

Maiduguri Journal of Arts and Design (MAIDJAD)

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri
Borno State, Nigeria.

ISSN: 2636-445X
Volume 2

All rights reserved. No part of this publication may be reproduced, stored in a retrieval means electronic, mechanical, including photocopy, recording, or otherwise without the prior permission in writing from the publisher.

Every effort has been made to trace all copyright holders, however if any have been inadvertently overlooked, the publisher will be pleased to effect the necessary arrangement.

October, 2017
Copyright ©MAIDJAD 2017

Printed by: Ndahi Press, Zaria, Kaduna.
08051363660
Cover Design: L. James, 2017

Maiduguri Journal of Arts and Design (MAIDJAD)

Department of Visual and Performing Arts
Faculty of Arts,
University of Maiduguri,
P.M.B 1069
Borno State, Nigeria.
Email:maidjad2016@gmail.com

ISSN: 2636-445X
Volume 2
October, 2017

MAIDJAD

Maiduguri Journal of Arts and Design is a refereed journal to be published bi-annually. **MAIDJAD** was founded early 2016 in order to provide a suitable academic platform for the discussion of contemporary theories, research and practice-based activities that are broadly related to the arts and design. OUR esteemed referees will review each article submitted to evaluate the quality of research and relevance to the development of academia and for accessibility of such a paper to the local and international audience.

Journal Secretary/Associate Editor
ADIWU, Talatu Onkala (Ph.D)

Editorial Board

EDITOR IN CHIEF

Prof. A. A. Mbahi

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
adamumbahi67@gmail.com

EDITOR

Dr. P. Sale

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
psale2002@yahoo.com

ASSOCIATE EDITORS

Prof. S. Ododo

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
seododo@gmail.com

Dr. A. Tijani

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
abbatijani@hotmail.com

Dr. C. Y. Mtaku

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
cymtaku@gmail.com

Dr. Z. B. Muhammad

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
wuyozee@yahoo.com

Dr. G. A. Gyegwe

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
ggyegwe@yahoo.com

Dr. A. P. Ogboli

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.
ashiedup@yahoo.com

Dr. Jacob Ioraa

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.

jacobioraa24@gmail.com

Dr. Adiwu Talatu Onkala

Department of Visual and Performing Arts,
Faculty of Arts, University of Maiduguri,
Borno State.

adiwutalatuonkala@gmail.com

CONSULTANTING EDITORS

Prof. J. J. Jari

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.

jacobjari@yahoo.com

Prof. B. Ochigbo

Department of Fine Arts,
Faculty of Environmental Studies,
University of Uyo, Uyo.

bestochigbo@yahoo.com

Prof. Barth Oshionebo

Department of Theatre Arts,
Faculty of Arts,
University of Abuja, Nigeria.

barthoshionebo@gmail.com

barthoshionebo@yahoo.com

SUBMISSION GUIDELINES FOR CONTRIBUTORS:

MANUSCRIPT FORMAT

Submissions should be typed double spaced, fully justified, in Times New Romans with Font size 12 in A4 paper as a Microsoft document.

ABSTRACT AND KEY WORDS

All submitted papers should include an abstract of not more than 200 words and are to be accompanied with five key words to be placed immediately after the abstract section.

AUTHOR (S) IDENTIFICATION

Each submission should be accompanied by a separate sheet indicating the title of the paper as well as the following information about the author (s): i. full name; ii. Institutional affiliation; iii. **Active** email address; iv. Active Phone number; v. current status e.g. Professor, Dr, Senior Lecturer etc.

SUBMISSION

All contributions are to be submitted as e-mail attachments to maidjad2016@gmail.com. The journal secretary will write to all contributors within three days to acknowledge receipt of submissions.

REFERENCE STYLE

MIADJAD has since its Maiden Edition adopted the documentation style of the American Psychological Association (APA) and therefore, expects all contributors to rigorously format there references using the APA style.

FOREWORD

The courage and determination of the editorial committee of the Maiduguri Journal of Arts and Design must be acknowledged. Building of the journal to become an internationally recognized, academically notable refereed journal must now become the collective responsibility of all artists in the department. The journal circumstantially finds itself at a point of convergence. It must join the mainstream of voices crying out for the total emancipation of artistic view points of the creative everywhere. There are apologies for artists who choose to and convincingly broadcast their ideas in locally published journals. This is the reason why department members must themselves become the foremost patrons of their own publication. They must fight to legitimize the Journal of Arts and Design. Writing must become their new passion. Research must be taken more seriously. The intensity with which members produce outstanding art must somehow correspond to an increase in writing founded on research and testing. Nothing else will support the journal better. As an emerging centre of excellence for art, it has to seize this opportunity the journal now affords to dispel the notion that artists are fundamentally non-academics who cannot wield a pen with the same power that they wield a brush or adze. Dialogue between intellectuals and divergent intellectual pursuits cannot be abandoned. Finding the confluence between disciplines is mandatory. Creative thinking and expression may be the best ticket therefore members must write. They must write to get in touch with their own minds, souls and increase in knowledge. Our Renaissance is witnessing the integration of art, science and the humanities. Why should the learner not be given the flexibility to switch between different ways of knowing? In training the mind to think and create, ability to measure and predict phenomena and the ability to develop from nothingness, aesthetically pleasing, even utilitarian forms are the same or equal. The debate will go on for much longer, but the bigger question is: How will ideas be captured in writing and practice to transform the future to our advantage? There should be a struggle for intellectuals to keep an open mind for beauty, value, truth, charity, connectedness and intellectual knowledge. Senior art members must not only write to restore sight, but willingly encourage all to purchase copies of the journal to support intellectual growth. How else will the world know where we would go and what we would be?

I strongly disagree with scholars who think scientific research is not possible in art. There is what is called practice led research and/or practice based research. Such research often falls within the general area of action research and is applicable to art, agriculture, biology, botany, architecture, medicine, building and any subject which is practice based. The main focus of the research is to advance knowledge about practice or to advance knowledge within practice. If creative artifact is the basis of contribution to knowledge, the research is practice based. If the research leads primarily to new understandings about practice, it is practice led. Practice based research is undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Claims of originality and contribution to knowledge may be demonstrated through creative outcomes which include artefacts such as images, music, designs, models, digital media, performances and exhibitions. A practice based research PhD is distinguished from a conventional PhD because creative outcomes from the research process may be included in the submission for examination and the claim for contribution to the field. It must include a substantial contextualization of the creative work.

Practice based research deals with locating a problem in a practice that can lead to research which can be presented textually. Constant exploration in the studio or laboratory can eventually produce new knowledge and understanding. It may be based on tacit knowledge which emerges from personal motivation of learning, but which can be shared with others. Tacit knowledge is different from scientific knowledge that is testable and validated by science process. Tacit knowledge is difficult to transfer to another person by means of writing it down or verbalizing it. The ability to speak a language, play musical instrument or design and use of complex equipment requires knowledge that is not always known explicitly and is difficult or impossible to transfer to other users. It is unwritten, unspoken and hidden knowledge based on emotions, experiences, insights, intuitions and observations. We think of knowledge as something which can be recorded in words, visualized and taught. However, this is not always the case. Tacit knowledge is a class of knowledge that is difficult to communicate or write it down or visualize or transfer from one person to another.

They include:

- i) How to speak a language
- ii) Innovation
- iii) Leadership
- iv) Aesthetic senses
- v) Sales
- vi) Body language
- vii) Intuition (ability to understand things without using logic)
- viii) Humor

Tacit knowledge is knowledge that you do not get from being taught, or from books, etc. but you get from personal experience.

Scholars should embark on meaningful researches with a view to re-examining and reconstructing art and culture from their own perspectives. If the future of this discipline is to be ensured, the development of proper, relevant literature for teaching is imperative. People will benefit tremendously from reading literature by indigenous scholars on the arts and culture. The Journal of Art and Design is conceived along this direction. This volume, a compilation of papers from distinguished scholars from all over the country is wide in scope and rich in contents. The papers presented offer useful illuminating insights into wide areas such as sculpture, painting, textiles, ceramics, art appreciation, art pedagogy and performing arts. The areas covered involve methodology, aesthetics, experimentation, exploration, philosophical concepts, history and psychological issues. In view of the inter-relatedness of the discipline, there is need to adopt an interdisciplinary approach. The journal therefore contains articles on fine arts, industrial design and performing arts. By looking at the areas side by side readers will understand the common elements/terms which cut across them all like creativity; self-expression; organization or arrangement of forms, shapes, objects, ideas; training of the senses; association or examination of relationship between forms, objects and ideas; improvisation; rhythm; harmony; contrast; balance; pattern; composition; imagination; communication; observation; skill and practice of what is learnt.

Prof A.A. Mbahi

Professor of Art Education and Editor-in-Chief

TABLE OF CONTENTS

Forward

A. A. Mbahi vi

Lead Paper:

The Performative Expression in a Conflict Environment’– Agenda Setting For the National Troupe of Nigeria

Prof Sunday Enessi Ododo, fsonta. 1

Repositioning Art for Nigeria’s Technological Advancement

Akprara Amos Osakor 13

Contemporary Nigerian Art: An Analysis of Avav Joshua Aondona’s Painterly Exploration of Kwagh-Hir Masquerades

Prof. Gushem O. Philip and Avav Joshua Aondona 20

Cultural Diversity and Social Integration: The Role of Tertiary Institutions in Promoting Peace in Nigeria.

Fatimah Mohammed Palmer (Ph.D)... 31

Careers in Printing as a Means of Diversifying Nigeria’s Economy

John Zaitu, Abba Musa Ya’u and Bonaventure Goji Zirra... 40

Reflections on the Transformation of Contemporary Art and Its Impact on Nigerian Artists

Ejiofor, Ifeanyi. N and Oluwole, O. Afolabi 47

Atiku Jelili’s Art Performance and Sculpture: A Tool for National Transformation.

Kevin Samuel Damden 58

An Analysis of Emmanuel Wesley Okachi’s Selected Commissioned Works

Muhammad, Aliyu (Ph.D) and Zephaniah, Ulau Jemimah 71

Challenges of Visual Communication in Nigerian Art Paintings

Johnson Adelani Abodunrin (Ph.D) 79

Problem of Script Writing and Scene Design in Kannywood Movie Industry

Audu, Nurat Tosin... 90

Creativity in Art: Cornerstone to Industrialisation in Nigeria.

Zainab Bala Mohammed (Ph.D) and Yunusa Mohammed (Ph.D) 100

Exposition on Techniques of Sculpture Designs and Craftsmanship

Ndubuisi Chinyere (Ph.D) 107

Free Activity Method Of Teaching Cultural And Creative Arts.

Hamsatu Saleh (Ph.D) and Peter .T. Tugbokorowei... 116

Practice-Based Methodology: A Means to Explore Charcoal Market in Painting Using a Restricted Palette

Joshua, John Oyedemi 126

Parents Attitude and Value for Art: A Case Study of Maiduguri Metropolitan Council (MMC) Borno State, Nigeria

Alewai Jidai Mamza (Ph.D) 138

Reconstructing Perception of the Female through Cartoon Strips	
John Otu (Ph.D)	145
Socio-Political Functions of Ife Traditional Sculptures	
Lamidi, Lasisi (Ph.D) and Adegboyega, Oyelakin Stephen	156
Themes And Moral Lessons In A Nigerian Tragic Drama: A Study of Stella Oyedepo's <i>Doom in the Dimes</i>	
Jacob Shimrumun Ioraa, (Ph.D)...	165
Creating Play Sculptures Using the Gourd Fruit Form	
Deborah Maikarfi	175
Theatre: A Veritable Tool for Mobilizing Youths for Sustainable Democracy in Nigeria	
Idoko, Abraham Ajene, (PhD) and Ukuma, Teryila Shadrach...	185
Symbolic Referents in Landscape Painting: A Thematic Analysis of <i>I See Africa</i>	
Harrison Idahosa	193
An Analysis of the Works of Sati Panshak Yilwat	
Alawode, Musa Ajibola	207
Production Ergonomic Trends and Challenges in the Nigerian Printing Industry: A Case Study of Ndahi Press, Zaria - Nigeria	
Zirra Bonaventure, Gwari Bako (Ph.D) and Sale Peter (Ph.D)	214
Students' Perception of Portfolio Assessment in Faculty of Environmental Design, Ahmadu Bello University, Zaria, Nigeria.	
Bello Usman Amsami (Ph.D) and Hamsatu Saleh (Ph.D)	223
The Fruit and the Spiritual: An Appraisal of 'Praise'	
Aondover Gabriel Gyegwe (Ph.D)...	233
Pricing Of Artworks: Auction versus Exhibition	
Stephen Achugwo...	239
Francis Uduh: A Professional Sculptor and Art Education Instructor Universal Studio of Art, Lagos, Nigeria	
Augustine Bardi (PhD)	247
Beliefs and Perception of Masquerades and Ancestral Screens of Rivers State	
Okachi Wesley Emmanuel, (Ph.D)	255
Beyond Functionality: An Appraisal Of "Sculpted Buildings"	
Avav, Joshua Aondona and Uzoji, Godwin Okechuku	264
Netizen: The Aporia of 'Power Tales' In Contemporary Nigerian Society	
Okoronkwo Ikechukwu Francis and Nics Ubogu (Ph.D)	273
The Child's Creative Genius and Nigerian Educational System	
Tijani Iyabo Khadijah (PhD)	283

LIST OF CONTRIBUTORS

PROF SUNDAY ENESSI ODODO, *fsonta*

Department of Visual and Performing Arts
University of Maiduguri, Maiduguri.

AKPRARA AMOS OSAKOR

Painting Department,
School of Art and Industrial Design,
Auchi Polytechnic, Auchi, Edo State
amosakpara@yahoo.com

PROF. GUSHEM O. PHILIP

Department of Fine Arts,
Ahmadu Bello University Zaria,
Kaduna State,
Nigeria.
pogushem@gmail.com

AVAV JOSHUA AONDONA

Department of Visual and Creative Arts,
Federal University Lafia,
P.M.B 146, Lafia
Nasarawa State,
Nigeria.
joshuaavav@gmail.co m

FATIMAH MOHAMMED PALMER (PhD)

Department of Fine and Applied Arts
University Of Benin
Benin City, Edo State
Nigeria.
fmpalmer2256@gmail.com

JOHN ZAITU:

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic, Kazaure Jigawa State
zaitujon@gmail.com

ABBA MUSA YA'U

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic, Kazaure Jigawa State
abbamusavau@yahoo.com

BONAVENTURE GOJI ZIRRA

Department of Visual and
Performing Arts
University of Maiduguri, Borno State
bonaventuregzirra@gmail.com

EJIOFOR, IFEANYI. N

Department of Fine Arts, Ahmadu Bello
University, Zaria, Kaduna State.
justaanyichukwu@yahoo.com

OLUWOLE, O. AFOLABI

Federal University Lokoja,
Kogi State.
oluwole.afolabi@fulokoja.edu.ng

KEVIN SAMUEL DAMDEN

Department of Fine Arts,
Ahmadu Bello University, Zaria,
Kaduna State.
kevindamdens@gmail.com

MUHAMMAD, ALIYU (Ph. D)

Department Of Fine Arts,
Ahmadu Bello University, Zaria.
alimungus@yahoo.com

ZEPHANIAH, ULAU JEMIMAH

Department Of Fine Arts,
Ahmadu Bello University, Zaria.
mimazeph@gmail.com

JOHNSON ADELANI ABODUNRIN (Ph. D)

Ladoke Akintola University of Technology,
Ogbomosho, Nigeria
jaabodunrin@lautech.edu.ng

AUDU, NURAT TOSIN

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri, Borno State.
tosinaudu22@gmail.com

ZAINAB BALA MOHAMMED (Ph.D)

Department of Visual and Performing Arts
Faculty of Arts
University Of Maiduguri
Borno State, Nigeria

YUNUSA MOHAMMED (Ph.D)

Department Of Visual and Performing Arts
University Of Maiduguri
Borno State, Nigeria

NDUBUISI CHINYERE (Ph.D)

Department of Fine Arts, Yaba College of Technology,
Lagos, Nigeria.
chinyerendubuisi@yahoo.com

HAMSATU SALEH (PhD)

Department of Visual and Performing Arts
Faculty of Arts.
University of Maiduguri

PETER .T. TUGBOKOROWEI

General Studies Department,
Delta State School of Marine Technology, Buruku.

JOSHUA, JOHN OYEDEMI

Department of Fine and Applied Arts,
University of Jos, Jos, Nigeria
johnoyedemi@gmail.com

ALEWAI JIDAI MAMZA (Ph. D)

Department Of Visual and Performing Arts
University Of Maiduguri
Borno State.

JOHN OTU (Ph. D)

Department of Fine and Applied Arts
Federal College of Education
Zaria, Nigeria
ozovehe@gmail.com

LAMIDI, LASISI (PhD)

Department of Fine Arts,
Ahmadu Bello University, Zaria.
lasisilamidi@gmail.com

ADEGBOYEGA, OYELAKIN STEPHEN

Department of Fine Arts,
Ahmadu Bello University, Zaria.
stephenadegboyega@gmail.com

JACOB SHIMRUMUN IORAA, (PhD)

Department of Visual and Performing Arts
University of Maiduguri, Nigeria
jacobioraa24@gmail.com

DEBORAH MAIKARFI

Department of Fine and Applied Arts
Kaduna State College of Education,
Gidan Waya
xploitsgallery@yahoo.com

IDOKO, ABRAHAM AJENE, (PhD)

Department of Theatre Arts,
Benue State University, Makurdi
ajeneid@yahoo.com

UKUMA, TERYILA SHADRACH

Department of Theatre Arts,
Benue State University, Makurdi
st.ukuma@gmail.com

HARRISON IDAHOSA

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri, Borno state
harrisonidahosa@yahoo.com

ALAWODE, MUSA AJIBOLA

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria,
Kaduna State, Nigeria.

ajibolaalawodemusa@yahoo.com

ZIRRA BONAVENTURE

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri

bonaventuregzirra@gmail.com

PROF. GWARI BAKO

Department of Industrial Design,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria

kethenkyu@gmail.com

SALE PETER

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri

psale2003@gmail.com

BELLO USMAN AMSAMI (PhD)

Department of Visual and Performing Arts
Faculty of Arts
University of Maiduguri

amsamibello2001@gmail.com

HAMSATU SALEH (Ph.D)

Department of Visual and Performing Arts
Faculty of Arts
University of Maiduguri

AONDOVER GABRIEL GYEGWE, (PhD)

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri,
Maiduguri-Nigeria.

gabrielgyegwe@gmail.com

CHARLES ABUTU HARUNA

Department of Art and Design,
Kogi State Polytechnic, Lokoja-Nigeria

STEPHEN ACHUGWO

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria,
Kaduna State

sirsteve17@gmail.com

AUGUSTINE BARDI (PhD)

Department of Fine and Applied Arts,
University Of Benin, Benin City
bardi.austin@yahoo.com

OKACHI WESLEY EMMANUEL, (PhD)

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria-Nigeria
emmawesley2009@gmail.com

AVAV, JOSHUA AONDONA

Department of Visual and Creative Arts,
Federal University Lafia
P.M.B 146, Lafia
Nasarawa State, Nigeria.
joshuaavav@gmail.com

UZOJI, GODWIN OKECHUKU

Department of Visual and Creative Arts,
Federal University Lafia
P.M.B 146, Lafia
Nasarawa State, Nigeria.
godwinuzoji@yahoo.com

OKORONKWO IKECHUKWU FRANCIS

Department of Fine Arts and Design,
University of Port Harcourt, Choba,
Rivers State.

NICS UBOGU (PHD)

Okoronkwo Ikechukwu Francis
Department of Fine Arts and Design,
University of Port Harcourt, Choba,
Rivers State.

TIJANI IYABO KHADIJAH (PhD)

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria

LEAD PAPER

THE PERFORMATIVE EXPRESSION IN A CONFLICT ENVIRONMENT’– AGENDA SETTING FOR THE NATIONAL TROUPE OF NIGERIA

PROF SUNDAY ENESSI ODODO, *fsonta*
Department of Visual and Performing Arts
University of Maiduguri, Maiduguri

Introduction

On assumption of office as Artistic Director of the National Troupe of Nigeria, the erstwhile chief executive, Akinsola Adejuwon, in his maiden meeting with cultural journalists in his office, gave a hint at what the directive principle of what his administration would look like. Amongst other noble intentions, in his words:

Our repertoire must be organised in such a way that the policies and all the things that the Federal Government represents must be showcased in a way that will add value to government...

My vision is that in a short while we won't have to depend on funding from the Federal Government. We are going to be very proactive, very aggressive in our drive and it is my hope that as we go about generating very superior quality products that will impact the lives of our people, government and collaborators, the sky will not be the limit. (*Daily Independent*, 2014).

He further revealed that the National Troupe has designed a plan to stage productions across the 36 states and take productions outside the country. He added that plans are also underway to engage performances to resolve conflicts in the country; he dubbed that, engagement as 'Performative Expression in a Conflict Environment.' Through this effort, he hopes to "take edifying performances to conflict zones in the country. We will take performances to the barracks so that we can entertain the military when they return from the field. We are supposed to be out there [field] as often as we want, funds permitting."

From the foregoing, the overriding intention of the Artistic Director is to turn the fortunes of the National Troupe around to serve the Nigerian government and the people better. Perhaps the novel package Adejuwon is bringing to the table at the National Troupe is the outreach functions of theatre for conflict resolution and transformation. This in my view is the consciousness behind the 'Performative Expression in a Conflict Environment,' the organising theme for this forum. The Artistic Director has also with due sense of humility thrown this package open for discussion and fine-tuning which is why this stakeholders forum is convened. My role as key note speaker is to provide a conceptual framework that could guide our deliberations on this responsive idea to the Nigeria crises situations and conflict environment. As I do my best to conceptualise this idea into pathways of discussable indices of the Nigerian conflict

environment, it is hoped that the originator of this idea, Adejuwon, would bring his own perspective to bear on my submissions so that the menu would be complete for this august stakeholders to chew, digest and reinvent into a communal vision for the development of our nation.

Performative Expressions and Conflict

In the creative enterprise conflict is a constant, especially in the performative genre. The preoccupation of any drama for instance is to generate conflicts and resolve them. These conflicts are also derived from human experiences and engagements with his/her environment. When conflicts are simulated or imagined, they are also placed within plausible context of human appreciation. The capacity of the performing arts to interrogate human conditions and proffer solutions is innate to drama and the art forms of music and dance can add value and substance to the conflict. No one watches a theatrical piece without taking one or two lessons home apart from its entertainment values.

In the philosophy of language and speech acts theory, **performative utterances** are sentences which are not only describing a given reality, but also changing the social reality they are describing. Verbal or none verbal language is the epicentre of performative expressions. The beauty of performative expression is its captivating intensity to hold spell bound an audience to a recreated world of imaginative reality that an audience can hardly dissociate itself from. In other words, when a performative expression is well constructed and presented it does have a hold on its audience and capable of influencing and transforming them too. It is on this count that the role the theatre can play as a change agent and as agency of mediation in conflict resolution can be understood. If a piece of drama in itself contains generated and resolved conflicts, the performing arts therefore can interrogate the reality of our environment, engage stakeholders to find workable solutions. Indeed, beyond the conventional theatre practice, there are theatre models that have emerged and successfully tested for conflict resolution and transformation.

Theatre for Development with its numerous variants remains the extant conflict resolution theatre model. Paolo Freire's work and Augusto Boal's Forum Theatre introduced and developed the modern philosophical and theoretical foundations of Theatre for Development (TfD). In *The Pedagogy of the Oppressed*, Friere argued the need for dialogic education as an essential element of emancipation from the oppression of hierarchical education laden with the presuppositions of prevailing power. Boal, (1985) in *Theatre for the Oppressed*, says that theatre is the first human invention and also the invention which paves the way for all other inventions and discoveries; Boal pioneered dialogic, interactive theatre. Theatre enables us to observe ourselves and by so doing to "discover what is not and imagine what we could become."(4).

In Nigeria, the Nigerian Popular Theatre Alliance (NTPA) is the foremost outfit that has carried out good number of development centred projects in many Nigerian poverty stricken and crises ridden communities. Across the globe today, arts-based projects are increasingly being accommodated to address

conflicts and transform them from negative to positive contexts (see Ifa, 2011, Arbeitsgruppe Kultur und Entwicklung, 2011).

John Paul Lederach is the exponent of “conflict transformation” and allocates a role for the arts in his comprehensive framework for peace building (Lederach, 2005a; Lederach, 2005b; Lederach/Appleby, 2010). This potential is further recognised and given weight in the discussion of ritual and peace building (Schirch 2005). Other scholars, such as Premaratna and Bleiker, have argued that theatre, as one specific art form, can help foster community dialogue and make an important contribution to peace building by changing conflict attitudes at the personal, emotional and societal level (2010, 377; 384). Interactive theatre is used to foster social change and empowerment in many countries, including in conflict regions (Bteich/Reich, 2009; Joffre-Eichhorn, 2011; Premaratna/Bleiker, 2010; Thompson et al, 2009).

In the context of conflict it helps to distinguish the general use of interactive theatre for social change and development from its specific use in constructively addressing conflict. Jonathan Goodhand (2006) distinguishes between working in conflict and working on conflict, and this distinction can be applied to arts-based work in conflict regions.

In 2012, for instance, as part of the Youth and Creative Conflict Transformation project, youth groups across Nepal wrote and performed street theatre productions which aimed to identify local conflict issues and to explore the role which youth can play in their non-violent transformation. The drama productions were delivered to over 3,500 local people, including stakeholders involved in local development who were invited to watch the plays and to participate in public dialogues to discuss the issues raised. Analysing local conflicts and working within groups to develop possible approaches for change strengthened the skills and confidence of the youth, enabling them to envision a future where youths play an important role in the peace building process within their own communities. According to a Youth participant in this project:

Conflict is present in every section of society. There are many types of conflict such as social, political, domestic, etc. Conflict cannot be ended but could be transformed creatively from negative to positive. This will help in developing our nation. (Theatre in Conflict Zones, Street Theatre).

An earlier model is “forum theatre”. It is a genre of workshop and performance practice developed by the Brazilian theatre practitioner and erstwhile Member of Parliament, Augusto Boal (1931-2009), who founded the Center for the Theatre of the Oppressed in Rio de Janeiro (Boal, 2000). Forum theatre is an elicitive method guided by the participants’ inputs which has gained considerable acceptance in many places in the world. Traditionally, forum theatre aimed at empowering marginalised groups, but forum theatre groups and trainers have advanced and adapted the method to different contexts. The force inherent in the embodied, sensual communication enabled through the “aesthetic space” (Boal, 1992) in

the participatory group work of interactive theatre has inspired practitioners and researchers to use this format for conflict transformation (Bteich/Reich, 2009; Joffre-Eichhorn, 2011; Werner, 2009). Its potential as a tool for building relationships after violent conflict, however, has yet to be fully explored (Hamelink, 1981). To accomplish this, the “classical” method of forum theatre, which itself is being constantly developed and adapted, has to be modified in certain ways to fulfil the state-of-the-art criteria for post-war peace building: in other words, not merely working in the conflict, but specifically on it.

In contrast, the intents of TfD and what I may call Performance for Conflict Transformation (PCT) are to incorporate democratic shared control, mutuality of participation, dialectic generation of knowledge, and egalitarian communication. (Habermas 1978; Amollo, 2002:4). In order to pursue and incorporate this alternate paradigm, TfD and PCT emphasize understanding through dialogue and the co-construction of new realities through creative co-learning. In essentially all cultures other than those at the top of today’s power ladder, knowledge and education have been traditionally developed and passed on via experience-respecting and community-based dialectic.

The evolution of drama for conflict transformation from its origins in TfD has involved the continuing development of dramatic dialectic and specific indigenous modes of communication, the linkage of social injustice with conflict, and the application of the creative potential of drama to the cultures of powerless victimization and impotent anger that characterize communities in conflict.

The potency of these models of interactive theatre is even recognised by the International Theatre Institute, so much so that the institute created the “Centre for Theatre in Conflict Zones”. It was first created as a cooperation project of ITI Germany and ITI Sudan (as decided and signed by Ali Mahdi and Thomas Engel in an agreement in Khartoum in December 2004). The project was founded by Sudanese and German public funds, plus support from the Anna-Lindh Foundation and Prins Claus Fund. The concept was developed from the methods of Ali Mahdi’s Al Bugaa Theatre “Theatre between frontiers” and SOS-Children Villages project in different areas of the Sudan and the international workshop series of the German ITI/CIDC “My unknown enemy” starting in 2002. Theatre in Conflict Zones has been designed by the German ITI and has been developed in different modules with the Sudanese ITI between 2005 and 2007. ITI Germany initiated and coordinated the partnership with international trainers and workshop leaders and provided necessary tools for documentation and technical theatre equipment. ITI Sudan organized several workshops in different areas of the Sudan, where the trainers used and improved the knowledge learnt in the international modules. (ITI, Theatre in Conflict Zone).

Also in late 2004, a group of graduate students at the University of Notre Dame, Indiana, United States, faced the difficult task of understandably presenting the complex history of the recent Sierra Leone civil war, during which a variety of important actors shifted roles, even to the point of changing sides. Rather than rely on a cascade of words and the polished technology of PowerPoint, the students surprised their

colleagues and professor with a dramatized narrative of the war's history, replete with costumes, character-identifying hats, and toy weapons representing active violence. Their presentation mixed comic caricature with a didactic analysis of the grisly Sierra Leone conflict, and left an indelible mental picture in the minds of their audience. (**Arendshorst**, *Drama in Conflict Transformation*),

In Sri Lanka, there is The Centre for Performing Arts committed to peace building. Founded in Jaffna in 1965, the centre focuses on the performing arts as a method for conflict resolution, healing and promoting co-existence and mutual cooperation between people from different ethnic and religious backgrounds. Because of their unique method of approaching peace building, the Centre was able to spread from Jaffna to all other areas of the country. At present there are more than 25 centres in different parts of the Sri Lanka, speaking both Sinhala and Tamil.

The Centre has different peace building programmes designed for different age groups, addressing the main issues felt under each age bracket. For example, they encourage women to use performance as a way of expressing their unique experiences of conflict. With children, they use more games and music to get them together with other children from different ethnic and religious origins. The Centre makes use of music, dancing and drama to support people's expression of conflict, facilitate healing and encourage them to listen to each other. Another approach of theirs is to re-tell historic stories according to the present context. They relate old epics like Ashoka and Ramayanaya which Sri Lanka people are very familiar with, to current realities in a way that brings out the destruction of war and the suffering of people belonging to all races as a result. The Centre promotes human rights and democracy through their practices. (*Insight on Conflict*).

We have given these models and corresponding examples of utility to demonstrate that performative expressions have the potentials to open insights and avenues for learning for conflict transformation that the didactic presentation of information often cannot. Through drama, one can readily approach the precise problems that can lock people in conflict – intolerance, the inability to perceive an adversary's point of view, and the blindness to one's own contributions to antagonism.

The performing arts can also provide us unique opportunity to participate in conflict narratives *outside* the burdening constraints and risks of real-life. Players and spectators both are enabled to step outside themselves, outside of their personal angers and insecurities, outside of their concerns and entrenched positions – and into dramatic roles that may allow them to try different alternatives and even appreciate the point-of-view of “the enemy.” The safety of “make-believe,” the suspension of “reality,” together with the safety of the facilitated group environment, empowers creative understanding and problem-solving.

Theatre also provides a group venue for the operation of collective thought, judgment, and application of cultural values. Through their participation in dramatic workshops and presentations, participants gain

insight into their own feelings and perceptions and community structures that inhibit positive change (Amollo, 2002:13-17). Amollo cites the power of a people-centred approach: “The more a community gets deeply involved in the creation and implementation of any form of development in their area of occupation, the more likely it is to receive the mandate of popular approval.” (19) By valuing and concentrating on the primacy of narrative, and by seeking to help people to realize their own strengths and to appreciate others’ points of view, PCT can combine powerful attributes of narrative and conflict transformative mediation.

The Nigerian Conflict Environment

Nigeria has become a conflict zone, a theatre of crises and geography of fear. In 2002 the former Executive Governor of Nasarawa State, Alhaji Abdullahi Adamu, now a Senator, observed:

No part of Nigeria can consider itself safe when other parts are burning. The threat of anarchy in any part of our country is the threat of anarchy in the entire nation. Our nation can develop meaningfully and nurture its democracy only in a peaceful atmosphere in which respect for human lives and property is a fundamental article of our national faith. (*Speeches*)

The above assertion adequately captures the geography of fear that Nigeria has become and a pronounced conflict zone more than ever before. In actual fact, the country has experienced different internal conflicts since independence ranging from many coups, general strikes and a civil war to religious crises, political disturbances, boundary disputes, communal clashes, herdsmen and farmers conflict, environmental conflict and the politics of oil in the Niger delta, and more recently the brazen attacks of Boko Haram Islamic sect. Estimated, about 20,000 Nigerians have died in Boko Haram attacks.

Many have attributed the current spate of crises and conflicts in Nigeria not to religious but to political, ethnic or economic issues; while some others believe that our current crises, conflicts and violence are politically, ethnically and economically induced. It is inconceivable that often people are afraid to assess the place of religion in our current crises when in truth, religion dominates our life. Underlining all of these issues are the nagging questions of ethical decay, social injustice, inequality and false sense of nationalism. All these questions require urgent attention if contemporary Nigeria is to be reoriented with fair sense of socio-political relationships, distribution of national resources and reward system by all levels of Government in Nigeria.

Even though it is not within the purview of this paper to elaborate on the character and causes of the Nigerian conflict environment, it is worth noting that the Nigerian conflict situation has not been properly diagnosed. To do this, we need to locate all the socio-historical factors and core values that have over the years contributed immensely towards the development of some of Nigeria’s negative heritage upon which our national conflicts, violence and insecurity are founded.

The short but complex Nigerian conflict environment we narrated above is what the National Theatre of Nigeria must diagnose and interrogate before arriving at workable design on how to intervene with performative expressions on the Nigerian crises.

NTN and the New Performative Expression

According to the 1991 act of 29th October, that established the National Troup of Nigeria, her main objectives shall be to

- (a) encourage the discovery and development of talent in the performing arts;
- (b) achieve high artistic productions specifically designed for national and inter-national tours;
- (c) ensure that productions of the Troupe are geared towards national aspirations;
- (d) encourage the development of children's theatre;
- (e) ensure the preservation of the repertoire of the Troupe; and
- (f) ensure that the National Theatre is efficiently managed as a commercial concern.

Mr Artistic Director, my assignment here today is not to assess the score card of NTN as a troupe but it is expedient for NTN to take stock of her activities within the last five years or so and self-evaluate her own performance before you move to the next critical phase of the proposed outreach programme of performative expressions for conflict transformation and resolution. This self-evaluation exercise would help the troupe to rejuvenate herself for the task ahead.

Going through the highlight of activities of your troupe between January 2013 and September 2014 (see appendix), it occurs to me that the troupe when not on international circuit is more in Lagos and Abuja, especially the Presidential Villa. This to me does not sufficiently represent national tours. Besides, these outings are also mainly dance performances to entertain some dignitaries and not the generality of Nigerian people. I doubt also if these dance performances are packaged to tell the occupiers of the presidential villa some home truth about the Nigerian reality of unemployment, lack of portable water, irregular electricity supply, hunger and poverty, high cost of living and the agony of frustrated living in country that is purportedly the largest economy in Africa and No 25th in the world. Until the NTN begin to package productions that genuinely interrogate our socio-political system, leadership and followership, national questions and integration, denied freedom and injustice in this country, and presented to the generality of Nigerians, NTN would be failing in her mandate to “ensure that productions of the Troupe are geared towards national aspirations”. It is only with good knowledge of our present reality that we can aspire to be something greater.

The NTN most certainly has her challenges and constraints and has proven her mettle within them, but there is a lot of work to be done. And we have been assured by Mr Adejuwon that there is the required specialist human capital on ground to stimulate the desired actions.

It also appears to me that the new Artistic Director shares my anxiety and that is why he is thinking out of the box; to embark on this performative expression in conflict environment to resolve crises; to raise his own funds and not depend solely on inadequate government fund; to register NTN presence in the three major regions of Nigeria; to tour the 36 states of the federation with productions; to take the annual creative workshop of NTN to the three regions of the country in order to expand its scope of participation. I must say this is a tall order but attainable. If you are able to accomplish these lofty agenda, the NTN would have lived her name as a troupe. Mobility is the defining character of any performing troupe, until your national touring circuit covers the 36 states of the federation with instructive performances, NTN may not pass for more than a Resident Theatre Group.

Agenda Setting

To achieve this laudable vision envisioned by the Artistic Director, we offer the following suggestions to the National Troupe.

1. NTN Performative expression for conflict resolution and transformation must address the structural injustice and structural oppression that underlie people's misery and powerlessness in Nigeria.
2. Beyond the present stakeholders' forum, bring experts in Theatre for Development and Conflict Transformation to articulate for NTN a realistic and result oriented blueprint of action.
3. Performative expression for conflict resolution is not the conventional type the artistes of NTN are used to. It has its *modus operandi*. Workshops must be organized to train the artists who are going to act as change agents. They must be motivated too and emboldened to key into their new role as change agents.
4. For effective result, constitute inter-professional facilitator teams consisting of artists and peace activists or conflict managers. Mixed teams of artists and peace activists offer a lot of potential for generating practices which emphasise reflective, relational and practical knowledge by employing artistic means in their contribution to conflict transformation/resolution. Conflict transformation provides a set of modes of conduct, tools and experience based knowledge on how to intervene in a conflict system to calm tensions and create trust and safety. For such inter-professional collaboration, it might be meaningful to conceptualise conflict transformation not simply as particular skills and techniques, but more as an "art of relationship-building", which can be inserted into the artistic group process and production.
5. Theatre for conflict resolution and transformation is a very attractive project to many international agencies committed to peace building. Once your intentions are genuine and your

programme of action with its derivable benefits are well articulated, it would not be difficult to find sponsors. The TfD experts and peace activists will be able to advise you better on this.

6. The stakeholder's forum is a welcome idea that must be sustained. I suggest a biannual meeting for the forum to make relevant input to the programmes and activities of the National Troupe of Nigeria.
7. NTN should return to mobile open auditions for the recruitment of artists in order to boost confidence in your recruitment process. Besides, NTN should maintain linkages with all theatre arts departments in Nigeria; engage staff students in training workshops, internship and also put in place a reward system for deserving student participant annually. Ditto too for practitioners.
8. NTN should begin to develop performances in Nigerian languages and through them connect with grassroots indigenous artistes.
9. The Creative Workshops for children should also be developed to competitive level involving schools across the country in order to stimulate and explode the creative potentials of our children. This way the scope of participation outside Lagos and those who can afford to register for the workshop would have been expanded.
10. It is important that NTN in all her activities keeps faith with the Nigerian people and should be careful not to become a propagandist agency for government. Wherever the government is doing well, tell us; wherever they are failing, tell them; if they refuse to listen and change, tell us.
11. NTN should also be run as a laboratory of artistic experimentation that should yield something new for the Nigerian theatre and indeed the world theatre.

Conclusion

I have in this study recalled the mandate of the National Troupe of Nigeria, captured the good intentions of the new Artistic Director (AD) for the troupe and conceptualised the centerpiece of his vision, which is performative expression in a conflict environment. In doing this, we are careful not to be prescriptive but give options that could guide our discussions at this forum. In other words, our presentation is not by any means exhaustive but leaves plenty of room for quality gap filling with the best of intentions.

We should however note that it is in the opening dance of a masquerade that its character and strength are registered and the audience gets ready to correspondingly complement the masquerade's next move.

Beyond rhetoric, there is a lot of work to be done and it is evident that critical stakeholders in the performative industry will be relevant here. As the National Troupe is being repositioned, let me remind us of an aphorism: 'And God promised men that good and obedient wives would be found in all corners of the earth. Then He made the earth round and laughed and laughed'. The challenge clearly therefore is for men to find these corners in an earth that is round. We may never find them but we can cut them. Cutting positive corners for the success of the National Troupe of Nigeria is very attainable.

References

- Adamu, Abdullahi Alhaji. (2002). "Ethnic Conflicts in Nigeria" in *Speeches* <http://www.abdullahiadamu.net/speeches/2ethnic.htm>. Retrieved from the web on 28/10/2014.
- Adejuwon, Akinsola. (2014). "I'll take the National Troupe some notches up the Rung", in *Daily Independent*, Tuesday 28th October. <http://dailyindependentnig.com/2014/10/adejuwon-unveil-plans-national-troupe/>. Retrieved from the web on 28/10/2014.
- Amollo, Maurice Amollo. (2002). *From Playing to Learning to Change: Theatre in Conflict Transformation and Peace Building*. Nairobi, Kenya: Amani People's Theatre.
- Arbeitsgruppe Kultur und Entwicklung. (2011). Kunst. Kultur. Konflikt. Konferenz 17.-18. Mai 2011, Bonn. Documentation available at: www.goethe.de/ges/prj/kue/bil/kkk/pro/Dokumentation_KunstKulturKonflikt.pdf.
- Arendshorst, Thomas R. (2005). "Drama in Conflict Transformation." <http://www.beyondintractability.org/essay/drama>. Retrieved from the web on 28/10/2014.
- Boal, Augusto. (1985). *Theatre for the Oppressed*, translated by Charles A. & Maria-Odilia Leal McBride. New York: Theatre Communications Group.
- Bteich, Richard and Hannah Reich. (2009). "Enacting Places of Change. Interactive Theatre as an Instrument for Postwar Peacebuilding in Lebanon". Berlin. Available at: www.sabisa.de/sabisa/picture/upload/File/Report_Enacting_Places-of-Change.pdf.
- Creativity", in Paul van Tongeren, Malin Brenk, Marte Hellema and Juliette Verhoeven (Eds.). *People Building Peace II. Successful Stories of Civil Society*. Boulder, CO: Lynne Rienner, 283-292.
- Freire, Paolo. (1970). *Pedagogy of the Oppressed*. London & New York: The Continuum International Publishing Group, Ltd.
- Goodhand, Jonathan. (2006). "Preparing to Intervene", in Helen Yanacopulos and
- Habermas, Jurgen. 1978. *Knowledge and Human Interests*. London: Heinemann Educational Books.
- Hamelink, C. (1981). "New Structures of International Communication: The Role of Research," *ISS Occasional Papers*, No. 87. The Hague, Netherlands, Institute of Scandinavian Studies,
- Insight Conflict. <http://www.insightonconflict.org/conflicts/sri-lanka/peacebuilding-organisations/cpa/>. Retrieved from the web on 28/10/2014.
- Institut für Auslandsbeziehungen (ifa). (2011). *Agents of Change. Die Rolle von Künstlern und Kulturschaffenden in Krisen- und Konfliktregionen / Agents of Change. The Role of Artists and Cultural Actors in Regions of Conflict and Crisis*. Stuttgart: ifa-Edition Kultur und Außenpolitik.
- Joffe-Eichhorn, Hjalmar Jorge. (2011). *Tears into Energy - Das Theater der Unterdrückten in Afghanistan*. Stuttgart: ibidem-Verlag.
- Joseph Hanlon (Eds.). *Civil War, Civil Peace*. Oxford: James Currey and Open University, 259-279.
- Lederach, John Paul (2005a). "The Arts and Peace building: Using Imagination and
- Lederach, John Paul and Scott Appleby. (2010). "Strategic Peace building: An Overview", in Philpot, Daniel and Gerard Powers (Eds.). *Strategies of Peace: Transforming Conflict in a Violent World*. Oxford: Oxford University Press.
- Lederach, John Paul. (1995). *Preparing for Peace: Conflict Transformation across Cultures*. Syracuse, New York: Syracuse University Press.
- Lederach, John Paul. (2005b). *The Moral Imagination: The Art and Soul of Building Peace*. New York: Oxford University Press.
- Premaratna, Nilanjana and Roland Bleiker. (2010). "Art and Peacebuilding: How the Theatre Transforms Conflict in Sri Lanka", in Oliver Richmond (Ed.). *Palgrave Advances in Peacebuilding: Critical Developments and Approaches*. Hampshire: Palgrave Macmillan, 376-391.
- Schirch, Lisa. (2005). *Ritual and Symbol in Peacebuilding*. Bloomfield, CT: Kumarian Press.
- Theatre in Conflict Zones – Street Theatre. <http://www.iti-worldwide.org/conflictzones.php>. Retrieved from the web on 28/10/2014.

