silicate).

The oxide ceramics contains materials that consist of metal oxide such as (aluminium oxide, aluminium titanate). The Non-oxide ceramic material is comprised of materials based on Carbon, Nitrogen and Silicon compound such as (Silicon carbide, Silicon nitrate and aluminium nitrate). Piezoceramics material is used to convert mechanical parameters or convert electrical signals into mechanical movement or vibration.

Ceramic Materials and Their Uses

Ceramic materials are considered as being special because of their properties. They possess high melting points, low electrical and thermal conductivity value and high comprehensive strengths. They are generally hard and brittle with a good chemical and thermal stability. Jayakody (2009) stated that ceramics materials can be categorized as traditional and advanced.

Ceramics materials consist of Silica and Feldspar. Usually, they don't meet rigid specific properties after their production, as such; cheap technologies are utilized for most of the production processes.

Traditional ceramics: Ball clay, China-clay, Feldspar, Silica, Dolomite, Tale, Calcite and Nepheline are among the common materials used for most ceramic products. Each of these raw materials contains a certain property, such as dry strength, plasticity, shrinkage etc. to the ceramic body. The traditional ceramic industries today are many. Examples of the products of traditional ceramics are pottery, tableware, sanitary ware, tiles, structural clay products, refractories, blocks, and electrical porcelain. Ofimeyin (2015) sees the development brought about by ceramic materials. The advanced ceramics are seen as special and used mainly for electrical, electronic optical and magnetic applications. This differs from traditional ceramics due to the fact that ceramic powder preparation is important. Advanced production techniques are utilized to ensure that produced ceramic powders possess sufficient purity.

In electronic and electrical industries, advanced ceramic materials like Barium (BaT103), piezoelectric materials and semiconductor materials are heavily utilized for producing ceramic capacitors, vibrators, temperature sensors, oscillators e.t.c. (termed as functional ceramics). Otome noted that, about eighty to ninety percent of our homes are made of ceramic products. This ranges between cerement, steel, electronics, electricity, telecommunications or space travel among others. Specific properties of advanced ceramic materials are used for their industrial applications. Ferroelectricity is such proper material like Lead Zirconate Titanate, Lead Titanate, Barium Titanate. Other applications that are found in other areas include magnetics ceramics-a type of advanced ceramic material that is used for the production of antennas and inductors. Bioceramics like Alumina with high density and purity is used for dental implants; Eyeglasses, chemical ware and the replacement of hips and knees e.t.c are some of the application of bioceramics materials. Traditional ceramic materials that have been in use in ancient civilization, is still of significant importance for the industry today.

It is observed by Akiyoshi, m, Tsuchida, H, and Yamo. T, that, several structural ceramic materials possess many superior properties for nuclear applications such as blanket of a future fusion reactor, or core material of high-temperature gas cooling fusion reactor for hydrogen generation, where they would be exposed to the high influence of neutrons of temperatures up to 1400K.

Trinkler, L and Berzina B (2017) posit that Aluminum nitrate (AIN) is a band material with a wurtzite structure. It is applied in microelectronics as substrate, insulator and packaging material; due to the combination of the uppermost qualities, such as high thermal conductivity, good dielectric properties and thermal expansions coefficient comparable with that of silicon.

Available literature in the field of ceramics materials shows that the military requirements of World War II are said to have encouraged developments, which created a need for high-performance materials and helped speed the development of ceramic science and engineering. Between the 1960s and 1970s, new types of ceramics were developed in response to advances in atomic energy, electronics, communications and space travel. The discovery of ceramic superconductors in 1986 spurred up intense research to develop superconducting ceramic parts for electronic devices, electronic motors, and transportation equipment.

Conclusion

Research ceramic has established that it is an important field of science. Applications continue to expand as researchers develop new kinds of ceramics to serve different purposes. For instance, Zirconium dioxide is utilized in the manufacture of knives. The blade of ceramic knife stays sharp far much longer than that of the steel knife. Ceramic such as alumina, boron carbide and silicon carbide have been utilized in bulletproof vest to repel small rifle fire.

The 1980s witnessed Toyota's released production of an adiabatic ceramic engine that can run at a temperature of over 6000 of (3300oc). Ceramic engines do not require a cooling system,

allow major weight reduction and give greater fuel efficiency. Currently, an effort is being made to develop ceramic parts for gas turbine engines. Glass ceramic materials share many properties with both glass and ceramic. Glass ceramic has an amorphous phase, one or more crystalline phases and is reproduced by controlled crystallization.

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AESTHETIC ANALYSIS OF AHMADU AGYO'S EPHEMERAL PAINTINGS

Dogara, Francis Taro
Department of Fine Arts
Ahmadu Bello University
Zaria, Nigeria.
francisdogara@yahoo.com
Okoli Ken O.
Department of Fine Arts
Ahmadu Bello University
Zaria, Nigeria.
kenkoli64@yahoo.com

Abstract
A good number of historical art scholars in recent times have dwelled on the documentation of the works of artists from the earliest times in modern Nigerian art. Details ranging from their stylistic contributions to other exceptional artistic attributes of their art have been projected by these scholars. Some of them have popular art schools as their pedigree, while others are self-trained. A good number of them have received the attention of the art historians because of their geographical placements. However, some have either been forgotten or not noticed at all for documentation. Alhaji Ahmadu Agyo is a self-trained artist whose art audience are commuters that pass through Nassarawa State. His large concrete canvas has served as a matrix for several painting and socio-political commentaries. What makes his art stand out, is its ephemerality: he wipes them off after a few days of their existence to make room for new ones. This paper documents the background of the artist, his work experience and goes further to analyze some of his works.

Key Words: Ephemeral art, Ahmadu Agyo, Self-trained Artist, Concrete, Canvas

Introduction

Nigeria is one of the African countries that have made considerable impact in the art of the continent. Her modern art is expressed in various forms, such as painting, sculpture, textiles, ceramics, architecture and stage designs. In modern Nigeria, many artists have expressed their inner emotions in visual forms and have played significant roles in the development of modern Nigerian art. Hence, the roles played by some pioneer artists like Aina Onabolu (1882-1963), Akinola Lasekan (1916-1972), and Ben Enwonwu (1921-1994) to mention but a few, cannot be over emphasized. Since then, the Nigerian art scene has continued to garner strength and growth in depth. This, according to Egonwa (1994), was made possible as a result of several foreign nationals that came to Africa in the early 1920s to 1950s and founded art schools at both secondary and tertiary levels of the educational system. Notable among the art schools established include Zaria Art School (1953), Nsukka Art School (1960) and Ife Art School (1966). With the development of such schools of art, several styles and techniques have evolved in Africa, particularly, Nigeria.

Different subject-matters with contemporary relevance and artistic styles, the use of both conventional and unconventional media in varied styles, continue to feature in the art scene. The choice of media and their presentation also call for attention as regards permanence and ephemerality. For instance, Coleman (2006), comments that hairstyling and hairdressing have great cultural significance in Africa. Coiffures have been regarded as indicative of ethnic origin, gender, phase of life, as well as simple fashion; and have been related to power, age, religion, and politics. The transitory, yet highly visible nature of hair styles ensures its suitability as a medium for personal and social expression. It is not just the domain of women; elaborate hair styling for men can be an equally important indicator of their place in society. Hairstyling for wedding most times present an interesting opportunity for self-expression. The transitory nature of hair can be explored also in relation to beards, especially where men dress for specific occasions. In general, the use of ephemeral arts, as cultural arts, is created for a specific event or occasion. The various natural materials for ephemeral art such as, leaves, grasses, soft stones, wood, sand, clay, ice and snow are determined by seasons and weather.

Background

Nassarawa State, noted for its rocky scenery, conducive for tourism, is a gate way to the Eastern parts of Nigeria from the Northern region. It is made up of about 300 ethnic and cultural groups, each with a distinct heritage; leaving in peace and social harmony with one another. Dogara

(2008), opines that, the accommodating nature of the state has led to a vibrant art practice (painting, ceramics, graphics, and sculpture), which also resulted in the display and sale of contemporary art works and other souvenirs to lovers of art in the state and beyond. Several young artists have therefore established studios and galleries of their own in Lafia, the state capital and other local government headquarters across the state. Through this means, they eke out a living and establish their mark in the art scene of the country. One of such artists is Ahmadu Agyo.

The Artist

Ahmadu Agyo was born on the 14th day of April, 1942 in Arugba village, Shabu, Nassarawa State, Nigeria. Agyo proceeded to Katsina Alla, in Benue State for his secondary education, but could not graduate because of lack of funds. He dropped out from school in form three in 1963, and thereafter left for Kaduna that same year and joined the Nigerian Police Force (NPF). He served the NPF for seven years and retired in 1970. In an interview with Agyo in 2013, he states that:

> When I was a little child, I drew and built a lot on the sand. My father labeled me a lazy boy, because of the sand castle that I built on footpaths, which will not allow me get to the farm on time. He had to send me away (to school) for that.

That, to Agyo, marked his evolution as an artist. While serving the NPF, he went fully into art production, designing and executing mural paintings for schools and hotels in Kaduna metropolis. Agyo's art gained recognition in 1970, when he presented two television programmes captioned, Bakon Mu Na Mako (Guest of the Week), and Kai da Likitan Ka (You and Your Doctor) free of charge to the then Broadcasting Company of Northern Nigeria (BCNN) now Nigerian Television Authority (NTA). He was later employed by BCNN in 1971 to work as a studio designer.

Ahmadu Agyo's ephemeral paintings were inspired by the studio designs that he created for television programmes. Agyo (2015) explains that, every television programme has its own backdrop design to suit a particular topic to be discussed. For this nature of engagement, works did not last for a long period in the studio, as there were unique designs for each programme to be recorded and different backdrops were needed for each. Agyo resigned his appointment from NTA in 1978 to become a politician. In 1979 he contested the then Plateau State governorship position under the defunct National Party of Nigeria (NPN) and lost in the primaries. Agyo has since then returned to his country home in Nassarawa Eggon, headquarters of Nassarawa Eggon the Local Government Area of Nassarawa State.

Agyo has been practicing ephemeral art since 1971, and over this period has produced many ephemeral works in paintings on his permanent 600cm x 240cm constructed wall outside his studio. His works have become common sight on the highway of Nassarawa Eggon- Lafia route in the north central part of Nigeria. His works offer travelers and passers-by on this route, a delightful diversion from the monotony of road traveling. Agyo's studio is located in the outskirt of Nassarawa Eggon, along Lafia road, opposite Eggon Community Secondary School, Nassarawa Eggon. The artist has created over 100 ephemeral paintings and also participated in an art exhibition during the World Black Festival of Arts and Culture, (FESTAC '77), held in Lagos, Nigeria in 1977.

Ephemeral Art

Dictionary.com defines ephemeral as something lasting a very short time; short-lived; transitory, such as the ephemeral joys of childhood. From this definition, ephemeral art refers to art works that are created to exist for a brief period of time leaving no permanent trace. This involves art works that decay or disappear over a short period of time. Cavaniglia (2013), states that ephemeral art is connected to immediacy and change. As such, it has the ability to generate more dynamic and relevant responses to the site than a permanent work, which, as seen in some monuments and commemorative statues become invisible, through its ability to keep up with the changing face of the society. Cuomo (2013), avers that the importance of viewing ephemeral art works is therefore increased because it will not be around forever. Photography often plays a crucial role in these works because they can be documented and shared with future generations just as Agyo's works have been photographed.

Artists, working in many different artistic styles have adopted ephemeral art to suit their specific artistic goals. Early land art and sand sculptures, installation art and chalk drawing on

footpaths are examples of ephemeral art. O'Neil, (2007), observes that, ephemeral art is that art that is usually understood as reflecting a desire to dematerialize the art object in order to evade the challenge of art museums. In many ephemeral art works, the author continues, something much more fundamental is involved. The different physical state of ephemeral works represents a shift from the art object to communication in art.

The traditional arts are sometimes known as ephemeral arts; art which is temporary or short-lived, based on a specific occasion or events and are transitory in nature. The first of these interfaces are masks. People use masks to acquire new identities or to hide one's face. Sometimes, the only mask that a person has is his face. It is within the context of the diversity that ephemeral arts offer, that this paper examines the contents of ephemeral paintings executed by Ahmadu Agyo. This is due to its socio-cultural relevance to his immediate environment and its implication to the larger Nigerian society.

Analysis of selected works

Agyo's ephemeral paintings are graphically rendered, using raw enamel primary colours. Many of these works have featured in his permanent 600cm 240cm concrete wall in his outdoor studio. A work lasts on this wall between 5-7 days, after which it is wiped off using white paint, and a new one executed. The following works by the artist are analyzed and discussed below. Since the paintings are ephemeral in nature, all photographs used in complementing the description of works, were gotten from the artist because of the peculiarity of their production.

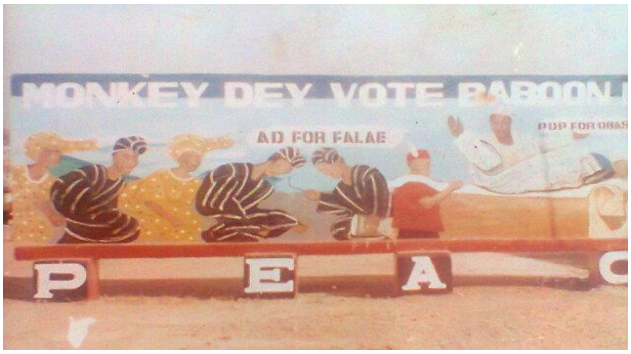


Plate I Title: Monkey de vote, Baboon de chop; Artist: Ahmadu Agyo; Year: 2002; Medium: Enamel on wall; Size: 600x240cm; Source: The Artist

Agyo is inspired by a wide range of issues like politics, environment, culture, and health, among others. For instance, his painting titled *Monkey dey Vote Baboon dey Chop* (Plate I) is a busy painting, produced in 2002. The work shows seven human figures, which represent the three largest ethnic groups in Nigeria (Hausa, Yoruba, and Igbo). The Yoruba community in the painting is represented with five figures. Three of the figures are male, dressed in black and white stripe *adire* (Yoruba traditional attire). The other two figures are female and wearing yellow lace with elaborate head tie. The figures dressed in white and black stripe clothes, are dancing to music, being played by one of them, using the traditional talking drum. Above the head of the drummer is an inscription tagged, 'A.D FOR FALAE. An Igbo man in traditional Igbo costume is painted walking, away in a sorrowful mood. A sixth figure painted on the right side, with a white flowing gown, indicative of a Hausa man from the northern part of Nigeria has 'P.D.P FOR OBASANJO', inscribed around him. The inscription is indicating support for Obasanjo, by the north. At the base is written PEACE.

Artistically, the colour distribution in *Monkey dey Vote, Baboon dey Chop* is an exciting balance of blues for the sky and yellow ochre at the foreground. A good sense of movement is created, with the activities of the human figures at the lower section of the painting. As one observes the activities in the painting, rhythm is created through the inter-link of these figures which moving figure keeps one's eyes moving, from one point to another. The different tones of blue harmoniously blend at the upper portion of the work, depicting the love of the Almighty God upon his people.

The dancing figures of the Yoruba ethnic group, in the painting, indicate enjoyment of the dividends of democracy under Obasanjo's administration, despite his initial rejection by the Yoruba group in the 1999 general elections. The Hausa and Igbo ethnic groups, who appear frustrated in the painting, who were earlier persuaded to bring Obasanjo to power, are yet to

get the dividends of democracy in their regions. In this work, the artist termed the Igbo and Hausa, as the *Monkey,* who vote while the Yoruba are shown, as the *Baboons* that "chop"*.* Despite this disparity, the art work appeals to the Hausa, Igbo and other ethnic groups in Nigeria, to be patient and remain peaceful. The painting was inspired by the political activities of pre-1999 elections and the post-election government of Olusegun Obasanjo, between 1999 and 2007. In this respect, the artist has documented a reality of his time and place.



Plate II Title: Not a Do or Die; Artist: Ahmadu Agyo; Year: 2007; Medium: Enamel on wall; Size: 600x 240cm; Source: The Artist.

Not a Do or Die (plate II) is a painting produced in 2007. The work is created in enamel on the same concrete wall. The painting depicts two categories of people, casting their votes on election day. The figure on the left hand side is seen casting his vote into a ballot box, using a gun. The other figure by the right hand side is seen, casting his vote, using a ballot paper. The work carries an inscription: "YOU CANNOT WIN ELECTION WITH GUN, ONLY BY BALLOT PAPER". The figure on the left is marked X, while the other one is marked good, using a red pigment. The boxes are coated in green and white, to symbolize the Nigeria flag. The two figures are portrayed in white, against a light blue background. The figure on the left hand side, that is using a gun to cast his vote, represents people who choose to win elections through violence, while the one on the right preaches peace during and after elections. The inscription at the top is written against a red background that is suggestive of the violence that some politicians unleash when they want to win election at all costs. The use of cool colours suggests the activities of the peacemakers, during and after elections, as explained by the artist.

Ahmadu Agyo presents this philosophical painting, to address certain political ills. The masses of the country are largely poor, which is one of the reasons why the politicians use them to cause fracas, during elections for a paltry sum of money. Unfortunately, many die with their dreams unfulfilled, as a result of their attempt to procure votes for their bosses. Agyo (2013) compares his time with the present crop of politicians and concludes that, between the 1970s and 1980s, elections were conducted peacefully, without kidnapping, assassination, and rigging of elections, but today, the reverse is the case. The work under discussion, appeals to the viewer psychologically, politically, socially, and emotionally, and is capable of causing positive change in the society. It is to be noted that Agyo drew inspiration for this painting from his experience as an active politician before his retirement from politics.

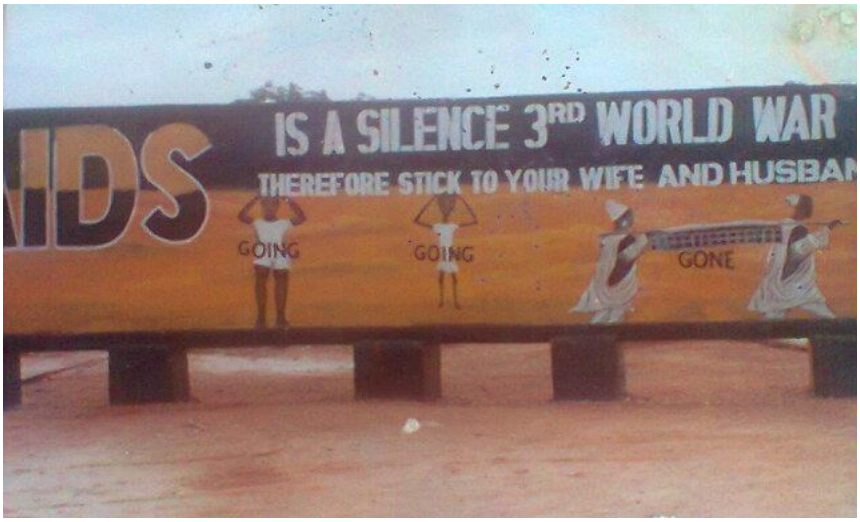


Plate III Title: AIDS; Artist: Ahmadu Agyo; Year: 2003; Medium: Enamel on wall; Size: 600x 240cm; Source: The Artist

The Acquired Immunodeficiency Syndrome (AIDS) is a pandemic which at present is active and spreading fast. It is taking many lives daily in Nigeria and the world over. The painting titled "AIDS", (Plate III) was produced in 2003, with enamel on the artist's consistent concrete wall. The work depicts four figures against a yellow background. The inscriptions on the work read thus: "AIDS IS A SILENCE (sic) 3RD WORLD WAR: THEREFORE STICK TO YOUR WIFE AND HUSBAND". Two female figures are captured with their hands on their heads. The word 'GOING' as used by the auctioneer is in scripted across the first plump female figure. Another female figure which appears to be the same has 'GOING' written on her. Two male figures are seen with white flowing gowns and a cap carrying a casket on their shoulders. 'GONE' is written underneath the casket. The first two female figures, according to the artist, are the same person infected with HIV/AIDS. The painting shows different levels of AIDS which eventually lead to death. The first figure by the right is painted to have been infected with AIDS. The second figure in the painting has full blown AIDS, which one of its symptoms is emaciation, as the figure is painted. The infected victim is finally dead, as two men are shown conveying the corpse to the burial ground.

The inspiration for this work in 2003, according to Agyo, was, when the National Action Committee on AIDS (NACA), classified Nassarawa State, as second, next to Benue State, in the rate of HIV/AIDS infection in the country. The work was executed, to enlighten the youths and the populace, on the dangers of the dreaded disease, which is claiming many lives daily in Nigeria. The artist has through this painting, educated the public that AIDS is real and the public should be very careful, of its prevalence. The message concludes that, everyone should stick to his or her partner, which is the only way the disease will be eradicated in Nassarawa state and the country at large.



Plate IV Title: *The Electorates*; Artist: Ahmadu Agyo; Year: 2010; Medium: Enamel on wall; Size: 600x 240cm; Source: The Artist.

The *Electorates* (plate IV) is another painting executed in 2010. The work shows a tale of two communities, one, a village and the other, a city. The painting also shows two roads in between the two communities. The roads are characterized by two different standards.

The city community is shown with good road networks, while the village, scene has a bad road situation. The village on the left is seen with beautiful thatched houses. At the foreground of the painting, is a pond with lots of dirt. Three female figures are seen struggling to get to the pond, perhaps, to fetch water, while one is already fetching her own. All the girls are painted wearing white clothes. There is a rough road, which passes through the village. On the other side of the art work, is a city scape, with beautiful houses, pipe borne water, and a good road running through the city.

The arrow pointing at these two communities is systematically portrayed in white, to dissect the green at the lower part of the work thereby, creating a green white green composition, which again symbolizes Nigeria. The depiction of the village setting here, symbolizes the rural dwellers that are promised better lives by politicians, when they are campaigning. At the end of the elections, the politicians retire to their beautiful homes in the city and never come back to the electorates again until another election. The pond is full of dirt, but it is from it, the villagers drink, and the villagers have a bad road and no sign of electricity. On the other hand, the elected politicians enjoy all the social amenities that the country's wealth can provide, at the expense of the electorates. Not many electorates who worked and voted conscientiously, are happy to see some of their mediocre politicians convert funds, meant for constituency development, to their personal use, buying exotic cars, building houses everywhere including overseas.

Consciously or unconsciously, Ahmadu Agyo presents the viewer with the reality of what the politicians represent, which is their endless greed and unpatriotic decisions against their electorates. The painting, "The Electorates" is in a way, a metaphor to the younger generation of leaders who claim to provide dividends of democracy to their electorates, if elected into office.

Conclusion

Ahmadu Agyo is inspired by the socio-cultural and political activities that surround him and to some extent, the ones he has personally experienced. This inspiration is also guided by his philosophy of seeing human condition, or being responsible for the kind of society one sees. Thus, his paintings are ephemeral, only because he chooses to make them so. This is to enable him express and also comment on societal happenings as frequently as he is motivated to do so, hence, he created the wall on which he regularly paints his subject matter. Consequently, he has painted several issues, which are, but not limited to politics, health, governance and the environment. These issues are indeed "reflective, emblematic, and generally representative of Agyo's time and place.

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EXPLORATION OF SELECTED FROG PATTERNS IN PAINTING

Zumnan Sekuk

Abstract
This visual exploration in painting using coloured patterns of selected a frog species, is an overview of pattern formation on frogs as a source of inspiration for contemporary painting. Over the years, artists have come up with various methods of expression. Gardner (1980) points out that from pre-historic time to the present, mankind has been much involved with nature and its elements such as visual form, shapes, patterns and images. The exploration of the frogs colour pattern in painting as a subject of artistic contemplation is with the view of scrutinizing carefully the pattern formation of various frogs beyond its scientific appreciation. This is with the desire to create images of artistic potential derived from the colour pattern formation on the skin of the frog as a source of inspiration for exploration in painting. A review of works and literature was undertaken to show and appreciate the contribution made by painters in the study of nature. A studio based methodology was adopted in conflating needed with information for this study which included paintings, sketches, drawings based on direct visual study of selected specie of frog. Photographs were also manipulated to create the body of works for this research. It also provided information on the systematic approach to the study. Different conventional media were used to carry out the exploration. Works derived from the exploration are presented in plates. The study has through the use of frogs' colour pattern produced paintings and created a postmodernist concept for contemporary Nigerian Art. Also, it reveals that patterns on frogs can be juxtaposed to form a composition of aesthetic value and create a new vista of aesthetic design.

Key Words: Exploration, Frogs (Amphibians), Patterns, Illusionistic, Textures (Tactile)

Introduction

Current trends in the field of art have gone beyond imagination in terms of the use of media, concepts and techniques. Painters are in constant search for new concepts through diverse sources of inspiration; nature to some has been that source of inspiration. Textural qualities of natural forms like trees, rocks among others also serve as sources of inspiration for artists. Patterns found on frogs alongside, colours are elements that inspired this exploration.

Mock (2013) notes that, frogs belong to a group of animals called Amphibians and can be found all over the world and in every climate except Antarctica. They are both aquatic and terrestrial in nature, meaning they can be found on land and in any body of fresh water. Scientists believe that there are more than 4,000 different species of frogs, they are of different species and colours spotting just about every colour in the rainbow, some are yellow, while others are either in any combination of brown, red, orange, black. Some have the ability to camouflage and change colour. They are often patterned with bold stripes and spots which form interesting patterns of aesthetic potentials. The ability of the frogs to change their colour, like the chameleon is as a result of light, temperature, humidity, or even mood. Fear or excitement can also make some frogs change colour. Bird (2012) notes that the changes in colour are created by special pigment cells called chromatorphores. These changes in colours give frogs the ability to blend into their surroundings making detection or recognition more difficult. Frogs, as part of nature are of great importance to humans.

Background of the study

Over the years, artists have come up with various methods of expression. Gardner (1980) points out that from pre-historic times to the present, mankind has been involved with nature and its elements such as visual forms, shapes, patterns and images which are traceable to as far as the representation on the cave walls of Altamira. Gushem (1990) notes that some artists drew and painted subjects from wildlife which is also an aspect of nature. He goes further to say that, quite a number of patterns are natural in existence. Thus, Nature has been the foremost source of inspiration in art practice. Nature, as defined by the Encarta Encyclopedia (2009) is the physical world including all natural phenomena and living things.

Nature is all around us and deep within us; we are in separable from nature. The Exploration of nature in art can take endless forms because nature is such an immense topic that encompasses so many things. For example, artists from as early as the fifteenth century derived inspiration from their environment. The outcome of such inspiration is obvious in the works of artist like Claude Monet, Paul Cézanne, Pierre Renoir, Camille Pissarro, Alfred Sisley, and Eugene Boudin. In Nigeria and particularly the Zaria school painters who have been inspired by nature include: Jerry Buhari, Philip Gushem, and Jacob Jari, Abafras Gurin and Susan Dingba among others.

Some artists who used frogs or incorporated frogs in their paintings include: Johannes Stoetter, Aviji Bera, Otto Marseus Vanshrieck, Frank Beifus, Rebecca Rees, Caroline Jumhour, Shari Erickson, Chris Hamman, Nick Gustafson, Bruce Herman and Mary Anne Whittle. The exploration of selected frogs' colour pattern in painting, as the subject of artistic contemplation is carried out with a view to scrutinizing carefully the pattern formation of various frogs. This is with the desire to create images of artistic potentials derived from frogs' colour pattern as source of inspiration for exploration in painting. The frog, as an element of nature from which the artist draws inspiration, is endowed with a variety of interesting lines, forms, shapes, patterns and textures which have visual aesthetic values. This paper therefore, focuses on the colour pattern formation on selected species of frogs for expression in painting.

Gatto, Porter and Selleck (1978) stress that patterns can be used to describe a wide variety of visual experiences and human activity. They observe that, "we see consistently elements in clothing design, wall paper covering, jewelry and ornaments and all kinds of natural objects such as plants and animals. Patterns therefore are worth imitating as models for making something or an artistic figure".

The patterns on frogs which are reflected as either smooth, rough, broken or spotted, also give a visual feeling of a tactile textural effect.

Statement of the problem

Artists over the years have used frogs as a source of inspiration to create painting(s). Artist like Johannes Stoetter, Aviji Bera, Otto Marseus Vanshrieck, Frank Beifus, Rebecca Rees, Caroline Jumhour, Shari Erickson, Nick Gustafson, among others, used frogs as subjects or incorporated frogs in their paintings. Yet, it is observed that despite the appealing nature of the colourful patterns on such frogs, artist have not fully explored and exhausted the possibilities of adopting the patterns to come up with creative works that are novel.

This paper is unaware of any scholarly or in-depth study carried out on the colour pattern formation of frogs within and outside Nigeria. Hence, the exploration in painting using the coloured patterns observed in selected frog species.

Aim and Objectives

The aim of this paper is to develop paintings from identified textural qualities of selected species of frogs. While the specific objectives are to:

Create forms stemming from the exploration using the coloured patterns of selected frogs to produce paintings that have illusionistic textured effect.

Create paintings that are of abstract concept in contemporary Nigeria art using coloured patterns of frogs.

Conceptual framework

The focus of this paper is to develop paintings from coloured patterns of selected species of frogs. The work is geared towards making abstract representation and interpretations that find anchorage in abstract expressionism. The term "Abstract Expressionism" is greatly associated with the twentieth century arts and is described by Chilvers (1999) as a form of art that does not depict recognizable scenes or objects, but instead, is made up of shapes, forms and colours that exist for their own expressive sake. He affirms that decorative arts can be described as abstract.

Abstract expressionism connotes art without recognizable images and does not adhere to the limits of conventional forms. Ochigbo (2006) also adds that, the root of abstract expressionism is in the totality of nonfigurative work of Russian-born painter, Wassily Kandinsky, whose exploration of the possibilities of abstraction makes him one of the most important innovators in modern art and a pivot in the development of abstract Art.

The Artist adopts the concept of nonfigurative abstract painting of Wassily Kandinsky, where he explores the values and relationship between colours, using a chromatic palette of intense pigments and a geometric approach. The studio exploration begins from the artist's awareness of Kandinsky's abstract art concept where a visual language of form, colour and line are employed to create compositions that exist with a degree of independence from recognisable visual references.

Review of Related Works

The review acknowledges the contribution of artists who have painted frogs or incorporated frogs in their works with emphasis on their aesthetic relevance.

"Tropical Frog"



Fig. 1:" Tropical frog", Artists: Johannes Stoetter, Medium: Body painting
Size: Not given
Source: http://www.ilovebodyart.com/tropical-frog-bodypainting-johannes-stoetter

What may look like an incredible close-up photograph of exotic wildlife in nature is actually a composition of people who have been cleverly painted in green hue with patches of black patterns from head to toe before strategically posing them to look like a large frog resting on a large green leaf. The astonishingly detailed artwork titled "Tropical frog" (fig 1) is created by Johannes Stoetter. He used five people to recreate the lifelike tropical tree frog. One figure is placed on either side in the centre, acting as the frog's backbone, while two other figures are placed on either side crouched on the floor, acting as the frog's hind legs. Two more figures are in an upright position on either side of the 'backbone' with their arms and hands strategically placed to replicate the fore limbs.

The dominant green background of a textured leaf serves as the visual connection between the frog and its habitat which is normally flourishing vegetation as a result of constant water availability. Harmony in the composition is achieved through the systematic use of colour. The use of green, yellow, orange and splotches of black all interconnect without disrupting the overall composition.

"Rainbow Frog"



Fig: 2
Artist: Nick Gustafson, Title: Rainbow frog, Medium: Prisma Marker and Ink, Size: unknown
Source: fineartamerica.com/art/all/rainbow
Year: Not given

The composition (Fig 2) titled "Rainbow Frog" by Nick Gustafson, can be described as a very colourful frog on a textured leaf. The vibrant colours possessed by the frog might suggest that the frog is highly poisonous. The realistically rendered frog is outlined using black ink giving it a graphic outlook. The hind limbs are rendered using pointillism a technique of using coloured dots to suggest the textures of an object.

Green, which is a colour, associated with nature, is seen playing a vital role in this painting as captured in the textured leaf and represents the colour of the vegetation in which frogs can be found: The intricate movement of lines both as veins on the leaf and the background gives the whole work a unique textural effect.

From the review of related works, it is observed that almost all the paintings reviewed portray a realistic image of the frog. This therefore sets the work of this article apart from the status quo as the paintings produced are focused on an abstract exploration/rendition of the coloured patterns observed on the frogs

Methodologies

This work was based on studio experimentation that is practice based. The works created were categorized into five (5) stages which are:

Representational stage
Exploration stage
Developmental stage
Geometric stage
Diffused Abstraction Stage

Population

The population of this study consists of five species of frogs identified in the savannah region,

Sample and Sampling Techniques

The sample for this paper consists of five species of frogs found in the savannah region, which include; Leopard Frog, African Bull Frog, African Reed Frog, Poison Dart Frog, and the Cricket Frog. The judgmental or purposive sampling technique was used, and the selection of the species was based on their availability, artist interest and their aesthetic qualities.

Instruments for data collection

The data for this study was gathered through the use of Digital Camera, Sketch Books, Pencils and Ink.

Data collection

The information for this work was collected through primary and secondary sources. Ogbule and Okobia (2008) note that, data can be gathered from primary and secondary sources. The primary sources are through direct sketches and photographs of frogs taken in their habitat, while the secondary sources are images gathered from books and the internet.

Research Design

This work is an experimental study that is practice based. De Freitas (2007) notes that, Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. She adds that, the term is useful when practice constitutes a critical part of the research methodology resulting in a form of research through practice. Sullivan (2006) also observes that a central feature of art practice is that it embodies ideas that are given form in the process of making artworks. Irrespective of the informing sources, media preferences, or image-base, the artist exercises individual control over the creation and presentation of ideas as forms of knowledge. Here, the artist explores from the representational, exploratory, developmental, geometric and the diffused abstract stage. The images and ideas created have the capacity to not only change the artist's conceptions of reality, but also influence the viewer's interpretation of artworks as well as nature's creatures and their aesthetic potentials.

Sketches

Studies and sketches of different species of frog patterns were created for the effective completion of the studio process. These were produced from observation of pictures: The sketches were also further modified into various desired compositions as realized in fig 3-6.



Figure 3: Artist: Zumnan Sekuk
Poison dart frog
Medium: Ink



Figure 4: Artist: Zumnan Sekuk
Observation
Medium: Ink

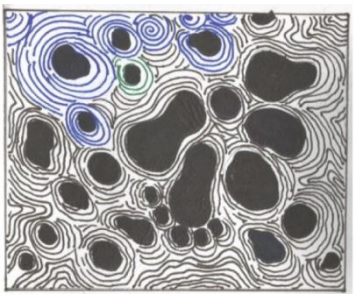


Figure 5: Artist: Zumnan Sekuk
Pattern
Medium: Ink

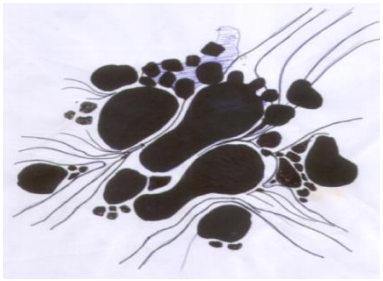


Figure 6: Artist: Zumnan Sekuk
Sketch for Homage II
Medium: Ink

Photographs

The artist took photographs of frogs from different angles in different locations with the aid of a digital camera (as primary sources) while some other images were sourced from the internet (as secondary sources). See fig 7-8.



Figure 7: Captured Life frog in a container, Photograph by: Zumnan Moses Sekuk



Figure 8: Collection of frogs by the Researcher, Photograph by: Zumnan Moses Sekuk

Place of colour

Colour is one of the most exciting aspects of our environment. it is an element of art that appeals directly to our emotions and is universal in its appreciation. It creates an immediate impact on artists as well as observers. Colour for this study can be classified into two: colours derived from nature and colours not influenced by nature. Colours derived from nature utilized in this study include shades of green, blue, yellow, ochre and brown. Other colours used that were not influenced by nature include Purple, Pink and orange. The author to a great extent employed the use of analogous colours (colours containing blue in their mixtures) to retain a strong feeling of unity. Colour contrast is achieved in this study by placing light and dark pigments side by side.

Analysis of works produced

The paintings for this paper are chronologically grouped according to their characteristics which are from representational, exploration, developmental, geometric to the diffused abstract stage, with themes given for the purposes of recognition.

Representational Stage

This is the early stage of the study, the artist was able to study and become familiar with frogs and their inherent features. This was also the stage where the artist captured realistically frogs in their various habitats. Subjects for this stage were either painted as individual forms as seen in plate I or as a group as shown in plate II.



Plate I: Artist: Zumnan Sekuk, "Prey Survey", Medium: Oil on canvas, Size: 90x100 cm Year: 2013

Exploratory stage

In the exploratory stage, the artist focused on a visual analysis of the frogs from certain views, using acrylic, self-made colours and conventional oil colour. Also the use of painting knife and liquidized paint techniques was introduced. See plate III and IV below.



Plate IV: Artist: Zumnan Sekuk, Gaze II, Medium: Mixed Media
Size: 100x100 cm, Year: 2013



Plate III: Artist: Zumnan Sekuk, Gaze, Medium: Oil on canvas
Size: 90x100 cm, Year: 2013

Developmental stage

At the developmental stage, the study reduced the patterns extracted from the selected frogs into planes using colours that are appealing to the artist. Studies at this stage revealed the potentials of the next stage of the research. Also it was observed that certain patterns on the frog tended to have geometric outlook. Broken pattern formation at this stage was used to create compositions that were amoebic in nature. Plate (V and VI) are examples of paintings executed at the developmental stage.

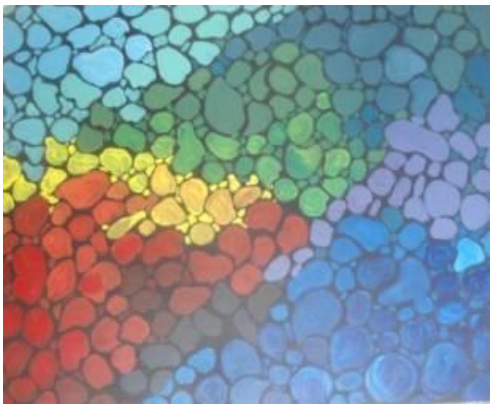


Plate V: Artist: Zumnan Sekuk, Variety, Medium: Acrylic on canvas

Size: 80x100 cm, Year: 2013

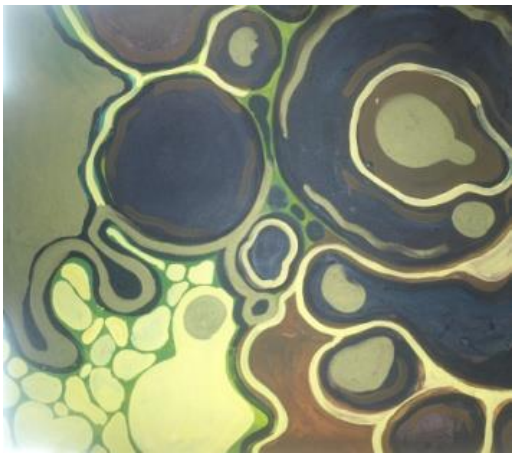


Plate VI: Artist: Zumnan, Sekuk Homage III, Medium: Acrylic on canvas
Size: (90x100 cm), Year: 2014

Geometric stage

At this stage, the artist further reduced the patterns to simple rhythmic geometric planes. This stage was inspired by irregular patterns that were derived from the selected frog specie, such as the Leopard Species. The patterns observed in this specie were transformed deliberately into compositions with geometric characters filled with a diverse palette. Plate VII and VIII represent the artist feats in this stage.



Artist: Zumnan Sekuk, Plate VII: Formation I, Medium: Acrylic on canvas
Size: (80x90 cm), Year: 2014



Plate VIII: Artist: Zumnan Sekuk, Formation II, Medium: Mixed media
Size: (80x90 cm), Year: 2014

Diffused Abstraction Stage

The works at this final stage show a complete abstraction of identified patterns, suggesting the reappearance of the habitat of the frogs that was characterized by ponds, bubbles and water lily pads. The colour intensity in these paintings are a direct influence of the artist's emotional involvement with the work. The inherent tactile qualities of the frogs habitat has enhanced this particular set of paintings as shown in plate IX and X.

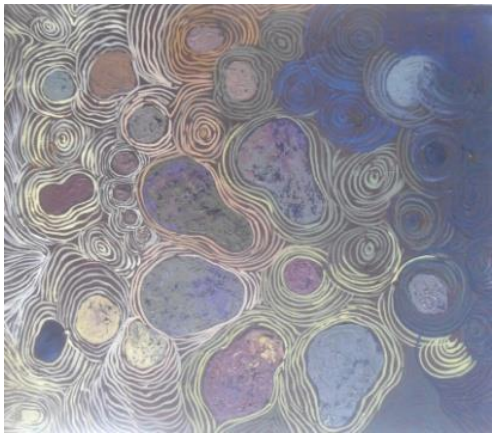


Plate IX: Artist: Zumnan Sekuk, Differences, Medium: Oil on canvas
Size: 90x100 cm, Year: 2013



Plate X: Artist: Zumnan Sekuk, Multiplicity of Contrast, Medium: Oil on canvas
Size: 90x100 cm, Year: 2014

Summary

The entirety of this paper on painting, explores the use of coloured patterns derived from selected frogs and it reveals that several artists have painted images of various colourful species of frogs but have not given much attention to creating compositions with the patterns and textural qualities evident on such frogs. This author systematically explores with the patterns and textural qualities derived from selected frogs from the representational stage to diffused abstract stage, which broadens one's visual perspective on the aesthetic potentials inferred in nature. This artist adopted the patterns and textural qualities on selected frogs because of their unique form, texture, colour, shape and size. The methodology adopted in this work is practice based which focuses on studio experimental work as a form of research.

Findings

The artist discovered in the course of exploration that when patterns are manipulated with a wide range of colours, interesting and exciting painting compositions could be achieved.

In an attempt to create forms stemming from exploration, using coloured patterns on selected frogs, it was also discovered that certain strong colourful patterns on some frogs, when painted, tend to create an interesting illusionistic textured effect in the compositions, that seem to be visualized as images that command attention, while subtle, muted and closely knit patterns produced aesthetic enrichment and visual interest.

Conclusion

Exploration in painting using the textural qualities of selected species of frogs could be an exciting visual artistic experience. Aside from the aesthetic appreciation of the frog, painters are bound to discover a lot of interesting patterns on the frogs which can be adapted in various ways to create a wide range of expressive artworks. In this paper, exploration was carried out using coloured patterns of selected frogs. Shapes and patterns from frogs were not only explored but manipulated from a representational to a diffused abstract stage. The work also revealed that, through exploration and manipulation, patterns on frogs can be juxtaposed to form compositions of aesthetic values.

Recommendations

Based on the foregoing, the following are recommended for future enhancement in painting.

Artists should continue to look at nature as a great source of inspiration because of its inexhaustible potentials.

Further investigation on the pattern of frogs should be carried out with the intention to rediscover more of its compositional and aesthetic qualities.

Coloured patterns on frogs have tactile and illusionistic textural powers that communicate differently to individuals; their study would therefore enrich our concepts of visual perception.

Colour patterns of frogs can be found relevant and suitable for textile design; it is therefore recommended that artist should explore using colour patterns of frogs to come up with aesthetic textile designs.

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A REVIEW OF THE THERAPEUTIC EFFECTS OF MAKING AND APPRECIATING WORKS OF ART

Okah, Okah Ebriba
ookah@yahoo.com
Amokaha, Gabriel Salemkaan
mnenaruth@gmail.com
Akaegbu, Ijeoma Rhoda
Ikeja@ymail.com
Fine and Applied Arts Department,
Federal College of Education,
PMB-1038. Obudu - Cross River State.

Abstract
Artworks which are an important significance in worship are also an integral part of healing in our society. Based on this premise, could the traditional healer who flaunts creative works of art be adjudged to be a therapist rather than a diviner, sorcerer, magician or a wizard?
Could Picasso's (1970) opinion that art is a lie, but it is used in telling the truth, affirm the saying that beauty lies in the eye of the beholder? This paper swings its pendulum on the making, appreciation and use of works of art as therapeutic agents to solving trifling or trivial body stress, anger emotional pressure, worry, self-esteem and many other human conditions.

Key Words- Artworks, Therapeutic, Therapy, Body stress, Emotional pressure.

Introduction

Art in all its existing forms speaks to our emotions and memories, and that is why it could be healing as well. Recent studies on the therapeutic effect of art shows that the arts have medicinal qualities that help in reconnecting even the Alzheimer's patient to loved ones as well as their own physical mobility, Reddinger, (2009).
In a recent documentary by Ellena and Huebner (2014) it is proven that, the creative arts bypass the limitations of dementia disorders such as Alzheimer and shows how a patient's still-vibrant imaginations are straightened through therapeutic art. While there is no cure for Alzheimer, it is clear that the arts are vastly improving the lives of the patients, reawakening their inner emotions and giving them a sense of hope and purpose.
Through creating art and reflecting on the products and processes, people can increase awareness of self and others, cope with symptoms, stress and traumatic experiences; enhance cognitive abilities and enjoy the life-affirming pleasures of making art. Art therapy which is a mental health profession that uses the creative process of art making is based on the belief that the creative process involved in artistic self-expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behavior, reduce stress, increase self-esteem and self-awareness and achieve insight to improve and enhance the physical, mental and emotional well-being of individuals of all ages- Wikipedia.
Art therapy integrates the field of human development, visual art (drawing, painting, sculpture and other art forms) and the creative process with models of counselling and psychotherapy.

Objectives

Until now, art was made and preserved for kingship, as it adorns only palaces of traditional rulers and absolute wealthy persons in the society. However, the trend is now trickling down as society is uncovering the immense aesthetical beauty and the therapeutic effects of art to our bodies. Based on this discourse, therefore, the paper shall:
Sensitize the reader on the increase meaningful experience and benefits of appreciating and making art and also evoke on the reader, the knowledge that art provides a safe pace and place for people to explore their creativity in various art media and interest as a soothing balm to most of life's daily challenges.

Theoretical Background of Therapy

When plastic is molded into the shape of a baby doll we see it both as plastic and a baby doll (whether girl or boy). Although it is only plastic, we respond to it emotionally. Many times, we imagine life into it; it becomes filled with the spirit of a girl or boy child. It attracts us because of its tenderness, although it is not alive, we are made to treat it as though it were human.

Through painting or any creation, an artist gives form to what was his free floating idea. The idea becomes embodied. Quite an innocent object thereafter comes to acquire significance through its creation because of the artist idea which has been attached to it. The creation fulfils a need for the artist in that it brings his idea to limelight. The artwork he has created exteriorizes his idea to the world.

Each time an artist looks at his creation, it permits a release of emotion because of the connection he makes with the idea which prompted him to paint or create the piece, Lubbock (2004) affirms. The aesthetic effect then, in part is due to the fact that the aesthetic both is and is not the object it depicts. Since human society has existed, the arts have helped man to reconcile the eternal conflict between the individual instinctual urges and the demands of society. Thus, all art is therapeutic in the broadest sense of the word. Kramer (1977) holds that,

> "the artist who applies modern psychology in the field of art has to adapt his methods to the medium so that the therapeutic value of art is heightened by the introduction of therapeutic thinking, and not destroyed or weakened by the introduction of concepts and methods, that might be incompatible with the inner laws of artistic creation".

The words of Kramer are strengthened by Naomi's (1980) position that 'at the deepest level, the creative process and the healing process arise from a single source, when you are an artist, you are a healer; a wordless trust of the same mystery in the foundation of your work and its integrity'. Artistic expressions have been known throughout history as a valuable method of communicating emotions that are not easily articulated. Tardieu and Simon (2005)–French psychiatrists of the 19th century who studied the effect of art on the mentally ill found art therapy to be an effective and operational approach to diagnosing particular illnesses.

What Is Art Therapy?

Various definitions of the term 'ART THERAPY' exist, each reflecting the historical narrative or theoretical underpinnings of its proponents; Edwards (2004) define art therapy as…. a form of psychotherapy that uses art media as its primary mode of communication. Eric (1983) in the American Art Therapy Association Journal defined art therapy as…therapeutic use of art making within a professional relationship, by people who experience illness, trauma or challenges in living and by people who seek personal development.

Art therapy began in the mid-20th Century, arising independently in English speaking European Countries, though its roots, lie in the use of art in the 'moral treatment' of psychiatric patients in the late 18th Century. This treatment Hogan (2001) argues, arose out of utilitarian philosophy and also from a non-conformist religious tradition.

The British artist Hill (1948) coined the term; 'art therapy'. Hill (1948) recovering from tuberculosis in a sanatorium discovered the therapeutic benefits of drawing and painting while convalescing. He wrote that the value of art therapy lay in 'completely engrossing the mind (as well as the fingers)'.

Ellena and Huebner (2014) define art therapy as a form of expressive therapy that uses the creative process of making art to improve a person's physical, mental and emotional well-being. The creative process involved in expressing one's self artistically can help people resolve issues as well as develop and manage their behavior and feeling, reduce stress, and manage self-esteem and awareness. In simple terms art therapy is the use of art and other visual media in the treatment of some minor bodily disorders, which ranges from the child scribbling to express himself, to the mentally handicapped man working with clay to the graphic painting by a woman deeply depressed, though its complex but clearly rewarding.

Relationship between Art and Therapy

The origin of using art in therapy can best be understood when looked at in the context of the arts in general. Art is an indigenous feature of every society and it's ancient as man and has symbolized both personal and cultural aspects of our development.

Art simultaneously reflects and predicts trends within society and has been a forum for personal expression and creative thinking and ideas. The validity of this has long been recognized and indeed encouraged overtime. Nevertheless, when used in a therapeutic setting, art is not recognized in the same way. One possible reason for this is the essential difference between art in the traditional sense and art as its used for therapeutic purposes. While it is

generally believed and understood that most art activity has some therapeutic qualities, what must be made clear is the distinct purpose of art therapy.

The process of art making when entered freely can be relaxing, satisfying, frustrating and even mildly therapeutic. Although this activity is solitary, private and contemplative, its purpose is purely aesthetic as the final product is an end in itself- (exhibited works of art); thus making the therapeutic process rewarding.

In contrast, in a therapy setting, art activity done here is clearly corrective or treatment based and in the presence of a therapist with different purposes and objectives. In therapy, the person and process become more important, as art is used as a means of non-verbal communication. Put elaborately, art activity provides a concrete rather than verbal medium which a person can achieve both consciously and unconsciously, and can also be used as a valuable agent for therapeutic change.

Definition of therapy as that which involves the aim or desire to bring about changes in human disorder makes it clearer. A therapeutic procedure is one designed to assist favorable changes in personality or in living that will outlast the session itself, argues Ulman (1996).

Effective therapeutic procedures are those which result in fundamental and permanent changes and so, as Ulman argues 'therapy is distinguished from activities designed to offer only distraction from inner conflicts; activities whose benefits are therefore at best momentary' Ulman (1996). Art therapy's essence therefore, lies in the therapeutic outcome of the activity of creating something,

Naumburg (1966) a psychoanalytically oriented art therapist and the acknowledged pioneer of art therapy in the USA described art therapy as 'a way of stating mixed, poorly understood feeling in an attempt to bring them into clarity and order. Naumburg, asserted that the process of art therapy is based on the recognition that man's most fundamental thoughts and feelings, derived from the unconscious reach expression in images rather than words. All art activities are naturally and necessarily healing and so what may be considered now is the question; what makes art therapeutic, and how is this achieved?

It is widely accepted that the ability to communicate is an essential human characteristic. Making marks is a form of language that is quite fundamental. When speech is impaired, underdeveloped or for some reason rejected as communicable means, art activity or making can provide a most valuable substitute. It's believed that for people in these circumstances, the discovery of art as a means of communication is extremely therapeutic. 'Even for the most articulate, art can be used as a type of symbolic speech' Ulman, (1975). It is a means of saying something non-verbally through symbols: Images can create clarity in expression, especially with some things that are most difficult to say. Symbolizing feelings and experiences in images can be a more potent means of expression and communication than verbal description, and at the same time, is able to render these feelings and expression less threatening.

Naumburg (1966) believed that, the techniques of art therapy are based on the knowledge that every individual whether trained or untrained in art has a latent capacity to project his inner conflict into visual form. Naumburg further acknowledged that, 'as patients picture such inner experiences, it frequently happens that they become more verbally articulate'. Involving oneself in creative activities daily has a rewarding psychological effect that may manifest overtime, and when it does, it is quite healing to the individual body.

When art is used for communication as a way of expressing personal feeling and thoughts, a person can gain insights both intellectually and emotionally by connecting the meaning of the picture to his or her life situation. By focusing on art making, many aspects of oneself, possibly previously hidden may become clear. Something is learnt through art activity. When analyzed, various stages of art activity can contribute to these therapeutic effects; art being a process in which the person is actively and physically engaged. This activity is spontaneous, self-motivated and also self-sustaining as the person becomes absorbed in what he or she is doing.

Edith Kramer, an art therapist who works extensively with children in the USA described the process involved in art making or activity as having inherent healing properties which explain their usefulness in therapy. She sees art as a means of widening the range of human experience by creating equivalents for such experiences. She opined that 'art is an area wherein experiences can be chosen, varied repeated, resolved and integrated' (Kramer, 1977). It is a

concrete statement that art, as a therapeutic tool is unique to the individual, provides the focus for discussion, analyses and self-evaluation and as it is concrete; acts as a record of this activity, which cannot be denied, erased or forgotten. It also survives in time and so is an index of comparison between past and present.

If art activity is found to be beneficial or therapeutic in this way, why is it not more widely recognized and its use more widespread? Reason suggested may be the common misunderstanding of the way in which art is viewed, perceived, placed, used and its purpose in therapy.