Thompson, James, Michael Balfour and Jenny Hughes. (2009). *Performance in Place of War*. London: Seagull Books.

Werner, Dominik. (2009). "Konflikttransformation durch Dialog als pädagogische Aufgabe". (Thesis, University of Marburg, Marburg).

Appendix

HIGHLIGHT OF ACTIVITIES

BETWEEN JANUARY 2013 – SEPTEMBER 2014.

- **NATIONAL DANCE INVITATIONS (January 2013- September 2014)**

The National Troupe of Nigeria within this period serviced a number of dance invitations within and outside Nigeria. The Productions include-

1. Dance performance of 'The Bridge' at the Banquet Hall of the Presidential Villa on the invitation of the President (February 2013)
2. Dance performance at the Investiture of Cultural and Broadcasting Icons by the Entertainment and Broadcasting Hall of Fame, National Theatre. (March 2013)
3. Dance performance at the PDP Dinner Night hosted by the President and Commander in Chief at the Banquet Hall of the Presidential Villa, Abuja. (March 2013)
4. Dance performance at the maiden Nigerian Dance Scholars Roundtable held as part of the 2013 edition of the World Dance Day, National Theatre, Iganmu, Lagos (April 2012)
5. Dance drama performance at the launch of 'Fascinating Nigeria' brand by the Federal Ministry of Culture and Tourism held at the Presidential Villa, Abuja (July 2013)
6. Dance performance at the African Union Summit, Abuja (July 2013)
7. Dance performance at the Rockefeller Foundation Summit, Abuja (July 2013)
8. Dance performance at the Celebration of the Nigerian Women for Peace and Empowerment, International Conference Centre, Abuja.

- **INTERNATIONAL DANCE INVITATIONS (January 2013 – October 2013)**

The National Troupe within this period serviced the following international invitations-

1. International Festival for Drums and Traditional Arts- Cairo, Egypt (April 2013)
2. International Festival of the Arts- The Democratic Republic of Congo (July 2013)
3. Commemoration of Nigeria's 53rd Independence Anniversary by the Embassy of Nigeria in Greece (October 2013)
4. Celebration of Nigeria Culture Week in NANJING, China (October 2013)
5. Dance performance at the Kennedy Centre, Washington D.C, USA (JUNE 2014)

- **2nd NATIONAL SCHOOLS DRAMATIZED STORY TELLING COMPETITION 2013 (May 2013)**

As part of its mandate to encourage the development of Children Theatre and to creatively engage children and youths of Nigeria, the National Troupe held the second edition of its National Schools dramatized story telling competition under the theme- Nigeria: A Hundred Years of Existence- Our Story so far. The competition was held among schools of two zones- Abuja and Lagos. The Abuja final was held at the National Centre for Women Development, Garki, Abuja on May 31st 2013 while the Lagos finale was held on June 5 at the National Theatre, Lagos. There are plans to hold the 2014 finals in the six geo-political zones.

- **4TH EDITION OF THE CHILDREN'S CREATIVE STATION PROJECT (August 2013)**

Also as part of its mandate to encourage the development of children's theatre and in line with its objective to discover talents and to engage children creatively during the long vacation, the National Troupe held the fourth edition of its month long flagship programme The Children's Creative Station project. The workshop held between August 1 and August 31, 2013 while the participating children took part in the command performance of *The River Between*, a dance drama written by Mike Anyanwu (a Deputy Director with the National Troupe) and directed by Josephine Igberase (Director in charge of drama of the National Troupe and Coordinator of the workshop). The fifth edition will hold in August 2014.

- Commemoration of the World Music Day 2013
- Highlife Extravaganza (A musical for Easter 2014)
- Commemoration of World Music Day 2014 (June 2014)
- Staging of 'One Legend, Many Season' a play by Femi Osofisan as directed by Josephine Igberase (December 2013)
- Play Reading Session- 'One Kingdom, One Monarch' by Engr. Solomon Uwaifo (March 2014)
- **5TH EDITION OF THE CHILDREN'S CREATIVE STATION PROJECT (August 2014)**

The National Troupe held the fifth edition of its month long flagship programme The Children's Creative Station project. The workshop held between August 1 and August 31, 2014 while the participating children took part in the command performance of 'Erii', a play written by Mike Anyanwu (a Deputy Director with the National Troupe) and directed by Josephine Igberase (Director in charge of drama of the National Troupe and Coordinator of the workshop). The sixth edition will hold in August 2015.

* Among several other productions.

(see http://wofod.org/ntn/?page_id=57#sthash.pNGVXjBU.dpuf)

REPOSITIONING ART FOR NIGERIA'S TECHNOLOGICAL ADVANCEMENT

AKPRARA AMOS OSAKOR

Painting Department,
School of Art and Industrial Design,
Auchi Polytechnic, Auchi, Edo State
amosakpara@yahoo.com

Abstract

Over the years, successive governments in Nigeria seem to highlight science and technology as bases for the nations' socio-economic and political development. Nevertheless, several factors appear to impede the realisation of this dream. One of such is "art." Whereas government appears to believe art is mere "craft" practiced by the "no-do-well" in society, the author argues such assumption is not correct. Instances are cited to highlight why art is seen to be foundational to any technological advancement and in any field of human endeavour. Examples are also given to argue that art is needed in the efforts at forging technological contrivances that make humankind live easy lives. The sustenance as well as continuous improvement of such products will involve dexterous utilizations of acquired technical skills of artists who are incubator of ideas and creators of products, however crude. In addition, the paper discusses the potentialities of art as well as effective utilization of its practical "technicalities" in creating states-of-the-art products for personal, public and industrial purposes. It concludes by suggesting a number of ways of improving on existing states of the arts in aid of technological collaborations. It recommends that both the government and "well-to-do" individuals in the society should see art as foundation to Nigeria's technological advancement and its encouragement among other salient issue were made.

Keywords: Art, Science, Technology, Nation, Development, Reposition

Introduction

Over the years, artists, critics and scholars have continued to define art according to their own views. Some available literature such as Kleiner (2011) defines art as part of the present. He avers that artworks are something people can see and touch. He submits that tangible artwork is a kind of persisting event. In other words, if artworks, as Kleiner observes, are persistent events it means, they are part of the present, regardless of the time in which the works were created. Though Kleiner's definition helps shed light on what we consider art and artwork, more definitions are being offered daily. For instance, Yunusa (2013) defines art as any man made thing which is disparate to objects in nature. He submits that it is a vehicle used by artists in making commentaries regarding virtues and, or defects in societies. He differentiates art from craft which according to the Microsoft Encarta (2009) dictionary involves something produced skillfully by hand, especially in a traditional manner, e.g. a piece of pottery or carving are rudimentary technology. This is different from useful art such as automobiles, glass tumblers, woven baskets, desk and lamps that were originally made for certain purposes which, he believes have aesthetic and utilitarian dimensions.

As there appears to be diverse ways to state what art is, it is, perhaps, difficult for successive governments at the different levels in Nigeria to rationalise how technology can be harnessed through the potentialities of art towards developing the nation's economy. Grillo (1975) states an obvious fact when he avers that a society's progress is a product of its creative ideas. Grillo maintains that though most societies appear to

perceive artists as “unpractical and unrealistic”, he believes many business men would take it as joke if told some products they sell would not even exist if they had not been created in the first place by artists. Even though such perceptual errors abound in other fields of human endeavour, in art, the act of basket weaving, wood/calabash carving, gold/silver smiting and bronze casting as Kefas (2002) observes, are regarded by society as professions for the no-do-well. Such attitude, according to Uzoagba (2000) borders on sheer ignorance and it is mostly responsible for governments’ none or little understanding of why art is important towards the nation’s technological development. Again, such perceptual attitudes have led to a variety of negative outlooks that tend to limit art as the precursor to all forms of industrialisation.

Potentialities of Art in the Economy

Available data from the National Bureau of Statistics (NBS) shows that Nigeria slipped into an economic recession in 2016. To understand the enormity of the matter, Osalor (2016) explains:

A recession is when the economy declines significantly for at least six months. That means there’s a drop in the following five economic indicators: real GDP, Income, Employment, Manufacturing, and retail sales. People often say a recession is when the GDP growth rate is negative for two consecutive quarters or more.

Data on the *Nigerian Gross Domestic Product Report Q2 2016* from the National Bureau of Statistics show:

The Second Quarter of 2016, the nation’s Gross Domestic Product (GDP) declined by - 2.06% (year-on year) in real terms. This was lower by 1.70% points from the growth rate of -0.36% recorded in the preceding quarter, and also lowers by 4.41% points from the growth rate of 2.35% recorded in the corresponding quarter of 2015. Quarter on quarter, real GDP increased by 0.82%. During the quarter, nominal GDP was N23, 483,954.78 million (in nominal terms) at basic prices. This was 2.73% higher than the Second Quarter 2015 value of N22, 859,153.01 million. This growth was lower than the rate recorded in the Second Quarter of 2015 by 2.44% points.

A BBC Nigeria correspondent, Martin Patience in August 2016, reports how critics hold Nigeria’s current administration’s policies responsible for making a bad situation even worse. According to the correspondent, critics of the policy observed the policy failed because it allows the Naira to float while hoping to attract foreign investors. But it led to inflation. Nevertheless, the correspondent reports that the government is taking some measures at curbing the rising inflationary trend which was caused by the policy by importing less while encouraging made in Nigeria products.

The current economic recession offer citizens opportunity to find alternative means of supporting their regular source of livelihood. The need for citizens to turn to art in order to acquire skills and utilisations of same is now. Of course, creative art methodologies can be harnessed towards manufacturing of goods

as well as provision of services that have value. The potentialities that art offer towards creating various kinds of the state-of-the-art products cannot be over emphasised. Therefore, art is the basis on which technology develops while innovativeness is what should drive the process. Innovation brings value to production of goods and services because it saves time and cost (Akprara, 2009).

The techniques used in art and craft production are innovatively applied to large scale production with the aid of technology. According to Washor cited in Bob (2010), innovating is a fundamentally different way of doing things that result in considerably better and perhaps different outcomes to set in. According to Bob (2010) most inventions that are commonplace today are the results of thousands of iterations based both on success and failure. In this sense, technology is basically the creative adaptations of several arts and craft techniques geared towards mass production of goods and services. According to Yunusa (2013), this makes art science because it is logical, systematic and rational in both process and product. He avers that art is a catalyst to the development of any nation.

But in Nigeria, the story seems different because successive governments at different levels neither encourage the teaching or practice of art. There appears not to have been a clear cut implementation strategies put in place at the different levels of schooling. Such low perceptual relevance accorded art, even while it is a base for industrialisation in many ways affects policy implementation. Yes, it is not wrong stating the obvious that successive governments in Nigeria have openly encouraged the study of science and technology to the detriment of art and the social sciences. Most Governments believe its citizens should acquire knowledge of science and technology to develop its economy. However, non-recognition of art is probably due to errors of perception that it is craft.

Art, Craft and Technology in Nigeria before contact with the Europeans

No doubt, prior to contact with the Europeans, Africans forged items such as hoes and other sundry items of commerce for personal and societal needs. For instance, the ancient Binis, Igbo-Ukwu and Ife artists evolved workable technologies (however crude they seemed) that were used in creating bronze, as well as zinc-brass and copper alloy pieces comparable to any of their kinds elsewhere. The art pieces comprise of a variety of items ranging from sumptuous and layered regalia of Chiefs and Kings, stoles, special weaponry and handheld objects such as staffs, spears, knives, scepters, shields, umbrellas among others (Kleiner, 2011).

In the African context of building good neighbourliness and diplomacy, communities with technical know-hows of creating such artifacts and other items of daily chores had capacities to sanction those that did not kowtow to their wishes just as developed economies do to the lesser developed ones (Akprara, 2012). For instance, Duniya and Gyegwe (2014), observe that Cultures borrow from cultures. Citing Nicodemus (1993), Duniya and Gyegwe (2014) believe all the dynamic cultures of the world have borrowed from other cultures in a process of mutual fertilization. In the bid to develop, there is the need to look at the

positive aspects of other people's technology and adapt. Indeed, there is no gain saying that art plays functional as well as aesthetic roles in the establishment of a people's tradition and culture (Akprara, 2010).

Science, Art and Technology in the 20th century

Einstein's theory of relativity impacted 20th century art theorisation and practice. According to Kleiner (2011), Einstein's theory of relativity postulates that space and time are not absolute as postulated in Newtonian physics. Rather, time and space are relative to the observer and linked to what he called a four-dimensional space-time continuum. This provided artists the bases to engage in abstraction and other forms of un-mimetic conceptualisations and creation of artworks. Kleiner also adds that a number of artists such as Wassily Kandinsky (1866-1944), Pablo Picasso (1881-1975), and Marcel Duchamp (1887-1968) worked with the Einstein's theory to develop various art credos and manifestos.

Different school of thoughts regarding what they think amounted to art or how it should be practiced came to the fore. Art became boundless as Einstein's theory began to be applied to virtually all aspects of human endeavour such as the creation of artworks with aesthetic and entrepreneurial values among others. As technology unveils, a lot of breakthroughs were made in other spheres of life such as information and technology. Bulky gadgets that were used for communication became reduced as a result of technological breakthrough. Since becoming reduced to the size of suitcases, the gadgets found their ways into the homes of both the poor and rich. Artists took advantage of the revolution by applying the computer for creating works of art.

Kleiner states, many avant-garde artists, embraced new technologies in their attempt to find fresh avenues of artistic expression. Among the media were video recordings and computer graphics. Several artists, in particular, Nam June Paik (1932-2006), Adrian Piper (1948) and a host of others used the new medium of computer graphics which combines both images and sounds to create works of art that can be viewed in small or large screens. Similarly, David Em (1952) used the medium to create illusionistic 3-dimensional forms. In the same vein, Jenny Holzer (1950) applied the light-emitting diode (LED) technology in creating artworks. This way of creating art opened up new possibilities for art and the artists. Ibe Ananaba, John Ogene as well as Rom Kalilu are among other Nigerian artists who have been using the computer to produce artworks in similar manners.

Information and Communication Technology and the future of art in the 21st century

Einstein's theory of relativity changed how art was practiced in the 20th century and the use of Information and Communication Technology (ICT) in the 21st century have taken centre stage. Abass, Akhetuamen, and Oyaniran (2015) observe that the 21st century ushered in better inter-connectivity, accelerating flow of data, and shrinking time and national boundaries in the manner that humans conduct business. Eribo and Eribo (2015) believe that developing and a logical handling and retrieval of

information has given rise to the idea of communication technology. They hold the view that communication technology has changed the way information is gathered and disseminated. They observe that different facilities such as mobile phones, televisions, radio, computer, satellite, e-mail, scanners makes transmission of voice, text and visual messages easy. At the moment, students as well as professional artists are seeking best ways of applying ICT for creating works of art. In Nigeria, a significant number of artists have explored a variety of media for creating contemporary art works.

Duniya and Gyegwe (2014) carried out a research that borders on application of technology in art. They state that computer application in Nigeria includes the manipulation, distortion, and enhancement of photographic images to create paintings. Works by Felix Adakuno, and Ben Atanu and Professor Kalilu were cited. They also mentioned the computer and other appropriate software such as CorelDraw, Painter X, and Photoshop amongst others, which are used for illustrations. One of such works is titled *inter house sports day* created by Nwachukwu Ifeanyichukwu. According to the authors, the “use of Photoshop in creating paintings is another dimension in the use of software.” In other words, the importance of the computer in the 21st century creation of artworks can be likened to Leonardo da Vinci’s reflexive sketches of what today appears to be the flying and war machines that were precursors to great inventions of today. Duniya and Gyegwe further mentioned the Ornithopter believed to be a model for an aircraft with flapping wings to being the brainchild of Leonardo da Vinci. While citing Magurn (2008), both authors claimed that Leonardo invented a large number of ingenious machines, many potentially not practicable, embodied sound principles of aerodynamics. According to the authors, the helicopter, airplane, space rockets, wind mills and wind energy may have been developed from Leonardo’s sketches. While Leonardo’s exploratory sketches can be equated with the scientific process of enquiry, Kleiner and Mamiya (2005) state that such made him a better painter and a genius.

The use of science and technological gadget appears to have extended artistic explorations by painters as Gyegwe in 2008 applied a Microscope in resolving artistic problems in a study titled *An Artistic Contemplation of the Watermelon Fruit in Painting*. Also the use of scientific devices for creating works of art was further explored by Duniya and Gyegwe in 2014 in the study titled *An Investigation of Computer Application to Painting in Nigeria*. The study exposes the inherent possibilities of using the medium for artistic creations.

As a nation, Nigeria benefits so much from art. Her citizens who have knowledge to apply its principles bring about technological innovations in general education as well as in agricultural sciences extension services as well as graphics and textile productions. For instance, it is the works of graphics artists that help the agricultural sciences extension workers in disseminating information to farmers through posters illustration showing how farmer should cultivate seedlings. They also create illustrations portraying how simple and heavy machinery such as harvesters and tractors should be used. Art knowledge is also applied

in mass producing a variety of products in graphics such as Posters, Stickers, T-shirts, Banners and Badges to mention but a few. Art also contributes aesthetically to how farm tools and machineries appear.

In similar ways, it would be seen that John Ogene, Victor Ekpuk, Rom Kalilu, Ibe Ananaba, Edward Lapang, Ben Atanu and a host of others have become skillful users of the computer in creating works of art. Some of the works created by the above mentioned artists portray cultural diversities of the Nigerian people. Access to the computer is now gaining acceptance as a new way of creating works of art which preserves a peoples' cultural heritage (Abass et al., 2015). While social, economic and political aspects of a peoples live get improved, the immediate advantage which accrue to nations which artists' are applying computers for creating works of art is that their cultures get documented and kept alive in the newest retrieval formats. The application of technology to art has shown that those traditional exhibition spaces built for exhibiting works of art are gradually given way to a variety of social media platforms such as Facebook and Whatsapp. In order to reach a wider audience, therefore, these platforms are currently being used by Nigeria's artists in displaying their works.

Conclusion

As long as man lives, art has been offering humanity opportunity for expressing itself. Both the able and less privileged persons in society find it natural in many ways to communicate their thoughts through art. The adaptation potentials that art offers in auto-designing, agricultural sciences and in the applied arts of graphics, textiles, photography and printing in creating of a variety of the state-of-the-arts products would not only help Nigeria economically, it would place her amongst the fastest growing industrialised nations of the 21st century.

Recommendation

Both government and the private organizations should support buying works of art created using technological gadgets, such as computers because they are fast gaining ground. In addition, the government and the well-to-do individuals in society should encourage talented individuals to either teach or practice art either privately or in schools because it plays a vital role in nations' technological advancement.

References

- Akprara, A. O. (2009). *Science and Technology for Self-Reliance: What about Art?* In: *Journal of Applied Science and Technology* (Jast). Vol.2, No.1, p.32
- Akprara, A. O. (2010). *Art as DO element in Culture's ecology*. In: *Journal of Arts, Management and Science* (JAMST). Vol.1/002
- Akprara, A. O. (2012). *Art as a Veritable Tool for Nation Building*. In: *The Studio. Journal of Educational Research and Development*. Published by the Faculty of Education, Ahmadu Bello University, Zaria, Nigeria, p.229
- Abass, A., Akhetuamen, S., and Oyaniran, O. F. (2015). *ICT as a Tool to Facilitate the Development of the 7-point agenda in Nigeria*. In: *Journal of Arts, Management, Science and Technology* (JAMST), Vol.3, No.1, pp.24-30
- Bob, L. (2010). Education Speaks: Defining Innovation. Available at: <http://www.edutopia.org/blog/definition-innovation-education-example-bob-lenz> [retrieved 20/07/2016, 2.20pm]
- Duniya, G. G and Gyegwe, A. G. (2014). *An Investigation of Computer Application to Painting in Nigeria*. In: Arts and Design Studies www.iiste.org ISSN 2224-6061 (Paper) ISSN 2225-059X (Online) Vol.26, p.38-50
- Eribo, A. O. and Eribo, O. M. (2015). Using Electronic Advertisement for Actualising Vision 20:2020. In: *Journal of Arts, Management, Science and Technology* (JAMST), Vol.3, No.1, pp.12-14
- Grillo, P. J. (1975). Form, Function and Design. In: Akprara, A. O. (2012). *Art as a veritable tool for Nation building. Journal of Educational Research and Development*. Vol.7, No.1, pp.227-230
- Gyegwe, A. G. (2008). *An Artistic Contemplation of the Watermelon Fruit in Painting*. M. A Thesis, Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria
- Kleiner, F. S. (2011). *Gardner's Art through the Ages: A Global History*. Enhanced Thirteenth Edition, Wadsworth, 20 Channel Center Street Boston, MA 02210 USA, p.1, 393-406, 1021-1025
- Kefas, D. (2002). Art and other subjects. A paper presented at the Nigerian Society for Education held at the Fine Arts Department, Ahmadu Bello University, Zaria, Nigeria, P.4
- Martin, P. (2016). *Nigerian economy slips into recession*. Retrieved from <http://www.bbc.com/news/business-37228741> [26/05/2017, 6.30am]
- Microsoft Encarta [DVD] dictionary (2009). © 1993-2008 Microsoft Corporation.
- Nigerian Gross Domestic Product Report Q2 2016*. (Source: National Bureau of Statistics). Retrieved from www.nigerianstat.gov.ng/report/434 [26/05/2017, 6.30am]
- Osolor, P. (2016). *Nigerian Economic Recession and Entrepreneurial Revolution*. Retrieved from <http://www.vanguardngr.com/2016/09/nigerian-economic-recession-entrepreneurial-revolution/> [26/05/2017, 6.30am]
- Uzoagba (2000). *Understanding Art in General Education*. AFRICANA-FEB publishers, Onitsha, Nigeria.
- Yunusa, M. (2013). *A Handbook for Art Teachers*. Published by Ahmadu Bello University Press Limited, Zaria, Kaduna State, Nigeria, pp.3-6

CONTEMPORARY NIGERIAN ART: AN ANALYSIS OF AVAV JOSHUA AONDONA'S PAINTERLY EXPLORATION OF KWAGH-HIR MASQUERADES

PROF. GUSHEM O. PHILIP

Department of Fine Arts,
Ahmadu Bello University Zaria,
Kaduna State,
Nigeria.
pogushem@gmail.com

AVAV JOSHUA AONDONA

Department of Visual and Creative Arts,
Federal University Lafia,
P.M.B 146, Lafia
Nasarawa State,
Nigeria.
joshuaavav@gmail.com

Abstract

The paper focuses on abstract paintings, with source of inspiration derived from the Tiv Kwagh-Hir masquerades. Kwagh-Hir denotes Tiv folklore which Hagher (2003) avers that it originally started as a result of a revolt cult in the early 1950s. The Kwagh-Hir animal masquerades are presented as sculptures. The authors observe that, contemporary art practices involve the use of senses, minds and bodies by the artists to find out and make meaning of what they see, feel and experience in the environment. The problem of this study is centred on exploring the aesthetic forms derived from the Kwagh-Hir masquerades into abstract painting.

The aim of this study is to adapt and create abstract paintings using Kwagh-Hir animal masquerades with specific objectives to create forms derived from Kwagh Hir animal masquerades, represent the aesthetics of Kwagh-Hir animal masquerades in painting, identify the design elements inherent in the Kwagh-Hir animal masquerades, create abstract compositions in painting using Kwagh-Hir animal masquerades and to preserve visually the fast eroding culture of the Kwagh-Hir masquerades. The study explores the aesthetic forms perceived on the Kwagh-Hir animal masquerades by means of the studio based research, which are rich with possibilities for contributing to body of knowledge concerning creative processes. Data was collected from primary and secondary sources. The paintings created by the artists can be seen as an attempt at mastering a new language, for artistic expression.

Keywords: Kwagh-Hir, Aesthetics, Abstract, Masquerades, Contemporary, Exploration, Analysis

Introduction

Artist over the globe have the desire to express themselves in diverse ways. For example some artists have experimented in painting, by deriving inspiration from natural objects, from landscapes, man-made objects and so on. Contemporary art practices involves the use of senses, minds and bodies by the artists to find out and make meaning of what they see, feel and experience in the environment. Information is gathered and new skills developed, including "thinking skills." These aforementioned acts of creativity can be reflected to contemporary art practices. Contemporary art is more than beautiful objects, images, poetry or music. It is taking forms, images, colour, ideas, and transforming these in art works that resonate, inspire and provoke the beholder.

The contemporary art practices are often about taking discordant elements from one's environment, and reordering these to create works with profound messages. The authors have noted that, globalization has impacted contemporary art trends. Diffusion of borders and divisions among countries, classes and monetary systems have dramatically affected the arts, often blurring differences among styles and movements.

Alubo (2012), highlighted culture as a shared way of life which is a characteristic of a group or society. Benton and Diyanni (2002) contended that, culture is a way of living built up by a group of people and transmitted from one generation to the next. Gushem (2008) maintains that, from the beginning of humanity, art has been inseparable from every human activity. He further pointed out that human beings have used art to record various issues bordering on the cultural, political, social and economic well-being of the people. Culture has opened up so many doors for expressions in painting in the selection of subject matters and in the unique styles of presentations. Contemporary Nigerian artists have drawn inspiration for creating paintings from mask, masquerades, dance, and puppets. Contemporary Nigerian painters like Gani Odutokun (1946-1994), Kolade Oshinowo (1948), Abiodun Olaku (b. 1958), and Ben Chuka Enwonwu (1921-1995) have experimented in painting using masks and masquerades as sources of inspiration.

The Kwagh-Hir Theatre plays a significant role in the cultural expressions of the Tiv of Nigeria. The Kwagh-Hir theatre according Hagher (2003, 2014) provide secular entertainment that seeks to address political, economic, religious, education and socialization issues through the enactment of the past and contemporary events by humans using mask, puppets and masquerades. Kwagh-Hir masquerades have provided the artists with enough inspiration to create contemporary paintings portraying the Kwagh-Hir animal masquerades in colours as it projects their aesthetic potentials in painting. The paintings created were developed through a practiced-based research upon which Nigerian contemporary artists can adopt to address political, religious and socio-economic inequalities in the society.

About the Artist

Joshua Aondona Avav was born in 1983. He hails from Ibi Local Government Area of Taraba State. He attended the University of Agriculture Staff Primary School Makurdi and completed in 1996. He then attended Government College, Makurdi where he obtained his SSCE in 2003. He proceeded to the University of Maiduguri, and graduated in 2008 with a BA degree in Creative Arts specializing in Painting. He continued his quest for knowledge in Ahmadu Bello University, Zaria where he has obtained a Master of Fine Arts (MFA) degree in Painting with the Department of Fine Arts. Joshua is currently an academic staff with the Department of Visual and Creative Arts, Federal University Lafia, Nasarawa State.

Avav's paintings do not involve or portray recognizable subjects; instead colours, forms, lines, curves, textures and the vivid imagination of the artist are the key subjects and elements of his works. His paintings reveal his emotions, experiences and imaginative ideas through what can be called "abstract expression," Avav's works have sensual and tactile-qualities he incorporates as series of diverse media and style in works which have earned him unique personal style in his works. Though his works are

entirely abstract in nature, the movement and action of his subject i.e. Kwagh-Hir masquerades are effectively captured within the surface.

Statement of the Problem

The problem of the study is centred on exploring the aesthetic forms derived from the Kwagh-Hir animal masquerades into abstract composition in painting.

The Kwagh-Hir animal masquerades are presented as sculptures and having gone through relevant visual and literary sources it was observed by the researcher that no scholarly study was embarked upon using Kwagh-Hir animal masquerades from Kastina-Ala Local Government Area of Benue State.

Aim and Objectives of the Study

The aim of the study was to adapt and explore in abstract paintings the Kwagh-Hir animal masquerades.

The specific objectives are to:

- i. identify visually the design elements inherent in the Kwagh-Hir animal masquerades.
- ii. create forms of a two-dimensional nature derived from Kwagh-Hir animal masquerades.
- iii. create abstract compositions in painting using Kwagh-Hir animal masquerades
- iv. preserve usually the fast eroding culture of the Kwagh-Hir animal masquerades.

Review of Literature

Wingert (2014) defines a mask as a disguise or costume worn at a festival, party or an event which is often an elegant, historical or fantastic costume. Masquerades demonstrate the spirituality of the African people. Masquerades are often symbols of the spiritual forces that validate the acts of the elders. They serve as visible expressions of spiritual forces, an authority that validates the beliefs of a society, reinforces acceptable social modes of conduct and symbolized the spiritual authority that eradicates social evils. Fosu (1986) agrees that masquerades are very important to the Africans as they serve as a link between the living and the dead.

Hornby (2005), defines a mask as "a covering for part or all of the face, worn to hide or protect it". The reason for creating mask for Africans, could be for a particular ceremony or a societal ritual. Masks in traditional African society, according to Evekosina in Saleh (2010) were understood to be where spirits were "created." In other words, a person wears the mask alongside a costume that conceals him from head to toe. The masked person becomes the figure whom the disguise is intended to represent, bringing it to life through his gestures, sounds, performances and often his possessed state.

In Africa, the existence of masks could probably be traced to Paleolithic times where art objects were mostly made of various materials which included leather, metal, fabric and various types of wood (Rebirth Africa, 2000). Aesthetic principles, religious and ceremonial values, have brought insight into the ideas and moral values that artists express in their art. African societies have rich traditions of masquerades, which are seen in plays, ceremonies and dances by masked performers. These masquerades

provide entertainment, define social roles, and communicate religious meanings. They are also important symbols of ancestors, spirits, or even form the history and culture of the people. They are considered to be crucial objects because of the essential role they play in African belief system.(www.rebirth.co.za)

According to O'Toole (2011), African masks are tangible beings transformed from the abstract concept of spirits images. A mask is an object that disguises the face of the wearer, while the masquerade refers to a complete bodily disguise of a person. African masks are not separable from African masquerades, which can be described as a process of the mask possessing a spirit. The mask is an indispensable unit of the masquerade which gives the masquerade identity by its facial feature. This captures the character of the masquerade as it creates a disguise. O'Toole maintained an opinion that in African life, masks bridge the human and the spiritual worlds.

In European art, the influence of African masks may be perhaps most apparent in the cubist paintings of Pablo Picasso. McCully (2010) states:

During the early 1900s, the aesthetics of traditional African sculpture became a powerful influence among European artists who formed an avant-garde in the development of modern art. He further pointed out that in France, Henri Matisse, Pablo Picasso, and their School of Paris friends blended the highly stylized treatment of the human figure in African sculptures with painting styles derived from the post-Impressionist works of Edouard Manet, Paul Cézanne and Paul Gauguin. The resulting pictorial flatness, vivid color palette, and fragmented Cubist shapes helped to define early modernism. While these artists knew nothing of the original meaning and function of the West and Central African sculptures they encountered, they instantly recognized the spiritual aspect of the composition and adapted these qualities to their own efforts to move beyond the naturalism that had defined Western art since the Renaissance.

Among the Tiv people of Nigeria as specified by Hagher (2014), the word "Kwagh-Hir" literally means "folktale" or a "Thing of Magic". It is an all-night secular/sacred performance of the Tiv people. This theatre reflects many of the social qualities for which the Tiv are known which are; hospitality, gracefulness, sensuality, sense of justice, prosperity, physical strength and endurance. Igirgi (2007), Torkula (2004) and Dzurgba (2012) all note that, the Tiv are found in Benue, Taraba, Nasarawa and Plateau states with the highest concentration in Benue State, Nigeria. The origin of Kwagh-Hir according to Hagher (2003), shows that; "The Kwagh-Hir originally started as a revolt in the early 1950s. He agreed that it was in 1964, the year of the 'Atem-tyo', a Tiv revolt that the Kwagh-Hir spread like a wildfire through Tiv land. Folktales are told in almost all societies with trickster characters like the rabbit, the tortoise or the cat dominating their plots, as a way to entertain young children at bedtime as well as to teach them morals on contemporary issues and tradition. The Kwagh-Hir is therefore an enactment of Tiv folktales considering that they are hunters, their stories and imaginations are full of wild animals

(Nyam). Some of the episodes of the Kwagh-Hir feature imaginative forms of wild beasts that dance to the melodious tunes of the humans. Tiv folktales are not only told about animals, but spirits (Azov) and puppets (Eev) as well. It comprises of many art forms which include, Story-telling, Poetry, Puppetry, Music, Dance and Dramatization.

Lazzari and Schlesier (2008) believe that, “creativity is the quality that allows us to create something or to cause objects to come into being”. The Kwagh-Hir has been used by the Tiv to tell stories, socialize, educate, provides secular entertainment and address issues such as politics. The animal masquerades which are essential part of the Kwagh-Hir possess forms, features and characteristics (design elements) that can serve as a birthplace of inspiration for artists.

Methodology

The study was a studio based research with studio experimentation. Marshall (2010) posits that studio-based study is rich with possibilities for contributing to body of knowledge concerning creative processes primarily because it has at its foundation the Making discipline. Gbaden (2014) referred to studio practice, practice-led, art-based research, arts-informed research and practice-based research terms to mean the same thing. Sullivan (2005), one of the best articulators of the theory of visual arts practice, notes that “the imaginative and intellectual work undertaken by artists is a form of research.”

The study therefore acknowledges the contributions of authorities that have direct studies in painting moving from representation (realism) into abstraction. Painters like Gushem (1990), Oladesu (2000) and Saleh (2010). Gushem (1990) for instance transformed some selected landscapes of the savannah region from their representational states to abstracts, which this study has considered to be an appropriate method in creating abstract paintings. Data collected was analyzed and categorized in four stages namely; Representational stage, Stylization stage, Abstraction state and Geometrical stage.

Data Collection

The data for this study was collected from primary and secondary sources. The primary sources are direct sketches of the Kwagh-Hir animal masquerades in the event. The secondary sources included sketches from photographs and images from books and the internet. The data collected were first acquainted with by the artists, through sketches and finished paintings that were naturalistic, before a gradual transformation into abstracts through the use of colour and lines.

Analysis of Selected Paintings

The paintings created by Avav can be seen as an attempt at mastering a new language, for artistic expression open to new worlds of experience that were once in comprehensible. Busser (2006) states that, “understanding the language of art means comprehending other ways of seeing and other ways of looking that come from different places and different times”.

Sen (2014) posits that training in the elements and principles of art and design sharpens our perceptions of art world. The artist finds line and colour to be intriguing elements that actualizes and expresses his vision. The paintings selected for discussion therefore, depict a studio dialogue between line and form. Colours and form is simplified without any attempt of modeling. The use of colour is subjective and the vibrating strength of pigment aided in creating the force that uplifts the matrix of Kwagh-Hir masquerades as an essence in composition.



Plate I. Title: “Ajikoko Masquerade”, Joshua Aondona Avav, Medium: Oil on Canvas, Size: 100cm x 90cm, Year: 2012

The painting titled *Ajikoko Masquerade (Plate I)* captures the masquerade in full frontal action. The masquerade is painted having two long horns with each painted in brown and white in three segments on a flat circular head painted with green pigment. The sharp spikes emanating from the mouth is also painted with dark brown and patches of white. The dominant colour brown is also applied on the raffia. This masquerade form dominates the picture plane. Masquerade is a representational depiction of Ajikoko in its natural form as it shows how the animal’s masquerade body interacts with its environment as it swings vigorously. The raffia movement within the arena is an essential characteristic of the animal masquerade and also for this study. The large brush strokes of brown in the painting, describe the agitation of the animal. The Ajikoko animal masquerade is represented as a deer and a monster in the Tiv Kwagh- Hir world.



Plate II. Title: “The Extraordinary Mental Feat”, Joshua Aondona Avav, Medium: Acrylics on canvas, Size: 100cm x 90cm, Year: 2013

The painting titled the *Extraordinary Mental Feat (Plate II)* is a repetition composition inspired by an animal Kwagh-Hir masquerade executed in Acrylic on canvas. The design elements identified such as lines colour and shape where utilized in creating new visual forms. The painting was rendered in an unnaturalistic form using the dynamism of line in varying lines to capture the fluid yet energetic mood of the animal masquerade as it performs. The animal masquerade forms have been completely reduced into lines that suggest organic motifs and patterns. Details are eliminated to enhance unity in the simplified composition. The use of large and thin brush strokes of burnt umber, yellow and brown projected the channel of the figure towards the atmosphere in an upward imaginary motion. In the Kwagh-Hir world, it is an event that is competitive among various groups showcasing their creativity and skills. It is however, a remarkable act or achievement involving courage, skills, and strength that is aimed at winning medals which inspire extraordinary things i.e. beliefs (akombo) among the Tiv people.



Plate III. Title: "Atem-tyo", Joshua Aondona Avav, Medium: Oil on canvas, Size: 100cm x 90cm, Year: 2011
The painting titled *Atem-tyo (Plate III)* is an abstract composition executed in oil. This painting shows an animal masquerade figure that has lost its natural form thus, creating an illusion of chaos. The large brush strokes of black and red amidst symbolize the brutal unrest of the Tiv revolt in the early 1950s (Hagher, 2014). The red and black pigments used in the painting explain pictorially the revolt which was a result of the Tiv consciousness and the economic and political consequences that lead to the massive killings of the Tiv people by the foreigners (white men). Details are eliminated through the reduction of forms to enhance the philosophical message in the composition. The painting is concerned with non-representational shape and form that speak to the devastating effects of the 1950 revolt. The black forms are symbolic of lifeless human bodies lying in a pool of blood. The elongated thick black brush stroke speaks also to the helpless nature/state of the revolts victims.



Plate IV. Title: "Untitled", Joshua Aondona Avav, Medium: Textile ink on Paper, Size: 64cm x 52cm, Year: 2011

The Painting titled *Untitled* (Plate IV) is a composition executed using textile paint on paper. The geometric nature of forms in the painting was inspired by the cubist works of Picasso while imbibing the Kwagh-Hir animal masquerade form that shows the distortion of the animal figure into elongated, geometric and animated shapes. The composition captures a scenario of a typical Tiv environment in plane regular shapes. The animal figure was flattened and simplified into forms creating organic shape with characteristics of triangles, rectangles, squares, amoebic shapes broken into fragments and forms that overlap and penetrate each other. Palette knife was used to create thick textured layers in the application of the textile paint. The colours used in this composition include yellow, orange, red and brown. The use of bright pigments above the dark tones is perhaps a testament of the Tiv people rising from the destruction of revolt and regaining their way of life in a victorious mode.



Plate V. Title: "Hemen I", Joshua Aondona Avav, Medium: Acrylics on canvas, Size: 100cm x 90cm, Year: 2013

The painting titled *Hemen I* (Plate V) is a stylized composition inspired by Kwagh-Hir animal masquerade executed in acrylic paint on canvas rendered in a display of dynamic action that involve spiral, curved and horizontal lines. The composition creates an illusion of an animal figure breaking dawn with its arms spaced apart perhaps in the middle of an energetic performance. The design elements identified such as line colour and shape were used in enticing the vibrant movement of the masquerade. The combination of colours involved in this painting include burnt umber, yellow, blue, purple, white,

pink etc. The constant use of pink and purple in the painting symbolizes royalty and wealth, while the repetitive use of line contributes to the overall visual unity of the work. Small organic motifs are scattered all over the picture surface to portray the rich culture of the Tiv Kwagh-Hir masquerades.



Plate VI. Title: "Womanhood ", Joshua Aondona Avav, Medium: Acrylics on canvas, Size: 100cm x 90cm, Year: 2013

The painting titled *Womanhood* (Plate VI) is an abstract animal masquerade painted in acrylic. The design elements identified such as line, colour and shape were used in creating new visual forms. The form created, are suggestive of nude-like female figure rendered in dark brown lines. The large brush strokes are complimented with small and larger dots of brown signify the feminine nature considered to be an attribute of a woman. On the right hand side of the painting is an emerging breast from the bust of the female. The overwhelming presence of orange on the foreground signifies love. The orange sits in sharp contrast with the bright pink image which all is significant of the feminine nature. In the Tiv culture, womanhood is attributed to wifhood and motherhood as noted by Torkula (2004).

Conclusions

The paintings discussed are attempts at exploring colour and line to represent Kwagh-Hir animal masquerades form in space. In the compositions, the artist's idea is an important aspect of the works. The idea becomes what can be termed as moving force. The paintings are set to convey specific meaning rather than to depict a scene, person or even the Kwagh-Hir masquerades. The abstract illustrative representation that makes use of colour and lines is intended to represent something one cannot see with the naked eye.