How Art Heals

Art and music can immediately change a person's perception of his or her world. This change affects attitude, emotional state and pain perception. Art creates hope and positivity and help people cope with difficulties as it can transform a person's outlook and way of being in the world. Pratt (2004), defines the arts as a de-stressor and coping mechanism for both physical and emotional pain as it creates a distraction and a form to work out the troubling emotions at the same time, e.g. the ex-voto paintings in a Catholic folk art tradition that, arts are a tradition for divine intervention in personal calamities as well as an inadvertent catalogue of human fortune. According to Meier (2012), the art works covered every aspect of human living and were commissioned as a sign of religious gratitude.

While attached to the popular practice of Catholicism, the ex-voto paintings developed from the votive ritual, which dates back to the ancient pagan belief of Rome, Mesopotamia and Egypt, (Meier, 2012). The ex-voto paintings served as personal petitions to the supernatural. According to Carroll (1944), the practice of installing ex-voto art in Catholic sanctuaries as a sign of healing began in Italy in the 16th century and thereafter spread across Europe.

Art appreciation and making affects every cell in the body instantly to create a healing physiology that changes the immune system and blood flow to all ages. Studies on therapy have proven that coloring, even as an adult has tremendous benefits. Working through art is a fun way for children to learn self-expression or develop sensory areas in the brain. People who have difficulty openly expressing emotions can express themselves through their art work (Pratt, 2004).

Art making has moved people along their journey of grief, sadness, pain and loss into a more balanced place of healing and hope. In the face of tragedy, the creative process of painting, listening to music, watching a movie can help recalibrate a mourner's life. This position is further affirmed by Puello (2016). According to him, art can be used to 'reduce the transgressional transmission of pain and suffering; and impacting the imagination and creativity of people to transmit love, peace and personal responsibility'.

Benefits of Art Therapy

1. Art therapy can provide a forum to express one's strengths and geniuses.
2. Through the viewing of one's own creative endeavors, the skill of skill-observation can be improved.
3. What ordinarily cannot be said with words- may be explicitly expressed through the art.
4. Metaphors and stories emerge through art- which can provide a voice for materials which may be difficult to express.
5. Art therapy is active and physically oriented, fun and stimulating.
6. Emerging and recurrent symbols expressed in the art can help to make unconscious materials conscious.
7. Art therapy can make the hidden- visible in an external and tangible way.
8. Making art provides an experience which is stress and anxiety reducing, relaxing and able to decrease worry.

Conclusion

It is a known fact by neurophysiologist that art, prayer and healing all come from the same source in the body, as they are all associated with similar brain wave patterns, mind and body changes and they are all deeply connected in feeling and meaning. Art and healing take us into our inner world, the world of imagery and emotion; of vision and feelings.

The journey inward into what used to be called the spirit or soul and is now called the mind is improved as emotions and art are closely connected and making art can aid in uplifting one's mind, the whole brain and can foster integration of emotional, cognitive and sensory processes. Therapy comes to us from within, our own healing resources are freed to allow our immune system to operate optimally and that is always how we are healed. Art therapy can be a mixture of drawing, coloring, painting, sculpting and pretty much more everything else you can think of that is artistic and nourishing to the body. They could be hobbies, plays singing, etc. So why not use these activities to better yourself and show yourself some fun and love.

Recommendation

'Art is unquestionably one of the purest and highest elements in human happiness as it trains the mind through the eye and the eye through the mind. As the sun colors flowers, so does art colors life' (Lubbock, 2004). Going by these words, therefore, the following are recommendations towards having a pleasant therapeutic affair.

a. Play with the arts whether in active or passive mood. It will help expand your view of recreation, either by creating, or visiting galleries/museums or watching performances; the benefits are endless.
b. The arts connect you to the outside world. This helps you appreciate the talents, the form, and the methods of expression as well as the effects of color on mood or emotion. All these are possible through visits to museums, exhibitions as you are opened to collections on art and artefacts ordinarily you are not opportune to see unless you travel out.
c. Membership to museums, galleries, theatre art groups are a great way to un-wind and have information come to you about what is going on in your community.
d. For children, visiting museums, amusement parks, playgrounds etc. where they can touch, feel, play and do things related to art is very rewarding and will help build their emotion and creative ingenuity as they grow.
e. The famous British Nurse, Florence Nightingale once remarked 'Variety of form and brilliancy of color in the objects presented to the patients are an actual means of recovery'. This statement is recommending the practice and learning to stay in between colorful environments as colors can have a significant effect on our daily moods. Buy colors for your home and be ready always to learn something new. Practice how to paint even un-professionally with the kids as these exercises are relaxing and soothing to the nerves.

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A NEW STANCE FOR SHADOW IN CONTEMPORARY ART

SATSI Leni Eleanor
Department of Visual and Performing Art,
University of Maiduguri,
Borno State.
reachleni@gmail.com
OTU John
Department of Fine and Applied Arts
Federal College of Education, Zaria,
Kaduna State.
ozovehe@gmail.com

Abstract
The subject matter of art has remained constant within the range of nature and inanimate forms. Even though artist's perceptions and gestures have evolved over time, subject matter shows no propensity for change. What sets the artist of this age apart from the great masters of yester years lies in the process of making art. On this premise the authors are of the view that the artist's worth in this generation is proportionate to advancement in techniques and styles. In addition to form and content, what makes art important today is a product of technology, techniques and style. This paper therefore examines the use of shadow as both a technique and inspiration in the practice of "shadow art" and its historical perspectives across cultures.

Key Words: Shadow, Stance, Contemporary Art, Cultures

Introduction

The works of Michelangelo, Rodin, Da Vinci and the likes continue to blow the minds of their audience even till date. The attraction is usually centered on the finished works of art which are forms rendered in high proficiency. Only a few viewers bother to ponder on the artist in the process of making such art. Working in crude times where almost everything had to be done manually, the statues of David (Michelangelo), Thinker (Rodin) and Da Vinci's The Last Supper respectively provide reason to refer to these men as geniuses. Their works stand today as a yard stick for comparison with contemporary art. For this reason, if an artist in our time would have the desired attention from today's audience, the artist must do so by trying out new materials and methods or techniques of doing art since they provide the opportunity for new art. It is obvious that the subject of art has barely changed, it remains within a range of subject matter to include man, animals, vegetation, land forms and all the abstract or inanimate forms around us Techniques have however evolved and improved to embrace technological advancements. The present technological era provides that the greatest innovations in art today may not necessarily indicate new form but the same old forms made novel and presented in a contemporary fashion. Contemporary music is accompanied by contemporary dance, aided by advanced technology and in similar manner, art and technology have been synergized to birth art that is unusual and unfamiliar; the likes of Tamara Kvesitadze's "Ali and Nino." (2007) (a composition of a male and female figure powered to mechanically fuse into themselves in the passing of time).

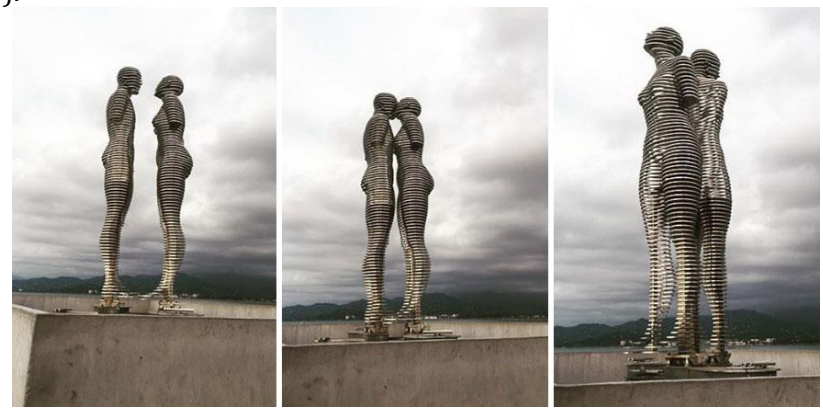


Figure i: "Ali and Nino" (2007), Batumi, Georgia, Courtesy: anasty44

Understanding Shadow

The new "shadow art" appears to arouse similar interest as an unfamiliar form of art with its most important ingredient being shadow. In explaining the connection between humans and their shadows, Westcott B. (2012) states that, "by the way your shadow follows you everywhere" this indicates that shadow is a constant companion that requires no invitation. The appearance of shadow is bound to time so the shadow of an object in a static position is likely to change continuously as time goes by. Though shadow constantly accompanies the subject or object, its presence is sometimes subliminal; it takes some amount of consciousness to detect its presence in such cases. Our different cultural backgrounds, knowledge, personal temperament and intuition, are likely to affect the way we perceive shadows. Sorenson (2008) is of the opinion that children believe that shadow persists in the dark and are made up of smoky substances. True to their judgment shadow is dark and without mass, it is true yet intangible and can be perceived by sight and not by touch, hence their reaction to shadow is that of fear. Their fear for the dark is not unusual because man is naturally drawn to light; light reveals things hidden in the dark. Where there is light, forms are identifiable by sight, for children it becomes particularly difficult to work their imagination in the dark to produce forms and that is why the dark produces unfriendly images in their minds.

It is amazing that though shadow is constantly with man, it may not produce a direct replica of man or the object it accompanies except if light is controlled to achieve that and this is the major foot hold of "shadow art". It manipulates contours of images under controlled light to achieve the desired result. This may not be too easy because shadow could be distorted and easily adaptable to sudden changes in the direction or source of light. The saying goes that "one is a shadow of himself" symbolizing the superiority of the person over his shadow. "An interesting diversion in viewing one's self is to look at one's shadow" as opined by Westcott, (2012). This also indicates that shadow has relevance as an iconic symbol or a metaphor. Though shadows occur naturally, it remains a mystery except one takes time to understand how they are created. Shadows are born out of an interaction between light and an object (man inclusive). Like it is with colours, so it is with shadows, without light there is no shadow. Light is therefore an interesting feature in the appreciation of shadow. In explaining this process, Michell (1999) observes that, a cast shadow is one that an object throws on another surface as the former stands in the path of light. Shadow simply follows form and that is why if for any reason the form has to move, the shadow is quick to adjust in response. It really cannot exist without the form; shadow is indefinite, inconsistent and transient.

Shadow and light are two opposites which occur concurrently therefore, it literarily connotes the opposites of life and death or good and bad. While light exposes, shadow which is dark conceals and creates mystery. Different people have diverse interpretation to the subject of shadow. According to Morris (2013) the early Egyptians believed in nine parts of the one soul with "khaibut" as the shadow of a body. The Roman word for shadow was umbra, also meaning 'the shade' or the ghost of an individual who went to a place called the land of shades (Ancient lore concerning shadow people, 2009). In Hausa language the word equivalent for shadow "inuwa" also means shade. All these cultural interpretations indicate the relevance of shadow in understanding the human being and how it functions, but the darkness attached to it has only helped in strengthening mysticism.

The use of Shadow in art has been in existence long before now only to be reawakened with new savoury visual idiom in this age. The categorization of "shadow art" can be ascribed to Dethal (2017) who documented a group of shadow artworks as "shadow art". His document included a list of artists to include Kumi Yamashita, Tim Noble and Sue Webster in addition to other notable shadow artists. The earliest relevance of shadow in art is its relevance in the production of silhouetted images. Muney (2014) enthuse that, such images are two dimensional and represented in one solid tone. Dethal (2017) states that "According to an ancient Roman author, Pliny the Elder, the very art of painting originates from trailing the edge of shadow, as a maid of Corinth traced her lover's shadow on a wall" that art refers to silhouette. Furthermore, Muney (2014) is of the opinion that silhouettes emerged before the conventional style of painting where varying colour hues were applied. Silhouette (profile) portraiture was a popular way of recreating an image of oneself or loved even before the invention and common use of

photography in the mid 1800's. However, the first thorough analysis of shadows had to wait until 1490 when Leonardo Da Vinci described how artists could use light and shade to evince perceptions of three-dimensional relief in paintings. (Mamassian, Knill and Kersten, 1998)

Shadow is dark and is not necessarily a form, its therefore significance has been misconstrued in several cultures. It is associated with evil and other mystic practices. The modern artist has provided a positive look at shadow which is a build up from the early days of shadowgraphy. Shadowgraphy as practiced beyond the shores of Africa, is a synchronized and coherent art of storytelling; being a performative art supported with visuals created with the hands against a background on which the image is cast. The art of Shadowgraphy or ombromanie can also be called "cinema in silhouette". Its Performers are called shadowgraphist or shadowgraphy", it is similar to puppetry.

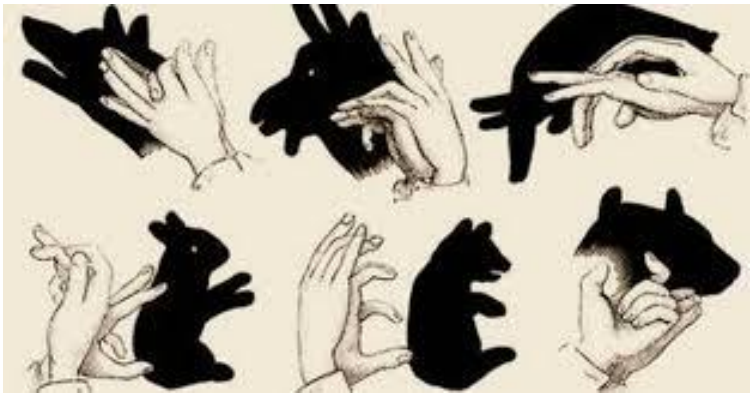


Figure ii: An illustration of images formed in shadowgraphy

Debating Shadow against form

It is evident that the use of shadow in art has resulted in appreciable artworks that cause one to ponder on the role of shadow as either a means to an end or an end itself or whether in art parlance it is acceptable to refer to shadow as form. Rather than use shadow to produce art, what has been obtainable over the years was to feature shadows within a picture frame to form part of a composition. Form as we know it is mostly associated with animate objects while shape is ascribed to inanimate object. However, the shadow of a human form is hard to describe. Shadow is by nature flexible, inconsistent and ever-changing. Its presence in a given piece of art provides concrete definition to the entire setting in a picture frame; the objects around, the dimensions of the surrounding, what doors or windows let light in. In addition, shadow defines contours, negative and positive spaces etcetera. In many cases where the subject of interest is not the shadow, artists unconsciously depict it last in their drawings; this act does well to highlight the supremacy of the form over its shadow.

The concentration on subject matter causes us to see very little about shadow. We fail to see that shadow can stand alone in expressing complete sense as a primary object or a motif in art; it bears a defined shape bordered by lines yet one could walk through it or step on it. It has tones of colours ranging from the darkest to the lightest since it could be manipulated to bear colour consequent on the presence of light. All these attributes to mention a few make it a subject of interest for the artist. It is obvious that shadow cannot occupy space since it has no mass yet its presence is indispensable hence it has the capacity to impose some sense of curiosity on the artist. Out of a position of such inquisitiveness the contemporary artists may choose to study shadow over its form.

Creativity stands out as an important tool in the new approach to shadow art. Where creativity is involved it becomes cumbersome to adhere to the principles of a particular practice. Divergent thinking gives us the power to exercise some leverage. Creativity which is either divergent or convergent takes a lead role in artistic enquiry, but in creating shadow art the divergent approach happens to be manifest because it is an experimental process. Kneller (1971) in Beckley (2016) states that, "divergent thinking generally resists the accepted ways of doing things and so seeks alternative". It is the duty of the artist to look at shadow in an entirely

different way. Again Goodman (2014) in reference to divergent thinking says "some people call this "thinking outside the box" making reference to the box as rules.

Art as a field of study is built on the understanding of basic principle such as balance, Harmony, Perspective, Dominance and so on. The mastery of these principles is what makes an artist great. About shadow, these principles do not have a bearing in creating the shadow but perhaps in the final image. The ability to create shadow by manipulating and controlling light is very important. In respect to shadow, when an artist shifts focus from the object and concentrates on its shadow it is thinking "outside the box", equal to divergent thinking which does not make their art of less importance but of more value as a renewed subject matter.

By reason of intuition the artist can claim freedom to do as he or she pleases; esteem the shadow over the subject. There are great masters of art whose works attest to the fact that it is possible to make a masterpiece by simply ignoring the rules, the likes of Picasso, going contrary to the rules of proportion. (This is not to say that Art is a loose end). A second look at realism resulted in abstraction and gave birth to the cubist movement which holds that the artist should disregard proportion, but if proportion is important, why did Picasso's works fetch him so much recognition? This is just to exemplify what thinking outside the box could result to. The contemporary age is one that welcomes changes. The divergent approach in contemporary art practice has helped in blurring the dividing line between two and three dimensional art. We would agree that shadows are two- dimensional and are evidence of the tactile nature of three-dimensionality, However, there is nothing solid about them, they simply "… define solid objects by giving them volume and weight, and create relationships between objects" (McGinnis, 2007).

Shadow in art evolved along the lines from silhouette to photography and today shadow art which is a more advanced invention benefiting from the science of lighting and the artistic skill of form rendition. An artist going into this area should be knowledgeable in light source and its wave lengths. Da Vinci as a fore runner in the shadow study stated that the artist "...when representing objects above the eye and on one side--if you wish them to look detached from the wall--show, between the shadow on the object and the shadow it casts, a middle light, so that the body will appear to stand away from the wall" (Da Vinci, 1970) But with today's shadow art this may seem irrelevant. Shadow art has evolved to give new perspectives in art practice; its possibilities are endless only a few are enumerated as follows.

Rather than use shadow to produce art, what was obtainable over the years was to feature shadows within a picture frame as a part of a composition. In drawing a relationship between shadow and three-dimensionality the artists would rather refer to the underlying consequences of shadow. The assumed presence of a human figure is expressed in the work titled "the invisible king". Where the subject of interest is not the image represented but the one talked about as suggested in its title.



Figure ii: The Invisible King, Medium: Fibre glass, Location: Sculpture Garden, Ahmadu Bello University, Zaria.

The king's attendant walks behind the king, fanning him with a hand fan but as viewers we never behold the king. The empty space before the attendant is quickly occupied in the viewer's mind with a shadow-like image of what the king should be. Here the uncertainties of shadow

come to bear; different viewers would have diverse imaginations of what the king looks like. It is overtly easier to understand shadow in two dimensions, not three. For the sculptor shadow is not a "form" so it is also with the painter so it creates a difficult situation for the artist. Where the artist decides to study the shadow rather than its form it indicates some philosophical perspectives to the subject portrayed in the art piece and that is one way to look at shadow essence.

In an orientation lecture for 100 level students at the Department of Fine Arts, Ahmadu Bello University, Zaria in 2004, Dr M.A. Jaji described three dimensional arts (sculpture) as the only branch of visual art that produced objects that could cast shadow and this was the easiest way of differentiating sculpture from painting. But that was just to introduce the students to three dimensional arts. Today three dimensional arts can be expressed in so many different forms which would still necessitate the use of the same basic elements; form, lines, shape, and texture, colour and so on. The understanding of form however, is a distinguishing factor between both and forms a good basis for the kind of comparison the authors hope to achieve. However, for shadow it is of less importance. This is so because; shadow is more or less an illusionary substance and can be used in creating illusionary situations too.

O'Toole (1994) holds that "It is difficult to describe in words the meaning of forms because it is precisely this emotion which is conveyed by sculpture alone." "Form" is what distinguishes two-dimensionality from three. The general or lay definition of forms refers to "objects having three-dimensions. Like shapes they have both length and width but forms also have depth". The idea of form is expressed differently in Media (Television) where it is perceived as the highest level of T.V reality. It is what is referred to as Stereoscopy which is defined as any technique that creates the illusion of depth of three-dimensionality in an image (Minoli, 2000). It attempts to make us feel the forms as if the action was right in front of us. It is merely an illusion because it happens through the screen. Three-dimensionality in TV is merely an illusion but perhaps it has got the essence of three-dimensionality. Though a striking difference may be hard to suggest, both two and three dimensional works of art are likely to project the essence of shadow in two dissimilar ways.

When ideas are perceived as illusionary there is inference on the essence of the object represented. Perhaps there is a different definition to the word form; form is responsible for the creation of shadow. Air cannot cast shadow because it is formless. The painter is able to represent smoke, water, air in his artwork but not so the sculptor. Form for the two-dimensional artist is what he/she creates. It is an illusion therefore it is an essence. Since it is unthinkable for the sculptor to represent water and smoke in three dimensions then these too exist in their essences to the sculptor. What land artists like Jean and Paul do is simply to recreate these elements in their places of existence (still bringing to fore the essence of water, sand, rocks etcetera).

Also in a subtle manner, Sculptors have made allusion to shadow in their works as expressed in fig (ii) "The invisible king". The image tries to draw our attention to the importance of shadow as a spirit, ghost or an essence in this work titled "The Invisible king".

Two things are significant about this perspective; one is two-dimensionality and the other, which is its interpretation in an African context. When ideas are perceived as illusionary there is inference on the essence of the object represented.



Figure IV: Emmanuel Ikemefula Irokanulo, (2010), Title: Exodus, Medium: Oil on canvas, Size: 120x120cm, (Source: Artist's collection)

A doctoral thesis on shadows in Painting by Irokanulo (2014) is an example of such artistic exploration with philosophical backing. For him the shadows exist without the form though we have earlier pointed out that the shadow follows us everywhere we go. This work in figure: iv, titled 'Exodus' is created with frantic, thick and wide brushstrokes in a manner that belays the characteristics usually seen in a crowd of figures. But the artist presents a vivid message clearly indicated in shadows which have the ability to imitate life situations and are symbolic in telling the stories of our existence. The work shows a deliberate effort to put the extended figures outside the picture frame to serve as a connection between the individuals and where they stand outside the frame and their shadows which are cast onto the surface of the canvas assumed to be lying flat on the ground. We could assume that the figures were standing outside the picture frame, somewhere by the bottom right side. To convince his viewer of the exodus move, the migrants and their loaded heads have been included in the picture frame.

This artist has further strengthened the essentiality of shadow in telling the exodus story by symbolically placing them as central characters. Each character represents a member of the family on transit; the group consists of six figures either of different ages or showing differences in the distance they must have covered. There is also an indication of highlight to the shadows giving rise to further allusions of a key character among the exodus group. In place of dark images of shadows Irokanulo presents shadows out of a rich palette of a variety of hues and tones. This effort succeeded in drawing the attention of his viewer to a positive perception of the element of shadow, making them amiable against the existing negative perception held on shadow as a bearer of evil.

Shadow and Perspective



Figure v: "Shadow" Rook Floro (2011), Medium: black glue and wires

These alterations occur in the form of elongation or compression. Shadow manifests in dark tones It is possible to manipulate shadow and achieve the right perspective. Shadows are as real as any other physical form, although they behave like ghosts. They are ephemeral; changing before our eyes should they then be subjected to the principles of art? Principles exist as constants, not so shadows. While considering the principle of perspective, it states that, objects closer to us appear larger than those afar and vice versa. Regarding colour, it states that objects that are closer to us are richer in colour than those at a distance. A little observation proves that objects may be close to us yet produce small shadow, while those afar, may produce large ones. One object may cast several shadows depending on how it receives light and the different shadows are likely to have varying colour intensity. Shadow always emphasizes the line of horizon where it falls. Shadow can be distorted just bearing a seeming resemblance to the form that produces it. Perspective observes eye-levels, line of horizon and varnishing points, these are probably the only ingredients applicable to shadow. Even shadows have vanishing points, but these may not correspond directly to the standard construction of vanishing points or horizon line. Shadows have their own vanishing points which are called light vanishing points or shadow vanishing points.

It may sound logical to think that light and its direction or wave length could be responsible for the size and shape of the shadow as well as its intensity. In some cases, shadow images appear slim and elongated, sometimes short, rounded and stout particularly when the light reflects almost directly on the object. What is key with shadows is observation. You have to do what astronomers do to create a good shadow art because light will produce different images at different points. The success of the shown in figure v was largely dependent on a cast shadow representing two elongated legs which connect the standing figure which responds in perspective to the seated figure behind it.

Shadow and Imagery



Figure vii: Kumi Yamashita, (2003), City View, Courtesy: kumiyamashita.com

This piece presented by Yamashita is a deceptive one because what is presented is not really what the artist wants you to see. What the artist presents is a display or arrangement of well-cut alphabets but it turns out to be the image of a girl standing in the corner. Repetition, though not uniform, has given rise to this form. Do shadows have colour, texture, shape? Again we have seen the artist's will power to give colour to shadows. The painter feels three-dimensionality in the shadow he sees. The sculptor observes shadow in creating his forms. For the painter it tells him the direction of light which matters very little to the sculptor. What does light and shade mean in the context of this work? It is equal to the existence of the work, without which the work would assume a different title. It is the evidence that an object has got mass, undulations or projections, negative or positive spaces. Shadows are the absence of light … shadows are black, black seems to be the most opaque of colours, yet you see through the shadow… how can something be transparent black? Due to their transparency, they have tendency to absorb colours from the environment and possibly manifest them for the eyes to see.

This transparent black is the most essential ingredient that has served the existence of such a composition. The painter takes light and shade and juxtaposes them with colour. If shadow had colour it should be shades of grey. The painter takes advantage of his poetic license and places colour where you least expected it. Painters have depicted shadows in bright red, green, ideas that we may find unrealistic. The light defines the form but again is it form or shape? When the lights are out what is left behind is a different form. Ideally in the absence of light our expectation would be to see a female like form on the wall, but shadow plays the role which deludes us and takes a different form in the presence of light.

Shadow and Multiple Image Representation



Figure vii: Tim Noble and Sue Webster, (2009), Wild Mood Swings, Courtesy: thisismarvelous.com

Shadow provides the artist with the opportunity to display multiple images, first the image that casts the shadow and second is the shadow itself as illustrated above. This divergent style of presentation by the artist is intent on further depicting the opinion that what is seen naturally is not different from what is depicted in the shadow.

To achieve the needed shadow, the tangible form of two seated figures, male and female, had to be well articulated and furnished will all the details that differentiate the male from the female so that afterwards when light is flooded on it would produce a replica. However, to show that the seated forms were of less importance they were rendered to appear like a "shabby cluster" of some unidentified material. As soon as the proportion, shape and the postures of the figures were achieved the rest was left to light. It is a tragedy that the shadow which is a "shabby cluster" would have to be presented alongside its shadow, they both serve as an inseparable pair.

Conclusion

The physical presence of the shadow is reality however what the artist makes of the shadow is its essence which is the message behind the artist's expression. What makes a work shadow art is essentially the appearance of a subject matter of shadow, sometimes it is in the place of the artist to create the forms that reflect the shadow creating both shadow and its essence or relying on existing shadow which could be adapted for artistic purposes. Some artists express them in the form of performances. "Shadow art" is therefore, best understood in terms of what makes it which is shadow.

The new "shadow art" is strengthened by some level of mysticism involved in their creation. However, shadow art is really not a mystery, it is merely funded by the knowledge of light and how to control its lengths and direction. It involves a series of experiments until the desired form is achieved. We may never be able to project a generic name that satisfies this eccentric perspective to shadow, nonetheless for an artist it is sometimes rewarding to look at the orange peel instead of the orange itself, the cow dung or its milk instead of the cow, dark instead of light, knowing well that something about the essence or what makes it could matter at the end of the day.

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ASPECTS OF TIV CULTURE AND ITS RELEVANCE TO CONTEMPORARY THEATRE PRACTICE IN NIGERIA

Jacob Shimrumun Ioraa
Department of Visual and Performing Arts
University of Maiduguri, Nigeria
jacobioraa24@gmail.com/jacobioraa@yahoo.com

Abstract
This paper seeks to highlight salient aspects of Tiv culture which are relevant to contemporary theatre practice in Nigeria. These include music and dance, mode of dress, religion, language, marriage and family system. Others are economy, leadership and politics, arts and literature, facial marks and tattoos, as well as architecture. The paper establishes the fact that culture and theatre operate in pari-passu. Since culture and theatre must function together to produce a better result, we conclude that, there should be a cultural rejuvenation so as to bring about an improvement in contemporary theatre practice not only in Tiv land, but Nigeria as a whole.

Key Words: Tiv Culture, Cultural Relevance, Cultural Rejuvenation, Theatre Practice, Contemporary Theatre

Introduction

The motivation to write this paper is borne out of mushrooming criticism of most people, including the educated elites on the relevance of culture to theatre practice in a given society such as ours, in spite of the fact that most, if not all people speak different languages, listen to and appreciate traditional music of different tribes, worship traditional religion, adopt a particular mode of dress, tribal marks and types of food. One detractor once queries where on earth the concept of culture fits in with that of theatre. Little did he realize that culture and theatre are two sides of a coin. Certainly, culture and theatre must work together.

Every society, through time, evolves and nurtures certain beliefs, norms, customs, values and practices which form the basis of what is characterized as culture. In view of the diversity of its application, the concept of culture is quite elusive and does not lend itself to a simple and single definition. But practically, at least in the anthropological sense, certain aspects of people's way life such as language, religion, political and social systems, economy, aesthetics, mysticisms, dance, music, mode of dress, just to mention but a few can be seen to collectively constitute culture and these aspects are closely linked with the theatre. This paper, therefore, takes a critical look at some of the aspects of Tiv culture as it relates to contemporary theatre practice in Nigeria.

Defining Culture

Culture is the learned behavior of members of a given social group. Many writers and thinkers have offered interesting expansion of this definition. Some of these definitions are in line with anthropological point of view, while others are from the performing arts critic point of view. The fact to mention here is that, definitions of culture, whether from the anthropological or performative point of view abound. Let us take a close look at some of the definitions.

According to Chamber's Universal Learner's Dictionary, (2009) culture can be defined as educated taste in art, literature, music and dance. Emmanuel Arinze (1983) in his words states that:

> When man lives in a group, he and the group develop a culture which is a patterned way of doing things that will include his belief system, family system, modes, language, religion, food, mode of dress and music. Furthermore, his creative works, architecture and his technology form part of his culture (154).

Culture is the learned, socially acquired traditions and lifestyles of the members of a society, including their patterned, repetitive ways of thinking, feeling and acting (Harris, 5). In his view, Rosaldo (1989) opines that culture lends significance to human experience by selecting from and organizing it. It refers broadly to the forms through which people make sense of their lives, rather than more narrowly to the opera or art of museums" (26). To E.T Hall (1976) culture is the medium evolved by humans to survive. Nothing is free from cultural influences. It is the keystone in civilization's arch and is the medium through which all of life's events must flow (14). While C. Geertz cited in Taylor, (1991, P.91) avers that culture is an historically transmitted pattern of meanings embodied in symbolic forms by means of which (people)

communicate, perpetuate, and develop their knowledge about and attitudes towards life. Okpaga notes that culture is the whole range of human activities which are created and learned and are transmitted from generation to generation through various learning processes (60-72). Virtually all definitions of culture stated above recognize the fact that culture is learned.

However, Amadi (1981) contends that, culture is the totality of the way of life evolved by people in its environment like the social, political, economic, aesthetic and religious norms and mode of organization which together distinguish a people from its neighbor (60-61). Ikenga, -metuh and Ojoade defined it as the complex whole which includes knowledge, belief, art, moral, law, custom and any other capabilities and habits acquired by man as a member of society (2). Thus, in an attempt to find a maximal definition of the term that will fall within the context of this paper, culture is conceived as phenomenon which is common to all mankind as it is the inspiration and life-blood of every human community, which gives it its identity, maintains its historical continuity and provides the basis for the future especially in terms of theatre practice. In other words, culture is the world made meaningful; it is socially constructed, and maintained through communication between the actors and audience. Each culture serves a purpose. It limits as well as liberates us; it differentiates as well as unites us. It defines our realities and thereby shapes the ways we think, feel and act. It helps us categorize and classify our experiences; it helps define us, our world, and our place in it. Culture has dignity and value which must be respected and preserved, and in that sense it is a misnomer to describe one culture as primitive, and the other as civilized.

In the light of the above stated our framework for this essay becomes clearer. It is apparent to state here that, culture must be identified with a society, ethnicity or tribe. I do not intend to be too expansive in our discussion, but rather we shall be limiting ourselves to the Tiv culture.

Brief History of the Tiv People

In a nutshell, the Tiv are the sixth largest tribe in Nigeria (2006 Nigerian Census). They constitute about 72 percent of the total population of Benue State with 14 out of 23 Local Government Councils. The Tiv also have territorial spread across the boundaries such as Taraba, Nassarawa, and Cross River states. They occupy the central part of Nigeria popularly referred to as "Middle Belt". This area extends roughly between latitudes 6 degrees, 8 degrees to 10 degrees East longitude respectively. The Tiv people are mostly peasant farmers whose chief means of subsistence is agriculture. They also have their traditional religion and rich cultures that reflect on their way of life as a people. Below are some of the aspects of Tiv culture that are outstanding and need to be discussed here.

Aspects of Tiv Culture

Having acquainted ourselves with the Tiv background, let us at this juncture proceed to discuss certain aspects of the Tiv culture. Worth discussing here are:

Music and Dance

Just like other cultures, music and dance are very vital in Tiv culture. The two cannot be separated. There are many forms of music in Tiv land: religious music, festival music, burial music, marriage music among others. Similarly, dance performances are of different kinds. There are dances for funeral occasion, for instance *Girinya*. There are dances for marriage ceremonies; there are dances that record historical events; there are also dances that are specially choreographed for special ceremonial occasion like the society wedding called *Ivom,* and the attainment of nobility or *Shagba*. There also exist ritual dances like the *Ibamegh a*nd the Igbe (Gbilekaa 1993. 42). The Marriage dance is such that a man wishing to marry is expected to commission a dance in respect of his bride. Till date the Tiv employ music, dance and song to celebrate various occasions.

Mode of Dress

The Tiv culture provides a distinct and unique mode of dress for elders, mothers, sons and daughters of the land. Some clothes that are worn as part of Tiv traditional dress include *Anger,* which is designed in black and white streak and *Akpen* which is designed in blue and black colour, *Ivavityo* which is designed brownish in colour. The style of sewing for the men is in form of *Danshiki (*garment). Sometimes, it is not sawn; it can be covered on the body with part of the chest being bare, with the cap of the same material. As for the women and ladies, it is tied on their waist and top worn to cover the chest with a piece tied on their heads. On festive or

ceremonious days, the Tiv culture demands that every sons and daughters irrespective of where he/she comes from should appear in the traditional dress. The Tiv mode of dress is so fascinating that other tribes in Nigeria are now adopting it for use either as normal dress or costumes for theatrical performances.

Religion

The Tiv people have a religion which is different from that of European or Western concept. Tiv traditional religion pivots on a trio: *Tsav, Azov* and *Akombo*. *Tsav* is the exceptional powers possessed by human beings. The potency of this power is seen in man's ability to control other supernatural forces that are capable of causing sickness and death. *Azov* are spirits who are considered counterparts of man. They cannot be seen by ordinary human eyes. They inhibit the same environment with man and carry out activities that human beings carry out. Their main functions are to tame the excesses of *Mbatsav* (witches). While Akombo are magical emblems and forces that have no spirit associated with them but are human forces that form a natural part of Tiv environment. The idea surrounding *Akombo* is that, it is an evil that can attack man or property and this evil must be controlled through magical means.

Language

A critical survey of the Nigerian nation would prove to us the uniqueness of the Tiv people in terms of language. Despite the largeness in population, they speak a common language. No amount of interaction with neighboring tribes such as Hausa, Idoma, Jukum, Eggon, Udam, Igala, and Kuteb among others has infiltrated the language and communication of the Tiv.

Marriage and Family System

Before the intervention of European in the Nigerian political setting, of which Benue state and Tiv land is part and parcel, marriages in Tiv land were done traditionally. The earliest system of marriage that was in practice in Tiv land was called *Yam Ishe*, meaning exchange which was equivalent to trade by barter in which a young man seeking for a girl to marry had to look for another person having the same purpose to exchange sisters and these sisters turned up to be wives for both of them. The *Yam Ishe* was without challenges, in that, men that were born without sisters ever remained bachelors. *Yam Ishe* was later replaced with *Kem Kwase*, which is payment of bride price to the parents of the girl before marriage could take place. People who could not afford money to pay the bride price resulted to elopement while payment of bride price was expected to be paid later. On the other hand, family systems in Tiv land, traditionally allows polygamy as it is the only way of displaying how rich a person is (*Shagba or*) and also as a way of raising population to take care of the farms.

Economy

Economy in Tiv land is viewed on the basis of crops, animals, and plants production and marketing. The inscription which places Benue state as "Food Basket of the Nation" remains apparent in our memories. Several food crops such as yam, rice, beans, millet, cassava, sweet potato, groundnuts, maize, sorghum, ben seed, pepper, tomatoes, soya beans, peanut, among others are produced in Tiv land for both consumption and cash crops. economic trees such as orange, mangoes, cashew, guava, and banana are to also produced in large quantities for both consumptions as well as for marketing. The rearing of animals such as cows, goats, sheep, pigs, chickens, just to mention but a few for both consumption and for marketing is also much in practice. It is interesting to state here that, a Tiv man irrespective of his status, education and position in the society derives joy in farming as it is part of Tiv culture that has from time immemorial proven, to make food abundant in the land. Again, there are markets square all over Tivland where agricultural products can be sold. Market days are either counted four to five days, five to six days, while some have permanent days like every Mondays, Wednesday, and Saturdays. Market squares are the main avenues in Tivland where crops, goods and services can be exchanged for money or cowries or through trade by barter as it was done in the olden days.

Leadership and Politics

The Tiv people are divided into two broad groups: *Ichongo* and *Ipusu*. The two are further divided into smaller clans and lineages. Irrespective of where one came from, political leadership is under the authority of the *Tor Tiv* who is the paramount leader as well as loyal father of the entire Tiv race. The Tiv culture and curtsey demands that respect must be accorded

to *Tor Tiv* and others kings such as *Ter, Ityoor, Ortar,* and *Tor Kpande.* Cases of misconduct, land disputes, and other social upheavals must not be settled in courts, but with the kings and chiefs. The Tiv are generous and peaceful especially to strangers. They are ever willing to maintain good relationship with their neighboring tribes, but they could be cantankerous in a situation where one crosses their boundaries. It is a habit of a Tiv man or woman to remain noticed in the society.

Art and Literature

Tiv culture lays much emphasis in art and literature. The art of the Tiv people can be seen in performance, sculpture, molding, weaving and handiwork of different kind. It is apparent to state that, some grotesque figures that were carved for the *Kwagh-Hir* puppet shows in the early twentieth century are still extant. In the area of literature, the folkloric oral literature of the people, the riddles, proverbs, and wise saying have been transferred from generation to generation. Thus, we conclude that the Tiv art and literature are indeed rich.

Architecture

Architecture of the Tiv people, in this context, is the way and manner of erecting a building. The Tiv people have their own way of doing so; a house is raised with local bricks that are made without cement. Sometimes, these bricks are burnt to make it stronger. Another way of raising a house is the molding system. Before the introduction of iron sheets by the Europeans, bamboo and raffia were used to roof a house. In fact, to a Tiv man the traditional thatch house is the best apartment especially in terms of ventilation and it remains the best house one can think about for relaxation.

Facial Marks and Tattoos

Throughout history, the Tiv people have decorated their faces and bodies in some ways. Nearly all male and female adults and children in Tiv land, in the past, had facial marks and tattoos which served as decoration or tribal identity, or perhaps intended to provide magical protection. The act is still in practice in most communities in Tiv land, especially among the *Iharev* in Makurdi and Naka areas of Benue State. Facial marks and tattoos provide mark of identity and means of non-verbal communication among the Tiv people. Facial marks in Tiv land functions almost as a language that can indicate a person's age, gender, marital status, place of origin, religion, social status or occupation. When a Tiv man or woman wears facial marks, He/she may be communicating or giving the impression that he/she wants to look more traditionally handsome or beautiful. In Tiv culture, brides and grooms wear facial marks to celebrate the occasion of a marriage. In modern Tiv societies, tribal marks and tattoos is not so rigidly regulated and people have more freedom whether to have it or not.

Culture and Theatre

Culture and theatre are indeed intertwined. Culture defines our reality, and because culture is constructed and maintained through theatrical performances, it is in theatre that cultural power resides. And because theatrical performances are significant part of the modern world, more and more attention is being paid to the interaction between culture and theatre. Scholars and social critics have argued about the connection between culture and theatre beginning from the Greek times. The answers have always been overwhelmingly in support of the fact that culture and theatre are indeed related. For example, English theatre critic and writer, Kenneth Peacock Tynan in his book *Theatre Writings* (2008) said: "No theatre could sanely flourish until there was an umbilical connection between what was happening on the stage and what was happening in the cultural world".

Undoubtedly, culture is an aspect that plays significant role in theatre. For theatre to be relevant, it must have symbiotic relationship with culture. The culture we grow up in is part of us, what we do and the attitude we take will either confirm the way culture is or make changes in it. Theatre is a visible demonstration of outward realization of our culture. Theatre interprets cultural beliefs of the people, community or society. Throughout history, from ancient time through to the present, theatre has always been a reflection of the society's culture. This is so, especially if we cast our minds back to the Greek era during the worship of god Dionysus; the chanting of songs and ritual worships was part of the Greek culture. Therefore, out of all arts, theatre is the closest to culture. When an audience is viewing theatre, they watch all the relationships that exist in culture played out in front of them. Theatre is surrounded by culture.

Theatre is theatre because it is so relevant to culture. On this note, the title of our paper becomes significant. The question arising is, how relevant is Tiv culture to theatre practice in contemporary Nigeria?

Tiv Culture and Theatre Practice in Nigeria

Theatre practice in an artistic medium that promotes culture. In other words, theatre thrives on some positive aspects of culture. Ododo (2015) has stated in his book on *Facekuerade Theatre: A Performance Model from Ebira-Ekuechi* that in Africa, the search for authentic African theatre aesthetics is robust. This search resonates an inner code of African aesthetic value within the larger context of the world theatre cultures (ii). On the aspects of significant efforts on theory and work done so far in the area of theatre and culture, Ododo goes further to list Wole Soyinka's ritual theatre, the narrative theatre concept of Efua Sutherland; Iyorwuese Haghaer's the Tiv *Kwagh-Hir*, Sam Ukala's Folkism, as some notable examples. Also, there abound theorization on festive theatre among which are those of Ogunba (1978), Amankulor (1981), the total theatre of Joel Adedeji and Fabulist theatre aesthetics of Olu Obafemi (ii). It must be understood here that the relationship of culture and theatre cannot be doubted. Apparently, certain aspects of Tiv culture are applicable to contemporary theatre practice in Nigeria. These include first and foremost is the aspect of music and dance According to Adelugba in Obanya and Arinze's Cultural Heritage in Nigerian Education (1983), music and dance are some or the ways by which culture is disseminated within a generation and transmitted from generation to generation (114). In Tiv culture, drumming, singing, and sometimes clapping and stamping as well as dancing are necessary and inseparable. These activities put together are regarded as performance. The incidence of this broad activity in the lives of Tiv is very high indeed. It is pertinent to state that hardly any theatrical performance in Tiv land is presented without the incorporation of music and dance. In fact, most of the productions are mainly a fusion of music and dance. Examples of theatrical performances in Tiv land with a blending of different music and dance are *Swange, Ingough*, *Kpingi, Ajigbee*, and *Kwagh-Hir* among others. Over the years, these aspects of Tiv culture have transformed to theatre practice not only in Tiv land but Nigeria as a whole. In the 1980s the *Kwagh-Hir* performance, for instance was performed in several places abroad. This has provided a model for contemporary theatre practice in Nigeria.

Second, is the aspect of mode of dress Apparently, the Tiv traditional dress earlier mentioned; *Anger, Akpen*, Ivavityo *and* a host of others have been adopted as costumes for theatrical performances not only in Tiv land but other places in the country. Today, the National Troupe of Nigeria has adopted the Tiv Anger as one of the costumes for theatrical performances. This goes to show the relevance of the Tiv traditional dress in contemporary theatre practice in Nigeria.

Third, the aspect of language: Tiv is the language of communication among the Tiv people. However, the interesting aspect is that, today, some of the Tiv traditional songs are being used for theatrical performance beyond Tiv land. During a visit to National Theatre Iganmu-Lagos in 2014 The writer I was highly amazed at the way Tiv traditional songs were being sung by members of the National Troupe, who incidentally are now speaking Tiv people. This shows the impact of the Tiv culture in theatre practice at the national level.

Fourth, is the aspect of literature, art and craft. The folklore and oral literature of the Tiv people is fast becoming a thing of national interest. For instance, Suemo Chia's Adem *Wade Kohol Ga*, a novel based on Tiv proverbs and wise saying was recently translated into English and is being dramatized by the National Troupe of Nigeria as well as in many educational theatres across the country. Similarly, Tiv sculpture is widely used as props for theatrical performances like *Kwagh-Hir* beyond Tiv land.

Fifth, is the aspect of facial marks and tattoos. The traditional mark and tattoos normally given or designed on one's face and body has provided the basis for make-up in contemporary theatre practice in Nigeria.

Lastly, one significant area in which Tiv culture has made creative impact in contemporary theatre practice in Nigeria is cowries. Cowries are shell, formerly used as money in Tiv land. Since cowries are no longer accepted as legal tender in Tiv land, they are mainly used now as shakers *(Bibi*) dancers. They are fixed on a long twine and tied on the dancer's legs, so that by shaking of the legs or stamping of feet produces a unique and aesthetic sound, especially when it is done along with drums and songs. The use of *Bibi* by dancers is not restricted to the Tiv

dancers. It is adopted for use among other tribes like Yoruba, Igbos, Bini (Edo), Efik, Jukun, and Idoma.

Conclusion

In conclusion it is stated that culture is an integrative human phenomenon that cannot be separated from the theatre. Some aspects of Tiv culture are indeed relevant to contemporary theatre practice not only in Tiv land but Nigeria as whole. Culture and theatre, therefore must be given adequate attention they deserve. The more interest we give to cultural revival, the better it will be for the development of theatrical performance not only in Tiv land but Nigeria as a whole.

Recommendations

Based on the above conclusion, it is hereby recommended as follows:

I. First and foremost, since culture and theatre cannot be separated within the Tiv setting, there is need for cultural revival, the past and the present so as to build a new viral future especially for the theatre that we can all be proud of.
II. Arts theatres are avenues for theatrical performances as well as cultural showcasing.
III. The Festival of Art and Culture (FESTAC) in 1977 did construct the National Arts Theatre in Lagos for theatrical performances generally in Nigeria. This was followed by the establishment of State Arts Councils in virtually all the states of the Nigerian Federation. Unfortunately, these theatres or centres are no longer functioning as expected. There is every need for the government, well-meaning individuals as well as theatre artists to put heads together to revive the Nation Arts theatre as well as state Arts Councils for the production of theatrical performances and cultural display.
IV. Finally, positive direction should be given to cultural values. Doing so will bring about revolutionary change and radical reforms in theatre performance.

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FEMINIST ACTIVISM AND SOCIAL ORDER IN NIGERIAN DRAMA

Rowland C. Amaefula
Department of Languages/Linguistics/Literary Studies
Federal University, Ndufu-Alike, Ikwo,
Ebonyi State
emy4real2004@gmail.com

Abstract
In patriarchal societies such as Nigeria, men are believed to promulgate most intimate-partner and domestic violence on women. The patriarchate is principal. However, while the emasculation of women may not be a common trait in all men, the former's complicity in instituting masculine hegemony cannot be gainsaid. In presenting a comparative examination of women's panacea for perceived male aggression against them in two male-authored plays – Emeka Nwaueze's *the Dragon's Funeral* and J.P. Clark's *The Wives' Revolt* – this study interrogates the image-implication of "women abscondment" and "sex strike" in securing social change in *The Wives' Revolt*. Through qualitative analysis of the texts under study, this researcher observes that emphasis on coition and domestic chores as a woman's sole bargaining power dilutes her intellectual worth as well as delineates her as a docile sex toy. This trend focalises the contributory role of Nigerian feminist drama in entrenching masculine hegemony. Comparatively therefore, the heroines in *The Wives' Revolt* do not enhance women's image as much as the female activists in *The Dragon's Funeral* who plan, engage in and execute feats that rescue the womenfolk from mass exploitation.

Key Words: Feminism, Social Order, Drama, Activism

Introduction

The origin of feminism dates back to the western antiquities. Ranging from the mythical figures such as "Liliath, to the legendary fighting Amazons of Greece and ancient Dahomey, and to classical plays like Aristophanes' *Lysistrata*…," the quest for gender equity has remained age-long (Shaka and Uchendu 1). Feminism has acquired diverse dimensions across the ages. Erected on the planks of philosophical and political awareness, the strands of feminist consciousness were observable well-before the Women's Movement began in the 20th century. The domestic patriarchal regime is pillared on household endeavour as the sole spot of women's vocation wherein they are exploited on double account – labour and sex. In the public space, women are tucked into pejorative aspects of the labour force and, consequently, suffer discriminations within the structures of paid services. Any attempt to rebel against this status quo – either in the public or private patriarchy – heralded what would later harden into the feminist movement.

In Nigeria, feminism has remained a subject that generates heated debates. From mere domestic arguments, the issue has garnered global attention and co-opted more scholar-discussants. Consequently, literary writers and texts have been grouped according to their degrees of sympathy towards women and female characters, respectively. Accordingly, such terms as 'feminist drama', 'feminist playwright' and 'feminist theatre' have become the varying auspices under which pro-women plays and performances exist. In spite of the seeming multi-focal thrust of the differing perspectives on gender equality, their goal is to scrutinize and resolve the problems that plague the female folk in contemporary times.

The problems of women in Nigeria derive impetus mainly from patriarchy and colonialism. Prior to colonial contact, the traditional role of women granted them considerable relevance in the distribution of resources. Omonubi-McDonnell (2003) remarks that,

> Colonialism was a disengaging experience that obliterated and stifled the voice of women. The colonial strategy of circuitous control created a gender-oriented executive establishment that endures in spite of decolonization. The British government's socio-economic approaches that handicapped women and the political arrangement that empowered men to rule women are continually blamed for the current disadvantaged status of women in Nigeria. Both strategies robbed women of their traditional authority (100).

Drawing necessarily from the foregoing, it is apparent that colonialism entrenched patriarchy and its attendant emasculation of women in Nigeria. In a patriarchate, man is empowered to dominate woman who is perceived to be physically weaker than him. This explains why feminists consistently tackle the patriarchal system.

Although Nigeria operates both statutory and customary laws, feminists consensually affirm that discriminatory legislations against "…women are found mostly in the various systems of customary laws which include… indigenous cultural traditions and religious laws" (Okoh, 2002:42). The unwritten codes of the patriarchal system oppress women on many fronts. For example, at birth, the male child is welcomed with festivities while her female counterpart is rather received with a strange blend of indifference and resignation to fate.

The new mother (becomes) distraught with anxiety over the possibility of being replaced with a new wife while her husband, especially one who has been looking for a male child, may resort to the bottle, inebriating (himself) to forget (his) disappointment, anger and even sorrow" (Okoh, 2003:43).

The realities above are designed to not only reinforce the total domination of woman but also erode in her a sense of importance, beginning from birth. Millet (2007) blames this trend on sexual politics. World over, "sexual politics obtains consent through the socialization of both sexes to basic patriarchal polities with regard to temperament, role and status" (P. 339). Evidently, the socialization process is promulgated by man. He determines its nature, structure and modes of operation: conferring an inferior status on the feminine and placing the masculine on a sky-high altitude.

Ezeigbo (1996) illustrates the foregoing when she discusses the issue of 'titlemania' – the craze for titles – in Nigeria. In her book, *Gender Issues in Nigeria*: *A Feminine Perspective*, she berates the extent to which an average Nigerian man detests the title, 'Mr'. According to her,

> The love for titles has reduced some Nigerians to sometimes prefixing their professional designations to their names. Hence such titles which people outside this country would view as absurd: Engineer X, Accountant Y, Architect Z and Surveyor X (Ezeigbo, *Gender Issues, 1996*:39).

It is instructive to note that majority of men who desperately seek titles pay huge sums of money to procure them. Hence, their insistence on being addressed 'properly' as 'Chief' or other appellations. Different titles serve them ostentatious purposes, unlike the appellation, 'Mr' which has become all-comers' title.

Ironically however, women are obsessed with the title, 'Mrs'. Even when a woman has worked hard enough to earn a PhD or MBBS, she rather would jettison the title of 'Dr' she rightfully deserves for 'Mrs'. The point being made here is that,

> The average Nigerian believes marriage is the greatest status any woman can acquire. So the title 'Mrs' or its equivalent in our ethnic languages becomes the only worthy one she needs aspire to. How unfortunate! (Ezeigbo, *Gender Issues*, 1996:41).

It is indeed unfortunate that, unlike his female counterpart,

> many a Nigerian male is antipathetic to the title 'Mr' – a corollary of 'Mrs' – and those who have the means would do anything to find a substitute for it. Some have adopted the title 'prince', although they are not blue-blooded. Others have been knighted (without displaying any acts of 'chivalry') and subsequently procured the title, 'Sir'. It's incredible! (Ezeigbo *Gender Issues*, 1996:41).

Indeed, the average Nigerian woman has been successfully intimidated to be an appendage of a man. Her individuality is tucked into her father or husband in the family.

It is against the foregoing background that this study analyzes the issue of feminism, from a literary viewpoint. Bearing in mind that literature is a duplicate of the society, this researcher examines women's strategies of attaining social order, relying on the primary texts for the study – Emeka Nwabueze's *the Dragon's Funeral* and J. P. Clark's *The Wives' Revolt* – as models. Before the analysis however, we shall consider the conceptual meanings Feminism of Social Order.