The study has created a relationship between painting and sculpture by exploring the three dimensional forms of the Kwagh-Hir animal masquerade into abstract painting. In the course of the study, it was discovered that images of masquerades can be transformed from representational form to non-representational forms. The study also revealed that some of the masquerades can be deconstructed in different forms to form interesting compositions that can be visualized as un-objective images. The study has also made evident a painting concept based on Kwagh-Hir animal masquerades which has in one

way or the other revealed the creative opportunities that abound in our immediate environment and can be ensnared by any creative mind. The idea of abstract arts is to create works of art that has no recognizable subjects. The artist painted with emotions hoping to capture his subconscious thoughts on the canvas. With abstraction's decisive rejection of recognizable imagery in favour of experience, abstraction unlike other styles and movements has transitory and local interest, serving as a viable choice to contemporary artists.

References

- Alubo, O. (2012), *Sociology: A Concise introduction*. Ichejum Press, Jos. Page 83.
- Anonymous (2000), *Rebirth Africa: History of Mask*. Retrieved 26 January 2011 from [www.anymask.com/africanmask/context/history of mask.htm](http://www.anymask.com/africanmask/context/history%20of%20mask.htm).
- Avav, J. A (2015), *Adaptation of Kwagh-Hir Animal Masquerade Forms into Abstract Painting*. M. A. Dissertation, Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria.
- Benton J.R and Diyanni R (2002), *Arts and Culture: An Introduction to the Humanities*. Pearson Education, Inc. New Jersey, New York. Page 14
- Busser, T. (2006). *Experiencing Art. A Review*. New York, Thomas Wadsworth. Pp. 56-61.
- Dzurgba, A. (2012). *On the Tiv of Central Nigeria: A Cultural Perspective*. Ibadan, John Archers Ltd, P. 193
- Fosu, K (1986). *Twentieth Century Art of Africa*. Vol.1. Zaria Gaskiya Corporation, Ltd.
- Gbaden B. G (2014). *A Postmodernist Interrogation of Walls of Partition*. An Unpublished PhD Dissertation Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria.
- Gushem, P.O. (1990). *Transformation of Selected Landscapes of Savannah Region in Painting*. Unpublished Master's Thesis Department of Fine Arts Zaria, Faculty of Environmental Design, Ahmadu Bello University.
- Gushem P.O (2008). *The Studio: "A Journal of Contemporary Art Practice and Theory."* Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria, Nigeria. Page 20.
- Hagher I. H. (2003). *The Kwagh-Hir Theatre (A Metaphor of Resistance)*. Caltrop Publications (Nigeria) Limited. Page 17
- Hagher I. H (2014). *The Kwagh-Hir Theatre (A Weapon for Social Action)*, University Press of America Inc. United Kingdom.
- Hornby, A S. (2005). *Oxford Advance Learners Dictionary of Current English*. Oxford University Press, London.
- Lazzari M. and Schlesier D (2008), *Exploring Art. A Global Thematic Approach*. (Third Edition), Thomson and Wadsworth Inc., USA. P 10.
- Marshall C. (2010). *A Research Design for Studio Based Research in Art*. Retrieved February 4th 2015: 10:23 Am from <http://www.eric.edu/?/d=EJ880647>.
- McCully M, (2010). *Picasso, Pablo*. Encyclopedia Britannica. Encyclopedia Britannica Student and Home Edition. Chicago: Encyclopedia Britannica.
- Oladesu J. O (2000), *Adaptation of Butterfly Motifs in Painting*. An Unpublished MFA Thesis in the Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria.
- O" Toole S, A. (African masquerade). *Art and its Importance in African Cultures*. Retrieved 26 January 2011 from www.africanmask.com
- Saleh D, J (2010). *Painterly Evolution of Adara Masquerades to Non-Figural Forms*. M.F.A Thesis Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria.
- Sen, S (2014). *An Exploration of the Dynamics of Lines and the Human Form in Painting*. M. F. A Thesis, Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria. P.1
- Sullivan, G. (2005). *Art Practice as Research, Inquiry in the Visual Arts*. London: Sage Publications.
- Torkula A.A, (2004). *The Cultural Institutions of Marriage and Family Stability among the Tiv People of Central Nigeria*. Published by Ehindero Press Ltd, Jos. Pp. 1-18.
- Wingert, P. S (2014). *Mask*. Encyclopedia Britannica. Encyclopedia Britannica Ultimate Reference Suite. Chicago: Encyclopedia Britannica.

CULTURAL DIVERSITY AND SOCIAL INTEGRATION: THE ROLE OF TERTIARY INSTITUTIONS IN THE PROMOTION OF PEACE IN NIGERIA

FATIMAH MOHAMMED PALMER (PhD)

Department of Fine and Applied Arts

University Of Benin

Benin City, Edo State

Nigeria.

fmpalmer2256@gmail.com

Abstract

Nigeria became a political unit as a result of the British amalgamation of 1914. Prior to this period, there had been a relatively high degree of cultural integration among the various peoples of the country. However, shortly before political independence to date, Nigeria has been plagued with intolerance between ethnic and religious groups which has led to mistrust, dissensions and insecurity as a result of cultural differences in the country. Besides this disturbing trend, observations reveal a great departure from the traditional values of positive and inter-dependent relationship to various forms of inhumanity to one another. This paper takes a critical look at the role of higher institutions in cultural transmission and development of positive value-orientation with particular reference to Nigeria's institutions of tertiary education. Suggestions are therefore proffered on how to infuse a more effective and realistic value-orientation into the nation's educational system for peaceful co-existence, societal development and sustainability.

Keywords: Cultural differences; National integration; Peace, Education; Tertiary institutions, Nigeria

Introduction

In the past five decades, education has occupied an increasing central position in Nigeria's development plans. The introduction of the Universal Primary Education in 1976 and the 6-3-3-4 system of education in 1982 and the Universal Basic Education in the year 1999 are manifestation of the governments' realization that education is an effective, weapon for social change. These education schemes confirm claims by educators, sociologists and organizations that education can promote national integration in a plural society (UNESCO, 1995; Blackenmore, 1980; Peil, 1982). While reviewing the plural nature of Nigerian society, the National Policy on Education (1985) strongly emphasizes the inculcation of national consciousness, national unity and the right type of values which are believed will ensure the survival of the nation. Since learners are part of a wider society, they are meant to be fully integrated into the society's culture with a view to preserving and transmitting same. As Mokwunye (1978) rightly opines, children all over the world are born into a culture which plays a significant role in their development. Therefore, students at any level of education have various cultural backgrounds. Such various cultural differences have in a way led to sporadic subtle and sometimes violent clashes among the various peoples of Nigeria.

This paper is of the view that the reality of cultural differences should not be used for divisive purposes. Rather, they should be utilized for the promotion of positive value-orientation which will enhance peaceful co-existence among Nigerians. The Cultural Policy of Nigeria (1988) enunciates that the state shall ensure at all levels of education, a curriculum featuring aspects of education which will enhance the common heritage of Nigerians as brothers and fellow citizens with a common destiny. It also states that at the university level, the state shall give emphasis to cultural researches, whether these have been achieved is debatable considering the ethnic cum religious intolerances in the country.

Concept of Culture and Values

Culture is part of man and has been with man from the beginning. It is developed and reassessed from generation to the next, thus culture may have the ability to change according to the dictates of a people. Lederach (1995) professed that 'culture is the shared knowledge and schemes created by a set of people for perceiving, expressing and responding to the social realities around them. Of course, social realities are dictated by societal changes, implying that culture is non-static. Soyinka (2016) is also of the opinion that culture is dynamic, and thus, no one proposes a permanent state of cultural beliefs and practices. However, culture itself is an amalgam of social practices, including ethical abstraction. Ethics according to Soyinka (2016) 'also advance with humanity's improved knowledge of the world and of humanity itself' and it is this 'improved knowledge' provided by higher institutions that is expected to promote understanding and respect towards one another in a multicultural society resulting in religious and social tolerance. Culture is not static, it is an active process, and it accumulates and becomes diffused through increasing contact with other societies. The society itself has never been static and the culture of the society changes as the society changes. Culture therefore is not merely transmitted, it is made. It is not simply historical and related to the past, but functional and vitally concerned with the present. As people live together in society they develop from their life experiences a set of rules and procedures which can enable them to live together in harmony. These set of rules and procedures embrace both the material and non-material aspects, together with supporting sets of ideas and values is called culture. Santagata (2002) asserts that culture is a capital asset accumulated by a community whose members refer to, to connote their identity.

Culture can be perceived as a general pattern of a particular group of people who organize their various activities like dancing, modes of dressing, greeting, religious beliefs, marriage institution and work orientation.

This paper simply defines culture as the total way of life of people, which are manifested in all their daily social and spiritual inclinations. Society provides the people who learn and practice culture, while culture sets the rules guiding the conduct of the people in the society. It therefore implies that for any change to

take place in the society, there must be a corresponding additional innovation in the culture. Development is driven by culture and it is itself a cultural process.

Values on the other hand represent reasons, beliefs, convictions or virtues that guide people's actions and their relationship with other members of the society. There is a distinction between the meaning of value in sociology from the meaning in economics or philosophy for instance. Social value forms an important part of the culture of the society and therefore has a role to play in the stabilization of social order. Values are what an individual, group or community holds to be right, reasonable and true, appropriate or desirable (Essen, 1977; Denga, 1983; Okon, 1984). Thus culture subsumes the concept of values since values are expressions of a society's culture. A multicultural society like Nigeria cherish some common values like honesty, loyalty, respect for elders, respect for other people's rights and properties while such vices as cruelty, lying, stealing, laziness, selfishness and other forms of inhuman behaviors are detested. Despite these common values in Nigeria, a high degree of cultural differences is noticeable and this prompted Peil (1982) to state that in Nigeria, there are a number of cultures and sub-cultures... differences in cultures in Nigeria are reflected in patterns of traditions, settlement, agriculture, religious beliefs, mode of dressing, as well as the numerous languages and dialects. These cultural differences have created some problems regarding what values should be taught or encouraged. The fundamental problem is the recurring threat to national unity over the years. Within the body politics, the diverse developments of religious and ethnic groups have given rise to a cancerous form of hatred, suspicion and fear of condemnation or marginalization, which culminate into the emergence of tribal/religious political parties, generating ill-feelings towards one another on the need for equality in leadership roles and governance.

Religious differences have also bred resentment, and even bloody clashes among adherents of the major religious groups. As well as differential attitude to social activities like amusement through entertainments, parties or dances. The diverse value orientations of the various cultural groups in Nigeria towards issues have led to some verbal and sometimes bloody clashes, even in the campuses of higher institutions. It is disheartening that this problem has become endemic in a country noted, for its secular stance.

There is also the problem of a national language. British colonization ushered in English as the official lingua franca. However, moves made at a time to evolve a national language generated a Salvador of attack and counter-attacks among members of the three dominant languages - Hausa, Igbo and Yoruba. It was apparently in response to the need to resolve the crisis that the government has made it mandatory for secondary school students to study one of the three languages for the Secondary School Certificate Examination.

What can be inferred from the foregoing is that it is unsafe to impose a particular group's culture or to cast aspersions on another's culture. And that is why Cruz-Saco (2002) stated that the goal of promoting

social inclusion through actions that eliminate discrimination and other forms of intolerance and rejection is as important as the creation of economic opportunities. Cruz-Saco explained that social integration is the process of creating unity, inclusion and participation at all levels of society within the diversity of personal attributes so that every person is free to be the person he/she wants to be. To him, personal attributes include socio economic class, age, gender, sexual preference and expression, political ideas, ethnicity and cultural traits, religion, citizenship, and geographical region of origin and so on. The reverse is social exclusion, discrimination and rejection.....victims of such exclusion severally end up forming smaller and tightly connected networks of solidarity and support among themselves and their allies. This could be dangerous to society, as is evident in the Boko Haram insurgent group of north-east and the Niger-delta militancy groups plaguing the contemporary Nigerian society.

This constitutes the more reason why a distinction must be made between cognitive and affective aspects of culture. Cognitively, through education, culture aims at developing an awareness and appreciation of an individual's own culture, developing a clear understanding of other people's cultures, and developing a basic understanding of the differences between cultures. On the affective domain, culture aims at influencing the development of the individual through the promotion of social learning, through the teaching of social responsibility, the development of self-respect and the development of personal qualities. It is therefore important for people to learn to tolerate or accommodate others cultures and thoughts as this will subsequently develop positive and realistic value orientation. This is possible because people's reactions towards one another as a result of cultural differences are the outgrowth of their value-orientation.

One of the most important factors that could ensure the continuity of a society is the transmission of knowledge and values to its youth. A society rises or sinks in accordance with its values. If the society's values are capable of meeting the needs and aspirations of its members particularly the youth and are also able to resist negative outside intervention, the possibility of their survival is high. Conversely, the society is doomed to collapse if its values are opposed to the needs and aspirations of its members. It is in the light of this that educational institutions have an important role to play in transmitting the society's cultural values to the youth.

The Role of the School in Value-Orientation and Culture Transmission

The function of the school in cultural transmission as identified by Peil (1982) is to socialize the learners in shaping their values and attitudes to the needs of contemporary society; to broaden the mental horizons of learners and teach them new ways of looking at themselves and the society; to help the promotion of better understanding of societal traditions and for the development of local culture... and foster national integration through the inculcation of a common culture. Appreciation of the cultural arts and traditions

of one another despite diversity will play a paramount part in developing respect for others and create understanding of their ways of life.

Therefore, the school cannot be left out on matters bordering on ethics and morality. Since values can be taught and learnt, it is imperative that such universally desirable values like honesty, loyalty, self-control, industry, respect for other people's rights and properties should be taught in schools.

On the other hand, such undesirable values like selfishness, greed, corruption, armed robbery, kidnapping, drug pushing and peddling, smuggling, cheating and other social vices should be discouraged. The role of the school in developing positive value-orientation in contemporary Nigeria becomes more necessary in view of the incumbent danger posed by the numerous anti-social behaviors and insecurity. As Eyo (1989) rightly posits that Nigerians, particularly the youth have been hypnotized by the older generation to the extent that "no service, no duty, no pursuit can be undertaken in a natural, socially and morally clean manner in this country". Kolo (1991) laments that due to sheer negative citizenship ideals and values, Nigerians lay claim to patriotism but perpetrate acts of corruption, laziness, nonchalance, non-dedication and god-fatherism in their expected responsibilities to the country. The failure of programs such as the National Orientation Movement, the 1984 War Against Indiscipline and the 1986 MAMSER and others in promoting positive value-orientation further put much responsibility on the school in this direction.

Though the influence of the school in value-orientation and culture transmission is great in the primary and post-primary levels, it has now equally become more important at the tertiary level of education because these are the youths that are immediately absorbed into society and available to be recruited into marginalized groups especially in these times of unemployment and economic recession. At the tertiary level the National Policy on Education (1985) emphatically insists that a compulsory first year course in the social organization, customs, culture and history of various Nigerian peoples should be mounted. These courses are being variously referred to as citizenship education in colleges of education, land and peoples of Nigeria or nationalism in the universities. These courses aim exposing the students to such national integration oriented issues like early history of Nigeria, problems and prospects of cultural diversity, patriotism and obligations to the Nation.

It is, however, pertinent to state that experience and observation show the teaching of these courses at Nigeria's institutions of higher learning has not significantly altered the student's value orientation towards positive direction. The waves of student unrests, secret cults and other social vices in campuses can be partly traced to what Adedoye (1991) believes to be the unmet physical and psychological needs of the youth and which in most cases are the outcome of the society's cultural differences. At the national level, the nation's stability has often been threatened by competition for power, resources and jobs, thereby leading to corruption, religious bigotry, and ethnic/tribal politics.

Differential educational opportunities in higher institutions in various parts of the country have also been a threat to national integration. While a section of the country demands for its quota or other special privileges to increase its share of admission into higher institutions and corresponding top jobs, other areas emphasize academic qualifications.

As youngsters who are bubbling with energy, students at higher institutions are not unaware of these social, economic and political developments. By virtue of their exposure to the various social, economic and political theories and strategies, the students are always eager to demand for change which they believe will favour the masses. While some of such student actions are national in outlook, others have sectional or cultural undertones, ostensibly due to external influence from parents, religious leaders, community leaders and regrettably education providers. Thus the role of the school in culture transmission and development of positive value orientation is being undermined by the prevailing negative value orientation in the society.

Unemployment in the society and the idea of making quick money has also affected the value orientation of students in higher institutions. Interviews held with some students revealed their desire to secure very rewarding and prestigious white collar jobs after graduation. When graduates of higher institutions cannot be gainfully employed in a presently depressed economy, the temptation is high for them to manifest such maladaptive behaviors like robbery, kidnapping, drug peddling, and other fraudulent behaviors or easily get recruited into undesirable groups. Therefore, theoretical instruction on cultures and value orientation must be reflected in the behavior, attitudes and values of all those who are associated with the education of the youths.

Developing desirable values among students of higher Institutions

Prah (1992) asserted that, "if Africa is to move forward educationally and developmentally, the culture of the masses would need to be brought in from the cold. It is time for a drastic departure from the traditional undue emphasis on cognitive development so that the affective and psychomotor domains could be accorded greater attention. Since the general aim of education is to develop the learner in all the three educational domains, intellectual endowment should be seen as just one of the attributes of personality.

Recommendation

The university being an international institution is expected to be a melting point for all cultures, but paradoxically this is not always the case in Nigeria. If education is to succeed in promoting national integration in a plural society like Nigeria, more determined efforts must be made to integrate positive values into the education system at the tertiary levels. This could be achieved through the following suggestions:

1. Extending the duration of current courses related to Nigerian cultural values to run through a minimum of at least two semesters. Such a wider exposure will help students to be better prepared to appreciate the need to contribute to the nation's overall progress and unity irrespective of cultural differences.
2. Syllabus content must emphasize fairness and objectivity in dealing with one another or a group so that students can ultimately come to reject cultural and religious prejudices. Also, those at the corridors of power in higher institutions must live by examples through fairness and objectivity in their dealings with students and staff.
3. Efforts must be made by university authorities, teachers, parents, religious as well as community leaders to infuse the right type of values in students with a view to promoting national integration.
4. All vestiges of divisiveness like ethnicity, tribalism and religious bigotry must be removed in the day-to-day administration of tertiary institutions, and this implies that those who teach or preach moral standards must be seen to live above board in their general pattern of life.
5. While freedom of worship is entrenched in the nation's constitution, such freedom should be effectively controlled to prevent fanaticism, and subsequently religious clashes on campuses. This can be achieved through an organized orientation lecture during student's matriculation to make them aware of the consequences of any form of misdemeanor.
6. Citizenship education and training programs should be encouraged. These could be on short term basis through which participants will be assisted to develop such citizenship ideals like self-reliance, respect for others culture and religious inclinations, cooperation with others and helping others.
7. Since many students now enter higher institutions during the adolescent period, activities of social organizations as the Boys Scout, Red Cross, Girls Guide should be extended to the tertiary level with a view to helping the youths develop and internalize positive values of the society.
8. Counseling centers should be established in all campuses, and counselors must organize group counseling sessions to assist students clarify their values along acceptable societal norms. By so doing, students will grow to become responsible and disciplined citizens, thereby developing sound character and positive attitude to self and others.
9. Commendable behaviors must be rewarded appropriately. This will help the youths to aspire to become rationally altruistic individuals through the internalization of moral values and simultaneously adapting to the changing demands of a dynamic society like Nigeria.
10. Objectivity and fairness in voting and election procedures into student unionism positions and staff appointments should not be based upon cultural affinities but on merit.

However, in teaching cultural values all those concerned with education of youths should avoid imposing their personal values on the youth. It must be emphasized that values may alter with economic, political and cultural changes. Denga (1983) noted that national and social consciousness may change in a particular direction, depending on the current values of the society. Lecturers are therefore expected to be conversant with new development with a view of guiding the youths to develop appropriate moral, economic and political culture that will enhance the overall development and peaceful existence of the nation.

Conclusion

In a multi-ethnic society such as Nigeria, minority groups can be easily marginalized because of differences in traditions, biological, linguistic and cultural traits. Religious beliefs have set apart people for centuries dividing the world into religious zones of influence that fight against each other. As a developing nation, Nigeria must be assisted to develop in all aspects of life. This could be achieved by helping the youth develop the right values for the good of the society. This task should not be left to the teachers alone, but should involve everybody who is concerned with the education of the youths vis-a-vis the parents, traditional rulers, religious leaders and public servants. All these people have significant roles to play in providing the much needed moral and leadership training in the society

Youths at the tertiary institutions need guidance towards the right direction in developing appropriate value orientation and accommodating other people's cultures. They should therefore be assisted in developing independent thinking concerning their attitudes, beliefs and values. Every social institution like the home, school, church and mosque must directly and indirectly teach such positive values as honesty, diligence, humility, cooperation, respect for other peoples' rights, patriotic habits, service to others and nation since these will help enhance and sustain the survival of a plural society like Nigeria.

References

- Adeloye, J. A. (1991). Curbing the Menace of Students' Crises in Higher Institutions: Implications for Guidance. A paper presented at the 15th Annual Conference of Counseling Association of Nigeria. University of Jos.
- Blackenmore, k. & Cooksey, B. (1980). A Sociology of Education for Africa. London: George Allen & Unwin.
- Cruz-Saco, M.A. (2008) Promoting Social Interaction: Paper prepared for United Nation Division for Social Policy and Development in Collaboration with Government of Finland. Helsinki, Finland. www.un.org/esa/socdev/social/meeting downloaded 3/9/16.
- Denga, D. I. (1983). The School Counselor in a Developing Nation: Problems and Prospects. (2nd Ed.) Jos. Savannah Publishers Ltd. pp. 52
- Essen, A.J.A (1977). Towards An Indigenous Philosophy for Guidance in Nigeria, in Durojaiye, M.O.A. (Ed.) *Psychological guidance of the school child*. Ibadan. Evans Brothers Ltd.
- Eyo, I. E. (1986) 'National Identity and Its Formation' in Ugwuegbu, D. C. E., (Ed) National Orientation Movement. Lagos: MAMSER.
- Federal Republic of Nigeria (1988) Cultural Policy of Nigeria. Printed by Federal Government Printer. Lagos.
- Federal Republic of Nigeria (1985) National Policy on Education Nigeria. (Revised) Federal Government Press. Lagos.
- Kolo, I. (1991). 'Touching Feelings of Secondary School Students through Bible Therapy of Cognitive Counseling for Enhancing Positive Citizenship Ideals.' Presented at 15th annual conference of counseling association of Nigeria. University of Jos.
- Lederach, J.P. (1995). Preparing for Peace: Conflict Transformation across Cultures. Syracuse NY. Syracuse University Press. pp9.
- Mokwunye, E. (1987). Cultural Activities in Nigerian Schools: A Handbook for Teachers in Lower Primary Schools. Institute Of Education, Ahmadu Bello University. Zaria. Pp. 69
- Okon, S.E. (1984). Guidance for 6-3-3-4 System of Education. Institute of Education, Ahmadu Bello University. Zaria. Pp. 37
- Prah, K. K. (1999). Culture, Gender, Science and Technology in Africa. Windhoek.
- Peil, M. (1987). Consensus and Conflicts in African Societies: An introduction to Sociology. Longman Group Publishers Ltd. London.
- Santagata, W. (2002) Cultural districts property rights and sustainable Economic growth. International Journal of Urban and Regional Research. Vol. 26(1) pp. 9-23
- Soyinka, W. (2016). 'Culture at risk'. Presented at the (2nd) Eminent Lecture Series. University of Benin. Pp. 3

CAREERS IN PRINTING AS A MEANS OF DIVERSIFYING NIGERIA'S ECONOMY

JOHN ZAITU:

Department of Fashion Design and Technology,
Hussaini Adamu Federal Polytechnic, Jigawa State
zaitujon@gmail.com

ABBA MUSA YA'U

Department of Fashion Design and Technology,
Hussaini Adamu Federal Polytechnic, Jigawa State
abbamusavau@yahoo.com

BONAVENTURE GOJI ZIRRA

Department of Visual and Performing Arts
University of Maiduguri, Borno State
bonaventuregzirra@gmail.com

Abstract

Nigeria is a country that is blessed with abundant human and natural resources that when properly harnessed can accelerated her development. But sadly, the country depends mainly on oil as her main source of generating income. This has made it to be a consumer country instead of a producer country, and apparently impaired the creativity and innovative skills of the citizenry. The current global realities occasioned by the fall of crude oil price in the global market have put Nigeria in the economic quagmire known as Recession. This paper looks at printing as a viable source of employment for the teeming youth of Nigeria. It identifies various careers in the printing profession that when proper attention is given to them, can help turn the economic fortunes of Nigeria for the better. Not just in the area of job and wealth creation, but also in the area of technological break-through. These careers are Stenciling, Screen Printing, Graphic Designing, Colour Separation, Lithography, Direct Imaging, Heat Transfer, Binding, Letter Press, and Laminating. Other jobs, not directly involve in printing but connected with printing are production of printing equipment, ink and accessories, transportation and supply. This paper also recommends that Government, nongovernmental organisations and individuals should develop positive attitude towards the printing profession.

Key words: Career, Colour Separation, Entrepreneur, Graphic Design, Lithography, Recession, Stenciling, Diversification

Introduction

The economic growth of any nation largely depends on the technological and entrepreneurial advancement of her citizens. As it is popularly said that no nation can develop above the educational level of her citizens, it can perfectly be said that no nation can develop her economy above the level of her entrepreneurs.

The discovery of oil in Nigeria, even though a blessing, has also become a kind of curse. Due to the attitude of the Nigerian governments over the years, the oil boom has distorted and discouraged the attitude to work of average Nigerian citizens who prefers to avoid investments that require special skills and creativity. Average Nigerian citizens today especially the school graduates are jobs seekers instead of job creators, they roam the streets looking for jobs that are not just there. The school curriculum is largely responsible for this, as it is not geared towards equipping students with skills required for self-employment. (Akisola, 2009). Today, Nigeria is battling with unprecedented unemployment due to the total neglect of the basic needs of life that can help turn around things for the better. Nigeria's unemployment rate rose for the seventh straight quarter to 13.9 percent in the third quarter of 2016 from 13.3 percent in the previous period. It was the highest level since 2009, as the number of unemployed rose by 5.2 percent to 11.2 million, employment rose at a much slower 0.6 percent to 69.5 million and the labour force increased 1 percent to 80.7 million. Meanwhile, youth unemployment rate increased to 25 percent from 24 percent in the previous period. A year earlier, the unemployment rate was recorded at 9.9 percent. Unemployment Rate in Nigeria averaged 9.52 percent from 2006 until 2016, reaching an all-time high of 19.70 percent in the fourth quarter of 2009 and a record low of 5.10 percent in the fourth quarter of 2010. (NBS, 2016). Even though successive governments have

tried to develop some policies aimed at reducing unemployment and creating wealth among Nigerian citizens. Most of these policies leave much to be desired, as they are either merely lip service or poorly implemented due to lack of political will or corruption.

Also, the Nigerian governments fundamentally promote entrepreneurial knowledge through initiatives that build business confidence, positive attitude, pride in success, support and encouragement of new ideas, social responsibility, providing technological supports encouraging inter-firm and promotions of research and development. Drawing from the inspiration of Kirznerian's postulation of 'entrepreneurial' discovery process, entrepreneurship is a combination of the process and the individual. Shane and Venkataraman (2000) made a similar observation when they stated that: "entrepreneurship involves the nexus of two phenomena: the presence of lucrative opportunities and the presence enterprising individuals". Inegbenebor (1989) re-affirmed that entrepreneurship is a process about learning the skills needed to assume the risk of establishing a business. He explained that "entrepreneurship is the willingness and ability of an individual to seek out investment opportunities to establish and run an enterprise successfully". In the early 2000s, entrepreneurship education was introduced in the Nigerian higher institutions of learning as a mandatory course. The Centre for Entrepreneurship Development (CED) which has the objectives of teaching and encouraging students of higher institutions (especially in science engineering and technology SET) to acquire the entrepreneurial, innovative and management skills was established. The center's main goal was to make graduates self-employed, create job opportunities for others and to generate wealth.

Career is defined as an occupation which an individual is trained to do. It is a general progression of person's working professional life (Ajayi, 1985). In a nutshell, career can simply be said to be a person's vocation in which he earns a living from. There are numerous careers in printing that when properly harnessed can change the economic fortunes of Nigeria. Some of these careers are graphic designing, colour separation (laser or film printing) lithography, direct imaging, heat transfer, laminating, paper cutting and binding. Others are material production (such as papers, inks, printing machines parts, printing plates, printing accessories etc.), manufacturing of printing machines, printing merchandising (sales/transporting and delivery of printing products. etc. The printing industry has the capacity of employing millions of youths in Nigeria if the right policies are made and properly implemented.

The Concept of Printing

Printing is an aspect of production which is all embracing. Any attempt to define printing may not adequately embrace all that it stands for. To the ancient Greeks and Romans, printing may include not only utilitarian skills but also for aesthetic purpose such as posters, greeting cards, calendars, stickers, etc. (Uzoagba, 2000). In the Art profession, printing is an aspect of graphics, which is the Industrial or Applied arts that deals with information and communication (Reads, 1958).

Printing is production of images on a surface by applying ink with the aid of a medium (tool or machine). It is the process or business of producing copies of documents, publications, or images with ink. Printing can be done manually, that is stenciling (using paper) or with a screen (silk-screen or mesh), a framed protective covering consisting of netting or, with machine called printing machine or printer. The machine-based

printing is largely classified into three: the letter press, the offset (process printing) and the direct printing from the computer to the printer. In printing, images can be printed on papers, cards, sticker, flex, clothes (or fabrics), plastics and so on.

Printing can be defined as a process of reproducing text and images using a master form or template. The earliest examples include cylinder seals and other objects such as the Cyrus cylinder and the cylinders of Nabonidus. The earliest known form of woodblock printing came from China dating to before 220 A.D. Later developments in printing include the movable type, first developed by Bi Sheng in China. Johannes Gutenberg introduced mechanical movable type of printing to Europe in the 15th century. His printing press played a key role in the development of the Renaissance, Reformation, the Age of Enlightenment, and the scientific revolution and laid the material basis for the modern knowledge-based economy and the spread of learning to the masses. Modern large-scale printing is typically done by using a printing press, while small-scale printing is done free-form with a digital printer. Though paper is the most common material for printing, it is also frequently done on metals, plastics, cloth and composite materials. On paper it is often carried out as a large-scale industrial process and is an essential part of publishing and transaction printing.

History of Printing

The actual date that printing started is not yet known, it can however be said to have started as far back as the pre-historic era. In the cave, the prehistoric man did some printings. For example, he placed his hand on the walls of caves and blew colours of grinded soil (pigment) around the hand and when he removed it; the impression (negative) of his hand was produced on the walls of the caves. This marked the beginning of printing (popularly called stenciling). Numerous examples of such printings were found in caves in Lascaux, (France) Altamira, (Spain) Tassili, (Algeria) (Banjoko, 2000). The most notable form of printing in its earliest history is the woodblock printing. It is a technique for printing text, images or patterns that was used widely throughout East Asia. It originated from China in antiquity as a method of printing on textiles and later on paper. As a method of printing on cloth, the earliest surviving examples from China dated to before 220 A.D.

By the ninth century, printing on paper had taken off, spread to Korea and Japan, Turpan, Vietnam, Persia and Russia. This technique was transmitted to Europe via the Islamic world.

Types of Printing

There are two major types of printing. These are manual based and machine based printings. The manual based printing is basically the human energy driven with most of tools and equipment operating without electricity. Even though electricity may be involve at some point. Examples of manual based printing are stenciling and screen printing. The machine based printing is the printing done with machine powered by energy from electricity. Examples of machine based printing are off-set, letter press and direct printing.

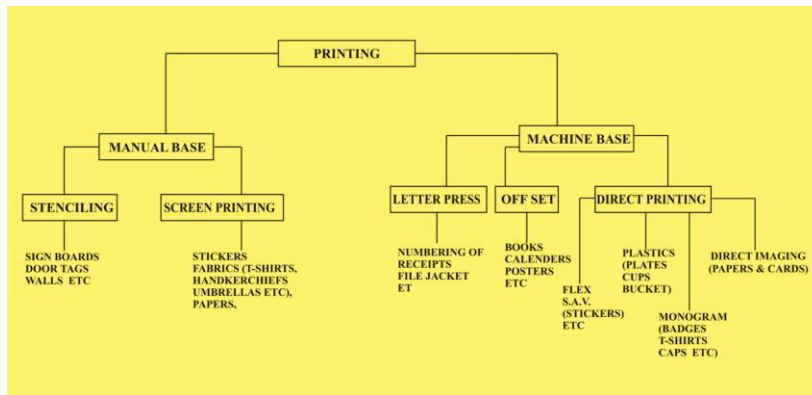


Fig. I, Diagram showing: the two major types of printing and there branches. Source: Banjoko, (2011)

Careers in Printing

Screen Printing: is the creating of images by forcing ink through a fabric screen (mesh) onto the surface to be printed. Screen printing is a technique whereby a mesh is used to transfer ink onto a surface, except in areas made impermeable to the ink by a blocking stencil. A blade or squeegee is moved across the screen to fill the open mesh apertures with ink, and a reverse stroke then causes the screen to touch the substrate momentarily along a line of contact. This causes the ink to wet the surface and be pulled out of the mesh apertures as the screen springs back after the blade has passed. Screen printing is also a stencil method of print making. It is also known as silk-screen, screen, serigraphy, and serigraph printing. One color is printed at a time, so several screens can be used to produce a multicoloured image or design (Wikipedia).

Graphic Designing: An outline, sketching, or planning, as of the form and structure of a work of art, an edifice, or a machine to be executed or constructed. Organisation or structure of formal elements in a work of art composition. The combination of details or features of a picture, building, etc.; the pattern or motif of artistic work, is the planning and arrangement of patterns, letters, picture etc. in a given space. In this given space can be a paper or computer. Designing often necessitates considering the aesthetic, functional, economic and socio-political dimensions of both the design object and design process. The professional who designs is called a designer.

Color Separation: Is the process by which original artwork is separated into individual color components for printing. The term *color separation* refers to both the process and the products. The process of *color separation* can be accomplished photographically.

Importance of Printing to the Nigerian Economy

Nigeria and Nigerians are facing the worst economic condition, due to lack of good economic and educational policies and proper implementation of the policies where they are properly made. The printing profession has numerous careers that can provide ample jobs. For example most of the printing

machines, equipment, plates, inks and even papers are imported. The few factories that are hitherto producing them in Nigeria have moved to other countries due to lack of electricity and hash government policies. In Nigeria there are about 450 large and medium scale printing companies, with about 500,000 people engage in one printing work or the other. But the industry has the capacity of engaging as many as 3,000,000 people if measures are put in place as printing is an everyday affair, and has no dull moments (NIPEX, 2011).

The Need for a citizen to learn a Career

The Nigerian population is increasing without the corresponding increase in job opportunities provided by government. For example, the Nigerian population is about 170 million, her work force stands at 74.5 million, 27.5 million are completely out of job, 24 million are engaged in menial jobs and earn between N5000 to N15000 (less than 1 dollar per day). The government is finding it difficult to pay her work force due to fall in oil revenue, due to dwindling global price and the activities of Niger Delta militants. Presently in Nigeria, most state governments owe their workers between 3-5 months salaries and many months of pension arrears. Many civil servants, who retired two or more years earlier, are yet to collect their gratuities. (Unity Train, 2016). Citizens must stop relying on government for jobs, look inwardly and change their attitude from job seekers to job creators. This is because most government policies towards job creation often fail due to many reasons like lack of political will, corruption, ineffective political leadership, and over-ambitious and unrealizable policy goals. Others are lack of continuity, sectionalism, ethnic basis and nepotism.

Conclusion

Printing as an entrepreneurial and innovative vocation has the capacity to turn around the economic fortunes of Nigeria. The numerous careers that abound in printing require policies of government that shift from rhetorics to addressing infrastructural decay to ensure growth and development. When government provides basic enabling environment for businesses to thrive it will have no course to worry creating employments. The private organisations and individuals will create jobs and generate wealth thereby enhancing the well-being of citizens and the growth of the economy. Printing provides numerous careers that when attention is given to by both the government and the citizens especially the youths, the Nigerian economy can be diversified from the monolithic heavy dependence on oil to the non-oil sector.

Recommendations

- i. Job creation in Nigeria should be private sector driven and not government driven.
Government should make and implement policies that are people-friendly. Individuals and groups can be encouraged to set up private businesses by government tax cancelation or reduction and also address infrastructure decay such as electricity, roads, etc. thereby creating an enabling environment for the businesses to thrive.
- ii. Government should make sure that the Nigerian economy moves drastically from buying and

- selling to creativity and innovation. This can be achieved through constant researches and implementation of new and better ways of improving the economy especially in the areas of science and technology like manufacturing, agriculture, tourism and so on. They should stop rhetoric and politicking but merge word with action.
- iii. The teaching of creative subjects in Nigerian primary and secondary schools should be encouraged. The teaching of art as a subject in primary and secondary schools should be made compulsory. This will develop talents in children who intend to specialise in vocational courses in future.
 - iv. Parents must develop positive attitude towards Art as a subject, by encouraging their children and wards to offer the subject, especially if they notice some artistic skills in their children. Parent should not force their children towards offering courses other than the ones they (children) prefer. They should only provide guidance to their children.
 - v. Entrepreneurship education should be made compulsory in Nigerian higher Institutions of learning, as students after graduation may want to fall back to such learned skills as careers in future.
 - vi. Soft loans should be given to school leavers and apprentices by government, private organisations and rich individuals at very low or zero interest rates to encourage young entrepreneurs.
 - vii. Industrial attachments, career days, excursions etc. should be made compulsory as part of the Nigerian educational system.
 - viii. The 6-3-3-4 system of education in Nigeria needs to be revised and properly implemented by government and other stakeholders in the education sector.

References

- Ajayi, F. (1985). Hand book on Art Methodology. Oyoyo Press Ipeju-Ijesa.
- Akisola, T. O. (2009). The State of Unemployment in Among School Leavers in Anambra State of Nigeria; Implication for Functional School Guidance and Counseling. M. Ed Thesis, University of Nigeria, Nsukka.
- Banjoko I. (2000). Visual Arts made Easy. Movic Company Ltd Lagos
- Tong, L. C. (2004) *FAGAT* Committee of Print & Media Association of Singapore.
- Furst, B. (1992). Art Curriculum Development: Prospects and Problems. 39th Yearbook Washington D.C. Press.
- Inegbenebor, A. U. (1989). The Fundamentals of Entrepreneurship. Lagos: MacMillan Press
- Kirzner, I. (1999). Creativity and/or Alertness: A Reconstruction of the Schumpeterian Entrepreneur. Review of Austrian Economics, Vol. 11, Pp.5-17.
- Microsoft Encarta (2009). (© 1993-2008) Microsoft Corporation.
- Microsoft Wikipedia (2009). (© 1993-2008) Microsoft Corporation.
- NIPEX (2011). Nigeria International Print Expo. *Printers Digest Magazine*, Lagos
- Reads, H. (1958). Education through Art. New York. Pantheon Books
- Shane, S. and Venkataraman, S. (2000). "The Promise of Entrepreneurship as a Field of Research. *The Academy of Management Review*, Vol.25 pp.217-226.
- Unity Train (8th July, 2016). 8:25 am, Unity FM, Jos, Plateau State. Nigeria
- Uzoagba, I. N. (2000). Understanding Art in General Education; Feb. Publishers Ltd.

REFLECTIONS ON THE TRANSFORMATION OF CONTEMPORARY ART AND ITS IMPACT ON NIGERIAN ARTISTS

EJIOFOR, IFEANYI. N

Department of Fine Arts, Ahmadu Bello
University, Zaria, Kaduna State.
justaanyichukwu@yahoo.com

OLUWOLE, O. AFOLABI

Federal University Lokoja,
Kogi State.
oluwole.afolabi@fulokoja.edu.ng

Abstract

This paper is an additional effort in the documentation of the remarkable steps the creative visual arts have made since Aina Onabolu, the father of contemporary Nigerian Art. It seeks to locate the role played by the fathers of visual arts and that of the role workshop(s) play in Nigeria. It is an informed view, that progress in any field, must accommodate a thorough understanding and documentation of the currents which over time give rise to the growth and developments of today. Artistic developments whether directional or non-directional must be seen as portraying the continuities in experience, as well as the numerous changes that continue to take place. This paper also acknowledges and promotes the knowledge of past developments and the influence which pioneers of Contemporary Nigerian Art have exerted over the younger generation of artists. It is to the credit of men like Akinola Lasekan, Yusuf Grillo, Simon Okeke, Uche Okeke, Bruce Onobrakpeya, Demas Nwoko, Felix Idubor, Ben Enwonwu, Lamidi Fakeye and others that Nigerian art has continued to grow from strength to strength.

Keywords: Transformation, Reflections, Impartation Contemporary and African Art, Impact

Introduction

In order to trace the “*Reflections on the Transformation of Contemporary African (Nigerian) Art and its Impact on Artists*”; it would be of great importance to highlight the origins of traditional Nigerian art. Before delving into the main thrust of this paper, some key words will be defined. According to Encarta Dictionary, transformation means a gradual directional change especially one leading to a more advanced or complex form. Other keywords are “contemporary African art” which Egonwa (1994) defined as the artistic expression that currently exists in Africa. Contemporary African Art in its actual sense means arts that are created by college trained artists as well as the non-college trained artists which involve self-trained artists, apprentices and the traditional artist. Nwosu (2006) explains that, there are three categories of artists: the traditional artists who trained themselves with traditional mode of practice and have maintained same traditional modes of practice. Secondly, the artists who are western-trained or oriented in their practice of art and benefitted adequately from the experience of formal training in art schools. It is in this category that the late Aina Onabolu is identified as a pioneer in the appropriation of western attitudes in art production and practice. The third category is the Zaria Art School (natural synthesis), where there is a merging of the cultural/traditional art with the western style/technique/media of art. In essence, it is a way of maintaining a link between the art and the people, in other words, the past and the present. Nwosu (2006) avers that the artist in the past is seen as a great being in the community because of his specific roles that were tied to religion, traditions, social ceremonies or socio-cultural activities and as well, cult activities. It was the artist who in those days provided all the functional materials of power

for the shrine, native doctors or chief priests, homes and other private and public spaces. Lawal in Akolo (1993) explains that contemporary African art is the outgrowth of the breakdown of a society through the disruptions of slave trade, colonization and exploitation, Islam and Christianity as well as economic and technological forces.

In the light of these, one would also ask: What truly is African art? African art according to Agada (2016) is a type of art that was practiced before the arrival of the Europeans. It means the art practiced by the Africans that is not diluted by the philosophies and ideologies of the west. It is the art practiced not for art sake rather for utilitarian purposes. With this as backdrop, the paper seeks to trace the historical transformation of contemporary African art and its impartation on artists, through the selected artists that will be mentioned in this paper.

Reflections on the transformation of the contemporary African (Nigerian) Art

According to Muhammad (2005), the foundation of contemporary art started in the early 1920s which came about as a result of the vision and initiative of a Nigerian artist whose name is Aina Onabolu. Born in 1882 and died in 1963. Chief Aina Onabolu was the originator of a new direction in contemporary Nigerian art. He was the first African to be trained in the western concept of art education, hence referred to as contemporary artist. He studied art at the St. John Wood's Art, London and at the Julian Academy, Paris (1920). His aim of studying was to acquire more knowledge being that he was a self-taught artist at that time and also to prove the westerners wrong of their belief that African artists could never produce same art works as theirs. According to Ogumor (1992), Onabolu believed in the importance of the acquisition of technique through severe academic training and intellectual visual effort even though he was initially self-trained. He fought for the government's recognition of art, stressing the advantages of art as part of the school curriculum. Having won the battle and realizing that there were no indigenous art teachers to carry out this programme, he single-handedly persuaded the government to recruit expatriate art teachers. This led to the recruitment of Kenneth. C. Murray and Dennis Duerden who taught in Lagos and Umuahia secondary school to lay a foundation for Nigerian contemporary art and artists, which subsequently produced world rated artists like Ben Enwonwu, Yusuf Grillo, Lasekan Akinola, Bruce Onobrakpeya, Uche Okeke, Simon Okeke, Obiora Udechukwu, Demas Nwoko among others. It will be of importance to note here as stated by Oloidi (2008), that what Chief Onabolu did in the art scene brought about what has become a movement. Oloidi (2008) buttresses that for over two decades, or before the arrival of Murray in 1927, Onabolu had successfully planted his art and style of producing naturalistic works strictly in line with the instructional prescriptions of the Academy school in London. Onabolu was aware of certain modernistic experimental art, considering his first argument with Murray in 1930 about the danger of denaturing art naturalism. He rebelled very unbendingly against any philosophy that preached against the Academy tradition of art. In the same strength, he denounced the formal

characteristics of the Yoruba or African traditional images, which he considered crude, conventionally disorganized and visually illogical. All these spanned from the fact that Onabolu had an exposure socially and his colonial predicament at that time when the colonial masters in Lagos believed that no African was capable of producing naturalistic work.

In spite of all these, the ideology and stylistic approach of Onabolu spread through the students he had taught such as Lasekan Akinola who happened to follow after him with others such as Ben Enwonwu, Geoffrey Okolo, Israel Ala, Albert Odunsi, Komolafe and Jubilee Oweii all of the 1940s. They all embraced naturalism and spread it to others (Oloidi, 2008). It is worthy to note that throughout the colonial period between 1900 and 1960, it was the stylistic school of Onabolu that dominated the Nigerian art scene. Up until 1955, the naturalism of Onabolu was also the centre of the type of art that was practiced both in the Eastern and Western parts of Nigeria. By 1960, according to Oloidi (2008), it was clear that Onabolu's mono-stylistic school with its western ideologies as well as philosophies, naturalism, had reproduced schools, which were stylistically homologous. This was evident in the official acceptance and introduction of the Academy's style of art instruction in all the Nigerian secondary schools and art department of the Nigerian College of Arts, Science and Technology, Zaria which is now known as Ahmadu Bello University, Zaria. It was a glorious triumph for Onabolu before the revolt.

Yohanna in Muhammad (2006) asserts that the contemporary art, as it is presently being defined, evolved shortly after European contact with Africa, as early as 15th century A.D. This type of art which came with European influence appeared first at the mouth of Congo River. Since this contact, diverse art activities began to spring up which were also influenced by the western code of art practice. Egonwa in Muhammad (2006) narrates that the foreign motifs used as part of the European code of art practice were barely understood by artists' creative tendencies, styles and media of expression. Such artists were used to expressing their creative tendencies with conventional techniques known to the traditional folks. Akolo (1993) places the aforementioned artists in Nigerian scene as those trained under the apprenticeship background, experimental ones and the self-taught ones. All these artists that are mentioned practiced art with the new techniques, materials and styles produced by the Europeans. Muhammad (2006) reveals that the beginning of contemporary art on the African scene was facilitated by key individuals in addition to established Art Schools and workshop centers. Mamza (2002) confirms Muhammad's (2006) assertion and said:

“In Nigeria for instance, the first school known to have included art in its curriculum was Hope Waddell Training Institute, Calabar which was founded in 1895 by United Free Church Mission for the purpose of training Teachers and Pastors. Like all missionary bodies, Hope Waddell's first consideration was to make art serve religion; hence practical arts such as Carpentry, Tailoring and Metal work were taught”.

Indeed, the missionaries' arrival brought about a new kind of socio-economic and cultural activity, which sought to supplant the prevailing traditional religious practices. The implication of this new introduction as Muhammad (2006) submits, was that this kind of art was purely aimed at ignoring the subject matter of traditional African art. Essentially, the subject matter was changed to a new concept. Works of these contemporary African artists, particularly those in Nigeria, marked a transition from traditional to contemporary artistic expression. The works were influenced directly by traditional models or conventions and possessed the appearance of the traditional art styles. However, they deviated from the classical interpretative languages, motifs and function as well (Saliu, 2016).

Their styles were influenced by European code of interpreting art works, which are the European pictures in European magazines and calendar. Since the advent of colonialism and their missionary activities, their subsequent attacks on the traditional practices including art, artists in Africa have continued to re-sharpen and re-sharpen their ideas and mode of practice. The major essence of this action by the westerners was on the other hand to make a positive impact but on the other hand annihilating the traditional African art practices in different places. Thus, making the African artists to contend with new art trends and by so doing, it led to a more complex direction whereby there was a merger of the traditional and contemporary art practices which resulted into a fusion later known as 'synthesis'. The essence of this transformation perhaps was to suit the economic realities on the scene in Nigeria and Africa at large. At this point, the efforts of Kenneth, C. Murray will not be understated in the sense that there was a confrontation between him and Onabolu. According to Oloidi (2008), when Murray discovered what Onabolu was doing, he challenged him to stop because he was planting the mode of the European style of painting and other aspects of art practice into the students. Murray had a different view about what Onabolu was doing because he discovered that the students or the people that he (Onabolu) taught to abandon their cultural/traditional mode of art practice. It was in the midst of these that people like Ben Enwonwu and Ibeto discovered what Murray, one of the expatriates was up to. There were others like him but few. It was during this controversy that some of the students of the then Nigerian College of Aviation, Science and Technology that is known now as Ahmadu Bello University, Zaria revolted against the art practice mode of Onabolu and the activities of the westerners whom they believed came to Africa to nullify their traditional art. Murray was of the opinion that instead of the people to lose their cultural background or history, it would be better to allow them to improve on their practice using their raw methods or techniques.

Murray, Duerden, Clarke, Duckworth, Swanston and Brauholtz with Hunt-Corke all united and advocated the return to tradition with special interest in the traditional crafts of the people. While their ideology and school of thoughts emphasized on civilization of art and its relevance to modernity, they also believed that the local crafts in their various communities will go a long way to help in their practice

of art (craft). Clarke on the other hand, was of the opinion that the traditional artists and craftsmen should be brought into the modern systems, to be part of these systems while not forgetting their own traditions. This was how a few of them were assimilated without any formal education and made part of the teaching staff in both primary and secondary schools. With these expatriates already on ground, it was an opportunity as well for the contemporary artist to learn the ideas of western art practice and the traditional African art. The exposure led to the reevaluation of the impact and the effect of their art practice in relation to their socio-cultural and political realities. It also resulted to the emergence of the art workshops and centers within Africa, where contemporary/modern and traditional art are practiced. Muhammad in Adepegba (1995) mentions that, among these centers are the one specifically in Nigeria such as the Oye Ekiti, set up in 1947, and run by fathers Kevin Carroll and O'Mahoney. He notes that where the centre made a lasting impression was in wood carving. Other centers include the Oshogbo art Centre and the Mbari art practices of Southeast Nigeria. These centers in Nigeria and elsewhere in Africa, for example, served as avenues for the effects that contemporary African art has made.

The Oye-Ekiti art workshop or center created in 1947 according to Olodi (2008) did not become active till the early post-colonial period which brought about another synthesis creed to the Nigerian art experiences. The workshop brought the traditional Yoruba carvers who were fulfilling various aspects of the Yoruba socio-cultural, socio-political and religious functions. Notable carvers were enrolled into the art workshop such as Aerogun, George Bandele, and Lamidi Fakeye to create art for the Catholic Church. They were to use the traditional artistic and formalistic philosophy to demonstrate and visually represent various aspects of the Bible. Olodi (2008) highlighted the extent, to which their production of art works for the Catholic reached.

The Christian subjects therefore began to wear Yoruba traditional motifs and other cultural iconographic elements. The Oye experiment got global attention, particularly in Rome where the Pope specially approved the exhibition of Oye works in Rome and other areas. Lamidi Fakeye was the most notable and widely known in this experiment. The activities of the Oye School have brought new dimensions to modern Nigerian art. The school has not only made tradition relevant to modernity, it has also inspired modern artists in their quest for identity (Olodi, 2006).

It is clear that even though the works that were commissioned to be created by these artists were produced using their traditional style or method of approach, as Olodi rightly pointed out, they were at liberty to express themselves in their art. They were not forced rather they freely expressed themselves without changing their creed and distinguished them amongst the other art practitioners.

The Oshogbo School that is also referred to as the Oshogbo workshop or experiment was also a product of expatriates like Suzanne Wenger, and more particularly Georgina Beier and Ulli Beier. Olodi (2008) highlights here that the school grew out of Duro Ladipo Theatre Company and Mbari Mbayo Club, and

was later embodied by Ulli Beier, who eventually adopted both artists and the works of this unique community. The experimental school gained ground in 1963 such that it acquired a professional and artistically serious image. This informal art experience or experiment included the following artists: Jacob Afolabi, Taiwo Olaniyi popularly known as Twin Seven Seven, Buraimoh Jimoh, Muraima Oyelami, Rufus Ogundele and Asira Olatunde, among others. It had an ideology that purely stressed a creative stream that had its source neither from tradition nor modernity. In Ulli's perspective, the Oshogbo Art School succeeded in giving the Nigerian art scene new pictorial aesthetics; the supremacy of the creative, intuitive self over external inspirations. It is also worthy to note that the Oshogbo School according to Oloidi (2008), in spite of its earlier criticisms, has given the Modern Nigerian art scenes an international exposure specifically between 1963 to 1970. The other aspect of the metamorphosis of the contemporary art will be looked into finally. This development and metamorphosis has to do with the Zaria Art School. Transformation in contemporary art would not be complete without the contributions of Zaria Art School currently known as Ahmadu Bello University, Zaria. Pioneering members of this school comprise of Uche Okeke, who was the motivator and driving force of the revolt then and also a founder. Others include Yusuf Grillo, Bruce Onobrakpeya, Demas Nwoko, Simon Okeke, Emmanuel Odita, Ekeada Felix, Nwagbara. O, Oseloka Osadebe among many others. They collectively challenged the colonial ideology that was extrinsically parasitic in nature according to their curriculum and instruction at Nigerian College of Aviation, Science and Technology, Zaria (Oloidi, 2008). In 1958, the Zaria Art Society was formed and it developed the 'natural synthesis' ideology, and challenged the authoritative force of the Academy's Art Curriculum that they considered unrealistic to their Nigerian situation. It was at this period that there was political struggle for the independence of Nigeria and the students particularly Okeke, Onobrakpeya and Nwoko, as Oloidi narrates, became aggressive and sensitive to events that still tied them to colonial influences. Oloidi (2008) further reveals that, these students addressed this issue in 1958 as contained in the following excerpt:

"This is our age of enquiry and reassessment of our cultural values. This is our renaissance era. In our quest for truth, we must be firm, confident and joyful because of our newly won freedom. We must not allow others to think for us in our artistic life because art is life itself and life is our experience, physical and spiritual, of the world. It is our work as artists to select and render in pictorial and plastic media our reactions to things and events".

The revolt of the students was mainly against the form of teaching that does not support and as well respect their cultural situations or variations. Oloidi (2008) posits that these students were not actually rebels rather, revolutionaries who believed and insisted that they should go back to their cultural roots to extract all possible oral and visual arts energies that could enliven and effectuate their revolutionary ideologies. A typical example of this can be seen in Uche Okeke's quest to collect folktales and various

mythological stories of his people. In addition, he has also made over 2000 drawings of Igbo cultural motifs, symbols and pattern. Another figure on the scene is Bruce Onobrakpeya who also went to his Urhobo people to collect creative inspirations from their culture through adequate visual documentation of rich folktales and other oral traditions. Grillo on the other hand, received his unique creative force from many Yoruba wood sculptures, particularly located in museums.

From the ongoing events, it became obvious that it was time for radical action in these students' lives thereby, challenging their departments and surprising their fellow students, who did not belong to the same society with their art creations that were abstract, riotous in nature, academically unconventional and mercilessly tortured (Oloidi, 2008). In all this seeming art crisis, where many did not understand the revolution and where it was heading to, this was what Ulli Beier had to say in her view about these revolutionaries; "that their art features a very highly and exuberantly force or strength." However, it was not the activities of these students that made them notable in the institution then rather, their activities after graduation. The Zaria Art School, as a department had succeeded in producing a radical society of diverse artists that eventually paved the way for ideological changes in schools across Nigeria. In other words, it was after some of these creative students had graduated and had the privilege of getting into leadership positions that they had the opportunity to advocate and perpetuate these art ideologies that they had envisioned while in school. Prominent in this category were Uche Okeke, Yusuf Grillo and Demas Nwoko. With Uche Okeke in mind, the Nsukka School shows up with the Ulism concept or ideology while Bruce Onobrakpeya's deep etching style shows up at Agbarha-Otor in Delta state. According to Dike and Oyelola (2006), Yusuf Grillo's labour in Yaba College of Technology was appreciated even though not many knew about it. Grillo worked with Mount for six months after which Mr. Mount handed over the headship of the art school to Grillo. Grillo then formulated a curriculum based on which the college's art programme was formalized and upgraded to a certificate and diploma-awarding programme. He also fought for the institution of single-subject certificate programmes for skilled artists who may not meet academic requirements but need training to enhance the practical application of craft as Dike and Oyelola (2006) narrate, just like the art centers or workshops that helped the artists. At this, one is astonished by Grillo's vital role in the transformation of an informal congregation of enthusiasts to an important centre of learning where highly renowned skilled artists emerged.

From this, we look further at the impartation that this transformation brought on the artists in a concise manner. It is worthy to note here that, these changes that occurred did not only take place in Nigeria but in most of the African countries such as South Africa, Ghana, Cameroon and others. All these, came as a result of the influx of the western ideologies as well as dealing with their socio-cultural, socio-economic, political and religious experiences. For some of these artists, they merged both the traditional and

contemporary/modern conventional and unconventional method in producing art works, while some in the process of doing so created a niche for themselves.

Transformational Impartation on Artists

The established art centers or workshops and schools, helped a lot of students and artists. Such as the one headed by Rev. Father Carroll in Oye-Ekiti, Zaria Art School, Nsukka Art School, Yaba Technology Art School, and other art training universities from the Federal Government such as the Ile-Ife, Benin, Maiduguri, Akure, Uyo, Delta and Port-Harcourt and others. There are Colleges of Education and Polytechnics which are also involved in art training. These include Institute of Management Technology (IMT) Enugu, Auchi, Kano and others. These Art Schools and Art Departments have produced artists who have made diverse giant strides in their chosen fields of specialization. For the purpose of this paper, selected artists will be mentioned and the impartation of contemporary art in their diverse specializations. The essence of mentioning the institutions above are because of the vital role that they have and still playing in the art scene of Nigeria in transforming the artists.

Akinola Lasekan (painter and cartoonist) was also trained like the father of the Modern art in Nigeria, Chief Aina Onabolu. He travelled to London to study art and came back and followed in the footsteps of Onabolu. His works also focused on naturalism with paintings and cartoons using it to depict the state of the nation politically. He also trained other artists that followed after the naturalism style. Ben Enwonwu is another artist that specialized in painting and sculpture as well. After his trip to London and subsequent return to Nigeria, he merged his artistic abilities of both the western and the African style in the production of his art works. Ogunmor (1992) reveals that Enwonwu strongly believed that Nigerian artists should express their cultural identity through the use of western techniques without copying western art. This is seen in his works that he rendered in naturalism and abstract styles. The ‘*Anyanwu*’ sculptural piece as seen in figure 1 depicts the merging of both naturalistic and abstraction.



Fig.1. ‘Anyanwu’, Ben Enwonwu, Bronze, 6ft, 10inches, 1955. Source: Independent.com

Bruce Onobrakpeya is yet another ‘Zarianists’ that has also brought change in the art scene in Nigeria till date with his etching style. Uche Okeke, who is considered to be the driving force of the revolt and

advocate of ulism perfected it between 1962 and 1967. It became a tool which he employed to create fresh radical aesthetics among staff and students of University of Nigeria, Nsukka (UNN). In the same vein, it aided the students to research into revered aspects of their traditions. Yusuf Grillo also in his niche, works on stained glass paintings in different places such as the church in Lagos but mostly known as the “master of blue hues”. Lamidi Fakeye, the carver also was influenced and several others like Solomon Wangboje, Isaiah Uzoagba, Felix Idubor, Jimoh Buraimoh, Kolade Oshinowo, and Erhabor Emokpae among others. These artists both the pioneers and the imparted younger ones are working in such a manner that it has a crusading influences and contributions to art, national developments as well as the international art scenes.

Conclusion

Art is a thought process, deriving its essence from introspection, inspiration, reflection and experience, and above all, knowledge and the will and determination to excel. The various labours of the fathers in visual art platform will continue, particularly the pioneers, for the light they cast on the artistic development and activities must continue with greater intensity. The reflections on the transformation of contemporary art and its impartation on the artists depict the departure from the traditional approach to the utilization of the modern techniques and materials in making or producing art. Even though there was a shift, a handful of some of these artists still held on to the traditional philosophy or ideology of practicing art. There are those artists who merged the two philosophies (traditional and contemporary) to express themselves in their practice. From the discourse above, it has been established that Aina Onabolu that brought about the radical change of art in the African scene contemporarily. Since the western code of art was adopted by Onabolu and passed to the upcoming artists, it is clear that at each progressive stage, there is a challenge seemingly appearing as if the modernity of art does not have a focus or direction. But on the other hand, there have been progressive changes with styles and usage of both conventional and unconventional methods. The place and role of the established art workshops or centers have also been noted.

It is of importance to note that government and art patrons have made efforts in assisting artists in patronizing their art works and the artists themselves. There is also a need to sustain these efforts. We should not be in a haste to forget the rise of art schools, workshop centers and artistic movements in Nigerian art is an outcome of the need to give contemporary Nigerian art an intellectual platform. Indeed the youthful products of the art schools and others with different artistic traditions, workshops, schools, movements and orientations are in no doubt about the philosophical and ideological paths or routes of their artistic discourse.

We must not fail to promote and acknowledge the knowledge of the past developments with its impacts or influence which the pioneers have exerted over the younger generations of artists. It is also to the credit of

men like Akinola Lasekan, Yusuf Grillo, Bruce Onobrakpeya, Uche Okeke, Felix Idubor, Lamidi Fakeye, Ben Enwonwu, Clara Ngu, Agboola Folarin, Simon Okeke, Irein Wangboje, Demas Nwoko, Erhabor Emokpae and several others that Nigerian art has continued to grow from strength to strength.

References

- Adepegba, C (1995). African Art Its Tradition and Modern Tendencies, Ibadan: Jovad Publishers.
- Agada, L (2016). Lecture notes on Art History. Department of Fine Arts, Zaria: Ahmadu Bello University.
- Akolo, J (1993). Towards a Systematic Criticism of Contemporary Nigeria Art: Theories, Trends and Evaluation in the Eye Journal of Contemporary Art, Zaria. Published by the Eye Society, Vol. 2, No.2 December, ISSN 1116-7254.
- Dike, P and Oyelola P (2006). Master of Masters Yusuf Grillo: His Life and Works. Paul, C. D. and Oyelola, P. (Eds.). A Publication of the National Gallery of Art.
- Egonwa, O (1994). African Art: A Contemporary Source Book, Benin: Osasu Publishers Edo.
- Mamza, P (2002). A Study of the Contributions of Selected Nigerian Artists/Art Educators to the Development of Art Education in Nigeria. PhD Dissertation, Department of Fine Arts, Ahmadu Bello University, Zaria.
- Muhammad, A. (2005). Contemporary African Art, Artists and Self-Sustenance. A Seminar Paper Presented at the Department of Art and Industrial Design, Kano State Polytechnic, Kano state.
- Muhammad, A. (2006). Contemporary African Art and Artists: A Look at Nigeria. A Journal paper: Egghead. A Journal of Art. Special Edition. Department of Fine Arts, Ahmadu Bello University, Zaria.
- Nwosu, U. (2006). Yusuf Grillo: The Man, His Art and Times in, Paul, C. D. and Oyelola, P (Eds.), *Master of Masters Yusuf Grillo: His Life and Works*. A Publication of the National Gallery of Art.
- Ogumor, E (1992). Certificate of Art for Junior and Senior Secondary Schools. Ibadan University Press, PLC.
- Oloidi, O (2008). Philosophical and Ideological Triumvirate: Schools, Discourse and Styles in Modern Nigerian Art: Styles, Schools and Movements in Modern Nigerian Art. Proceedings of the 2nd National Symposium on Nigerian Art. Obafemi Awolowo University, Ile-Ife Nigeria. A Publication of the National Gallery of Art.
- Saliu, A. (2016). Lecture notes on Art History. Department of Fine Arts, Zaria: Ahmadu Bello University.

ATIKU JELILI'S ART PERFORMANCE AND SCULPTURE: A TOOL FOR NATIONAL TRANSFORMATION

KEVIN SAMUEL DAMDEN

Department of Fine Arts, Ahmadu Bello University, Zaria, Kaduna State.

kevindamdens@gmail.com

Abstract

Development of a nation like Nigeria has been a lingering issue with no serious measure taken to tackle it. Since Nigeria's independence in 1960, effort has been on to transform Nigeria to be among the developed nations. Individuals, government and religious leaders in one way or the other have said a lot on the problems. Even though, Nigeria is a nation that is endowed with human and natural resources which can enable it to be among the world successful nations, it is still lagging behind other countries that do not have one - quarter of what the nation has. A visual art has been proved to be an important tool in rebuilding a formidable nation. Usually the artist depicts or projects certain behaviours that are detriment to the society as corrective strategy. This is done through social art commentaries (metaphorical statements) which checkmate, evoke, and invoke issues for viewers to correct the anomalies. The paper attempts to create awareness that for a broad and successful national development that visual arts have a role to play. According to research findings, Atiku has confronted some of these national challenges using his art performances as a tool for national development. Particularly, as Nigeria is targeting the world Millennium Development Goals (MDGs) by the year 2020.

Keywords: Performance, Transformation, Art, Nation, Jelili Atiku, Tool

Introduction

Development of a nation like Nigeria has been a lingering issue. A nation that is known world over for its human and natural resources, yet it is faced with a lot of challenges of growth and development. Corruption, poverty, crumbling infrastructures and the present insurgency in the North have crippled the positive thinking of national development effort. Nnabuife (2008) states that, his generation of Nigerians, more than any before, is caught in a web of un-easy options. Everybody is forced to live in want or unfulfilled dream or to leave for greener pasture and forced-slavery in foreign land. We face life like children born homeless in a land ruled by despots. Not led by leaders in a society where the guardians are just fortune-diggers, vision-less, heartless, indifferent and only conscious of themselves, caring less about the development plan in our land. They only lead us stray, where we are proud to be underlings, vagabonds, jail beds, and the unwanted eyesores of the street, just for daily bread. Cast your mind to see how Nigerians are portraying Nigeria negatively in foreign lands. One of the late former president Yar'adua's vision to be targeted was that, by the year 2020 Nigeria should be among the 20 nations in the world that have met the Millennium Development Goals (MDGs) deadline. Damden (2007) says the factors militating against this development whims in Nigeria are enormous and are giving the democracy headache. Barely 6years from now to the deadline, Nigeria is still faced with unprecedented upheavals that are threats to this laudable development plan. He states that, the factors working against it includes: - unemployment, poverty, hunger, religious/political gimmicks, child-mortality/trafficking /abuse, poor development and growth and above all insecurity. Ejiofor in Uku (2007) says job creation and youth

employment are part of the causes of resurgence of violence and restiveness of Boko Haram in the North and are magnitude challenges that appear to be a cankerworm to national development. Artists are making effort all the time to let the world see Nigeria as not the way they are seeing it. Ejiofor in Uku further says the social negative consequences of the disaster are all over the places; and this can be seen in the increase of women in sex trade (modern slavery, and rising incidences of AIDS among youths, violence, bomb blast and gunshots. These and many other issues take away attention from national growth and development. Various efforts made by governments to tackle these problems in the country are being, described as being too feeble and peripheral and are nibbling the problem instead of confronting it).

Nigeria as a nation, cannot afford to develop without art. Nkom (2004) and Imanyi and Kefas in Muhammad (2009) concur that, science and technology which are the backbone of any successful nation we can think of, are the vehicle for interpretation of the ideals created by art. It is the cradle of the long standing relationship between science and technology. They add that, looking at the technological and industrial development around great countries like America, Italy, Japan, China and Egypt, this successes have been driven by art. Onu (2006) states that, Benjamin Franklin of America in 1949 opines that art is a tool for national development (technological and industrial skills) in developed nations. Jegede (2005) postulates that art is life and is everywhere and no nation can survive without art.

Development means something different to each one, it has no single definition. Streeten in Ndukwe (2006) sees the process of development in terms of progress in a number of interrelated dimensions. These are output and income conditions of production, level of living (including nutrition, housing, health, and education), attitudes to work, institutions and policies. He also sees development as a multi-dimensional process or set of objectives in which the dimensions are economic, social, political and cultural. According to Rodney in Ndukwe (2006), development is multi-sided or many sided process. At the level of individual, it implies increased skills and capacity, greater freedom, creativity, self-discipline, responsibility and material well-being. At the level of society, development presupposes the production capacity of the society and the level of productive force in the society. Rodney in Ndukwe (2006) sees development as a fundamental change or transformation of the society in the manner which its production is capable of meeting the challenges of the majority of the people.

The challenges that are thwarting the achievement of this national transformation/development may stems from a variety of factors, and understanding them is the first step in dealing with them effectively. Some of the factors include perceived breach of faith and trust between individuals, particularly our leaders, unresolved disagreement that has escalated to an emotional level, miscommunication leading to unclear expectations, personality clashes; differences in acquired values, underlying stress and tensions, ego of problems and combinations of the above (Damden, 2007).

The paper focuses on the contributions of Atiku Jelili's art performance to national development. This is because the faces of other nations like Germany, Japan, England, and Britain and so on, have changed because each government successfully accomplished its dream by making sure it comes up with a blue print or national policy of its government to its followers. For example, the nations employed artists to use their creativity to produce art works that bring about peace, artists are sponsored to organized programmes such as symposiums, career talk, create art installations or performances that preach unity in the society. All these are strategies that can bring about national growth and development through art. But in Nigeria, the story is not the same; due to the factors stated above. Hardly has any development plan succeeded in Nigeria. If it were, the nation would have been more prosperous by now like is obtainable in other nations. For example, in United States of America past leaders transformed America's economy through their ideas. Austin in Damden (2007) cites that, Mount Rushmore memorialized four presidents: George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln, were prominent leaders who were not known for wielding great power for themselves (like what is obtainable in Nigeria), but their visionary image was for the development of their father land (Damden, 2007).

The Trends of National Transformation in Nigeria

The trend of transformation efforts in Nigeria is not only starting now. This yearning started since Nigeria got her independence but the efforts to develop Nigeria have not yield anything fruitful yet (Alabi, 2009). Even though, a consistent strategy, individuals, groups, nongovernmental organization (NGO) have in one way or the other played a dominant role in national transformation. As a result of the 30 months of civil war between the Republic of Biafra and Nigerian government from 30th May, 1967 to 15th January, 1970, General Yakubu Gowon was called upon to lead in healing the scaring wounds of the war to restore peace in Nigeria. In the effort to weld the country back to peace from the brink, Gowon in the effort, introduced the 3Rs (Reconciliation, Rehabilitation and Reconstruction) and, also declared no victor-no vanquished ideology at the end of the war. In 1979, Nigeria played the big brother for the less endowed African Countries; and the country was respected for it. It is in this vein that, Nigeria is being recognized up to today as the giant of Africa with nothing to show for it. After General Yakubu Gowon, came General Murtala Muhammed his team with vision and patriotic-zero tolerance to corruption both in private and public sectors. It is hoped to take Nigerian image to the apogee of glory and respectability, economically and otherwise.

In 1987, General Ibrahim Babangida came on board with probably the most expensive national development effort ever embarked upon in Nigeria, tagged: Mass Movement for Self-Reliance, Social Justice and Economic Recovery (MAMSER) which aimed at giving Nigerians a new beginning. Till date, MAMSER remains the longest internal development strategy ever before by any Nigerian government. Ironically, despite its laudable aims and objectives and high caliber personnel, MAMSER ended up a

colossal failure. Historians and political science students attributed its failure to lack of sincerity and transparency on the part of the leadership, for example, the annulment of June 12, 1993 presidential election. In 1993, General Mohammed Buhari and Tunde Idiagbon launched War Against Indiscipline (WAI), effort trial aimed at giving Nigeria a well lease of life. In 1999, General Olusegun Obasanjo came with Economic Financial Crime Commission (EFCC), Independent Corrupt Practices Commission (ICPC) and the Heart of Africa Project, even though not all are working to date. Late President Yar'adua emerged with his own as Rule of Law (R L) as aforementioned. Nigerian Minister for Information and Communication, Prof Dora Akunyili came with the rebranding project even though it followed with a lot of mixed feelings.

Buhari (2007) when casting his mind on the recently concluded Olympics in Beijing 2000, China noted that, art played a central opening ceremony, how art encapsulate the very essence of its culture, history, science and development. History reveals that, people of China as the founder of the art print making, painting was employed as a medium to transport them into the rich treasures, which is the finest pride of the emerging super power.

Art has been found to be among other factors that had played a major role in economic realization to other nations thus, have their blue print deeply rooted in their art to lift their economic development. Utomi (2005) observed that the role of visual arts is a path to getting society awakens to the danger that will thwart the Nigeria's transformation strategy. Arinze (2002), in his, speech at the National Council for Arts and Culture (NCAC) says Nigeria should employ the role of art in national development.

Art should be considered an acceptable medium for national transformation. This is because it mirrors the society both past and present. The incorporation of art critics who can reveal the naked truth of what is ongoing is necessary for evaluation of attitudes that will bring about positive thinking in Nigeria. For instance, Jelili Atiku has taken the picture of Nigeria beyond its shores without proper acknowledgement and support in Nigeria. This paper, therefore, attempts to review the efforts and contributions of Jelili Atiku in transforming Nigeria through visual arts performance and installation with the view of showcase the role of art in national development.

Art and National Transformation: The Role of Atiku Jelili's Art Performance

Performance art according to Angwih in Ikpakronyi (2012) is “a medium which provocatively reflects thoughts and concerns of our contemporary society”. These provocative tendencies, he stated are according to Laurice Carlos, are general characteristic of the medium itself. It is an art form that contemporary artists employ to respond to the topical issues and dramatic changes impacting our everyday lives. By this paper, performance art is a multimedia art- that combines two or more artistic media, a traditionally static medium such as sculpture or photography, and a dramatic medium such as recitation or improvisation. This kind of art is a contemporary form of art development that concerns

itself with the idea (conceptual) only. Okpe (2003) states that, performance art is a recent development and an adventure resulting from conceptual art which lend itself easily to ideas and demonstration within different (alternative) contextual and so differs from the art material.

Atiku Jelili is a Nigerian contemporary sculptor and art activist. He is known for his commitment to exploring visual artistic form that advocates for an egalitarian society like Nigeria to be transformed in all ramifications. According to Damden (2011), this prolific artist was born on September 27, 1968 in the royal lineage of the ancient town of Ejigbo, Lagos state, Nigeria. He had his primary and secondary education at Muslim Mission School, Mushin. He proceeded to Zaria in 1991 for his first degree, in Fine Arts Department, Ahmadu Bello University, Zaria. He later proceeded to Lagos State University, Lagos for his Masters in Visual Creative Art, (sculpture) and graduated in 2006. Since his graduation, Atiku has been in progress as social art critic. He started exploring within the conceptual framework by cautioning the populace on the absurdity of not upholding the tenets of justice as a way of transforming Nigeria through art performance. As a young art advocate, he has been striving hard to transform his country Nigeria over the years. He started this agenda of national development process through art as a means of reshaping and cautioning the society. He has always been championing the cause through his visual art expressions and, and campaigning against what he described as injustice.

In this 21st century, day in day out, one thing or the other appears to undermine the development and progress of the nation. Atiku realized that, religious leaders preaching in mosques and churches and mass media agencies cannot alone transform Nigeria from this social menace in the society particularly the present insurgency. He has been against so many things that were and are still going wrong in Nigeria. Employing his art performance as a tool for the expansion of human right freedom for national development is a strategy to be looked at, with a second thought. According to Atiku (2006), he is serving as lead Council, to environmentalist and writer of Ken Saro-Wiwa and his eight Ogoni compatriots who were killed during Sani Abacha's government on November 10, 1995 which the incident drew the attention of the world with Britain calling it "Judicial murder".

Artists are yearning for the advancement of the nation's development in all ramifications. Atiku (2006) states that, his active political and artistic activities are gearing towards advocating that, Nigerians should desist from all these arbitrary attitudes. That is if really those concerned want Nigeria to be a developed nation. Such performances can induce civilization, human freedom and the enhancement of transitional justice and rule of Law. Anogwih (2011) views Atiku's art performance prompts his audiences for national development on the exploitation of human values, question bad governance, ethical and social problems that often dominates our society will not help it to be a developed nation.

Atiku explores the politics of corruption where the interests of political office's candidates are imposed on the electorates. The politicians pretentiously claim to be committed to the people's aspirations for good

governance and better living conditions but turn around after being elected to desired positions to corruptly enrich themselves and their friends. They short change the people of their desires for good lives and activities. Atiku's performance is on the quest of kicking against such issues as raised by Anogwih (2011). For a positive step towards imbibing national developmental plans, Nigerians have to say no to these clandestine problems. May be that is why Atiku says in his *Agbo Rago* art performance that artistically challenged the detrimental impact of political, legal, religious and social issues which continually impede and threaten the transformation efforts which started since Nigeria got her independence. Atiku's effort to contribute in repositioning Nigeria that is on the brink through his art performance is another way of transforming Nigeria to be a developed nation. If one is to have a memory lane of his art performance, it will be recalled that it was since 2003 to date. It will also be recalled that this artist is an advocator of transformation and reformation as he is inducing Nigerians through his art positively. His view on art is not for money but as available opportunity and medium to transform Nigeria positively, he explores and employs his art tool for peace, unity and development.



Figure I, "Free the press", Atiku Jelili, 2006, Lagos

Figure I is a sculpture installation work that shows the insincerity of most Nigerian leaders. For anything to be made known to the public through the press the true story is sometimes twisted, particularly if the government is at fault or is trying to do anything wrong that is against the wishes of the masses. Government is in control of every press media report; it means that the press freedom will be restricted. Atiku (2007) says for Nigeria to be developed, the press should be free. He believes that the press is an indispensable mechanism in advocating the true image of Nigeria, effective machinery for human rights surveillance and protection. Therefore, its restriction in the area of expression is tantamount to fatal historic error.

The work draws attention to late chief editor of News Watch, Dele Giwa who died in active service through a letter bomb in 1986. The exhibition has its purpose tied to amplifying press' freedom of expression for national development. It was created as a repertoire piece, to narrate in vivid visual term, the challenges being faced by the press. The ideas behind the forms were modeled out as a marriage of

three different artistic concepts advocating for change from this attitude as we are in the quest for national development. The work is a mixed media with newspapers used to cover the female body in order to enhance the physical strength of the press for positive transformation effort in Nigeria. It also symbolizes information at the press disposal, its investigative ability to dig out information, even in the most dangerous and risky places to bring to limelight the true picture of Nigeria to the world. The chains, padlocks and linear metal bar symbolize the bondage or restriction which government imposes on the press not to reveal certain information to the public because the masses might rise against it.

The struggle for press freedom started in 1533 in England (Atiku, 2009). The press proclamation was made to restrict the press from revealing clandestine and draconian information. The cane-chicken cage stuffed with newspapers and magazines are stories of historical development and experiences of the press to counteract this.

Poverty in Rows: The work seeks to curb social ills. Atiku is saying that, Nigeria can be a developed nation only if we will be sincere to ourselves by doing the right things. The obnoxious practices that we are doing in and outside Nigeria can scare investors from coming to set-up investments or industries that can be source of economic improvement for national development.



Figure II, "Poverty in Rows", Atiku Jelili, 2010, University of Lagos

The work symbolizes a voice against poverty. He stated, Nigeria was among the 189 Members State of United Nations (UN) that adopted the declaration for the Millennium Development Goals (MDGS). The goal amongst others is the eradication of extreme poverty and hunger, ensuring environmental sustainable economic development. The declaration sets 2015 and 2020 as the targets. But from all indications, this dream will be a distant reality, since we have little time to meet the deadline. If the current trend continues, Nigeria will miss the 2015 target by 30 million children, essentially robbing them of full potential, (Atiku, 2007). The figure is seated looking sick and dejected, are what entails poverty. The discarded shoes placed in rows represent Nigerians in their abject poverty.

Figure III titled *Stop Child Poverty* is another sculpture installation. For Nigeria to meet this target, the nation should come out in masses to campaign against all the vices of child abuse. Atiku (2007) says

stopping child poverty is a way of renewing our country's image of the former old days of peace and unity. He further adds that, Nigeria can be in the forefront in national transformation.



Figure III, "Stop the Killing" Atiku Jelili, 2007

Stop the Killing (installation performance) was staged at University of Lagos, Lagos House of Assembly at Ejigbopohie Division Headquarters, Lagos. Abdulrazaq (2007) says Atiku's passion to fight social ills for Nigeria to be a transformed and developed nation is never abated; rather it got aggravated and even becoming aggressive as an artist. He adds that, Atiku is a dogged fighter, an enemy of oppression and someone who abhors cheating in its entire ramifications. This is to draw the attention of our leaders who always want to loot the country's wealth for themselves and those killing innocent citizens and political opponents in the name of politics. This is not doing anything good. Rather, it is only taking the nation two steps backward. In assessing Atiku's performance art as social art commentary in transforming Nigerian political scene, it appears that, the unending list of funerals from the numerous politically motivated killings have motivated his attention in a special way. There is a gain saying that, the stench of rich barbaric acts that fills the air like an irritant eddy of cloud which forced streaks of tears down the people's chins (Abdulrazaq, 2007). From his unethical way of life, it is visual arts that can mirror society's anguish. To them, words/visual actions cannot alone serve as tools in national transformation. The artist tied his legs together and wrapped his body with the Nigerian Flag (green white green) colour to portray Nigerians being killed around the country.

Figure IV, *The Victims of Political Assassination (Ewawo-the Awaiting Trial Persons)*:

The work portrays Atiku's visual art language on human beings being detained in prison custody indefinitely without their cases being heard in court. These people faced various untold inhuman and degrading conditions due to the destructive nature of criminal holding charges in the Nigerian justice administrative system. *The Awaiting trial persons* is sculptural forms conceptualized the devastating conditions they found themselves. The work consists of 61 Marquette-sizes of male figures in a large cage (in form of chicken cage) symbolizing bondage. Each piece portrays a different story; which amongst others: Pains, Hope, Self-Sympathy, Hash Reality and so on. Atiku says unless we have value for human life, before national transformation can emerge thereby, leading to national development and growth.



Figure IV, "Ewawo-The Awaiting Trial Persons", Atiku Jelili, 2006

Figure V, *White or Red*: The work is a live installation/performance staged at United Nations Information Centre, Ikoyi, Lagos, to mark the 2008 International Day for Peace. The United Nations since its inception in 1945 has been deeply concerned about making our world a peaceful place which Africa especially Nigeria seems not to see that way. The exhibition was titled *Art for Peace* - time for renewal of attitude. Atiku sees Nigeria as a country that is yearning for peace. He sees the absence of peace in this country and citizens are not helping matters. Instead, we are compounding it by dragging our national development processes backward through all forms of human made ills. As such, unless, we imbibe the spirit of peace right from our hearts, if not, we will only be making a mere statement. In this view, Atiku picked up this challenged that we are facing by depicting peace art performance for a second thought especially the insurgency. According to Atiku (2006), the sources of conflict are pervasive and deep. As such, for this country to develop, it requires our utmost joint efforts to enhance respect for humanity, to promote sustainable economic and social development for prosperity, to alleviate distress, to curtail the existence and use of massively destructive weapons on ourselves. The installation work lies quiet calm. The whole body wrapped together in red colour. The legs close to each other to suggest dead body. The whole body probably tied together to suggest bloodshed that has overwhelmed the surrounding environment littered all around in Nigeria. The figure standing in white colour suggests peace which we need to embrace all the time and if we can. Nigeria can be a place for us to cherish and be proud off.



Figure V, "White or Red", Atiku Jelili, 2014, Texas, USA

Atiku also explores series of enactments to curtail the excessive destructive and violent nature of human beings through the recent years. The high explosive atomic bomb was detonated at Hiroshima and Nagasaki in 1945 is an example.

Add to the above performances, Atiku has also incorporated collaborative art performance where two of them engaged in the art performance. This is against most of his previous performances that were done solo at national and international spaces. This work titled *How not to Dance Tchaikovsky Symphony, In the Red* performance is a series performed in Taiwan, London on 31st July, 2012. He has also had other international artistic collaborations performances such as the Yorkshire (artist, Scarborough, York and Cambria between 22nd July-8th August, 2012) *Art and Harmony* which include workshops, live artistic research, talks and actions, his co-collaborator is Braham from Yorkshire art and himself, Egungun Alabala Mandela (Oginrinringinrin I), presented at University of Texas at Austin, USA on Friday, April, 11th, 2014.