Feminism and Social Order: Towards a Theoretical Framework

The primary texts chosen for this study shall be subjected to a feminist scrutiny, using Akachi Ezeigbo's (2012) feminist theory called "Snail-Sense Feminism." An African derivative of western feminism, the Snail-Sense Feminism holds that women should behave like the snail which does not confront any obstacle but negotiates its way out. Akin to Obioma Nnaemeka's (Nego (Negotiation)-Feminism, Ezeigbo's Snail-Sense feminism urges women not to see virtues they share with the snail – wisdom, sensitivity, resilience and doggedness or determination –

"as a weakness… rather they should be seen as a way of strategizing *to complement the man and join forces with him to develop the society for the benefit of all*." (Ezeigbo, *Snail-Sense, 2012:*29; my emphasis).

The Snail-Sense Feminism, a theory that emphasizes individualism and complementarity of the sexes, states that,

The individual must empower herself before she can empower others. She must stand before she can help other people stand. The pursuit of individual success and development is central to Snail-Sense Feminism. The woman should not just accommodate others, but ensure that she achieves recognition for herself because self-preservation and self-actualization are crucial to a woman's success in life. And if she succeeds, the success of the family or the community follows naturally (Ezeigbo, *Snail-Sense*, 2012:35).

Apparently, individualism – an aspect of western feminism – and complementarity – a concept in African Womanism – have combined to produce what Ezeigbo refers to as 'Situated Feminism'. The primary texts shall therefore be analysed to determine the extent to which the ideas of feminism contained therein cohere with the Snail-Sense Feminism Vis-à-vis Social Order.

On Social Order, this study favours Parson's theory over Hobbes'. Unlike Thomas Hobbes' theory which emphasises social contract and people's restraint from crime as a result of fears, Parson's serves the purpose of this work. Citing Parson, Haralambos and Holborn note that his theory projects value consensus and "mutual advantage and peaceful cooperation rather than mutual hostility" as the basis of Social Order (39). From a feminist purview therefore, this study examines the strategies adopted by women in the primary texts to achieve social order. Emphasis is on how 'mutual advantage' and 'peaceful cooperation' are integrated in the women's strategies of achieving social order 'for the benefit of all'.

Synopses of *The Wives' Revolt* and *The Dragon's Funeral*

The Wives' Revolt tells the tale of conflict arising from the resource sharing formula of the Erhuwaren people. The money given to them by an oil company that operates in their community was shared by men who allotted the highest percentage to themselves, reserving a little portion for the women and youths. In protest against the sharing formula, the women of Erhuwaren abscond from their homes, leaving their families behind. Unable to cope with domestic chores, the men re-visit the sharing formula and their wives return.

The Dragon's Funeral presents the story of Osisioma Ngwa women who reject the colonial masters' imposition of taxation on them. Unlike the men who resort to obeying the colonial master after a futile resistance, the women strategise and execute a coordinated protest to resist the taxation policy. As a result, the colonial authorities back down on the plan.

A Feminist Scrutiny of *The Wives' Revolt* and *The Dragon's Funeral*

The majority view of scholars upholds J. P. Clark's *The Wives' Revolt* as a feminist drama. In his Spivakian deconstruction of the play for instance, Binebai (2015) describes it as "a good example of a feminist drama by a male writer in post-colonial Africa that deletes the silent and unspeakable space of the women" (215). Undoubtedly, the play empowers women to speak up and seek equality with men. The major concern of this study, however, is to investigate the methods adopted by women in the play in achieving social order, in relation to the image-implication of such strategies.

According to Koko, the female arrowhead in the play, "The law you (the men) have passed is bad, unfair and discriminatory, being directed against women because of our stand. We will not accept it" (Clark, 1991:10). As a consequence, she encourages her husband, Okoro, to "eat against the hungry days ahead" (Clark, 1991:24). Koko's eventual starvation of her husband and children and the abandonment of her home, are her methods of challenging the unfair sharing formula developed by the men.

Evidently, these strategies constitute an abdication of her responsibilities in marriage. Quite critical here is that these extreme measures defy the Snail-Sense feminist theory which emphasises women empowerment and accommodation: "a woman must empower herself before she can empower others" as much as she should accommodate others and ensure that she achieves self-recognition (Ezeigbo, *Snail-Sense*, 2012:35). Juxtaposing Snail-Sensitive principles with Koko's actions reveals that her strategies prohibit accommodation and the

positive empowerment of women. Her path to gender emancipation is capable of indoctrinating unsuspecting young girls and women to abscond their marriages, upon the slightest provocation. One, indeed, wonders why a mother would abscond from her home, unmindful of the condition of her children who committed no known offence against her.

Koko's brand of feminism is built on bitterness, rancor and acrimony. She propagates and celebrates women who view every man as a potential enemy as well as valorizes the downfall of marriages. Her abdication of oath-based matrimonial responsibilities characteristic of decent marriages, portrays women who tread the path of peace and reconciliation in nuptial unions as timid, weak and completely brainwashed by the prevailing patriarchal system. By leading women to part with their families, Koko can be safely described as a woman who is intolerant of any marital hiccup; a preacher of separation and divorce; and a manipulator who attributes bravery to women that publicly bash their husbands at the slightest marriage slip.

The image-implication of Koko's strategy of punishing men through women's exodus from Erhuwaren, is manifold. Firstly, it portrays women as people whose sole essence ends in domestic chores and the bedroom. This is because Koko is not empowered with any specific skill or training; she offers no unique service which the Erhuwaren community would continue to seek, in her absence. Hence, her resort to biological endowments. Expectedly, Okoro challenges her, thus:

> Okoro: But what other thing can (women) do? Ban us from your beds? That won't work either, for we'll only invite the women on the road into town by popular demand… (Clark, 1991:11).

Without holding brief for Okoro who is swollen with masculine hegemony, this researcher emphasises that, while the emasculation of women may not be a common trait in all men, the former's complicity in instituting masculine hegemony cannot be gainsaid. By fleeing to the disease-stricken Eyara, women in the play have proven to be unable to withstand their male counterpart in any intellectual debate. Abscondment is not only un-African but also cowardly and extremely radical. Fleeing from Erhuwaren to Eyara, instead of staying back to make a case against perceived injustice against them, is the women's tacit concession of hegemony to men. It would have been more courageous to remain in Erhuwaren and form women leagues that can spearhead the issues affecting women, within established social structures. All these would have been possible if Koko was empowered and could thus empower other women. In the absence of a refined leader who should refine others, she leads her team to an aggressive revolt.

Against the background of Snail-Sense feminism therefore, women in *The Wives' Revolt* are too radical, confrontational and reactionary to be termed feminists. More so, the absence of any time-specific feminist goals makes Koko and her associates reactionary agents. The women of Erhuwaren do not clamour for the empowerment of women or the eradication of extant sexist policies but only react against emergent regulations that directly affect them. In addition, they fail to form a league – a platform – to negotiate their ways out of their challenges.

Snail-sensitivity holds that women should strategize on "how to complement the man and join forces with him to develop the society for the benefit of all" (Ezeigbo, *Gender Issues*, 2012:29). In *The Wives' Revolt* however, the wives in Erhuwaren engage in mass exodus to achieve their personal benefits. Their protest lacks altruism. Worse still, they make no attempt to complement the effort of men to develop the society for the benefit of all. They rather fight exclusively for their rights in the manner of a pressure group. This drift has reduced feminism in Nigeria to a women's affair, devoid of any benefit for the society at large. As a result, many men view the feminist struggle as selfish and anti-men.

Corroborating this view, Obafemi (2012) states as follows:

> I would like to take off with a factual statement that feminism as an active ideological preoccupation does not really exist concretely in Nigeria, the way it does in Europe and America. Apart from 'women in Nigeria', a fledgling feminist organization yet to implant its relevance on the social consciousness of the Nigerian people, the only remarkable women's organization to whom most of the initiative of popular mobilization belongs is the largely reactionary body called the National Council of Nigerian Women. By this token, feminist criticism has yet to evolve into a critical discipline in Nigeria. It is no wonder that in

> almost all the journals and sustained studies on feminist thinking and writing, there is hardly any mention of Africa. Such is the paucity of information on the feminist experience of the black people that I was intrigued as well as amused reading a major study recently, on feminism. The book has only one chapter on Black Feminism and that chapter was shared with Lesbianism (P. 185).

In *The Dragon's Funeral*, the women of Osisioma Ngwa plan, engage in and execute feats that rescue the womenfolk and, indeed, the entire community from mass exploitation. The success they attain is traceable to their conscious identification of whom the problem/enemy is. Adaugo explains as follows:

> Adaugo: Women of my ancestral land, there is dust in the air. Evil men have enveloped our land. The name of that evil, that dust is government. We have heard different rumours about what government is doing and even what it intends to do. Our husbands have heard it, our children have heard it, even the trees of our land have heard it. The serene atmosphere of this village will soon be disrupted by *the strangers in our midst who call themselves government* (Nwabueze, 2005:18; my emphasis).

The women's recognition of their enemy gives a sense of direction to their eventual steps. In addition, it is apparent from the excerpt above that the women are fretful about the imminent disruption of peace in the village. This disposition colours their quest with altruism, unlike Koko's movement which emphatically seeks benefits that are the exclusive preserve of women. Such self-seeking ventures negate Ezeigbo's concept of snail sensitivity which encourages women to strategize on "how to complement the man and join forces with him to develop the society for the benefit of all" (Ezeigbo, *Gender Issues*, 2012:29).

The women in *The Dragon's Funeral* work in consonance with men in Osisioma land to achieve a common goal – the resistance of imposed taxation on them (women). As a result, they resist the inclination to deride the men of Osisioma Ngwa. According to Adaugo,

> …Our aim is not to fight our husbands. Our aim is not to confront men unnecessarily, even if they are strangers. Our aim is not to show that we are indispensable to men. In executing our actions, we should ensure that we don't fail in our duties as wives, as daughters, as mothers, as the epitome of peace in our community. Our aim is to fight injustice, to fight for our rights, to fight for our children. (Nwabueze, 2005:24).

Apparently, while the women of Osisioma Ngwa seek the protection of their marriage, home and community, those of Erhuwaren do not. They are rather reminiscent of Lysistrata and her women who publicly ridicule men over their inability to endure a long period of sexual abstinence. Although Lysistrata's actions may be justified since she seeks to end the Peloponnesian war, Koko's vision may not be beneficial to the entire community but women. Koko and her followers exploit "deprivation" and "abscondment" to prove their indispensability to men while the women of Osisioma Ngwa emphasise mutual cooperation, cohabitation and complementarity with men in their struggle. Hence, their men's support for them. Chief Okeugo states, thus:

> Chief Okeugo: We have been asked to count our people and to reveal their financial power. The idea is to impose some tax on every adult of this community, male or female. But I tell you, my people, it is unethical to count our women because once they are counted they will be taxed… (Nwabueze, 2005:48).

Although Chief Okeugo's opinion coheres with Adaugo's, it does not preclude the women from challenging him when he switches camps. Therefore, the women resist his eventual resort to execute Cook's instruction. This remarkably makes antagonism a fluid experience in the play, prompting questions on whom the real opponent is. This mutability of antagonism bespeaks an issues-based protest by the women. Taxation, not men, is the issue. Therefore, any supporter of its imposition on women by the colonial authorities, qualifies as an opposition.

This is antithetical to the feminist experience in *The Wives' Revolt*. Koko's feminist strategy generalises all men as deserving of punishment. In spite of Idama's sympathy for the women's cause for example, he is inflicted with no lesser punishment than Okoro's. That is, Koko's

feminist scheme demonizes all males, including acquiescing men, as well as shuts them out of the feminist movement. This is where her strategy markedly differs from Adaugo's. Although "the female characters… like Adaugo and Ikodie have depth of character and seem to be united in their revolutionary activities," their overriding aim is not to punish men but to sanitize the society of colonial policies that impede on their (women's) economic freedom (Amaonyeze 74). Interestingly also, the women squarely focus on attaining their goal. This, indeed, coheres with the source story of the play – the 1929 Aba Women's Riot – as well as Ezeigbo's concept of Snail Sensitivity which emphasizes a negotiation-based panacea for incidents that are inimical to the progress of women.

At the end, the abortion of the taxation policy favours the entire Osisioma land in *The Dragon's Funeral* while the men of Erhuwaren seem to have been bullied, defeated and conquered by their wives, in *The Wives' Revolt*. This situation reinforces Nnolim's position that, "there must be another method of achieving self-actualization in a dignified manner" since any liberation gotten "through questionable behaviour debases rather than enhances the image of women" (Clark, 1991:50).

Conclusion

This study has argued that certain strategies women adopt in the feminist movement plague them with worse portraits than the perceived oppression against them. Having attempted a comparative analysis of the texts under study, this paper calls for the reformation of the Nigerian brand of feminism to be more remedial, proactive and responsive to the concerns of humanity. For example, Koko's emission of anti-men ringtones and convocation of schemes to collapse marital institutions challenge the moral foundation of her struggle. The strategy is a sweeping attack on all men as (potential) oppressors. Based on her (Koko's) feminist narrative, women who, in the course of feminist agitation, try to make marriages work (such as Adaugo) should be considered as weak, faint-hearted and brainwashed. This feminist philosophy makes Koko complicit in the unwitting oppression of women.

Although her intention is to champion the women's cause, the result is adverse on the society. The ascription of bravery to women of Erhuwaren who trumpet divorce and abscondment from home for every slip in marriage or perceived injustice against them, is capable of increasing the cases of divorce witnessed in Nigeria today. It is a recipe for amplifying the number of broken homes and single mothers who litter the society, echoing divisive chants and deriding men in public. The latter-day Nigerian feminists should prioritize a period-specific goal to guide the agitation. While acknowledging that issues affecting women are not monolithic, the need for a roadmap cannot be gainsaid. It would help channel all the feminists' efforts towards a particular main objective and different minor aims within the specified period. In the absence of unity of purpose, we would continue to have emergency feminists who are not rooted in the knowledge and vision of the movement.

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ANALYSIS OF MODERN AND POSTMODERNIST TRENDS IN THE ARTS AND CULTURE OF SELECTED EDO-NORTH PEOPLE

Akprara Osakor Amos
Painting Department, School of Art and Industrial Design,
Auchi Polytechnic, Auchi, Edo State
amosakpara@yahoo.com

Abstract
An Analysis of Modern and Postmodernist Trends in the Arts and Culture of Selected Edo-North People discusses the views of several scholars who have variously defined art as comprising of methods used in transmitting knowledge from one generation to another. It discusses "modernism" as a period in which artists made paintings with any material that were available. This led to the development of other art forms such as conceptual and performance art. Thus, the definition of art expanded to include ideas, actions as well as all physical objects used in production of art objects. The article proffers that "postmodernism" is a style developed in reaction to "modernism." Even as a Western art movement, it rejected preoccupations with modernism as it prefers issues related to "technique" over "content." Consequently, this paper is a voyage into selected festivities of the Edo-North People's Arts and Culture which according to public opinion seems to be gradually fading or becoming eroded. It notes that, the Edo-North People propagate their cultural values and development through festivities; hence an analyses that focuses on selected festivities of the "Ora" and "Ogori" peoples in Owan East/Owan West and Akoko-Edo local government areas, the Oduhumo Uhonmora-Ora in Ora kingdom of Owan West Local Government Area and the "Ovia-Osese" initiation rites into womanhood in Akoko-Edo local government area of Edo State. It concludes that the Arts and Culture of the Edo-North People are an apt remainder of the Postmodernist times that we are experiencing which, Lyotard (1984) refers to as "modernist" aesthetics of the "sublime" that deals with the "un-presentable" in "presentation."

Key Words: Modernism, Postmodernist, Art, Culture, Festival, Rites, Edo-North

Introduction

Yunusa (2013), believes that "art is as old as man and it is the methods of transmitting knowledge from one generation to" another. He states that, "Art is science [because] it is logical, systematic and rational in both process and product. It is part of the organic process of human existence." He also notes that it is "the means that expresses the characteristics and attitude of the people of an age. He submits, further, that it "should be understood firstly "as heritage testifying of every man's creative spirit and thus guaranteeing its continuity (and secondly) as a "creative activity of every human being (which enriches) man and his nation".

This may be the reason why art is not static as it changes (forms) with time. Egonwa (2017) is of the opinion that, "art is thought of as something concrete to the visual and tactile senses." He adds that by its very nature, it deals with past human actions but the events so recorded tend to persist." It would, therefore, be foolhardy to expect that the art forms of today must be similar to those of yesterday (Ozara and Omokpo, 2015). In Africa, works of art were "usually created as products that cannot be separated from vital concerns of living." Such concerns "can be historical documentation of an event, set goal, sources of inspiration, covenant or product for socio-political or spirit force control (Egonwa, 2017). This is, perhaps, the reason why Ozara and Omokpo (2015) maintain that, "societies use art to visualise their cultural values for all to participate." this view is shared by Egonwa (2017) who posits that "African visual arts are often conceived as concretions capable of influencing some practical situations in addition to being a feast for the eye".

Such art is said to "influence the people's thought process. He believes, for instance that, "rites of passage (such as) preparation for motherhood and adulthood provide avenues for instruction in art and its production and use." He maintains that "age grade ceremonies in African communities are veritable art carnivals which emphasize the axiom that art adds quality to life." Even when changes are noticed to be taking place in how most rites of passages are being carried out by people who still uphold their traditional and cultural essence, irrespective of whether the processes are eroded or not, they regard them to be unchanging. We would find a good analogy of this in what Egonwa (2017) refers to as African ritual objects. He observes that, even though superficially art, may be in good physical condition…if it seen as failing in serving the non-artistic purpose for which it is created, it is destroyed or thrown away and a new one is commissioned to take it's placed. In like manner, an effective piece could be replaced several

times when it is accidentally impaired or stolen. And yet, it will not be considered as being a new piece. It will be regarded as the very old piece.

Again, this may be one of the reasons which makes Egonwa (2017) submits that, "in assessing the value of artworks from any place, one must not limit oneself to those of the past, or those of the present". Art, as an element of culture is dynamic because it is subject to the laws of change and continuity. He notes that "African art like the arts of other peoples is contagious as it can be infected by the arts of any group or race it encounters via the artist who creates them." He maintains that, "African art is not static: it began in the past, runs through our times and forges ahead into the future. It is our duty as Africans to preserve and promote its valuable central stylistic tendencies. It is on this note that the paper brings to the reader's attention an Analysis of Modern and Postmodernist Trends in the Arts and Culture of Selected Edo-North People.

Modernism

It would be difficult to understand "postmodernism" without firstly understanding "modernism." While Cernuschi (2008) submits that scholars have always disagreed on the precise date that modern art began, he states that the term modernism is generally used in referring to the 20th Century art in Europe and the Americas as well as other regions that are under Western influences. He observes that it was a period that experimentations were carried out, using a wide range of artistic techniques and materials which in turn opened up several boundaries regarding what were conventionally thought to be art. The works of Grant Wood (American Gothic, 1930) and Jackson Pollock (Black and White, 1948) are good examples of works produced in this period (See Figs.1-2 below).

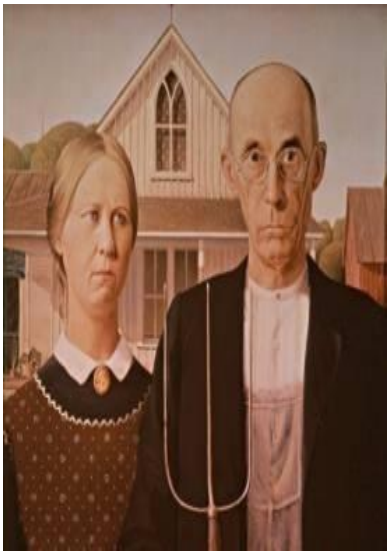


Fig. Artists: Grant Title: American Year: 1930, Source: Cernuschi, C. (2009). "Modern Art."

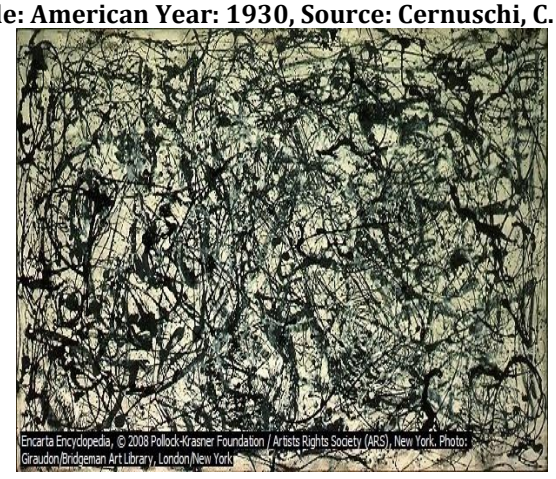


Fig. 2, Artists: Jackson Pollock, Title: Black and White, Year: 1948, Source: Cernuschi, C. (2009). "Modern Art."

Cernuschi, (2008) believes it is possible (whether the works are representational or abstract) to find astonishing varieties of works within the two examples of the works mentioned above. He

explains, on the one hand, that in as much as Grant Woods *American Gothic* is representational, so also is Jackson Pollock's *Black and White*. He maintains that modernism tends to have been "rebellious" because artists sought to be original in their productions which they intended should shock their audiences. In this sense, one of the important characteristics of modern art was in its attempt at making Painting and Sculpture, ends by themselves, from those early forms of art that paid attention to religious and political institutions. It has been observed that Modernism was a period in which artists made paintings with any material available. This led to the development of other art forms such as conceptual and performance art. This expanded the definition of art to include those physical objects in which works are produced or conveyed in terms of the "idea" and "action" behind such works.

Postmodernism

According to the Microsoft Encarta (2008) dictionary, "postmodernism" is "a style developed in reaction to "modernism." Lyotard (1984) notes that "postmodernism" is "another moment in modernism whereby the past is cast aside." He explains that "a work can only be modern if it is firstly considered to be "postmodern." In that sense, Uhunmwagho (2008) refers to postmodernism as the Western art movement that rejects a preoccupation with modernism. Instead, it gave preference to "techniques" over "content." Citing Jegede (1999), she argues that Postmodernism in art means "a variety of things to a variety of people." She maintains that postmodernism seeks to critically mirror modernists theories in a bid to generate "new" discourses that could make others feel they are behind even though they are working at their own pace at the same time as the others. This is why, perhaps, Cernuschi (2008) states that postmodernism "rejects the notion of high art" because it references architecture, art, literature and criticism in a self-conscious way.

In yet another view, Lyotard (1984) believes that postmodernism is not modern(ism) at its end. Instead, it is nascent and constantly evolving because an existing idea is either "self-consciously" pushed further or out rightly rejected. Postmodernism embraces the creation of new phenomena in order to generate discussions. In this sense, a postmodernist creation or work is not in principle governed by pre-established rules, neither is it judged according to a determined judgment by applying familiar categories (Lyotard 1984, in Akprara, 2015). Put differently, "postmodernism" deals with rejection of certain views that tend to portray or interpret all things by some established rules, instead of the rules with which some of those things were created and which, they do not even yearn for.

Postmodernist Trends in the Arts and Culture of Selected Edo-North People

Analysis of Modern and Postmodernist Trends in the Arts and Culture of Selected Edo-North People is a "postmodernist" voyage which takes a look at some art and cultural festivities that public perceptions seem to believe are gradually being eroded. Even though festivals remain a worldwide affair, they are common in Africa because they are tied to the beliefs and traditions of the people. Just as festivities are carried out through drumming and performances once in a year, the Edo-north people propagate their cultural values and development through festivities. For instance, a variety of cultural festivities are part of the ways of life of the "Ora" and "Ogori" peoples in Owan East/Owan West and Akoko-Edo local government areas that live in the Northern part of Edo State. *Oduhumo* is one of the festivals celebrated in Uhonmora-Ora in Ora kingdom of Owan West Local Government Area.

The Uhonmora people of Ora, who celebrate this festival, believe in one supreme-being that they refer to as "Osellebua" who they worship through several gods and goddesses in the form of deities. Some of them are "ikute", the guardian of farm products and "imoikhin" the patron of the farmers and so on. They propitiate these gods through festivities in celebrating successful ending of the year as well as signaling bumper harvest of yams. The festivals attract large followership as the people stop whatever they are doing to either be witnesses or participants. While various "new" modes of celebrating the festivals have gradually developed due to modernity brought about by Western influences, the intent of the festival which is to propitiate the gods as well as serve as rallying point for the continued unity of the people has remained unchanged (Orumen, 2010).

Another instance is the pre-Colonial times where various stages of initiation rites into womanhood (Ovia-Osese) festival were very clear in the current Akoko-Edo local government

area of Edo State. However, Post-modernist tendencies occasioned by modernism have continued to bring changes that have affected various aspects of the festival. For example, "chastity" is no longer seen to be sacrosanct for the young girls. This has made it possible for girls who have been defiled to be initiated. Again, one of the postmodernist twists that have overwhelmed the festival is that, girls to be initiated are categorised into three. The first category comprises of young girls who upheld the traditional value by remaining virgins before and after the festival until they formally get married. The second are virgins whose virginity were voluntarily or involuntarily terminated during or after the festival before their marriages held. The last is those who lost their virginity before the festival and who ought not to have participated because they did not uphold the traditions of remaining chaste (Ikubaje, 2013).

During the festivities, the virgin girls who are in the stage of procreation are taught how to cook, learn the practice home making by cleaning their surroundings and making sure that her husband and children's dirty linens are washed. All these activities are to ensure that the girls become responsible wives and mothers to their husbands, children, family and community (Ikubaje, 2013). These modernist activities have taken a postmodernist twist because with advancements in information and technology, such virtues are currently passed on with a variety of retrievable communication gadgets.

Again, the true nature of the festival has been eroded when people encountered Christianity and its Western predisposition. For instance, the church condemned its members who got involved in such festivals because it was seen as paganism. It also condemned the killing of young girls who were found to have lost their virginity. The act of consulting the oracle before the commencement of the festival was also condemned. These various attacks by the churches affected the existence of the festivals. Nevertheless, the shocking aspect of these "modernist" concerns is the "postmodernist" angle which time brought about because the church began supporting the festival when it realised that what they were preaching (chastity) are the same with the values of the festivals (Ikubaje, 2013).

Whereas, festivals are age long events that are practiced by every society, those in the northern part of Edo State as we have mentioned have witnessed lots of changes. This can be attributed to modern practices occasioned by the advent of Islam and Christianity which have contributed greatly to the erosion of the "true spirits" behind the various art forms of the people of Edo-north. Currently, their festivals and other cultural activities such as celebrations in music, dance, sculpture, body/wall decorations, initiation ceremonies have been affected by "postmodernism." Even when Islam and Christian condemned the festivities to be fetish, they neither commerce nor end without the citizens calling prayers or holding thanksgiving services in mosques and churches (Ikubaje, 2013).

Conclusion

If we agree with Lyotard in Kleiner (2011) that postmodernism is nascent and constant, then, the changes in the Edo-north people's art forms fall within these postmodernist claims. This is why the art and culture of the Edo-north people have in time immemorial been the means used in internalising and visualising their tangible and intangible material culture during such festivities. In spite of this, the art and culture of the Edo-north people are a remainder of the postmodernist times we are experiencing that, Lyotard (1984) in Kleiner (2011) refers to as "modernist" aesthetics of the "sublime" that deals with the "un-presentable" in "presentation." It denies itself the solace of good forms or consensus of good taste that makes it possible to share collective nostalgia for the unattainable as it searches for new presentations, not in order for it to be enjoyed but to impart a stronger sense of "un-presentation" in "presentation" (Lyotard, 1984 in Kleiner, 2011). As earlier observed, Modern art is set aside from other forms of art that convey "ideas" behind any powerful religious or political institution. The reason is that it is seen as an art form which is rebellious against the art traditions that existed before it. Conversely, postmodernism took these ideas further as a "self-conscious" style by rejecting anything "higher" art in order to create new phenomena towards generating newer discourses.

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THE NIGERIAN PUBLIC AND THE MUSEUM: AN ART HISTORICAL PERSPECTIVE

Saliu, A.R.
Department of Fine Art,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
ahmedsalaron@gmail.com
Anaso, Kenechi U.
Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri
kenanaso@yahoo.com

Abstract
Museum, which is defined simply as a place where collections of artistic objects, scientific or historical interest are set out for show, is variously misconceived or misunderstood by many individuals, organisations, and even professions. The cultural, educative, and social functions of any museum anywhere cannot be over emphasized. In Nigeria, for instance, there is at least one museum in each state, but the big question is, to what extent do the Nigerian populace particularly the elites utilize these museums? It is on this basis that this paper examines how Nigerians relate with the museum from an art historical perspective. The over thirty (30) museums established in different parts of Nigeria are not well patronized due to people's wrong perception of what museum is. This apathy of Nigerians to museum is even noticed among art historians/researchers and the government. Those in the academics are largely unaware of vital information in museums with which historical reconstruction could be made, while the government's apparent indifference has resulted into an institution (museum) that is poorly funded and supported by policy makers. It is the view of this paper that art historians in particular who are concerned with discovery, documentation, and publication of art of both the past and present should have conscious interaction with material cultural objects in museums. This is based on a strong conviction that the museum is the perfect starting point for academic historical enquiry or research into Nigeria's traditional art.

Key Words: Traditional Arts, Museums, Historical/History, Nigerian Public.

Introduction

Once upon a time, the museum was understood as an elitist, upper-class institution, which should ultimately enjoy the patronage of the privileged upper class. This understanding of the museum was rooted in an old established belief that art and scholarship were for a closed circle. In stating the relationship between the museum and visitors, Hudson (1975) recalls an occasion in 1972 thus:

> …when I was told by the director of one of the most famous art museums in Vienna, that it would be no bad thing if the doors of the museum were kept permanently closed, so that prospective visitors would have to produce satisfactory evidence of their fitness to he admitted. Government policy unfortunately forbade this and the public were allowed entry unscreened.

He alludes that there was a professional conspiracy amongst museum connoisseurs (managers, directors, professionals etc.) that was "very much against the public interest." He further states that this exclusion of the public from the museum "was certainly found, to some extent, at all large museums."

The far-reaching consequence of this "public exclusion ideology" was a lopsided museum visitation pattern. Bourdieu (1977) observes that: "Museum attendance which increases, to a large extent, as the level of education rises, is almost exclusively to be found among the privileged classes." A lopsided visitation pattern poses a "threat" to the intended purpose of museum as seen in the definition of the museum by the International Council of Museums (ICOM). ICOM defines museum as: "A non-profit making, permanent institution *in the service of the society and its development, and open to the public*, which acquires. Conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment. Material evidence of man and his environment" (Obi, 2000).

In European and American museums today, this threat seems to have been eliminated. The museum is no longer regarded as an institution for a closed circle or privileged few. A sublime example is the Natural History Museum in London, "a large museum which does an excellent job of attracting not just traditional museum goers, but also a large number of children and new

audiences" (Travers and Glaister, 2006). Yet Kotler (2003), in stating the nature of services, affirms that "the private non-profit sector with its museums, charities, churches, colleges, foundations and hospitals is the service business, (and) unfortunately museum is way down in the ladder of consumer patronage''.

Museum Patronage in Nigeria

In Nigeria, the museum has evolved in different ways. After the National Commission for Museums and Monuments was commissioned in the 1970s, the directors saw to it that museums of National Unity were instituted in all states, starting with the culturally and artistically renowned centres. According to Ikwuemesi (2006),

> …In 2001, Nigeria had over 30 museums. The National Museum in Lagos contains many specimens of Nigerian art, mostly pieces of statuary and carvings, remarkable for their variety and quality. It also has archaeological and ethnographic exhibits. Other museums represent more specialized interests: the museum at Ife opened in 1955 in response to halt the looting of national art treasures, and contains world-renowned bronze and terra cotta heads; the decorative arts museum at Benin City has a collection of bronzes and that at Oron has a valuable collection of ancestor carvings. The museum at Jos, opened in 1952 originally as the National Museum, is a center of research into the prehistoric culture of Nigeria. The Esie Museum at Ilorin in Kwara State has Stone antiquities, and the National Museum at Kaduna has archaeological and ethnographic exhibits, including a "craft village." The Owo Museum, in Ondo State, displays arts, crafts, and ethnographic relics. There are also museums in Kano, Argungu and Oshogbo. Lagos also houses the Centre for Black and African Art and civilization.

In spite of this spectacular development, the formally elitist oriented ideology of museums has taken a most unfortunate twist (the museums in Nigeria, as in more developed countries many years ago, have been until recently regarded as a detached elitist outfit serving a limited highly sophisticated audience in a largely urban environment). There is undeniable retrogression in the museum's status in Nigeria and more definitely, in the way Nigerians perceive it (lzuakor, 1993). The few surveys (audience research) that were carried out in some Nigerian museums by Seindesticker (1979), Agada (1980), and Anaso (2002), revealed that very few Nigerians visit the museum. Out of the few, a good number are school pupils whose visits to museums are made compulsory. Izuakor (1998) notes that "there is no gainsaying the fact, that virtually each state in the country has at least one museum, and even among the educated elite, who are aware of the existence and value of the museum, a vast majority scarcely bother to visit the museum".

The said apathy of the public to museums in Nigeria is also found among art historians/researchers and the government. The former are "largely unaware'' of certain museum service for which vital information for historical reconstruction could be obtained (Izuakor, 1998). The latter's apparent indifference has resulted into an institution (museum) that is poorly funded and supported by policy makers in the past decade (Obi, 2000).

Nigerians are not enlightened about the purpose, functions and structure of museums (Obi, 2000). The information gap that exists between the museum and the Nigerian public has resulted in many Nigerians regarding the museum as buildings where old and rejected things are stored. Obi (2000) discloses that "People often refer to any object, person, or thing, which appears to be obsolete as a museum piece." In 2006 during a social event at a University, a graduate of the Humanities proudly announced. "I've never even considered visiting a museum... people who know what's up don't spend their leisure time visiting museums." This statement by one Nigerian graduate probably represents a putative understanding of museums in Nigeria.

Izuakor (1998) opines that the lack of interest shown by many Nigerians could be attributed to a conspicuous absence of museum visitation culture in the society and a compulsive aversion to vacationing and leisure among Nigerians. Izuakor (1998), however, admits that the museum managers might not have effectively marketed the museum. According to Forkildsen (1993), conflicts over priorities and facilities would be quickly resolved if providers of leisure facilities "know what motivates people to participate in leisure." Here the emphasis is on the motivation that leads to the demand for certain leisure services. If participation in leisure would be viewed

from the motivation-to-demand perspective for a public that is unaware or uninterested in the service provided, the problem confronting the leisure facility provider (museum) would be how to find ways of connecting the benefits of' the service provided with the natural needs and interest of the target consumers-the public, (Kotler, 2003). That is, however, not the focus of this paper.

The Museum and the Art Historian

The museum is a place of power. It holds the key to how people view, categories, analyse, interpret, and display their collections. It gives material and visual expression to ideas, belief, values, and norms of' society. All presentations arc ideological and capable of influencing public perception of history (Folorunsho, 1995). The local museum therefore empowers and validates not only the cultural history of a people but also the creative powers of the artist who made the art objects that are displayed. The fact that Nigerians are unaware of' this progressive function is a setback in public enlightenment and art appreciation. Unfortunately, researchers in art history are also largely unaware of the wealth of' "experience" to be obtained by being familiarised with the authentic pieces of' the treasures of the ancient past (Izuakor, 1993).

According to Shank and Tilley (1987), the museum is in many ways a book around which the visitor may wonder. This is a noteworthy saying. More importantly, however, a picture is said to be worth a thousand words. If this is so, no experience can possibly surpass that of seeing, critically looking at, and where possible, touching the ancient treasures which now lie unacknowledged in museums. It was personal encounter with these ancient art pieces that inspired Europeans who did not understand much about the culture of' Africans but reacted strongly to what they had seen and touched, to write much literature on African art and culture. It is, therefore, not surprising that renowned writers (on museum theory and art pieces) like Kenneth Hudson, William Fagg, Bernard Fagg, and many others are more proficient than many indigenous art historians at differentiating the original (ancient) art pieces from replicas.

Ikwuemesi (2006) rightly notes that the Nigerian terrain itself, ever agog with refreshing activities, is an example of a thriving modernist, paradigm, in spite of the absence of sustained government and corporate support. It is in this justifiable frenzy of modern artistic resourcefulness that art historians have relinquished the study of museums and the treasures of "our" ancient past to other disciplines. This is detrimental to the creative development of art history as a discipline, as there are lots of questions that are yet unanswered by findings (writings) of the European counterparts in the field of African Arts. Ikwuemesi (2006) also notes, "In spite of the resourcefulness and resilience of Nigerian artists and some of the private galleries and institutions, Nigerian art remains a victim of poor documentation and historiography."

Conclusion

Shank and Tilley (1987) reveal that archaeologists have a social responsibility to present themselves and their works to a non-archaeological public through the media, publishing media, actual physical confrontation (archaeological sites), and the museum. Archaeologists play a pivotal role in the acquisition of material objects of the past, and the reconnaissance (reconstruction) of' that which no longer exists. Anthropologists are primarily concerned with the evolution of culture (both material and visual), in like manner, Art historians are concerned with discovery, documentation, and publication of art of the past and the present. Interestingly, traditional African art cannot be divorced from its material and visual culture. Most of the "ancient art pieces'' which are found in museums today were uncovered and recovered through excavation of the earth. From the foregoing, it is apparent that the field of Art history is incomplete without a conscious interaction of material and literary resources in Archaeology, Anthropology, Ethnography, and Museology. The museum, therefore, is the perfect starting point for historical enquiry or research into Nigeria's traditional art.

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SYMBOLIC SYNOPSIS OF MUA'ZU MOHAMMED SANI'S SELECTED PAINTINGS

Dingba, Suzan Anthony
Department of Visual and Creative Arts,
Faculty of Arts, Federal University Lafia,
Nassarawa State, Nigeria
suzzandingba@yahoo.com
Samuila, Ezra Rabo
Department of Fine Art,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria
ezeesamaila@gmail.com

Abstract
Artists across the globe have delved into diverse artistic renditions. In Nigeria, graduates from Art schools have equally experimented with different media and styles. Mu'azu Mohammed Sani is one of the painting graduates of Ahmadu Bello University, Zaria who has, over the years, done works on "Splash" and "Roll in, Roll-Out" Techniques. This paper x-rays the materials, themes, techniques, symbols and styles the artist employed in his paintings. The contextual meaning of the symbols he used in his paintings are, to provoke viewers to relate issues with things that are happening within Nigeria and beyond.

Key Words: Painting, symbolic, synopsis, styles, technique.

Introduction

The quest for individualistic styles among artists across the globe is unarguably evident and has a long history. At every point, artists respond to happenings around them by depicting events and issues in their works. Such artistic exercises come to fruition by employing varied styles, techniques and media. Sadiq (2005) opines that, "by constantly experimenting with different media and arriving at certain results which range in form, style and technique, many artists have become famous among their contemporaries."

The establishment of art schools in the 1950s and 1960s has opened up opportunities for Nigerian artists to showcase their talents. This effort is credited to contemporary Nigerian artists whose giant strides included the use of Western materials to advance the African negritude as well as the inclusion of visual art in Nigeria's educational curriculum. This became an avenue for many interested individuals to study art up to higher institutions, and such artists thereby, produced works that depict the African culture.

As the art schools began to graduate students, various artists went into the art market in which they showcase their works in diverse styles, techniques, forms, themes as well as content. The Zaria art school, which is the fore runner among Nigeria's art schools, has continuously graduated great artists who equally went and started other art schools within the country. Among the graduates of Zaria Art School in the 1980s is Mu'azu Mohammed Sani, whose consistency in art practice has been evident. On this backdrop therefore, five of his works have been selected and discussed in this paper.

About the Artist

Mu'azu Mohammed Sani was born in 1959 and began his early education in Katsina, Katsina state after which he proceeded to Ahmadu Bello University, Zaria. In 1983, according to Duniya (2009), "Sani graduated with a Bachelor of Arts (B.A.) degree in Fine arts and a Master of Fine Arts (MFA) degree in 1986, both specializing in painting." Jari (2017) indicates that, when the PhD programme in Painting and Sculpture commenced in Ahmadu Bello University, Zaria, during the 2009/2010, Mu'azu Sani was one of the first set of students to have enrolled into the nascent painting programme. Subsequently, he obtained his PhD in painting in 2014, and worthy of note, he probably became the first Nigerian professor of Painting with a PhD in Painting as far as this paper traces.

Mu'azu Sani's artistic drive was influenced by a man he simply refers to as "Shehu artist" during his primary school days in Katsina (Duniya, 2009). According to Timothy (2014), during Mu'azu Sani's early education, he was also inspired by pictures in the *Michael London* and *Michael West Dictionaries* which he constantly flipped through. Out of the illustrations in these books, he produced his first painting in 1975. This artistic enthusiasm continued throughout his career

where he indulged in stylistic renditions. His works took forms such as sculpture, collage and painting but with more emphasis on collage and paintings. He experimented with collage using what he calls "Ceiling Board on Ceiling Board," "Canvas on Canvas Collages," "Splash" painting and several other experiments in the past. During his PhD and Post PhD programme, Sani has been experimenting with a style he calls "Roll in, Roll Out" paintings.

Mu'azu Sani has to his credit several awards and has participated in both local and international exhibitions. In an interview with the artist, Mu'azu Sani states that, his personal philosophy is "to try not to cheat anybody, but to do his best in anything he is doing, while not being a stumbling block to others."

Theoretical Framework

The theoretical framework adopted for this paper is hinged on Okachi's (2015) view of Semiotics. The author states that, "semiotics is the production of interpretation and meaning. Its basic principle is that, meaning is made by the deployment of acts and objects which function as 'signs' in relation to the other signs." Chandler (2014) further explains that, "semiotics is not only concerned with (intentional) communication but also with ascription of significance to anything in the world". The semiotics theory therefore, is used to discuss various signs and symbols which have been adopted by Mu'azu Sani's works under study. The artist's selected paintings embody specific symbols and signs which were used to describe situations that concern Nigeria and the world at large.

Selected Works of Mu'azu Sani

Five works of the artist have been selected for this paper. They cut across some of his techniques which he has been employing in his works. While conversing with the artist, he narrates that, "Today, the existence of our beautiful world is based on four angles. The angles are religion, cultism, war and peace; the worries we are subjected to. These accumulate as our today's problems on this earth. It is therefore, on this concept of four angles that my works are based on." One of such paintings titled, "Roll out the Mat of Justice" in plate I, talks about the need to push off religious sentiments and display justice. When such is done, Sani is of the view that, Nigeria's religious differences will be eliminated. Issues such as "Boko Haram" and Religious conflicts will be tackled.



Plate I: Roll out the Mat of Justice II, 2010, Mixed Media, 122.5 CM x 152.5 CM.
Source: Artist's collection.

The painting in Plate I shows both the minaret and cross symbols which the artists portrays on a red background; these represent Islam and Christianity respectively. According to the artist, the two religions in Nigeria are guilty of fanning the ember of hatred among their followers which has resulted in so many crises in the history of the nation; hence, the red which signifies the spilt blood of the innocent. On the other side of the painting, a symbol of justice is painted white on a white background. The larger white surface is shown being rolled over the red

surface in a symbolic move to give peace a chance. Sani laments that, "before now, it used to be Iraq, Afghanistan, Israel and Palestine, but today, another form of dance is on the stage with Iran, Syria, Egypt, Tunisia, Libya and Nigeria our great country are at war."



Plate II: Which Grave Would I Enter? 2010, Mixed Media, 122.5 CM x 152.5 CM.
Source: Artist's Collection

The issue of wars among nations of the world is conspicuously depicted in another painting titled, "Which Grave would I Enter?" (Plate II). The artist chooses five Western countries and five from Middle East. Sani represents these nations by their flags being held in the left and right hand of a human skeleton. Below the figure are two graves which are painted blue and red respectively. The artist explains that the blue represents a peaceful grave where the just will enter and have rest, while the red signifies doom and agony meant for the wicked. Here, the skeletal figure represents death and is contemplating on which of the graves to enter with the ten nations of the world. The viewer is left with the judgment; which grave should the dead take these nations into after causing unending wars?

Mu'azu Sani continues to charge viewers with his conceptual paintings as shown in Plate III. The painting titled, "The Meeting of the Good, the Bad and the Ugly," is a response to what the artist feels about how Nigerians used to live as a family. Sani explains that,

> It is pertinent to note that in Nigeria, similar issues are bothering our initial peaceful country. The insecurity, threats, war mongering, political thuggery, bunkering, religious intolerance, cultism, to mention but a few, are courses or threats to the peaceful coexistence of what we used to see or know in Nigeria.

A few years back, every Nigerian could live in any part of the country without the fear of molestation; however, things have changed largely because of the issues the artist has raised above.

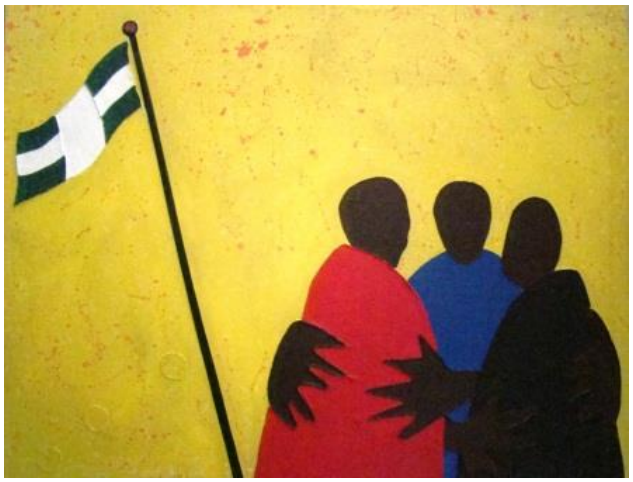


Plate III: "The Meeting of the Good, the Bad and the Ugly", 2010, Collage, 122.5 cm x 152.5 cm.
Source: Artist's collection.

The painting in Plate III above shows three figures embracing one another. The artist says these are the three major ethnic groups in Nigeria: Yoruba, Hausa and Igbo. In this painting, the figures represent the good, bad and ugly faces that are responsible for Nigeria's woes. The three figures can take any of the names in this painting: Good, Bad and Ugly. When it comes to looting of the nation's treasury, the three are united. It does not matter where they are coming from or the religion they practice, what unites them is the act of looting thereby causing hardship among the masses. By extension, when these three ethnic groups truly unite, Nigeria will once again know peace. The conspicuous Nigerian flag is equally shared into three to represent the issue at hand, and the yellow background exemplifies royalty which the artist sees Nigeria to be among her peers. The spatial colour splash is purposely done to show how Nigeria's royal birth has been stained by vices. Ironically, most of the paintings in this paper were creative in 2010, a period that the nation was experiencing the height of Boko Haram and kidnappings.



Plate IV, Roll Out the Binding Mat (Nigerian Flag), 2010, Mixed Media, 122.5 CM x 152.5 CM.
Source: Artist's collection

The painting in plate IV titled, "Roll out the Binding Mat (Nigerian Flag)" is similar to the painting in plate I. Here however, the two major religions are portrayed in white which signifies a peaceful situation, against the former which was shown in red. In this painting, the artist suggests that one Nigeria should be preached in places of worship, most especially among the two major religions in the country: Islam and Christianity. What binds citizens of a nation is the love of it, this is also expected of Nigerians to seek and practice. As much as Nigerians love their individual religions, they should shelve their religious differences and embrace a peaceful Nigeria.



Plate V: In the Grave II, 2010, Mixed Media, 122.5 cm x 152.5 cm.
Source: Artist's collection

Mu'azu Sani concludes his dialogue on the canvas with a painting titled, "In the Grave II". The artist, after much contemplation on issues bothering Nigeria and the world at large, he comes to

a point where peace is hard to achieve. In his opinion, true peace can only be found in the grave. Sani demonstrates such by depicting the symbols of Islam and Christianity shaking hands in the grave. Both the red, grey and black colours in this painting show the woes and vices that are found in this world, while the white depicts peace which is finally found in the grave as opined by the artist.

Conclusion

The paintings of Mu'azu Sani in this paper are basically conceptual. Issues raised are hinged on vices which have destabilized the peace of most countries especially in Nigeria. The artist tries to visually capture the disturbing vices that the country is plunged into. Most of the issues have to do with religion and politics. The works infer that the two major religions have a role to play in ensuring that peace reigns not only in Nigeria but the world at large. Also, the three major ethnic groups in Nigeria play a great role in its political scenes and can unite the nation, Nigeria, by truly loving one another as they join religious leaders in preaching peace among the citizenry.

As the current Nigerian government fights corruption, it is the duty of all and sundry to join in the fight. By so doing, resources will be recovered, preserved and genuinely disbursed to proper organs that are responsible for building the nation. It will provide infrastructure, create employment, quality education, and functional health services. This perhaps, will reduce the vices consuming Nigeria and cut off terrorist activities which have caused untold hardship on citizens, most especially those in northeast Nigeria.

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SOCIO–POLITICAL RELEVANCE OF TRADITIONAL ART IN AFRICA: A SNIPPET REVIEW

Ladi Onyi Andrea AGADA
Department of Fine Art
Faculty of Environmental Design
Ahmadu Bello University, Zaria
agadaladi@yahoo.com

Abstract
This discourse on the socio-political relevance of traditional art in Africa is a broad based topic, hence the need for the snippet review of the subject matter. This article dwells more on the West African region and its attendant influence of art on the people's social and political structure. The deviant case is used in this study for the purpose of analysing the functions of art and how it relates to the society. The discussion also centres on some selected African societies where art is fully established and still thriving in contemporary practice. The art forms, artists and patrons serve various functions in the society, helping to improve knowledge and existing art practice in Africa. The article concludes by drawing inferences from the discussions and proposes the need for constant engagement of art historians to refresh the younger generation on the need to glean from the past, in order to improve on contemporary visual art practice.

Key Words: Traditional Art, Africa, Socio-Political, Forms, Review

Introduction

Africa is the second largest continent on earth; embracing one fifth of the earth's land area. The continent is bounded on the north by the Mediterranean Sea, on the west by the Atlantic Ocean, on the east by the Red Sea and the Indian Ocean, and on the south by the confluence of the Atlantic and Indian Oceans off the Cape of Good Hope. According to Clarke (2006), throughout the continent, there is found a diversity of societies, languages, and cultures. It is estimated that there are well over 1,000 distinct languages in Africa, making it the most linguistically varied of all the continents. In Nigeria alone, more than 250 different languages are spoken.

The varied nature of languages and cultures has also informed the art forms and the functions within the various societies in Africa. According to Roberts (n.d), systems of social organization in Africa range from highly centralized states to non-centralized communities. Centralized systems have a chief or king at the apex of a complex and well-ordered political bureaucracy. Non-centralized systems are more democratic, in which councils of elders representing each of the families in a community meet to make decisions about the conduct of life.

Robert (1980) asserts that, "art in Africa fulfils a multitude of functions; it may be a symbol of status and prestige, a means of acquiring and maintaining political power, a stimulus to farming or trading, a piece of entertainment or" for religious purposes. Brian also states that, art in Africa has always been very much a part of the people's life, manifest in every aspect of their working, playing and believing worlds. Yet most surveys by art historians have been primarily devoted to the aesthetic appeal of the work of art, the peculiarities of its style and form, the socio-cultural or the religious aspects of traditional art in Africa, all of which have enjoyed a far-reaching discourse. It is also important that the art works of Africa be explored in their socio-political context. In Africa, the socio-political context of art ranges from the dynastic kingdoms and confederacies to communities governed by councils of elders and institutions of social control. Hence, the review of the socio-political influence on the production of art works in traditional African societies is critical.

Socio-Political Relevance of Traditional African Art

Egonwa (2005) defines African art as the creative objectification of Africans which bear the imprints of African aesthetics on their styles and subjective content. The subjective content deals with the various aspects of African life and hence, works of art are produced for various functions. There are some basic components of art objects, around which all questions that could be asked in order to understand it are centred on. These are the styles, the way an art work looks, the iconography, its subject matter and symbolism, and its historical context. Trowell (1964) classifies African sculpture into three groups, namely: (a) spirit-regarding art; (b) man-regarding art, and (c) the art of ritual display. Trowell sees man-regarding art as sculptures used for the glorification of kings and rulers expressed in terms of personal portraits. This deals with the social aspect of the society and also the political powers of the various rulers

in African society which usually lead to the leaders being deified after death. Trowell also talks of spirit-regarding art as comprising sculptures with ritual values only and devoid of aesthetic qualities. The art of ritual display is believed to form a link between spirit-regarding and man-regarding art, for it can be used in both contexts.

Egonwa (2005) also notes:

> African art cannot be fully considered without reference to the influence of the political set up. Specifically, this entails the rule of African leadership systems and of her leaders in the patronage, distribution and the stylistic evolution of art. When we consider that the art with which Africans were initially associated and recognized outside Africa were art works from the great kingdoms of Benin, Kongo, Asanti, Yoruba, Bakuba, this statement becomes important (P.71).

The display of objects, considered to be beautiful or expensive, has always been man's way of displaying wealth and social status. The Fon of Dahomey (now the Republic of Benin), for instance, made brass castings of animals (Fig. I) and of people at work or in processions (Fig. II), which have no religious or didactic intent. They had a social function which was entirely independent of the subject represented, establishing prestige. Brass was being regarded as a semi-precious metal, only the wealthy could afford to buy them, and they were displayed in the home both as objects of beauty and as status symbols.



Fig. I: Buffalo (Bocio), Republic of Benin, Fon People, 19th Century, Silver, Iron and Wood, Height: 30.5cm, The Metropolitan Museum of Art. Source: Clarke, C. (2006)



Fig. II: A Fon Processional Group, Republic of Benin, Fon People, 19th Century, Brass, Height: 29.7cm. Source: www.artkhade.com/en

In Yoruba land in Nigeria for example, to express ostentation and royalty, chiefs and noble men normally commission art works like veranda posts and carved relief doors which they incorporated in their houses. The Benin bronzes are also an excellent example of the use of sculpture for the glorification of the king (Fig. III). The bronzes are a collection of plaques and sculptures from the royal palace of the kingdom of Benin. It is true that the Benin bronzes are a record of life in the royal palace, but they were also used to decorate the royal palace, despite their symbolic meanings.