Figure VI, "Ologbere (Oginrinringinrin I)", presented at University of Texas at Austin, USA, on Friday April 11, 2014. Photo by Chelsea Coon

Figure VI is performance. The artist drew his inspiration from the mass destructive weapon which is as a result of the modern science and technology. The 20th Century which saw the revolutionary breakthroughs in many fields of science and technology have advanced in nuclear science. The

furtherance in the advancement and proliferation of nuclear weapons has heightened the fear of future catastrophes like the ones in Hiroshima and Nagasaki. The five nuclear weapons states (United States, Russia (former Soviet Union), United Kingdom, France and China), are the only countries allowed to have nuclear weapons according to the Non- Proliferation Treaty (NPT) of 1970. This nuclear weapons have become biggest threat to world peace especially in Africa and Nigeria in particular. Statistically, the world has combined the stockpile of nuclear warheads. As of 2013 was put to more than 23,000 (Atiku, 2014). This can be seen thus, United States of America - 7,700, Russia/The Soviet Union - 8,500, United Kingdom – 225, France – 300 and China-250. Many security experts believe that nuclear weapons are the greatest challenge in the world; hence, the worries about the vulnerability of the vast and varied arsenal of the nuclear possession and its proliferation. It has been argued that rogue states are working to build or acquire nuclear weapons. Terrorist networks are looking for opportunities to acquire these and other weapons of mass destruction. The world's huge stockpiles of nuclear weapons, a remnant of the Cold War, increase the risk of theft, proliferation, and even intentional use. Some believe that they are simply too dangerous and that countries should agree to give them up. Others believe that, they are essential for our defense. Some also worry that it is simply a matter of time before one is used against the United States. Obama in Atiku (2014) declared in Prague that one nuclear weapon exploded in one city - be it New York or Moscow, Islamabad or Mumbai, Tokyo or Tel Aviv, Paris or Prague - could kill hundreds of thousands of people. And no matter where it happens, there is no end to what the consequences might be for our global safety, our security, our society, our economy, to our ultimate survival. In 1981, Kenneth Waltz, asked a pertinent question that was based on the consequences of the spread of nuclear weapons in the world that, "What will the spread of nuclear weapons do to the world? He went further to ascertain that someday, the world will be populated by ten or twelve or eighteen nuclear weapon states (hereafter referred to as nuclear states). What the further spread of nuclear weapons will do to the world is therefore a compelling question. Most people believe that the world will become a more dangerous one as nuclear weapons spread across Africa. The chances that nuclear weapons will be fired in anger or accidentally exploded in a way that prompts a nuclear exchange are finite, though unknown. Those chances increase as the number of nuclear states increase. More is therefore worse. The above context directed the contents, objects, meanings and actions of the performance,

Ologbere is assembled and made use of the flags of the five nuclear weapons states (United States, Russia, United Kingdom, France and China) that have higher nuclear warheads; skeleton of a woman, milk, anchor-rope, and wooden-carriage. It involved a processional walk – where the performer pulled along the skeleton of a woman, which was laid on the wooden-carriage and dragged along in the streets with the aid of the anchorrope from Slussen /Södermalmstorg to Fylkingen Stockholm, Sweden. In the course of the walk, the performer occasionally fed the skeleton with milk.

The forgoing reveals that Atiku has confronted series of national issues through his performance art staged in several locations in Nigeria and other countries of the world without regular job. Hence, art as a tool should be encouraged as an effective instrument of social transformation (national development). The study also shows that, Atiku has employed and is still employing art performance as a tool for national transformation tour since his National Youth Service Corps days in 1998. Apart from Africa, he has gone round European countries such as America, France, and Spain. For over decade, he has been putting his art at the service of the concerns of our times; those issues that threaten our collective existence and the sustenance of our planned agitation for a sustainable development in Nigeria. The contents of these concerns range from the national transformation, psychological and emotional effects such as violence, killings, religious intolerance, freedom of expression bomb blast and other related issues of all forms dominate his artistic forms, a voice of love and painful reality.

Conclusion

Atiku's art performances, advocated in Nigeria will never be forgotten easily in our minds for his immense contributions for humanity. Atiku has been against so many things that were and are still going wrong through artistic and creative medium/weapon of struggle for the expansion of national transformation. Atiku is advocating that, if the attention of every Nigerian is not drawn to the board, we will be missing the right direction in this democracy particularly that we are targeting to be among the world economy of the world by year 202020 (to be among the first 20 countries of the world in economic development by the year 2020, a vision targeted to be attained-that is why it is called 202020). For that, the role of art in national transformation as presented by Atiku Jelili should be a lesson to Nigerians to see his art performance with a second look.

References

- Abdulrazaq Y. (2007). The Satire in a title of "Agbo Rago", Agbo Rago, Atiku Jelili in Performance, Published by Ateckhu Forms Ltd, Lagos, Nigeria.
- Arinze E (2002). Sunday Vanguard, June, 25th, P. 41
- Akunyili D. (2009). The Nation Newspaper, Brand Week. *The Brands and Strategy Journal*, Vol. 1, No. 49, P. 28.
- Atiku J. O. (2009) Art Exhibition Catalogue of African Regional Summit and Exhibition on Visual Arts, Published by National Gallery of Art, Nigeria.
- Atiku J. O. (2009). An Exhibition Catalogue title "Agbo Rago", An Exhibition Catalogue of Performance in honour of African Regional Summit and Exhibition of visual Arts (ARESUA) from 19th -21st, November at International Conference Centre (ICC).
- Atiku J. O. (2007). End Extreme Poverty Now: An Exhibition Catalogue of Drawing, Painting, Photographs, Sculpture, Thursday 13th, December, at State House of Assembly, Lagos, Nigeria.
- Atiku J. O. (2007). Standing Against Poverty: An Art Exhibition Catalogue on Charity Work.
- Atiku J. O. (2006). Arts Against Holding Charges, Advocate for Human Rights Through Arts, an Art Exhibition Catalogue, Published by AHRA Lagos, Nigeria.
- Atiku J. O. (2012). Cambria, Private Research Residence at Kurt Schweitzer's Merzharn, 22nd July-8th August.
- Atiku J. O. (2012), Atiku Art Performance, Retrieved on 16th October from <http://jeliliatiku.webs.com/aps/photos/aibum?aibumid=10160104>
- Atiku J. O. (2014). Notes on the Recent Performances (Alaagba, Performance with Anne Leailleur, Richardplatz/SAVVY Contemporary, Berlin Germany, 24th May
- Alabi (2009). Nation Newspaper, Brand Week. *The Brands and Strategy Journal*, Vol. 1, No. 49, P. 28.
- Anogwih J. (2011). Agbo Rago and Other Politics. An Anthology of Modern Nigeria Art, Published by Art Dialectic Forum in collaboration in collaboration with the Department of Fine Art, Ahmadu Bello University, Zaria.
- Buhari J. (2007). An Anthology of Modern Nigeria Art, Published by Art Dialectic Forum in collaboration with the Department of Fine Art, Ahmadu Bello University, Zaria.
- Damden K. S. (2007). "Vision 2020 and Visual Art in Nigeria: An Appraisal", *An Anthology of Modern Nigeria Art*, Published by Art Dialectic Forum in collaboration in collaboration with the Department of Fine Art, Ahmadu Bello University, Zaria.
- Ikpakronyi S. O. (2012). Development of Forms in Nigerian Art: A Historical Perspective. *A Journal Paper presented at the International ARTEXPO*, Lagos, organized by National Gallery of Art, Abuja, Nigeria.
- Jegede O. (2005). Functional Education Through Art, the Exhibition of the Contemporary Nigerian Art Catalogue to mark 60th Anniversary of the United Nation, organized by UNESCO in collaboration with National Gallery of Art, Abuja, Nigeria.
- Mohammad A. (2009). The Art and I. *Art History Newsletter*. Department of Fine Arts, Ahmadu Bello University, Zaria. Vol. 3, No. 1
- Nnabuife C. (2008). An Art Exhibition Catalogue on the theme: Chuka Nnabuife: Memoirs of a Generation' in collaboration with Quintessence Art Gallery, Falomo, Ikoyi, Lagos, from 29th -19th April.
- Ndukwe J. I (2006). The Role of Language and Language planning in National development in Nigeria's Sociolinguistic Situation, *A journal paper on Corruption and Teacher Education in Nigeria: The Way Forward*. Published by Esonaj Enterprises, Sabon Gari, Zaria, Kaduna State, Nigeria.
- Nkom R. A. (2004). Art Education: An Imperative for Science and Technological Development in Nigeria. *An International journal paper of Science and Laboratory Technology*, Vol. 2, No 2, September, Pub by Glass Technology Department of Industrial Design, Ahmadu Bello University, Zaria.
- Odinka C. O. (2008). *The Guardian*, Tuesday, November, 4th.
- Onu O. (2006). "The power of Idea in Nation Building", A paper presented at the Biennial National Delegates Conference Lecture of the Academic Staff Universities (ASUU) held at Niger Hall, Continuing Education Centre, University of Nigeria Nsukka, April 28th.
- Okpe T. (2003). Performance Art and Sculpture: A Synthesis of Temporality and Site-Specificity of Form in Nigeria. A paper presented at the Annual Conference and Exhibition of the Society of Nigerian Artists (SNA), Akwa-Ibom State Chapter, University of Uyo, Uyo, September 22nd – 26th.
- Utomi P. (2005). *The Guardian*, Friday, July 15th

AN ANALYSIS OF EMMANUEL WESLEY OKACHI'S SELECTED COMMISSIONED WORKS

MUHAMMAD, ALIYU (Ph. D)

Department Of Fine Arts,
Ahmadu Bello University, Zaria.
alimungus@yahoo.com

ZEPHANIAH, ULAU JEMIMAH

Department Of Fine Arts,
Ahmadu Bello University, Zaria.
mimazeph@gmail.com

Abstract

Emmanuel Wesley Okachi is a product of the famous Zaria Art School who specialises in sculpture and has produced quite a number of commissioned works. Emmanuel has also participated in number workshops, solo and group exhibitions. The artist's sculptures were among several bodies of artworks executed in Nigeria but unfortunately have not received adequate documentation through scholarly review. It is as a result of this, that this paper specifically makes an attempt to project and brings to the understanding of the general public his commissioned sculptures. In doing that, Emmanuel's overview history is given, exhibitions attended and commissioned works executed were also appreciated. Lastly, seven of his commissioned sculptures were analysed.

Keywords: Analysis, Commission, Sculptures, Works, Wesley Okachi, Contemporary Nigerian Art

Introduction

In response to the growth of contemporary Nigerian art, it is deemed worthwhile that the records of contemporary artists be documented for easy findings in the nearest future as Lawal (2006) remarks that, "in contemporary Nigeria, many artists have explored their emotions in visual forms and have played significant role in the development of artistic expressions in the country". Kasfir (1999) affirms that, "the striking different attitude towards facture, replication from one form to another is inexact and variation a natural occurrence". He explains that, "the actual process of making artworks among different types of contemporary artists across the country reflects not only their modes of training, but also their experience of patronage and the degree to which they are familiar with art and art making beyond their own communities". Efemena (2000, 2001) states "that, individuals exist in given environments which consist of body, space, and time. As they exist in the environment they imbibe certain traits which spell them out as given entities in the environment". Efemena states that, "these entities also distinguish themselves from those of other environment by the physical items of identity which may be natural or man-made forms. The works of art that are created in a given environment often reveal those environmental traits of those individuals". And such traits, performance by accumulated experience of putting knowledge to practice enhance giving an identity which Emmanuel Wesley Okachi as one of such individuals has exhibited.

Emmanuel Wesley Okachi's name may not be known to a larger population in the contemporary Nigerian art fora, this could probably be as a result of lack of previous scholarly research on him as well as his artworks. It would interest one to note that "Wesley" (as he is mostly called) is a multi-faceted artist who ventures into sculpture, painting, graphics (sign boards, logo designs) and roundabout/fountain constructions. He explores several materials at the discretion of the commission given to him by his clients

which include: fiber glass, resin, metal, concrete, and colours. Wesley (2006) acknowledges that “two factors inspire him profoundly “*nature*” and “*life*”. They are his greatest sources of inspiration and his philosophy on art has always been representational. He is of the opinion that, art works should be allowed to speak for itself and then the audience to appraise it afterwards.

In view of the preceding, the need to review and document Okachi and his artworks is therefore necessary and imperative. Also owing to the fact that, there is no written document or comprehensive scholarly study carried out on the artist and his artworks with specific mention to his commissioned works. The only available literature at hand is that found in the Art Staff Exhibition catalogue (2016) containing his biography, information gotten from an interview conducted with the artist as well as his curriculum vitae. Others are information gotten from his colleagues. Hence the need for a review and documentation of the artist’s works has become necessary for posterity. It is hoped that this attempt to review, analyze, and interpret some selected artworks with trace to the educational background, source of inspiration and styles of Emmanuel Wesley Okachi will go a long way to create a better understanding of the artist and his contributions to the growth of contemporary Nigerian art.

Historical Background of Emmanuel Wesley Okachi and His Commissioned Works

Emmanuel Wesley Okachi was born on the 19th of November, 1964 in Ibaa, Emohua local government area of River state, Nigeria. He attended St. Andrew Primary School, Diobu Mile 1 Port Harcourt from 1971 to 1977 but couldn’t sit for secondary school entrance exams due to ill health not until 1978 when he eventually sat at St. Thomas Primary School, Diobu Mile 2 Port Harcourt. On successful completion, he proceeded to Government Secondary School Borokiri in Rivers state, for his secondary education from 1978 to 1983. Meanwhile he had started practicing art right from his primary school days where he practiced drawings for his classmates and a pen or pencil was given to him as a reward. Okachi was also encouraged by his mother who happens to be a class room teacher then by providing him with drawing books, papers and pencils to draw. In secondary school he was chosen by his art teacher Mr. Amah to represent his school in company of two other students in a state wide competition at the cultural centre, unfortunately the trio did not participate in the competition because it was done a day after their arrival at the venue of the competition.

He continued his artistic pursuit by enrolling into the River State College of Education Rumuolumeni Port-Harcourt- Nigeria in 1986, where he obtained his National Certificate of Education (NCE) in 1990. While a student at College, he had a studio which he was into card making and graphic design between the years 1989-1991. He later applied and secured admission into Ahmadu Bello University, Zaria (Department of Fine Arts) in 1991 and graduated in 1995 with a Bachelor of Arts (B.A HONS) degree in Fine Arts specializing in Sculpture. In 1996 he secured admission for his second degree, and in 2000 he completed

and obtained the Master of Fine Arts degree (MFA sculpture) and a Doctor of Philosophy Degree in Art History with Bias to Culture and Tourism from 2010 to 2015 respectively.

According to Okachi (2016), he loves realism as his own style of his expression the reason is that when one is acquainted with it, it will be easy manipulating other styles. However, in his commissions, he goes by his client's specifics. Nature and life are his source of inspiration and the materials exploited by him include: fiber, glass, resin, metal, cement, and oil colours among others. He is also into graphics, painting, and round about construction but partial to painting than sculpture for the single reason which he states that it is easy making paintings compared to a sculpture. At present, Okachi dwells more on commissions.

Okachi's commissioned works are many and varied, hence they are too numerous to be recalled in their entirety within the context of this paper. However, some include, Portrait bust of Bulama Biu, Nigerian Defense Academy (NDA) (1999), Designed and construction of Gombe State University logo, Gombe State (2003), Designed the conference of Alumni of Nigerian University's logo, Abuja, (2004), Constructed the Division of Agricultural Colleges logo, Samaru, Zaria (2010), Designed the Denki Scotts limited company logo, Zaria (2010), Designed the A K Bello Limited Company Logo Kano, Kano state (2011), "Convergence" sculpture situated in Gombe state University, Gombe (2011), Constructed the National Agricultural Extension and Research Liaison Services Suites Logo (NAERLS) (2012), and 142 Paintings (oil on canvas) commissioned by NAERLS (2012).

He has participated in several joint exhibitions nationally and internationally, attended many workshops at various capacities which include Curator: Resource Mobilization Seminar and Photo Exhibition, Organised by Ahmadu Bello University Alumni Association, Zaria, Assembly Hall, Ahmadu Bello University, Zaria (2001), Database Management: For Optimal Legislative Delivery. A two-day workshop organised by the National Assembly, Federal Republic of Nigeria, Merit House, Agunyi Ironsi Way, Maitama Abuja (2007), and Legislative Aides Retreat: A two-day retreat organised by the National Assembly, Federal Republic of Nigeria (2008).

He is currently a lecturer with the Fine Arts Department of Ahmadu Bello University, Zaria. He joined the teaching staff of the Department in 2002 as an Assistant Lecturer and risen to the rank of Reader in 2015. He has held several positions among which include: President, Association of Fine Arts students (1994-1995) and National Union of Rivers State Students in Ahmadu Bello University Zaria 1994-1995 respectively, Deputy Alumni Officer of Ahmadu Bello University, Zaria from 2002-2006, Head of Sculpture Section of the Department of Fine Arts 2011-2015, an Adjudicator at the Abuja National carnival in 2009. Wesley is also an Art Consultant to the Ibrahim Badamasi Babangida University, Lapai Niger state (2006). He is a legislative consultant to Distinguish Senator George Thompson Sekibo at the Senate Wing of the National Assembly from 2006-2008. Okachi can be seen as a Painter, Sculptor, Graphic artist, Constructor, Instructor and Administrator. Okachi is married and blessed with four children.

Analysis of Commissioned Works

This segment of the paper focuses on the analysis of Okachi's commissioned works. The authors have purposely selected and analyzed six (6) works produced by the artist between 2000 and 2010 which include busts, fountains, crests, maze and rhinoceros of some institutions and organizations.



Plate 1: Solomon Lar, Fiber-glass, 2000, 61cm

Plate I shows the portrait of *Solomon Lar*, and the medium used for executing the work is fiber glass. It is a bust of a one-time politician and first civilian Governor of Plateau state. The first thing that draws one's attention is the elongated cap which is synonymous to the personal style of Solomon Lar. The portrait displays the use of lines and planes that show the round and texture surface of the cap. The work shows the successful usage of line and geometric shapes which can be seen from the cap to the neck.

The green palm leaves and others at the background symbolize the success story of his political career before death took him away. Symbolically, the calm twisting repose of the face can be said to symbolize



Plate II: Pa James Folorunsho Adekunle Bust, Fiber-glass, 165cm, 2000, Ilesha, Osun, State. Photograph by: Okachi

Portrait bust of Pa James Folorunsho Adekunle is rendered in realism as shown in plate II. It is precisely 5x5ft (165) cm in height and was rendered in fiber-glass in 2000. The sculptural piece is found in the home of the subject (Pa James Folorunsho Adekunle) in Ilesha, Osun State, Nigeria. It was commissioned by Professor Femi Adekunle. The Sculpture details the face of an aged person judging from the folds and

wrinkles on the figure's face. It is not out of place to say that the portrait is of an adult, signifying age and wisdom. The artist applied rough texture on the attire which complements the smooth face and neck of the person, the work shows the figure in a posture with a smile on the figure's face looking straight ahead, the bent cap of the subject forms unique draperies which gives the cap some stylish folds. Drapery on the big gown 'Agbada' on the other hand is clearly visible.



Plate III: Northern Knot Fountain Sculpture, Metal, 2002, 666cm x 429cm, Ahmadu Bello University Zaria Samaru Campus Main Gate Round-about, Zaria.

Plate III is the Northern knot fountain which is located at the main gate round-about of the Ahmadu Bello University main campus Samaru, Zaria is executed in metal and concrete in 2002. The fountain is in five layers which include the Arewa logo which is popularly known as Northern Knot. The central composition atop the fountain is composed of two Northern knot logos in free standing position criss-crossing each other. Thus, creating a four part of play of two logos with the figure fifty (50) on it. The northern knot is a common symbol in northern Nigeria which is commonly used in most of the wall/mural decorations done in most parts of northern Nigeria. It is believed to symbolize power and authority. The logos are mounted on three circular shapes which are joined by a pillar and with space in-between them and connected to them are electrical wires and bulbs which illuminate the environment at night to add to the aesthetics and appreciation of the work. The first and second circular shapes are joined at the edge with the third centralized giving the fountain an asymmetrical balance. The base is made slopping down to the edge creating a space to hold water inside the fountain.



Plate IV: Double-Faced Logo, Metal, 79cmx91cm, 2002, Ahmadu Bello University, Stadium, Samaru Zaria.

In this Plate IV is titled *Double-Faced Logo* is a commissioned logo, green and white colours are used by the artist in rendering the design. The simplicity of the whole design in its entirety makes the logo look

appealing and interesting to the onlooker. The background of the logo including the three corners edged like floral ornamentation around the Arabic lettering and the symbol of the northern knot are rendered in green colour. Unlike other languages, Arabic scripts begin from the right hand side and move to the left. The Arabic lettering here is rendered in white there by complimenting the entire background. The Arabic vowels sound around the letterings gives the viewer and reader the actual meaning and pronunciation of the script. Its translation is “Jami’atu Ahmadu Bello” meaning, Ahmadu Bello University. And above the Arabic write-up is the common Hausa motif known as “The Northern Knot” or “The *Dagi* Emblem” which is said to symbolize power and authority. Looking at the interlocking writings, it is observed that they are almost of the same thickness. They act as the harmonious force binding all the letters together, and at the same time creating a visual thrill in the work. The writing is characterized with varying thick and thin lines which interweave into each other. The lines slope and ascend, passing through coiled shapes. The letters are composed of small circle and strokes of vowel lines which give adequate spacing that makes the work simple and interesting.



Plate V: Adamawa State University Maze Mubi, Bronze, 2003, 164cm

The image presented in Plate V was commissioned by the Adamawa State University Mubi, Adamawa state. The mace is made of bronze and simply ornamented. The mace is golden in colour and it is incorporated with about five (5) rings throughout the length of the pole with the tip of an arrow shape. It also bears the University’s official logo at the top. The logo of the University is in a circular shape and has in it the inscription “Adamawa State University, Mubi”. From the inner circle is the symbol of a book in white and green colour and pen which represents knowledge. Just a little above the book is a symbol like that of the sun yellow in colour which can be said to represent loyalty. Again, a little above it is a motif of the northern knot rendered in white directly above the sun. One of the functions that the mace serves is a symbol of authority in the sense that the university uses it as part of its ceremonial process of conferring

degrees during convocations and other special events as well as academic processions. It is carried by a special University official called a beadle.



Plate VI: Rhino Sculpture, Fiber- glass resin, 2010, 381cm x 152cm, Nigerian Army 3rd Division, Rukuba Barracks, Jos, Plateau State.

The work presented in Plate VI was commissioned by the Nigerian Army 3rd Division Rukuba Barracks, Jos, Plateau state in 2010. The medium used in depicting the Rhino sculpture was in fiber-glass resin which is patinated in red, black and white colours. The left leg raised up and pushing forward can be said to symbolize the movement of the army without retreat during war. Similarly, the head of the animal is focused to the front and the general posture of the animal can be said to be the typical position of the force on duty ready to achieve the purpose for which the posture is made. The Rhinoceros being an aggressive animal is used to symbolize the attitudes of the army that act aggressively to other human beings. It is presumed that the colours used symbolize aggressiveness. The red, symbolically signifies danger and power, while black stands for sorrow or death. On the other hand white shows their peace even with their kind of attitude.

Conclusion:

The review and documentation of Emmanuel Wesley Okachi's commissioned works began with a highlight on modern art as it relates to the artist under review. A brief historical background of the artist was made and it was established that, Emmanuel was born 19th Nov, 1964, he hails from Rivers state, in Nigeria and he has undergone formal art education training from primary to tertiary level. This had led him to become a lecturer with the Department of Fine Arts, Ahmadu Bello University, Zaria and also a practicing visual artist. In the course of articulating this paper, it has been clearly proven that Okachi's commissioned works are mostly made up of designed and constructed logos for institutions and organizations. The authors have also observed and established that Okachi's source of inspiration is nature and life. The review also revealed that his commissioned works are functional in the sense that they serve both aesthetic and communicative purposes.

References

- Efemena, I. O (2000-2001), Art and the Basic Group Identity: The Emotan Paradigm, in *USO: Nigerian Journal of Art* Vol. 1 and 2; Abuja: National Gallery of Art, P.1
- Kasfir L. S (1999), *Contemporary African Art*, London Thames and Hudson ltd, London. Pp. 112 and 124.
- Lawal, L (2006) A Study of Demas Nwonko's Art and His Contributions to Contemporary Nigeria Art. M. A Thesis, Department of Fine Arts, Zaria, Ahmadu Bello University
- Okachi, W.E (2016) Personal Communication in his Office at Annex extension of Fine Arts Department, Ahmadu Bello University, Zaria

CHALLENGES OF VISUAL COMMUNICATION IN NIGERIAN ART PAINTING

JOHNSON ADELANI ABODUNRIN (PhD)

Ladoke Akintola University of Technology, Ogbomoso, Nigeria

jaabodunrin@lautech.edu.ng

Abstract

Visual image is one of the most vital ways that people utilize to communicate and share information. Communicative rudiments in painting have not been given scholarly attention in Nigerian artistic landscape. This study examines the various communicative elements and the challenges in artistic expression in Nigerian painting. Direct observation was used to capture information on some attributes of selected paintings in varying styles, techniques and media within various galleries, museums, private collections and exhibition venues. Simple random sampling technique was used in selecting a total of two hundred and twenty paintings (220 paintings) in Lagos state. The challenges associated with the use of media, subjects, and styles of visual communication were categorized into technical and semantics. It was discovered that inappropriate use of painting elements, materials and techniques were the main technical challenges to visual communication while inadequate understanding of pre-supposed subject matter and individualism in the usage of styles were the major semantic challenges. A communication model was developed to show the relationship between the source of information (artist) and the receiver (audience) for effective communication of emotions and feelings. The paper concludes that the audience must have Shared Cultural Knowledge (SCK) of the iconic presentation of the artist to decode the message of a painting.

Keywords: Communication, Painting, Challenges, Models, Nigeria

Introduction

Visual image is one of the most important ways that people use to communicate and share information. It is the transmission of information and ideas using symbols and imagery. It is also one of three types of communication, along with verbal communication (speaking) and non-verbal communication (semiotic). The history of visual communication can be traced to cave painting which attests to its antiquity. (Hillyer and Huey; 1967). The paintings on the cave walls and ceiling include representation of, animals, landscapes, and sacred spaces, and act as a kind of prehistoric documentations. The animal forms were used for magical and religious purposes.

However, communication through painting consists of a sender (artist), a receiver (audience) and channel of communication (artwork). Leo Tolstoy (1989) is of the opinion that art establishes a bond between the psychological states of the artists and audience, and this, in turn, creates a bond among the audience. This implies that communication exists between the artist and the audience which brings them together for interaction. In the process of transmitting messages between the artist and the audience, clarity of the message may be interfered with or distorted by what is often referred to as challenges. The challenges are constraints that do not allow communication to take place. The challenge as an artist is not merely to communicate to an observer, but to communicate effectively. Added to this, however, is the element of feedback to ensure that the message sent was received exactly as intended.

Painting as an aspect of visual art also expresses emotional communication through the adequate use of certain communicative elements. These elements are the properties that make expression possible in

painting. Communication becomes effective when messages get to intended audience as expected, but ineffective when there are constraints from either the artists or the audience. Painting remains ineffective when an expression is not direct, ambiguous, informative and meaningful to the audience, irrespective of their social or cultural background. The language of painting across cultures, therefore, expresses the patterns and structures of culture, and consequently influences human thinking, manners and judgment. Painting as an artistic production process in Nigeria is rich and its interpretation has become complex in the use of various communicative elements.

Nonetheless, Nigerian paintings are those expressions which depict Nigerian scenes of socio-cultural and political life of people irrespective of the geographical location of the artists. The subject, media, and style also constitute what makes Nigerian painting. It draws inspiration from style and technique originating from traditional art forms found in textiles, sculpture, weaving and architecture embedded in Nigerian society which is expressed through painting. A Nigerian painting does not represent paintings done by Nigerian artist alone but those that expresses the patterns and structures of the culture of people in Nigeria. Nigerian painting differs from Asian art due to its iconographic features of religions, form, theme and technique, while western painting are recognized with representational and classical mode of production, abstract and conceptual forms and religious context of the dearly Christian and Medieval world (Henri et al, nd). This explains the difference between Nigerian painting and that of Asian or Western culture.

Scholars who have worked on visual communication give attention majorly in the area of drawing (Hill, 1966; Kalilu, 1999; Davidson, 2003; Woods, 2011), graphic design (Cleaver, 1966; Folorunso, 2001) and photography (Manzella, 1957; Deluca, 2006; Gleason, 2008; Draper, 2013). They assume communication to be a matter of causing the audience or observer actually to experience the emotion, feeling or mood exposed through the artwork concerned. Painting as an instrument of visual communication has not been given a scholarly attention, a gap in which this study has filled.

The study on communication in Nigerian painting, examines the challenges associated with communication and suggests a model usable for the understanding of painting. The study is limited to paintings in Nigeria by Nigerian artists and it covers paintings in various media, subjects, and styles. Through a careful observation and examination of some paintings in various galleries, museums, exhibition venues, and catalogues of exhibitions, it was observed that there are technical and semantic problems which over time hindered expressive communication in painting. The technical problem is on how accurately the message can be transmitted through manipulation of materials and techniques in the usage of certain communicative elements. The semantic problem expresses how precisely the symbolic meaning is conveyed in a painting. All these posed challenges to effective communication in painting.

Methodology

The study was conducted in Lagos State, Nigeria. Lagos is the major commercial hub for art activities where most of paintings are found. Direct observation was used to capture certain information on some attributes of selected paintings from which the challenges of visual communication in the paintings were drawn. Simple random sampling technique was used in selecting two hundred and twenty paintings (220) in varying styles, techniques and media from various galleries, museums, private collections and exhibition venues. The collected data were subjected to descriptive and content analysis technique indicating the observed challenges.

Communicative Elements in Painting

There are certain elements which make an expression possible in painting. These elements bring the message closer to the audience by way of justifying its effectiveness. Elements such as line, shape, form, space, colour, texture are very vital to effective expression in painting. All these elements form the basis for the effective presentation of painting which in turn enhance communication potentiality. A line is an identifiable path created by a point moving in space. It can vary in width, direction, and length. Lines are often used to define the edges of a form. It can be horizontal, vertical, or diagonal, straight or curved, thick or thin. In painting, lines are expressed through the use of brush stroke in different directions to actualize sense of height, stability, solidity, movement and energy (www.getty.edu).

Shape and form define objects in space. Shapes have two dimensions and are usually defined by lines. Form exists in three dimensions, with height, width, and depth. In painting, various shapes are juxtaposed to make a recognizable form in a composition. The form in any representation suggests depth as well as width and height. A three-dimensional form is achieved in painting through the interplay of light and shade with appropriate use of colour tonality (www.getty.edu).

Space in a work of art and specifically in painting refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a painting is known as negative space; while the space occupied by the primary objects is positive space (www.getty.edu). The relationship of positive to negative space can greatly affect the expressive quality of a painting.

Colour in the painting is the product of light. Light reflected off objects. Colour has three main characteristics such as hue (red, green, blue), value (light or dark), and intensity (bright or dull). Colour can be described as warm or cool depending on which end of the colour spectrum they fall. Colour enables communication in its power to symbolize expression either objectively or subjectively. A painting that reflects objective colour has the capacity to evoke communication tendencies. Colours are often associated with positive energy and thereby heightened emotions. Dull colours create a sedate or serious mood (www.getty.edu).

The texture in relation to communication in painting suggests that the surface quality that is sensed through touching and feeling. All objects represented in any painting have a physical texture that can be identified. Artists can also convey texture visually in a painting by introducing surface quality through different techniques. However, the ability to convincingly utilize various visual elements to achieve a different degree of technical skills and decoding the semantic features in painting enables communication in painting.

Challenges of Visual Communication in Painting

There are observed challenges in visual communication which have been categorized in this study as a technical and semantic problem. Technical challenges associated with communication in painting could be attributed to inappropriate usage of the elements of a painting by either the artists or the audience. Painting involves a diverse range of human activities and the products of those activities, usually involving imaginative or technical skill. In their most general form, these activities include the production of the painting as regards to the media, subject, and style of representation. All these, if properly utilized can assist communication in painting.

Media techniques are the vehicle or channel used by artists to make an expression possible in painting. It can be the materials used in painting which require adequate competence for its usage. The media that are common in Nigerian painting include oil paint, watercolour, gouache, acrylic, mixed media and ink. Each medium is used differently to convey different expression in painting through colour. Appropriate use of colour symbols to convey emotional feelings is paramount to communication in painting. There are various challenges posed by each medium which do not allow for effective communication. Each has its peculiar method or technique of application and if not used appropriately can complicate effectiveness of expression in painting.

A better understanding of pre-supposed subject matter can help in both expression and comprehension of the intention of the artist and audience. Subject matter in artistic presentation describe the focus and the purpose of an artist. The physical content that is visually represented in a painting is the subject. The subject of painting could be landscape, still-life, portraits, mural decoration, figural and non-figural composition. The iconographic usage is very important to the understanding of any subject matter in a painting. If the iconic representation in a painting is unclear, definitely the content will be confusing and the message will be ambiguous. For communication to take place, artists need to be conversant with the subject of representation irrespective of the styles. Many challenges occur when artists interpret a particular subject out of contexts, without making adequate visual reference. Paintings that are represented without adequate knowledge of the subject, portend complexity in understanding the message for communication.

Individualism in the practice of style also brings complication in the understanding of the content of the painting. Artists develop a style and stick to it while others develop several styles within a particular time. Challenges associated with the usage of the individual style of painting for communication in Nigeria are enormous and border on self-expression, ambiguity, complexity which can result in multiple interpretations in painting. Style refers to characteristics that we can recognize as constant, recurring or coherent (Getlein, 2002:36). Artistic style is the product of constant, recurring or coherent visual or conceptual traits which are done through manipulation of media techniques to form an identity. This issue of identity brings diverse interpretations which often time complicate understanding of the meaning or content of the painting. Some stylistic representations are easy while others are complex for the audience to decipher. The styles in Nigeria painting varies that the patterns are no longer comprehensible in the identification of content or meaning of the expression (Plates, 1-13).

Semantics is the study of meaning as it relates to words, phrases, sign and symbols. The concept is more related to linguistic study as it complements the syntactic and pragmatic analysis of communication. This is a sub-type of the relay, and unlike illustrations, the visuals in pictorial exemplification retain a higher degree of information autonomy in relation to the verbal message they exemplify visually. One of the good things about painting is that it gives room for multiple interpretations regardless of the artist's original intent. However, an individual appreciation of a particular painting can also grow upon learning the original intent and messaging the artist was trying to convey. One of the most effective ways to decipher this original intent is to look at the symbolism and codification of form and colour used within the painting. The use of codifying sign and symbols for expressive communication in art and in painting, varies from one person to the other. This invariably brings challenge as the expression of cultural values and interpretation differs from one place to the other. Paintings in Nigeria as all over the world portray various symbolic images to the admiration of the perceiving audience. These symbolic images portend various meanings which can be misinterpreted if not properly shared between the artist and the audience. The effectiveness of communication in painting is about how the technical and the semantic challenges are being resolved. This can only be resolved when the three components of communication (artist, audience, and channel of communication) are able to come into agreement of understanding for effectiveness. However, this study designs a workable solution to challenges of visual communication in painting.

Models for Visual Communication in Painting

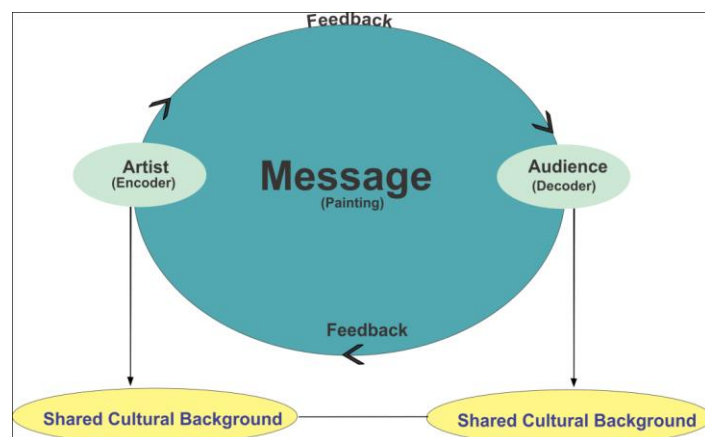
Modelling in any representation is the graphical, mathematical (symbolic), physical, or verbal representation or simplified version of a concept, phenomenon, relationship, structure, system, or an aspect of the real word (Krippendorff, 1990). Over the years models have been used to simplify various concepts in different areas of specialization to achieve different aims and objectives. A model for communication refers to the conceptual model used to explain the human communication process. The first major model

for communication was developed by Claude Elwood Shannon and Warren Weaver in 1949 for Bell Laboratories (Krippendorff, 1990), and was used to simplify the communication process for effective expression. Following the basic concept of communication, which is the process of sending and receiving messages or transferring information from one part (sender) to another (receiver) for effective communication, there is a need for a communication model in modern Nigeria painting because there are always factors interfering with the decoding of messages sent over a channel by an encoder. Interpretation of the content or message of painting in modern Nigeria has become complex, as an individual artist paints in isolation without bridging the gap that exists between the artist and the intended audience for effective communication. This invariably brings misinterpretations to the content of painting as most audience and artists are not in agreement about understanding the message of painting.

In the non-figural painting style that was developed alongside many styles of modern art in Nigeria, the employment of form and colour to create “two elements, the inner and outer” (Read, 1961:171) is essentially paramount. Kandinsky (Read, 1961:171) observes that these elements express “the inner...emotion in the soul of the artist. This emotion has the capacity to evoke a similar emotion in the observer”, which is the outer element. “The sequence is emotion (in the artist)

The sensed → the artwork → the sensed → emotion (in the observer).). “The two emotions,” he further notes, “...will be like and equivalent to the extent that the work of art is successful...” This, Kandinsky said, is communication in painting (Read, 1961:171). Thus is illustrated in the communication model below:

Model of Communication in Painting



Authors Model: 2015

Step 1, Artist. An emotion in the custody of the artists is expected to be experienced in the same manner by the audience before communication can take place. The emotion is conceived by the artist and expressed through a painting which in turn waits for the audience to experience. All artistic expressions originate in the mind of the artists, in their reactions to the world rather than in the visible world itself, and

it is precise because all art is ‘conceptual’ and representations are recognizable through their styles. Conceptual art represents the intention of the artist towards the production of the art.

Step 2, Painting. The message being passed by the artist through painting is expected to be understood by the audience. Expression in the painting is an intellectual work which requires the artist to be intellectually sound about the content or message being expressed. An artist should know what he or she meant to portray. He should also know how individuals react to both the intended and actual messages in a painting.

Step 3, Audience. The audience is expected to experience the message through a particular painting by artist, who enables the audience to put himself in the position of the artist in order to understand the message effectively and this is the essence of shared cultural knowledge. This involves emotion in the artist being experienced in the same manner as the emotion or feelings in the perception of the audience. This can be explained in the sense that emotive expression is culture specific. At the same time, emotive expression allows cultural universality; it enables cross –cultural interpretations of the message of the painting. Nevertheless, interpretation of work of art and specifically painting requires investigation into the forms and iconographic content which each painting contains.

Step 4, Effective Communication. For better and effective communication to take place, there is a need for a ‘concordant communication model in painting’ which enables the audience to come into agreement with the artists so as to have the same mind in the expression of feelings and emotions (Abodunrin, 2014). All images in the painting are both encoded and decoded; they are encoded in the production process by artist and in the placement with a certain cultural setting, while they are decoded by the viewer or audience. All images are both encoded and decoded. They are encoded in the production process and in the placement within a certain cultural setting. They are decoded by the viewers through three processes namely, identification of the iconographic content, share cultural background and negotiated interpretation.

Iconographic content as it relates to communication in painting enables the observer to know what constitutes the subject matter and the theme of discussion in a painting; what is happening in the painting; who are the people in the scene of the painting (if it is a narrative). Iconographic content enables the observer to also know how the artist has interpreted the stories; what he includes or leaves out in the story. Scrutinizing the character in the painting and describing their actions and attitudes are all products of the iconographic description of the painting. A story in the painting is the ability to convey a narrative experience that could portray social and cultural potentials in pictures which are expected to be understood. Some paintings do not tell stories all because they are abstract or non-representational but remember that subject matter can be anything from a place to an emotion.

For effective decoding of a painting, there must be a Shared Cultural Background (SCK) between the artist and the observer, as Odebunmi (2006) rightly observed in his pragmatic reading of Yerima’s proverbs in *Yemoja Attahiru* and *Dry Leaves on Ukan Trees*. Unlike intra-cultural communication where message

senders and receivers share the same ground rules, intercultural communication is associated with a host of additional social and psychological issues. There is uncertainty or ambiguity concerning the ground rules by which the interaction should occur. Given the pervasive influence of culture, it is always difficult to figure out the rules being employed by two people from different cultures. This uncertainty is inherent in verbal as well as non-verbal communication, in both encoding and decoding modes. Once we engage in intercultural communication in painting, some conflicts and misunderstandings are inevitable.

Negotiated interpretation in visual art communication is a mixture of accepting or rejecting the messages of artworks. It occurs when the audience is acknowledging the dominant message, but are not willing to completely accept it the way the artist has intended. The audience to a certain extent, shares the iconographic content and generally accepts the preferred meaning, but is simultaneously resisting and modifying the meaning in a way which reflects his or her own experiences and interests, then we have multiple interpretations to such painting or the painting not being effectively communicated.

Conclusion

By and large, the study has shown that challenges occur in visual communication and exists in the use of various elements of art, which are attributable to the technical and semantic presentation of paintings. The study also investigated the challenges to effective communication in Nigerian paintings and suggested a model usable for effective understanding of painting in Nigeria. It was observed that most of the challenges highlighted potent barriers which militate against effective communication in painting, but when all these barriers are removed, the effectiveness of such come into place. It was also noted that the model simplified and enhanced the understanding of how communication takes place in the painting. Language of art is therefore established as one vital instrument explored over the years to relay the cultural spheres of a group of people. It is therefore recommended that the audience of a particular painting must share a similar cultural experience or put him or herself in the position of the artist to enhance better communication in painting.

References

- Abodunrin, J. (2014). Forms and Effectiveness of Communication in Contemporary Nigerian Painting (1970-2010) Ph.D Thesis, Department of Fine and Applied Arts, LAUTECH, Ogbomoso
- Cleaver, D.G. (1966). Art: An Introduction, Harcourt Brace and World Inc.
- Davidson M. (2003). How to Draw and Paint Texture. Quarto Publishing Ltd.
- Deluca, K (2006). The Speed of Immanent Images: The Dangers of Reading Photographs. Visual Communication Perception, Rhetorics and technology. Pp. 79 – 90
- Draper, R (2013). The Power of Photography. *National Geographic*, 224 (4) Pp. 28 -33)
- Folorunsho, F. C (2001). Visual Art and Communication Technology: Reshaping Nigeria's Development in the New Millennium, *Jindest*, Vol. 2 No. 2. Pp.25-32.
- Getlein M, (2002). Living with Art New York. McGraw-Hill Higher Education.
- Gleason, T (2008). The Communicative roles of Street and Social Landscape Photography. *Smile*, 8(4) Pp. 1-13
- Grieder. T. (1990). Artist and Audience Orlando Florida Holt, Rinehart and Winston, Inc.
- Henri S. et al. "Western Painting" Encyclopedia Britannica. www.britannica.com. Accessed June 02, 2017.
- Hillyer V.M. and Huey E.G. Huey (1967). The Story of Fine Art 15,000B.C. – 1,800A.D. Nelson Pp. 10 -15
- Hill, E. (1966). The Language of Drawing, Englewoods cliff: N.J. Prentice.
- Kalilu, R.O. R. (1999). Fundamentals of Drawing. Ogbomoso, Department of Fine and Applied Arts, LAUTECH.
- Krippendorff, K (1990). Models and Metaphors of Communication, Media and Communication, Construction of Realities, Retrieved from <http://repository.upenn.edu> Claire, 2007
- Manzella, D (1957) Photography and Art Education. *Art Education* 10(6) Pp. 15 – 19 retrieved November 2, 2015 from <http://www.jstor.org/stable/3184542>
- Odebunmi, A. (2006). A Pragmatic Reading of Yerima's Proverbs in 'Yemoja Attahiru' and Dry Leaves on Ukan Tree". *Intercultural Pragmatics* 3, 2: 153-170.
- Read, H. (1974). The Philosophy of Modern Art. Faber and Faber.
- Tolstoy, L. (1989). *What is Art?* The Watter Scott Publishing Co.
- Woods, H.T. (2011). The Factor of Drawing in visual communication in Nigeria, (1998-2008). M.Tech. Thesis, Department of Fine Applied and Arts, LAUTECH.
- www.getty.edu. The J. Paul Getty Trust.



Plate 1, Dele Jegede, Abuja Masquerade, 2010, Latex/canvas. (Peregrination A solo exhibition of drawing and paintings, 2011:41)



Plate 2, Akin Onipede, Reflection, 2002, Mixed Media. (Artwithtaj.com)



Plate 3, Sam Ebohon, *Motherhood*, 2010, Oil on board. (Artist Archive, 2012)



Plate 4, Sam Ebohon, *Temptation*, 2008, Oil on board. (Artist Archive, 2012)



Plate 5, Duke Asidere, *Untitled*, 2010, Oil on board. (Artist Archive, 2013)



Plate 6, Duke Asidere, *Redlight*, 2009, Oil on board

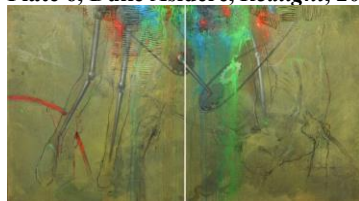


Plate 7, Kelani Abass, *man and machine Synergy*, 2010, Acrylic and oil on canvas. (African Colours, 2010)

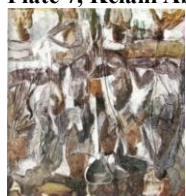


Plate 8, Alex Nwokolo, *Untitled*, 2008, Oil on Canvas. (Musing an exhibition of recent painting exhibition catalogue, 2009:4)



Plate 9, Chike Aniakor, *Maiden*, 2004, Oil on canvas, (Nucleus 1981:40)



Plate 10, Duke Asidere, Faces, 2008, Oil on board. (Artist Archive, 2012)



Plate 11, Tayo Adenaike, Untitled, 1973, Water colour. (Artist Archive, 2010)



Plate 12, Joshua Nmesirionye, Men of Honour, 2008, Oil on Canvas. (Artist Archive, 2013)



Plate 13, Olu Oguibe, Martyr, 2002, Acrylic on Canvas, (The Artist's Archive, 1995)

PROBLEM OF SCRIPT WRITING AND SCENE DESIGN IN KANNYWOOD MOVIE INDUSTRY

AUDU, NURAT TOSIN

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri, Borno State.
tosinaudu22@gmail.com,

Abstract

There are insufficient professional script writers and scene designers in the northern movie industry popularly known as Kannywood. The industry pays little or no attention to the employment of professional script writers and scene designers. The effect of this is shallow movies with little or no aesthetic quality. This has led to continuous lack of interest by some viewers. Descriptive, documentary survey and qualitative content analysis methods are employed for this research. The study strongly recommends that professional script writers and scene designers should be employed so that the industry can grow and strongly compete with other film industries outside Nigeria like Hollywood and Bollywood. The audience should be taken into consideration as they remain the reasons why movies are produced after all.

Keywords: Professional Script Writers, Scene Design, Kannywood Movie Industry, Northern Nigeria

Introduction

Kannywood contributes to about 30 percent of the total number of movies produced in the Nigerian movie industry. (Dailymail.com.ng). The industry originates in the 1990s when Sanusi Shehu of *Tauraruwa* Magazine reference the term but it came to stand in 1999. Kannywood is seen as a cinematic synthesis of Indian and Hausa culture with its first movie *Turmin Daya* (The Draw) written by Aminu Hassan Yakasai in 1991. By 2012, over 2000 film companies were registered with the Kano State Filmmakers Association. Today actors and actresses like Ali Nuhu, Ibrahim Maishunku, Adam A Zango, Nafisa Abdullahi, Sadia Sani Sadiq, Hadiza Aliyu, Yakubu Mohammed and Jamila Umar remain popular in the industry with successful movies like *Gimbiya Fatima* and *Kiyarda Da Ni* (Dailymail.com.ng) It is however disturbing to realise that since the inception of the industry twenty seven years ago and its contribution to employment creation and income generation, the industry battles with the problem of professional script writers and scene designers. Movie making to the stake holders in the industry is seen as a venture where the culture, norms and values of the northern people is show cased to the world, but the craftsmanship in the industry is lacking. Scriptwriting is seen as an art as well as a craft, but some producers in the industry cut corners on scripting and pay little attention to scene designing. This has given rise to shallow movies been produced with the audience not properly entertained. Some years back, Nollywood industry had serious problems with script writing scene designing but recently there is an improvement in scripting and scene designing in the industry. Most times producers of some Kannywood movies pick a camera, go to any location they feel it is comfortable for them and start shooting. The nitty gritty of film making is not ideally taken into consideration.

This study therefore seeks to investigate why the Kannywood industry still battles with the problem of script writing and scene designing and how the industry can improve for effectiveness. Also, film making is a job that involves all crew members and script writing and scene designing are fundamental aspects of film making that cannot be jettisoned.

Script writing

Writing a script requires an element and these elements are story plot, characterization, theme, language, conflict, and setting. The story plot is the sequential arrangements of events in the story. The word sequential is very important so that the story does not become confusing to the viewers. In some Kannywood films, the story plot are not properly arranged as the viewer's struggle to understand what led to a reaction in a scene. In a movie, where the plot structure is sequentially arranged, there is a problem of shallow plots structure and the problem of filmic shooting. Shallow plot structure means a plot not well analysed, and actors and actresses do not seem to have good grasp of the story in the scene. This leads to many unnecessary plots, and the scenes become too long and boring to the viewers. Iglesias (2017) states that reading a drama script generates a kind of feeling which the script writer can use to disseminate a strong message to the viewers. These feelings are interest and wow. Each plot in a movie should strive to achieve this. The viewer's interest should be captured from the beginning of the movie.

Another problem in some of Kannywood movie industry is characterization. Aside from the popular artists of Ali Nuhu, Adam A Zango, Nafisa Abdullahi, some producers do not seem to care about characterisation. There is an issue of under acting or over acting. In filming, exaggeration or over acting is a problem. Here, the camera movements become an issue. In an industry where technical design and use of quality camera is lacking, overacting mars the aesthetic quality of a movie. Also, rehearsals do not seem to be properly conducted in some Kannywood films. An actor or actress is picked up to perform a role without proper rehearsal. There are different types of rehearsals which are body forms rehearsals and voice rehearsals. There are scholars who have different theories of the fact that should acting be in born (natural actors) or taught in class. Going by the progress which the Nollywood film industry has achieved characterization is at a better stage compared to Kannywood film industry.

Another important aspect of script writing is the theme. The theme is the central message in a story. In a story it is the underlying message or idea. Script writers or producers in the Nigerian producers tends to dictate the content of the story to the script writer. Themes in movies should be educative as well as entertaining. The story writer or script writer wants to portray is conveyed in writing. If the script writer beliefs on certain values which will be useful to the viewers, he or she reflects these views in his/her writings.

Themes in most Kannywood films are polygamy, love, jealousy, extra marital affairs, and voodooist. Even if it is true that some of these things exist in the northern environment, the presentation and representation

of these vices in Kannywood movies gives the northern culture a bad image. There are major issues contending the northern society which are illiteracy and poverty, and they remain major cause of the insurgency currently experiencing in the north.

If movie makers in Kannywood will channel their resources in terms of getting a good script which will tackle these major problems, the society will be better. The viewers can then learn something positive about their environment and how they can contribute to the development of the society. Language is the medium of communication. The problem in the industry is not that of language, it is the translation of the language so that non-Hausa speakers can understand the story. In some movies, the translation is not properly written or it is not sequentially written so that no message is at loss. Conflict can be defined as the sole of drama. It is the problem in its first instance. The challenge which the hero wants to conquer is the story. May be he or she will conquer it or not becomes the suspense, if he or she wins or not leads to the genre of the movie, whether it is comedy, tragedy, melodrama, or farce.

Scene Design in Kannywood

Design, in line with its technical concept, should be suitably considered and carefully applied in movie making. In examining the use of technical concepts in ‘design and technical concepts in Nigeria theatre practice’, Adegbite (2003) states that: ‘As an integral tool, the designer uses design and technical knowledge in the theatre to project the playwright’s direction and director’s artistic expression, communication, and all types of structuring and arrangement’. In doing this, however, his design should take cognizance of the fundamental elements and principles of design. The use of signs and symbols with careful organization distinguishes a scene designer. Therefore, scene design in film production should involve imagination and creativity. Professional scene designers always have close interaction with the script writer. This is the first important aspect of scene designing. Script writing and scene designing go hand in hand. Scene designing is seen as a sister to script writing. The scene designer collects the script from the script writer or the producer studies it and begins to plan the realization of the script. He brings his professional skills to bear and puts up beautiful and communicating scenery. Scene design should communicate with the audience even without spoken words. However, this is not seen in some movies in the Kannywood movie industry. Also for movies that dwell on contemporary setting, movement of actors and actress is also a problem. The industry has not also done much to improve the quality of her historical movies. Most movies in the industry dwell mainly on contemporary setting where no props are built. Despite that, the contemporary setting movies do not still have good scenic background.

The research problem here is that the Kannywood industry does not go through proper research as to the qualities of a good scene designer. A beautiful house shown in a movie does not mean that the setting for the movie is well realised but how the house corroborates with the scene. Scene designing should corroborate with the story. It was gathered that the Kannywood movie industry is dominated by non-

professionals. Scene designers believe that artists are made and not born. This is to say that skill in designing as well as training is paramount. Film making in the 21st century is competitive and new forms of designing should emerge in the industry. Nwadike (2005) opines ‘designing for the theatre entails not only a sound knowledge of the theatrical process but also a firm grasp of performing art technologies’. Professionalism aid whatever skills one has acquired.

Synopsis of *Ibro Dogari*

Ibro Dogari is a movie produced by Ilyasu Abdulmumin. It is a video with a linear plot structure divided into twenty one scenes. The story centres on two wealthy men in quest for power. They employ the use of bodyguards to achieve superiority claim over one another. The men are Alhaji Salisu and Baba Chinedu. However, a bodyguard is employed by Alhaji Salisu to see to the wellbeing of his daughter, Aisha. The bodyguard later becomes a pain and harasses both Alhaji Salisu’s household and Aisha’s friend. Aisha decides to poison the bodyguard so that she can have her freedom but unknown to her, her father’s friend Aba has a plan with the other party to kidnap and kill her. Along the line, bodyguard already aware of Aisha’s plan decides not to drink the poisoned juice, he trails her movement and finds out she has been kidnapped at a place where she meets with her boyfriend. The bodyguard meets with them on the way, challenges them and fights with the kidnappers. Aba later had his way as he maneuvers through and eventually delivers the girl to her father’s enemy, Baba Chinedu. Policemen arrive at the scene and arrest the culprits and the members of Aisha’s household appreciate the bodyguard. He is given the offer to marry Aisha but he declines saying his mission has been accomplished.

Scripting and Scene Design in *Ibro Dogari*

The first scene in *Ibro Dogari* portrays conflict and conflict is known as the soul of drama. Various flashy convoy of cars can be seen moving at a high speed, other convoy of cars from another route are seen. They arrived at a field and men dressed in black suits open one of the finest cars and a man in a white attire comes out of the vehicle. The other convoy cars appear in same field and a short man dressed in Igbo attire comes out of the car. The man in white attire challenges the other short man and they exchange words, based on power struggle and show of superiority against each other. Relating this to Nigerian politics, the politicians quarrel due to one thing or the other majorly for political gains. Armer (2002) states that, a film should have a clearly defined conflict. Here it is established that both parties are involved in a dispute but the cause of the quarrel is not established. The cause of the fight should be established so that the viewers can understand what the dispute is about. On a second observation, it can be hidden due to suspense as this will make the viewers to stay glued to the movie from the beginning to the end. Whichever dimension the script writer decides to take, conflict and suspense should be carefully woven. Also the consequent scenes in the movie appear too long, boring with comic display of characters which keeps one wondering whether the movie is a comedy or tragedy going by the start of the movie with tension and fight.

2nd Scene

Alhaji Salisu speaks angrily of the fight between Baban Chinedu and himself. He calls seven of his bodyguards, and challenges them to be up and doing. He explains to them to demonstrate skills of professionalism so that his opponent does not defeat him. As he shows rage, the bodyguards behaved funny by hitting themselves and not too serious as expected of them as bodyguards. It is a scene that demands seriousness and comic relief is not expected, therefore a fault in the scripting of the scene. For scene design, it is portrayed that Alhaji Salisu is a wealthy man but the surrounding of his compound does not portray the affluence established in the script, a mismatch between the script and the scene design.

In the fifth scene

Aisha, daughter of Alhaji Salisu and the bodyguard drive to the house, a young boy suddenly appears trying to cross the main road, the car nearly hits the boy. Aisha's car nearly hit the boy just then the car suddenly comes to a sudden halt. Aisha comes down immediately and slaps the boy, unexpectedly the boy slaps her back angrily. She is furious with her bodyguard who instead should come to her rescue, cowardly retreats back and starts hitting themselves. This is amusing but again the genre of the play is still unclear to the viewers may be it is a comedy or satire or tragedy due to constant display of comic relief. The scene here is contemporary so nothing new is added to give the scene a resounding spectacle.

In Sixth Scene

Aisha at home, reports to her father about the happening in school and how the bodyguard fails her. She tells him that she wants a change of bodyguard. She cries and he tells her not to worry. In this scene, one will think that the right thing is for Aisha's father to be angry, scold the bodyguard and eventually sack since there is an enemy that he is dealing with but instead, he is seen eating some grains. This mars the content of the movie to the characterization as the viewer's struggle to understand what the script writer or producer wants to achieve. Botsford (2003) opines 'that the unusual action by the character makes the viewers to be basically in tune with the story and makes them wonder and ponder on what will be the outcome of a character. Even as asserted by Botsford, flipping characterization reduces viewer's interest especially when the story starts to become unreal like the beating of Aisha by a young boy without the boy holding a superior weapon, at least the bodyguard should have been seen chasing the boy and is he escapes, that would have been better.

In Seventh Scene

Alhaji Salisu speaks to his friend about the urgent need to change his bodyguards since his daughter is no longer safe in the hands of the so called bodyguard. He tells his friend to help him secure an efficient bodyguard and the friend promises to help, as his friend, Aba says this, he (Aba) twists his mouth over and

over to look like a deformity but this was not properly done by the character as the viewer's find it difficult to understand what he was saying. Also, the twisting of mouth looks very fake and unnecessary.

In Eighth Scene

The new bodyguard is seen. He dresses up, opens his gun, and fills it with bullets. This takes a long time, this activity drags and indeed boring. In a good movie with proper scripting, Botsford (2003) asserts''

A good script takes note of literal and symbolic meaning''. The viewers are mostly considered. The unusual action taken by the character makes the viewers to be basically in tune with the story. Even if an unusual action needs to take place, it should be the one that will be interesting and the viewers will appreciate at the long run. The beating of people by the new bodyguard is uncalled for as it is not symbolic because at the end of the movie, the rationale behind that is not established. Also, the beating of innocent people is no show of strength. The scene remains the regular, contemporary setting.

In Scene Ten

The bodyguard calls the workers in the house and asks them of their job description. He scares them with his gun and harasses them. He slaps the gateman who in turn misbehaves to the bodyguard. The directing given to the scene is improper. Alhaji Salisu is the owner of the house and should rather introduce the workers and their duties.

Scripting and Scene Designing of Phone Swap

Phone Swap is a movie produced by Kunle Afolayan in 2011. The reason why this movie is chosen as a basis of analysis and a comparison with *Ibro Dogari* is that both films fall into the genre of satire and comedy.

Synopsis of *Phone Swap*

Akin Cole, a marketing manager with Mindows Conglomerates, is given a huge responsibility of overhauling the member of staff in the department for efficiency. If he succeeds in putting the right person in the right position and edge out unnecessary staff, he will be made the chief executive officer that is if the proposal is accepted. He has to present the proposal at their head office in Abuja. On the other hand, there is a young lady named Mary. She is a good fashion designer and she has a boss named Alexis whom she calls Alex. Mary's father calls her to tell her about her sister's unruly behaviour towards her husband. Her father instructs her to come to Owerri to help reconcile the family. She has to take permission from her saucy boss. The boss cannot imagine leaving Mary to travel because of her competence at work. She eventually agrees and books a flight for her on the condition that she will fix a customer's cloth in Owerri. She has been instructed by her saucy boss to return the cloth immediately it is fixed, giving her two days ultimatum. Coincidentally, Mary and Akin's flight is booked at the same time but Akin to Abuja and Mary to Owerri. When Akin is at the airport, the lady (Mary) runs into him, they both fell and drop their phones, they accidentally pick each other's phones. Akin receives a text 'Hope you are fine, enjoy Owerri'. This

message makes him rush to book for another ticket to Owerri immediately. On the other hand Mary who has not been to an airport before, enters the flight going to Abuja thinking it is for Owerri. She feels good that she is boarding a flight and decides to send a message to her boss thanking her for the unique opportunity, then she immediately receives a message reading “You are welcome Sir, give them hell”. She hurriedly realises that she is in the wrong plane. A phone rings and Akin is instructed to put the phone off, he disagrees with the attendants because the ringing tone he hears is strange to him although the same Blackberry. Then he quickly remembers that the phone is not his as he has exchanged phone with the lady he bumped into, and there is no how they can both get out of flying plane.

Akin and Mary get to their destination, they have no option than to communicate with each other and assign their duties to each other. Akin asks Mary to get the memory disc on his phone and gives it to his chairman lying that he has been detained Mary on the other hand tells him to see her sister ; Cynthia (a police inspector) and visits her family. She pleads with Akin to make peace between Cynthia and her husband. Cynthia is happy seeing Akin and tells her father that Akin is Mary’s boyfriend. Akin on the other hand have been having frictions with his mother, he does not like speaking with her, however, with the events of things he is forced to call his mother to accommodate Mary. His mother seeing Mary is happy because she also thinks Mary is her son’s girlfriend. Akin manages Mary’s family house because it does not suit his class, Mary too has to pretend she lives a classy lifestyle. She delivers the disc to Akin’s boss not knowing the boss is even Akin’s mother. Although on the day she is to deliver the disc, Akin’s girlfriend fights with Mary and Mary’s boyfriend who is even married and lied to Mary also travels to Owerri to fight Akin because when he puts up a call to Mary it was a male that picks it likewise Akin’s girlfriend. Eventually the two meet and like two love birds the rest is history.

Scripting and Scene Design of *Phone Swap*

From the first scene, the scene design is captivating and mind boggling. Classical and educative books can be seen placed on the shelf, neatly arranged. A fashion dress is shown at the same time. Alarm rings waking Akin. A young lady is seen lying down on the bed. Another alarm rings signifying another scene, Mary wakes up hurriedly and goes downstairs to get water. Akin does some press ups and goes to brush. His girlfriend tries to talk to him but he ignores her. Mary fetches water, a customer admires her work and teases her to bring her husband home, the scene looks very real, some school children are seen passing by, another woman is seen helping someone with water to her head. It signifies a class of low socio economic status. With the first scene shown, there is a commanding visual appeal and splendour. It is not mechanical.

In the second scene, Mary is seen rushing, she arranges her bag, her boss calls her to bring a customer’s cloth, she rushes as she is on her way, her father’s call enters, she unknowingly calls the caller Hussaina and her father says no, it is me your father. Script writing should portray real life experiences as the

viewer's start imagining themselves in the character's position. Mary goes to shop and as she tries to get a motorcycle, her father calls and tells her that her sister (Cynthia) has fought with her husband and Mary is the 'soothing balm' to the problem.

Third scene, Mary tells her boss, she needs to travel because she has family issues to settle. The front of the shop is beautifully painted and reads 'Alexis'. The boss frowns and later agrees. King (2000) states that a good script contains very rich dramatic events per script while a bad script contains unidirectional and shallow moments. Akin on the other hand is seen at the office. A well-established office is shown. He queries his messenger on his mother's call, suddenly his boss enters. She challenges Akin about his plan to get to the top and above her. She threatens Akin that the venue for the retreat is closed to him. The conversation is brief and straight to the point. Akin tells his messenger Alex, to find the venue for the retreat. Alex finds out and book a flight for Abuja for his boss.

In the fifth scene, Akin and Mary get to the airport; they unknowingly bump into each other. They both fell, mistakenly swapping phones. This scene also is made so real. Akin carries Mary's phone and Mary, Akin's. The interior of the plane looks very real and it is surprising when the making is watched and the producer, Kunle Afolayan explains that the scene in the plane was not actually shot in the plane, the set was constructed by the set designer, Pat Nebo. This is the problem which some Kannywood movies are facing. The industry does not take cognizance of scene designing, at least for the purpose of creativity. The industry in terms of scene designing is very backward. The use of creative scene designers by Kunle Afolayan help sell our scene designers to the outside world. Various scene designers were involved in realising the plane scenes. Afolayan's films are thought provoking and insightful. Adeoti and Abdullahi Lawal (2010) state that:

Experiments such as the ones executed...in Afolayan's films are inevitable if the industry must grow. Apart from facilitating the realization of moviemaker's goal of wider access to their works, they also hold notable prospects for reinforcing national unity while mediating ethno-cultural and language differences. (Pp. 210-211).

Afolayan in his words

...*Phone Swap* is more of an Igbo/English film. I want to be seen as an African filmmaker, not just a Yoruba filmmaker. I often say in festivals that I am a filmmaker from Nigeria but my films represent Africa. I want to tell stories from different societies in Africa, but they must depict culture and identity; that is, stories about these regions and territories; what makes us who we are. (Pp. 357-358).

In portraying the culture of a region which Kannywood tries to portray, creativity should not be jettisoned. In the movie, the scene designer is not known unlike Nollywood movies where the name of the scene designer or technical designer is written. Also, in international films, the scene designer's names are

mentioned. Kannywood movie industry do not see the importance of professionals in scene designing as most movies in the industry do not include names of the technical designer or scene design.

Conclusion

Film making in Kannywood is growing but be as it is, the script writing and scene designing do not reflect present happenings in the northern society. It is true that the entertainment value of a movie helps sell the movie, but the educative aspect of film making should not be relegated. Viewers should always have something to learn from as the movie finishes. Kunle Afolayan is an accomplished film maker who goes extra miles to make his film and this has fetched him quite a number of awards. He is a film maker that discharges the responsibilities of film making to the best; putting square pegs in square holes. He employs the likes of Kemi Adesoye to the scripting being a professional in script writing, film makers in Kannywood can also take a queue from this. Scene designers like Pat Nebo, Yinka Edwards are also part of the team who has helped in bringing Kunle's film to world stage. The Kannywood movie industry needs to do more collaboration with the Nollywood industry so that viewers can also show interest in their movies even when they do not understand the language, just like Bollywood (India) film industry.

References

- Adesina Adegbite 'Design and Technical Concepts in Nigeria Theatre'. Mountain of Wealth'. *The Guardian*, Nov 6, 2003.
- Afolayan, Kunle. 'Of The Figurine, 'Neo Nollywood and the Politics of Film Festivals in Africa' in Adeshina Afolayan (Ed.) *Auteuring Nollywood: Critical Perspectives on the Figurine*. Ibadan: University Press.
- Armer, A. (2002). *Writing the Screenplay: TV and Film*. 2nd ed. Long Grove, IL: Waveland Press, Inc.
- Botsford, D. (2003). *Difference between a Good Drama Script and a Bad One*. USA: Crown House Publishing LTD.
- Karl, I. (2015). Writing Dialogue for Emotional Impact (Online).Source, creativescreenwriting.com.
- Nwadiwe C. (2005). Sustaining the Development of Theatre Technology in Nigeria: A Curricular Approach. *Nigerian Theatre Journal*.
- Stephen, K. *On Writing: A Memoir of the Craft*. 2000. <http://www.thoughtco.com/difference-between-good-and-bad-writer-1689269>.
- Dailymail.com.ng

CREATIVITY IN ART: CORNERSTONE TO INDUSTRIALISATION IN NIGERIA

ZAINAB BALA MOHAMMED (PhD)

Department of Visual and Performing Arts
Faculty of Arts
University Of Maiduguri
Borno State, Nigeria

YUNUSA MOHAMMED (PhD)

Department Of Visual and Performing Arts
University Of Maiduguri
Borno State, Nigeria

Abstract

This paper reviews the historical antecedents and perspectives of how creativity in art contributes to development of industries in great nations of the world. This paper suggests how such a unique opportunity can be explored and used in Nigeria as an impetus to Mr. President's transformation agenda to attain industrial and economic saddle in the committee of great nations of the world. The abundant human and natural resources in Nigeria, if properly harnessed, utilized and sustained, could make one cease to be just a consumer, rather he would be a producer and exporter of finished products to other parts of the world. This development would drastically reduce the issue of unemployment that becomes the architect of our insecurity in Nigeria. As the saying goes "an idle mine is a devil workshop". When people's minds are engaged and occupied in progressive activities, there will be no time for devilish acts. Suggestions were also proffered on how the government can propel tertiary institutions that offer art so that their graduates can be employed by Manufacturing Association of Nigeria (MAN) to improve in production.

Keywords: Creativity, Art, Cornerstone, Industrialisation, Nigeria

Preamble

Since time immemorial, there have been advances in man's understanding of his environment, be it in the sciences or humanities. The advances are insignificantly compared to the recent creative explosion that has dwarfs the achievements of previous generations in terms of infrastructure, standard of living, transportation, communication, job and food security to mentioned but a few. In any and every discipline that is open to human comprehension, gigantic strides have been taken by man to understand himself and his environment. All these gigantic strides undertaken by man were as a result of his creative prowess.

Man has been identified as the most creative animal among all creations on earth. His creativity becomes uniquely distinctive when it is recognized that he is constantly altering his environment to discover new concepts and invent devices, there by furthering his vista about the universe. This constant search for answers and change may be the basic urge for man to discover his place in the world around him. This means that man and his society cannot develop without creative thinking and behaviour. Akinboye (2001) states that, creative thinking is the most fundamental of all human resources and skills. Anyanwu (2008) also maintains that creativity is concerned with original thinking and generation of new ideas. De Bono (2004) defines creativity as bringing out new ideas and updating old ones. Akinboye (2003) emphasizes that the quality of human thinking is the determinant of his living standard and future success. Creativity enables man to get the most out of experiences and resources. It is the engine which propels growth, development and expansion of individuals, organizations and the society at large. Thus, without creativity, man would be locked up in his tradition, habits, structures, patterns, conceptions and perceptions. Creative thinking behaviour is therefore, the driving force of human productivity and development. With creativity

the impenetrable becomes permeable and the ultimate unknown only exists in theory but not in facts (The Shabbos light, 2006).

According to Francis (2006) man uses signs and symbols long before written languages were adopted. Early written languages, as Egyptian hieroglyphics were highly specialized sets of symbols derived from pictures. The development of geometry combining mathematics with diagrams made it possible to think of structures and other abstractions of reality. This led to the construction of objects such as building of monumental scale from designs. In an effort to make sense of his immediate surroundings, man used drawings to reach out into the unknown by constituting maps from notes and sketches of explorers which sparked off imagination and stimulated new discoveries about our world and the universe (Laseau, 1980). These are all from man's creative prowess.

What we know today as letters of the alphabets are artistic creations by the Romans. Great discoveries have been published in written words and mostly with Times Roman. Prior to Renaissance period these letters of the alphabets were being used by only the Romans who made wall inscriptions with them. It was during this period that the letters of alphabets were applied in printing books and manuscripts to help speed up learning (Francis, 2006). McCann (1975) asserts that the Renaissance saw the advent of scientific inquiry and use of artist's skill as a tool for research. Leonardo da Vinci used his creative and drawing skills and study human anatomy. He illustrates the human tissues, muscles, skeleton etc. Akolo (2003) also stressed that art has in some countries been integrated into technology for the improvement of products and environment. In some countries artists have been employed to add aesthetic touches to new invented machines or new products before mass-produced for the market. He added that many nations are involved in car productions but each has its own shape unique to it. In Singapore, for instance industrial artist like Mary Gamens, John Tan, Rounie Tan, Chua Ban Har, Kin Cleok are already engaged in such designs.

Benefits of creative explosion have helped man to gain control over nature through art education, science and technology, and build a civilized society and a way of life where there is no insecurity. The first man had little control over nature, as he had only simple tools and had no knowledge of raising animals or plants. He wandered around to search for food, and had no permanent home other than the cave. Animal skin was used to protect his body from cold and harmful creatures, and the sun was his source of light. At a point man discovered how to make fire, this discovery further helped man gain some control over nature as he could now carry heat and light wherever he went. This marked the end of the Paleolithic period or Old Stone Age and the beginning of Neolithic period or New Stone Age where man showcased another creative explosion as man learned how to raise animals, and crops. These developments allowed man to build settlements and live in communities, where classes of priests, rulers, craftsmen, merchants among others developed (Mohammed, 2003). This division of labour made civilization possible.

Throughout the ages, explosion in creativity has benefited man in many ways: increased production of goods and services, cheap labour, better living standard among others (The World Book Encyclopedia, 1988). Now that we live in a world that changes rapidly, what was new yesterday is obsolete today. The benefits brought by creativity through art, science and technology make the Nigerian-man to lose his perspective amid the glittering cornucopia. This brought Nigeria to its present insecurity in all spheres of development; be it economic, political, educational and social.

Experience of other Nations

Our craftsmen and women have contributed immensely to the growth and development of our society's economic, social, political, educational and technological status by maintaining and sustaining the traditional cottage industries through art education. They are responsible for making among other things, agricultural implements, household utensils, hunting and war weapons, clothing and numerous things used in our day to day activities. They have bestowed on us a rich heritage of their noble endeavours which have for a long time made Nigeria famous the world over and won us international accolades. This has become a historical reference of the effective utilization of creative arts education that aided a nation to develop in all spheres. If the experiences of other nations are something to go by, countries like China, Germany, America and Britain which are among the great nations today should be emulated.

Oloidi (1990) states that in 1919 there was an attempt to unite art with technology which led to the foundation of the Bauhaus school founded by a German Architect Walter Gropius. This school was founded with the aim of improving the design quality of machine made goods. Read (1961) asserts that the founders of the Bauhaus school accepted the machine as an essential modern vehicle for creating forms and therefore, thought to come to terms with it. The main aim of the school therefore, was to create forms to meet every commercial, technical, as well as aesthetic requirement for technological growth and development in the society. Read added that the Bauhaus believed that the difference between technology and handcraft was not in the tools employed but rather in the effect of the sub-division of labour in modern technology as against the one man control from start to finish in handcraft. It is for this reason that the Bauhaus regarded creativity, art education, craft, architecture and science as inseparable from one another and therefore tried to re-unite them as two different aspects of the same phenomenon (Ogunbor, 2006). The students of the Bauhaus school were trained in both their creative imagination as well as their technical proficiency and related them to technological requirement of the society. Ogunbor added that this philosophy has since been adopted with various modifications by many industrial and educational establishments in Europe, America and Asia.

According to Ekwere (1992) the history of industrialization in China can be traced to the period of Ch'in Dynasty (221-207 BC) when the Great Wall of China was completed and nomadic invaders were barred from trading and investing in China. The reign of Ch'in enhanced internal resources exploration of China

by Chinese and found how best to exploit them for economic purposes and nation building through creative arts education. In an effort to sustain this policy educational institutions were established in towns and villages where learning of art education was highly encouraged. These institutions that were established in Britain, America Germany and China were meant to encourage the teaching of creative arts education to meet the demand of the industrial revolution in Europe, and the development and prosperity of American and Chinese industries (Ekwere, 1992).

If America and China as industrial nations were to compete with the nations of Europe, they needed craftsmen and women and designers who would produce products that were attractive to people abroad as well as those in their countries. Owing to the changes and development, art education took an unprecedented significance. People were trained in industrial vocational skills as their services were needed in industries. The theory could be compared with the period of Renaissance and industrial revolution, which saw the artist positively engaging his time in the areas of printing, publishing, packaging and production of industrial goods. The artist propelled Renaissance and was at the centre of industrial revolution. In the Nigerian society authorities like Mbahi (2000), Akolo (2003) and others who supported this theory consider the artist as indispensable; his service has kept Nigeria moving in the areas of education, especially in the designing and production of teaching aids, book design and illustration.

However, most of the aspects of the artist's role in industrial development is not given much priority in Nigeria particularly in the areas of traditional architecture, textile design, ceramics and engineering to develop and modify their products to go with the tastes of the modern world rather Nigerian society has thrown in the towel to allow its markets flooded with foreign made goods. Mohammed (2003) postulates that historical evidence has shown that in Nigeria the situation was not much different from what was obtained in America, Europe and especially China in (221-207 BC). Mohammed (2003) further states that Nok culture flourished in the last few hundred years before Christ. A very good example is the extensive iron working industry found in northern Nigeria in 1943 which dates 300-100 BC. However, this effort made by our predecessors could not be upheld because of the unpleasant activities of the industrial nations who wanted to meet up with the high demand of raw materials to sustain the industrial revolution through African labour, Nigerians in particular, as well as the establishment of a market for their finished products. According to Davidson (1971), the Pope (Head of the Roman Catholic Church) in about 1555 AD divided the unknown world into halves: the Eastern half, 'Africa', was given to the Portuguese while the Western half 'America' was given to the Spanish to engage in slave trade for the buying of African captives for use as slaves in the Americas. This obnoxious act on Africans, Nigerians in particular was a big blow on Nigerian artists, technologists and scientists as most of the men and women in these fields were taken to America to work in the plantations for the development of the industries in Europe at that time.

Meaningful Industrialization

There cannot be any meaningful industrialization without the support of design industry. The Nigerian government over the years has tried to encourage the study of science and technology in Nigerian institutions at all levels of education in an effort to industrialize Nigeria, but to no avail. Why? Because the most important ingredient of industrialization was neglected by our system and policy on education, and that is 'art education'. Three aspects of knowledge play important roles, in the process of production of industrial goods. Science knowledge goes into the working function of the utilitarian product; technology goes into the mechanical mass production of that product while art education input goes into the design aspect of the product at the beginning and at the end (Mbahi, 2005).

In any industrial process the designer indicates the possibility of a new product through his creative and aesthetic vision. One would not be satisfied psychologically and would lack interest in an object that lacked aesthetic values. Most utilitarian objects are acquired for two main reasons, functionality and aesthetic values. If appearance would not be considered in the process of the production of industrial products then the input of art education would not be important and there would no need for those elements of design such as lines, shapes, forms, colours, textures that gave utilitarian objects an admirable outlook. Our houses may only be for protection from the harsh weather condition and dangerous animals. According to Mbahi (1999) the difference between Nigerian manufactured goods and imported goods; is not so much in technical limitation as in aesthetic input. Our factory made goods were not backed by aesthetic intuition. The Nigerian industrialists are ignorant of the importance of aesthetic sensitivity as an ingredient in the production of industrial goods. Aesthetic sensitivity would enable Nigerian manufactured goods compete favourably with the imported ones. Most technologically developed nations are so because they realized that one of the conditions required for inventions is to accumulate knowledge from art education institutions and training centers. Though art education is taught in some tertiary institutions in Nigeria, less attention is given to it by government and the public probably due to unawareness of its importance to industrial development. Palmer (2004) establishes that art is simply a purposeful human behavior, used to enhance the quality of man's experience through the things he makes or creates.

Suggestions

1. Government should develop interest and concern on Art Education at all levels of our educational pursuit in Nigerian.
2. The Manufacturers Association of Nigeria (MAN) should constitute a coordinating Visiting Team that would attend end of session student's art exhibitions in Nigerian tertiary institutions to make choices of new and good designs for their industrial goods and at the same time employ some outstanding graduates to work in their industries.

3. The Manufacturing Association of Nigeria (MAN) Visiting Team should organize a periodical visit to sister industries within and outside Nigeria to garner more experience and new ideas to improve on their products;
4. Scholarship award can be introduced by the government of Nigeria and MAN to outstanding students to advance their knowledge in their areas of specialization so that they would later improve the design capacity of the products produced by Nigerian industries.
5. The government of Nigeria should maximize financial and moral support to traditional cottage industries by organizing training/workshop for craftsmen and women to have new ideas and technique of design and improve in their production capacity so that their goods can come near to what is obtained in other countries;

Conclusion

This paper highlighted how some great nations used creativity in art education to become industrialized. In the same vein, African nations like Nigeria were said to be the same, but along the line folded their arms and decided to be consumers than producers. A brief history of Nigeria was led into the unfortunate circumstances was equally highlighted so that a new bearing can be taken to put Nigeria on a right footing industrially. Suggestions were proffered as way forward to the Nigerian government and the Manufacturing Association of Nigeria to forge ahead industrially.

References

- Akinboye, J. O. (2001). *Creativity in Human Development*. El- Shaddai Global Ventures Ltd, Ibadan.
- Akinboye, J. O. (2003). *Creativity Innovation and Success*, CYFO Behaviour Services, Ibadan.
- Akolo, J. B. (2003). The Relevance of Art Education in the 21st Century: An Insight into the Affairs at the Secondary School Level. *Journal of Art Education* 2(1), 68-78
- Anyanwu, U. O. (2008). Productivity and Capacity Building: Retrieved 20th April, 2008 from <http://www.yahoo.com>
- de Bono, E. (2004). *Serious Creativity: An article*. Retrieved April, 10th 2007 from <file:///F:/SixThinkingHatsAndDEdwarddeBono'sThinkingSystems.htm>
- Ekwere, J. D. (1992). Culture and Industrialization, *Culture and Nation Building*: National Council for Art and Culture, National Arts Theatre Complex, Iganmu-Lagos.
- Frances, O. A. (2006). Assessment of the Value of art in Polytechnic Education: A case study of Federal Polytechnic Nasarawa. M. A. Thesis, University of Maiduguri.
- Mbahi, A. A. (2005). *Art, Science and Technology*: Kanani production, Maiduguri.
- (1999) *History of Classroom Art in Nigeria*: Kingswell Publishers Ltd. Maiduguri.
- McCann, M. (1975). Health Hazard in Art: Art Journal Summer xxiv/4 New York, College of Art Association America.
- Mohammed, Y. (2003). The Role of Art in Economic and Technological Development: *Yobe Journal of Education* 1(3), Pp. 102-111
- Oloidi, O. (1990). Visual Art Technology and the 21ST Century, the Nigerian Situation: Creative Dialogue and Society of Nigerian Visual Artists. Pola Tobsom. Lagos.
- Ogunbor, I. O. (2006). The Use of Visual Art in Technological Development in Nigeria: A Case Study of the Industrial Design Programme at the Federal University of Technology, Yola, M. A Thesis, Department of Creative Arts, University of Maiduguri.
- Palmer, F. M. (2004). *Art Education for the Tertiary Institutions*: S. Asekome and Co. Publishers, Samaru Zaria.
- Read, H. (1961). *Education through Art*: Pantheon Books, Inc. New York. Pp. 113.
- The New Encyclopedia Britannica, (1974) Inc. Hemingway Benton, Vol. 2. Publisher, Chicago.
- The Shabbos Lights (2006) Essay: An Explosion of Knowledge: published by Sichos in English. Retrieved December, 15th2007from<file:///c:/documentandsettings/Inusa/mydocument/EssaysAnExplosionofknowledge>
- The World Book Encyclopedia (1988) *Technology*: Vol. 19. Inc. U. S. A.

EXPOSITION ON TECHNIQUES OF SCULPTURE DESIGNS AND CRAFTSMANSHIP

NDUBUISI CHINYERE, (PhD)

Department of Fine Arts, Yaba College of Technology,
Lagos, Nigeria.

chinyerendubuisi@yahoo.com

Abstract

Sculpture is a three dimensional art form hence; it is favoured by variety of materials and methods. Some of the materials used for sculpture creation include clay, stone, wood, cement, plastic, metal, and virtually all other tangible material, both industrial and organic. Sculptural materials can be manipulated independently or collectively. Thus, cement can be used to create an entire form in a sculpture, but in the case of collective use of materials, it is referred to as mixed media. The material in use often determines the method applied by the sculptor, and each material attracts a unique application and usage. The significance of this work rests on revealing the materials and process of sculpture production, traditional and modern. It also creates an understanding of in-the-round and relief sculptures which are the two major forms of three dimensional sculptures. In addition, the study reviews construction, which is a contemporary method in sculpture.

Keywords: Exposition, Techniques, Sculpture, Design, Craftsmanship

Introduction

Sculpture is versatile in nature and can be created with different materials such as clay, cement, wood, paper, plastic, metal, etc. depending on the design and the purpose of its creation. Manufactured materials that are developed for more specific purposes are easily adapted into sculpture production in modern workshops and studios.