Fig. III: Plaque, Nigeria, Edo People (Benin Kingdom),
Bronze, Height: 53.5cm, National Museum Lagos.
Source: https://africa.uima.uiowa.edu/peoples/show/Benin%20Kingdom

Masks are used as instruments for the discharge of religious, executive, judicial and entertainment functions in Africa. Clarke (2006) asserts that, among village-based societies, in which governance is distributed among local associations, art works do not glorify a particular leader. Instead of lavish displays of royal regalia, masks and figures are used as agents of social control or education. Such works are generally commissioned by a group of individuals, such as a council of elders or members of a religious association.

The grotesque masks which are forceful and fierce looking help to create distance between the masquerades, representing the spirits or ancestors, and the members of the society. These masks help to exercise political or judicial power over the community, and are therefore law-enforcement objects. On the other hand, the more refined masks are used for entertainment and they serve in social functions and hence attract a large following of women and children. Among the Ibibio in Nigeria, both kinds of masks are present, that is, the grotesque looking mask (Fig. IV) which carries authority to enforce law and order and also the refined mask for entertainment (Fig. V).



Fig. IV: Idiok Ekpo Mask, Nigeria, Ibibio People,
Wood, Height: 24.2cm, University of Iowa Museum of Art.
Source: https://africa.uima.uiowa.edu/peoples/show/Ibibio



Fig. V: A Carved Wooden Entertainment Mask, Nigeria, Ibibio People,
Height, Width: 24.8x14.3cm.
Source: www.liveauctioneers.com

According to Brian (1980), the Kalabari Ijo of the Niger Delta in the coastal region of Nigeria erect memorial screens in honour of departed family heads. These memorial screens are made for the most prominent ancestors, always traders, kept in a prominent position in the assembly

hall of the house. His role as leader and chief, as well as trader, is exemplified in the screens, a ship reflects his power in commerce and heads indicate that he traded and owned slaves (Fig. VI). Art works like the aforementioned, help to establish political or leadership roles in a family clan or in a society.

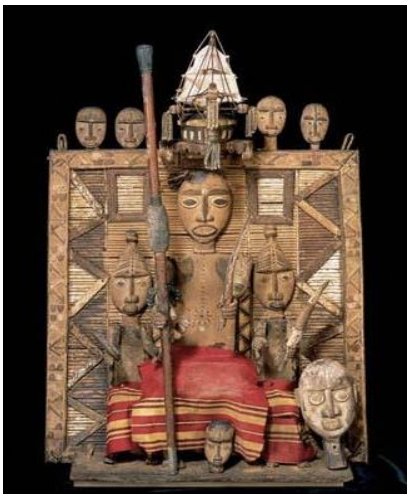


Fig. VI: Ancestral Screen, Nigeria, Kalabari People, Late 19th Century, Wood, Fiber and Cloth, Height: 3' 9 1/2", British Museum London. Source: Kleiner, F. S. (2011)

African societies are characterized by numerous social activities involving ceremonial dances and festivals. Costumes of various colours, body decoration and masks feature in most social activities in traditional African art. Among the Dan who live in Cote d'Ivoire and also in Liberia, some masks are produced which are classified according to the social functions they provide. The functions of masks determine their form and masks could rise in social status, and could graduate from simple to complex functions. Sometimes, a hair style made of woven black raffia or hair could be added to some of these masks. Occasionally, the face could just be made of two abstracted flat planes with eyes at the meeting point. The Tankagle masks of the Dan people (Fig. VII) are characterized by an oval face, protruding mouth and narrow eyes and are usually worn during village festivals to entertain the audience with varied dancing, singing and pantomimic sketches. The Dan also produced brass objects meant for contemplation. They are usually placed by the fire place of the rich people for easy perception by their visitors. This also serves a social function as well as hierarchical placement in the society. All these functions were made possible through the production of traditional art works.



Fig. VII: Tankagle (Dan) Mask, Cote d'Ivoire and Liberia, Dan People, Wood, Height: 24.1cm, The University of Iowa Museum of Art. Source: https://africa.uima.uiowa.edu/peoples/show/Dan

Several other societies and organizations employ masks as social and political emblems for initiation of new members, burials, marriages and annual festivals. For example, during the graduation of young girls trained in the art of womanhood, home economics, etiquette and personal grooming in the Sande or Bundo society of the Mende people of Sierra Leone; masks are paraded. The Sowo masks are characterized by elaborated hair dress, high forehead,

compressed narrow facial structure with sensitive thin nose, lips and chin, and carefully delineated neck fold (Fig. VIII). Some of the masks could be individually identified by the nature of hair styles of living or departed women whose achievements were to be emulated by the young girls. The primary role of the society is to teach the girls about the expectations of the community. Such organizations function to institute community morals and act as a means of social control.



Fig. VIII: Sowo Mask, Sierra Leone, Mende People, Late 19th- Early 20th Century, Wood, Height: 40.2cm, Detroit Institute of Arts.
Source: https://africa.uima.uiowa.edu/peoples/show/Mende

The Benin kingdom in Nigeria flourished between the fourteenth and nineteenth century which was led by a succession of dynastic leaders known as Obas. The Oba, who was considered to be semi divine during his lifetime, was the political and spiritual leader of his people. He governed a complex network of lesser chiefs with varied political, administrative, and ritual duties. Upon ascending the throne, one of the Oba's first ritual duties was to establish an altar commemorating the life and achievements of the previous king, his father. The heads cast in brass are idealized representations of the individual Obas. This head, which dates to the mid-sixteenth century, is among the earliest examples of the genre, as indicated by the thin casting and naturalistic style. Brass and ivory, both valuable and durable materials, symbolized the Oba's power and wealth.

Heirs to the Benin kingdom continue to represent their people as cultural leaders within the contemporary Nigerian state. The Oba or sacred king is known to be at the apex of an elaborate state organisation, including a ranked court with specialized hereditary and appointed titles as well as craft and military guilds. Historically, the Oba was the principal patron of the arts in Benin. The artists' guilds, which included blacksmiths, brass casters, sculptors in wood and ivory, bead workers, costume makers and leather workers worked under his patronage. Most of the art works created served chiefly to glorify the king, reinforce royal hierarchies, and enhance court life. In the Benin kingdom, power was often expressed by an art object frequently a sword. According to Bradbury (1957), when the Oba delegated to a chief, powers of life and death over his own subjects, this was marked by the presentation to him of the ceremonial sword, *Ada* (Fig. IX).



Fig. IX: Ceremonial Sword (*Ada),* Nigeria, Edo People (Benin Kingdom), Iron, Brass and Ivory, Height: 102.5cm.
Source: www.britishmuseum.org

The use of swords as prestige emblems is characteristic of many African kingdoms, including the Akan kingdoms, the Baule and Asante who made and used iron, wood and gold swords for display. In Africa. One of the characteristics of rulers and leaders is their ability to commission, control and distribute works of art, and to interest them with meaning. It will be seen that the arts associated with absolute authority are used by leaders in their task, to exert influence over other people, whether this be in the moral, military, spiritual, economic, social or political sectors of life.

Sculptures, and to a lesser degree, paintings, which are however debatable, often served in ethnic Africa as a kind of cultural mirror, since they were largely produced in response to religious and social needs; and consequently reflected and gave visual expression to certain fundamental aspects of life (Mount, 1973). What gives art in Africa its special character is the general small scale of most of its traditional societies, in which one finds a more immediate interrelationship between art and other social forms and its wide-ranging variety of styles, each developed in its own particular ecological, historical and social circumstances.

Conclusion

Works of art, including masks and figures in ivory and wood serve as didactic devices for issues of morality and ethics. Figurative staffs were sometimes carried by representatives of chiefs and kings, symbolizing their power and authority. As individuals accede from one level to the next in the course of their lifetime, these objects serve to pictorially represent precepts and maxims and to instil cultural values of the highest order in the society. Works created in the traditional era, serve as instructions to the people. In the same vein, contemporary artists can raise issues with their visual arts on socio-political themes in order to instruct and educate the society. Beyond the acquisition of visual art objects as social status and instilling fear for political control, the recording of events as practiced in traditional era, have stirred art historians to holistic thinking of gleaning from the past in order to make substantial future projections in the field of visual arts. These projections create a robust interphase between the traditional and the contemporary, thereby making room for continuous research and bridging gaps noticed in earlier traditional treasures of art.

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PERFORMANCE, STYLE AND DIRECTORSHIP: REFLECTIONS ON TUNJI AZEEZ'S STAGING OF SOYINKA'S *DEATH AND THE KING'S HORSEMAN*

Olympus G. Ejue
Department of Theatre Arts,
University of Abuja,
Abuja.
olympusflex@gmail.com

Abstract
On the Nigerian stage new play directors are emerging. Many of whom are bestriding the Nigerian stage with conscious combinations of directorial styles that transcend realism and naturalism and at the same time nourishing the aesthetic and ideological underpinning of their chosen plays. One of such directors is Tunji Azeez. It is assumed that; the directorial approach of any production resides in the artistic truthfulness, intensity and dramatic manipulations of concepts/theories within a chosen production philosophy emanating from a play director. From the aforementioned, varying choices abound for a play director to make the best decision, that will achieve greater standard of aesthetic value of excellence in a production are adopted in the staging of *Death and the King's Horseman* at the Lagos State University in 2008 as part of the convocation ceremony for that year. However, the review probes critically some maladies and challenges afflicting the dexterity and visual projections in recent literary theatre productions. This is due to the inability of some modern directors being able to draw a line between what could be considered as commercial or/and non – commercial theatre before a particular audience. On the strength of this; the paper investigates how the play director's obligations and substance can go beyond the directorial dictates of realism and naturalism to propose some culture – based conceptual reorientation in the staging of the play. In the play, Tunji adapts historic conventions and norms to create a performance that best meet the need of his audience. The article adopts an analytical, participant observation through watching the performance and interview methods. The paper concludes that; the play director had engaged varying directorial techniques that entrenched a materialist critique to foreground and examine ideologically determined beliefs and unconscious habitual perceptions of modern societies not being able to produce true heroes.

Key Words: Director/Directorial, Performance, Audience, Stage, Style.

Introduction

Shakespeare once held forth through Hamlet that: the purpose of playing, whose end, both at the first and now, was and is, to hold as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure (Hamlet iii, 2:91). This is an indication that theatre bear no resemblance of life; hence live human beings (actors) are the tools upon which typical life experiences are staged for a target audience. Nonetheless, due to the challenges which the reality of our beleaguered existence has imposed on us as a people, every theatre director, it is believed, must pass through an awe-inspiring state that is complex and at the same time be able to evoke a sense of the transcendent, mystical or sublime. This requires artistic supervision, coordination, unique style and rehearsal. It is believed to be a special effort; talent and ability geared towards helping the audience distinguish the substance, form and technique(s) used by the various artists partaking in a play production. This seeming complexity, according to one of the great theatre directors in modern directing history - Peter Brook believes that: theatre production is like climbing a mountain; the summit is never reached (Owusu, 2013:261). This is especially so, as the non – commercial theatres in the ivory towers are habitually encumbered with a play's budget and its demands on the wardrobe, play - readings and workshops that are, most times, tortuous for the director to handle. Again, artistic directors are a bit limited to a company of untried talent (actors) they can cast or stage particular plays with. Therefore, artistic directors of non – commercial theatres are psychologically fixated with the enormous tasks of certifying not only for their theatres to be constantly patronized, but to also meet up with the educational desires of those theatres. This implies that in developing a receptive audience and keeping the theatre afloat, several hurdles need to be scaled through by any theatre director attempting to find an appropriate home where his/her production can take root and consequently grow.

This paper is therefore, set out amongst others to investigate how searching for theory (ies) or adopting how selecting what appears to be a best style otherwise known as eclecticism can engender certain dramatic pathos from amongst audience members in a performance. Tunji Azeez - the director of Soyinka's *Death and the King's Horseman* as Lagos State University

convocation play for 2008, seemed to have dealt with the psychic state of man, cultural breakdown, and reciprocal distrust using an existential philosophy as his directorial base. Yet, in the context of existentialism my understanding of his directorial concept did not graphically demonstrate the meaninglessness of situations that can be found in an absurdist play. Rather, it was simply what Bamidele (2000: 94) describes as the recognition of the incompatibilities between the intensity of physical life and the certainty of death. It is an exposition of the conflict between man's insistent reasoning and the non-rational world he inhabits. In fact, like an avant-garde exploring the world, Tunji employed a stylized approach through which a graphic and picturesque interpretation of the play is realised on stage.

Although it is essential for a play director to give proper attention to the period in which the play is set, but how far can his/her quest for period accuracy achieve excitement whilst following the requirements of the script? It is in this guise that Tunji to an extent employed symbolic treatments within a realistic production in order to heighten dramatic tension and give the performance a greater stage effect. Besides, it is believed that, in the performance of a historical play or period play, for instance; history comes alive by taking a leap from the page to the stage, while theatrical conventions of the distant past are vividly recalled." (Umukoro, 2010:145). This practical visualization or realisation explains the artistic director's show of a complementary attitude towards the playwright's script as a material for the performance. Undeniably, directing *Death and the King's Horseman* reveals this director as one, whose adherents sought to represent feelings and moods rather than objective reality: which often distorts forms and colour in order to flourish in the stage performance. In the stage performance, one experiences a represented external reality in a highly stylized and subjective manner, attempting to convey a psychological or spiritual reality rather than a record of actual events. Otherwise, how would one interrogate the director's choice of casting a woman to play as *Olohun Iyo*, the *praise singer* to *Eleshin Oba*? This is undoubtedly employing stylization in order to escalate the performance and enable it lift to a more telling effect.

Synopsis of *Death and the King's horseman*

In *Death and the King's Horseman,* Soyinka reveals an African traditional world in which traditional rites form a predominant part of the play. The plot of the play is based on a real life situation which took place in Oyo town 1946. Alaafin is dead, and tradition demands that *Elesin Oba* (the king's Horseman) should voluntarily commit suicide in order to make the Oba's passage (transition) to the ancestral abode a peaceful and smooth one. This traditional obligation *Elesin Oba* fails to carry out due to his pathological weakness for beautiful women, thereby presenting himself as one who prefers carnal pleasure to spiritual empathy. This act of changing the direction of a unique sacred task led to a delay long enough to attract the attention of the District officer, Mr Pilkings who ignorantly commits an abomination as he arrest *Elesin Oba* thereby disrupting the rite of passage.

The news of the Alaafin's death, prompted *Olunde, Elesin* Oba's son to journey home from London where he is studying Medicine with the view to burying his father. However, on reaching home, news and realization that his father (Elesin Oba) was still alive, meaning that he (Elesin Oba) had failed to engage in the ritualization of death, this impelled *Olunde* to commit suicide in place of his father. This swift act by *Olunde* became a reanimation of *Elesin Oba's* languid spirit, who out of surprise, embarrassment and shame commits suicide himself.

Directorial Power/Concept

Along with making the choice of play, casting flawlessly, arriving at superb artistic decisions in terms of interpretation and production philosophy; a play director must embrace aesthetic style(s) of whether the play needs to be performed in a presentational or representational; illusionistic or non-illusionistic manner. All of these are what form the production's unity which he (director) tackles during rehearsals. In this semblance; Gbilekka (2013:174) believes that a director is a master craftsman, and artist of the theatre who combines artistic leadership with an overall knowledge of the theatre. This view assumes that, through the theatricalization of humour, excitement, spectacle and provocative dramatic irony in *Death and the King's Horseman,* the play director essentially had to create a perception of proper balance, variety, point of emphasis, and great dramatic meaning that carries the story's ingenious ideas of interpretation and other embellishments through. This is owing to the fact that, it is most times

a peculiarly indefinable job. He makes conscious use of fastidious speech pattern and sensitivity to language, physical movements, definite poses, gestures, and voice inflections in a graphic representation of the play. For example, all the actors seems to have been given explicit instruction(s) to pay attention to the music and dance steps that is akin to the *bata* drumming and dance prototype.

Aesthetic Elements/Concepts

Applying Richard Schechner's concept of performer – training, the play director – Tunji Azeez- propelled the actors towards achieving artistic skills, aesthetic ideas and beliefs with which they achieved the interpretation of the dramatic text. There is no gainsaying that he considered the playwright's text primacy in generating performance and theatre. Through rigorous training and exercises the actors attained flexibility that engendered them towards interpreting the variety of events in the text in different styles as if replicating the emphasis of Stanislavski and Grotowski's training for self- expression as an example. Tunji had gone on to lay emphasis on self- knowledge in developing character that is totally truthful, convincing and believable.

Indeed, through an eclectic directorial style, the actors became transparent and almost faithful to their roles. This is an indication that the director understood the idea of performance text and performance knowledge as he combines dance, music, songs, gestures, words, pantomime, costumes, incantations, masquerading and a network of artistic behaviours which the actors use to transmit their message. It reveals that, a director's knowledge as a theorist and critic cannot suffer complexes, particularly that; a person cannot teach what he does not understand (Nwezi, 1988:9). In *Death and the King's Horseman* for example, the director should rather focus on the evocation of the mystery and ritual of Yoruba life than just simplifying its thematic preoccupation to a 'clash of cultures' dramatization. In fact, this style is not with regards to the politics of recontextualizing the play, but by proving revealing insights into ways in which meaning(s) is/are adopted as cultural appropriation rather than adaptation. This tends to be in line with the playwright's preface to a would-be producer/director of the play. He cautions that; a director should rather direct his vision instead to the far more difficult and risky task of eliciting the play's threnodic essence (Soyinka, 1982: authors note).

This inimitable temperament of the director seems not only to gauge and harness the individual talent of the actor(s), but also other theatre workers and collaborators. It is perhaps in this regards that Brown (1997:135) summits that, a director must help the actors, and the designers, composers, technicians, and every other member of the team so that they work to the best of their own abilities for the production. This is evidenced in the way and manner we perceived the actors on stage with line – delivery and actions that edify them (actors) as 'formally controlled' through the directorial uniqueness and sometimes hostile actions of the director. It is this clout that Musa (2004:174) sees as "that unique power that makes the theatre director a **primus inter pares** among other theatre workers". It is however, worthy to note that; depending on how and the manner in which the director employs his power and concept; his production can both witness a commemorating success or a smothering and counterproductive performance. A case in point is that which reveals the physical character portrayal through costuming and speech pattern of Mr and Mrs Pilkings. At this instance, the personality of the director in the meanings of their speech, socio/economic status and their interrelationship with others on stage tend to amplify race, beliefs, mood, environment, genetics and consequent success of the play.

Seeing the play on stage, one is quick to observe that; the play director also evolved romantic techniques that foreshadowed elements of realism and expressionism. He was obviously more interested in creating mood, imagination and atmosphere than in developing complete believable characters on stage. This could be due to lack of sufficient time to rehearse, particularly so that the students (actors) still and all, need to essentially give attention to other literary pursuits within the same time frame a would director require of their "souls". For example, the outlook and gesticulations of Sergeant Amusa and his two constables at a converted cloth stall in the market with the agitated hum of women made the 'Native Administration' policemen look like clowns and unserious even with their batons out. Indeed, this action(s) appeared to be imbued with an excellent challenge of rigid artistic categorizations and aesthetic convention of character(s) presentation on stage. This dramatization rather

propelled an appreciation of the external nature of Sergeant Amusa and the two constables. Perhaps, in keeping with the concept of the production, the play director did not see anything wrong with employing symbolic treatment within a realistic production, in order to give the performance greater dramatic effect. From a stylization point of view; Hobbs (1995:89) believes that, this necessity can arise in certain instances, when the effect required could not possibly be presented with enough power in normal realistic terms. Alternately, and in my opinion, most hopefully the audience should be made to see this whole sequence as exciting and depicting the feeling of combat through a stylized approach that expresses something in an amorous, idealistic or sentimental way. This way, the play director would have achieved a more poignant telling effect.

Staging the Rite of Passage

There are two essential generic ideas for the director, Brockett (1974: 465) reminds us that, there are two schools of thought of which one sees him as an interpretative artist whose purpose is to serve the playwright by translating the script as faithfully as possible into theatrical form. The other views him as a creative artist who uses all the elements of theatre, of which the script is merely one, to fashion his own art work." This was confirmed in an interview the author had with the play director. He explains his directorial approach thus:

> As a director, I don't get limited by theoretical positions...maybe it's safe to say that my directorial style is eclectic. In the case of *Death and the King's Horseman,* I found it difficult to subject such a culturally rich play to some limiting Euro – American directorial dictates (8th December, 2017).

This becomes crystal clear that, going by the second school of thought as revealed by Brockett, a director as a master artist, can exude the liberty of shaping scenery, costumes, lighting, and other dramatic elements as best gratifying to him/her with a view to increasing the chances of enhancement and realization of a play on stage. Against this backdrop, one observes Tunji's posture as a director assuming some responsibilities of the playwright as he strives to convey the message of the play as truthfully as he could, thereby making him his own writer – adapter.

Tunji premised his staging of ritualized communal tragedy in traditional African societies using different phases of socio/cultural processes associated with a compelling adaptation of dramatic elements among ethnic groups to their external environment. Artistically speaking, the experience of *Death and the King's Horseman* on stage is a transformative traditional rite in a stylistic manner that conjures communal rejuvenation through supernatural forces. Tunji's creative power manoeuvre his cast, costume, make – up, mask, orchestral accompaniment, dance, solo, narration and chant exposed the audience to a supernatural, transformative and effective process of ritual drama exposing the cosmic continuum within which man situates his fearful existence. This is in tandem with the reasoning of Turner in Dasylva (1996:4) that, institutionalized ritualizations of the transformative process or activities are usually employed under circumstances especially specified for communication with supernatural forces believed to be the source of all effects. This cultural process as typified by the actors as they reveal major classifications and contradictions of the significant series of changes happen naturally. Through the actions on stage, the actors anchored their skilfulness in the paradigm inherent in the experiences and philosophy of the Yoruba cosmology. It is a peoples' mythology in which the play comes alive as part of contemporary experience that the people can cherish and benefit from.

It is common sense that, for a would-be director of a play like *Death and the King's Horseman* which has come under severe attack, particularly, by African critics of Marxist persuasion who see the play as extremely brutal, barbaric and instigating meaningless deaths; to be more artistically and creatively geared up in the process of interpreting the play especially on the contemporary Nigerian stage, that would – be director must be very tactful. Above and beyond this; one perceives that the plot and even language of the play for example, can be extremely complex and tortuous if handled with kid-gloves. Therefore, such a director in the words of Wilson Knight must make a leap to the inward meaning and use the play's surface as expression (Cited in Ejue, 2013:243). Consequently, the theatrical potential and peculiarities of traditional ritual actions in staging the cosmic human condition may still require certain restrictiveness by a play director. Layiwola (2001) said:

> It is difficult to draw the line between what constitutes
> a residuum of ritual, and what constitute real – life theatre.
> There is always a total theatre context where songs, music,
> mime, action and dialogue commingle, and one is often
> left in no doubt that visual images are contrived derivatives
> of the rituals and festivals, we see at harvest along the boulevards
> and the arena of kings (p.220).

However, in order to achieve the aim of the performance, the play director exploits ritualistic elements in a manner that the same elements of dance, song, chant; masks and music in a total theatre paradigm are used to reinforce the mystique and didactic thrust of his directorial style. In the play performance, Tunji explores the richness of songs, dance and spectacle to enact the representation of a mythical personality of a human actor. The dexterous depiction of Elesin Oba's individualization of character on stage with a conscious mental reaction accompanied by detailed physiological and behavioural changes explains the African cosmology in terms of carriage, gestures, speech mannerism, which expresses the significance of the role of the traditional carrier. Clearly, the audience witnessed an Elesin Oba whose blockings revealed him a visibly – stunned celebrity through definite sequence of movements and gestures; as he makes efforts to indenture the extra-terrestrial continuum within which he allays his innate fears. In fact, Elesin Oba adhered to these predefined typologies of actions as assigned to him such that Mr. Pilkings disruption of the rite of passage for example rather elicited laughter from the audience as a stupefied Elesin Oba could not make out at that moment whether the disruption was a welcomed development or not.

Through his (Tunji's) blockings, body positioning and environment he divulges the inner workings of the actors mind preceding their actions. For instance, we witnessed the behaviour and responses of Jane to Olunde who had just came back from Europe and decide to visit Mr. Pilkings. Their actions and physical appearance on stage actually defined their character(s) and genetic recombination. It is this recombination that the director employs to draw into the play greater depth of characterization between the two actors. In fact, the level of psychological activism of Olunde who the director positioned down – centre to say to Jane Our king is dead. But i knew i had to return home at once so as to bury my father (Soyinka, 1982:52) This line, as it were, conveys from Olunde, a lot of agitation and anxiety in his (Olunde) rendition and mannerism. Conversely, the attitude and movements of Jane in response to Olunde manifest a rather lackadaisical show of someone with a mindset that is apathetic to the socio/cultural peculiarity which Olunde tries to uphold. We see Jane moving away from Olunde and saying in the most ironic manner: "Well, thank God you don't have to go through that agony: Simon is going to stop it (Soyinka, 1982:52) Without doubt, this is to heighten characterization, motives, choices and conflicting desires of the two actors on stage. It is clear here that; the director had assigned certain individuality that reveals Olunde for instance as victim of circumstance. Indeed, he presents Olunde as a sympathetic actor with major virtues and lesser quirks.

Talking about costume and other dramatic elements reveals the richness in Elesin Oba's costume, dance, acting, songs, mime and spectacle. Apparently, the audience see a man vast in the Yoruba culture, yet expresses his sex gusto and taking a new bride as part of the conditionality for an honourable suicide he (Elesin Oba) needs to get on with for the sake of the late king. His acting capacity on stage and great sense of individuality had a deleterious consequence on Iyaloja – the leader of the women as the dialogue between them alternate amid chanting to the music with accompanied dance steps and stylized gestures depicting clearly the tradition of the Yoruba ethnic nationality. This clearly reveals how the events in scene five where Pilkings and Jane goes off, but warning Iyaloja not to cross the line or go close to Elesin Oba's cell door is inventively handled by the play director. At this point the audience experienced a sudden change in mood and frame of mind of Elesin Oba as his response to Iyaloja became that of a seeming regret. The sagacity of the play director placing Elesin Oba in a limited space emphasizes personal disappointment, penitence and level – headedness through his Elesin Oba's gestures, facial expression, and body language. This is the point he says to Iyaloja: I don't ask you to take pity on me Iyaloja. You have a message for me or you would not have come. Even if it is the curses of the world, i shall listen." Soyinka, (1982:67) Elesin Oba is

put on a pitiable stance before the audience who see him as one whose life is in content and yet a self-indulgence one.

However, his quick change of countenance into lamentation and then again, pathological weakness for beautiful women is so dramatic and professionally handled. The style and behaviour of the actor(s) while rendering the songs, music and chant at this point revealed clearly an engendering of a certain re-creation of the spirits and at the same time heightening of the mood and disposition of the play. This governing feeling which is like some kind of spell in the audience is also experienced at the point Olunde, the eldest son of Elesin Oba arrive the village without prior notice and sought to know the whereabouts of his father.

There is an indication that; between cultural codes and aesthetics in the play, the director it seems, observed the characters and imbued their behavioural traits in the actors' mannerisms action, and dramatic actions. Without a doubt, the artistry of the text is noticeable in the way and manner the actors identified with the dignity of ritual and/or significance of the role of the traditional carrier and at the same time appreciation of the traditional Yoruba world view. This is exemplified in the stage business between Elesin Oba, Olunde and Mr. Pilkings. The play director was able to dexterously establish the dramatic irony within the context of the interaction through which Pilkings tries to unravel the mystery and ritual of Yoruba life based on the way he (Pilkings) conceives of it.

Away from these dramatic manipulations, it can be safely assumed that technological innovations have impacted greatly on different aspect of the theatre – viz, set, costumes, sound and lighting, etc (Oni, 2004: 26) Within the total theatre context of interpreting *Death and the King's Horseman* therefore, Tunji attempts to use these theatrical elements as aesthetic considerations to simulate foot path, market place, forest, urban housing structure, and so on through a level of technological sophistication. For example, the inventive partitioning of the playing area to replicate several stalls and hitherto creating sizeable parts within which actor(s) had seeming unobstructed movements and dances created a dramatic ambience of a real market environment and the use of stage set. We see this in the complex set of movements that he created on stage to express the characters' emotions and relationships. Given the size of the not too big a stage and the various dances and crowd scenes in the play, the actors, to a large extent, fared well without obvious bumping into each other as they moved and rendered their lines in crowded scenes. Even so, the positioning of the actresses at the opening of the play as Elesin Oba enters along a passage before the market, pursued by his drummers and praise – singers almost thwarted his movements and actions. Certainly, his dance, chants and recital of the story of the *Not-I bird* for example, left him almost squeezing through the women as he struggled to meander through in a bid to use the entire stage. Nonetheless, putting the spot light on Elesin Oba in a Prison cell did not only direct the audience's eyes, on what to behold on stage, but went ahead to make the colour of the light red and interspersing it with a bright light on the other actors on stage was very suggestive of the way and direction the story was progressing. Besides, the rapid movements and stage actions of Mr. Pilkings, and the consequent placing of Elesin's carriage which remained rooted in one spot conjured the mood and a feeling of emphasis, authority and control of Mr. Pilkings. While that of suppression and subordination is obviously assumed on the part of an Elesin Oba already incarcerated. In other words, their entire existence and stage business is centred on moments of intense activity and near – panic of who the in – charge is. These are all techniques through which the director seemed to direct attention, create focus and emphasis on stage.

The use of songs, music and dance to advance the plot, characters or thought of the play cannot be overemphasized. For example, Tunji employs grand movement and rhythm in scene five of the play as part of his directorial exploit in the masque at the great hall of the Residency. Costuming the actors in a variety of fanciful European clothing and make – up, and creating some sort of visual interpretation through stage positioning of the actors that strikes a resonant chord of picturization and composition, he impel them (actors) to move rhythmically to the Western music as played by the band. This sense of stage picturization and composition made known understandable blockings that warranted the "Resident" and "Pilkings" to move down stage right for a private discussion without necessarily masking other actors on stage. Besides, this action which now pre-empted a swift switch – over to pantomimic dramatization by the

dancers and a tune - down music only heard at the background, made it clear that the director dexterously intended to emphasize the "Resident" and "Pilkings" discussions without necessarily interrupting or stopping the dance. This technique appears to have an accord with the supposition of Dean and Carra as cited by Arinde (2014:609) were they opine that: "most people are visually minded and therefore are more deeply impressed by what they see than what they hear."

The obligatory use of character and characterization as essential elements of communication is clearly developed through the speech pattern and behaviour of the actors on stage. In analysing the various roles of the actors, the play director displayed great respect in employing four levels of characterization - physical, social, psychological and moral consideration in the descriptions of his stage directions. It is interesting to recall the character depiction of "Mr. Pilkings", "Jane", "The Resident", "The Prince" and "Aide-de-camp" who are all supposedly Europeans in the play. Within the context of casting, acting, and make – up, it is understandable, in the sense that; all of these characters, though played by Nigerians who through aesthetics in make – up and costume looked in a particular way and had volume of coloured hair, and basking in the euphoria akin to that observed with the early Europeans in colonial Africa portrayed their roles convincingly. It is clear that the play director realizes that: "in the theatre, make-up is indispensable to ideal character depiction, especially in the university theatre where plays are performed using (mostly undergraduates) student actors." Johnson (2004:161-162) indicates that, there is no gainsaying, the actions on stage were obviously motivated and clarified by typifying qualities of the aforementioned elements which for example, revealed the actor(s) attitudes, motivations, desires, sex, size, economic status, and moral decisions. Even their habitual responses in terms of physical agility, creativeness and psychological stability reflected and established their performance profile in accordance with the play's spirit.

Although there are various methods through which casting a play is depended upon; the auditioning and casting the play – *Death and the King's Horseman* is worked around the student – actors of the Department of Theatre Arts and Music and some from Department of English through an open tryout and invitational process. However, in setting out to find the actors who seem most capable of embodying the director's concept of the characters, Tunji went an extra mile to get his lead actor, and this is the reason for mentioning the invitational process. The lead actor –Ropo Ewenla (Elesin Oba) was employed from the professional domain in order to rather give the performance pep and verve. This seems to explain Ayckbourn (2004) believe that casting is everything a director requires to get it right. In this regards, he says that:

> It is my view that this process is the single most important action or series of actions you will make on a production. Most things are reversible, but if you have the wrong actor, however good an actor they may be, in the wrong part, your job as director is reduced to one of damage – limitation specialist. (p.26)

Significantly notable is that although the director's intent was to be as truthful as he could afford to be to the script, but still, he took the liberty of casting a woman to play Olohun Iyo – the praise – singer to "Elesin Oba". Arguably, it is an indication that the actor with better personality, carriage and inventiveness that best interpret the director's vision and that of the playwright is more important and suited, not minding his/her sex. Nonetheless, this female actor is seen with domineering personal attributes, matching physic, voice quality, comportment and commanding stage presence that is emblematic of a man's attitude expected of her as she plays the role. Her speed, vocal inflections, general flexibility, role interpretation and image altering is estimable. This directorial concept leaves one with the impression that, the play director has a good understanding of the world of the characters and the vision of the playwright. Inyang, (2005) underscores this point by saying:

> A director cannot conduct an effective casting, audition or rehearsal without first having a good understanding of the script he intends to produce. The director must first of all endear himself to the world of the play before

> he can come to terms with the sociological, physiological, ethical and social outlook of the characters in the play. (p.62)

Without a doubt, the play director looked out for players that are multi – talented, flexible and with great acting capacities that are quick in assimilating direction. In other words, the search was for those with great singing aptitude, skilful in acting and dance prowess and having the ability to play certain musical instruments. Under this circumstance, the accepted cast was on the basis of personal qualities and physical attributes of the selected actors. This was a major demand for performance as total theatre.

Conclusion

In this paper, attempts have been made towards evaluating the directorial concept employed by Tunji Azeez in staging *Death and the king's Horseman*. There is no doubt that Tunji as a director in a literary theatre is full of exciting new ideas to experiment on. *Death and the King's Horseman* as directed by Tunji Azeez was fully realized through the evocation of music, dance, song, proverbs, and figurative expressions using metaphysical confrontations which positioned "Elesin Oba" as a vehicle of transition that can lubricate the culture and Yoruba world – view. We have seen that theatrical conventions and practices vary widely from one period to another and from one culture to another. The total stage picture was worked out carefully moment by moment to reveal Elesin Oba's pride and arrogance and yet, the seriousness of his communal undertaking with great directorial precision, variety and emotional power. The director employed a dramatic action that is clear, simple with natural acting emphasizing inner truth rather than external effect.

The director stretched the imagination of his audience to conclude that what appears real in the performance could actually be real in ritual. In other words, he maintains a conflation of ritual and theatre which is like a cul-de-sac in a given unity of time, place and characterization. This gives a background upon which the sense of tragedy in the play is revealed and understood on stage. The performance simply portrays that wishes into reality can be inherent in faith and belief. In fact, certain actors in the performance are somewhat pictured in a manner described by Layiwola (2001:218) as the kind of conceptualization (is) responsible for the creation of transvestite figures of dramatic art. It is a case where the unexpected happens -Elesin Oba reneges on a religious responsibility thereby forestalling a planned ritual. Here, the play director enacts an extraordinary tableau as the overt linguistic dialogue between Elesin Oba and the women through dance and musical communication process. The actions of the actors went beyond mere theatricalization of ritual because its interpretation was by virtue of individual creativity.

This dramatization of the rite of passage in *Death and the King's Horseman* unveils the essential idea one seeks to make, which tends to present ritual to the modern man from a realistic perspective. The result is a perspective that revealed moments of truth from a forgotten past the same way it would in real life.

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VISUAL ARTISTS' EXCHANGE WITHOUT BORDERS: FURTHERING ACADEMIC INTERACTION VIA SOCIAL MEDIA

Kingsley O. Emeriewen
Department of Fine and Applied Arts,
University of Benin,
Benin City.
kingsley.emeriewen@uniben.edu
Olushola Timothy Ogunfuwa
Department of Fine and Applied Arts,
University of Lagos,
Lagos.
togunfuwa@unilag.edu.ng

Abstract
Advances in information and communications technologies (ICT) have impacted on most facets of human endeavours. Education is one of such fields that has benefited from the developments in ICT. This has brought about a change in the traditional methodologies of information sourcing and sharing. Taking advantage of the ubiquity of mobile devices as well as the popularity of the WhatsApp medium, Rom Kalilu set up a mobile academic platform, where exchanges on visual art are explored. The main aim of the exchanges was to connect visual artists as a collaborative group which projects visual arts as an academic discipline that is dynamic and transcends borders. Drawing on from this paradigm shift in knowledge sourcing and sharing the model devised for visual artists has contributed immensely to breaking academic frontiers in the visual arts, in a most collaborative manner.

Key Words: Visual artists, Artists, Academic exchanges without borders, Mobile Technology/devices, WhatsApp

Introduction

The use of mobile devices in seeking knowledge is widespread and fast gaining ground. Undoubtedly, this is a direct consequence of technological advances in information and communications technologies (ICT). The impact of digital technology is quite visible in most facets of humanity. For instance, in the field of educational, traditional teaching and learning protocols are been transformed. Interestingly, a teacher can deliver his other lecture from any part of the globe with students receiving such lectures in real time. These technological advances have led to new platforms like electronic learning (E-learning), electronic classroom (E-classroom), mobile classroom (M-classroom), mobile technology, and even learning via social media.

Furthermore, in tracking developments in academic interactions, the introduction and use of computers and other educational mobile tools are noteworthy. As noted by Goundar (2011) "we have used computers for some time to do almost everything possible and came up with many innovative ways to use computers for teaching and learning". In other words, computers and other mobile devices have afforded individuals and groups increased choices and opportunities to source for information, as well as share knowledge. This brings to fore Pence's (2007) argument that the emergence of educational mobile tools shows great potentials in helping students share and construct information and knowledge for learning. Globally, institutions and individuals are exploring the possibilities offered by mobile devices and other such technologies in advancing and sharing knowledge.

Judging from the foregoing, the idea of visual artists collaborating to brainstorm, critique and exchange ideas on an academic platform using WhatsApp is a novel idea. Specifically, visual arts include the traditional fine arts such as drawing, painting, printmaking, photography and sculpture. Also, media arts include film, graphic communication, animation and emerging technologies. Others are architecture, environmental and industrial landscape design, folk arts and works of art such as ceramics, fibers and jewellery works. Basically, visual artists are specialists in these areas.

Visual Artists without Borders: The Rom Kalilu Model

In 2013, Rasaq Olatunde Rom Kalilu, a Professor of art and art history at Ladoke Akintola University of technology, first muted the idea of academic interactions with his Postgraduate students. In line with this, he created an educational website, the Rom Kalilu's website

(www.romkalilu.net). Today, this has manifested into a more diverse academic exchange platform of visual artists.

In creating this exchange platform, Kalilu explored the popularity of mobile technology. Specifically, WhatsApp instant messaging channel was employed. According to Alsaleem (2014); Shuaibu and Bala (2016), WhatsApp is a propriety cross-platform, encrypted, instant messaging client for Smartphones as well as laptops.

WhatsApp instant messaging channel provides for text messaging as well as sharing images, video and audio messages. In addition, the platform allows for group chatting, a feature that allows for instant chatting with up to two hundred and fifty-six people at the same time and in real time (WhatsApp Support Team, n.d.). Moreover, WhatsApp uses the internet to send text messages, documents, images, video, and audio messages to others (individually or in a group) using standard mobile cellular numbers.

Thus the basic requirement of members in a WhatsApp group is a mobile device with world mobile communication network. Following from this, the location of members does not really matter, in so far as there is mobile communication network from such locations. This is characteristic of Rom Kalilu's ideal of the visual artists' exchange without borders. However, even though the group is informal, discussions and exchanges are quite scholarly. Indeed, the platform is an exploration of man's hunger for inquiry into the world of visual arts.

In keeping with the major goals of setting up the platform for exchanges in visual arts, Kalilu (personal communication, February 2, 2016) specifically noted that engagements in the school will revolve around pertinent questions and critical issues of creativity, techniques, technology, the artist, architects, styles, provenance, policies, etc. in fine art, applied art, architecture and art history. In order not to deviate from the major objectives, some canons were made to regulate exchanges on the platform. These are:

1. Visual postings should not just be seen but should also generate constructive discussions and critique.
2. Members of the group who have challenges in the practice or scholarly issues may seek technical assistance and direction on the platform.
3. Innovations findings and also new directions by members may be broadcast on the platform.
4. Local, national and global new developments on issues and in disciplines that concern the platform may also be posted.
5. Research, professional and career opportunities in the issues and disciplines that concern this platform may also be posted.
6. Postings may be overt or covert, straight forward or witty.
7. Engagements on all the issues that concern the platform should be appropriately rigorous, scientific, creative and scholarly.

In summary, artists' exchanges on this platform should aim to enrich knowledge on art, foster dialogue on shared views, share and talk about personal artworks, deepen issues on the visual arts, and above all, connect visual artists.

Interactions on Visual Artists Exchange without Borders

The exchanges expounded in this platform were selected in no particular order. Even at that, deliberate attempt is made to pick and summarise discussions on interactions from diverse postings on sundry issues bothering on art and architecture. Where necessary, photographs and screenshots are also presented to illuminate some of the posts.

The nude installation (figures 1 & 2) posted by Rom Kalilu (June 8, 2016, was quite topical and engaged members in brainstorming on how life experiences, culture and environment could influence the way we relate to art and art works.



Fig 1: A screenshot of photograph of nude installation by Spencer Tunick as well as discussion thread on the nude picture. Posted by Rom Kalilu.



Fig 2: A view of nude installation by Spencer Tunick. Posted by Rom Kalilu.

Specifically, some members of this group interpreted the work from social-cultural and religious inclinations, while some others responded to the post professionally. The latter view stems from the understanding that all arts convey meaning, irrespective of what it is. Moreover, the individual's aesthetic choices are also influenced by culture and environments, and this impact the visual image that one conveys to another. This may be the posture Spencer Tunick took in his nude installation. On the part of Mufu Onifade and others, they hold that a nude installation is bad art. Their argument is based on nudity as promoting immorality, thus, negative. Kingsley Emeriewen (personal communication, June 8, 2016) did not see anything wrong with the Tunick's nude installation but curiously asked some questions. Who defines boundaries for artists? "Do other artists have the right to dictate to professional colleagues what moral art is and what art offends sensibilities? Having followed the trend of discussions and arguments on the post, Rom Kalilu (personal communication, June 8, 2016) sums it all when he asserts thus: "the installation is art. But it is not culturally and aesthetically relevant to Nigeria. It is of no intrinsic and extrinsic significance other than defiance..." What can be deduced in all of these is that a forum was created to evaluate, create and share understanding on how arts convey meaning. Importantly too, how individual aesthetics and empathetic awareness are implicit in an engagement with artworks. This could manifest in personal understanding and appreciation of art.

In a disclosure on sculptural developments in agriculture in Thailand, Ladimeji Ayanda (personal communication, May 14, 2016) sent a post to the group. The post as seen in figure 3 posed questions as to how sculptural fruits were achieved.

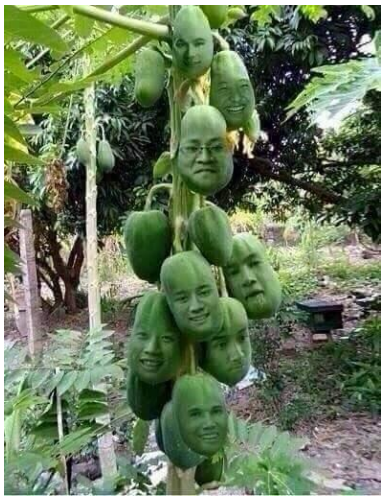


Fig. 3: Paw-paw with human faces, Posted by Ladimeji Ayanda



Fig. 4: Screen shot of video on the use of plastic moulds in encasing. Posted by Rom Kalilu.

From the exchanges that followed, some members were of the view that in this age of technology, photographs are oftentimes edited with Photoshop software. Others affirmed that it is common practice that plastic moulds are used to encase fruits at their budding stage. The latter argument was articulated with a video, as expressed in a screen shot (figure 4).

Art is dynamic and transcends confinements in its expressions. This comes from creativity and innovative thinking which should be a skill of the artist. Artists and designers can shape artistic investigations by breaking traditions and coming up with novel ideas and works. Such was the case when a male face with a variety of fabrics (figure 5) was posted for all members to appraise. All agreed that the artwork was indeed a new form of contemporary arts without distinct nomenclatures.



Fig. 5: Human face produced with fabrics (Posted by Rom Kalilu).

Attempts to situate this type of art saw members of the group base their arguments on it as an installation, assemblages and painting. Findings revealed that it was a textile art installation and can technically be grouped under ephemeral arts. The knowledge derived here is that the work of art posted was explored; issues raised included how artists determine what criteria are needed to assess art works. It is common place for artists to experiment with forms, structures, materials and concepts. Such is the kind of innovative ideas shared on this platform.
The role of materials employed in the production of artefacts was the basis of the posts expressed in figures 8 and 9.



Fig. 8, the use of reflective materials in a building, Posted by Kingsley Emeriewen



Fig. 9, Screenshot of strength test on Glass Bridge in China, Posted by Rom Kalilu.

Figures 8 and 9 above were basically posts on architectural expressions. While appreciating the aesthetics in the figure 8, the issue of their production materials as well as preservation of artefacts generally were also discussed. Responses to this bothered on the following:

1. How are artworks cared for, and by whom?
2. What criteria, methods and processes are considered when preparing artworks for presentation or preservation?

Still on innovation in art materials, techniques and forms, figure 10 posted by Shola Kukoyi was particularly interesting.

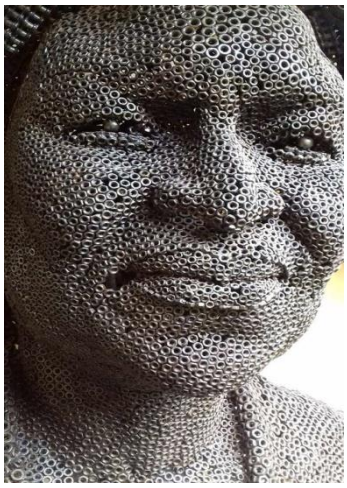


Fig. 10, The use of nuts and used motorcycle chains in creating
A female bust, Posted by Shola Kukoyi.

The bust in figure 10 was the outcome of experimentation with nuts and used motorcycle chains. From the perspective of the artist, it may be a satisfying artwork, especially as it is a breakaway from the usual tradition of materials employed in sculptures. The artefact was looked at collaboratively on the platform. This is against the background that the group is concerned that artists develop excellence through constructive critique. A forum like this helps artists grow and become accomplished in art forms as well as choice of materials.

At times, posts are shared just for information of members of the group as well as to broaden knowledge. For instance, Oghale Olokor (personal communication, July 9, 2016) posted two photographs (figures 11 & 12) representing the role of art in conflict situations. The posts are wall drawings made with charcoal and believed to be teaching aids.



Fig. 11: Wall drawing showing a typical land to air attack tactics

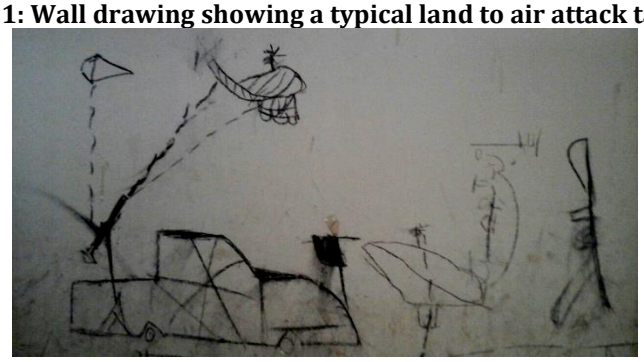


Fig. 12: Wall drawing showing a rocket propelled-grenade mounted on an open truck attacking an aircraft

As previously mentioned, the Visual Artists' exchange without borders collaborate on scholarly research, where exchanges are expected to deepen issues on visual arts and architecture. Such was the debate on the definition of 'Nigerian Art'. Several questions were raised as to whether Nigerian art is strictly art made within Nigerian boundaries by any artist, irrespective of his or her citizenship? Again, is Nigerian art that art made by Nigerians within Nigeria? More still is Nigerian art that art which displays characteristics peculiar to Nigeria? Reactions to these questions were varied. Some members of the group attempted a definition of Nigerian art from the perspective of its content while some others defined the concept from the context of citizenship (Nigerian). However, like every other topical issue and research, the argument on the definition of Nigerian art is still ongoing.

It is also important to mention that besides exchange of ideas, debates and artefacts, members are also encouraged to share sources of academic materials. Thus, sources from websites, personal books and researches are posted. In the same way, themes and invitations to seminars, workshop and conferences are made available to all members of the group as expressed in figure 13 below. Members are encouraged through this medium to develop their skills and broaden their knowledge on visual arts by attending and participating in local and international trends in this professional field



Fig. 13. TEXSON 2016 Conference Announcement (posted by Margret Areo).

Conclusion

There is no gainsaying the fact that advances in information and communications technologies (ICT) are changing the traditional trajectory of most human endeavours. Rom Kalilu's model of visual artists' exchange without borders is a manifestation of this. It has created an academic platform that affords visual artists collaboration on scholarly issues pertaining to their field of study, thus, projecting visual arts as an academic discipline. Evidently, in a group of this nature, members are opportune to gain deeper insights into the meaning, content and scope of visual arts. For instance, in the process of debates, discussions and criticisms, members derive value in the form, structure, materials and techniques employed in visual arts. Also, having engaged in constructive criticism with peers, an artist can then reflect on, re-engage, revise and refine his artwork or design in response to a collaborative view. On the whole, an analysis of different interpretations of an artefact is quite crucial to selecting and defending a plausible critical analysis for the individual as well as the group.

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TECHNOLOGY AND PAINTING IN THE SERVICE OF CULTURE

Aondover Gabriel Gyegwe
Department of Visual and Performing Arts,
Faculty of Arts
University of Maiduguri, Borno State
gabrielgyegwe@gmail.com

Abstract
The subject of the computer in painting does not generate much excitement in contemporary Nigerian painting. This is largely due to doubts about its authenticity and a lack of adequate understanding by most academic leaders in art, as well as those in the industry. In an investigation of its engagement by artists in Nigeria, and comparison drawn with the traditional modes of painting, a disadvantage or limitation in the transportation of traditional paintings came to fore, therefore, becoming a barrier to faster transmission of cultural ideas. Through the use of instruments like questionnaires, face to face interview in an extensive field work in Nigeria, qualitative and quantitative analysis of data, a judgmental sampling of paintings was made. Analysis of the sampled painting was qualitatively and subjectively approached. In the final analysis, the capability and advantage of the computer painting to speedily transmit cultural ideas was found, and highlighted. In the light of its rare practice in Nigeria as a result of a perceived apathy by painters to the medium in painting as well as its absence in the artist's training programme, it is recommended as a component of the painter's training. Furthermore, its ability to speedily transmit cultures will immensely contribute in creating awareness about Nigerian and other cultures and bring about appreciation and respect for computer painting.

Key Words: Painting, Computer, Culture, Service

Introduction

The subject of culture is one with wide and far reaching understanding and interpretations. It is considered in terms of a people's principles and elements that define their peculiarity, and have the capability of being learned or transmitted as well as getting adulterated by way of acculturation and also by time in space. However, various definitions of the term culture exist and mostly point to the unique set of ideas and ways of life that sets one culture apart from the other. An example of such definition is the one by Bodley (2008) which states that;

> Culture, in anthropology, the patterns of behaviour and thinking that people living in social groups learn, create, and share. Culture distinguishes one human group from others. It also distinguishes humans from other animals. A people's culture includes their beliefs, rules of behaviour, language, rituals, art, and technology, styles of dress, ways of producing and cooking food, religion, and political and economic systems.
>
> Culture is the most important concept in anthropology (the study of all aspects of human life, past and present). Anthropologists commonly use the term *culture* to refer to a society or group in which many or all people live and think in the same ways. Likewise, any group of people who share a common culture—and in particular, common rules of behaviour and a basic form of social organization—constitutes a society. Thus, the terms *culture* and *society* are somewhat interchangeable. However, while many animals live in societies, such as herds of elk or packs of wild dogs, only humans have culture.

The problematic in this study is the possible ignorance of the Nigerian culture to other worlds; when misconstrued, possible tensions could generate. Bodley (2008) posits that; "Self-identity usually depends on culture to such a great extent that immersion in a very different culture—with which a person does not share common ways of life or beliefs—can cause a feeling of confusion and disorientation. Anthropologists refer to this phenomenon as culture shock".

One important aspect of culture which is universally practiced is art. Art stems from material and ideological culture which produce tangible objects like paintings, sculptures, textiles, pottery, music and dance among others. Through paintings, cultures are better appreciated and understood because of their visual tangibility. However, the traditional modes of rendering paintings by way of oil on canvas, does not allow for easy sharing of culture. This is due to the challenge of transportation. Globalisation, with the aid of the computer has increased the awareness of other cultures through the internet. Sharing of paintings and other works of art has become easier and faster through the social media platforms like email, Facebook, Instagram, satellite, and WhatsApp among others. As a result, the challenge of transportation

has been ameliorated. In addition to the platforms for sharing, the computer has equally added to the several media used by painters to create paintings.

The focus of this study is to examine the strength of modern technology in cultural propagation through computer created paintings. It is in that sense, that the service or aid of the computer can be appreciated. While the examination will identify paintings created with the computer, it will particularly pick on the ones with cultural elements and themes, and carry out a content and contextual analysis of them. The artists who created these paintings will be briefly mentioned in association with their paintings. In the final analysis, the capability of the paintings to propagate culture will be highlighted.

Method

Paintings in this study were sourced through a fieldwork, as already broached in Gyegwe (2015). Eyo (1977) views classification as an important tool for analyzing artworks. It is on the basis of such that the paintings discussed in this study are culturally dedicated computer paintings. In that sense paintings were subjectively analysed based on a prescribed format by Stokstad (2008) which includes basic facts, subject matter, formal qualities, style, patronage, historical context, critical judgment and interpretation.

Discussion

The paintings catalogued and analysed below all exhibit traits of Nigerian culture. The powers of the painting which are software based to propagate Nigerian culture are quantitatively captured from responses by groups from whom opinions were elicited. The table below shows the level of approval of the computer medium and painting and by extension its implication in propagating its thematic content.

Table 1: Comment on Computer Paintings in Nigerian Art

Variations		**Frequency**	**Percent**
Valid	FASTER	8	5.8
	GOOD	6	4.3
	INNOVATION	55	39.6
	NO COMMENT	38	27.3
	NO COMPARISON	6	4.3
	NOT GOOD	2	1.4
	REDUCE CREATIVITY	24	17.3
	Total	**139**	**100.0**

The comments of 193 respondents from the north and south of the nation show the varied implications which are seen in innovation, speed among other ramifications. However, the speed with which the digital or computer platform produces is directly related to the speed with which the results in paintings are shared across the world. For instance, (Kalilu, 2014) corroborates this advantage as he philosophically, sees the possibility of this medium's capability to help develop Nigeria. He said that because the medium is electronic based, it has the possibility of projecting or transmitting Nigeria's cultural elements faster than the traditional painting. For example, someone in America can easily print out and frame the painting being sent by the internet. That way the cultural elements of Nigeria can be easily and quickly projected.



Plate: 1, Title: Anita, Artist: Ibe Ananaba, Medium: Computer – generated (Wacom Cintiq), Dimension: A4, Date: 2013

The work in plate 1, is titled 'Anita'. It is a portrait drawing of a young woman who is actually the artist's sister and was a gift to her. 'Anita' is positioned about three quarter view. It captures a smile by the young woman with bunny hair style, which is reminiscent of a Nigerian female from the Igbo extraction. Similarly, one can see also, that the bunny hairstyle has an affinity with the Nok terra cotta female figures (Willet, 1993), that displayed such hairstyle, a view corroborated by Lamp (2011) thus: "Characteristic features of the Nok style are outlined, semi-circular, pierced eyes; open mouths; and elaborate braided and bunned coiffure for both male and female figures".

The style is no doubt peculiar to the African woman owing to her hair character that is unlike the Western or Asian women. The hair style is a testimony of the peculiarity of the Nigerian woman which needs to be preserved, promoted and enjoyed.

The smile on the lady's face and the focus of her eyes on the onlooker tends to say welcome to an intruder. The history of smiling ladies in painting can be traced back to Leonardo da Vinci's Mona Lisa which in comparison is an oil painting on canvass, while Ibe's 'Anita' is a digital medium aided by the computer software.

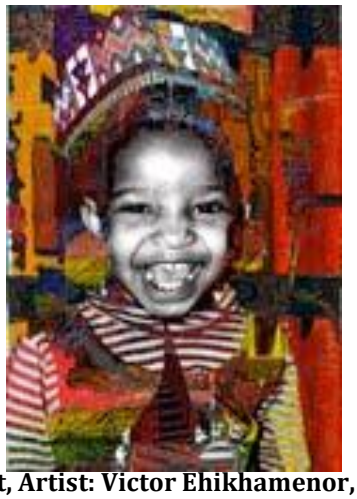


Plate: 2, Title: My Father's hat, Artist: Victor Ehikhamenor, Medium: Computer (Mixed media), Size: A4, Date: 2013

"My Father's Hat" in plate 2 above, is a computer-generated painting depicting a young boy with an oversized hat with motifs reminiscent of the northern Nigeria embroidered caps. The motifs are seen in triangular shapes, zig-zag lines, rectangular shapes and bright colours of blue, red, green and others. The bust is also shown wearing a red stripped shirt. The high point of the painting is the face which wears a delightful grin. (Gyegwe, 2015)

Gyegwe (2015) further notes that;

> The artist did not make a conscious effort to use lines in this painting as the lines seen here appear to have come into play by chance even though the horizontal red strips create an interesting balance with the vertical shapes in this background. However, the

shapes in the background appear as patches of orange, yellow and blue against a dark coloured background. Colour usage is warm, creating a harmony of red, yellow, orange and brown while blue plays around to complement. Victor is able to create an interesting balance of the subject in the midst of texture and good proportion.

The style in this painting is peculiar to Victor. He combines photographs and painted surfaces. Both are usually original creation of his, which he downloads into the computer and uses the computer to create a collage or merger of the two, as well as computer additions. In the end, the result is a combination of traditional media like acrylic on paper, photography and the computer. The painting under analysis is a result of such digital mixed media. The boy is photographed with a delightful grin which is then downloaded into the computer and a painting of acrylic on canvas is made with a manipulation that creates a harmonious interface. Victor did not state if the painting was paid for or commissioned. However, most of his paintings are borne out of experiments which are still in his personal collection. The cultural interest in this painting is the hat which is traditional as well as a cultural statement in Nigerian fashion. While preference for Western styled fashion appears to be growing among the majority of Nigerians, this painting elevates the traditional woven cap in northern Nigeria to prevent it from dimming under the light of Western fashion.



Plate: 3, Title: Totem, Artist: John Ogene, Size: A4, Medium: Computer, Year: 2009

Ogene's totem in plate 3, is an abstract reptile which may be a lizard or gecko. According to Onwuakpa and Ononeme (2016),

> "In the traditional culture of the Igbo, Uli art according to Willis (1986) was an art of the women folk. The motifs and symbols or patterns employed in Uli body and wall decoration were derived from different aspects of the people environment and world view. Some Uli were abstract with zigzag patterns and concentric circles, while others stood for house hold objects such as bowls, stools, pots, farm tools etc. Many represented animals and birds such as python, lizard, leopard, alligator, lion, monkey, eagle, owl, and kite, etc. or celestial bodies, the crescent moon and star". It is from such inspirational sources that Ogene derived his idea".

The painting is rendered using green, blue, and black on a white surface. The head and neck are simple squares that are positioned to look like a diamond shape. Lines are continuously drawn to create the form. Circular shapes like dots are used to embellish the surface around the form which creates a visual texture. In a nutshell, the entire painting is rendered with definitive coloured lines. It is yet another dynamic possibility with the computer as rendered by Ogene. The painting is reminiscent of renditions of African forms and motifs which are now a rarity.



Plate:4, Title: All fingers are not equal, Artist: Victor Ekpuk, Medium: Computer, Year: 2009

'All fingers are not equal' in plate 4, is a representation of what can be described as a grotesque human hand with fingers that seem to be equal but slightly vary in height, proportion and size. The entire surface of black is embellished with Nsibidi graphical symbols. In the middle is a circular composition of red, orange and white dots against the black background of the hand or palm. The forefinger is particularly embellished with a spiral motif that dominates the tip of the finger.

"All fingers are not equal" is a sad, but true reminder of the inequality that exists in the society. Due to inequality that is sometimes a direct consequence of injustice, society revolts. The use of red dots in the middle may be an indication of violence or revolt as a result of inequality. The lavish use of the traditional motifs or writing system by Ekpuk Victor is a way of projecting the cultural value of the Nigerian people. Nsibidi may not have received much publicity as the Egyptian hieroglyphics, Chinese and Japanese writing systems, but it shares a commonality of value with them. Through the aid of the computer painting the art form has assumed an entirely new life in the hand of a contemporary Nigerian painter at an international stage.

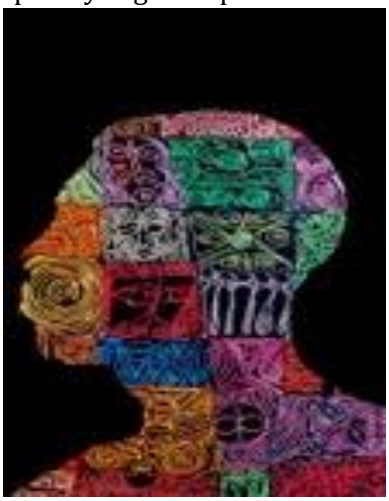


Plate: 5, Title: Kingsley Okigbo –Labyrinth of an arrival, Artist: Victor Ehikhamenor, Medium: Computer, Size: A4, Date: 2013

Although this painting is a profile, it does artificially describe Kingsley Okigbo, a foremost Nigerian poet. Motifs like these are a common feature of some contemporary Nigerian artists who have explored it on oil on canvas, acrylic and even water colour. Its use with the computer, historically, points to the possibility of bringing traditional motifs to painting via technology of the time. Technology, here again, elevates itself as a powerful medium for cultural propaganda.

"Labyrinth of an arrival", therefore, succeeds in presenting a maze or complicated elements where the eye attempts to find its way out.



Plate: 6, Title: Aso Ebi, Artist: David Osagie, Medium: Computer, Size: unknown, Date: 2013

The cultural dimension of fashion is hereby expressed in "Aso Ebi" in plate 6, by David Osagie. It is a figural composition of gaily dressed Yoruba women in a group. The composition of the "women stretch from one end of the rectangular space to the other, displaying brightly coloured headgears of blue, pink, orange, purple, red and yellow. (Gyegwe, 2015). The author further notes that;

> Their dark faces and skin stand out of their white uniformed dresses as they hold similar hand bags to complement their dresses. David appears to have worked from a scanned photograph, using Photoshop to create the painting. Again, his style of rendition is evident in this painting with energetic use of brush to apply his colours, create textures that set his work apart from others.
>
> 'Aso Ebi' is a Yoruba term that describes uniformed dressing for occasions like weddings and similar ones. Usually people who dress like this to occasions tend to communicate the message of support, friendship, or even to assert their peculiarity. The use of 'Aso Ebi' or uniform or 'Anco' [And co] is a common sight at weddings or occasions not only among the Yoruba from where the slang originates, but all over Nigeria, even among the various ethnic groups. The painting therefore is a record of the social and cultural expressions of the present Nigeria society. The painting again, was not a commissioned one. David painted it to satisfy his artistic craving, and to record the social life of the Nigerian people. The painting succeeds in that it communicates in the same way; a conventional painting would, using the same artistic elements, principles and methods.
>
> It is noteworthy that the philosophical perspectives of this painting are affine to that of plate 2- "My Father's Hat".



Plate: 7, Title: Untitled, Artist: Ben Atanu, Medium: Computer, Size: A4, Date: 2012

The untitled drawing above is a 'Photoshoped' drawing by Ben Atanu; the work is a landscape representation of two huts, depicting the sky, foreground and trees. The huts are reminiscent of the village architecture as seen in most Nigerian villages.

Ben's style of using the computer is consistent with the use of scribbles to render his forms. Here, he has employed a variety of scribbles to express a naturalistic landscape of a Nigerian village scene. The challenge of the African architecture has always been the material which makes some of them less durable. As a consequence, they are going extinct while the European styled architecture that is more in tune with their culture is taking over. With modern researches in African architecture, materials have been improved upon to maintain the cultural forms, but sadly, the Nigerian environment is becoming more and more Westernized. This image with the aid of the internet and the computer has the capacity of making an impression on foreign societies about Nigeria.

Conclusion

In conclusion, this study titled; Technology and Painting in the Service of Culture, has considered the subject of culture as a unique set of ideals of a peculiar people, with art as a material component. The subject of painting and the use of computer to render paintings is elevated as a means of propagating culture or ideas of a people which are hitherto unknown to other exotic cultures. Through an already broached investigation in this direction, the study through a fieldwork identified and subjectively and quantitatively analysed seven computer software paintings which are culturally biased. In the final analysis, the study which that the speed at which a computer painting can travel is faster than the traditional oil on canvas or any other traditional mode of created paintings, which will need a permit from the National Museum at a fee, freighting charge among other challenges, unlike the software based paintings that only need a click on an internet enabled gadget to send to any country or destination within minutes or seconds. From the foregoing, technology has rendered service to culture through aiding its sharing and consequent understanding of hitherto unknown cultures.

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CULTURE AND IDEOLOGY IN NIGERIAN HOME VIDEO FILMS: THE QUESTION FOR IDENTITY

Nwazue, Uwaoma Chimezie
Department of Visual and Performing Arts
Faculty of Arts,
University of Maiduguri, Maiduguri.
finestonline@yahoo.com

Abstract
One of the most expressive forms of arts is the video film medium. This is because of its potency in using the motion picture to communicate values, ideas, and societal orientation etc. through the combination of the sense of sound and sight. The quality of Nollywood videos is constantly under comparison with foreign movies in terms of technology, acting, story, ideas etc. But the truth which might not be known to many theatre goers/admirers is that the culture and ideology of a society affects the artistic product of that society. Thus, ideology and culture should form one of the yard sticks in measuring and scoring Nollywood movies and not necessarily using foreign movies which are structured according to the culture and tradition of their society in assessing our movies. Culture and ideology could be in terms of aesthetics of story, themes, plot, characterization, set, narrative sequence and general content. If movies are to reflect the society, then culture and ideology should be appreciated more in Nigerian movies despite the much anticipated change. There is something unique about Nigerian culture which is reflected in their video films. Nigerian video films are better appraised and appreciated based on our culture. Therefore, this paper posits that Nollywood films should not lose sight of retaining, safeguarding, and improving Nigerian cultural ideology even while embracing new technological innovations in video film making because films give back to the society what they get from the society. This paper answers the question, do Nigerian video films reflect the true culture and ideology of the people?

Key Words: Culture, Ideology, Home Videos, Identity

Introduction

The influence of video film on the Nigerian populace is being felt beyond the speed imagined of it. This is especially as the industry sprang up out of the independent private producers without the government having full grip of the production and distribution network. Unlike in the colonial days of film making. Nigerian film industry became a privatized business with the coming of the electronic marketers into the business. A video-film as it is called is being embraced by the people as it encourages the film makers to chant out more films on the video in greater number. In most cases, these video films are a representation and sometimes a misrepresentation of the Nigerian society where they are made from. The misrepresentations of Nigerian cultures and values have led to much negative reactions from film viewers and theatre admirers who only see 'witches' 'voodoo' 'juju' and other negative aspects of the film. But the question that should be asked is, is there any trace of these vices showcased by these home videos? The cultural practices showcased in the *widow*- a film by Kingsley Ogoro, is an eloquent example. One may ask, do such practices exist in the Eastern Nigeria? Where a woman will be deprived of her husband's properties and excommunicated after the death of the husband. Yes! We believe that film is the representation of true life but there is no smoke without fire. Despite the bastardization of some issues by some film makers on some thematic pre-occupation re-occurring in Nollywood, the people are drawn closer to these video films because they see their culture, tradition, ideology laid out in these videos. There is easy identification of the unfolding events with the day to day life of the people.

Another perceptive analysis to this is that films are made with the aim of condemning any social vice experienced in the society. The idea of *living in bondage* is not to show the entire world that Nigerians are now experts in money ritual but that it is the film makers' voice and approach of saying that evil ideology is not good and should not be accepted by the society. Therefore, in identity formation through video films, films should be viewed not just from the overt story but also from the covert side to be able to appreciate the film maker's role in forming the societal identity. Suffice it to say that identity formation is dynamic in the sense that it is not stuck to a template but it is formed and reformed as the society progresses.

Culture and Ideology in Nigeria Video Film

Culture is one of the most popular words we hear and yet it appears more complex to define. This is because of its traversing meaning and reoccurrence in different spheres of life. The popular definition that culture is the people's way of life is not out of context but culture is

beyond that. This is because one's way of life can be improved, changed, redirected as change is inevitable. So as the world is dynamic so is every aspect of our culture dynamic. The dynamism or change could originate from imported lifestyle or as a result of technological development of the society. The Advance learners English Dictionary says culture ''is the attitudes and behavior'' that are characteristic of a particular group or organization. Culture has to do with the way a set of people do things irrespective of the factors that influence them in their actions. Such factors could be geographical, scientific, educational, hereditary etc. Here we look at culture beyond the hereditary aspect of it where we do, say, live our lives based on what we got from our parents. This accounts for the reason why an English speaking man can be cultured to speak French, yet he never originated from France. So being a way of life means that culture is influencable. Abah (2009) says that culture is

> "Seen as engaged in context over those boundaries of class, hierarchy and access, even when the boundaries may not be clearly defined, hence the notion of the culture of the aristocracy and the ruling class, and the low of common culture of the people'' (p.732).

Abah's statement showcases culture in the line of social stratification. Meaning that there is a culture in the life of the upper class in the society and as well as the low man in the street.
As the colonial masters used film to export their ideology and identity to Africa, so
is Nigerian identity being interpreted and miss-interpreted by most home video films. For the consumers who are not close to Nigerian cultural practices, the video film from Nigeria becomes a Nigerian identity hence some poor cultural practices being condemned in this video films are taken to be the identity of Nigeria. Films are made with the 35mm cameras (celluloid) while the ideas of making films with the video cameras are born by Nigerian film makers. The name – video film is used by critics to describe films made on the video medium. It becomes clear that the video thing is now a Nigerian identity and ideology. Zajc (2009), puts it this way,

> "With video films, black Africans in Nigeria are creating the images that present a history of their own. They are created by Africans in Nigeria for African audience and have specifically African content i.e. they deal with specific issues in specific ways.'

Zajc recognizes the uniqueness of Nigerian films as made by Nigeria but these films are beyond African audience as the European viewers are beginning to appreciate the uniqueness of the African culture.

Developments and Film Culture

Having discovered that culture is every aspect of our life both our conscious and our sub-conscious; it becomes evident that Nigerian's political and technological developments have given rise to the film culture in Nigeria. The art and craft of film making in Nigeria was not an African thing. This is in comparison to the African folk tales, singing, dancing and festivals. As a country under the indirect rule of the British government, we saw film making as a white man's tool in politicking and griping of her colonies. This helped in great measure to perpetuate colonial ambition thereby degrading her subjects to its view in politics, culture, economics and social system. Okome recognizes that film culture of the colonial masters affected all modes of production. This is shown from the importation of the films to the distribution system. In exact words of Okome ''the first set of film that the local populace saw was of white faces, doing outlandish things in their environment. These images were far removed from social realities of the indigenous people" (p. 27). This is a clear indication that Nigerians could not relate with the colonial films and their culture in any way thereby alienating themselves from what the culture of the films were. The people wanted a system they can relate with as well as partake in.

The Question for Identity in Nollywood

The question of identity in Nollywood is shown in all aspects of her production. Here identity has to do with the inherent elements peculiar to movies done in Nigeria. In the words of Tunde Kelani as quoted by Abah (2009),

> "The Nigeria economy collapsed when we were shooting on film. And everybody thought it was the end of the world. However, it has turned out to be the reverse. The new technology has empowered us. Now we have fair access to means of production …. we are different. We are a developing nation. We have lost our cinema infrastructure.

> We are trying to reinvent ourselves in the areas of democracy, electricity, portable water; we are struggling to keep up with education. We have to take our time and find our own path and develop at our own rate" (p. 734)

The Nigerian film makers and viewers opted for the mode of production and the story that the people can identify with. The film industry in Nigeria is not regretting the collapse of the British structure in film making because they never in real sense identified with it. Starting from the sponsorship, to the content of the story, it never mirrored them. Looking at the development that Kelani has pointed out, you wonder if Nigerian film industry would have made the improvement it has made today without forcefully deviating from the ideology of the British celluloid film making to the idea of video-film.

Aspects of Culture in Nigeria Video Film

Film is believed to be a slice of life because it feeds on the societal values, ideologies and cultures of the people. These aspects of culture are eloquent in many areas among which are story, plot, locale, sound (dialogue), technology, and marketing network.

Okome recognizes the breaking of the ambiguity in film making in Nigeria when he says that:

> Although the heritage of colonialism has minimal influence in terms of the content of indigenous Nigerian films, properly and carefully considered. Colonialism started film making in Nigeria on a faltering path, something that can be noticed in production, exhibition, and ideological options of the film image in colonial Nigeria (p. 28).

Despite the deviation and independence that have sprung up in this industry, these factors mentioned by Okome have come to replay even in louder dimension with the video film medium.

The stories produced from Nollywood cuts from moralistic based to the witchcraft invasion and to love stories. In as much as fiction can never be eliminated from Nigerian video stories, stories like *across the Niger* released by Kinsley Egoro becomes relevant in Nigeria's political and cultural history. In this video, Egoro tries to use film to represent and condemn the hatred that has existed between the Northern and Southern parts of Nigeria which is as a result of the Nigerian Biafran war of 1967. In the words of Tomaselli as quoted by Ajibade (?),

> "African films has come to operate as a dynamic ideological force with cultural economic and psychological dimensions beneficial not only to the west but also the Africa's postcolonial regimes'' (P. 412).

Nollywood stories which are based on some environmental (cultural) factors make wave and receive high patronage among Nigerians and beyond because it has to do with what they know, understand, believe and associate them to it. Many writers believe that the story from Nollywood stems from the market literature, travelling theatre and popular television shows. Okome (1997) asserts that, Nigerian film video stories stem from indigenous folkstoric practices when he says:

> "Ethnic films, especially Yoruba folkstoric films, occupy a special rung of Nigeria's apolitical film culture. Since Ajani Ogun, the first of these films, ethnic Nigerian filmmakers have done nothing to use this genre to question the devious political life which military and civilian administration have imposed on this nation'' (p. 73).

Another aspect of our indigenous story is the quick re-enactment of some social saga. The Aba massacre saga is an example. This led to the production of *Isakaba.* The story stems from the resistance of some Aba traders over extortion by some criminals. The saga quickly gave birth to the video film *Isakaba*. Our stories are meant from our immediate activities. But it becomes unfortunate that most viewers outside the country and the immediate place of this action imagine Aba to be a place where human beings are slaughtered lawlessly. This could be likened to the portrayal of terrorist insurgence in Northern Nigeria by the press. The press presents it in a magnifying form that no one would believe that non-Northerners are still leaving and doing their business in the North.

Locale is another testimony of our culture. Man is attracted to his immediate environment. Contrary to the culture of the white man's films where the people cannot identify with the environment of the film. Ajibade identifies this as one of the factors that dared the Cameroonian

youths to watching Nigerian films even when they don't understand English language. The nearness of the Nigerian locales in the films becomes more realistic to what the African environment looks like. It becomes like casting news about the locals and their activities. Ajibade (2009) says that:

> "the success of African doing familiar African things- quite unlike colonial cinema and imported western features in which mainly white faces do unfamiliar things'' (p. 409).

The success of Nigerian video film is partly accredited to the use of locales that are realistic to the people.

Sound is an inevitable aspect of video film as it forms the forty percent of the audio visual medium. Sound could be informed by dialogue, music or sound effects from the video film. The greater part of any film is the dialogue. The dialogue in Nigerian films has been known to be 'slow' especially when compared to the European speed in line rendition. But we must not lose the sight that African cultural rhythm in speech is naturally of the low pace. Okome says that at the inception of Nigerian film from the Yoruba travelling theatre, films were too wordy as it was a direct transfer of the stage production from the travelling theatre. Some of the plays were used in touring round the country. Now these same set of actors who are used to their roles in the troupe; exhibited the same rendition of dialogue in the film. On the other part, these Yoruba films were melodramatic in nature which encouraged the use of much songs accompanied with dancing. It is worthy of note that the British cultural impartation equally affected us in the area of acting and dialogue rendition. Nigerians can't see themselves coping with the white man's acting technology after all, they couldn't inherit the technology of film making through celluloid. The chants and songs governed the culture of sound in the early indigenous films. Okome (1997) says that:

> "This slow paced technique cannot be divorced from the dialogue pattern which indigenous film has come to adopt. Because dialogue is slow and tends to be longer on screen. To hold the full significance of the word, it is necessary to keep editing at a slower pace''

Okome traces the reason for this slow pace dialogue to the culture of stage productions which the film industry quickly transferred from the stage experiences. The audience of the Nigerian video film does not see anything wrong to this since they are already use to longer and dragging dialogue on stage.

Our ideology and identity as a nation might not be completely portrayed without the Language films. The production of language films portrayed in great extent the elements of our culture. These include films made in Yoruba, Igbo, Hausa and other ethnic groups. Despite the fact that a viewer may not understand the various ethnic languages used in these films, one thing is sure- the various cultural elements identify the unity in Nigerian diversity. The argument here is not weather one understands the language or not but is a story told in pictures. We remember that during the silent films, people also appreciated the message of the films.

Technology is an aspect of film culture which is more pronounced than others. This is because film its self is a product of technology of which if there is no technology, there will be no point of fusion between the artistic ingredients and the equipment. The film culture in Nigeria began with the British doing the 'hidden technology' of celluloid without making much effort to impart the technology in Nigerians. Probably, this was to retain their idea of imperialism of which film was an agent used by these colonial masters. The culture of technology cuts across sound, picture and the synchronization of the artistic ensemble. The comparison of the British standard in technology with that of Nigeria video films has yielded some positive results. We started with little or no technological -know -how on the techniques of film making since the video medium was known to few Nigerians who could not practice it much because of the high cost of production. Today, we have not just improved in turning out of productions but in quality of production. There is no doubt that the video culture is synonymous with Africa (Nigeria) but Okome captures the hope in this video culture.

> "there is no doubt that we can dictate new movie taste for our population if we pay great deal of attention to our technical execution, such as sound, speech effects and photography. It is natural like other people around the world would

respond positively to seeing their stories being told in movies, and therefore patronize the cinema in large enough numbers to make it worthwhile. But the product must be good and comparable in quality" (P. 38).

The gap in cultural difference in terms of video film technology will soon be closed with the invention of high definition video cameras that compete favourably with the film (celluloid) cameras. Cameras like the red one, and the release of black magic which shoots on wide screen, 24 frames per second, and the good news is that the price is relatively cheap.

Conclusion

Film can serve as an archetype in retaining Nigeria's ideologies and identities. The post independent films can be compared to the films done now in terms of retaining our cultures, ideologies and identity. There is no doubt that technological innovations should change, but the reality of who we are and where we come from should be retained. The quality of Nigeria video film now should not be seen as a culture that has come to stay but a development that is dynamic just as the industry itself is still in a developmental process. Also, despite the fact that film could be fiction, the elements of our culture can't be ignored from the video films produced from Nigeria. Nigerians have come to carve a cliché in their style and issues treated in Nigerian video films. The cultural lapses experienced in presenting Nigeria's ideology can adequately be filled by imparting into younger film makers who will speedily project Nigeria's cultural ideology in a positive way. Our identity is a byproduct of the expressed ideology.

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INTRODUCTION TO GENERAL DRAWING: PATHWAY TO GROOMING THE NEXT GENERATION OF VISUAL ARTISTS

Jacob Enemona Onoja
Department of Fine and Applied Arts
Faculty of Environmental Sciences
University of Jos
Plateau State
diademng@yahoo.com, onojaja@unijos.edu.ng

Abstract
Most visual art works, start with an idea, a single point or dot, which is then extended and translated into drawing. Drawing which is representing objects and ideas in lines is as old as man, as represented in prehistoric cave drawings, paintings and engravings. The teaching of drawing as a psychomotor domain of learning is indispensable in every art school of which the Department of Fine and Applied Arts, University of Jos, Plateau State, Nigeria is no exception. This paper presents the sequential process of teaching general drawing using the practice based methodology of research. Application of the elements and principles of design in composing a good drawing, materials and techniques, problem - solving dealing with perspectives, foreshortening, modelling of forms using shading techniques, and the critique of works are integral in the course. The holistic foundational training of drawing is pivotal to the success of the students in the fields of specialisation which the students will eventually make as a choice. The paper concludes by eulogising drawing and suggesting ways of encouraging same in our institutions of learning.

Key Words: Drawing, Grooming, Visual, Artist, Practice – Based, Critique

Introduction

Introduction to general drawing which has the course code FAA 101; is a compulsory two credit load course, intended to develop the artistic dexterity of the fresh year students, with the aim of exposing the students through constant practice of the art and act of drawing and the various associated skills development in the programme. Teaching drawing to fresh year students is an interesting and tasking exercise. The collection of students from various secondary schools backgrounds, some with robust art teaching in visual arts and hence, grounded in the basic rubrics of drawing, while others are fair and technical in their drawing, even though technical in approach, especially students who took the technical drawing options, however, there is a group without any cognate training in drawing, whose works look elementary in nature and tend toward the scribbling stage of a child's drawing in the developmental stage. The tedium of harnessing all the strength and weaknesses of the class is a daunting task which the lecturer must understand and solve in order to develop interest in the students to make drawing an interesting exercise. Drawing, which is an age long exercise, is sometimes innate and at other times learnt through training, which is what is practiced in art schools and other art professional classes.

The early cavemen drew on the cave walls and other surfaces to serve as sympathetic magic for the purpose of hunting and making the animals drawn vulnerable to them as prey. In modern days, drawings help to solve design problems, representing objects and creating illustrations for visual understanding of the viewer. Beyond the aforementioned, drawings are strong visual statements, expressing the personality of the artists, telling allegorical stories through symbolic lines, which starts from an individual, and sometimes, with exposure to the world, become universal symbols and statements used for particular purposes. A good example is the work of Gerald Herbert Holtom (20 January 1914 – 18 September 1985), a British professional designer and artist, who created the Campaign for Nuclear Disarmament (CND) logo (Fig. 1), created in 1958 to give a voice to peace in the face of mounting hostility and Nuclear war threats and today are accepted globally as a universal symbol of peace.



Fig.1. CND Symbol, Gerald Herbert Holtom, 1958. Source: https://en.wikipedia.org/wiki/Peace_symbols

Drawing is foundational and a means of communication in all creative process, hence, drawing cannot be over looked in an art school and other related design courses in the University. According to *Introduction to Drawing* (n.d.) "Drawing arises from a universal human impulse—the desire to communicate. The act of drawing consists of using the eyes, mind, and heart to translate an image seen into an image recorded". Drawing which precedes photography and other digital methods of recording images, develops the critical part of the artists to observe carefully objects in nature and how to appreciate the creative process. For instance, Gombrich (2012:310) in discussing the potency of drawing and how it is more of a careful study and the pathway to masterpieces, states that, "We know how minutely Michelangelo studied every detail, and how carefully he prepared each figure in his drawings". Also, the drawings of Leonardo da Vinci show careful studies of various subject matter, which today, form the basis for the expansion of the frontier of engineering inventions, innovative medicine, architecture, art and a hub for research in the arts and sciences. The drawing of the Vitruvian Man is a good example of an iconic drawing (Fig. 2). According to an online article *Leonardo da Vinci* (2011:1) "Leonardo da Vinci's drawing of Vitruvian Man is one of the most popular world icons". The article further reports that:

> The Vitruvian Man was created by Leonardo da Vinci around the year 1487. It is accompanied by notes based on the work of the famed architect, Vitruvius Pollio. The drawing, which is in pen and ink on paper, depicts a male figure in two superimposed positions with his arms and legs apart and simultaneously inscribed in a circle and square. The drawing and text are sometimes called the Canon of Proportions or, less often, Proportions of Man. It is stored in the Gallerie dell'Accademia in Venice, Italy, and, like most works on paper, is displayed only occasionally.

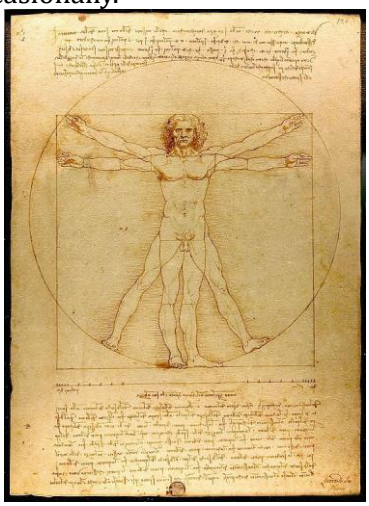


Fig.2. Vitruvian Man. Leonardo da Vinci. 1490
Source: http://www.leonardodavinci.net/the-vitruvian-man.jsp#prettyPhoto

This iconic drawing is an avant-garde piece in the study of proportion and the science involved in drawing exercises. This mathematical and methodical piece, yet free hand drawing with well annotated explanations, gives a framework for the indepth application of drawing to the success

of all inventions. The theory that led to the creation of the Vitruvian man is better explained by the proponent who was a Roman architect named Vitruvius.

Vitruvius in Puchko (2017) avers that:

> For if a man to be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his two hands and feet will touch the circumference of a circle described therefrom. And just as the human body yields a circular outline, so too a square figure may be found from it.

Several artists before Leonado have experimented with the theory and created sketches to bring to life the theory, however, it was the genius of Leonardo da Vinci's drawing that gave life to the theory, which today is a connecting point between the art and science. Leonardo in Puchko (2017) opines that, 'By the ancients, man has been called the world in miniature; and certainly this name is well bestowed, because, inasmuch as man is composed of earth, water, air and fire, his body resembles that of the earth.' Puchko (2017) concludes by stating that "In other words, man is a microcosm of the universe". The history, art, artistic dexterity, science and medicine of anatomy, all from a masterpiece drawing, which is still being researched in modern and contemporary art is a good parlance for the inclusion of drawing in art and science curricula in order to produce wholistic students and professionals.

In contemporary art practice, artists use various drawing media to communicate issues, solve complex design problems and sometimes express subconscious thoughts. In the Nigerian art scene, pioneer artists like Chief Aina Onabolu, Akinola Lasekan and Ben Enwonwu, just to mention but a few, used their drawings in forms of realistic renditions, cartoon drawings and sculptural drawing studies to refute the claims of the Europeans that an African cannot draw or produce an artwork of anatomical accuracy. The drawings from the founding fathers of Nigerian art were outstanding master pieces which compete favourably with any European art academy and helped to set the pace for art training in the various art institution across the country, which produced, outstanding protégés/ protegees across the country. For the art students, drawing is the hub of the art training, and hence, the importance to be placed on it cannot be overemphasised. This paper is a practical guide to teaching drawing, especially in Fine and Applied Arts programme of the University of Jos, Nigeria, with the aim of improving the drawing skills of the students and giving drawing a pride of place in academic exercise.

Drawing Exercises

Drawing classes is a continuous exercise in the University of Jos art school. Students are exposed to the rubrics of drawing from 100 Level through 400 Level. In the 100 Level class, for instance, students are exposed to the fundamental elements of art like line, shape, form, space, value, texture and tone. Also, the various principles of art/design like balance, repetition, harmony and rhythm, just to mention but a few are discussed with the aim of guiding the students to creating good drawings and compositions. In general drawing, the process of achieving excellence is a constant practice, hence, at the initial stage of the class; students are shown various drawing materials and techniques used for drawing. Pencils of various shades and grades (H and B grades), erasers, pencil sharpeners, clean dry rags, kneaded erasers, charcoal pencils (hard and soft), pastels, felt pens, cartridge papers, cardboards and other materials used for drawing. Understanding of the materials and how each is used is paramount in the exercises. Audiovisual aids and videos on drawing techniques were shown to students early in the course to help them have a good take off point in the course.

The first drawing class was to help the course lecturer determine a measurement perimeter for the students' understanding of drawing and their approach to still life/ object drawings. A ceramic vase was placed on a stool and the students were asked to draw the objects. (See Plate I). The exercise produced some interesting drawings and some others showing potentials for improvement. This formed the basis for the other drawing assignments and a take off point for other experimentation with drawing for the class. Being a foundational level, the process of experimentation is very important as compared to the product or final outcome of the drawing.



Plate I: drawings showing different100 level students' still life representation of a ceramic vase and stool. Photography source: Jacob E. Onoja

Another still life composition was posed in another contact with various objects and the students were asked to draw the objects showing the outlines using various lines and filling of the background with lines for the exercise (Plate II).

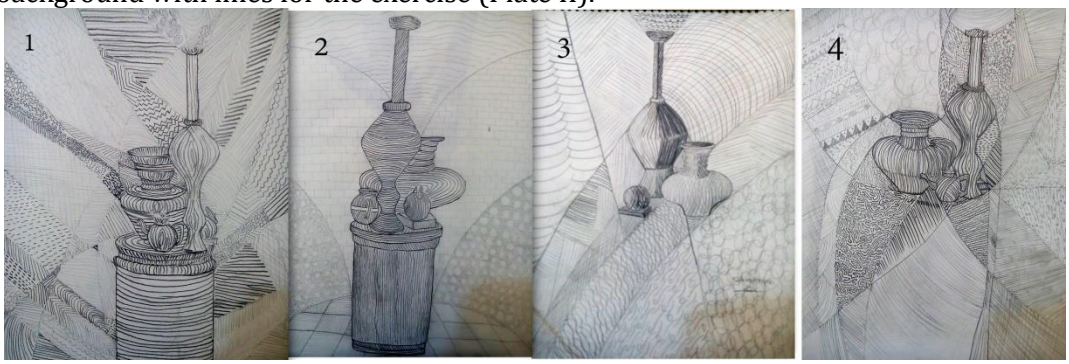


Plate II: Exploration with lines. Photography source: Jacob E. Onoja

The exploration with various lines is to train the hand - eye coordination of the students, and also to make them build confidence in the use of drawing materials at their disposal. The outlines of the shapes are also to be filled with lines and of various qualities. The exercise helps to loosen the hand and wrist muscle movements of the students and help them draw freely and more confidently.

Varied man-made objects are arranged in varied compositions, natural objects and a collection of man – made objects in a composition are posed for the students to draw in other classes. In one of the take home assignments, students were requested to extract various textures from different surfaces. The exercise was intended to help the students appreciate various textural qualities, improve on their shading techniques and create design sense by making simulations of a checker board (see Plate III). The drawing exercises were intended to develop appreciation for the nature of objects in space, good planning of the use of the working 2 – dimensional space to represent the illusion of 3 – dimension on the 2 – dimensional surfaces.



Plate III. Extraction of various textures. Photography source: Jacob E. Onoja

Understanding the interplay of light and shade on objects, and a careful study and representation, gives visual strength to the drawings. The boldness or fragility of the lines of choice by the students also communicates a lot of the personality of the students. Also, the shading techniques adopted sometimes show subtlety and mild strokes, indicative of a soft-spoken or calm personality, or bold and definite strokes, which connote assertiveness of the

student. This of course, can take reversal of roles and is not the intent of this paper (Psycho analysis of drawing).



Plate IV: Four drawings showing simulated textures on tree trunks. Photography source: Jacob E. Onoja

The texture extraction exercise was followed by nature drawing of various tree trunks (Plate IV) in the sculpture garden space of the Department of Fine and Applied Arts, University of Jos. Simulating tactile qualities of objects in nature is a buildup on the texture extraction exercise. The effect of light and shade on tree trunks, rough looks of the barks, hollows and others textural forms are to be studied and represented in the drawings.

Composition is vital to the success of any drawing; hence, creating drawing with good compositional sense and plan is encouraged. According to creative blog staff (2015:1) "A strong composition is crucial to a successful piece of art. It's what will attract a viewer's eye and what will hold their attention once they take a closer look". Also, Boddy - Evans (2017:1) succinctly states that:

> Composition is the term used to describe the arrangement of the visual elements in a painting or other artwork. It is how the Elements of Art and Design - line, shape, colour, value, texture, form, and space - are organized or composed according to the Principles of Art and Design - balance, contrast, emphasis, movement, pattern, rhythm, and unity/variety - and other Elements of Composition, to give the painting structure and convey the intent of the artist.

In one of the classes, students were asked to use their hands and that of their course mates to make a composition of three hands that tell a story. The results were amazing. The students are being introduced gradually to solving complex drawing and compositional issues.



Plate V: Compositional drawings using the hand to tell stories. Photography source: Jacob E. Onoja

Assessment

Students' assessment is in three phases. The first being the preliminary stage of going through the drawings of the students while the work is ongoing in the class to make inputs, encouraging the students to observe carefully, instructing them of the use of space orientation of the paper to accommodate the drawing properly based on proportion, balance and other oral instructions in the drawing studio or outdoor spaces. The second phase is done by the lecturer- in- charge in the office. The works are scored in percentage of a hundred, taking into cognizance some parameters of the proper use of the elements and principles of art/design. The third phase is the general class discussions of the drawings, in which, the works are displayed for critique and discussions (Plate VI). In this last phase, students learn from the strong points of their

colleagues and make plans to improve on their next drawing exercises.



Plate VI: Students display their works for class critique by their class mates and course lecturer. Photography source: Jacob E. Onoja

It is also instructive to note that, after each class, a follow up assignment is given to keep the students in practice after class hours. This helps the students to keep practicing the art of constantly drawing and improving on their skills acquisition.

The scoring system is a range between the poor and the excellent. Weak students score averagely between 45% and 55%, good students score between 56% - 60%, while the very good to excellent students' scores range between 65% - 85%. The weekly scoring system helps to stimulate creative competition among the students which ultimately leads to better drawings and enhanced skills in every new assignment.

Experimenting with shading techniques (hatching, cross–hatching, pointillism, woolly, blurring etc.) for instance (Plate VII), shows how the students used the various techniques of shading in a composition of oranges arranged to the composition choice of the artists.

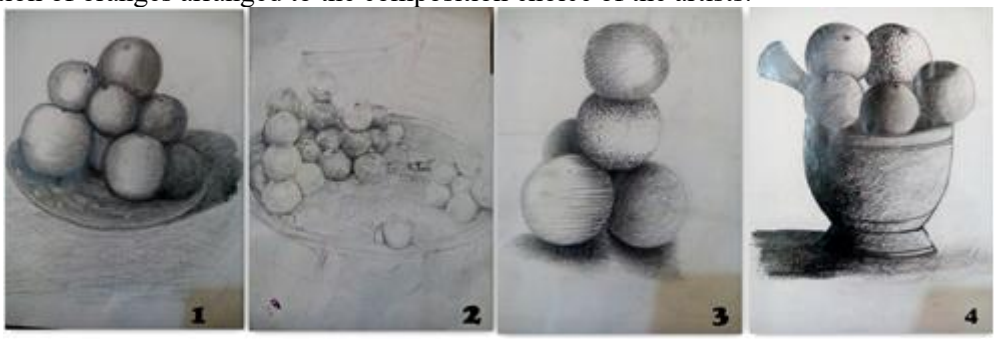


Plate VII: Four different drawings (outside the classroom assignment) of 100 level students to interpret shading techniques in a still life composition. Photography source: Jacob E. Onoja

Each orange was shaded using a particular technique to define the form. The students were further encouraged to experiment more with the technique and stick with the ones they are more comfortable with.

The sign of mastery comes with practice and ability to solve some problems posed in a drawing class. For instance, the students were taught some rules of perspective and how it affects the representation of 3 – dimensional objects on a 2- dimensional surface. As a test of skills, the students were asked to draw any of the stair ways in the departmental complex looking downwards. The aim was to ascertain the students' understanding of one-point perspective. Some students had difficulty plotting the imaginary lines of perspective which converges at the base of the stair way, hence; they had funny looking drawings like failing buildings in an earthquake situation. While a good number had good representation from their view points of the drawings (Plate VIII), others were poor in their drawings.



Plate VIII: Five different drawings of 100 level students to solve perspective issues on a stairway. Photography source: Jacob E. Onoja

Conclusion

The popular saying that practice makes perfect is true in every sense of the word in drawing exercises and repositioning the visual arts discipline as a foremost creative foundation for every artistic endeavour. The vibrant future of the visual arts is better improved through the discipline of constant drawing exercises. Great masters passed through this same path, hence, young aspiring professional artists will do well to embrace the art and act of drawing. Furthermore, making innovative inventions and ground breaking scientific designs can be faster with drawings to enhance the design and production processes; therefore, it is recommended that, mandatory introductory drawing courses are taught to all students in the Faculty of Environmental Sciences and General Studies (GST) course at entry into the university.

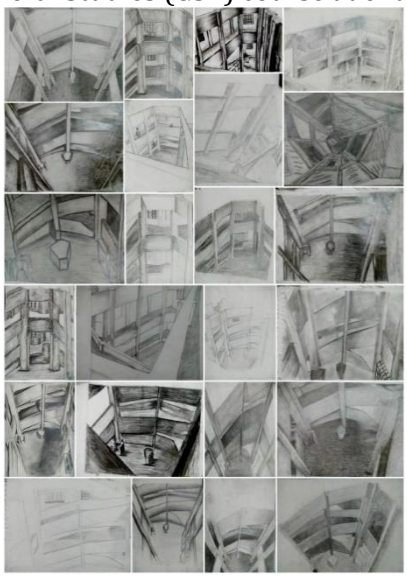


Plate IX: Collaged drawings of the faculty complex overlooking the gallery
Photography source: Jacob E. Onoja

This will reinforce understanding of aesthetic judgement and merge innovative thoughts with illustrative presentations through drawings. Possibly, in answering science-based questions, all the students are expected to arrive at a specific answer given certain formulae, however, in visual arts, different students answer differently to a given task, this is because, creativity is personalized and unique to individuals, even though, there are set rules guiding design, individual dexterity sets the field apart. This helps in innovative inventions and creation of unique ground breaking products and designs. Through training in drawing, students of visual arts always enjoy freedom of expression and fluidity of arriving at solutions.

It is also important to note that, outdoors experiences in drawing can be liberating; as this allows the students freedom of movements, choice of space, fresh air and better interaction with nature as compared to the enclosure of the classroom environment. The drills and thrills of drawing help to expand the frontiers of knowledge and should be encouraged by all and sundry in our educational institutions, especially the University of Jos, Nigeria.



Plate X: Outdoor drawing session. Photography source: Jacob E. Onoja



Plate XI: Collaged still life drawings of the study on wheel and drapery.
Photography source: Jacob E. Onoja

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CREATIVITY AS AN IMPETUS IN THE DEVELOPMENT OF THE NIGERIAN CHILD

Samuel Gregory Effiong
Department of Fine and Industrial Art,
University of Uyo
sameegreg@yahoo.com

Abstract
What qualifies development is the result of growth derived from sequences of activities that project the individual through several stages of accomplishment. To attain development, certain motivations come to play of which the intention is to achieve results and evolve to better status. Many values are brought to play achieving such development, they include education, work, and practice. This study seeks to investigate how creativity through education, work, or practice can project the Nigerian child to attain development towards self actualisation. Aspects of creativity causes children to express themselves verbally and non-verbally, through acting, interactions, art practice, and other approaches; they manipulate materials and tools, try new ways of doing things, and experiment on limitless bounds of acts that foster cognitive and social development. Such activities help them reach high intellectual and social/emotional potential from an early stage. It prepares one for critical thinking skills and creative problem-solving abilities which in turn boosts their confidence. As times go on, such practices progress to give the child; grown to adulthood the capacities needed for self-sustaining accomplishments and actualisation. This study admonishes that creativity if well propagated can act as an impetus and propellant through childhood to attain the basics for self-development. The study adopts exploration of theories, and documentations to present the development and self actualisation analogy for the Nigerian child.

Key Words: Development, Creativity, Nigerian Child, Self-actualisation, Impetus/ Propellant

Introduction

Creativity is a needed skill for proper grooming and child development, Bright Horizons, (2017), an online educational blog, recommends that, great learning is possible when children participate in creative plays with various materials. Such manipulations train their muscles and hands, help them better coordinate their eyes and other senses, and develop their brains in furtherance of learning processes. The preoccupation of academic curricula include excellence in cognitive, emotional, and social developments, such creative exercises help equip children in these. It aids to raise children to reach their highest intellectual and social/emotional potentials. In early childhood education, critical thinking skills and creative problem-solving abilities are goals for a child's development, such activities train children to grow and mature with proper knowledge needed for a balanced life as regards attitudes and responsibility. Creativity is also skill that children will need when they join the workforce in the future, be it paid or self-employments.

Creativity provides open-ended reviews and thought-provoking imaginations for the child. It provides effective ways to enable children express feelings and ideas, and form visions, it enables them acknowledge the importance of ideas and imagination. It allows them decipher the meanings and result of actions, the difference between variables, and the alternatives to values. Creativity limits screen time occupation of children; television, computer, video games, and phone addiction can be checked with creativity/ creative acts as positive substitute. Nurturing imagination and parenting in the digital age can be challenging, thereby, creativity comes in to encourage children to create something new and different, engaging children in a kinesthetic manner, using their entire bodies and their five senses which often opens the mind for exploration and experimentations.

Early childhood is the peak time to nurture children's creativity; it provides the foundation for the learning that launches the child to adulthood. The skills learned transcend the period they learn them, it enriches their minds and wades off the limitations of egocentricity and biases. If a child is fortified with all these factors enumerated, such a child is well prepared to take up the challenges of life, be them in academic pursuits or diverse endeavours. In the strife to succeed and become self actualised children are properly developed with cognate training to foster positive attitudes and inner psychological strengths to relate with fellow humans, this propels the child to be useful to himself, his immediate community, and embraces the tenets of responsible citizenship. Therefore, is the self-actualization that creativity nurtures.

- Samuel Gregory Effiong is a lecturer in the Department of Fine and Industrial Arts, University of Uyo. Akwa Ibom State. And a doctoral candidate at the Ahmadu Bello University, Zaria. Kaduna State, Nigeria.

Creativity

Creativity is recognised as a process and medium of establishing something new into being. The evolution of the process of unseen perception into reality. Amabile & Pillemer (2012), provide a highly current creativity literature which discusses creativity as a personality trait, a cognitive, and a social process, unlike as previously admonished by many that creativity is intrinsic. The fact that society's perception of creativity has changed through history suggests that creativity can be metamorphic, evolutionary, and is a skill that can be learned. When first studied, creativity was measured through the use of writing or drawing tasks that were difficult to interpret as a concept that in itself is difficult to define, creativity was likely to be biased, based on the conception and the feelings of the person who was judging it.

The freedom of exploration is one of the unique values in creativity, Ferlic, (2007), asserts that, when it comes to a creative endeavor one must be free to explore the options in the mind even when he may not be able to implement all, but that there should be that exploration. One should be able to freely play with the situation one faces to find those creative solutions that go to the depth of the situation and address the crux of the challenges at hand. This cannot be achieved if there are limits of thoughts and explorations that are influenced by external forces. Creativity is that ability to exert an inner value of imagination, composition, and ideation in a form that can be viewed by an audience. Creativity can be motivated from a projection of need; problem solving, leisure, or an experience of talent exertion, creativity requires passion and commitment. Creativity can be paid for, or achieved free. However, the intent of this study is to present creativity in the light of using it as a means to an end, as an impetus in the development of the child, and as a means of self-sustainability of the Nigerian child.

At the early stage, creativity can be a strong source of aid to buoy child development through the stages of life. Creative activities can help children in all areas of development; physical, social, cognitive, emotional, imaginative, and experimental. Creativity can aid child development in these various ways;

Creativity and Physical Development: Some creative activities as sculpture, carpentry, and clay works support the child's large and small muscle development, it strains their eye-hand coordination, which helps in balancing their sense of technical judgment; the brain, eye, and hand competence is the basics for technical acumen for problem solving, it is a major basis for psycho motive development in children. Using crayons, markers, and paintbrushes help children practice nerve and muscle development and control which help them in the development of writing styles and pattern later in life.

Creativity and Cognitive Development: Young children learn to communicate through drawing, especially at the tender age. They tell stories, express ideas and opinions, and exchange views with each other through forms of caricaturised representations. They learn the names of colors, patterns, and shapes through creative activities. They find out what happens when they mix colors, explore on forms and patterns, and other multiple expressive art oriented process and practices. This is an important stage in a child's development. As they progress, based on the previous experiences, they develop a natural sense of curiosity; they are often to be seen carefully examining a tree, feeling the bark, and studying the shape and color of the leaves. Asking them to draw or paint such experiences help to develop their observational skills which propel them to develop interests in the studies of the sciences and nature.

Creativity and Social Development: Some creative exercises are executed through groups and clusters, children particularly enjoy working together, regardless of the purposes, they learn a culture of give and take, sharing, responsibility to each other, and interaction with others. They learn to be responsible for stowing away used materials, and cleaning up. These are positive and important changes for social learning, it teaches them values of team spirit and tolerance. It kills the biases of race, creed and class, as they see themselves as a single band of communicants more than as individuals.

Creativity and Emotional Development; Through creative activities, children may be able to represent experiences that they cannot verbalize. Tijani, (2017), observes that through the creative stages of development of the child, that at the pre- schematic stage, the child makes efforts to communicate using pictorial expressions, they may draw pictures out of proportion, exaggerating things that are important to them. They use this avenue to make effort to translate their inner cravings to others. When their creativity is valued, they are made to feel valued as people, they feel a sense of accomplishment of the ability to integrate with their creative strengths, and this raises their self-esteem.

Creativity as a boost to imagination and experimentation: when children are taught creative experiences, their active imaginations develop through curiosity, they try their new found knowledge on several activities, they use the tools and materials given to them to explore their boundless imaginations, these take forms through implied representation of symbols, inordinate manipulation of tools and materials, and excessive explorations of thoughts, visions and experiences. These build their imaginative capacity and critical thoughts; basis for creative balance. Through active experimentation, they can invent new experiences which may lead to novel skills and valuable accomplishments. At a later stage in life, this leads to development of technical skills and applications to problem solving, equating the grown child to mental technical stability.

Child development

Child development according to Wikipedia entails the biological, psychological and emotional changes that occur from birth through adolescence in all human beings. It relates to the individual transcending stages from dependence to independence. It is a continuous process, a sequence that the child evolves through influences both natural and acquired. The child's development stages differ in rates and pace, and each stage is affected by previous experiences of the spent stage. The stages are strongly influenced by genetic factors and events, and personal experiences as the child grows from age to age, (Burleson, 2005). Though child development has various factors that modify the processes, the preoccupation of this study's concept will dwell on the factors of creative activity which is chiefly environmental and learning, but may involve an interaction between the two.