The techniques involved in the creation of sculptural objects differ from one material to the other. For instance, the techniques employed in creating clay sculptures involves additional method of modelling, while a column on a building can be created by means of casting, on the other hand wood and stone are often carved through the subtractive method. Fiberglass, which is a twentieth century material that is also used in the automobile for the exterior of automobiles, is also used in sculpture. Preble and Preble (1994:202) observe that, in recent years, many sculptors have turned to modern synthetic media, such as fiber glass, which can be cast and painted to look like a variety of other sculpture materials. Creation of sculpture often involves the techniques of firing, casting, blacksmithing, sheet-metal work, and welding, which are used for the production of other functional objects and decorative metal works. Industrial materials in sculpture can be used independently or together with other materials as mixed media. The mixed media sculpture can be a combination of two of all or the under listed materials: fiber glass, wood, metal, fabric or any other material on this Preble and Preble (1994) assert:

Today's artists frequently use a variety of media within a single work , rather than presenting a long-awkward list of materials, artists often identify such combination as "mixed media". The media used for such work may be industrial material of found objects, which can either be two dimensional or three dimensional but are combined together for a piece of art (p. 208).

In addition to the above techniques, the sculptors also embellished, fired and glazed their works in clay, though the technique that is basically known with ceramics production. The new techniques applied by contemporary sculptors are far different from the traditional methods; they are closely related to modern techniques used in manufacturing industry.

The Creative Process of Sculpture

Every successful sculpture starts with formation of ideas, then expression by means of design or sketch before the final execution in three dimensions. A sculptor often function as both a designer and a craftsman. To produce a sculpture piece in three dimensions, a particular technique or combination of techniques is applied.

The appearance and general aesthetic value of a sculptural piece depends greatly on the handling and manipulation of materials by the artist. The direct expressive handling of metal in the works of Olu Amoda, or the use of the chisel in Bisi Fakeye's carving; (both Nigerian artists) are expressions of craftsmanship and mastering of materials. For most sculptors, the actual physical process of working materials is an essential part of sculpture. The sculptor experiences the working qualities of the material, such as the plasticity as in clay, hardness of wood or stone, as well as texture which are evident in the finished work. The sculptor often visualizes a concept before it is created as a design; the design is drawn on the surface of a given medium. This could be stone or wood before the sculptor carefully reveals the image by means of subtraction. Michelangelo in Strickland (2007:36), states "The sculptor unlocks beauty from stone by liberating the figure from the marble that imprison it".



Fig 1: Marble Carving

To create a successful sculpture, design and use of craftsmanship are intimately fused together. As much as the sculptor visualizes the form before it is created, in some instances, alterations are made from the original design in the course of executing the final piece. This creates room for certain features which were not originally planned with the work to be introduced during the process of execution. There is hardly any sculpture that ends exactly the way the sketch or design was originally planned; changes about some aspects of the composition, even the most important ones are often made as the work progresses.

The fusion of design and craftsmanship of different sculptors in the creation of a particular sculptural piece is also an acceptable practice, in a situation where a project is too large or the sculptor is old or weak to do

all the work alone. Some sculptors employ assistants to help out with such projects. Despite handling it with an assistant, it is important that one sculptor conceives the idea and creates the design or sketches which is where the creativity lies. Scott (2010:25) observes, “almost every one could do a work by putting material together. The idea for a piece of art comes from the artist imagination”. As the work proceeds, the sculptor could personally manage some other important parts of the projects at the final stages.

In some projects, particularly very large ones, a sculptor may function like an architect, who only creates the design but seldom involves himself in the laying of bricks, even up to the finish of the building. He could advise, supervise and limit his job to supply of exhaustive specifications in the form of drawings and perhaps creation of marquette. Obviously, such a procedure excludes the sculptor from the possibility of direct, personal expression through the handling of tools and materials. Works of this nature usually have similar characteristics and roles as architecture and industrial design.

General Methods

Different stages are involved before the final execution and presentation of a sculptural project. The stages start with the commissioning of the project by the client, and in some instances, he may bid for the project. Once the project is commissioned; the artist starts with the preparation which usually involves creation of sketches and small scale of the intending sculpture. The sketching and creation of the marquette (small scale) is a vital stage that requires all attention since it is the stage that determines whether the contract will be awarded or not. The satisfaction of the client determines the next stage which is the preparation of materials, and this leads to the execution of the project, then finally the surface finishing, installation and presentation is done.

Most monumental or architectural sculptures are commissioned by agencies, Churches, or other institutions for public use. Creating public sculpture is the height of sculpture practice as it is a rare opportunity for a sculptor to have a direct relationship with the entire community. Slobodkin (1994:177) writes, “The highest attainment in the field of sculpture is work that has some specific relation to complete scheme of things – sculpture purposely created to occupy a definite place on earth”. Hence architectural sculpture can be said to be the ultimate function of all sculptures. Unlike the gallery sculptures, they are commissioned to stand out on some definite spot on the earth as well as have definite functions, which could be aesthetic, religious or historical.

Once the sculptor and his client arrive at a particular design, the materials are acquired and prepared for execution of the project. Most of the materials used by present day sculptors are readily available in the shops, unlike the Renaissance and Medieval periods when the sculptor had to source and prepare his materials alone. For a stone carving, the sculptor may visit a stone quarry in order to select stone and to have it cut into blocks of the right size and shape. Whereas during the Renaissance period, artist like

Michelangelo sourced and supplied their materials by themselves as observed by Strickland (2007:36) “Michelangelo always carved his sculpture from block...he roll them down from the mountain”.

A wood-carver requires a supply of well-seasoned timber from the saw mill which is sometimes shaped in block form before moving to the studio. For a work that requires clay, the sculptor needs a good supply of the right kind and quantity of clay. Large terra-cotta works may require specially prepared plastic clay. The process of acquiring the right materials is necessary before the actual work begins.

The acquisition of the right materials and necessary preparation of the materials lead the sculptor to the next stage, which is basically the shaping of the material or creation of forms by modelling, carving, or construction. Of all the above listed methods, most sculptors subscribe to modelling because a pliable material such as clay (a major material used for modelling) when used in modelling gives room for corrections. Feldman (1987:312) states, “Clay is also more responsive than stone or wood...Nothing is as personal and direct as clay”. The process of modelling with clay maybe long and arduous yet the plasticity of clay makes it an interesting material to work with. Unlike carving in which the artist is expected to start with a clear concept of the result and guide against major mistakes, modelling gives the sculptor the privilege of working and reworking the material until the expected pleasing form emerges.

Whatever surface finish that is given to a sculpture, it is vital it contributes greatly in ensuring that features of the material used to create it is appreciated. Finishing with metallic plating, polishing or painting as the case may be will create a beautiful and realistic sculpture. This will add value to the effort already invested in executing the work.

Forms of Sculpture

Sculpture in-the-round

Although most sculptures are created in the round for public spaces such as gardens, churches, parks, interior and exterior of buildings, some are made in relief form and can only be viewed from the front or side.



Fig II: Strive: The study of Human Anatomy: Sculpture in-The –Round, Osumade John

Sculpture-in-the-round is free-standing, and occupies a particular space (fig II). It is a type of sculpture in which the figure can be viewed independently as a complete three-dimensional form i.e. from all sides

therefore its composition must be appealing from every view depending on the subject. Sculpture-in-the-round is independent not attached to a wall or background (unlike relief). The major types of sculpture-in-the-round are statues, busts, and totem poles, columns, among others. Sculpture-in-the-round is different from other forms of art, because it can be viewed from several vantage points.

Majority of constructed sculptures are Sculpture-in-the-round which are disposed in space with complete freedom. To this, Spore (2000:22) summarizes thus, "sculpture defines actual space". In many instances the viewer can actually walk around under and through them. With this form of sculpture, when the image is narrative or a subject drawn from life, the concept can be easily understood, whereas the non-figurative images in-the-round is difficult to understand and appreciation which becomes challenging to the audience. Free-standing sculpture is created to have a contact with the foreground or with the base on which it is placed and it is often considered to be very important. Take for instance a reclining figure which can be positioned horizontally to blend with the ground plane and often appears to be rooted in the ground. Yet, the same reclining figure can be mounted in such a way that it seems to rest on the ground and to be independent of its base; while some others could be supported in space above the ground. The placement of sculpture can go for either very high relief or in-the-round but completely free-standing sculptures, the figure is viewed all around.

Sculptures that are designed and mounted against a wall can be said a relief or in-the-round. It is relief when it is closely placed against the wall that the audience find it difficult to gain access to the back view, on the other hand, it is regarded as in-the-round because it is not attached to its background like a relief, though it does not have the spatial independence of completely freestanding sculpture. When a sculpture is designed to have a frontal composition of wall and niche which does not necessarily imply any lack of three-dimensionality in the forms themselves, it is only the arrangement of the forms that is limited because the forms are conceived with a complete fullness of volume.

Based on the notion of principal view, a work of sculpture is successful when composed of controlled progression of forms, from one aspect to the other. This is important to enable the work stand out as a unit that occupies space.

Relief sculpture

Relief Sculpture is an art form that projects an image from the surface on which the work is done. This form of art is seen as a complex art form because it combines the features of both two dimensional and three dimensional arts. Here is an example.



Fig III: The other Neighbour, Relief Sculpture by Veronica Otigb-Ekpeie

Just like a painting on canvas, a relief sculpture depends on the supporting surface on which it is created. Relief sculpture falls into four categories, which are low, bas, mezzo and high relief. Mills (2005) describes the four types of relief thus:

Low relief is the lowest possible projection from a surface, raised just enough to catch the light...Bas relief is created by projecting up to half the volume of the form...Mezzo is similarly the projection of up to half the volume of the form, but unlike bas relief, it makes use of undercut...High relief is the most extreme form of relief in which the volume is expressed in the round, while remaining attached to the flat surface (p. 189).

Relief sculpture can be argued to be the oldest form of sculpture. The prehistoric man scratched on the surface of caves, mud, sand and stone, which created depth and projection from the surface. The three-dimensional properties in relief are not merely represented pictorially but are in some degree actual, like those of fully developed sculpture. Mills (2005:183) says, "In drawing and making a relief sculpture the artist must accurately represent three dimensions on a two dimensional surface. In addition, relief demands the partial realisation of form by modelling or carving projections from the flat surface". Some relief sculpture appears pictorial like painting and drawing as the artists often make use of perspective which is a two dimensional method of creating depth and distance. A major difficulty faced by a sculptor in creating a relief sculpture is defining the relationship between depths in the available space which is often limited; however the sculptor can achieve this by carefully giving attention to the planes of the relief.

Low relief allows a minimal degree of projection and creates an impression of three dimensional forms; hence it is generally regarded by sculptors as an extremely difficult art form. This is because the sculptor is caught between two dimensional surfaces and three dimensional projections. Sporre (2000:22) asserts. "Relief projects from a background and cannot be seen from all sides, it maintains a two-dimensional quality as compared to full-round sculpture".

However, the projection in some high relief is so much that if the work is detached from the background, it could be regarded as sculpture in the round. The height of the projection also creates undercuts on the work, which is a major feature of sculpture in the round. However, many degrees of projection are

combined to create a relief sculpture, particularly the high relief. As noted above, very high relief can be detached from the background and converted to sculpture in the round, while the low relief is capable of making contact with the background.

Modern Sculpture

Sculptors have searched for new forms of expression, this distinguished sculpture from other forms of art as it always experiments with new materials and approaches provided by technology. From the 20th century, the world of art has recorded new forms of sculpture that are quite different from the traditional modelling and carving. Among the new forms is kinetic, construction, assemblage sculpture, among others. Picasso was one of the 20th century artists that delved into constructivism, using a bicycle seat and galvanised pipe to create a *Bull's Head*.



Fig IV: Bull head, Constructed Sculpture by Pablo Picasso

The traditional forms of sculpture which are modelling, carving, construction, etc. are static without change/movement, as evident in monumental sculpture. What is often referred to as movement in traditional sculpture is the posture or character of the figure as represented in the subject matter; such as a galloping horse or an athlete. Unlike the traditional sculpture which only suggests movement on a static figure, kinetic sculpture aims at creating real movement as an integral part of the sculpture, by means of wind, magnetic fields, jets of water and electric motor.

On the other hand, the adherents of constructivism tried to neglect the traditional forms and introduced new materials like wire, plastics, glass, cardboard, metal sheets and leather, with the intension of creating objects that are lighter than the traditional forms. Feldman (1987:324) asserts, "Constructivist were determined to avoid thick, dense materials... thus two traits of monolith were undermined (1) the solidity of form, and (2) the mass or weight, of form".

Construction deals with assemblage of materials hence it is also referred to as assemblage. Preble and Preble (1994:206) observed that, "After Picasso constructed his cubist guitar in 1912, assembling method became popular, and such works are called construction". Assemblage is seen as a revolution in the history of sculpture, because it deviates from the traditional form of carving, modelling, and casting. There are varieties of sculptural effects that assemblage presents by integrating pre-fabricated materials and found objects that are recognizable in forms. This is evident in Olu Amoda's *Abandoned Horse*.



Fig v: Abandoned Horse: Metal Sculpture by Olu Amoda

This assemblage by Amoda, is welded scraps of metal and machine parts that have been creatively converted into a graceful figure. With this form of art, the artist is able to turn discarded materials into useful art object. Assemblage offers the artist the opportunity to create new art forms that might not be possible by traditional means. On this Fichner-Rathus (1995:132), states, “The work could not have been created by traditional means, nor would it have been conceived by a sculptor who used such means”. Some of the projections and intricacies that assemblage permits are unthinkable in carving and modelling.

Conclusion

Sculpture as identified in this paper is among the oldest forms of art that started by simple scratching on the wall to create depth and projection known as relief. Aside the scratching of the wall which was a method used during the Paleolithic era, projection in sculpture can be created by other methods, which are additive and subtractive using variety of materials such as clay, wood, cement, bronze, metal among others.

Sculpture is created for individual homes or public places, and it could be said that the height sculpture is architectural or public sculpture. Such sculptures occupy a particular space in the environment and are often created as free standing sculpture to serve aesthetic, religious or historical purposes. The methods and techniques involved in creating a sculptural piece is divers, depending on the intension of the artist. Sculpture is a three dimensional art that can be either created as relief or in-the-round, and both methods aims at achieving volume and form. Hence sculpture can be appreciated by mere feeling of the form, which is not possible in other arts such as painting and drawing. The forms of sculpture make it unique and different from other visual arts. This makes sculpture central to other arts, thus, the understanding of sculpture is capable of aiding other visual artist in creating three dimensions on a flat surface while painting or drawing. This study therefore suggests that all visual artists should have a basic understanding of sculpture since their art involve creative three dimensionality either illusionary or in reality.

References

- Fedman, E. B. (1987). *Varieties of visual experience*. (3rd Edition.). New York: Prentice-Hall Inc.
- Fichner-Rathus, L. (1998). *Understanding art* (5th Edition.). New Jersey: Prentice-Hall Inc.
- Mills, J. (2005). *Encyclopedia of sculpture technique*. London: Batsford.
- Preble, D. and Preble, S. (1994). *Art forms: An introduction to the visual arts*. New York: Harper Collins College Publisher.
- Scott, J. (2010). *Textile perspective in mixed-media sculpture*, Singapore: Craft Prints International
- Slobodkin, L. (1973). *Sculpture principles and practice*, New York: Dover publication.
- Sporre, J. D. (2000). *The creative impulse: An introduction to the arts*. London: Prentice Hall Inc.
- Srickland, C. (2007). *The annotated Mona Lisa: A crash course in art history from Prehistoric to post-modern*. Kansas: Andrews McMeel .Publishing, LLC.

FREE ACTIVITY METHOD OF TEACHING CULTURAL AND CREATIVE ARTS

HAMSATU SALEH (PhD)

Department of Visual and Performing Arts
Faculty of Arts,
University of Maiduguri, Borno State.

PETER .T. TUGBOKOROWEI

General Studies Department,
Delta State School of Marine Technology
Buruku.

Abstract

The free activity method of teaching is a method developed from the works of Rousseau, Froebel, Pestalozzi and Montessori. Their idea is that children should not only express themselves freely, but should also learn on their own without any interference by teachers or parents. The free activity method can help bring out the creative ability in children and help them discover their talents. The free activity method of teaching does not appear to be adequately explored, and does not seem to bring out the full potentials of children's artistic abilities. This may be due to how the method is being handled in schools. This paper is on the free activity method and how it can be used to help children express themselves freely.

Key words: Free Activity Method, Culture and Creative Art, Teaching Methods

Introduction

Method of teaching has to do with principles and styles of instruction or teaching. It is also to do with the nature of education. The Nigerian Educational Research and Development Council (NERDC, 2007), Federal Ministry of Education, advocated for the introduction of child centered learning to be emphasized at the early level. It is expected that, teaching and learning should be within easy understanding of the child, and that children should be allowed to learn on their own and at their own pace. According to Westlake (2013) art by nature is a creative subject, and creative teaching methods are necessary parts of art course. He advised teachers to employ good teaching methods, to make a class memorable for children and to awaken their artistic abilities. Teaching strategy determines the approach a teacher may take to achieve learning objectives. It is used by teachers to create learning environments and the choice of activity which the teachers and the learners will be involved during the lesson.

Teaching strategies are used during the lesson presentation to ensure that the sequence or delivery of learning materials helps the learners. Mamza (2007) observed that art teaching is given little attention in schools. It is often seen as leisure time pursuit and this is one of the problems that exist in most primary schools in Nigeria. Mamza further said that art is sometimes used as a filler activity. It is therefore important for teachers to use various teaching methods in order to reach out to the children effectively. This however requires good knowledge of the best teaching strategies that could be most effective for the learning process. Suitable methods should be used to make learners learn on their own. This implies the provision of appropriate freedom of participation in classroom activities. Palkowski (2014) believed that pedagogy offers ways to assist learners in the development of their skills, and knowledge in visual arts.

Mbahi (1999) observes that the majority of teachers use one or combination of several methods of teaching like free activity, activity class, group method, art project, teaching aids, display and exhibition. Teachers

are encouraged to select the appropriate techniques for teaching. There are methods which recognize play as the major factor. Pestalozzi in Mbahi (1999) is of the view that children are born with potentials therefore education should only build on such. Mbahi (1999) points out that teachers must avoid giving the impression that only their views count. If they want to promote independence, critical and creative thinking, they have to avoid methods of teaching which stifle initiative and promote the acceptance of authoritarianism. A good teaching method therefore, will provide opportunities for children to use their inborn abilities, and how well the education system prepares the young ones.

There are some methods which, as Lowenfeld in Lopata, Wallace and Finn (2005) describe, are either ineffective or actively harmful to the artistic development of children, especially in the area of motivation. Olorukooba (2006) also supported Lowenfeld's view that the techniques of teaching and the way they are generally handled by art teachers may be inappropriate or ineffective and unrelated to the inspiration of the child. Therefore, it will be important to consider a suitable method, a capable teacher who has sufficient ability and liking for children to teach art.

A good teacher should have a variety of skills, good classroom management, organized; understand learning techniques and many other skills. With these skills, there will be a successful lesson delivery in the classroom with lots of fun. A teacher should gain a good relationship with the learners so as to be able to draw their attention. An effective teacher can help engage learners in learning creative skill. Effective teachers use different strategies in different combinations with different groups of learners to help improve learning outcomes. These different strategies also suit different types of skills and fields of knowledge, and because teaching strategies are used to deliver information in a classroom, as well as prepare creative condition that will encourage learner's success, teachers become personal models to the learners.

Some teaching methods like the demonstration method are based on the principle that one learns best by doing. It has been described as audio-visual explanation that emphasizes the important points of a process, product or an idea. It involves telling, showing and doing for the benefit of a group of persons. Demonstration method can be used to provide examples that enhance lectures and to offer effective hands-on inquiry based learning opportunities in classes. This method is also used when the teacher or an expert on a topic being taught performs the task in a step-by-step manner so that learners will eventually be able to complete the same task independently. The goal is for the learner to recognize how to solve problems when unexpected obstacles or problems arise. The discussion method is a method of teaching which covers classroom learning activities involving active and co-operative consideration of a problem or topic under study. It involves active participation of the members of the class. The teacher initiates interaction and allows the students to pursue the discussion. The students react, argue, suggest solutions, evaluate and draw conclusion. This discussion method has limitation at the low level because of the learner's mastery of language. Another teaching method is learning by doing where the learners practice how to manipulate

things. Children learn to do things without guidance. This method is also known as hands-on learning. It is an educational method that directly involves the learner, by actively encouraging them to do something in order to learn about it.

The discovery method is where students are compelled to search, discover, and find out for themselves, new things, rules, and principles about knowledge. The play method is a form of dramatization where the learners take part and their imagination leads them to act in the capacity of a known or imaginary individual. The cooperative method involves doing things together in a group setting where each member has a different task or role to play. The learners work together to come up with the answer or create the products or project that is required of them. The learners make unique contributions which bring about learning to the group or class. Each group is required to present its findings in front of the other groups and the teacher.

The free activity method is based on the idea that children should not only express themselves freely, but should also be able to learn on their own without any interference by teachers or parents Mbahi (2015) explained that teachers who use the method let children alone to do what they like without much interference. Teachers permit children to be free to do what they like. He concluded by saying that success or failure of this teaching method depends on how teachers interpret and understand its philosophy and the value of the method lies in the freedom it gives to the child to choose what he wants to express.

Mohammed (2013) agrees that free activity method encourages freedom of expression and creativity in learning. In this method teachers permit children to do what they like, when they wish and in any way they want. He further said that this freedom allows children to move about in the classroom to secure materials and tools. It is observed that teachers in primary schools who do not have any background in art seem not to understand what children need when art activities are carried out. They have little understanding of art as well as the teaching method that should be used. For the free activity method to be taught successfully, art should be presented in an atmosphere designed to encourage the freedom of creativity with less intervention. Kouvou in Mbahi (2013) stated that children express the internal self directly without intervention. The restrictive teaching method used by teachers in the primary schools does not help bring out the creative ability of the children. In restricted teaching the teachers tell the children what to draw, an instruction is given to the children and the children obey without questions. This approach does not allow the children to display the characteristics of their different developmental stages. It is expected that at each developmental stage, a child should be able to draw certain things, and as the child develops to the next stage, his drawing should get better and include more details, but if the child draws only what the teacher says, these details will not be manifest.

Cultural and Creative Arts

Cultural and Creative Arts (CCA) is an integration of music, visual arts, drama, and dance in which a learner is expected to grow into the cultural heritage of his people. A learner is expected to perform naturally as a product of the culture, appreciate and acquire the element of his culture. Cultural and creative arts is designed and approved by the Nigerian Educational Research and Development Council (NERDC) with the idea of inculcating positive values and manipulates skills in young learners for the enrichment and development of the Nigerian society by teaching art and crafts, values, customs and traditions. This approach encourages the interpretative skills of learners through performance and demonstrative activities. Such activities should not only enable learners to benefit greatly from the subject matter but also to develop lifelong interest in the cultural arts, and also to fully equip themselves with the needed resources and good teaching methods like the free activity method which gives learners opportunity to express themselves freely.

Cultural and creative arts are activities designed to give control and meaning to learners because they foster their understanding of their own culture and that of others. So teachers of cultural and creative arts can create ideas which will help learners develop their own ideas as well to produce a meaningful art. Learners can even create imaginary communities and learn more about their culture

Classroom Environment for Free Activity Method

Children are highly creative. They have a natural tendency to fantasize, experiment, and explore their physical and conceptual environment. Teachers are expected to develop and provide the child with a natural environment that will be good for creative work. Everything is a new experience for the child, and all they need is supplies of assorted tools for creative growth. It is important to continue to nurture creativity in children at the early stage, because as they start elementary school and begin spending more and more time with a wider circle of people. It is not uncommon for them to lose interest in certain activities. By recognizing creativity in children's play and the use of their imagination, a parent or a teacher can offer a significant resource for excellence in everything they pursue. Edging their way towards the teenage years, older school-age children have frequently developed strong interest and bond of friendships; their school and social activities for this age are the ones that will allow their minds to grow and their imagination to flourish.

It also requires providing a suitable place for the child where they can freely move around and work with teaching/learning materials provided by the teachers. The provision of a good environment for effective learning is very useful for the promotion of play activities. There are also many classroom activities both inside and outdoors that the teachers can use for learners. The learners can learn from nature as they play and create.

The Free Activity Teacher

The selection of learning activities should proceed from the study of the child development, and the teachers' primary obligation is to study the child rather than the subject (Mbahi, 2000). Every effective art teacher must know his subject and also the nature of the child, the child's development, interest, needs, desires and mental capabilities at all levels. This helps the teacher understand the child and finds ways of motivating the child to achieve his goals.

Martin (2001) emphasized that children should be encouraged to be perceptive, imaginative, and creative when they are guided by knowledgeable and sympathetic persons who allow freedom to express ideas and feelings in a mode appropriate to their developmental level and ability. She stresses that this sort of freedom is nurtured in an atmosphere where children are provided with time, place, suitable materials, and ideal motivation from the child's own world or experience and feelings. The use of visual materials like photographs, books illustrations, comic's televisions, which include culturally derived imagery in their drawings should be provided by the teachers. Teachers should take full advantage of their fascination with culture and use it to develop their drawing abilities beyond the most basic level.

Classroom Teaching Procedure

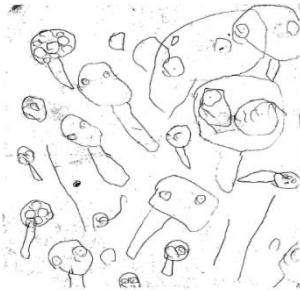
It is very important to make a classroom suitable, very comfortable, and well organized for learners. In every classroom situation, the learner needs to know what is expected of him to ensure he has a smooth free activity day. It is also necessary to have a discussion with the teachers about the activities and how to go about them. The learners can be involved in the activities of organizing the classroom procedures for the day. This process can nurture a sense of freedom and ownership in a classroom. According to Alst (2014) a successful instruction is highly dependent upon having all the learners highly engaged and independent in their activities. She further recommended that for learners to learn and grow the classroom environment needs to be structured and orderly. This means that classroom procedure needs to be in place and implemented consistently so that learners understand what is expected of them. One of the classroom teaching procedures a teacher should always have in place is to gain the attention of the learners; this is because learners should always be active.

Materials and Facilities required for Free Activity Teaching

Every classroom situation should have an art station as one of the learning activities or a child care facility because art helps children learn through self-expression and creativity. Art also helps learners to develop fine motor skills required and improve their hand-eye-coordination. It makes them become aware of colours, texture, line and form. It also gives them opportunity to express their feelings in a positive way. If we appreciate the importance of arts, we are more likely to encourage children to do art. Vercillo (2013) thinks that one of the worst things that a teacher can do is to squelch a child's creativity. Creativity is how children approach the world in order to learn about it and to learn about themselves and it is how they

express the way they feel and how they share themselves with the world around them. Teachers squelch creativity without realizing that they are doing it. At other times, teachers just simply fail to nurture the buds of artistic expression that learners start blooming. As teachers, it is crucial to work on doing things that encourage children to express themselves, through creativity and this is done by providing enough materials and facilities suitable for their ages. If the learners are provided with optimum learning facilities, their learning will become joyful and long-lasting. The free activity method helps develop the learners skills and allow the learner study according to his/her own pace.

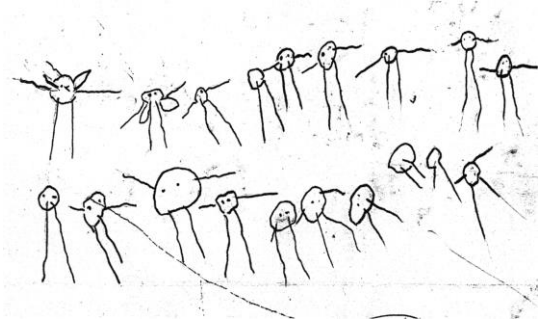
These are important skills that learners can use in daily life and continue to use as they grow into adults. All learners are creative. All the elements used in the creative process are natural and inborn. They all need self-expression, they are curious, they like to explore, they are imaginative and do not know what the expected outcome or answers are unless they are told. The outcome of most creative efforts is usually something you can touch, see, hear and taste. When a child uses crayons, a finished drawing may be the result of a creative work. It is not the drawing that you want to encourage, but the process of creating it. Encouraging creativity builds learners thinking skill. Learners learn to solve problems and come up with their own ways to do just about anything. It is important to allow children express and try their own way. Self-expression and being involved in creative activities not only help them learn, it is a lot of fun for them. Let learners learn by playing, exploring, imagining, creating, and ultimately discover new ways of seeing the world.



Here are Children's early works produced using free activity methods

Drawing by Amina Aminu Ibrahim (3 years)

Children make random scribbles and explore materials in a playful way. At first, the scribbles are uncontrolled and then progressively become controlled.



Drawing by Anaticha Baba (4 years)

Also noticeable in this child's drawing is the fact that he enjoys whatever image they produce and their creative instinct need to be encouraged rather than denying them the opportunity to do art in school.



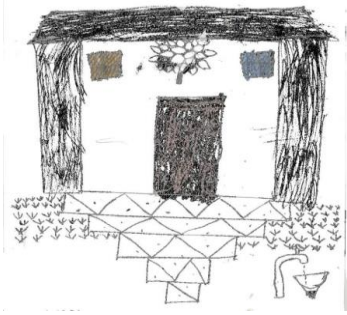
Drawing by Zainab Muktari (7 years)

Visual combinations of these forms result in the child's discovering universal design, which have been used in every primitive culture. That is, the child uses whatever he likes best or what is in closest proximity to him. At this stage children are still egocentric in thought and therefore draw what they wish. This period is also characterized by increased awareness of environment and flexibility seen in their drawings and art activities. As they become increasingly aware of the world around them, many objects that make up their environment will begin to appear in their drawings



Drawing by Asmau Uwais (8 years)

Basic objects found in the environment are seen in their drawings. X-Ray drawings show interiors and exteriors at the same time.



Drawing by Tade Awogbade (8 years)

Source: Mshelbila. H (2006). A study of the relationship between visual art expression and chronological age of nursery and primary school children in Yola north. Adamawa State

Favourite subjects are houses and plants; animals, cars, airplanes and amusements. Early schemata are drawn as if floating all over the page. Later schemata are related to a baseline at the bottom of the picture or multiple baselines covering the page from top to bottom. The baseline is highly significant in indicating readiness for co-operative play and thinking.

To be able to develop creative thinking in children, it is necessary to use the free activity method. In this method learners are left alone to do their work without interference. They have choice of subject matter according to their background, interest, needs, experiences and capabilities. They are free to do what they like. This approach will also help the teachers to evaluate the children's drawings with more precise records of their specific progress at each artistic developmental stage. They will either have enough skill and encouragement to continue or desire to create art on new things. If a learner has been discouraged by criticism or lack of enough art experience or exposure, the learner may not continue to draw or participate in visual art activities. When freedom is given to the children, they will be able to display these stages, especially when the free activity method is emphasised in schools.

Conclusion

The free activity method is a method that allows perfect freedom for the child and this freedom helps learners develop their own abilities. The free activity method requires a good environment for effective learning and promotion of play activities. When learners are given the opportunity and enough art materials to express themselves, they will be able to display their various characteristics. Teaching methodology is essentially the way a teacher explains or teaches students so they can learn. The philosophy a teacher chooses usually indicates how the teacher believes students can best learn new materials and the ways in which students and teachers should relate and interact in the classroom. There is not just one method of teaching art, every art lesson, class or learning environment requires different teaching methods, strategies and tactics. It is therefore, very important for teachers to know various teaching methods and instruction suitable for children. Art teaching should provide what is referred to as self-expression.

When the environment is not very conducive enough for the children to learn and art materials are not very adequate, coupled with lack of qualified art teachers who could use appropriate teaching styles and the pupils proper attention, could adversely affect the performance of the learners. The success of this method depends on the teacher's understanding and interpretation of its philosophy. The value lies in the freedom it gives the learners to choose what they want to express and the scope it gives them to experiment with knowledge and skills they are acquiring (Mbahi, 2015). This gives a learner a sense of initiative and independence.

References

- Alts, J. V. (2014). The importance of Teaching Procedures in the classroom. Retrieved 9/3/2017 From blog.maketaketeach.com/the-importance-of-teaching-procedure-in-the-classroom/
- Federal Ministry of Education, Federal Republic of Nigeria. Printed by NERDC Press, Lagos, Nigeria.
- Lopata, C. Wallace, N and Finn, K (2005) Comparism of academic achievement between Montessori and Traditional educational programmes. *Journal of Research in Childhood Education*, 20(1), 5-13
- Mamza, P.M. (2007) Contemporary Issues in Fine and Applied Arts Education in Nigeria. *Multidisciplinary Journal of Research and Development*, Vol. 8. No 4. P. 3.
- Martin, P.P. (2001). Child Art: A brief review of the developmental stages. Retrieved 24, 2004, From <http://www/cyc-net.org/cyc-online/cycol-1201.martin.html>
- Mbahi, A.A. (1999). *History of classroom Art in Nigeria*. Kingswell Publishers LTD. Maiduguri.
- Mbahi, A.A. (2000). *Art Teacher*. Published by Kingswell Publisher Ltd. Maiduguri.
- Mbahi, A.A. (2013). *Theories of Art Practices*. Published by LENIAJI Publishers Limited, Maiduguri.
- Mbahi, A.A. (2015). *Art Curriculum Design and Implementation*. Published by Damishe Communication. Published by LENIAJI Publishers Limited, Maiduguri.
- Mohammed, Y. (2013). *A Hand Book for Art Teachers*. Published by Ahmadu Bello University Press Limited, Zaria, Kaduna State. Nigeria.
- Mshelbila, H. M (2006). A Study of the Relationship between Visual Art Expression and Chronological Age of Nursery and Primary School Children in Yola North. M.A Thesis, Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria.
- Olorukooba, B. K. (2006). 'Promoting Creativity and Artistic Education in Nigerian School'. Paper presented on the occasion of the Golden Anniversary celebration of the Zaria Art School, at the Centre for the Social and Economic Research. ABU, Zaria on Thursday 23rd November 2006.
- Palkowski, J. (2014) Problems of Art Pedagogy. www.sites.google.com/a/dpi.wi.gov/fine-art-pedagogy/system/app/pages/search?scope=search-site&q=problems+of+art+pedagogy+
- Vercillo, C. (2013) *Why it is important for teachers to understand children's developmental stages*. Retrieved on 28/4/2013 from <http://kathrynvercillo.hubpages.com/hub/whyteachersmustunderstandchilddevelopment>
- Westlake, W (2013) Instructional strategies. Retrieved 22/01/2013 from <http://www.cpt.fsu.edu/eseold/in/strmain.html>

PRACTICE-BASED METHODOLOGY: A MEANS TO EXPLORE CHARCOAL MARKET IN PAINTING USING A RESTRICTED PALETTE

JOSHUA, JOHN OYEDEMI

Department of Fine and Applied Arts,
University of Jos, Jos Nigeria.

johnoyedemi@gmail.com

Abstract

This paper looks at practiced-based research method to explore painting of charcoal market forms with a restricted palette. The inspiration for this study was derived from the researcher's expedition to understand natural relationship of form and colour in an environment that is overwhelmingly dark. Different stages of execution were outlined and followed with the aim of developing works. The sequence started with ideas/interrogation, design/sketches, critical process/exploratory and development and visual practice. Different methodologies that were adapted as a conceptual framework resulted into abstract linear orientations, oscillating movement and homogeneous composition on canvas. The composition shows dynamic organic crescendo of shapes, lines, textures, and spackles of light revealing the overlapping patterns of a tight grid. The dense buildup of lines in these paintings drawn against a dark saturated ground creates visual effects.

Keywords: Methodology, Charcoal Market, Environment, Painting, Exploration and Development

Introduction

The studio-based or practice-led methodology adopted in research of this nature is performed through multiple inquiries. The research takes the form of action in which cultural pursuit is carried out within the domain in which it is found. In this research, the action undertaking makes the researcher becomes an active participant. This is in tandem with positions of Tripp (2005), Candy (2006) and Bergold, J and Thomas, S. (2012). The researcher adopts an existing paradigm based on the qualitative method of research that gives detail description of events. The event captured in this methodology is gotten from a charcoal market environment. There exist aesthetic possibilities in a charcoal market which can represent a metaphor of gloom in the society. Artistic dialogues of this kind are interpreted in ideas based on a wide range of engagements with elements inherent in the market. The research is situated on a pattern in which outcomes are not predetermined on any template that could lead other researchers to achieve the same result but on a perimeter of personal interpretation of the encountered event. Practice-based research in painting is seen as a study undertaken in order to expand the frontier of knowledge through practice (Candy, 2006). Neo (2000) in Leavy (2009) posits that art can be an effective tool for phenomenological research (a perspective that places experience at the center of knowledge building). For a research of this kind, Neo said our socialization brings out an experience which occurs within a visual landscape. This experience is embedded within its visual context.

To Johnson and Edmonds (2007), there are three key features of any creative research proposal:

1. It must define a series of research questions or problems that will be addressed in the course of the research. It must also define its objectives in terms of seeking to enhance knowledge and understanding relating to the questions or problems to be addressed.
2. It must specify a research context for the questions or problems to be addressed. It must specify why it is important that these particular questions or problems should be addressed, what other research is being or has been conducted in this area and what particular contribution this project will make to the advancement of creativity, insights, knowledge and understanding in this area.
3. It must specify the research methods for addressing and answering the research questions or problems. In the course of the research project, how to seek to answer the questions, or advance available knowledge and understanding of the problems must be shown. It should also explain the rationale for the chosen research methods and why they provide the most appropriate means by which to answer the research questions.

In view of this; a research methodology was explored to reflect actions taken at different stages and the outcomes of this practice. Thompson (2006) states that, in the tradition of all good qualitative methodologies, art-based research is malleable in concept and method. It assumes many forms. It may expand the resources we draw upon in the act of making sense of events and situations, allowing us to recognize works of art in and of themselves as ways of representing human life.

To Sambo in Mathew (2010), a qualitative research method describes social phenomena of events or things so as to understand the effect such events or things have on the lives of individuals, groups, societies, or cultures. The experiences from the environment serve as stimulus while undertaking research in the studio. Leavy (2009), argues that, such human experiences cannot be understood separately from the environment in which they occur. It is well accepted that we live in a visual world with a historically specific multitude of visual stimuli in our daily environment. From this perspective, the process of carrying out a practice-based research can be enhanced by the appreciation of its nature. The method used in articulating and achieving this research is to employ an approach that is suitable and flexible. It includes the method adopted in the exploration and development of concepts from the charcoal market.

The diagram below shows a research model involving the practitioner through performative action, reflection stage and processes adopted in the execution of the body of work.

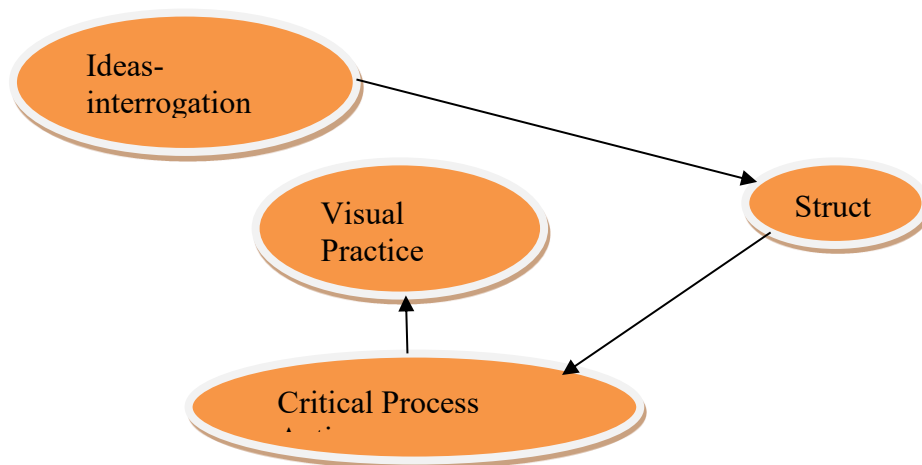


Fig 1, Diagram Patterned after Graeme Sullivan's framework of Visual Arts Research Projects.

Source; Art Practice as Research, Inquiry into Visual Arts, Sullivan, G. (2010)

The above visual structure/model explains four stages of action that are based on studio experimentation.

- i. Ideas/interrogation/Dialogue/Engagement/Encounter
- ii. Structure/Design/Sketches
- iii. Critical Process/Exploratory and Development
- iv. Visual Practice/Catalogue/Exhibition

The Studio Based Research Outcome

Each of these stages suggests the action/process adopted in this research. Here the researcher is engaged in a dual role as a practitioner and a theorist that create a convincing interpretation of works conveying a specific understanding. Sullivan (2010) asserts that, studio research relies on plausibility, not resting on generalization of result but on differences in kind. He further contends that it is important to acknowledge that research findings grounded in observation of real world action, events, and artifacts rely on the acceptance that outcomes can be interpreted as connections between the specific and the vague.

Ideas/Interrogation Stage

Each painting starts with perceptual encounter with the subject in an environment. Various patterns are noted each day to establish how colours, line and form interweave in the environment. At this first stage, ideas are explored and interrogated to ascertain their suitability and sustainability over a period of time. The way to understanding an object is to concentrate on it, fixing it in the mind and the idea realized through this exercise is subjected to analytical judgments.

Structure/Design Sketches

Several "thumbnail sketches" that is, small drawings on paper were made at the early stage of the study from direct observations of charcoal markets and from photographs. These sketches served as the

preliminary notes for the main drawings produced towards achieving a suitable composition for each canvas before the execution of the body of work. Various elements were interpreted to develop a structure into pictorial painting compositions. Udechukwu (1984) posits that, "sketches provide glimpses, the invisible sweat of the creative mind that often has to work in solitude, wrestling with fundamental aesthetic..." Oxman in Rust and Wilson (2001) proposes that "a sequence of sketches can act as record of reasoning processes which can be inferred from transition states from one representation to a subsequent representation". Other researches and concepts developed through sketches like in the works of John Virtue shown in fig.2. Oxman further states that, drawing is the compost from which a painting develops. It assumes the key to developing one's depth of observation in the visual field. The researcher used sketches to gain understanding of the environment and to develop a design concept, with each sketch serving as a sequel to the exploration and development stages. Drawing is also used as a mode of investigation to gain full grasp of various elements reminiscent of the Renaissance artists.



Fig.2, John Virtue: Study from the roof of the Somerset House looking East, 2003/04. Source: <http://www.courtauld.ac.uk/gallery/archive/2005/Vrtue>

The drawing was done as a preparatory sketch for a series of monumental paintings of the London skyline, which John Virtue made during a two-year associate artist appointment at the National Gallery, London.