In the context of this study, child development refers to the process of positive accomplishments of the child through a sequence of nurturing from birth to full self-actualisation at adulthood. This portends to the growth of an individual, and his ability to satisfy important needs that make meaning to him in life. The understanding of child development here is linked to the understanding and processes of self-actualisation. Self actualisation here is concerned with reality, not idealism, the context of personal growth and contentment, a brochure for directions for the attainment of the desires of those statuses a person measures for himself at full capacity and potential. The Merriam-Webster dictionary defines self-actualisation as the process of fully developing and using one's abilities to attain full needs, while the dictionary.com defines self-actualisation as the achievement of one's full potential through creativity, independence, spontaneity, and a grasp of the real world. The basic understanding of child development here is in the self actualisation concept, as the development or attainment of one's full potentials.

The idea behind child development as self-actualisation revolves round the principles of human existence and the sating of his needs in the aspects of material, emotional, and spiritual desires, and an ultimate fulfillment of his potential. This portends to using creativity as a tool through which a child attains development for self actualisation. Here creativity is understood as a motivator to

development and actualisation. Olson, (2013), views self actualisation within the perception, and concept of the humanist psychological theory created by Abraham Maslow, specifically, from the theory of Maslow's needs hierarchy. Both (Olson, 2013), and Ali, (2016)**,** assert Maslow as placing the human existence in concept of having certain basic needs and fulfilling these needs to ensure an appropriate operation of man in his existence. That Maslow categorised the needs in five specific levels. One has to attain the fulfilment at one stage before ascending to the next.

By Maslow's theory, the first stage of need refers to the physiological needs like food, water, air, and sleep. These are also known as the basic necessities of life.

The second level needs are concerned with the desire to ensure safety and security, to his family and responsibilities relating to forestalling against social insecurity and uncertainty and/or political instability.

The third stage of man's need relates to the need to love and be loved, the sense of emotional satisfaction and belonging, and the feeling of connectedness.

The fourth stage refers to the need for knowledge that ensures self-confidence, respect, and a stability of positive self-esteem, and feelings derived from admiration.

The fifth stage is the need for self-actualization. The height of human wants, mans pinnacle of success and attainment of self-mastery, needs concerning creative self-growth, engendered from fulfillment of potential and meaning in life, which reflects our true potential and makes us optimally functional. In relation to all the mentioned, if a child adopts the tenets of creativity and is developed to attain adulthood, if he ammases a livelihood through creativity, this gives him purchasing power and from there, he is competent to provide for, or acquire the mentioned needs.

Creativity and child development

This study views creativity as encompassing skills and dexterity; it is a psycho motive discipline and reflects an approach to instruction that combines the knowledge of materials, tools, equipment, and material (media), facilities, and environment, as well as imaginative capacities. These procedures execute the dictates of creativity as a process. If creativity possesses abilities to create objects of utilitarian and aesthetic values that can provide self-reliance through patronage and employment generation, then it has provided the development of the child to attain self actualisation. Creativity goes beyond the provision for needs of aesthetics and utility, to integrate academic, vocational and workplace skills. The development of applied and integrated curriculum is necessary in general education, creativity through the arts help provide this.

Every action taken in rationality has basic motivations behind them. The anticipated successes of such actions serve as major motivations for the actions to be taken for results. In this context, this study analyses the context of creativity as a motivation towards self actualisation, and creativity as an impetus to the development of the Nigerian child. Selvi, (2009), admonishes that life is a process for seeking development and achievement of an individual, this propels individuals to work hard in whatever endeavour they find themselves so as to earn the expectations of their desires. Individuals may not satisfy, or achieve most of their continuous needs, but they must continue in the strife to succeed.

The need for creativity in child development is important because of the unending evolution of needs and purposes. Creativity provides opportunities for discovery and knowledge, it inspires children to think, question, explore, make suggestions, and develop alert and active minds. Even verbal creativity has its role in child development, **(**Bright Horizons, 2017). Verbal interactive activities inspire compositions and nurture speech strengths, it builds vocabulary and teaches children speech mannerisms. It forms decent and competent modes of verbal acumen and nurture oratory prowess. Creative art expressions nurture strong imaginative abilities, through painting, sculpture, collage, clay works, drawing or any other medium, art teaches children to absorb stress, it functions as therapy even unknowingly, it teaches them decision making and provides limitless avenues of self-expression and ideas. Manipulating materials provides a double advantage, freedom of operation which breeds confidence, and encourages focus and concentration which breeds

mental alertness. It helps children develop psycho motor skills and brain- hand- eye coordination which is necessary in technological aptitude. Creative art activities build confidence in children as it exhibits mastery through manipulation of materials, resulting from routine, repetition and creation of new ideas.

Creativity is an activity which develops personal intuition, perceptions, intentions, and their presentation to achieve specific goals. It concerns the manipulation of knowledge and skills in order to extract the problem solving qualities expected from there for implementation. Joseph (2016), also asserts that lifelong processes as creativity becomes a learning approach modifier, contributes to, and changes personality traits continuously. This is so because on a daily basis, man in his activities and quest for survival establishes processes to construct meanings, depending on personal perspectives and relevance to experiences at specific times. Every aspect where a man constructs a sequence to make meaning or solve a problem for himself is a creative process, this is the main instrument which carries out and delivers all the changes in the life process. It can be described as one of human experiences related to survival instincts, learning ability, satisfaction, and self-development that leads to self actualisation. The creative process is the combination of old and new experiences, the accumulative process where an individual ensures the openings of new directions for his life, as he permanently searches the perfect environment and conveniences of life to live. It is one of the most powerful tools for the individual to develop, accomplish and create new life conditions for himself. If the individual is aware of this powerful tool, he will improve his life conditions by means of applying the creative experience on the life learning and development process.

The creative process is influenced by different factors such as biological, sociological, cultural, emotional, spiritual, and moral developments. These factors have positive or negative influences on the creative prowess and learning abilities of man, this is because they provide avenues that man employs the thought process to establish problem solving tenets. The creative acumen provides the will to search for the meaning of life and the force that prompts development of individual's capability, the creative process involves those processes which an individual employ through experiences and will to pursue, and the motivation from the experience and inspiration of the conceiver, this is in an attempt to fulfill a desire. For instance, the student reads so as to pass examination and become successful at graduation, that capacity to read comes from a process that he learnt over a period of time. An artist creates to make a sale, or satisfy his inner cravings and expressions, that ability to create comes from a process learned over a period of time. From the above, the creative experiences are better motivators in working with; these are all parts of the process of development learned over time. Other efforts at creativity are to help them to become what they already are, more perfectly and to realize what their potentials can be.

Motivation is a personal drive to accomplish, and the process of instigating and sustaining goal-directed behavior, (Schunk, 2008). Self-development is a major motivation that propels one to work hard; it can assume the orientation as both a trait and a state. For self-development to be acquired, some motivations to drive at must be present, this study views creativity as a factor towards the attainment of self-development.

Creativity as an impetus in child development

Creativity as livelihood and its role in development: The main yardstick to measure and adjudge one as self-developed or actualised is the ability to take care of basic needs; food, shelter, clothing, water, etc. These are the most basic, and the cheapest to procure. But these are not easily assessed without availability of funds which means man needs a source of livelihood to attain and sustain this. The creative industry; art and craft, film, music, and fashion designing, have been thriving over the years as a massive employer of labour. The creative industry has been of major importance to the economic well-being of some Nigerians, especially in this downward turn of the national economy. Artists and creative workers are predominantly self-reliant. They don't depend on others for fulfilling their responsibilities, and they have the capacity to create and produce out of

the cheapest of materials for sustainability. In developed counties, the creative industries are an important avenue where governments draw their revenue generation base and employment opportunities. This in turn ensures robust economic contributions to the nation. This further ensures the relevance and possibility of self actualisation. Without such opportunities, most of those termed developed or actualised would not have been.

Creativity, Development, and Responsibility: Creativity embodies a wide range of activities in its clove; oratory and imaginative competence, critical thought and analysis, problem solving and technological acumens, and psychological and emotional consciousness. The developed, contented, and self actualised man is a desire of nations, this is a yardstick of measuring a nation's success in the responsibility to the citizens, such classes of people most times are responsible and are rational in their operations and tend to contribute that the nation may function positively through various nation building traits. This is achievable through the teachers teaching, the learners learning, government developing and delivering expectations, continental and international integration, sense of well-being and stable nationalities. Tijani (2017), admonishes that, while students in art classes learn creativity specific to the arts, such as how to draw, how to mix paint, or how to center a pot, they are also taught a remarkable array of mental habits not emphasised elsewhere in schools, these habits include observing, envisioning, innovation, and reflection. She also states that, though far more difficult to quantify in a test than reading comprehension or mathematics computation, each has a high value as a learning tool, both in school and generally in life. This aids the acquisition of appropriate skills, abilities and competencies both mental and physical as an equipment for the individual's survival both socially and economically in, and contribution to the development of his society. Buhari (2011), admonished that Nigerian artists have made Nigeria a significant country in the world culture map as a major contributor to the development of world civilisation through their arts. He adds that the contributions of artists to national development include, ownership of private art galleries, rise in collector's population, auctions, competitions, improvement in the quality of living of the middle class Nigerian. He stresses that creative arts graduates have found employments in different areas of the Nigerian economy, apart from the most important one; self-employment, others include set designing for television, theater, and ITC media, branding and public relations consultancy, fashion, tourism, architecture and allied sculptures, and teaching, to mention a few. These are great testimonies in child development and actualisation through creative activities, it comprises relevancies that span across the 5 facets of self actualisation as enacted by Maslow; the artist having acquired self-reliance or employment through creativity can pay his bills, he can afford food, shelter, and clothing. Can ensure safety by paying guards, and has already attained employment security as a practicing artist, arts teacher, or a tourist practitioner or consultant, and contributing in his civic responsibility to maintain a stable polity. He is responsible enough to afford marriage, a stable home, and to love and be loved. An arts teacher or a successful artist is respected in the society. As Buhari, (2011), notes, what respect surpasses to be mentioned in the actualisation of the globalisation process and civilization?

Conclusion

The stages of development commence from childhood and span through the entire life of a human being. The ceaseless processes through life in an effort to provide and live up to expectations drive man to indulge in a variety of endeavours. However, to achieve the needed development, man must prepare himself from childhood through different programmes of activities be them trade, and education or such sundry activities. Creativity as it relates to these spheres can relate in education and trade, this prepares one to acquire the basics to sustain himself through practices that earn him a living. It is through this that he will acquire needed responsible competence to satisfy his needs. This is what sums to the understanding of what constitutes the concept of development. The study presented through this analogy, the essence of creativity in providing development for the Nigerian child towards preparing him to become self actualised and contributing his expected quota to the society.

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ORGANIZATIONAL CULTURE AND THE PERFORMANCE OF SELECTED BUSINESS ORGANIZATIONS IN BENIN CITY

Igbeta Clifford
Department of Business Administration, Auchi Polytechnic, Auchi
cliffxpress @yahoo.com
Ofuokwu Faith O.
Department of Business Administration, Auchi Polytechnic, Auchi
ofuokwu4life@gmail.com
Musah Ishaq
Department of Business Administration, Auchi Polytechnic, Auchi.
muskilo77@gmail.com

Abstract
This study was designed to examine the relationship between organizational culture and the performance of business organizations (Banks) in Benin City, Edo State, Nigeria. The study used data collected from research questionnaires and data were analyzed using percentage and Pearson's product moment correlation analysis. A total of two hundred (200) questionnaires were distributed to workers in the following banks in Benin City (UBA, ECO, Guaranty Trust and Zenith). One hundred and eighty-seven (187) copies of the questionnaires were duly filled and returned. Results of hypothesis test following with correlation coefficient value of 0.50 indicated positive and significant relationship. The findings of the study revealed that, there is a significant relationship between organizational culture and organizational performance. The study recommends that; organizations culture should be effectively communication system across all level.

Key Words: Organisation/Organizational, Culture, Banks, Employees and Performance

Introduction

Organization is a social unit deliberately constructed, structured and managed to achieve a defined goal through employees. In the light of this, there is an increasing demand for committed employees who need little or no supervision to carry out their jobs effectively and efficiently. This has made management of organizations to focus on the development of organizational culture in order to enhance performance and achieve business goals (Ojo, 2008). According to Chatman and Enuyoung (2003), organizational culture refers to shared assumptions, value and beliefs that show people what is appropriate an inappropriate behaviour. These shared values have a strong influence on employees and indicate how they dress, act and perform their jobs.

All organizations whether large or small have unique personality, just like people do. The unique personality is referred to as its culture. In today's dynamic and competitive business environment, culture is an important factor that has influenced organizations' response to its environment. It is a total way of life of particular group of people. It guides the way individuals and groups interact with one another and stakeholders. Organization culture may be developed by the founder; it may emerge over time as the organization faces challenges and obstacles; it may be reinforced by management in an organization (Dwirantwi, 2012). According to Fakhar, Rena, Ayesha and Lalarukn (2012), learning and understanding the culture within a working environment assists employees to become familiar with the organization's work process and environment/clientele thus, leading towards improved employee performance. Organizational performance is the organization's capability to accomplish its goals effectively and efficiently using its resources (Draft, 2003). The focus of this work is to examine organisational structure on business performance using four banks in Benin City, Edo State.

Statement the Problem

The Performance of business organizations is affected by both its internal and external environment. The internal environment often referred to as organizational culture plays a significant role in the performance of organizations. According to Denison and Mishra (1995), internal environmental factors or organizational culture such as employee involvement and participation in decision making, the level of autonomy at work experienced by employees, internalized values, norms and beliefs, the sense of mission of employees contribute significantly to organization effectiveness.

A number of contributions have been made on organizational culture and the important role it plays in successful performance of organizations especially in developed nations (Denison, 1990; Olu, 2008; Fakhar, 2012 and Amah, 2012). In Nigeria, though a lot of work has been done on performance of business but only a few have linked it with organizational culture. This gap in literature is what the present study cover.

Aim of the Study

The aim of this study is to examine the relationship between organizational culture and the performance of selected business organizations.

LITERATURE REVIEW

Concept of Organizational Culture

Organizational culture originated from the study of ethnic and national differences in varied disciplines of social sciences (Zafer and Pinar, 2014). However, the concept of organizational culture got further importance in the late 1980s and early 1990s when management explorers came up with the idea to find out why American firms were unable to compete with Japanese firms (Amah, 2012).

Hira, Tayyaba and Aamir (2012), define organizational culture as the underlying values, beliefs and principles that serve as a foundation for controlling organization's management system as well as the set of management practices and behaviour that both exemplify and reinforce basic organization values and principles.

Kotter and Haskett (2011) Opine organizational culture as shared beliefs and values within an organization that help to shape the behavioural pattern of employees. Buchanan and Huczynski (2004) explain organizational culture as the set of reasonably uniform and enduring values, beliefs, customs, traditions and practices that are shared by organization members, learned by new recruits, transmitted from one generation to the next.

Dwirantwi (2012) opted organizational culture as the collection of attitudes, experiences, beliefs and values of an organization, acquired through social learning, that direct the manner individuals and groups in the organization interact with one another and with parties outside it. Similarly, Hills and Jones (2003) see organizational culture as the "definite set of values and norms that are shared by people and group in the organization that direct the manner they interact with each other and with stakeholders outside the organization".

Drennan (1992) discussed organizational culture as "the collective programming of minds that distinguishes the members of one group or category of people from another". Likewise, Collins and Porras (2000) assert that organizational culture refers to a system of shared meanings held by members that distinguishes one organization from others. They explain that, shared meaning is a collection of key characteristics which include teamwork, innovation and risk taking.

Calori and Sarnin (1991) posit that organizational culture is an automatic pilot that directs employees in ways that are consistent with their organizations' expectations. This implies that, organizational culture can be regarded as a form of social control system that guides employee's behaviour and decisions so that they are consistent with the organization's system of operation that will lead to success.

Thompson and Strickland (2005) also explain organizational culture as a firm's set values, beliefs, traditions, operating style and internal work environment that is manifested in the business principles and practices, advocated by management, in its moral standards and official policies, relating to stakeholder's relationships, traditions the organization maintains, supervisory practices, and employee's attitude and behavior. Needle (2004) asserts that organizational culture represents the shared values, beliefs and principles of organizational members, which is a product of such factors as history, product, market, technology and strategy, type of employees, management style and national culture.

Heck and Marcoulides (1993) affirm that, the behaviour of employees and managers in an organization is termed organizational culture. This implies how employees and managers interrelate, think and work in an organization (Hira, Tayyaba and Aamir, 2012).

From the various expositions examined, it can be summed up that organizational culture refers to the beliefs, ideologies, attitudes, experiences, principles and values shared by organization members. Furthermore, organizational culture serves as a guiding principle, where laid down rules and generally acceptable practices are adopted to control the behaviour of organization

members (as they interact with individuals and stakeholders within and outside the organization) and tackle activities for the purpose of achieving organizational goals.

Amah (2012) proclaims that organization culture motivates employees to recognize the organization's foremost culture because it fits their needs of social identity. It allows organizations to attract new employees and retain top performance. Organizational culture has a propensity to help staff to understand organizational events. It makes them carry out their tasks rather than waste time trying to figure out what is expected of them. It gives room for employees to communicate freely and effectively and reach higher levels of cooperation with one another because they share common goals in the organization.

Greenberg and Baron (2003) assert that, the culture of an organization may not be visible or physically seen but has impact on the day to day running of a company. Greenberg and Baron (2003) highlight three importance of organizational culture as being thus:

i.) Culture defines the standard of behaviour by clarifying what ought to be and what ought not to be in the organization.

ii.) Culture provides personality for organization members. Personality refers to an embodiment of values and beliefs. The more organization members are able to identify with the values and beliefs of their associative organizations, the more strongly they will pursue the set goals, mission and objectives of the organization.

iii.) Culture promotes employees' commitment towards an organization's goal. Individuals are by nature in need and struggle to ensure that their needs are met. The presence of a strong culture therefore encourages individuals (employees) to put in their effort in order to achieve organizational goals which in turn will lead to the attainment of their personal goals and subsequently the fulfillment of their personal needs.

Concept of Organizational Performance

Various authors have different opinions about the meaning of performance. For example, Barney (2002) defines performance in relation to the famous 3Es (Economy, Efficiency and Effectiveness) of a certain program or activity.

Hira et al. (2012) state that, performance deals with outcomes, results and accomplishment attained by an individual, group or organization. They further explain that, performance can be viewed from several points which can include, organization levels, the work or process levels and the individual performer levels. Organizational level is related to how the organization meets customer's needs, compete in the market and carry out strategies related to the organization and achievement of goals. Work or process level focuses on the internal system and related processes to achieve organizational goals. Individual performer level is related to the people that are performing activities related to work; these people contribute to the overall performance of the organization.

According to Kast and Rosenzwig (1985), performance is a function of ability, effort and opportunity. Ability is dependent upon individual knowledge, skills and technological capabilities that provide an indication of performance level. Effort is a function of needs, goals expectations and rewards and it depends on how the individuals or group are motivated to expel efforts. Effort also equates energy be it physical or mental exerted in or towards a set task or goal. Opportunity they say must be provided by the manager for individual abilities and efforts to be used in ways that will result in the achievement of goals.

Dessler (1983) describes performance as a measure of how well an employee meets the standards that are required on a specific job while Ivancevich and Matteson (1996) state performance as the quality and quantity of human output necessary to meet work goals agreed upon, between employees and their managers. They further suggest that, performance can only be evaluated as good or bad if a standard of performance has been agreed upon between employees and their managers.

Byars and Rue (2006) outline performance as the extent to which an employee accomplishes the tasks that make up his or her job. They further explain that, employee tasks depend on the amount of effort, initiative and enthusiasm, maintenance of standard and commitment displayed by individuals while performing the task.

Jones and George (2009) assert that, an organization's performance level is the nature of how a manager utilizes the resources of the organization effectively and efficiently to accomplish the goals of the organization as well as satisfying all stakeholders' interest.

Furthermore, Richard and Devinney (2009) on the other hand, describe organizational performance as the real output measured against the expected output. They view organizational performance as a term that is made up of three major areas of a firms' outcome and these three areas are:

- Financial performance that is made up of profits, return on assets (ROA), return on investment (ROI) etc.
- Product market performance such as sales, market shares, etc.
- Shareholders return such as total shareholder return (TSR), economic value added (EVA).

From the above expositions put forward, and in line with Amah's (2012) opinion, organizational performance can be defined as the ability of an organization to fulfill its mission by achieving its objectives through a combination of sound management, strong governance, and a continued re-dedication to assessing and achieving results. Furthermore, organizational performance can be explained as an approach that an organization uses in assessing the progress or contributions made towards goal achievement using available resources.

Relationship between Organizational Culture and Performance

Several empirical studies have supported the positive link between culture and performance (Calori and Sarnin, 1991; Gordon and DiTomaso, 1992: Kotter and Haskett, 2011; Chatman and John, 1994). According to Amah (2012), culture is linked to performance through the adoption of specific and consistent modes of behaviour throughout an organization.

A high degree of organization performance is related to an organization which has a strong culture with well integrated and effective set of values, beliefs and behaviours (Cameron and Quinn, 1999; Deal and Kennedy 1982; Denison, 1990; Juechter and Fisher, 1998). Similarly, Kandula (2006) asserts that, the key to good performance is a strong culture. A strong culture can make an average individual perform and achieve brilliantly whereas a weak culture may de-motivate an outstanding employee to underperform and end up with no achievement.

Garcia (2002) posits that, organizational culture is a source of sustainable competitive advantage for organization performance. He went further to state that, competitive advantage arises from the formation of organizational competencies which are both superior and incorrectly imitable by competitors. In line with Garcia's (2002) view; Barney (1991) explained that, organizational culture provides sustainable aggressive advantage for business organizations. He suggested that for organizational culture to provide aggressive advantage, it must be viable, rare and perfectly imitable.

Denison and Mishra (1995) carried out a study on "toward a theory of organizational culture and effectiveness" using 764 organizations to find out the link between culture and performance. It was found that profitability has a significant link with Mission and consistency (stability traits) while sales growth has strong links with involvement and adaptability (flexibility traits).

Gordon and DiTomaso (1992) found out in their study "predicting corporate performance from organizational culture" among a sample of life insurance companies, adaptability culture traits was related to the company's growth in premium and assets. Likewise, Kotter and Haskett (2011) report that, culture has a strong and increasing influence on the performance of organizations. In their study of organizational culture and performance, they report that, when compared to less performing firms, high performing firms were characterized as consistent in placing significant value on customers, employees and stockholders.

Fakhar et al. (2012) carried out a study in Pakistan on the relationship between organizational culture and performance. Their findings revealed that organizational culture has positive impact on organization's process and employee's performance. Also, their findings reveal that, if employees are committed and having the same norms and values as other organizations have, it can increase their performance towards achieving organizational goal.

Dwirantwi (2012) carried out a study in Ghana to examine organizational culture and its impact on the performance of *La Community Bank*. The result of the survey study shows that

encouraging innovation among employees, management openness to suggestions and reward were found to be some components of good organizational culture that enhance the bank's performance.

Harold and Darlene (2004) reported that in a study conducted by Cameron and Freeman to test for the impact of adhocracy culture (i.e. culture that are externally oriented, dynamic, aimed at growth and influencing the organization) and effectiveness (performance), the result shows that there is a positive correlation between adhocracy culture and effectiveness based on variables such as values of entrepreneurship, flexibility, creative experimentation, risk taking and external positioning

In view of the literature review above, it shows that organizational culture has strong influence on organizational performance. The influence could be positive or negative. If organization managers allocate much of their time, resources and commitment towards promoting their organizational culture, then they can achieve effective organizational performance. This study therefore is an examination of the relationship between organizational culture and performance of business.

Methodology

The research design that is adopted in this study is the survey method which has been defined as the systematic gathering of information from respondents for the purpose of understanding and predicting some aspects of the population of interest (Agbonifoh and Yomere, 1999). The survey research method was used because the researcher believed that the questionnaire structure for the study will elicit the necessary information required for the test of the stated hypotheses.

The population of the study comprises of staff of UBA Bank Plc, ECO Bank Plc, Guaranty Trust Bank Plc and Zenith Bank Plc located in Oredo and Egor Local Government areas, Benin City. The total number of staff in the four banks as at the time of carrying out this research was four hundred (400). The figure consisted of 109 (UBA Bank Staff), 93 (Eco Bank Staff), 96 (Guaranty Trust Bank Staff) and 102 (Zenith Bank Staff). The study adopted convenience sampling method because it gives equal opportunity for fair representation by any member of the population. The sample size of the study was obtained from the application of the formula put forward by Yamane (1981). From the above computation, the value of sample size (n) obtained from the application of Yamane's formula is two hundred (200) respondents (Bank staff). Forty (40) bank staff were selected from each of the five banks for this study thus, making a total of two hundred (200) bank staff selected for the study. The bank staff selected in the study sample by the researcher was based upon a variety of criteria which include the specialist knowledge of the research issue, capacity and willingness to participate in the research.

The research instrument that was adopted in this study is the questionnaire. The choice for the use of questionnaire is due to its advantage. The questionnaires are made up of three sections. The first section which is section A questions (1-5) contains the demographic data of the respondents; section B questions (1-16) contains questions to measure the organizational culture of the respective banks selected for the study and section C questions (17-32) contains questions to measure the performance level of the respective banks selected for the study.

Data were collected from primary sources. The primary sources consist of data collected from respondents through questionnaire administration. The Pearson's product moment correlation coefficient statistical tool was used in analyzing the collected and completed questionnaire. Frequency tables and percentage were used to present data collected while the Pearson's product moment correlation coefficient was used to test for the relationship between organizational culture and performance of business organizations at 0.01 significant level. Result of hypothesis with correlation coefficient values of 0.50 and above were accepted and indicated positive and significant relationships (See appendix 1 for sample of questionnaire).

Table 1 Questionnaire Distribution

RESPONSE	UBA	ECO	GTBANK	ZENITH	TOTAL	PERCENTAGE
NO. DISTRIBUTED	50	50	50	50	200	100
NO. RETURNED	49	44	46	48	187	93.5

(Source: Field Work, 2015)

Data Presentation and Test of Hypothesis

H_0: There is no significant relationship between organizational culture and organization performance.

H_1: There is a significant relationship between organizational culture and organization performance.

This Hypothesis was tested using Pearson's product moment correlation analysis. That is the average response of respondents to questions 1 through 16 (Organizational culture) were correlated with the average response of questions 17 through 32 (Organizational performance).

Decision Rule

The null hypothesis (Ho) was rejected where the correlation coefficient between organizational culture and Organizational performance is not equal to zero. Thus, the average responses to questions 1 through 16 (Organizational culture and the average response of questions 17 through 32 (Organizational performance) are presented in table 1 and 2 respectively below.

Table 1 Average Rating of Organization Culture

	Frequency	Percentage
Strongly Agree	1	0.5
Agree	42	22.5
Undecided	92	49.2
Disagree	48	25.7
Strongly Disagree	4	2.1
Total	187	100.0

(Source: Field Work, 2015)

Table 2: Organization Performance Rating

	Frequency	Percentage
Strongly Agree	1	0.5
Agree	53	28.3
Undecided	102	54.5
Disagree	31	16.6
Total	187	100.0

(Source: Field Work, 2015)

Next, the output from the correlation analysis using Pearson's product moment correlation analysis between organizational culture and organization performance rating is given below.

Table 3: Correlation Analysis

		CULTURE	PERFORMANCE
CULTURE	Pearson Correlation	1	.639**
	Sig. (2-tailed)		.000
	N	187	187
PERFORMANCE	Pearson Correlation	.639**	1
	Sig. (2-tailed)	.000	
	N	187	187
**. Correlation is significant at the 0.01 level (2-tailed).			

(Source: Field Work, 2015)

From the correlation analysis output from Pearson's product moment correlation analysis shown in table 4.21, it shows that the correlation coefficient value is 0.639, which is not equal to zero. This implies that the null hypothesis which states that there is no significant relationship between organizational culture and organization performance is rejected. This also implies that there is a significant relationship between organizational culture and organization performance.

The outcome of this study thus implies that, organization culture and its associated components and performance are strongly associated with each other and should be complimentary (Magee, 2002). This is also in support with other literature, which holds that organizational culture lead to increased organizational performance. For this study, it has shown that culture has a positive relationship with organization performance.

Conclusion

Going through the present study on the relationship between organizational culture and performance of business organizations, the results from this study has shown that there is a strong positive relationship between organization culture and organization performance. In addition, organizational culture has been found to be an important aspect of an organization, as it can, and does align employee's beliefs and values towards achieving organization goals and objectives.

Thus, in order for any organization to enhance its performance and achieve its business goals, there is need for such organization to have in place an effective organizational culture that align employees' beliefs and values towards achieving organization goals and objectives.

Recommendations

This section offers recommendations based on the findings of the study.

i. Management of organizations should create enabling environment for both leaders and subordinates to be involved in decision making as this will give all employees/ members' a sense of belonging and hence increases their performance.

ii. Organizations culture should be effectively communication system across all levels of the organization.

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APPENDIX 2
RESEARCH QUESTIONNAIRE

SECTION A (Bio-Data)

1. Sex: [ ] Male [ ] Female
2. Age: [ ] Below 30 years [ ] 30 – 45 years [ ] Above 45 years
3. Marital Status: [ ] Single [ ] Married [ ] Divorced
4. Educational Status: [ ] Primary Level [ ] Secondary Level [ ] Tertiary Level
5. Job Status: [ ] Junior Staff [ ] Senior Staff [ ] Management Staff

SECTION B: This section of the questionnaire is to elicit from you the level of your organization performance with respect to the following components of organizational culture – Mission, Consistency, Adaptation and Involvement. Please tick using the following keys: 1: Strongly agree; 2: Agree; 3: Undecided; 4: Disagree; 5: Strongly disagree.

	Organizational Culture Component		**SA**	**A**	**U**	**D**	**SD**
Mission	1.	In my Organization, individual employee and teams have clearly defined goals that relate to the mission of my organization.					
	2.	In my Organization, individual employee and teams performance are measured and rewarded according to how well goals are achieved.					
	3.	There is shared vision of what my organization will be like in future.					
	4.	My organization has a long term purpose and direction.					
Consistency	5.	There is a high level of agreement about the way we do things in my organization.					
	6.	In my organization our approach to doing business is very consistent and predictable					
	7.	Leaders and managers in my organization practice what they preach.					
	8.	In my organization, there is a clear and consistent set of values that governs the way we do business.					
Adaptability	9.	In my organization, staff is flexible and adaptable when changes are necessary.					
	10.	My organization has value for meeting customers' needs with quality products and services.					
	11.	In my organization, customers' comments and recommendations often lead to changes in the organization.					
	12.	My organization is very responsive and changes easily.					
Involvement	13.	In my organization, workers see a connection between the work they do and the goals of the organization.					
	14.	In my organization, staff feels they have much control over the work they do.					
	15.	Most people in my organization have input into the decision that affect them.					
	16.	Cooperation and collaboration across functional roles is actively encouraged.					

SECTION C: This section of the questionnaire is to measure your establishment's performance level with respect to the following components of organizational performance – Goal Achievement, Employee Commitment, Organization Growth and Customer Satisfaction. Please tick using the following keys: 1:

Strongly agree; 2: Agree; 3: Undecided; 4: Disagree; 5: Strongly disagree.

	Organizational Performance Component		**SA**	**A**	**U**	**D**	**SD**
Goal Achievement	**17.**	In my organization, the level of goal attainment is high.					
	18.	Individuals and team effort are directed towards achieving organizational goals.					
	19.	The performance of my organization over the past three years has been excellent.					
	20.	Emphasis placed on goal achievement in my organization has made workers to put more effort at work.					
Employee Commitment	21.	The level of commitment to work by staff in my organization is relatively high					
	22.	The rate of employee turnover is very low in my organization.					
	23.	Employee satisfaction level is high in my organization.					
	24.	The rate of lateness to work is very low in my organization.					
Organization Growth	25.	The volume of sales of products / services in my organization has grown in the last three years.					
	26.	My organization has experienced growth in profit in the last three years.					
	27.	Growth in market share over the last three years is increasing.					
	28.	My organization has been able to acquire the resources it needs over the past three years.					
Customer Satisfaction	29.	Level of customer satisfaction is high in my organization.					
	30.	My organization is known for fast service delivery.					
	31.	Level of organization's reputation is high.					
	32.	The customer base of my organization is expanding.					

33. What constraints affect your organizational performance? Suggest some possible measures that could help management to overcome it.

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ANALYTICAL REVIEW OF AESTHETICS AS IT RELATES TO ARTS, SCIENCE AND RELIGION

Nadir A. Nasidi
Department of Fine Art,
Ahmadu Bello University, Zaria
mrlacuna26@gmail.com
Abdulsalam Samirah A.
Federal College of Education, Zaria
abdulsalamsamirah@gmail.com

Abstract
Discussions about aesthetics and the areas it covers has been the centre of debates among scholars of different backgrounds. As some gave it a purely optical interpretation, others believe that it is metaphysical. In an attempt to define the 'beautiful' scholars used various phenomenon to analyse its variables. This paper examines the meaning and boundaries of aesthetics with particular reference to religion, science and art. Written documents are used to uncover not only the various arguments of scholars around aesthetics, but its application in explaining the 'beautiful'. The paper argues that aesthetics is the major vehicle that can be used to determine the beauty in things be it conceptual, optical.

Key Words: Aesthetics, Arts, Sciences, Religion, Optical/Metaphysical

'Between subject and object there is no causality, no correctness, and no expression; there is, at most, an *aesthetic* relation'. (Friedrich Nietzsche, 1979).

Introduction

The meaning of aesthetics has taken the centre table among scholars across the globe. It is for this reason that scholars and thinkers project their philosophical discussions on the idea and meaning of aesthetics since the 18th century. Hegel, Nietzsche, Baumgarten, Kant, Adorno, Goodman, and many more, have elaborated on aesthetics and its role in society (Zagorski, 2015). While some scholars argue that the term 'aesthetics' deals with optical reality (referring to anything that can be seen with the necked eyes), others believe that it is conceptual as the elements of the science of beauty lie in the eyes of the beholder. It is also important to note that the term 'aesthetics' is multifaceted and is a wide field of study ranging from artistic, experimental, scientific, sensory, structural, or even scalar. For those who believe in judgmental aesthetics, judgment may be linked to emotions especially when one's reflex action manifests itself either in the affirmative, or the opposite. This may be people's reaction to say a soothing nature of garden, the serenity of the ocean, the fierce nature of fire and the malodorous odour of feces, to mention, but just a few.

Scholars of different fields of human endeavor lay claims to the fact that their disciplines have aesthetic values as Keats once wrote 'Beauty is truth, truth beauty.' For this reason, not only philosophers and thinkers, scientists e.g. Mathematicians, Physicists, etc., all suggest that beauty is an important criterion for theory selection (Gell-Mann, 2007) and (Mehta, 2015). Therefore, this paper focusses mainly on the meaning(s) of aesthetics, and its three main aspects viz. art, science and religion, and the basic principles revolving around it. However, an attempt is made to contextualize the arguments in this paper to the arts.

The Meaning of Aesthetics

The word 'aesthetics' is of Greek origin, which means 'things perceptible to the sense' and therefore, the argument that, anything could have aesthetic effect as long as it can be sensed and perceived (Lamarque, 2008). By the late 19th century, aesthetics was commonly identified with the aura of 'good taste' in everything be it painting, sculpture, literature, architecture, politics, customs and costumes. Aesthetics was first propagated by Alexander Gottlieb Baumgarten (1714-1764) as a branch of philosophy, which deals with the nature and philosophy of beauty. It was his strong passion for poetry and the arts that motivated him to write his book on the theory of art and beauty in which in its opening paragraph he defines 'aesthetics' as 'the theory of the liberal arts…the science of sensory cognition' (Saw and Osborne, 1960). According to Lang (2009):

> The term "aesthetics" is well known in everyday-speech and we use it to refer to anything visually beautiful and pleasing our eyes. Aesthetics has been termed as the measurement of beauty.

> Although aesthetics is not only about beauty or vision but of the stirring of any combination of the senses that causes pleasure in the viewer. Beauty has been regarded "as one of the many facets of an aesthetic experience with other key components being pleasantness, emotions and satisfaction". It has been defined as pleasurable subjective experience that is directed toward an object and not mediated by intervening reasoning. Studies in perceptual psychology have identified several views on the aesthetic experience. (p.3).

When new critics attempt aesthetically to study works of literature for instance as a kind of semi-sacred art objects beatified with the idea of tensions and ambiguities, the Formalist's main concern is the literariness of an artwork. According to the Functionalists, every period, or culture has its own set of principles as a parameter to determine its own aesthetic values (Lamarque, 2008).

Therefore, 'aesthetics' is not only an intrinsic artistic quality of objects, but rather, it is what is generated in the encounter between the subject and specific observers in specific conditions fueled by their divergent historical and conceptual experiences, which becomes more pronounced and popularized by the Post-Modernists who believe that aesthetics is not something scientific with a level of exactitude (Breazeale, 2001).

In line with this, one would argue that the concept of aesthetics is not only about 'beauty', but the divergent views of people as regards the way and manner they perceive it, which may be influenced by their social, economic, or even political life. It is on this basis that scholars draw dichotomy, as well as build a bridge between science and arts, which Plato maintained that 'beauty' is not the sole province of the arts (Starko, 2005). Girod (2007) claimed that this connection is supported if art is seen in its broader form. As opined by Dewy, aesthetics has strong foundations in the roots of the educational psychology across many disciplines (2005). In Dewey's opinion, what a scientist experiences in the process of inquiry is itself art.

According to Zagorski (2005) when one speaks of finding the essence of things, he in fact finds only an essence created by oneself, according to the capacity of our perceptual faculties. Kant, writing in 1790, observes of a man thus;

> If he says that canary wine is agreeable he is quite content, but if someone else corrects his terms and reminds him to say instead: It is agreeable to '*me*,' because 'Everyone has his own (sense of) taste' and thus, the case of 'beauty' is different from mere 'agreeableness' because, 'If he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things' (http://en.wikipedia.org/wiki/Aesthetics).

Similarly, apart from defining the concept of aesthetics which seems to be somehow interpretatively slippery and ideologically mysterious, there is the second dimension which centers heavily on the conceptualization, or rather, its usage either in the arts, science, literature, etc. Aesthetics in relation to the arts was first introduced by Immanuel Kant and reached its crescendo with Hegel and is still being maintained by their adherents (Cheetham, 2001). However, it was Nietzsche who argued that aesthetics goes beyond mere 'artistic' as it comprises a much broader conception-something not only referring to the philosophy of the 'beautiful', but a philosophy of perception. It is on this basis that Nietzsche believes that 'aesthetics' is in danger when it attempts to enter the realm of truth[1].

This view conflicts immeasurably with Theodore Adorno who believes in the judgment of arts either positive, or negative. He further adds that philosophical aesthetics must go beyond 'work-immanent' analysis, but should also take into consideration the social as well as the historical elements imbued in the artwork (Adorno, 1997). It is this call and that of other scholars that

[1] This statement is in Nietzsche's Notes titled 'Art Treats Illusion as Illusion' to prove his argument that art does not wish to deceive, as it is true.

further necessitated the need for an intellectual expansion of the term 'aesthetics' as propagated by Welsch (2001). On the contrary, scholars like Croce (2003) believe that:

> Aesthetic, intellectual, economic, and ethical values and disvalues are variously denominated in current speech: *beautiful, true, good, useful, just*, and so on—these words designate the free development of spiritual activity, action, scientific research, artistic production, when they are successful; *ugly, false, bad, useless, unbecoming, unjust, inexact* designate embarrassed activity, the product of which is a failure. In linguistic usage, these denominations are being continually shifted from one order of facts to another, and from this to that. *Beautiful*, for instance, is said not only of a successful expression, but also of a scientific truth, of an action successfully achieved, and of a moral action: thus we talk of an *intellectual beauty*, of a *beautiful action*, of a *moral beauty*. Many philosophers, especially aestheticians, have lost their heads in their pursuit of these most varied uses: they have entered an inextricable and impervious verbal labyrinth. For this reason, it has hitherto seemed convenient studiously to avoid the use of the word beautiful to indicate successful expression.

Against this backdrop, one would argue that beauty, or aesthetics is an expression of disorder since there are no watertight principles guiding the identification of aesthetics (Lorand, 2003). In relation to this, Denis Dutton's five universal signature in human aesthetics, which include expertise (recognition of artistic skills), pleasure (art for an art sake), style (recognizable style), criticism (appreciation and judgment), imitation (representation), and special focus open the doors for aesthetic values more widely based on individual perceptions to objects, or ideas (Eldridge, 2014). Therefore, 'beauty' said Hume while discussing a standard of taste 'is no quality in things themselves; it exists nearly in the mind which contemplates them'. However, some minds are more developed and skeptical and this too, further proves the ambiguity of meaning as much as aesthetics is concerned (Shusterman, 1997).

It should be noted that Hume's analysis of the nature of aesthetic evaluation is a direct onslaught on the hedonistic explanation of the 'beautiful'. This is because, when one defines beauty, or beautiful as something pleasurable to the 'eyes', he will end up losing ground inasmuch as the definition systematically excludes the blind. It is therefore on this sound foundation that Hume argues that the whole aesthetic idea exists only 'in the mind'. The aesthetic−hedonistic point of view has been categorized by scholars and thinkers. For instance, if one believes that the 'beautiful' is that which pleases not only the eyes, but the ears too, it becomes eminent that both the blind and the deaf cannot appreciate the beauty of say paintings, and music. While commenting on the same notion, Croce (2003) adds that:

> …Aesthetic fact does not depend upon the nature of the impressions, but that all sensible impressions can be raised to aesthetic expression and that none need of necessity be so raised, is an idea which presents itself only when all the other ways out of the difficulty have been tried. But who so imagines that the aesthetic fact is something pleasing to the eyes or to the hearing, has no line of defense against him who proceeds logically to identify the beautiful with the pleasurable in general, and includes cooking in aesthetic, or, as some positivist has done, the viscerally beautiful (p. 4).

According to Verene (2006), 'aesthetic dimension to philosophical education in the sense in which I originally defined it: is the study of how things are cognized in the senses'. This argument also gives another new dimension to the concept of 'aesthetics', which is no doubt a very wide area incorporating different fields, ideologies, schools of thought, among others.

Aesthetics and Art

It is common in the Western sense to assume that the focal point of all artistic creation is 'beauty', and thus, going by the principle of categorical proposition, one would argue that whatever is considered 'ugly' cannot be counted as art. For instance, the cubists, Dadaists, Stravinsky, and many later art movements struggled against this conception that beauty was central to the definition of art, with such success that, according to Danto, 'Beauty had disappeared not only from the advanced art of the 1960s but from the advanced philosophy of art of that decade as well (Severyn, 2002). Probably that is why Brian Massumi contextualizes 'beauty' into almost the same footing with 'expression' (Massumi, 1997).

Behind any work of art be it two, or three dimensional, there is the aesthetics value attached to it. Though this notion is conventional, the aesthetic assessment of artworks becomes the central problem. This comes to the limelight due to our individual differences based on the way we perceive things. While one views an artwork optically, another will approach it conceptually. Though the two observers are after the 'aesthetical', or rather, the 'beautiful', their ending results must also differ. While the former views an artwork empirically, the latter analyses it from purely an idealistic, or philosophical point of view.

The European colonialists for example, made several efforts to undermine the aesthetics of African art like the Nok, Igbo Ukwu, Ife, Akan, Buganda, etc. so as to insert their imperial domination of not only their polity, but even the arts. While the Europeans view the precious African arts from purely an optical point of view, Africans on the other hand believed that the aesthetics of their own art lies in contents rather than form and thus, the conceptual aspect of it (Visona et al, 2008). It was Pablo Picasso, one of the most prominent artist of the 20th century who opined that, African art is premature and childish simply because it is non-representational, or rather, non-optically conceived. On the contrary, the African arts have their intrinsic artistic qualities with a message to pass across especially religious. In a situation whereby the divine is artistically represented in the African expression, the form matters a little, while the content serves as the embodiment of the aesthetic artistic quality of African creativity.

Aesthetic judgments may be inclined to one culture, or another. For instance, the Victorians in Britain often saw the African artworks as 'ugly' and 'childish', but just a few decades later, Edwardian audiences regarded same works as being beautiful and inspirational. Therefore, the use and abuse of the word and concept of 'beauty' as well as its evaluation may well be linked to desirability, which may be extended to either an object, or an action (Mothersill, 2004). Giving an independent and a 'free' way of appreciating the science of beauty in works of art, Harries (2012) begins to interrogate the centrality of beauty in things. According to her:

> Do we still tie beauty to truth? I shall term a conception of art that insists that the point of art is not to reveal reality, but to provide for a special kind of pleasurable experience an **aesthetic conception of art**. On that conception, what matters about art is not whether it is true or false, but whether it succeeds in giving us aesthetic pleasure, however that is understood. The aesthetic view of art tends to make art into entertainment, where we should not be quick to insist that this leaves out something essential. What is wrong with a view of art as a species of entertainment? (p. 5).

Thus, judgments of aesthetic value can be linked to judgments of economic, political, or moral value (Ivar, 2006). Therefore, a person can favour one car against another probably due to either economic consumption of petrol, or for the simple reason that he has no place in his house to accommodate it if say, it is a limousine. In a nutshell, desirability, or preferable choices made by humans is based on how they perceive and assess issues, which may be 'beautiful' or even 'ugly' to them. This is consequently a question of what need the object is serving or fulfilling for the individual. For instance, if a piece of furniture though physically unattractive but utterly comfortable to its owner, then the piece of furniture automatically attains the position of 'beauty' to that particular individual and vice versa.

It is on this simple analogy that various philosophers and thinkers argue that the most difficult aspect of aesthetics is the hot intellectual debate that exists between the form and the content. The beauty of things lies where? Is it in the form, the content, or both? However, this proposition depends solely on one's own approach, which may be optical, conceptual, empirical, or philosophical (Holton, 1973).

Aesthetics and Religion

Despite the centrality of religion across divergent cultures, humans have made a series of attempts to appreciate divinity, or even question some of its aspects. It is therefore on this basis that aesthetics comes to play an important role in the way and manner people view the position of God. Even on this concept, people like Fredrick Nietzsche declared the 'death of God' by maintaining the fact that people created Him not the other way round (Breazeal, 2011). This argument takes us into the second dimension of Nietzsche's philosophy, which maintains that 'how you see is what you see' in an attempt to broaden the boundaries of aesthetic value in the field of religion that philosophers and thinkers developed the concept of 'hermeneutics' to properly study for instance, the Holy Bible. Therefore, in doing this, individuals are at liberty to determine what is divine to them. For example, as Muslims see divinity in Allah, Christians see it in the Trinity, while the Buddhists and Shinto's find it in meditation. All these believers claim to have followed the right God. As these people are believers, others saw wisdom and solace in atheism.

It should be noted that it is the concept of the philosophy of beauty in aesthetics that gives people the mandate to see 'beauty' in what they believe to be divine and 'ugliness' in what others considered to be divine as well. It is for this reason that various scholars and thinkers like Jacques Derrida invented different theories to properly examine and appreciate a given phenomenon (Dutton, 2009). Derrida and Rowland Barthes are known for their famous theory of 'semiotics' and 'deconstruction' to interpret the aesthetics values of things be it social, economic, or political.

Aesthetics and Science

Though aesthetics is determined by the observer, some scholars like Theodore Adorno and Immanuel Kant believe in the judgment of arts and science to determine their beauty or otherwise (Lijsten, 2017). It is for this reason that they believe the concept of aesthetics can be extended to the scientific domain (Root-Bernstein, 1996). However, unlike the arts, science deals only with the objective as opposed to the subjective. This is because science is concerned with hypotheses, experimentation after which the result and conclusion would be drawn. Therefore, when science is believed to be objective, a form of contradiction surfaces simply because, the value of aesthetics lies in its esoteric and exoteric beauty. This argument too, brings us back to the issue of approach to aesthetics which may be optically driven, or conceptually motivated. According to Engler (1990):

> The idea of aesthetic appreciation and beauty is perceived as an essential feature in the modem scientific process. Some of the greatest scientists of this century, reflecting on their work, make it clear that intuition and aesthetics guided them in formulating concepts and theories N. Bohr, P. A. M Dirac, A Einstein, W Heisenberg, T. D Lee, H. Weyl and C. N. Yang, are among these scientists… These scientists express essentially the faith that what the mind perceives as beautiful finds its realization in nature, that is, the beauty of a scientific theory implies its truth. Historically, this faith was actually vindicated to a great extent in the works of these scientists. Theories which they created on what were considered primarily aesthetic grounds were later confirmed experimentally (p.7).

This no doubt proves the role of aesthetics and its applicability in establishing a scientific fact. Though science deals with the objective knowledge, all scientific investigations are basically built on sound hypothetical postulations so as to establish the basis for the conduction of a research. For instance, one may wake up in the morning and see the trees around his house

have fallen down while they experienced a wind in the night. To find out an answer, a scientist will start building his hypothesis by saying for example, the trees were removed by the strong wind, while another scientist may hypothesize that it was the elephants around the vicinity that removed all the trees. Either way, aesthetics played no small role in ascertaining the 'truth'. Though aesthetic values have no conventional ways of interpretation, or a one indelible answer attached to a given phenomenon, the observer is therefore at will to appreciate objects or ideas based on how he sees it as claimed earlier.

However, in 2005 some computer scientists have made a bold step by inventing a software, the Acquine engine, developed at Penn State University, which is used to infer aesthetic quality of images in which large number of manually rated online photographs were used to 'teach' computers about what visual properties are of relevance to aesthetic quality ((http://acquine.alipr.com). This move is probably put in place to make the aesthetics as more scientific as possible, which will no doubt go against all other view put forward by scholars, thinkers and philosophers of other fields of study. Meanwhile, aesthetics assessment is a dangerous way of evaluating the beauty in things.

Furthermore, despite the propagation of the common notion that the 'aesthetic' values of things, or ideas is of course in the mindset of the observer, many people see the necessity of judging it based on their view points because as the bed rock of all scientific experimentations things are studied as well as judged so as to establish what is called 'fact(s)' as what experts in the field have unanimously agreed upon. On the contrary, many other scholars keep criticizing the habit of judgment especially in determining the aesthetic values imbued in the object of observation.

Today, we are all acquainted with say scientific exhibitions across the globe in which recent inventions and breakthroughs in the fields of science and technology are paraded for divergent observers to rate, cherish and of course, judge. Even the academic environments globally seem to have laid more emphasis on some strict guidelines, or ways of doing things so as to be rated as academic. Therefore, when a person deviates from such sets of principles and guidelines, his work will be tagged nonacademic and thus, is an inferior, or amateur process of dealing with knowledge.

Conclusion

Aesthetics is a very wide field of study beatified with the aura of philosophical analysis, acceptance and rejection. It should also be noted that when one analyzes a given phenomenon from purely an optical view point that one cannot be criticized for expressing his intrinsic interpretative manifestation which is translated in the way and manner he not only observes 'the beautiful', or the 'ugly'. Besides, conceptual approach to observation and analysis is also right because as Nietzsche once argued 'how you see, is what you see'.

It is imperative to know that aesthetics as a branch of philosophy, or field of study has branches and aspects cutting across arts, science, and even religion being the focal point of this paper. Therefore, aesthetics is beyond the establishment of 'beauty', or 'truth' as others argue, it is also beyond the empirical methods of analysis to uncover the 'beautiful', but a philosophical way of examination, assessment and evaluation of the science of beauty from the mind and based on one's own point of view.

Whatever the case may be, each object, a person, or an idea has its intrinsic artistic qualities which is translated into what is called aesthetics. However, this notion depends on personal analysis which is no doubt influenced either by economic, social, or political grounds. As discussed in this paper, hedonism indirectly excludes others from appreciating the aesthetics either in things, or ideas. It is against this background that scholars like Nietzsche declares the 'death of God' based on his theory of super and over man. According to him, humans created God, not the other way round. This argument when brought to the centre of aesthetic debates among thinkers and philosophers deal with the negation of singularity of interpretation, or rather, the existence of 'truth', and falsehood in the works of either arts, science, or religion. Therefore, this paper focused mainly on the meaning(s) of aesthetics, and its three main aspects viz. art, science and religion, and the basic principles revolving around it. However, an attempt was made to contextualize the arguments in this paper to the arts.

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CHILDRENS' EDUCATIONAL TELEVISION PROGRAMMES: A VIABLE FOUNDATION FOR EFFECTIVE PRIMARY LEVEL EDUCATION IN NIGERIA

John Zaitu
Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic, Kazaure Jigawa State.
zaitujohn@gmail.com
Peter Sale
Department of Visual and Performing Arts
University of Maiduguri, Borno State
psale2003@gmail.com
Bonaventure Goji Zirra
Department of Visual and Performing Arts
University of Maiduguri, Borno State
bonaventuregzirra@gmail.com

Abstract
Solid foundation for children's educational programmes is a panacea for a virile and vibrant educational system for the growth and development of any society such as Nigeria. Several reasons are pointers to this research – poor quality of education in Nigeria has affected the proper planed policies and lack of proper implementation of any designed policy among others. Also, lack of a clear-cut method for teaching children at the primary level of education is another major factor to the current sorry state of education in Nigeria. Several attempts have been made towards addressing this handicap but to no avail. The authors' feels that time has come for children's educational television programmes (CETP), to take the centre stage in educating children at the primary level of education in Nigeria.

Key Words: Children's Educational Television Programmes (CETP), Virile/Vibrant, Primary Level, Nigeria, Children, Learning/Instruction

Introduction

Education is the concept of awareness. It is therefore regarded as power in every individual, society and country. Primary education is the foundation upon which all levels of education are built on, but sadly today it is the most neglected. Federal Government of Nigeria/United Nations International Children Emergency Fund, (1992) report that children that finish from primary schools (especially public) can hardly read or write. This is because education at the primary level has been ignored; emphasis has been on the post-primary and tertiary institutions. The result is that even after finishing their primary education the graduates are for all practical purposes, considered as largely illiterates. Most attempts in teaching children, effectively in recent times, leave much to be desired, because there is no clear-cut method of teaching at that level. Today, Children's education has taken-a-new turn; emphasis is shifting away from regimental approach towards a method that is more captivating and entertaining as well as sustaining attention (Elbert, 2000). Children's Educational Television Programmes (CETP) is one of such modern ways or methods of imparting knowledge to children. Sadly, in this 21st century it is not in use as a method of teaching children in the primary schools in Nigeria. This is primarily because the curriculum is not designed with that in mind. Children easily assimilate through entertainment therefore; it is a method that needs to be considered as a viable teaching option (Elbert, 2000).

New and better always of educating people especially the young are always sort for; Bass (2010) asserts that, when children are having fun, they tend to learn better. Hodge (1998) asserts that, it is even scientifically proven that retention of information is higher when it is communicated using both visual and verbal communication. Therefore, CETP as an option offers exciting possibilities for meeting the needs of 21st century learners especially children. The use of CETP in educational instructions can significantly enhance pupils' learning if properly designed and implemented. (Chandler, 2000)

Some of the reasons why CETP is viable in teaching children in Nigerian primary schools are:

i. Pupils' population has increased, such that a single teacher cannot give adequate attention to all the pupils as expected of him. Therefore, CETP as a method is better in this scenario because a large number of children can access information from the instructions on the screen and anything said by the instructor will be given due attention.

ii. Instructional materials have become expensive. This places them out of the reach of the schools. The use of CETP as a medium will help reduce the problem of insufficient instructional materials.
iii. Learning today has become dynamic; instead of learning in abstract terms, children prefer to hear and see everything clearly and practically as afforded by the television medium.

Contextual Definition of Key terms

Children: These refer to persons between birth and puberty. Persons not yet considered as adults and therefore not old enough to be responsible for their actions. (Persons between 5 and 11years old)

Education: A process of teaching, training, and learning especially in schools or colleges, to improve knowledge and develop skills.

Educational Programmes: Activities that are used to impart knowledge and skills.

Children's Educational Television Programmes: Programmes on the television that are meant to educate children.

Edutainment: Educational programmes that entertain and impart knowledge.

Television: Electrical equipment with a screen on which one can watch programmes with moving pictures and sound.

Who is a Child?

Onibukun (1989) states that, Childhood could be defined in cultural and socio-economic terms, even though chronological age is the more popular indicator". According to the Laws of the Federation of Nigeria (1958), dealing with children and young person's states that "a child means a person under the age of fourteen (14)" A young person is one who is above 14 years of age but under 17. More recently, the National Child Welfare Policy (1989) defines a child as anybody who is twelve years or below. However, in line with the United Nations Convention (1990), the new Decree on the Rights of the Child in Nigeria (1996) adopts a person below 18 years as the age of a child. The UN Convention (1990) defines a child as any human being below the age of 18, unless under the law applicable to his state otherwise.

It is well established that, in traditional societies in West Africa in general and Nigeria in particular the span of childhood is much narrower than what is obtained at present in developed societies which until recently had a narrower span of childhood themselves. Oloko (1997) states that "Independent assessments of the threshold of age demarcation in different West African countries have identified twelve (12) years as the upper limit of childhood in ethnic groups in Nigeria, Ghana, Sierra Leone and The Gambia (Callawa, 1995, Bartels, 1975 and Ford, 1975)."The age of 12 represents the period when children are perceived as having attained mental and social adaptation to their environment to be able to solve the various problems which may confront them when they are not directly supervised by adults" (Oloko, 1997).

How Children Learn

Children are not capable of mental activity or thinking in the same way as adults. Children have to learn through real action. When it is said that children are "active" learners, this must be taken in a literal sense. It is the reason, for example that Montessori said that "play is the child's work". In play, the child is practicing the various actions that will eventually be internalised as thorough. Accordingly, however, convenient it may be for grown-ups to think of children as learning while they are sitting still, what they learn in this way is likely to be learnt by rote and to have little lasting value. In contrast, what children acquire through active manipulation of their environment is nothing less than the ability to think.

According to Jean Piaget (1975), One of the most serious and pernicious misunderstandings about young children is that they are most like adult in their thinking and least like adults in their feelings.

The young Child's inability to learn externally imposed rules has special implications for the educational programmes to which he is subjected. It has already been noted that the young child learns best through playing with and manipulating materials in his environment.

Certainly, children can be accelerated in particular skills if they are taught long and hard enough. But the price may be too steep in regards to what the child misses or the emotional problems that ensue in the process. In general, a child who elaborated the skills he does have, such as the ability to order materials, is likely to be better prepared for future learning than a

child who has learnt a great deal in a short time but who has not really had the opportunity to assimilate and practice what he has learnt.

The growth of children's perception and thinking is imminent and gives room for an immense amount of development to occur before a child takes a real interest in the television set offered but by and large all refer to shared system of values and behaviour (Baddeley, 1986).

Sociologist like Herbart Marcus, (1999) are critical of the effect that mass media is having on culture, especially television. Others like Chandler, (2000) feel that, there is need for the intellectuals in the society to be the trend setters in the development of culture through their transformational effect on the lower masses.

Television

While we all know television to be that box whose size varies that emits pictures in either colour or black and white, and it gets people of various ages, backgrounds and dispositions watching and listening for lengths of time, people have described it in various terms depending on what they perceive its role or effect to be. Television has been variously described as follows: The Stone (2004) states that, "television is an electronic system for transmitting still or moving images and sound to a receiver that projects a view of the images on a picture tube or screen and re-creates the sound. "…TV is the most important medium that exist. Everything it does or does not do will be important" (Norman 1990). 'Television is a visual and aural medium that is accessible to who can see and hear; it requires no specialised training or skills"- (Kellner, 1990).

The above quotes open the examination of how a television is variously perceived. While some see it as the all-in all of communication, others see it as chewing gum for the eyes, something to while away time. Still there are those who perceive that television has changed the world forever. In politics, people tend to take sides based on what is reported on TV. Some election results tend to be lost or won on television nationally and internationally.

Role of Television

Television is no doubt ubiquitous and central to the everyday lives of a large number of people both in rural and urban areas in Nigeria. People spend more time in front of the TV than on any other leisure activity. More people depend on it for news and information than other sources. What role is television expected to play in its viewers' lives? There are various roles, both assigned and perceived. The general role prescribed for the NTA for example is stated in the document objectives on the authority. The three major objectives are:

i. To encourage the preservation and development of human values and respect for the dignity of man.
ii. To promote social justice based on the responsibilities and rights of the individual in society: and
iii. To promote the development of a high level of intellectual and artistic creativity (Salama 1978).

In summary, it says television in Nigeria should be made to influence societal values profoundly, and in so doing, improve and strengthen social, economic political and technological fabric."

Television can act as an opiate for the people, to divert them from their immediate and basic problems of lack and want and as a symbol of nationhood, (Salama 1978). Television has been described as a vital medium of reaching out to people in the society, especially children (Nwuneli 1978). The America TV code says; TV programmes are supposed to be innovative and reflect a high degree of creative skill; deal with significant moral and social issues and also present concepts and subject matters that reflect the world to the viewers, (Rivers 1975). What was once thought of as luxury-television sets, for example-came to be thought of as "novelties" (with an element of awe about them) awareness taken for granted.

Television is expected to present role models of behaviour, and offer wide ranging role models. It is expected to provide information beyond immediate experience. It ought to give clear definition, no ambiguities. TV ought to provide or suggest appropriate values. It is supposed to be an avenue of uniformly informing a people. As part of the media, it should set agenda for public discuss. TV moves public opinion. (Grabber, 1994) TV is very strategic to quality information as it is poised in directing attention to important parts of the objects. It uses interactive graphics, with hints on viewing strategies. It presents procedures that enhance visual learning which includes practice of the procedure in the instructional sequence.

Impact of Television

There has been series of debates and controversies around TV's impact on viewer's everyday life. While some see it as a promoter of violence, descent and culturally negating influences, others maintain it is primarily pro-social. Still, others see TV as promoting democracy and populist culture. Some people believe television creates cultural wastelands (Kellner, 1990).

Barnouw (1982) Opines thus:

> "The luminous screen in the home carries fantastic authority. Viewers everywhere tend to accept it as a window to the world, and to watch it for hours each day. Viewers feel they understand, from television alone, what is going on in the world. They unconsciously look to it for guidance to what is important, good and desirable and what is not it has tended to displace or overwhelm other influence such as newspapers, school, church, family. It has become the definer and transmitter of a society's values."

The quotes sum up the tremendous impact television wields on its audience. The Encyclopedia Britannica (2004) has this to say on the impact of television; *"The effect of a television system is to extend the sense of vision and hearing beyond their natural limits."*

Garbner et al, (1982) in their thoughts on the impact of television content that, TV programmes mould the perceptions of reality held by viewers in a socially undesirable way. They describe TV as *"a centralised system of storytelling, its drama, commercials and news and other programmes bring a relatively coherent world of common images into every viewing home".* Garbner et al (1982) also states that, TV brings its audience into a level playing ground, but, the environmental, political and cultural realities of all television viewers are not at the same level. As a result, foreign programmes can give a wrong signal to the Nigerian viewer, while being in correct consonance to the viewer in the country of origin. A great deal of research has been carried out on the extent to which TV influences social behaviour, globally; the main concerns have been about whether TV makes people lazy and less varied in social habits, in particular, whether it causes more violence in the society. This kind of research shares the problem of much social science; when faced with controversy.

Hesmondlgh (2009) says it is difficult to provide the definite proof of cause and effect. Showing programmes to children in a laboratory and then testing whether they become aggressive, will only illustrate how children behave in a laboratory, rather than in the home or the playground in the real world. Even where violent behaviour clearly does occur in response to a violent programme, there is still the question of how to separate the TV cause from other causes, such as family upbringing, neighborhood life, and so on. Many have been willing to accept the difficulties of such proof, on the grounds that authority figures might use evidence of links between TV violence and real violence as a justification for controlling what is shown, and, in a broader sense, for social control. Others have argued that, given the very large amount of violence on TV (a consequence of the fact that most narratives are based around conflict that is often resolved by violence), and given the sheer amount of time that many people watch it, it is difficult to believe that these images could have no effect. Some think that TV encourages the view that the world is a more violent place than it really is. Argument has also centered on appropriate broadcast time for programmes that are primarily aimed at adult audiences.

Power and Reach of Television:

The power and reach of television is such that goes beyond the physical sight and sound to the working of the mind. *"Television transcends historic barriers of literacy and mobility to become the primary, common source of everyday culture of an otherwise heterogeneous population"* (Garbner 1982).

Mander (1978) in arguing that TV be eliminated cited its power and reach as cogent reasons to do away with it in the society. He said television changes the nature of artificial environment from passive to active. It enters into human homes, minds, and bodies. Mander (1978) expands that the TV experience can be held by virtually all at the same time. A few people who are in control of majority's awareness can play societal havoc with people's minds; perceptions and reaction; TV focuses people on events well outside their lives, and in the process reduces their ability to be self-aware. Because TV speaks in images, it adds a dimension of mirror imaging to the thought process, thus TV creating a surrogate society where television is everyone intimate teacher, adviser, and guide to behaviour and awareness, and it is its own feedback system.

Television derives its power from its nature of creativity, attention grabbing and flexibility and the range or scope of services it has to offer, variety of programmes that include film features; documentaries situation comedies, news coverage and current affairs commentaries including live interviews and coverage of happening events. Television has the ability to put its audience in the driver's seat (Belch and Belch 2001).

The level of illiteracy in Nigeria should have made television the most viable means of reaching the masses, because the range of its services makes it possible to address itself to all sectors regardless of social standing or demography. This is because the programming can be adapted to suit particular localities, language groups, sex, or educational status (Mohammed, 1999). Television takes part of the credit for turning the world into a global village. Anywhere something is happening, television viewer can "be there" in this 21st century. Even dating back to the 20th century, television has become one of the most important means of mass communication. But inadequate energy and level of poverty nullify this seeming advantage.

Television takes part of the credit for turning the world into a global village. It embodies the three P's of a largely capitalist oriented society where material acquisition is elixir of the existence. The three P's represent power, prestige, and profit. This importance is due to the employment of 'multimedia', as it were, that is the employment of sight and both still and moving picture. This gives it the power and ability to bring together people of varied and diverse interest, lifestyles and occupation. It has the ability to make them share experiences without physically participating in it; it gives them a sense of shared identity, regardless of what strata of society they occupy.

Television commands a larger attention span than any other medium; it is an attention consuming medium. Unlike radio, television refuses to be confined to background noise. Television is a personification of excitement and glamour and the message it conveys are seen as such. Television employs the AIDA model of get Attention, hold Interest, arouse Desire and elate Action. This is the model that depicts the successive stages a buyer passes through in the selling process. (Belch and Belch, 2001).

Recent research has tended to view that audiences for TV programmes are active interpreters of meaning engaged in discussion and about favorite characters, storylines, and presenters. Whether this activity represents a critical engagement with the world or a trivializing distraction remains an issue for debate.

Children and Television

Children are dedicated viewers of television. A substantial part of their "waking" hours is spent in front of the "box". As children watch television, they learn important and complex structures of meanings and develop capacities for thinking and judgment that are necessary parts of the process of socialisation and education.

The place of Television in Education

The word "television" is made up of two parts – tele from the Greek word which means "far" and vision which means "to see". Thus, television means "seeing from a distance" (Bensinger, 1973).

As used today, the word means the transmission and reception of moving visible images so that at a distance, the likeness of the original scene can be viewed. The television is a versatile tool which can be applied in many ways. The various types are grouped under two main headings: The Open Circuit or broadcast television and the Close Circuit television (CCTV). The open circuit television can be used for both commercial and educational purposes but the closed circuit system is used mainly for educational purposes.

The educational use of the television may either be in form of educational television (ETV) or instructional television (ITV). While educational television applies to anything of educational nature like adult education and documentaries. The instructional television is for teaching purposes.

Osasona (1987) in a bid to analyse the relevance of television in education in the eyes of UNESCO noted that, it satisfies some needs which include the need for improving instruction in the classroom, teaching teachers, increasing and spreading literacy and fundamental skills, supplying extra moral extension to the school and supplying adult education opportunities. Instructional television, however, has not really achieved much success in Nigeria. This is due to bad planning even at inception and the fact that most schools do not have television sets while the ones which have do not use them for instructional purpose (Ogunranti & Ajayi, 2004).

Currently, most public schools are day schools which mean even if they are interested in instructional television they are not likely to have the opportunity to utilise it because after school hours' pupils will not on their own have access to practice television for revisions.

The same cannot be said, however, about educational television. As Ajayi (1985) observes, the various television stations in the country produce programmes which inform, educate and entertain viewers. Some of them, according to him, shape attitudes, beliefs and personalities of viewers especially children. He gave the example of programmes like "Sesame Street" which help children of pre-school and lower elementary age to count, recognise letters and words, identify shapes and acquire reading and writing skills. He, however, warns that caution should be taken in the use of these imported programmes because most of them were designed specifically with the western child in mind. The Nigerian child needs to be helped in interpreting the materials in the programme if they are to be effective because western produced educational materials are very unlikely to be successful transferred without modification to African audiences.

Educational television has been used in some third world countries with some level of success. In 1964, for example, the educational system in American Samoan was bedeviled by low standards, poorly trained teaching staff, a high dropout rate and high rate of truancy. The country then decided to use educational television to solve these problems by recruiting teachers from the U.S.A to teach her teachers and students (via educational television) both at the elementary and secondary schools. The results were encouraging as the problems were gradually erased and the operations were, over the years increasingly turned over to the Samoans themselves (Theroux, 1979). Ivory Coast (i.e. Cote D' Voire) also in the early 1960s experienced explosion in elementary school enrolment. The problem of adequate number of teachers to handle this explosion thereby set in. The solution came with the adoption of educational television which eventually came to be used in the early 1970s. It did not only remove the problem of inadequacy of teachers, it also improved the quality of education (Wilson, 1999).

Another case in point is that of Niger Republic which, according to Okunronfo (1974), began her educational television pilot project in 1964. Niger was the first African Country to give pupils complete instruction via television and the first to use classroom monitors to offset the problem of teacher shortage. The most important thing the project planned to do was to teach primary school children to communicate effectively in French, the national language. The achievement was impressive. It ensured a low failure rate within the television classes. Out of 800 pupils, none failed, while the average rate of repeaters among the traditional classes was about 25 per cent.

Effective Communication in Learning

Communication has been defined as the various kinds of interactions which take place between organisations, animals, mechanical devices etc., and which modify the behaviour of both the sending and receiving organisations (Ogunranti, & Ajayi 2004). This shows that it is a two-way affair in which case, it could also be said to be a process of information exchange between two or more individuals. It is an exchange with a focus that leads to a change in behaviour of the individuals involved. The importance of education to the overall development of the individual cannot be overemphasized. This is so because the challenges of modern day life can best be faced by an educated person. Be that as it may, establishing a very solid foundation for educational development is sine qua non with a successful educational life of every individual and society.

Primary level of education is the foundation of educational system, yet it is the level that is most bedeviled with numerous problems making it very difficult to successfully impart lasting knowledge to our pupils. These problems range from those of physical infrastructure, manpower, to instructional ones.

Several attempts have been made to overcome these problems with no significant improvements being recorded. There is a lack of a well thought-out plan for effective instruction in our primary schools and also poor implementation of existing plans which in themselves need urgent review to conform to modern trends and challenges worldwide.

Technology today has taken over methods of teaching children. It has made it very easy for children to learn quickly and conveniently. A key component of this technology-driven method of

teaching is the use of animation. The importance of animation in the education of children cannot be overemphasized as it provides practical approach to learning. Animation has been a method tested and proven to be an effective way of imparting knowledge in pupils in many parts of the world. Children assimilate easily and quickly through the use of animation. This is because it is entertaining and captivating and motivates children towards learning due to its entertaining features.

Edutainment

Edutainment (also educational entertainment or entertainment-education) is a form of entertainment designed to educate as well. Edutainment typically seeks to instruct and socialise its audience by embedding lessons in some familiar form of entertainment in television programmes, computer and video games, films, music, websites, multimedia software, etc. Examples might be guided nature tours that entertain while educating participants on animal life and habitats, or a video game that teaches children conflict resolution skills.

Animation can be used as a medium for edutainment. Most often, edutainment seeks either to tutor in one or more specific subjects, or to change behaviour by engendering specific sociocultural attitudes. Successful edutainment is discernible by the fact that learning becomes fun and teachers or speakers educate an audience in a manner which is both engaging and amusing. Various groups in the United States and the United Kingdom have used edutainment to address such health and social issues as substance abuse, immunisation, teenage pregnancy, HIV/AIDS, and cancer.

Children's Educational Television Programmes

These are programmes on the television that are design for the sole purpose of educating children. Because these programmes are targeted on educating children and since children learn better and faster through entertainment, these programmes are often with a lot of entertainment. In the United States of America for example, it was well established that quality educational television programming can have significant positive effects on young viewers' cognitive and social development. This evidence prompted the Congress to enact the Children's Television Act of 1990 (CTA) to ensure that commercial broadcast television stations provide programming "specifically designed" to serve the educational needs of children in return for the free use of the publicly-owned airwaves. Some of these programmes are PBS's Sesame Street and Mr. Roger's Neighborhood. In Nigeria also, Tales by Moonlight has been a Children's Educational Television Programme that came on air in 1982 in Nigerian Television Authority (NTA). There has not been any known programme on children's television especially programmes that border on our norms, folklores, tales and cultural heritage in Nigeria like Tales by Moonlight. It is the longest running children's Educational Television Programme (from 1982 till date) on NTA network. The creator of *Tales by Moonlight*, Dr. Victoria Ezeokoli, the then Director of Programmes recognised that these tales were priceless treasures. When *Tales by Moonlight* came on the screen, it became an instant hit. The children, entire families lapped it up and were charmed (Ukoha, 2002).

Tales by moonlight has helped a great deal in educating the young ones in Nigeria especially in the areas of identification of things, counting, reading and writing, and also basic science and humanity. It has also imparted positively on the children the way of life (good moral upbringing), societal norms and values and good cultural heritage of the Nigerian society. This has gone a long way in educating and shaping the life of children at the basic school level. Sadly, though, tales by moonlight has a lot of limitations, as there were very few houses with television sets Nigeria in the 80s and 90s. Therefore, the targeted children were not covered. Also, most of the Nigerian communities were in rural areas without electricity, which caused a set back to the success of the programme. The major set- back of tales by moonlight is that successive governments in Nigeria did not see the need to make it part of the curriculum at the Primary level of education despite its loft objectives.

Some of the benefits of Children's Educational Television Programmes (CETP) are:

i. Promotes literacy and effective age-appropriate social and problem-solving skills among children. CETP enables children to understand the value of reflection and critical judgment in creative work. By emphasisimg on development of pupils' skills and understanding of creating and responding.
ii. Sparks a love of learning in children and an interest in the world around them. As stated earlier, children learn better and faster on things that entertains them. CETP

offer such opportunities to the children and make them fell in love with such programmes and often they glue to television watching.

iii. Inspires children to explore basic science, technology, history and mathematics. The CETP provides practical teaching sequence thereby simplifying any concept that is hitherto difficult to teach using the traditional method.

iv. Stories that promotes children's social, emotional, health and behavioral life. CETP provide inspirational and entertaining stories (some may be fictions) that widens pupil's horizon in matters of life.

v. Promotes literacy and helps bridge children's vocabulary gaps. CETP are designed with simplified but well-articulated language and vocabularies that children try to emulate.

vi. Increases children's understanding of concepts related to the natural world. CETP enables students to apply imagination and rational thinking. It helps in introducing career possibilities to children.

vii. Introduces cultural diversity, social skills, and exploration of children's surroundings. CETP are designed with good moral values of multi-cultural diversity that help children learn and appreciate other people's way of life thereby promoting unity in diversity.

viii. CETP uses artistic literacy as a natural enhancement to learning in other content areas.

All these are presented in an entertaining and engaging way.

Conclusion

Nutritionists say "You are what you eat" Psychologists say "You are what you think" (Marvell, 2001). With the proven influence of Children's Educational Television Programmes in the character formation of the child, it can be said that "You are what you watch and listen to". More and more people in Nigeria are getting access to television. About thirty years ago, owning a television set in Nigeria was a luxury. Today, television sets are so common that families without them are gradually diminishing in number and many more children are easily reached. The use of children's education programmes is vital in enhancing their education at the primary level. This is because it helps in laying a solid foundation in their education thereby encouraging quality education at all levels.

Recommendations

Observations of this research revealed that Children's Educational TV programme is not part of the curriculum at the primary level of education in Nigeria. It is therefore recommended that such programmes be introduced even though it may be a costly venture but the benefits are overwhelming. This study also revealed that there are very few indigenous Childrens' Educational TV Programmes. It is also recommended that more indigenous educational TV programmes be produced in Nigeria as this will go a long way in teaching not just educational foundations but also indigenous culture and good morals and values Parents are advised to encourage their children and wards to watch more of Children's Educational TV Programmes, as this will improve and fast track their learning process. Television media establishments both government and private are encouraged to air more Children's Educational TV Programmes in their stations in order to cover a wider percentage of children as target audience.

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A REVIEW OF MATERIAL AND NON-MATERIAL CULTURAL ASPECTS OF EBIRA PEOPLE OF KOGI STATE, NIGERIA

Sadiq Adeiza Shehu
Department of History,
University of Maiduguri, Borno state
shehusadiqadeiza11@gmail.com
Samaila Simon Shehu
Department of History
University of Maiduguri, Bornu state
samailasimonshehus@unimaid.com
Sadiq Lawan
Department of Visual and Performing Arts
University of Maiduguri, Borno state
sadiqlawan6@gmail.com

Abstract
Culture has been described as the totality of people's way of life. Long before now the Ebira people had culture that is associated with them, this paper look at various definition of the term culture by different scholars and the components of culture, the material and non-material culture Furthermore, the paper also examines the origin of Ebira (Anebira), concepts of Ebira culture (Anebira) and what culture entails for the Ebira people. The main thrust for this paper is what cultural identity is all about and why cultural identity is considered important amongst the Ebira people, also what are the characteristics of cultural identity of the Ebira people? The paper also looks at unique cultural elements amongst the Ebira people such as, hair styles, folklore, local music, Ebira native names, tribal marks, festivals, marriage rites, cuisines, delicacies, clothing, and language.

Key Words: Ebira, Cultural Identity, People, Language

Introduction

Culture has been defined as a way of life, there are many definitions of culture, and are based on differences in people's orientation. Culture not only forms an individual, but also forms society in general. It classifies, stratifies, as well as specifies various social groups by making them look different from each other. The Ebira, pay much attention to their cultural identity, therefore culture is a collectives of the derivatives of experience, more or less organized, learned or created by the individuals of a population, including those image or embodiments and their interpretation (meanings) transmitted from past generation, from contemporaries or formed by individuals themselves (Obasi, 1987). Culture can also consist of patterns explicit and implicit of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached value; culture system may on the one hand, be considered as products of action, on the other, as conditional elements of future action (Obasi, 1987). Ododo (2014) defined culture as a summation of all the elements and ingredients that define a people, these elements can be appreciated through the people's shared beliefs and values like their beliefs system, customs, practices and social behavior. A group of people with shared beliefs and practices are identified by the particular place, class, or time to which they belong. This identity is more expressed through the people's arts. Music and related intellectual activities. These form a body of knowledge, enlightenment and sophistication on the people acquired through education and exposure to the arts. Culture therefore is a set of attitudes that characterizes a group of people. Viewed all together, culture regulates the health of a society. Therefore, in people culture particular language is used to determine the level and degree of understanding of a people's identity and their set objectives; Ebira language as an aspect of culture that is central to all the people that speak Ebira language. Man uses language as a medium of communication, learning and transmission of culture and social interaction from one generation to other, consequently, language and society exist together. Language is the embodiment of human cultural identity. It is the womb for the communication of civilizations, customs, traditions, habits, wisdom, value and lifestyle amongst this paradoxical co-existence of language and cultural identity can be expressed as a metaphor. The metaphoric expression is the affirmation that to know a people is to appreciate, to understand and know their language.

Components of culture

The world book Encyclopedia (1990), defines culture as a society's arts, beliefs, customs, institutions, inventions, technology, values and language. Culture is also seen as the characteristics of a particular group of people defined by everything from music, arts, language, religion and social habit (Ododo, 2014). For archaeologists and other behavioral scientists, culture is the full range of leaked human behavior patterns. Taylor (1874), defined culture as a complex whole which includes knowledge, art, customs, beliefs, morals and other capabilities acquired by man as a member of society. Wilkina (1976) defined culture as learned behavior which includes ideas, techniques and habits which are passed on from one generation to another and which are virtually a set of solutions to problems that in the course of time others have met and solved before.

Ebirim (2000) outlined the attributes of culture as the follows: Language, Values, Beliefs, Knowledge, Attitudes, Skills and techniques, Ideas, Habits, Ways of doing things, Customs, and traditions, Behaviour patterns, Morals, Distinctive symbols, Artifacts, Material and non-material objects, Tools and implements, Institutions, social, political, economic and institutional practices, Methods of thinking, eating and talking, Occupation, Music and song, Celebrations and festivals, modes of communicating and transportation, Design of houses, Food eaten by people and greeting, Do's and don'ts of a society and sanctions Laws, folkways, and mores and techniques, devices and contrivances for example, hunting and fighting instruments.

The above mentioned aspects do not comprehensively cover all the components of culture; however, they serve as a vital guide in the context of this discourse particularly when one refers to culture generally as "the totality of way of life of the people". Agada (2004) stated that, culture consists of two aspects, namely material culture and non-material culture.

Material culture: These consist of objects which people have learned to make and use to satisfy their needs in society. The material aspect of culture relates to certain aspects of culture which products of industry, art and technology. These objects are directly observed as cultural products of any society; they include, style of building, cooking utensils, farming implements, weapons of warfare, which are all found in any particular society. If these are found in other societies, it might be in varieties or other models or forms of the same things.

Non-material culture: These consist of knowledge, attitude, values, morals, philosophy, language etc. All of which are shared and transmitted within any given society. They are not visible but they are made manifest in the behavior of people.

Schaefer (2010). See culture as "the totality of learned socially transmitted customs, knowledge, material objects and behavior. It includes ideals, beliefs, values, and artifacts of groups of people" Culture is seen as a social mechanism in Ebira society, because the society is made up social institutions, activities and forms that have values, beliefs, norms, whether in the family, education and religion. The Ebira people and culture like many other cultures are basically grouped into two main aspects; the Material and Non-material culture. The material aspects of Ebira culture has to do with artifacts or objects that make use of; they are artifacts or objects that the Ebira attach meanings to, like food, medicine, tools, clothing, housing amongst others as well as technology. On the other hand, non-material culture is concerned with values, beliefs, customs, rules, norms, moral ethics, material tradition, language, dressing styles for men and women as well as the accepted system of government/organization.

Characteristics of culture

The characteristics of culture are as follows:

a) **Culture is adaptive:** man can adapt to conditions of his culture. In most times, man's act s conforms to his culture and also reacts to it without being consciously aware of it. All communities have ethics, norms and values which citizens should share and adopt as accepted by way of life.
b) **Culture is integrated**: Culture should be able to fit together in order to solve society's problems. It will be useful as an entity to unify members of the society and be used to resolve conflicts. It promotes relationships among people and ensures homogeneity in an organized society.
c) **Culture is universal**: Every Culture in any society has a particular culture that is associated with the identity of the people. Due to these facts, there are different cultures

amongst different peoples and societies. Consequently, there are simple cultures, accepted norms and fundamental values which are similar and practiced widely in every society. There are some characters, behaviors, ethics and culture that are practiced irrespective of geographical boundaries and this is called cultural universals. For instance; language, religious activities, meetings, singing, dancing, businesses and funeral ceremonies.

d) **Culture is shared**: Members of some society share culture as a result of interactions, socializations and communication. This is shared by many people; the old, young and all who have something in common within an organized society.
e) **Culture is Exclusive to man**: Humans have unique cultures and this distinguishes them from animals; culture is a phenomenon created and practiced by man alone in an organized group. As manmade culture, so culture made man.
f) **Culture is Dynamic**: Culture can change from time to time. All changes in human culture happen not only from one generation to the other but within the same generation as a matter of change and continuity, these changes can be seen in peoples dressing or fashion, building, language patterns of life as well as attitudes.

Origin of Ebira (Anebira):

The origin of the Ebira people appears to be a controversial issue. This study however takes the position that, the Ebira came from Wukari (Jukun land) where the constituents of the Kwararaga confederation in present day Taraba state, Nigeria (Sani, 1994) Oral tradition has it that Ebira migrated out of Wukari as a result of Chieftaincy disputes to settle in Kogi central, which happened to be the ancestral home of all the Anebira. The Ebira are today grouped into six (6) in the north central Nigeria they include:

1. The Ebira Tao (Ehi) in Kogi State
2. The EbiraIgu (Koton-Karfe) in Kogi State
3. The Ebira Panda (Wmaisah) in Plateau State
4. The EbiraEtunu (Igara) in Edo State,
5. The EbiraAgatu in Benue state
6. The Ebira in Abuja (Sani, 1994),

Only the Ebira in Agatu in Benue State are unable to speak the Ebira dialect. The remaining five groups speak the same language with some slight differences in intonation and accent.

The Concept of Ebira (Anebira)

Culturally and traditionally "Anebira" (meaning a derivation from bira) it also means togetherness, oneness and the people themselves, in Ebiraland, in the words of Ahmadu (2004), who defines Ebira as "signifying a sense of corporate existence, those people who speak the language or dialect called Ebira and recognize themselves as one but share consciousness in which all members acquire and participate. He also refers to the people as being of good character or attitude as well as good behavior in culture and tradition of Anebira from which they receive their identity and which give their lives meaning and purpose (Adive, 1989).

It is a legacy and an identity that helps to legitimize the recognition of Ebira (Anebira) and their corporate existence. A legacy of Anebira uses to perfect their identity and sovereignty it is a unifying and motivating clarion call of all Anebira in all possible ways to imbibe and be proud of their cultural identity as a people in the passage of time and history.

Why is cultural identity important?

A strong cultural identity is important to a child's mental health and wellbeing. Having a strong sense of their own cultural history and traditions helps children build a positive cultural identity for themselves, gives them a sense of belonging and self–esteem and supports their overall wellbeing.

In this sense, cultural identity is the totality of these activities, symbols, feelings and relationships and artifacts that gives meaning to the Ebira people as a whole. Identity makes culture pervasive, touching every aspect of Anebira (Ebira,) It becomes very essential for Ebira people in the following terms:

1. It defines Anebira as a people.
2. It provides or gives orderliness to the life of Anebira.
3. It gives meaning to the life of Anebira.

4. It becomes a means of communication in Ebiraland.
5. It becomes a source of knowledge for Anebira.
6. It becomes an agent of development in Ebiraland.

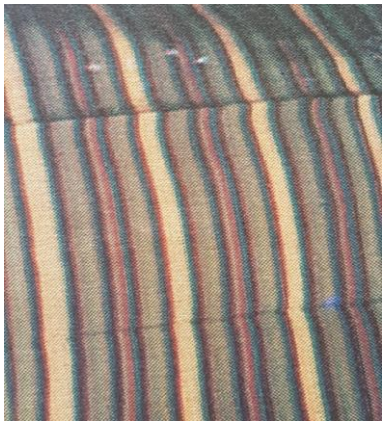
Cultural identity refers to the feeling belonging to a group. It is part of a person's self-conception and perception and is related to nationality, region, and social class (Okene, 1995). The cultural identity of the Ebira's can be seen in their clothing, language, hair style, local music, dance, native names, folklore, marriage rites, cuisines and festivals.

Language: language is the major aspect of cultural identity amongst the Ebira people, children as young as seven years old or even less than that, who are born in the Kogi central (village) speak Ebira fluently because the language has been made an integral part their lives and thus forms their unique, however, language is a potent communication tool that embodies the culture, history and identity of a people. Language distinguishes one group of people from the other. Through language a people can assert their pride and uniqueness. For a language to survive it must make conscious effort to infiltrate others languages just as it acquires lexicons from some other but must project their core values of the language upon which the social and cultural bearing of the people is founded.

Clothing: The Ebira possess vast local cloths- weaving industry, which is popularly known as Okene clothing. The Ebira clothing occupy preeminent space and consciousness in their community and is another essential aspect of their cultural identity, these cloths are found in almost every major town in Nigeria today. In Ebiraland it is very much part of the women's life; while mothers were weaving, daughters watch and learn the artistic skill. This is how the skill of weaving is handed down from mother to daughters. The traditional woven fabric showcases a repertoire of stylized motifs put into a wide range of arrangements in the traditional attire. Despite the strain of modernization, the art of weaving the traditional Ebira fabric has succeeded in portraying the magnificent achievement of weavers with the display of large numbers of spectacle intricate woven structures evolving the spirit or feeling of the Ebira people cultural identity.



Cloth in the process of being woven on a vertical loom by Mrs. Aminat Jimoh in Okehi Local Government Area of Kogi State

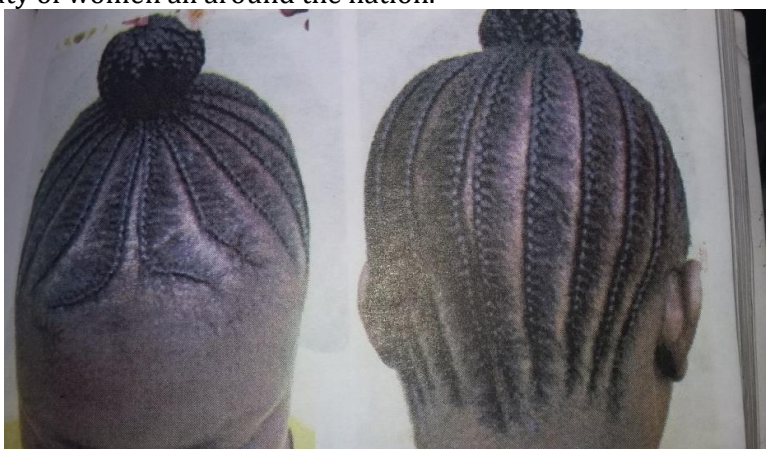


Oremeyi Sani designed cloth woven called Ita' Shagari cloth



Cloth woven finished Product ready for marketing by Mrs Barikisu Jimoh

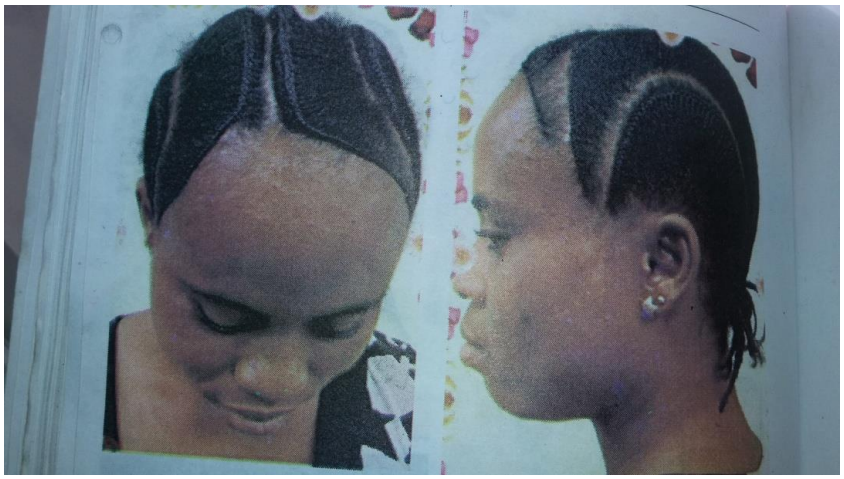
Hair style: The Ebira also possess a unique and peculiar set of hair styles as part of their cultural identity which helps in enhancing the physical beauty and fashion of Ebira women. In Ebiraland today, there exist exciting hair styles such as the weaving of the *kokosi, ishuku, shade, ovahirema*, *oturosa* and others hair styles that distinguish Ebira women from women of other cultures also these hair styles are for different occasions and situation (Ododo, 2014). These are all important cultural features that tell and distinguish the Ebira from other cultures. Some of the mentioned hair styles gained popularity amongst women of other tribes because of their unique nature and creativity. These hair styles are considered elegant and capable of bringing out the inherent beauty of women all around the nation.



A young girl Medinat Sule with a hair style called ishuku from Okene Local Government Area of Kogi State



A young girl Ohunene Sadiq with hair style called Ovahirema from Okene Local Government Area of Kogi State



A young lady Ahuoiza Ohida with hair style called Oturosa from Okene Local Government Area of Kogi State

Local music: there used to be an instrument of music amongst the Ebira's that is made up of a hollow box which is fitted with six metals pieces that are flat in nature which emit different musical notes, which is called Agidibo*.* It is usually played during parties to mark naming ceremonies, birthday, death of an important person etc. but presently such musical instrument cannot be found any more (Ododo,2014). But for this musical instrument it was used by the Ebira's in the past.

Cuisines and delicacies: the staple food of the Ebira consists of pastes made from cassava and yams. These paste are called "*uka* and *iya"* are made from dried cassava and boiled yam respectively. Other staples include the *"Apapa"* (bean bread) which is used to entertain visitors; they have local origins and acquire national as well as international status due to packaging. Others are *epeichakoro, epeahuba, epeebatu, ikieza, Iheahea* and many others (Ododo, 2014). All these amount to aspects of the Ebira cultural identity.



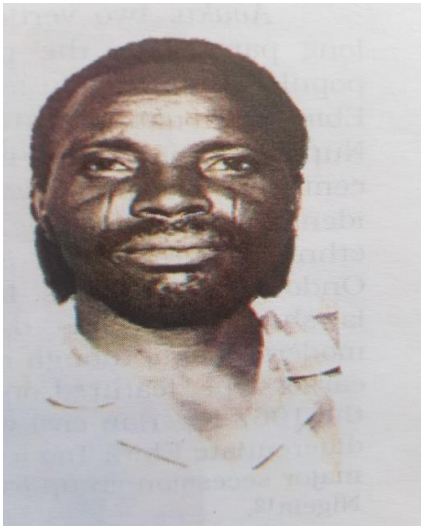
Omeiza Bello, taking one of the delicacies called *Apapa* (bean bread)

Folklore: Cultural identity can also be manifest in folklore, spiritual and verbal aspect of culture that can be transmitted orally that is through the means of oral tradition, thereby passing on relevant facts and information from one Ebira generation to another generation, with constant variations shaped by memory. For example, as part of the Ebira culture, there exists a boisterous folktale tradition in the evenings were children together under the moonlight to listen and learn set morals, myths, legends, animals tales, jokes and riddles, engaging in issues of life with tradition and culture of Ebira as well as proverbs through story telling (Ododo, 2014). The important thing about folktales is that as they are narrated, children with their impressionistic minds hear and remember them and consciously or unconsciously use them as a compass to navigate their daily dealing.

Ebira native names: names are a symbol of identity worldwide. Names are used to distinguish between sexes except in cases of unisexual variety. In traditional Africa society names go a long

way to tell where one comes from, it locates one's place of origin and cultural identity for instance, the Ebira's have native names which part and parcel of their cultural identity, names like *Adeiza, Omeiza, Otuoze, Eneze, Ohova, Ohunene, Obasa, Oyiza, Ozovehe, Ozavize, Adaava, Ozaomata, Ahuoiza* and so many others. Ebira have names that could embody parents' desires in life and can also give psychological boost when associated with memorable experiences,

Tribal marks: These are considered to physical identification marks that are mostly on the face and in some cultures all over the body. These tribal marks can be tattooed on the skin or by scarification. Tribal marks can go a long way to tell where one comes from; the Ebira's have tribal marks, it also known as *avuku* which are part of their cultural identity. Wherever one sees such marks, people can easily tell that is an Ebira man or woman. These marks are most commonly imposed on the Ebira native in his/her early childhood. The marks are in the form of two vertical lines reminiscent of the Roman numeral two (II) and are strategically placed on both sides of the cheek.



A man wearing Ebira facial marks on both side of the cheek, popularly called "*avuku".*

Marriage rites: Traditional marriage in Ebira land has undergone many social changes as a result of the coming of Islam and Christianity. However, despite the changes, the general trend remains virtually unaltered. Marriage is not just a romantic or love liaison of beauty or handsomeness; when a young man betroths a young girl, the matter does not end there. The families of the lady will embark on a series of investigation on the upbringing, background, family history and so on, of the intending groom to unravel any history of madness, terminal diseases or criminality in the man's family. This is with a view to deciding whether the intended groom and his family have had a tainted reputation in the society. The family of the man will also carry out the same investigation on the prospective bride. After such research, if their findings are appreciable, an approval is given to the man to visit the bride- to be from time to time to further get to know themselves properly.

After some a date is chosen for the formal introduction of both families and this is called "Ise Ewere" which means what has been in secret is now in the open, during the introduction for the first time, there is usually the presentation of gift items made by the family of the groom to the family of the bride. The date of the traditional marriage will be fixed by both families, the following items must be sent to the house of the bride on this day or the day before the ceremony: 42 (tubers) big yams, salt, a tin of red oil, a tin of groundnut, 5 big dry fish or bush meat and a bag of rice. On the day of the traditional marriage, women in the man's family are seen singing and dancing carrying tubers of yams on their heads to be lady's house and other in term the singing and dancing continues at their arrival at the lady's house where the ceremony kicks off. On the day, the amount to be collected as bride price is also agreed upon by the parents of the bride and it depends to a large extent, on the financial strength of the man. Apart from the bride price there are other things like "*Oze meiyi*" that mean I am attracted to you her" which a certain amount of money is attached to, and "*Otanuvoge*" that is joining hand together". The ceremony is usually colorful with display of dances by maiden groups mostly the bride's

friends and by women groups. A religious leader and the parents of the couple offer prayers for them to bless their marriage and a certificate is thereafter given to the couple by the religious leader. Thereafter, the lady is escorted by her friends and other women to her husband's with her belongings; the father and mother of both couples grace the occasion as well.

Festivals: In Ebiraland there are many festivals, each with its unique features which are associated with sociological evolution. The three most prominent ones are *Eche-ane*, *Eche-ori* and *Ekuechi*. The *Eche-ene* this is an annual masquerade festival celebrated in rotation from one district to other in Ebiraland, between April – June, it is during the festival that betrothed girls were given away in marriage to their suitors. That is why the festival is called "Eche-*ane"* meaning women festival. Masquerades, carrying long canes, come out primarily to entertain people and receive gifts in return.

The next one, is the *Eche-ori* is a new yam festival celebrated in Ebiraland, during this festival, traditional worshippers make sacrifices in the secret groove of "*ori*" (deity) high up in the mountain to show gratitude for protection and provision of bountiful harvest. The worshipers carry long canes with which they whip (*flog)* one another in turns without anyone exhibiting any sign of pain. This is a mark of strength or manhood. Another important attraction of the festival is the delightful "*Echori*" music in which female singers feature prominently. Only after this festival can one eat or sell new yams in the market. The last and final festival is the Ekuechi festival (traditional masquerade) this is a night festival which marks the end of the Ebira calendar year and the beginning of a new one. Which is also the most cherished the Ekuechi or night masquerade festival. The Eku (masquerade) cult originated from Okehi (Uhuodo). Oral tradition had it that Ododo of Okehi and Obaji of Eika were blood brothers. Obaji was the elder brother of Ododo. When Obaji fell sick and it was apparent that he was going to die, Ododo felt that it was improper for Obaji to be older than him both in this world and the spirit world. He told his children that he was he was going to die and instructed them to quickly bring up his image in the form of a masquerade. In other words, Ododo reincarnated as a spirit and assumed the physical form of masquerade.

Ekuechi festival is an annual commemorative anniversary of the great work of Ododo and Obaji. The "*Akatapa*" masquerade in heralding the beginning of the festival often says "*Irayiododoosigu, Irayiakatapaosigueeehi"* which means "the year of *Ododo* has ended, the year of Akatapa has ended and here is another year". Since Ekuechi is an all-male affair, *Unehe* which is Eve of the festival is designed to accommodate and satisfy the cultural thirst of women folk. In the night of this Eve *Unihe* day, men and women will come out in their colourful attires to watch the traditional *ikede* singers who will mount the rostrums at different locations of the town to pour out melodious songs accompanied with beating of drums and much dance. The actual night festival in which masquerades sing and dance to entertain people from dusk to down takes place, the following day after the eve. It is restricted to men only so all women stay indoors throughout the duration of the festival. All dead relatives are believed to return to earth on a visit this night.

Ekuechi celebrated in sequential order starting from Okehi (Uhuodo)and followed by Eika, Adavi, Okengwe (including Okene and Ihima) and Eganyi in that order. It is pertinent to mention here that when Okehi celebrates its Ekuechi, every other community in Ebiraland joins in the celebration. This is a marks of honour given only to Okehi as the originator of the eku cult.



One of the popular masquerade at the festival called eku Oba

Conclusion

All communities and societies have a cultural identity which was handed down by their ancestors to younger generation; culture therefore, has been part and parcel of man way of live. This paper, is concluded by successfully showcase our cultural identity. There for, our cultural identity defined who we are, Ebira cultural identity cannot be separated from them, the Ebira were unique in expressing their culture in various way such as, hair styles, clothing, marriage rite, festival, folklore, tribal marks, Ebira native's names, cuisines and delicacies and many more. Our backbone is our cultural identity; In fact, remove cultural identity from us we become culture less society.

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AN ANALYSIS OF RHYTHM AND YORUBA CULTURAL ASPECTS IN THE WORKS OF KUNLE FILANI

Feyisara Sunday Omolola
Department of Fine and Applied Arts
Olabisi Onabanjo University, Ago-Iwoye, Nigeria
feyiomolola@gmail.com; feyi.omolola@oouagoiwoye.edu.ng
Stephen Fọlárànmí
Department of Fine & Applied Arts,
Ọbáfémi Awólọ́wọ̀ University Ilé-Ifè
folasteve@gmail.com, folasteve@oauife.edu.ng

Abstract
Traditional Yoruba artistic heritage has a rich repertoire of motifs, forms, and colour with deep symbolic meanings often used in communicating thoughts and ideas. In modern Nigerian art, a recourse to cultural iconography has always influenced artistic creation. This paper therefore examines the rhythmic organization of forms using the Yoruba cultural iconography which characterizes the works of Kunle Filani, whose works draw significantly on the philosophy of Yoruba tradition. Thirteen paintings have been purposefully selected for evaluation and analysis using the simple random method and the formal analysis technique. Findings reveal that Filani uses motifs, signs and symbols creatively as visual similes and metaphors to communicate thoughts and ideas. Filani also uses his art to make positive statements which have generated curious public reactions. This paper concludes that cultural content and context can induce socio-cultural development and serve as veritable tool to preserve and advance the cultural heritage of the Yoruba people as evident in Filani's work.

Key Words: Culture, Content, Motifs, Style, Ọnà, Yoruba Art

Introduction

Rhythm is an elemental principle in the arts that connotes distinct but regular pattern in music, poetry and visual arts. Performing arts consist of music, drama, and dance, while literary or liberal arts capture subjects like languages, prose and poetry. The visual arts have drawing, painting, and sculpture as "fine arts" with pure aesthetic tendencies while ceramics, graphics and textile designs share functional tendencies. While performing arts can be appreciated via senses of sight and hearing, literary art is perceived through the sense of hearing and the visual arts through the sight (visual/vision) organ. Graves (1951) observes that, rhythm is a pattern of beat and emphasis is in music. In prose writing, the rhythmic impulse prompts the balance of sentences and the agreement of words, in the manner that rhyme contribute to rhythmic effect in poetry. He asserts further that, rhythm is a basic attribute governing structure in prose and poetry. This also applies to the flow of movement and sound in music as well as the arrangement of the elements of design in visual arts.

Rhythm in visual art is the creative application of the principles of art; and the recurrent organization of elements of design to create visual appeal. Similarly, the principle may be used to create an effect of contrast when contrasting elements are organized in some aesthetic manner. Whistler (2006) sees the relationship between music and art such that, "the artist is borne to pick, choose, and group with science, these elements, that the result may be beautiful– as the musician gathers his notes, and forms his chord, until he brings forth from chaos to glorious harmony". Rhythmic harmony has remained the constant search and research of Kunle Filani as he combines, organizes and adapts traditional forms for production of aesthetic art. In the visual arts, rhythm as a principle of art is closely related to movement. Whistler (2006) further described this as the art of careful and deliberate placement of repeated elements in a work of art similar to a visual tempo of beat in music. Often, rhythm is used as visual varieties when combined with elements such as line, shape, space, colour and texture for creative organization of works of arts.

This study documents Kunle Filani who consistently investigates and uses Yoruba cultural iconography to invigorate his works by carefully combining lines, form, shape and colour to fascinate his audience to the visual beat of his painting. These he juxtaposed to achieve a unity of expression in which the individuality of parts is rhythmically lost in the total effect of a complete composition of visual appeal (Babatunde, 1987).

Culture as basis for transformations

Modern culture covers all facets of human life: from the food we eat, the cloth, language, proverbs, dance and technology and so on. Culture is not static; its evolvement draws from the changing faces of the immediate and global environment that produce it. Today, cultural boundary is becoming vast arising from technology and globalization. The impact of technology has had significant turn on global culture with Africa at the receiving end; African youths seem to consume everything foreign products and values to the detriment of the rich African culture. This is noticeable in our music, fashion, food, language with an increasing flair and taste for foreign products.

Peoples' cultural heritage connects them with the present to project the future. Fọlárànmí (2003) has observed that, when a people break from their cultural past, a gap is created that to bridge becomes difficult if not impossible. This is currently true with the entertainment industry where music, dance and fashion, reveal significant gaps arising from the cultural disconnect. This is evident in the lack of "Africaness" in the lyrics and videos resulting in the dearth of morality and modesty. These are alien to Africa, and thus reveals socio-cultural disconnect from our cultural past which portends great danger for future generation if unchecked. Nudity and the open display of vulgarity are alien to the Africans as it is widespread in the Nigerian entertainment platform. The entertainment industry, film and music like the visual arts remain viable and authentic platforms for projecting African culture and to this extent; through art, Africa has been succinctly and culturally documented that Bascom (1973) also observed that, the greatest contribution of Africans to world art is in her rich cultural heritage. This has thus debunked the earlier made-belief that Africans have no past and that African history started with European advent. Fọlárànmí (2003) observed that, in trying to interpret the world and create a better society, artists provide for us forms and colours which we encounter and consume, but they also communicate and document historic events.

A visual form is a visual language that is easy to understand and interpret when motifs, forms and symbols drawn from an array of the people's material culture are adapted for use. These collections of symbolic images and designs on crafts like spun and dyed fabrics, calabash and pottery decoration, mats, sculptures, shrine paintings and more have been with us for ages. This indigenous iconography is drawn from the rich Yoruba philosophy of poetry, story, and proverbs and are used as visual language in synthesis with modern forms, colours, material and techniques by Kunle Filani to communicate cultural thoughts and ideas. It is with this resolve that Filani with conscious and deliberate intent turns out works that project "Africanity".

Folaranmi (2003) has further observed that the dynamics of culture when positively harnessed have assisted man to study and put together his past, shape his present to give a prosperous future. To this end, little benefit has been harnessed from culture thereby limiting the successes gained through traditional arts, culture and technology that produced the various Nigerian art sculptures though capable of jump starting African development.

This cultural emancipation was vehemently and tenaciously pursued by the "Zaria rebels" who led the campaign for recourse to traditional African philosophy. This was catalyzed by a conscious desire for dynamic adaptation of traditional images and symbols to evolve stylistic distinction which characterized contemporary Nigerian art (Oloidi 2001, Okeke 1979, and Piston, 1998). According to Filani (2001), the pre-independence artistic form of the "Zarianist" was fueled by their fascination with some aspects of foreign culture and the retention of some indigenous ways of life, this fusion of sorts was called a "natural synthesis" of cultures. The "natural synthesis" crusade grew from Zaria School to Nsukka School with Uli-influenced Aka group, an adaptation of body and wall painting was followed by the Ona group, a movement that adapted the Yoruba decorative elements from the "Ife Art School". It is however from the Ife School of Art that Kunle Filani emerged and has since continued with vigor and tenacity to impress his artistic impact on the sands of time.

A culturally informed people can only progress on the continuity of her virtues and values which are conveyed through folklore, poetry, proverbs, respect, integrity, and hard work. A People's cultural heritage must be preserved and documented in order to serve as a vehicle that can connect the present and project the future. Traditional Yoruba artistic heritage has a rich repertoire of images, which have and are being used to communicate and document victories and progress made within the cultural backdrop of the Yoruba. Art works owe more of their

uniqueness to the way the artist uses the elements and principles of design to communicate. Artists creatively and aesthetically order the elements of art into harmonious wholes using the principles of art that result in designs skillfully blended to appeal to human vision.

Evolution of Cultural Motifs and Symbols in Kunle's Paintings

Emanuel Olakunle Filani was born on 8th September, 1957 to the family of Mr. and Mrs. Jacob Ogunmoroti Filani of Ikole-Ekiti, Ekiti State. Filani started his elementary education at Bishop Akinyele Primary School, Ibadan from 1967. In 1969, he moved to St. Peter's Primary School, Ikole-Ekiti. His secondary education was between 1969 and 1974 at Doherty memorial Grammar School, Ijero-Ekiti. He studied to earn a degree in Fine Arts at the University of Ife, (now Obafemi Awolowo University) between 1976 and 1980.

Filani is an *Onaist* by deliberation; a significant member of the "Ona" group, an off-shoot of the Ife art school whose pioneer members include Kunle Filani, Tola Wewe, Moyo Okediji, Bolaji Campbell, and Tunde Nassiru. Ona according to Okediji, (1989) is a Yoruba word that refers to "decoration, pattern, ornament, embellishment, design, composition, plan, and motif". All these constitute the elements, with which the members are known, they believe that "appropriate inward looking should be done by the artist to examine the form and content of their work..." (Daimyo, 2000). The arts, crafts, and philosophy then remain the repertoire from which they draw forms, colours and inspiration, to communicate aesthetic or socio-cultural thought.

Kunle Filani was greatly influenced by his brothers who studied arts in school certificate examination; Ademuleya (2007) has observed that, whenever they were at home on holidays, they practiced art with Kunle. This was the foundation upon which his artistic interest was laid; from that time, his interest in art neither waned nor deterred. The learning atmosphere at home and in school was also conducive. His parents never prevailed upon his choice of career like many parents who would influence their wards to be Lawyers, Medical Doctors, Accountants and so on. His principal and the art teacher also made art learning for him and his colleagues competitive and attractive thus, helping to nurture their creative talent, leading them to success.

At the University of Ife, Ile-Ife, his artistic perception was sharpened by access to elective courses offered in the Faculties of Arts (like Religion, English, Literature Philosophy and Social Sciences). Ademuleya (2007) has observed that, the courses laid the foundation for his intellectual balance in criticism and art theory. In the Fine Arts Department were also scholars like Babatunde Lawal, Abiodun Roland, J.R.O. Ojo, Agbo Folarin and others who whetted his mind and guided hisskills in the theory and practice of art laid upon the University's motto: "for learning and culture". The stage plays by Ola Rotimi and music performances that displayed Nigeria's rich culture greatly influenced Kunle.

Filani once noted that the mixed grill of seasoned lecturers and impactful courses actually motivated a number of the students during his time towards the realization of the relevance of culture in theatre, music and African languages as well as the fine arts. He further observed the thought of Abiodun Roland that "a practice could not advance without ensuring that theory is properly engaged" (Filani, 2003:10). All this no doubt influenced the deliberate and conscious mindedness of Filani towards African culture and philosophy which has significantly broadened his artistic horizon in form rendering and composition. Filani affirms that the Ife Art School laid the foundation of his artistic endeavour and prepared him in terms of skill and concept; Munio Makuchi and Professor Clary Nelson Cole also influenced him immensely in terms of form and dedication to art. In terms of innovativeness, he identified Dr. Bruce Onabrakpeya while the hard work of David Dale influenced his creative development.

After his graduate studies and his mandatory National Youth Service Corps (NYSC) with Kano Teachers College between 1980 and 1981, Filani picked up a job as an art teacher at Saint Louis School, Owo. Thereafter, he proceeded to the University of Benin where he obtained a Master of Fine Arts (MFA) degree in printmaking where he was taught by art scholars like Professor Solomon Wangboje, Clary Nelson Cole among others. His MFA project report focused on creative experiments which resulted in the invention of petro-polystyrene technique upon completion in 1984.

In 1995, he bagged a postgraduate Diploma in Education from the University of Lagos. He moved to the Department of Fine Arts, Adeyemi College of Education, Ondo in 1985 where he rose to become the Head of Department, in 1992. He later transferred his service to the

Department of Fine Arts, Federal College of Education (Technical), Akoka, Lagos. With a high quest for learning and desire for lifelong learning, Filani proceeded in 2002 to the Institute of African Studies, the University of Ibadan, under the supervision of Professor Cornelius Oyeleke Adepsegba in pursuit of his PhD degree in African Art Studies.

Identification and selection of relevant culture-based paintings

Onaism is an artistic ideological thought which readapts traditional Yoruba decorative elements into contemporary Yoruba art and aesthetics; they adapt indiscernable manner motifs and symbols derived from indigenous arts and crafts as decorative patterns on their canvasses. Aside from the adaptation of Yoruba iconography in rendering his visual "music", Kunle portrays linear characters reminiscent of his background as a graphic designer major with painting as his minor. Filani lyrically uses line as significant factor in creative combination with brilliant colours and other design elements to delight his audience using pleasant rhythm of rich cultural forms. Okediji (1989) aptly observes that, Kunle "is a brilliant colourist who has fully mastered a unique approach to composition essentially based on the use of linear designs, suffused with harmonious chromes and shapes. His themes are multivalent and "unrealistic", threading the thin lines between abstraction and realism". Ademuleya (2007) notes that, while Kunle was younger, he combined inquisitiveness with restlessness as he was fond of querying elders and demanding clarifications on issues past his age. His curiosity influenced his innate interest in exploring the theory and practice of art as evident in his current works. Kunle has mastered the use of forms as visual metaphor to symbolize abstract images as a connection between verbal and visual language which when sighted reveals endless horizon of meaning (Curl, 1997). For Filani, art is a phenomenon which generates idea in the minds, whose form communicates by creating flashes and grills on the faces with symbolic meanings. Art is used as a universal form of communication and as a language; meaningful art can be presented to produce records that document events in space and time.

From his days at Ife to the birth and nurture of *Ona*, Filani has remained committed to the modernization and promotion of Yoruba indigenous forms and motifs as significant elements and trends in creative adaptation in two-dimensional representation. He has remained an unwavering member of the *Ona* group researching into the theory and practice of the adaptation of forms and patterns and the ensuing philosophies that birth it. His PhD Thesis affirms his resolve for Yoruba indigenous artistic tradition and aesthetics by providing literature on the subject in African art studies thereby pushing farther the frontier knowledge.

Kunle Filani is an enthusiastic personality with robust creative intellect in theory and practice. He is a master at setting equilibrium in activities such as academics, administration and practice, a rare skill. He is a versatile artist who strives to maintain a balance between restiveness and patience; from where he developed the power of focus and planning, the virtue that developed in him the ability to achieve more by doing little. Filani is an abstractionist; the imports and inclusions of traditional decorative elements not only remind the viewers about their sources but also refresh their connections to modern visual forms.

Filani contextually and thematically draws experiences from his micro and macro environment of the Yoruba and African aesthetic philosophy, and absolves its morality; and draws contents from the world. His adaptation is not limited to the use of motifs and symbols. He also researched into diverse uses of materials which have resulted in a new vista of visual approach in painting leading to new visual appeal. On material improvisation, Filani solves the problems of scarcity by sourcing and adopting local materials as alternatives. He may not be alone doing this; some contemporary Nigerian artists like him also adapt native motifs in their works from indigenous art and crafts from available material cultures. His obsession and love for texturized surfaces he achieved sometimes by using Yoruba *Aso-Oke* fabrics on his canvas or as surface. Sometimes he adds fine sawdust, mixed with gouache and glue as binding to achieve texturized surface effect, but in the recent times he uses acrylic and oil paints on the canvas.

Filani's strength is in the use of lines which would be treasured seeing his numerous drawings and paintings; his use of lines is legendary; with so much perfection, his skillful treatment of forms in pen, ink and charcoal, he may have developed in printmaking. His drawings are commentaries reflecting everyday activities of socio-cultural and political occurrences and historical landmarks. Filani's drawings are characterized by multifarious compartmentalization

of forms in his compositions. Ademuleya (2003) notes that there are bits of visible different compositions within the major compositions; his drawings seem to have been done in series with each theme linking with the other in a manner that the forms are rhythmically connected in visual structure like it is in music as depicted in *"Rhythm of Moonlight Supplication" (*Plate 5).
In his paintings, having emerged from abstraction; he renders his human figures in naturalism as depicted in "*Oju-ona Cross my Heart"* (Plate 2) and *"Rhythm of Moonlight Supplication"* (Plate 5). In others Filani renders human forms closely knit together and often superimposed in a manner that it overlaps clumsy decorated patterns on a contrasting and appealing background. For example, in *"Congress of Violence"* (Plate 10), the treatment of his figural forms reveals his strong affinity for elongated figures as seen in "*My Garment of Honour"* (Plate 6) and *"After the Service"* (Plate 11). Filani's love for elongated human figure is legendry, perhaps because he is tall himself, beyond that sometimes; he also represents his figural forms in silhouette. This is represented in *"My Garment of Honour"* (Plate 6) and *"Congress of violence"* (Plate 10). His silhouette genre is recurrently rhythmical he seems to weave his silhouette forms into one another while the figures are seen flowing into the background-like weaved wave of the sea; with prosody of decorative patterns on the entire canvas.
Filani through practice has mastered the theories of colour, but he is by nature a temperate personality, he is naturally calm, warm and tender and this to a large extent influences his palette which is usually bright and warm. He is also enthused by texturized surfaces which may be tactile or visual. To achieve it, he adds fine sawdust mixed with bright tempera paint on certain areas of his canvas; better still he may also paste fabric patterns to accomplish certain mixed-media effects as rendered in *"Thou Shall Not"* (Plate 12).

Thematic Appraisal of Filani's Works

Theme in a work of art is similar to the title of a book or record label, simply, its gives the overview and the essence of a work. Themes may be influenced by personal experiences or by the environment. Images form pictorial elements that the artist presents to communicate his thought in response to the agitation that prompted the work as his contribution to the public discuss on environmental concern. Artists as historians, musicians or commentators present to the public their message through visual elements, forms, patterns and colours. Curl (1997) citing Schafer, notes that, "when simple forms are repeated they bring to the eye the kind of pleasure that music brings to the ear". The rhythm of Filani's artworks therefore, like music give the same pleasure that music presents to the ear. Curl further states that, an artist is not a special kind of person; but every person is a kind of artist, and Filani seems to be an artist with a distinctive style, method and technique of expression that sets him apart from his contemporaries.
The Ona group from the Ife Art School of which Kunle Filani is a major player is influenced by Yoruba art and aesthetic, but his focus covers socio-cultural, political, religious and economic facets of human activities. Akanni and Olanipekun (1991) observe that, "most of Filani's works are sharp, socio-political commentaries; they are rendered in far-fetched metaphorical language which challenges the sense of reasoning… Filani, they concluded, celebrates culture by depicting with deft craftsmanship and rousing emotions". Filani was born into culture, nurtured by a culture-sensitive people and largely studied Yoruba indigenous art and aesthetics which has sharpened his thought and shaped his perception which has significantly influenced his practice.
The themes in Kunle Filani's paintings are classified into five namely: religious, social, economic, cultural and political themes as shown in Plates 6 to 9, which deal with religious themes, Plates 4, 5 and 11 deals with socio-political themes, plates 1, 2 and 3 deals with cultural themes while Plate 8 is economically centered.



Plate 1: The Three Stages, (1984), Medium: Linocut, Kunle Filani

In *"The Three Stages",* (Plate 1) Filani reminds us of the three stages in life which spread across all spheres. The maxim, life's race is not a sprint but a marathon holds true revealing the three seasons of life: morning, afternoon, and night. The devotion to one ultimately affects the others. The good investment in virtues and right values the mornings of one's life will advance the afternoon and positively progress the night, but to refuse to invest in one will affect the others. Experiences plays vital role in life where it is adapted but where it is rejected such a person pays dearly for it by learning hard lessons in the process.

The work is a linocut produced in 1984 when he bagged an MFA degree in Printmaking at the University of Benin. His dexterity in handling his tool can be appreciated in the treatment of the forms in the prints. He uses thick white outlines on the three figures to indicate the direction of light; the figure semblance of human and tortoise in posture. In folklore, mythology and religion, tortoise in stories, among the Yoruba depicts a trickster. It exhibits a great deal of intellect or knowledge and is often adapted to teach morality. It is very likely that Filani's mastery of the printmaking tools which are cutting knifes may have influenced his skill in achieving precisions in lines and curves as seen in *"The Three Stages"* (Plate 1).



Plate 2: Relics of Grandma, (2003), Medium: Acrylic, Kunle Filani

In the *"Relics of Grandma"* (Plate 2), Filani connects with the past to draw inspiration and wisdom from the experienced. He celebrates family values and virtues which affirm his love for culture and tradition. He uses patterns of *Aso-Oke* fabric which he spreads on the canvas like a mat to present the unique position of women in the family and society at large. He recalls the era when the Yoruba people lived in self-governed and organized society (government) before contact with the West. Then, the society progressed significantly lacking nothing with all the needs of the people provided by them. They had established a textile industry from where

various *Aso-oke* brands and *adire* another type of Yoruba fabric craft locally produced. From their cotton plantation, they spanned yarn and weaved it into various fabrics. They also produced their dyes, made designs and dyed spun fabrics locally, but all these seem to have gone simply because the advent and subsequent meddling of the modern government system. Today, most functioning cotton and automated industries of the past have either collapsed or relocated out of the country to societies with power and were things seem to be working like Ghana and South Africa. However, all locally produced Nigerian goods seem to have given ways for imported materials from Asia thereby further sniffing the life out of the few struggling industries.

On the canvas in (Plate 2), are two smaller patterns spread out like mats on which are zoomorphic objects like comb "*ooya*", lizard, "*alaamu*", snake "*ejo*", chameleon, "*oga*" stool "*apoti*" and axe "*aake*". These objects have great significance in the Yoruba mythology. Comb "ooya" is an object of beauty "*ewa*" which every woman holds dear, it is used in crafting different indigenous hairstyles in honour of the head "*ori*". Hair adornment is often made by women to please her man who is regarded as the "*ade ori aya*" authority over the woman. The beauty of the female gender is often valued beyond the physical qualities which among the Yoruba are believed to be more intrinsic than physical and supported by the maxim, "*iwalewa*" integrity is beautiful."

The zoomorphic objects also carry symbolic meaning, for example snake "*ejo*" symbolizes protection more than a threat because it appears in indigenous designs for women (Ademuleya 2003; Carr 2001). Snakes could also represent fierceness, truth, long-life, regeneration and wealth among others. Chameleons are distinct and intriguing species of lizards with remarkable characteristics; it could also symbolize resourcefulness, sensitivity, patience, insight, curiosity, stability, change and many more which are of significant values to feminity. Lizard, "*alaamu*" just like the Chameleon is vital in ritual animals to prepare efficient medicines.

The stool is an object mostly used in the kitchen often cherished by women, to feminism; good food that comes from a woman's kitchen leads to a man's heart. Any woman that will last in marriage must have learnt enough from the mother to be able to mentor others. The power of women in procreation is not only treasured in birth but also in the provision of food for sustenance of life is better produced in the kitchen which houses the *apoti*. The dominant colours in the work are shades of yellow which are feminine, tending towards gold "*wura*" which mothers are to their children (Ademuleya, 2003). In all, the golden virtues as represented by those objects when passed from generation to generation ensure continuity and socio-cultural progress.

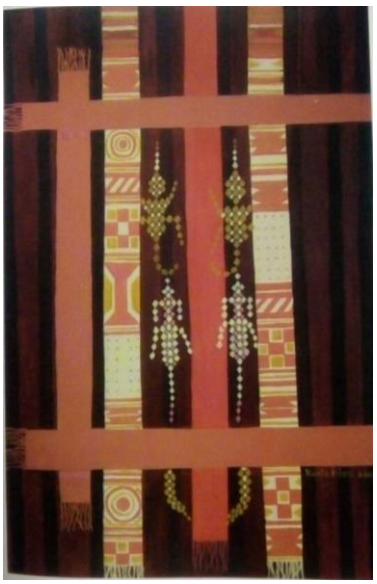


Plate 3: Vestigial Texture, (2003), Medium: Acrylic, Kunle Filani

Words like patterns, texture, rhythm, and vestige often reflect on his themes. *"Vestigial Texture"* (Plate 3), reveals Fulani's love for texture which he achieved by texturizing his canvas with fine sawdust and glue to achieve a textile effect. Sometimes he deliberately paints such sensual effect like in "Fortune is Mine" (Plate 8), *"Relics of Grandma"* (Plate 2) and *"Oju-ona: Cross My Heart"*

(Plate 4). Filani's PhD's thesis focused on the "Adaptation of Indigenous Forms and Motifs by Contemporary Yoruba Artists". This reveals his deep-seated resolve to uplift African art and aesthetics to an appreciable and acceptable standard internationally; as an experimental and explorative artist, Filani's works are geared toward re-positioning African art futuristically. In the bid not to allow indigenous forms, motifs, symbols, patterns, and other designs to go into extinction. He submits that he explores indigenous forms and motifs of fabric fibers to subject them to contemporary interpretation and exploitation of cultural sophistication with a view to stimulating his audience (Filani, 2003).



Plate 4: Oju-ona: Cross My Heart, (2007), Medium: Acrylic, Kunle Filani

"*Oju-ona: Cross my Heart*" (Plate 4) celebrates beauty and feminity. The concepts of beauty to the Yoruba particularly as it affects women are two folds; one is the outward seen and appreciated by the physical eyes. "*ojuita* or *oju ara*". Two is the inner beauty to be appreciated by the inner eye, "*oju inu*". While "*oju ara*" accesses everything that meets the eye with respect to outward adornment, "*oju inu*" accesses the intrinsic values and virtues of good character, "*iwa rere*" such as calmness, "*iwa tutu*" gentleness, "*iwa pele*", respect, "*iteriba*" among others which the Yoruba regards as desirable—*iwa lewa omo enyan* meaning good character is human beauty. In traditions, the Yoruba body adornment include the wearing of gorgeous dress "*aso didara*" hair braiding "*irun didi*", and hair threading "*irun kiko*" of various styles and sometimes comes with facial masks often adorned by some men. The artist reflects on the new trends which cross-cultures have brought in contact with the African culture. In the place of the former, are hair styles such as perming, jerry curling, and in more recent times hairdos made with attachments and different wig designs worn by women today. Beautiful eyes "o*ju-ona*" is always attractive to every rational person. Characteristic of Filani, he decorates the face with the design patterns "*ise ona*" that compliments the face so it can cross the heart of every beholder. Ona is a Yoruba word meaning "style" with a broad application which could also refer to the use of motifs, signs, symbols, patterns and ornamental elements used in designs.

In the traditional Yoruba society, supplication is very significant among the people in relating with the Almighty God "*Olodumare*". Alana (2004) observes that, belief in God, divinities, ancestors; metaphysics "*idan*", medicine "*oogun*" constitute five elements of Yoruba religion. To appease the gods in the case of any unpleasantness divination is sought by Ifa priest to the gods on what is needed to be done to bring normalcy. Spirits are believed to be both malevolent and benevolent depending on how they are related to; the Yoruba believes' that the ancestors can do both evil and good. If offended, they can cause disruption and calamity for the offenders. Once the Ifa speaks, his injunctions must be observed by sacrifice, to be carried out by a priest for peace to return. Kunle Filani weaves up a complex web of *ona* patterns on the cloths and bodies of the worshippers as well as the background to bring about rhythmic visual wholesomeness.



Plate 5: Dew on our Drum, (2007), Medium: Acrylic, Kunle Filani

Filani in the *"Dew on our Drum"* (Plate 5) portrays two drummers who are music makers. The Yoruba are lovers of good music and they also make fascinating music. Music in Africa is one of the oldest important social expressions, among the Yoruba in particular. In Yorubaland, music is aesthetically adorned and it has formed a source of livelihood for those who make music. The Yoruba "talking drum" *gangan*, an hourglass (double membrane) is used as a means of communication using signals that has to be decoded for the hearer to understand. (Bade 2005) has observed that, to understand the signal of the talking drum, one must be familiar with the language of the immediate community, else it would be misrepresented. Kunle here presents the two drummers in striking action posture.

The first drummer has the *gangan* of a medium size and the smaller of the ensemble is called the *kannango* under the *dundun* set. Both drums have straps made of cloth with which the drums are hung on the neck or shoulder to the side with drumming stick held with the other hand; this presents him as the lead drummer. The second drummer carries only one. Drummers sing the praises of people and often the "*oriki*" forms the basis of formal praise poetry (Folaranmi, 2002); in turn they are awesomely rewarded depending on their mastery of the job. The dew on their drums seem to depict a long hour of doing what they know to do best; which is to make people happy and dance while they forget their sorrow. Names like Ayandepo, Ayangade, Ayanbola among others are names beard by people from the family of drummers among the Yoruba.



Plate 6: Patterns of Honour (II), (2003)
Medium: Acrylic, Kunle Filani



Plate 7: My Garment of Honour, (2007)
Medium: Acrylic, Kunle Filani

A Yoruba maxim *"Ise lo'gun ise"* meaning hard work is the antidote to poverty presents to us all the vital place of hard work which is capable of chasing away poverty. A country whose workforce is primed in integrity and hard work will be listed among the committee of great

nations like India, Indonesia, South Korea and China. In the past, decency, hard work and integrity was the yardstick for the conferment of titles and honours on people, today, these virtues and values seem to have been thrown to the dogs; ill-gotten wealth seem to be the hallmark for honourabilty. "Pattern of Honour" presents the illustration how intricate painful and tasking it is to attain the position of honour, while "My Garment of Honour" presents the glamour, beauty and gain deserved when the prize is paid as portrayed in the brilliant use of colours.

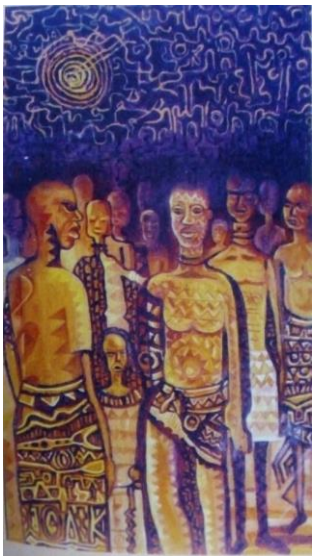


Plate 8: Rhythm of the Moonlight Supplications, (1997), Medium: Acrylic, Kunle Filani

In the "*Rhythm of the Moonlight Supplications*" (Plate 8), Filani rhythmically interlocks his designs in an interrelationship of fascinating visual poetry. The expression on their faces beams with flashes of the moon light, seemingly to suggest that their prayer has been answered. Supplication is the phenomenon found in all races at all times and it is intended to solve the challenges of life whenever it arises. It is the general belief for the Yoruba to consult the *Ifa* through the Priest on seemingly trivial issues as what profession should be pursued, who to marry, where to live, whether to embark on a journey and more sensitive affairs as who succeeds the Oba after his demise. This divine search has averted severe consequences that may arise from willful mortal decisions.



Plate 9: Fortune is Mine, (2003), Medium: Acrylic, Kunle Filani

The painting (Plate 9) *"Fortune is Mine"*, depicts an Ifa divination board with a human face at the top and motifs designs and two naira signs at the two bottom end enclosed within the circle . At the centre is divining chain called "*opele".* This is what the Ifa Priest use for divination to inquire from *Olodumare* the Supreme God. Fortune which also confers honour is the desire of all; it includes the acquisition of great wealth or property; a large amount of financial wealth or other material possessions. Fortune has many sources which include inheritance, good luck, hard

work or other illegal and dubious means like stealing, fraud, bribe and so on. Of all these sources, only hard work remains most honorable means; fortune well gotten tends to carry great value and last longer. However, how many fortunes has clean source?



Plate 10: The Lord is my Shepherd, (2001), Medium: Acrylic, Kunle Filani

Prayer may be expressed as either spoken or unspoken words made to a deity or saint but in this circumstance it is to Supreme God. *"The Lord is my shepherd"* (Plate 10) is a prayer in the Bible taken from the Psalms whose author is David, the second king of Israel. As a shepherded boy, David here shared his experience on the important role of keeping his father's flock, though he was the youngest of eight male children. When occasion presented itself to confront Goliath he never vacillated. Initially, Saul doubted David's ability, but when he presented the testimonial of how God had delivered him from the paws of lions and bears which he had killed and used that as a standard against Goliath which worked out. Fulani's understanding of the dynamics of prayer is presented as a way of receiving divine guidance and protection. In *"The Lord is My Shepherd"* (Plate 9), Filani depicted the figures in silhouette, using orange and yellow shades for the sheep below, the circular forms on the top represents the sun throwing it's light, the anthropomorphic and zoomorphic images below to suggest divine guidance. He divides the canvas into four with thick broken lines. The lower part is three times the size of the upper portion while the vertical divides on the left side appears bigger than the right. At the upper part of the canvas are decorated motifs and patterns.

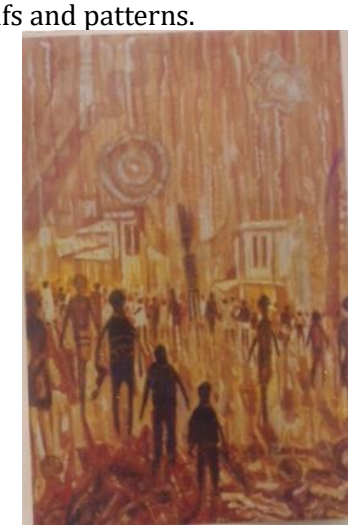


Plate 11: Congress of Violence, (1999), Medium: Mixed Media, Kunle Filani

In *"Congress of Violence"* (Plate 11), Filani exposes peoples' reaction to bad governance in form of protest. These leaders make promises but fail to keep them rather; they display wanton recklessness and carelessness by wasting public funds on frivolities. *"Congress of Violence"* arises from miss-rule which results in the demeaning of the majority of the populace and their subjection to ridicule, hunger and starvation in the land of plenty. Filani uses his art to express the given realities in the period of general depression with the intention that the heart of the heartless powers will one day be touched to the vantage of the down-trodden masses. The work

depicts the reactions by the masses that are unsatisfied with the situation of things and having pushed to the wall, had to react in violence. Often, what result from *"Congress of Violence"* has always left the marks of wanton destruction of lives and property, arising from the lack of professionalism on the part of the security agencies in managing crisis.



Plate 12: After the Service, (2001), Medium: Acrylic, Kunle Filani

Nigerians are highly religious people; it is common knowledge on Sundays that worshippers would converge in the church. In *"After the Service"* (Plate 12), Filani depicts what it always looks like when church closes. The essence of church attendance is conversion which is expected to result in the consciousness of change of attitude. Typically, where that is lacking, church going becomes sensual, lacking substance. On the way to church, people are often saintly and gorgeously dressed with angelic look nevertheless, after the service, the "old self" put aside on the way to the service returns. As such, it can be summed up that pretext pervades the attitude of most people. Again, different subjects ranging from the message, testimonies, fashion in vogue, cars bought, houses built, to politics, economies are among issues regularly discussed after service. Sometimes, friends are made across sexes, and age; at other times, business deals may also be struck. Kunle depicts the crowd of people that are gathered making their way home, particularly when the church is a cathedral as indicated in the painting.



Plate 13: Thou Shall Not, (1996), Medium: Mixed Media, Kunle Filani

Moses, one of the major patriarchs of Jewish descent, received the Ten Commandments given by God to guide the affairs of Israelites and humanity at large. Filani in *"Thou Shall Not"* (Plate 13) presents a narrative that when adhered to will lead to peaceful co-existence among the people. The Bible says, "Where there is no law, there is no sin". In that circumstance, a lawless society will always be in chaos and pandemonium. Even with the laws, those who made it are sometimes the first to break it. Jesus in the New Testament sums the Ten Commandments into two: love for God; and love for our neighbors (Matthew 22:36). Jesus calls it the first and greatest commandment. A nation where love flows from the leadership to the led, and among all, unity and progress will be inevitably guaranteed. The canvass that holds the texts on which

the Ten Commandments is inscribed white gives impression of paper pasted on a canvass and slanted at the left edge of another canvass and attached to Aso-Oke fabric designed pattern. This allows for an ample space for the eyes to play around thereby creating the illusion the canvass as fabric.

Conclusion

This study reveals that motifs, signs, symbols and patterns which served as indigenous means of communication among the Yoruba are being adopted in paintings not only as mere stimulations on specially treated canvasses but to document and record treasured symbols of cultural values as connections with contemporary times for a better understanding of the future. Filani is inspired by the Yoruba semiotics and aesthetics as entrenched in her art and crafts. He employed form, structure and content as located within the African art philosophy.

Filani's scenes, themes and stylistic tendencies, combine discernable and abstract forms, he presents humanistic content in abstract forms interpretable by his audience. He makes visual comments ona wide range of events covering the socio-cultural, economic and political situations of the people in order to bring about a change. Filani's images are metamorphic, his figural, abstract and background treatment are rhythmically connected to forms, and notes in the manner that it rhymes the Yoruba iconology. "Ogbonologbon ni je a peagba ni were"- meaning that shared experience will save elders being labeled as lunatics.

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TIN MINING ACTIVITIES ON THE JOS PLATEAU AND POTTERY DEVELOPMENT: YESTERDAY; TODAY AND TOMORROW.

Gukas H. J
Department of Fine Applied Arts,
Faculty of Environmental Sciences
University of Jos
gukas05@yahoo.com

Abstract
Many researchers have presented papers on various aspects of pottery in Nigeria, but there appears to be no significant written literature on the link between the tin mining activities on the Jos Plateau and the development of a modern pottery centre in the area. This lack of link has brought about the limited knowledge and development or otherwise in both the traditional and modern pottery techniques within communities on the Plateau. The paper looks at the colonialist's efforts in starting large scale tin mining activities in the Jos Plateau area and its contribution to the setting of a modern pottery centre in Jos and how this has contributed in debasing the important position of the traditional pottery practice of the cultural groups on the Jos Plateau. The paper also looks at factors relating to the sudden collapse of the historic Jos Museum Modern Pottery Centre and why up to this period there is no active modern pottery centre on the Jos Plateau despite the availability of needed materials. Considering the current development on the Jos Plateau, the paper inclusively looks at possibilities that will improve the current stand of pottery on the Jos Plateau area.

Key Words: Mining, Activities, Culture, Pottery, Development

Introduction

Jos Plateau area has a complex of ancient granite gneisses with height more than 4000feet above sea level. It is more or less in the centre of Nigeria. It is located between latitudes 7degrees and 11degrees north of the equator, and between longitudes 7 and 25 degrees East. Much of the area consists of undulating highlands with some peaks rising up to 1,800metres. The rivers on this Plateau drain more or less radically, while the wide valleys form basins in which a series of sedimentary beds with interrelated flows of lava from the outbreak of volcanic activities in places like *Hoss, Kassa* and *Miango* provide some good deposits of plastic clay for pottery. (Federal Ministry of Antiquities 1979).

The Plateau State Ministry of Tourism, (2014) describes the Jos Plateau as an area which lies wholly in the tropical savannah, but its climate is very pleasant, with an average temperature ranging between 50degrees Fahrenheit and 80degrees Fahrenheit. The cold months are usually from November, through February, while the hot and drier months are from March to May. (These are the month's traditional pottery is most commonly practiced among the cultural groups that inhibit the Plateau area). The rainy season cover from June to October.

Jos Plateau is what is now known as Plateau State of Nigeria. Politically it is divided into three zones namely; Northern zone, Central Zone, and lower Plateau. The study area for this article is the northern zone. This is the area, which has the major tin mining activities on the Plateau. It covers six local government areas namely Bassa, Jos North, Jos East, Jos South, Barkin-Ladi and Riyom.

The People

Mangvwat (1984); opined that by 1880 the Jos Plateau area had been occupied by the Anaguta, Buji, Irigwe, Afizere, Aten and Berom cultural groups. Laws (1954) reported that each of these cultural groups occupied a specific area on the Jos Plateau, and living a more or less independent lifestyle. Their social activities and spiritual obligations vary slightly. Each of these cultural groups practiced its own version of the African traditional religion. However, all the groups were predominantly peasant sedimentary farmers living around the outcrops of the younger granite rocks and practicing various art works in line with their traditional beliefs and cultural needs.

Before the inception of Islam and Christian religions on the Plateau, the people were strong believers of their traditional religion. A religion with a strong belief in the super natural powers of the ancestors as gods, to guard the daily lifestyle of the living. The gods were expected to guide every individual in his or her daily activities to a happy life style in the world. While some skills such as farming, hunting, grinding, and cooking can be taught to any interested person within the community, some were restricted to some families as a family secret and should not

be taught to people outside the family cycle. Igwilo (1983) in Gukas (2004) opines that, some art forms were strictly for the men folks and others were the prerogative of the women folks.
It is for this reason certain skills are only learnt from ones' parents or a very close relative. Any shift from this, they believed, will be met with stiff resistance, because it is believed that their ancestors will administer some punishments on the defaulter. Gukas and Ahuwan (2004); notes how among the Ngas cultural group, before young ladies reach the age of marriage they must learn the art of pottery from their mothers or from a very close relative of the family. He also found that among the Ngas, Afizere, Buji, Irigwe, Aten and the Berom cultural groups, men do not make pots because of strong myths that prohibit men from coiling pottery clay.

Traditional Pottery of the Jos Plateau People

The art of traditional pottery practices among the deferent cultural groups in the area under study, are very similar. The traditional potters employ the use of either the coil or mould methods for their pottery production. The choice of which method to use in starting a pot; is largely dependent on the intended size of the pot to be produced. However, they have some slight variations in the finishing that brings out the peculiarities of shapes and design due to cultural differences in concept and the purpose for which the pot is made. It is in relation to this that Ugabi (1999); opined that, up to the present day, the various cultural groups in Nigeria still defer on socio-political and religious factors. It is in respect of these factors that, the art of pottery is only practiced by women folks among all the cultural groups in the study area on the Jos Plateau.
Pots generally have much to do with the day-to-day lifestyle of entire communities. It touches on the social, economic and religious stability of the citizenry and women are the only people authorized to produce all sorts of pottery shapes and decorations. However, every aspect of pottery, starting from clay sourcing to its use is guided by a set of taboos, myths and religious believes. It is based on these factors that even the production methods have largely remained the same for ages on the Jos Plateau without marked changes in shape, size or mode of decoration.
Every shape or motif used on a pot is geared towards serving a specific cultural purpose. Pots to the Plateau people are what helped in maintaining the temporal and spiritual life of the communities; for pots were and still are used for all sorts of social and religious rituals. In this way, pottery shapes and decorations were and may still be regarded as strong means of communication and the philosophy behind the shape; size and the way it is decorated speak volumes to members of the cultural group the pot is meant to serve. It is no wonder that even the name given to a pot specifies its function. Traditional pottery among the Jos Plateau people before the colonial rule and the proliferation of tin mining activities was therefore a serious business specifically for the women folks before the advent of Islam, Christian religions and Tin mining activities.

Tin Mining on the Jos Plateau

Farrington (1936) and The Jos National Museum (1979) both reported that, mining had been in practice for some years on the Jos Plateau area along the Dilimi river bank and the Tilde Fulani area before contact with white people was made on the Plateau. Tin was used as a commodity for trade along the Sahara trade routes, it was first traded from Dilimi to a place called Badikko near Toro then to Ririwai in Kano where it was melted and traded to Egypt, Ashanti, Tripoli and Tumbuktu in the early 19th century. According to Farrington (1936), Clapperton in his 1820 report to the British government stated that he saw antimony and tin in Kano. But Europe and the other trading partners in Africa had no knowledge of the exact place this valuable commodity was being mined. Everyone thought it must have been mined somewhere in Kano, because they were the major suppliers. This was the general believe until when colonel Nicolas reported that Kano was only serving as a middle man and that the tin was from a place under the Naraguta Hills called Dilimi.
Because of the numerous uses of tin in the manufacturing industries as alloy of copper, coating agent, and welding purpose; the British government was eager to know the place the commodity was coming from to boost their industries. In the year 1880, the Royal Niger Company sent an expedition team to find out where exactly the tin was being mined. By 1904 Colonel Henry William Laws discovered the tin mining area on the Jos plateau to be in Dilimi

among a people referred to as hostile. However, he was able to work among the people and set up a tin mining industry centre at Naraguta. By 1954, up to about 150 more tin mining companies were established on the Jos Plateau employing both men and women as casual laborers. The tin was then transported from Dilimi to Lagos or Port Harcourt by road for onward shipment to Britain to be melted.

To ease this hardship of transporting the raw tin to Britain, there was the need for a smelting company on the Jos Plateau. This necessitated the establishment of the Makeri Smelting Company along Jos Bukuru road in 1961 and a railway line to Jos terminus to ease the transportation of tin to the coastal ports of Lagos and Port Harcourt; from there it was shipped to England. This development brought transportation closer to the miners.

In order for the Naguta community to check the activities of the miners, the Naraguta Chief's palace was then shifted from its traditional site into Jos town. Jos then became accessible from all parts of the country by road and by rail. Many people from all over Nigeria then trooped into the Jos Plateau area for mining and other business. This development brought about the gradual development of Jos to be the capital city on the Jos Plateau area.

Within a very short time, the captivating temperate weather, the impressive landscape and the archeological artifact findings which came about as a result of tin mining activities on the Plateau made many tourists to desire to pay a visit to Jos. This made the federal government to establish the Jos Museum in 1928. Jos then became a place to want to visit. Many other Nigerian cultural groups and expatriates from far and near then trooped into Jos for either business or tourism. Jos town was then laid out with separate areas for the various population groups. The Yoruba speaking at Nassarawa Gwong, the Ibos around Jenta area while government civil servants were at the government reserved area (GRA), around the Plateau Hospital and Hill station area up to Wamba road of Tudun Wada. Others were the native town and the township area east of the present Church of Christ in Nations (COCIN) Sarkin Mangu Street, up to the present Jos North Local Government Secretariat and the former Bong Gwom Jos Palace.

Members of the local communities that had no business in the mining activities were practicing their traditional pottery and crafts in their different locations for their private use and to also sell to the growing population within the Jos Plateau.

The Origin of Modern Pottery on the Jos Plateau

It is a known fact that the discovery of tin on the Jos Plateau has brought about the discovery of antiquities on the Jos Plateau and since then people of different nationalities have been trouping into the Jos Plateau area for different purposes. Some of the visitors came for business, some as missionaries some as tourists with different measures of influence on the life style of the indigene and the settlers on the Jos Plateau. The Federal Department of Antiquities (1978), reports that, it was Mrs. Spruyt (an American tourist to Jos) that suggested that a modern pottery centre be built in the Jos Museum. She felt that if glazed pottery products like the ones introduced in 1950 by Cardew in Sule-Ja is introduced in Jos, tourists can buy and use as household utensils or as souvenir from Jos. She did not just make the suggestion to the government but also supported her desire with a personal donation of **£1,500.00** in the year 1959 for its take-off. This was nine years after Michael Cardew had established the famous Ladi Kwali pottery centre at Sule Ja-Abuja.

Cardew was so delighted when the Federal Department of Antiquities approached him with the request to build a modern pottery centre in Jos. This was partly because it had been his dreams to establish one other modern pottery centre in Jos area because the area has in abundance the needed ceramic raw materials, and partly because he had trained some people who can take charge of the Jos centre while he stayed at Sule- Ja-Abuja the head office.

Cardew together with one of his student, Mr. Kofi Athey (A Ghanaian) who had learnt the art of modern pottery on the Potter's wheel, completed building the down and up draught Kilns similar to those in Sule Ja-Abuja in 1963.



Figure 1: Jos Museum Bisque Kiln build by Cardew as it stands now (photo by Gukas 2016).



Figure 2: Inside the Gloss Kiln Chamber; build by Cardew note the back walls and the flue that leads to the bisque chamber. (Photo by Gukas 2016)

Some of the facilities for the centre such as the potter's wheels and the ball mill were locally constructed by Cardew while the Jaw crusher, Pug mill, the generator and the rest of the other needed facilities to start the pottery workshop where donated to the centre by UNSECO.

With all these facilities on ground, the first modern ceramic ware made on the Jos Plateau came to light in October 1964 that was five years after Mrs. Spruyt donated the takeoff money for the centre. Cardew and O'Brien trained Mr. Kofi Athey and kept him in charge of the centre but visited him from time to time. It should be in record that the Jos pottery center came to light fourteen years after Cardew established the Sule- Ja-Abuja pottery centre.

Kofi Athey the Ghanaian with the help of four unskilled male potters from the surrounding communities on the JOS Plateau namely; Mr. Bot Chall from Du-Bukuru, Mr. Daniel Samson from Buji-Pengana; Mr. Ajiji from Forbur and Mr. Victor Samba from Bokkos. These four men worked under Mr. Kofi as studio attendants and clay men. During their stay under Mr. Kofi, they used the opportunity and learnt to throw pots on the wheel. Mr. Kofi served as the chief potter till his retirement in 1992.

When Mr. Kofi retired, there was no properly trained capable hand to keep the pottery centre flourishing, however; Mr. Bot Chall who had a secondary school certificate was left to lead his other colleagues in the centre at the Museum. At that time, the very few University trained ceramists on the Jos Plateau such as Mr. Mahan Dung, Leonard Yabal, Agwom Nyam Isha, Habila J. Gukas, Laurence Gida, Chuwang Datiri, Rhoda Tawal and Dorcas Bentu were either still in training or had already been gainfully employed in other organizations. None of the women folks who had learnt the art of pottery in the tradition method was ready to work at the modern pottery centre because the forming method was quite deferent from the traditional coiling or mould methods of pottery they were used to, additionally, there was the strong belief that the

art of pottery should be learned within the family setting, scared the women from going to learn the art of modern pottery from men of a completely different cultural backgrounds. This fear was so strong in the women because they did not want to go against the dictates of the gods of their various traditional religions. Another reason was the difficulty involved in kicking the potter's wheel and at the same time concentrating on the shaping of the pot.

The cultures in the communities of the Jos Plateau prohibited men folks from building pots. These four persons who offered to work at the modern pottery centre saw the modern pottery method as a different method of pottery that will not contravene their traditional beliefs. Moreover, all of them were Christians, as such, the traditional myths that prohibit men from pottery did not extend to them, so they offered to work in the Museum pottery centre with Mr. Kofi Athey as civil servants.

Influence of Mining Activities on the Traditional pottery of the Jos Plateau Communities.

Although it can be said that tin mining has brought about the development of modern pottery on the Jos Plateau, but there is no mining activity without damages. Tin mining activities within the Jos Plateau area has grossly affected the production of and development of traditional pottery among the communities of Anaguta, Buji, Irigwe, Berom and Afizere. Tin mining activities have disturbed and destroyed many farm lands and traditional clay pits. The Federal Department of Museum and Antiquities (1978) reported that in 1961 alone the mining industry moved more than 28,000,000 cubic yards (about 36,000,000 tons) of ground in search of tin known as casetarite. This destruction alone can discourage the potters from performing. In Sabo and Laminga Villages of the Afizere community, one hardly comes across a traditional potter because the people have changed their status in line with the current situation of modernity. The women earn more money from the labour they render at the mining pits or from the sale of food to the miners than what they would have earned from making pots. The economic situation has now over taken the traditional importance given to pottery production (Murray, 1972).

At the moment most women within the study area have uplifted their social status. They no longer need earthenware pots for cooking and for other domestic factions. Majority of the women now cook in industrially made iron or aluminum pots. If there is any need for a traditional clay pot, they will have to purchase it from their far away neighboring village communities of Federe, Mai-juju and Fursum districts of Plateau state. In most cases, the women, prefer using the cast aluminum pots made locally from scraps markets at Katako and Gangare in Jos for cooking. The industrially cast aluminum pots are so designed to serve well when used on a kerosene or gas stove in modern kitchens. With this development one can say that Tin mining on the Jos Plateau area has helped in changing the living standards of the citizenry. It has changed their status, and many do not even cook with firewood again there by reducing the use of traditional pots among the people.

The influx of other cultural and religious groups into the Jos Plateau area for mining, has also affected the hitherto strong traditional believes and the accompanying myths. The visitors came along with their religions and other systems of doing things that have influenced the traditional system of doing things among the Plateau indigenes. The result of this is that a good percentage of the indigenes have changed from their traditional religious believe to those of the visiting groups. The religions that have influenced most of the Plateau people are Christianity and Islam. The doctrines of these too religions have greatly influenced those that have decided to be members. This change in doctrine and upbringing became the beginning of the neglect of the emphases on traditional pottery and the assorted myths that prohibit the men folks form building pots among communities on the Jos Plateau.

As it stands today among a good percentage of the different cultural groups on the Jos Plateau, Pots meant for traditional ritual purposes have ceased to be in existence. Many traditional pots meant for rituals have lost their traditional functions among the communities and are no more being produced. Young girls and the middle aged women prefer to be at the mining sites working in the mines or as food vendors than to be making pots at home. With this development the art of traditional pottery among the different indigenous communities on the Jos Plateau is on the verge of extinction.



Figure 3: Pit mining activities at Foron Nafan- Lo Junction. (Photo by Gukas 2016).



Figure 4: Some Young Girls who would have been learning the art of pottery under their mothers now go to Mining Sites to work. (Photo by Gukas 2016)



Figure 5: Women and girls trading at a Mining Site near Forom-Fan Lo Junction. (Photo by Gukas 2016)

As it is today, only the very old women who are not strong to go to the mining fields to work still practice the art on a part-time bases and only when someone is kind enough to dig the pottery

clay for them. Since the traditional system of learning the art of pottery is not being groomed into the school syllabus, it is not gaining any patronage even from the remote villages.

It was noted that the very few middle aged women found making pots have now designed the base of their pots to the design of the cast aluminum or iron pots, with more or less round base, so that it can remain stable on kerosene stove or gas cooker for cooking. A good percentage of the so called traditional potters on the Jos Plateau have actually lost the traditional design of pointed based pottery designs and the decoration techniques that alongside their traditional socio-religious, economic and aesthetic values.

Proliferation of Modern Pottery on the Plateau

The Pottery centre at the museum was popular among all visitors to the area. The pottery wares had become a product to be used in homes of highly placed civil servants on the Plateau. When Mr. Kofi retired and shortly after his retirement the center was gutted by fire in 1992. This brought to an end the first phase of modern pottery on the Jos Plateau.



Figure 6: After the fire accident the Ball Mill now serves as a dustbin (Photo by Gukas 2016).



Figure 7: The Pug Mill after the fire accident at the centre. (Photo by Gukas 2016)

There was no other modern pottery studio on the Jos plateau.



Figure 8: **The Pottery Workshop centre now serves as a shopping center (Photo by Gukas 2016).**



Figure 9: **The Bisque and the Gloss Kilns at the Jos Museum; built by Cardew and Mr. Kofi Athey in 1963. These kilns have been un- attended to after the fire accident. (Photo by Gukas 2016)**

Due to the high demand for the product among tourists; civil servants and some rich individuals some people decided to setup their private pottery studios at different locations on the Jos Plateau from the late 1980s. Those that did so, where encouraged by the self-reliance project and the Better life for rural women campain. These centers where then set up on the Jos Plateau area:

Marsha Pottery was set up at Kwata-Kuru near GTTS, in 1986.

Datiri. C. setup his **Modern Pottery** at Barkin Ladi in 1988.

Sanusi Pottery was setup at GTTS Kuru in 1990.

Prof. Sa'idu Na'Allah and Rojas setup a pottery studio which later became known as **Roll clay Ceramics Industry** at Dadin Kowa near Kalwa market-Jos in 1990

.Daniel Samson (a former staff of the Jos Museum Pottery Center) setup a **pottery Center** at Farin Gada Jos in 1992.

It is sad to note that all of these pottery centers did not last long due to so many challenges ranging from the difficulties of getting the needed equipments, funds, and lack of patronage due to persistent lack of peace on the Jos Plateau and the country at large. However, the hope was not lost as the art of modern pottery was being taught in the two Colleges of Education located in Gindiri and F.C.E. Pankshin. As it is now, People are beginning to look inwards for survival within this period of relative peace as certain art works pottery inclusive are being produced.

Modern Ceramics in Jos Today

Looking at the humble beginnings of modern ceramics in Nigeria and the host of ceramic professionals in the country and on the Jos Plateau today, one may say that, there has been a huge breakthrough within the over fifty-seven (57) years of modern potter existence in Nigeria and the 53years on the Jos Plateau. It is sad to note however that, modern ceramics on the Jos Plateau has not developed much. There are so many factors hindering its development and these include:

Lack of the modern facilities such as; the potters' wheel, a ball mill, a blunger, a pug mill, and a high firing Kiln. All these are expensive and cannot be bought easily or fabricated by young graduates willing to start a small scale ceramic production business. It has also been noted that even schools and universities in Nigeria cannot afford to buy some of the essential facilities for modern pottery.

Gukas (2006), notes that in a Nigerian university a department that has over 250 students could only provide two manual kick wheels and an electronic Kiln for the students to learn on. In such a situation the students will be ill trained and will not be fit for a breakthrough in ceramics. It is no wonder therefore that many of Nigeria's ceramic pieces exhibited on the road sides on the Jos Plateau are bought from somewhere and brought in by hawkers. Such ceramic works are more often than not usually just oil painted or polished bisque ware. If one should try finding out why the products are not glazed. The usual common responses are that there is no money to buy glazes or the facilities to prepare the locally available glazes materials are hard to come by. Some may even say that there is no good enough kiln for them to fire the ware to glaze temperature. The situation is likely going to be worst, with the fall of the Nigerian currency to the dollar, this has greatly affected the purchasing power since all the needed facilities have to be purchased in the Dollar equivalent as imported goods. Presently there is no credible ceramic equipment manufacturing company in Nigeria. Going in for any crudely and locally manufactured facility will not give the desired product that will be good enough to meet the present high taste of Nigerian citizens these days.

It will be recalled that most of the modern ceramic products that were made at the Jos Museum centre were mostly bought by visitors as souvenir. Since the time the centre burnt down, there has not been any effort to bring it back to existence, partly because of the high cost involved in putting it to function. In addition, the effect of the 2001 religious crisis in Jos and the activities of Boko Haram in the north and the Jos Plateau area have made it difficult for people to visit the Jos Plateau area as it used to be in the past. This lack of peace has affected tourism on the Jos Plateau subsequently works of art such as ceramics have come to a standstill in the north and the Jos area because of low patronage. As a result, people do not invest in the area. These factors have made ceramic products hard to come by as such ceramics lovers on the Jos Plateau prefer to search for alternatives in imported plastic and ceramic products that will serve their needs.

However; the hope is not lost, as the existing two colleges of Education on the Plateau offer ceramics as a course of study. In addition, Federal government has finally established a Fine and Applied Arts Department in the University of Jos with ceramics included in the curriculum. It is hoped that the Department will work hand- in- hand with the Nigerian Mining Cooperation (NMC) and the National Metallurgical Development Centre (NMDC) in Jos for conducting researches on some of the available ceramic raw materials to develop workable ceramic bodies and glazes, while the Engineering Department in the University will work towards fabricating some of the needed Ceramic equipment. It is hoped that with the current level of peace being experienced in the state will be sustained, so that the crop of the university trained ceramists who are currently roaming the streets without jobs will begin to look inwards to use the abundantly available raw materials such as Kaolin, Feldspar, Granite, Talc, and Ball clay to make the art of pottery a living art once more on the Jos Plateau area.

Conclusion

It is true that tin mining activities on the Jos Plateau area has brought about the introduction of modern ceramics on the Jos Plateau. As good as that is, it has however, debased the traditional pottery activities of the natives. It has also disregarded some of the traditional beliefs surrounding the art of traditional pottery of the Plateau people. Furthermore, it has introduced the men folks into pottery business making pottery a business for all sexes. There is a strong urge among a wide spectrum of Plateau people for going back to ceramic production as a means of being self-reliant in the area now. This is an indication that ceramic art will flourish more so, that more of the youths are becoming interested in the subject. However, this dream can only be achieved if the Government is willing to assist with the provision of the needed facilities and the fight for peace among citizens on the Plateau and the entire country for tourism to flourish.

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