Study Sketches

The following study sketches below were done from a charcoal market. They are shown from 1-6, to illustrate preliminary studies for this research. All these sketches are a sequel to series of paintings



1



2



3



4



5



6

Critical Process/Exploratory and Development

This stage is the process of critical thinking and in-depth study of various materials (photographs and sketches). The information garnered is turned over and over and processed for exploration in studio practice. It is necessary to explore this gathered information to establish the size of the support to be used and the colour scheme. Gray and Malins (2004) posit that, "critical thinking is the process of effectively applying sound intellectual standards to thinking. It involves 'meta-thinking' and self-evaluation ' Critical thinking is creative thinking'. They also argue that, in the domain of visual practices, there are no certainties, no 'right' answers, no simple solutions, no absolute objectivity...many interpretations are possible, different 'ways of seeing' are encouraged". In view of this, an abstract generalization is made at this stage in terms of various associations that are present for contemplation. In this research, dominant units that repeat themselves which include charcoal, women, bowls, wood/trees, polythene, and fire, determine the characteristic forms. Critical thinking is required to select elements for exploration and development because of different possibilities and dynamic qualities of the organic structures in the charcoal market. This expands the perspective of the researcher's perception to challenge entrenched views and methodologies in works of influential artists like Piet Mondrian, illustrated in *Composition 11*(1930) and *Flowering plant* (1912) as well as Pablo Picasso's works exemplified in *Marie-Therese* (1931). The process of critical thinking also helped in translating ideas and images in the charcoal market into actions. These actions are categorized into Exploratory and Developmental stages.

Exploratory Stage

The exploratory stage involves the preliminary studies of the market activities. Each theme grows out of a place of information which makes the outcome assume a sense of reality. A study of the interactions that exist in form and patterns is undertaken. The exercise in exploration and experimentation results into discoveries of new patterns and symbols. Different images are broken into a variety of abstract relationships. They are subjected to a series of additions and subtraction as in Cubism. These basic elements are broken and segmented. The researcher occasionally overlaps them and applies dark areas to develop a path towards abstraction.

Colour Sketches

The first series of the market were explored in coloured sketches to capture women in the business of charcoal (See Plates I- IV). They represent the experimentation with gray values leading to subsequent developments. At this point, the interaction of elements was studied and rendered in simple expression. The abstract qualities were systematically analyzed in colour rendering below.



Plate. I, Colour sketch, 2010
Oil on Canvas.76 x 64cm
Development Stage



Plate. II. The Market Colour, 2010,
Oil on Canvas.86 x 101 cm

Sketches served as the bases for this stage and reinforced by the introduction of bold lines that runs in horizontal and vertical orientation. A new structure was arrived at through drawings and the understanding of changes that occurred in the market each day. The lines were made bolder and the structure and methodology of the works of Mondrian were prevalent in all the works. Lines were defined with a painting knife using dark tones (a derivative of charcoal appearances). Flashes of light with the use of white vibrate into a field of gray creating an agitated effect. The image on each canvas is sparsely distributed with dot-like patterns in a random order to create contrast.

The reduction of chromatic scale is rendered in subtle gradation of black and grays. The cluster of interacting forms is linked by bands of irregular organic lines supporting the vertical orientation.



Plate. III, Selling the Future, 2012, Oil on Canvas. 130 x 110cm

In the course of sketching at the charcoal market, most of the women were found to be under cover of the umbrella (**Plate III**).On one part to the right are two women facing other women to the left. At the

background is a tree trunk without leaves. This is repeated all through the works in this research. The irony is that in a place where the charcoal market is located, trees serve as shades from the sun though the branches have been cut down to create what they are trading with. The lines show humanity depicted in an impressionistic approach caged by its own choices while the patterns in the foreground are derived from bowls. Charcoal is represented in conceptual form to capture the contrast in planes to achieve a market concept. Each segment typifies gradual value change in colour which diminishes through the use of light.



Plate. IV, Harmony of Line and Colour, 2012, Oil on Canvas. 130 x 110cm

The cluster of interacting forms in *Harmony of Line and Colour* (**Plate IV**) is linked by bands of irregular organic lines supporting the vertical orientation. It is one of the paintings at the developmental stage that reveals how the research transits from natural representation to almost total abstraction. Expressions with thick and thin lines are emphasized and become dominant all through the research. The segments of the canvas are interwoven and connected by stitches to symbolize the wretched of the earth, the poor whose outlook is full of stitches. The structure of this painting is organized in relationship with flat compartments of colour and forms. Various lines criss-cross in an alternate manner forming other geometric patterns that were not part of the original sketch. At the top, spiral and curvilinear lines create rotating motion stretching from edge to edge in vertical orientation. At the centre of the canvas, dot like dabs represent cluster of figures.

Visual Practice/Catalogue/Exhibition

Sullivan (2010) argues that visual arts research has to be grounded in practices that come from art itself, especially inquiry that is studio-based. The engagements in the studio practice in this research were done in different stages. This section documents the sequence of activities in the studio and the arrangement of the paintings in a catalogue. The works catalogued are put up for exhibition as a component part of this research.

Translation of Ideas

The concept for the body of work is derived from perceptual experience from the charcoal market. Ideas are generated from sketches, photographs and intuition to create interaction of planes and configuration of

space. The intricate and interwoven lines are derived from the environment. In translating the concept of charcoal market, the statement by Hollebach (2009) is of importance as he states:

All art is basically abstract; I begin a painting as a composition of abstract shapes and develop them until recognizable forms are visible. But stop before they become too realistic, because obvious realism will rob the painting of certain aesthetic values: simplicity, visual attractiveness and even a sense of mystery.

(Hollebach, 2009 .<http://www.artnetwork.com/articles|artist-interviews-rofiles|serehollerbach>)

In the course of exploration, the researcher borrowed from existing culture in painting and subsumed them into this research to create a new thinking. Every aspect from design to finish was done in stages. This was achieved by spontaneous free-flow of figures connected by agitating expressive thin and thick lines to depict everyday human experience in grays with drops of muted primary colours. Also the energy of movement is captured by small flat patterns that create a decorative component. This interaction of line and pattern further create a vibration of interlocking energies on the surface plane which results into broken forms fragmented by lines identifiable only through close observation. All the paintings were achieved with the use of a palette knife.

Reference to Established Movement

Established movements referenced in the course of this research were adopted to develop basic structures which enriched this study. Some of these movements dwell on free expression of concepts using geometry, organic lines, broken forms, unconventional combinations, concentric circles, non-pictorial style to manipulation in technique processes. Artists make aesthetic statements of everyday realities to represent their thoughts in a subjective manner. Unlike other art movements, Selz (1981) states that the avant-garde experiment with art did not tie them to traditional constructs but created their own constructs. Animate surfaces and structural qualities pre-dominate their works especially in Ad Reinhardt's, *Abstract painting, Red* produced in 1953, Barnett Newman's, painting *Onement VI* in 1953, and Yves Klein's, *IKB 48* produced in 1956 amongst others. Sharpe and Hyland (1991) see aesthetics as concerned with the analysis of concepts within art: the concepts of the work of art itself and the concept of meaning, intention, representation and illusion within the arts. Symbolists, colour field artists, Expressionists, Fauvists, Constructivists and Abstract expressionists operated within the framework of thought of the researcher. All these movements portray an international ideological trend.

Adapting a Variety of Methodologies

Technique

Read (1961) affirms that, a work of art is a construction of concrete elements of form and colour which become expressive in its synthesis or arrangement. Two techniques were adopted here in the application of colours, the use of lines as in Stevens, *Floating Dream* 2007 and the structure of the work of Mondrian's

Composition II, with Red, Yellow and Blue, 1930; as well as the fragmentation of forms of Picasso's *Les Femmes d'Alger*, painted between 1906-7 through direct and indirect techniques of painting .

Direct Painting

This infers transfer to the scale of the final work. It involves direct and spontaneous execution especially of abstract painting such as in Fig.3, *Number 1* (1950) by Jackson Pollock, Fig.4, *Townscape with Strange Figures* (1993) by Gani Odutokun and Fig.5, *Spillage with foot motif* (2014) by Jerry Buhari among others. These artists executed their works using the direct painting technique. Some colour sketches were carried out by the researcher in this mode.



Fig 3, Jackson Pollock, Nurnber 7, 1950 (Lavenrfer Mist), 1950. Oil, enamel, and aluminum paint on canvas, 7'3 "x 9'10. National Gallery of Art, Washington, D.C. (Atlas Mellon Bruce Fund). Source: Art through The Ages, Twelfth Edition, vol.11

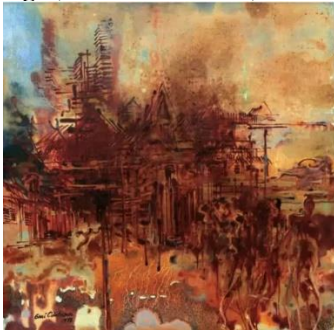


Fig. 4. Gani Odutokun. Townscape with Strange Figures 1993.Oil on Canvas.' 91.4x91 4cm'
source: <http://www.artnet.com/artists/gani-odutokun/past-auction-results>



Fig 5, Jerry Buhari spillage with Foot Motif, 2014, Enamel on Canvas. '153x92cm. Source: The artist

Indirect Painting

This involves the stage by stage approach requiring initial drawings made from the charcoal market and from other reference materials as processes in the final execution of a painting. Feldman (1971) posits that, with "Renaissance artists", drawing was not only a way of making visual

notations...it was also a means of studying things they would later paint". This is referred to as "studies". Feldman (1971), argues that, so long as 'painting is regarded as elaboration of drawing, the indirect method prevails. According to him, if painting is seen as the application of colour to a scheme which has already been worked out, it makes sense to employ the indirect method. This method was exploited by the researcher in some of the works. One of the most magnificent sketches by Michelangelo (Fig.6) shows one of his male studio assistants who posed for the anatomical study as foundation for a fresco on the ceiling of the Sistine Chapel at the Vatican between 1508-12. Sketches like this are well detailed to capture the energy of the work. It is an example of how the Renaissance artists used the indirect technique.



Fig.6, Studies for the Libyan Sibyl (recto); Studies for the Libyan Sibyl and a Small Sketch for a Seated Figure(verso), 1508-12 Michelangelo Buonarroti (Italian, 1475-1564) Red chalk (recto); charcoal or black chalk (verso) 11 3/8 x 8 7/16 in. (28.9 x 21.4 cm)

Systematic Illustration of Process/Procedure

Colour Scheme and Palette: The choice of colour is not based on any scientific theory but on observation, feeling and nature of each experience in the environment. Collier (1967) describes colour as a powerful symbol corresponding to the human state of joy or gloom, tranquility or restlessness, love or hate, spiritual or physical, passion and so on. As a result of human sensibility to the visual field, colour becomes a vehicle of expression depicting mood and creating aesthetic order. The colour scheme for the research is derived from the environmental effect of charcoal and the overwhelming effect of black on other colours reducing visual facts to patches of grey in the colour field.

Composition

Each series of work starts with perceptual encounter with various elements and patterns in the charcoal market. Notations were made in form of thumbnail sketches before rearranging them in the studio. The process of execution is grouped into stages following the indirect technique of painting adopted in this research. All the sketches at the exploratory stage were carried out on a smaller scale to ascertain the effect before transferring to a larger scale. This is to achieve a suitable composition that interprets shifting socio-cultural experiences and relating them to aesthetic issues on each canvas. The researcher engaged a variety of patterns in the charcoal market. They are scrawled on canvas in loose geometric and organic shapes.

The geometric patterns are then embodied in entities with lines that make the viewer pre-occupied with searching for meaning and familiar forms.

Process

The researcher sees a charcoal market as a conglomeration of patches of muted colours blending together in a composite whole. Expressing this requires a process in order to explore the energy of the subject. The studio process takes into consideration the following stages.

Size/Dimension

The size of each canvas varies, depending on the composition. The dimension of support can help in the freedom of expression on each canvas. These dimensions were considered, 110x130cm, 140x110cm, 122x153cm and 152x183cm as suitable for the main body of works.

Media

Different media were explored for execution from the sketches and colour studies through various stages of execution at exploratory and developmental stages. The media used include: Artist oil colour (Winsor and Newton), Watercolour, Pencil (2b-6b), paper (watercolour), 1901b and A4 sheet, charcoal (local) and canvas (100% cotton).

Transfer of Sketches

Sketches were transferred from an A4 size sheet of paper to the already primed (prepared) canvas using charcoal to draw. This is where the composition for each theme is studied. At this stage decisions concerning placement of different motifs and structure of each canvas is contemplated from different studies. Also the decision about colour scheme based on a restricted palette is taken in terms of value and colour. Changes were made in the course of paintings that were essential to the success of the over-all composition. Sometimes on a particular work, two techniques were used, the direct and indirect application leading to the build-up of pigment on the canvas.

Conclusion

The methodology for studio based research on charcoal market is found to assume a form which suggests its adaptability in systematic concept development. The processes are in two stages of exploration and development which involves direct and indirect technique of painting. The result is exemplified in the paintings generated from charcoal market. The paintings are found to evolve a new understanding of charcoal market. In conclusion, this methodology has examined practical view points in the studio in which each of these stages resulted into understanding of how certain phenomena can be exhaustively researched into using a research paradigm that describes the event in ways that can be read. This thus made Charcoal market becomes a central focus that open up issues relating to the environment.

References

- Bergold, J and Thomas, S. (2012). Participatory Research Methods: An Approach in Motion [110 paragraphs]. Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, 13 (1). Art. 30, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1201302>
- Collier, G. (1967), Form, Space And Vision. NY. Second Edition 1963, 1967 Candy, L. (2006). Practice Based Research, Creativity and Cognition Studio <http://www.creativityandcognition.com>
- Feldman. E. B, (1971). Varieties of Visual Experience. Art as Image and Idea. New York: Harry. N. Abrahams, Inc., Publication. Pp. 386-387
- Gray, C and Malins, J. (2004). Visualizing Research: A Guide to the Research Process in Art and Design. England: Ashgate Publishing Limited. p3
- Hollerbach, S. (2009). Retrieved from <http://www.artnetwork.com/articles/artist-interviews-profiles/serehollerbach-25>, <http://www.courtauld.ac.uk/alle/archive/2005/Virtue/Virtue.>
- Johnston, A. and Edmonds, E. Practice and the role of research. Creativity & Cognition Studios. <http://www.creativityandcognition.com/research/practice-based-research/practice-and-the-role-of-research/> accessed on the 19/5/2015
- Kleiner, F. S. and Mamiya C. J. (2005). Gardner's Art through the Ages. New York: Twelfth Edition, Vol. 11, International Student Edition.
- Leavy, P. (2009). Method Meet Art. Arts Based Research Practice. New York, NY 10012. The Guilford Press. www.guilford.com P. 226.
- Neo, A. (2000). Experience and experiment in art/journal of consciousness studies. In Leavy, P. (2009). Method Meets Art: Arts Based Research Practice. New York, NY 10012. The Guilford Press. www.guilford.com. P. 226.
- Oxman, R. (1997), Design by representation: a model of visual reasoning in Design studies, 18 (4) 329-347. In Rust, C. and Wilson, A. (2001). A visual thesis Techniques for reporting practice-led research. *Design journal*, 8(1), 23-29
- Oyedemi, J. J. (2015), Exploratory Study of the Charcoal Market in Painting using a restricted palette. An unpublished Ph.D Dissertation submitted to the Department of Fine Arts, Ahmadu Bello University, Zaria. Pp.79-115.
- Read, H. (1961), A Concise History of Modern Painting. London: Thames and Hudson.
- Sambo, A.A. (2005). Research Method in Education. Ibadan. Sterling Horden Publishers (Nig.) Ltd, In Matthew, K. T. (2010). *The Role of Foreign Cultural Centres in modern Art in Nigeria: A Case Study of Goethe Institute, Lagos*, M.A. thesis submitted to the Department of Fine Arts, Ahmadu Bello University, Zaria
- Selz, P. (1981). Art in Our Times: A Pictorial History, 1890-1980, Harcourt, Brace, Jovanovich.
- Sullivan, G. (2010). Art Practice as Research, Inquiry into Visual Arts, 2nd edition. California. Sage Publications Ltd. Pp. 84,156 &157
- Thompson, C. (2006). Art Practices as research: A review essay .International Journal of Education and the Arts, V7 (Reviews3). Retrieved from <http://i'ea.asu.edu/v7r3/.htm/> on (March 2, 2007) Tripp, D. (2005). Action research: A Methodological Introduction Educ.Pesqui.vol.31 no 3.Sao Paulo Sept /Dec.2005
- Udechukwu. O. (1984). Obiora Udechukwu, Selected sketches 1965-83 and recent drawings and water colours, Publication of the National Council for Arts and Culture, Exhibition Center, Iganmu, Lagos. P5

PARENTS ATTITUDE AND VALUE FOR ART: A CASE STUDY OF MAIDUGURI METROPOLITAN COUNCIL (MMC) BORNO STATE, NIGERIA

ALEWAI JIDAI MAMZA (PhD)

Department of Visual and Performing Arts
University of Maiduguri
Borno State

Abstract

In life, either socially, educationally or otherwise, before things or situations can be understood and considered, its definition has to be made clear to the people. Its importance has to be noted and identified with examples. So it is for art in this paper. Parental responses from oral interview conducted formed the main thrust of the paper. Educational experience and ways forward have also been included and in conclusion main points were highlighted on the need for appraising the value of art and ways to educate the general public for its adequate appreciation. The paper posits also that, the duty of parents is to counsel the children right from pre-school age and to guide them towards their area of interest. This guidance is determinant on whether the child is good in art, science or commercial subjects. Some of the comments made by the respondents during the interview and discussion have been noted as part of the concluding sections of the paper.

Keyword: Art, Parental Guidance, Education, Value, Attitude, Art Appreciation

Introduction

Different definitions of art have been made by experts in the field of art. Scholars like Mbahi (2001), Barnes (2007) and others have proffered various definitions that arrive at almost the same meanings. However, the definitions could be summarized as thus: Art is the ability to think, initiate, compose, communicate, express, build, construct, write, organize, produce, combine things or objects to come up with meaningful and useful result at all levels for educational, social, cultural, economic and political purposes and development.

According to Mbahi (2007) art is self-expression. It signifies doing, mixing, fashioning, or pasting together, and it usually implies that art is a thing that is accomplished by human skill. He explained that for any expression to be really artistic, it must create pleasing forms – forms which satisfy our sense of beauty. It should be aesthetically pleasing. It may have other functions such as utilitarian, religious, cultural, social and political but it will still be considered as art in so far as it aims at beauty, visual interest or some other visual aesthetic value and standards.

The Oxford Advanced Learner's Dictionary of Current English (2000) defines art as an ability or skill that you can develop with training and practice. As stated by Barnes (2007) art is the product of creative human activity in which materials are shaped or selected to convey an idea, emotion, or usually interesting form. The word art can refer to the visual arts, like painting, sculpture, architecture, photography, decorative arts, crafts and other visual works that combine materials or forms. He noted that we also use the word art in a more general sense to encompass other forms of creative, and gestural activities, such as

dance, drama, and music, or even to describe skill in almost any activity, such as the art of bread making or the art of travel.

Russell (1993) posits that art is a creative act, activity or product of a human being. Art means different things to different people. As such the attitudes and value of art, appreciation and understanding varies in accordance to the society. Definition of art that may be suitable to Western countries is likely to be different for non-Westerners, or tribal societies and in other historical periods. Similarly, the way that the western, southern, eastern and central parts of Nigeria understand the definition of art and appreciate its value could be different from those in the northern part of the country. This could be due to some factors in line with belief, awareness, education, the availability and use of finished products. Such notions mentioned above could be the result of misguided conceptions about art and artists in general by the larger society in Nigerian. In our misguided conceptions about art, we have reduced its essence to simply mean drawing and painting. This is simply because the correct type of art education exposure and knowledge have not been adequately provided by the right person's i.e. artists.

The importance of art cannot be over emphasized in human life at all levels in every society and in the whole world. It has been of the highest importance to every human being on earth since the creation of man till date. Basically, art implies value – monetary, social and intellectual. Once an object is regarded as art, it acquires monetary, social, spiritual and intellectual values. For example, a flower vase that is well produced and well glazed in Nigeria may be sold at reasonable price at America or England but may not be valued and appreciated by the indigene (Nigeria). Similarly, a product produced in the western countries may be of more value to the Nigerian and taken for granted by an American or English man.

Attitude and Challenges towards Art Development in Maiduguri.

Many people lack the full awareness of the importance of art. The ordinary people parents and the government seem to classify art as a recreational subject. Most people in our society regard an artist as someone who simply draws, paints, sings and dances. To correct this notion, the educational planners are in a better position to remedy the misconception about art and the artist. That is, the educationist should be educated by artist so as to pass on to the parents, individuals and the society at large the relevant and proper information for correct understanding of art and artists.

It has been observed that, some headmasters and principals do not consider art as important as other subjects like accounting, science or mathematics. They see art as play or an enjoyable subject. Art periods are usually placed on the timetable in afternoon not in the morning. The departments of art in the schools at secondary level are usually not regarded in terms of funding, equipping and materials, because there are no value and importance attached to art.

Some headmasters, principals and educated parents lack proper exposure to art education throughout their educational pursuits. Such lack of exposure and knowledge of art lead to their lack of interest and

lukewarm attitudes and sometimes derisive statements about art. The negative attitudes and perceptions of art as a subject by some school heads are usually transferred to the entire school community. This resulting to an uncondusive environment for teaching art as a subject in schools (Mbahi, 2000, 2007). Such transferred attitude cause students to make fun of their colleagues who take art as a subject and go further as to label such students as; dondies, lazy, No Future Ambition (N.F.A.), etc. Such assertions weaken the interest of talented student artists. At a stage the students that are selected or allowed to offer art in schools are those students who are seen to be unable to perform very well in other areas of academics. This is because of lack of awareness of art by the officers concerned. The author as a former Head of Department, at one time had to explain to an Examination Officer the whole situation and this brought about a change of attitude in some secondary schools in Borno state.

The essence and importance of art were further made clearer to some of the principals when an Indian artist visited some of the schools in Borno state in 2006 to share, show and sale art products and materials to students, teachers and principals of such schools. Since then art started to gain some regard within such schools. Art is no longer regarded as play, forbidden by Islam, as fantasy and so on.

The aforementioned change in attitude is further indicated by one of the respondents during an interview, where she stated that art is very important in society and that it is a fundamental aspect of life because it is found in every aspect and area of life. Be it in the house, office, church, mosque, school and others”.

She further said:

Art is in every subject. Example in Architecture, buildings are artistically designed and in Home Economic before you teach it very well, you should be able to put in some artistic effort, towards designing and decorating the meals and environment it will be served in. The manner of mixing the ingredient together could be also be considered as art. That the most fascinating area of art is pottery (ceramics) which has been in existence since the beginning of man on earth till date. That the only aspect of art that is forbidden in Islam is the human and animal figure in three dimensional form which is strongly against the Islamic system of belief. Three dimensional art in Islam is considered as idol worship. It is believed that angels will not visit your house if such objects are in your house. That all other areas of art is beneficial to every human being, example of such are textiles – from cotton to clothes of different colours. Pottery/Ceramics –from clay to household utensils etc. That art is a self-employable profession (Barrister Nanna Shettima Liberty, face to face discussion, 2008).

In line with Hajiya Nana Shettima Liberty’s comments, art is one of the important and multi-disciplinary area that is practiced by talented, gifted, composed and all-round individuals and it need to be considered and encouraged in the society for societal development.

Another parent/teacher Mr. Bukar Alkali [Hisa] indicates his opinion:

Prior to the advent of the colonial master, the Borno people were acquainted with many arts forms. He states that, all the cooking utensils of the Borno people in those days were made of clay (ceramics/terracotta). Products such as pots for cooking and house hold utensils such as bowls (buar), wooden food flask were used for eating and preserving food which is equivalent to present day food flasks/warmer. These objects were all crafted/made by skilled persons which were/ are the equivalent of artists in today's society. Wheat grass were used for making mats, baskets, (faifai) local tray (matankadi) as well as basket bowl "Kindai" was used to place the local food flask to avoid contact with the ground using the said "buar".

Another fundamental aspect of art is the tie/dye which is part and parcel of the Borno people's culture. It has been in practice for long in a variety of colored materials used as clothes. Weaved out of natural cotton, which is cultivated within the local communities and even became part of export materials especially to North Africa which dates back to 11th Century which shows a clear evidence that the art has been in existence among the Borno people Only the figure of human beings and animals are forbidden in Islam when placed in houses for worship based on religious beliefs of Islam (Bukar Alkali Hisa, 2008).

Parents General Comments during Interview

Below are some of the parent's comments concerning art. A staff of the Teaching Service Board Maiduguri stated, "I want my child to study art in school at all levels of his/her education for the following reasons: he/she can be self-employed, and can create beautiful things for different purposes for mankind".

A retired civil servant also with the Teaching Service Board said: "I want my children and grandchildren to study art because of its numerous importance to the society. For example, cloth making, production of decorative materials like flower pots for both interior and exterior decoration, greeting cards and many others".

A staff of the Ministry of Agriculture, Maiduguri commented: "I want my children to study art very well. It is a profession which one can be self-employed in many multipurpose business and benefits. For example, tie dye, pottery making, calligraphic writing, card making, drama, singing and others. It is also full of knowledge and creativity. For example, a graduate of Federal College of Education Technical Potiskum is now self- employed and my daughter has trained and benefited greatly from the knowledge of art she obtained and because of the availability of materials and equipment in the college".

Despite the positive remarks of people, there are still others who have a less than staler opinions of art. A retired civil servant with the Ministry of Education Maiduguri, explained her views: "unlike geography, history, agricultural science, English, mathematics and other courses of study, I do not think art exists in schools. Even if it does I do not know what they do. As such I will not want any of my children to study art in school".

Statements/views like this require artists to come together and create awareness and exposure to the general public about the importance and value of art in schools, where the awareness could be grasped at the appropriate level of learning for the betterment of the individuals and the communities of Borno, Nigeria and the world at large. Artists anywhere they find themselves should also endeavor to put in the best in educating people on art and create awareness on its importance in their various localities and societies through appropriate means.

Methodology

Oral interview was conducted to find out parents attitudes and value of art in MMC of Borno state. Some randomly selected parents were interviewed in Borno state. They were forty [40] in number.

Sample of Questionnaire Administered to Respondents

Parents attitudes and value for Art in MMC of Borno State Maiduguri Metropolitan Council of Borno State (MMC).

1. Are you interested in art?
2. Do you want your child to study art in school?
3. Is art important to you and your community?
4. Is art recognized and valued in your community.
5. Is art forbidden in your community.
6. Give some comments about art.

Thank you very much for your kind responses

Table 1
Results and Analysis of Responses

Strongly Agreed	Agreed	Undecided	Disagreed	Strongly disagreed
20 (50%)	10 (25%)	6 (15%)	4 (10%)	0 (0%)

Some of the responses are as follows: Fifty percent (50%) strongly agreed that art is a valuable and important (course) subject as such their children could go for art in the school if they so desire, 25% agreed that they may allow their children to go for art in schools, 15% were undecided on whether their children should study art or not, 10% disagreed. None of the respondent have strongly disagreed.

From the above responses made by the respondents most parents have positive attitudes and value toward art in MMC of Borno state. The smaller negative responses came from parents who had no art experience. They did not see any value of art. These are parents who would prefer their children to do science subjects like biology, physics and chemistry.

Summary and Conclusion

As pointed by Willett (1991), art has always been subject of change, but our knowledge is still too sketchy for us to make reliable assessment of rates of change. Islam discourages the representation of living

creatures but encourages instead, elaborate ornamental design. From the responses on the parental attitudes and value for art in MMC of Borno state, parent's attitudes and value for art in the MMC of Borno state is not bad as shown by the data collected and analyzed. Those who were undecided or disagreed made such responses due to lack of understanding of the value and importance of Art. This knowledge could be (created) through conferences, publications, workshops, media, exhibitions, dialogues and seminars. The artists on the other hand should work hand in hand with the parents through their children. They should also work hard towards perfection in their various fields of art considering the technological aspects, knowledge should also be shared with other professionals like engineers, technologists, scientists and others for better outcome to the individuals and the general public for the appreciation of this valuable aspect/area of art.

Recommendations

Art is one of the fundamental area in human life that should be given its due regard by the government at all local, state and the federal levels. This could be done by assisting in provision of Art materials and equipment at all school levels to release low income parents.

Society of Nigerian Artists (SNA) should work harder by communicating to the government and schools the importance and value of art. This could be achieved through visitation, exhibition, media, conferences and dialogue.

Artists should work harder in their various aspect of the field so as to attain perfection.

Parents should be attending Parents Teachers Association (P.T.A.) meetings in schools to know the general knowledge of their children and their attitudes towards learning, art, mathematics, English and so on.

Parents are solely responsible for the attitudes of their children on the value for art. They should direct their children at the pre-school age. They should be able to dictate whether their child is good in art, science, and commercial and so on, then counsel the child appropriately without bias.

Qualified art teachers are required in Borno state schools for basic and proper foundation.

References

- Balogun, A. A. (2008) Attitude of Parents towards Visual Arts in Nigeria; A need for rethink. Paper presented at 3rd National symposium on Art organized by the National Gallery of Art and the Department of Fine and Applied Arts, University of Benin., Benin City, 29th – 31st July, 2008.
- Barnes, B. (2007) Microsoft ® Encarta ® (2007). © 1993 – 2006 Microsoft Corporation.
- Mbahi, A. A. (2001) Research methodology, Kamani Production Borno College of Agriculture, Maiduguri.
- Mbahi, A. A. (2007) Art Teacher. Kingswell Publishers Ltd. Maiduguri.
- Okpara, A. U. (2008) The impact of Foreign consumerism and Foreign Designs in the Art Form of Nigeria paper presented at 3rd National symposium on Art organized by the National Gallery of Art and the Department of Fine and Applied Arts, University of Benin., Benin City, 29th – 31st July, 2008.
- Russell, P. S. (1993) Art in the world (Fourth Edition), Harcourt Brace Jovanovich College Publishers Winston, Inc.
- Wehmeiet, S. (2000) Oxford Advanced Learners Dictionary, (Sixth Edition) Oxford University Press. New York.
- Willett, F. (1991) African Art An introduction, Thomas and Hudson.

RECONSTRUCTING A COMPROMISED PERCEPTION OF THE FEMALE THROUGH CARTOON STRIPS

JOHN OUT (PhD)

Department of Fine and Applied Arts

Federal College of Education

Zaria

Nigeria

ozovehe@gmail.com

Abstract

The female gender continues to become relevant in many key sectors of many nations' lives. However, the use of the female as a protagonist is not an easy choice as a protagonist due to the patriarchal nature of most races and cultures, and the cartooning field in particular. The study saliently reveals the exclusion of females from the cartooning profession with the aim of further accentuating the challenges faced by women. This has inspired the study to choose Aderonke Adesanya who uses the cartooning platform to challenge existing perception of who a woman is as case study. This she did to also challenge the subjugation of the female by male cartoonists that portray the woman as lacking the capacity to think intellectually vis-a-vis the ability to contribute to national issues. The feminist perspective through the female African lenses is mainly relied upon to set the tone of the study and analyze a random selection of four cartoon strips that depict a feminist view. The female cartoonist in this study boldly relies on the use of the female gender as a protagonist to reconstruct the poor perception of the woman through her cartoon strips.

Keywords: Reconstruction, Perception, Patriarchy, Gynocentric, Cartooning, Differences

Introduction

Studies carried out on cartooning in Nigeria make the female cartoonists seem as though they do not exist, and that women lack the creative capacity to make strips. Art historical studies on the history of cartooning in Nigeria leaves much to be desired, so as to close the yawning gap that increasingly lets the details on female cartooning get lost in time. The author of this article has completed a doctoral dissertation on the works of female cartoonists in 2015 titled *Rethinking the cartooning epistemology: the female cartoonists in Nigeria*. The study is premised on the problem statement that scholars exclude the works of female cartoonists from scholarly studies because they not exist. On conducting a fieldwork, the research is able to establish seven female cartoonists that have practiced the art form namely, Folashade Adebare; National Concord newspaper; now rested, Ronke Adesanya; Daily Sketch newspaper; now rested, Nigerian Tribune newspaper and Vanguard newspaper, Ijeoma Nwogu; Nigerian Tribune newspaper, Promise Adaora Onele; Post Express and The Sun newspaper, Emilia Onuegbu; The Punch newspaper, Gloria Joboson; Guardian newspaper and Uche Uguru; Nigerian Pilot newspaper. It is important to state that there are no female cartoonists practicing the art form.

The choice of Adesanya is inspired by her use of a female character to challenge the phallogocentric attitude of many authors and art creators. Aderonke Adesanya received a BA in Art Education from the Obafemi Awolowo University, Ile-Ife, while her MA in African Visual Arts and PhD in African Art History are

from the University of Ibadan. She practiced cartooning for over ten years and has authored books, essays and book chapters. She presently teaches African art history at the University of Ibadan, (Olaniyan, 2013). Attempts at reconstructing the poor perception of the female gender is not necessarily new but scarce to the cartooning scholarship. In Nigeria, Aliu Eroje uses a female character to prove women have the capacity to unequivocally make potent social commentaries to effect change. Political cartooning is mostly favoured by the few scholars that delve into cartooning scholarship, while a minute number rely on other familial cartooning art forms as a source of inspiration. Feminism as a tributary to tease out other scholarly sensibilities is equally new to cartooning scholarship. To this end, this article attempts to create a three item template that may be used to tease out feminist issues in cartooning. For example, Maxine Molyneux is a male cartoonist in Kenya's Daily Nation newspaper, and depicts a motherly female figure to challenge his country's poor perception of women and motherhood. Omanga (2011: 417) explains that "As a metonym of the Kenyan citizenry, the framing of Wanjiku confronts tensions that characterize the contradictions dividing the real world and the symbolic world, and in subtle ways provokes a reconstruction of the 'new woman'. The strips started after the post – election violence of 2007 and 2008 Kenya when women and children were attacked and killed as mere victims of an election that made the female gender a punching bag for venting anger as though that would suffice the loss of an election hinged on ethnic grounds. Several authors depict the woman as though the female gender lack the capacity to portend anything good and depicting women in gendered roles of cooking, child rearing and being a good wife.

Barker (2013) explains that

Feminists have argued that the subordination of women occurs across a whole range of social institutions and practices; that is, the subjection of women is understood to be a structural condition. This structural subordination of women has been described by feminists as patriarchy, a concept that has connotations of male-headed family, mastery and superiority (P. 290).

This structure plays out against women in the cartooning profession such that the female cartoonist seems invincible despite the waning strength of patriarchy. While in the cartooning scholarship, the works of female cartoonists are seldom mentioned even though they practiced the art from alongside male cartoonists. Brown in Aidoo (1998) holds that "African women writers are: 'the voices unheard, rarely discussed and seldom accorded space in the repetitive anthologies and predictably male-oriented studies in the field.'" The socio-cultural effect of this is however giving way for many women to find themselves in positions that were primarily perceived as places strictly made for men. Adesanya through her strip presented below attempts at proving the equal capacity and effect a female protagonist will have in place of a male. Storey (2012) posits that "Liberal feminism...see the problem in terms of male prejudice against women, embodied in law or expressed in the exclusion of women from particular areas of life". This

exclusion she fights by presenting the woman as a protagonist in order to suppress the existing stereotype by using a female character in the body of works presented in this study. For example, a strip she shares with Dada Adekola, a male cartoonist in the Vanguard newspaper titled *Regina* is one in which she presents a pictorial drama of a woman's life challenges as she goes about her normal life. At one point or the other, *Regina* confronts a man with repudiation to prove her worth as a woman that deserves to be treated as a person.

Most of the works produced by most male cartoonists are phallogentric in their thrust and depiction and this leaves the woman out of the possibility of having the capacity to affect and impact the changing world positively. Nwapa averred that (1998: 527) "Male authors understandably neglect to point out the positive image of womanhood, for very many reasons which I will not attempt to discuss...Recent changes in Nigeria,... and an emphasis on the education of women-have affected men's views about women. Women have started to redefine themselves; they have started to project themselves as they feel they should be presented." This redefinition of the person of the woman is what this study finds worth studying in the selected works of Adesanya with the aim of making aware of the built capacity in the works of female cartoonists.

In order to read a feminist scholarship in cartoons, this study attempts to achieve this with the following items below derived from Omolara Ogundipe-Leslie and Flora Nwapa's (d. 1993) thoughts.

- i. Frequency of depiction of a female character in a cartoonist's body of work. A cartoonist's work can be studied by counting the number of time a female character is depicted in a given number of strips.
- ii. The role of the female gender in a cartoonist's body of work. From the cartoonist's works, the works that depict females performing various roles are either serially or randomly selected from the repository of works produced. The indices below should be used:
 - a. Dependency on the male
 - b. Male pleaser
 - c. Cajoling the male
 - d. Use of self-defeating words
 - e. Depicted mute in the face of male oppression
 - f. Succumbing to male patriarchy
 - g. Succumbing to self-crippling thoughts, attitude and actions
- iii. Intended perception of the female(s) depicted
 - a. Phallic depiction-how well is/are the female(s) dressed, alone and among men in the strip
 - b. Femme fatale-how often is the female portrayed as a villain in the chosen cartoonist's work.

- c. Male-propelled heroine and initiative-to what extent does the female show a mental capacity to being independent, perform on extraordinary feat.
- d. What is the cartoonist's general view of the female personae?

Nwapa goes on to add that "...there have been female portraits of sorts presented by men from their own point of view, leading one to conclude that there is a difference between the African male writer and his female counterpart (p. 12). A balanced view of who gender is best achieved when one or more that particular gender writes about the challenges they face. This is presented to the reader such that the specific and overall message intended by the cartoonist is not lost. In seeking a balanced view of a woman is, Ogundipe-Leslie (1998: 545-7) explains what feminism is not below,

- 1. Feminism is not a cry for any kind of sexual orientation...
- 2. Feminism is not the reversal of gender roles, gender being defined simply as socially constructed identities and roles...
- 3. Feminism is not...wanting to be a man as they like to say to us...or, "whatever you do, you can never have a penis. "A car mechanic once told me that I could not fix my car because I did not have a penis."
- 4. Feminism is no necessarily oppositional to men
- 5. Feminism is not "dividing the genders..."
- 6. It is not parrotism of Western women's rhetoric...
- 7. It is not opposed to African culture and heritage, but argues that culture is dynamically evolving and vertically not static
- 8. Feminism is not a choice between extreme patriarchy on the one hand or hateful separatism from men or the other.

The above points elicits from both gender to understand the need for a balanced perception of cultural, traditional and societal constructs they both participate in actively and passively. Hypothetically, there are practices such as female genital mutilation, shaving of the widow's hair that some women that have experienced such continue to hold on to so as not to be the one that will end the practice out of guilty feeling.

Body of work and analysis

Four strips have been chosen for the analysis and this is based on the feminist perspective that her use of a female character is depicted as having agency. The choice of the name *Clayfeet* is not clear; as the cartoonist has not responded to her electronic mails. However, it might be read as a metaphor to imply that a woman needs to be resolute in her opinion, perception and stance over any socio-political issue. This is premised on the thinking of the "man's world" mantra that is presently thinning in favour of the female

gender. The depictions under study generally aver that female can equally function effectively and efficiently in both open spaces and enclosures without the man's patriarchal mindset.

For this, Stuller (2012) avers that

A more general, yet equally important, method for critiquing the representation of women in popular culture-and for the purposes of this exercise, in comics-involves considering the following in our investigation: How do we look at women? Do we see them as fractured body parts (e.g. breasts, buttocks, legs) or as whole figures? Do we see them as sexual objects for the pleasure of others, or as individuals and how are their bodies positioned?...The bodies of women in mainstream comics tend to be fetishized, receive more focus on cleavage or derriere rather than an active whole...and are typically drawn in physically impossible positions that manage to display both their breasts and their rear ends (P. 237).

Adesanya's paradigm shift over the perception of a woman runs parallel to Stuller's inquiry. It reveals the male inspired perception that is presented through various media such as film, novels, visual arts and cartooning in particular. Moreover, a handful of these media of expression depict the woman in good light until some decades ago when a handful of authors in their various fields began to accept the need for a reconstruction of the poor or wrong perception of the female character. She depicts Clayfeet as an unattractive woman that has thick lower limbs similar to a sufferer of elephantiasis; figures 2 and 3. Yet, her strips imply the capability that lies in a woman to think and speak intelligibly. Over three decades ago in Nigeria in particular, a gender sensitive slogan started making rounds, 'what a man can do, a woman can do'. This became a practiced ideology that soon led to the first female senator, first female vice-chancellor and the first female minister. In the field of cartooning the depiction of women as protagonists is evident and replete in Adesanya's strips, such as *Virginia*; not presented in this study.

It is important to add that Stuller holds:

...the Bechdel Test is a more colloquial than academic term, yet one which proves useful in critical context. The text requires that the story has

- two or more women;
- that these women talk to each other; and
- that they talk to each other about something other than men.

This is useful because most stories featuring one or more male characters will have a token female who serves a traditionally feminine, and often less important role: love interest, damsel in distress, character, family member or femme fatale (P. 238).

The strip in figure 1 runs parallel with the first item of the *Bechdel Test* in that it depicts two women having a conversation on a socio-political issue, while, though they talk about a man, they do this with an attempt to elicit a right perception from the man. This is a far cry from the phallogentric dimension and

mindset the female character is mostly subsumed to have, instead of the existing ability to make value judgments.

Barker holds that:

...hegemony has to be seen in relational terms and is inherently unstable. Hegemony is a temporary settlement and series of alliances between social groups that is won and not given. Further, it needs to be constantly re-won and renegotiated. Thus culture becomes a terrain of conflict and struggle over meanings. Consequently, hegemony is not a static entity; it is marked by a series of changing discourses and practices intrinsically bound up with social power (P. 68).

In these strips, Adesanya contests the existing hegemony with the aim of out rightly giving the female folk a voice that is basically as potent as that of a man. The use of a female as heroine and protagonist to express a thought or idea is not common, and coming from a woman makes it tangible for one to ponder over the thrust of her message without relying on a male platform to discuss her works. The works are however discussed on the merits of their import which is the society she lives in.

This attempt at the reconstruction of the female gender continues on both gendered fronts so as to elevate mankind to a greater level of civility where the woman and man can be assessed on merit and not on any biological similarities or differences. This made Ngcobo (1998: 540) to posit that “Women should not have to be martyrs to win the respect of their societies. We are looking for a self-defining image of women who win respect in their own right because they are strong and achieve things in their lives and triumph, not only because they are men’s wives or mothers of sons but because they are valued members of their societies,...These portrayals will in time focus correctly on the values that our societies uphold and preserve.” Adesanya made a strip she titled *innuendo* that attempts to challenge the male-centered world that makes the woman less than her actual worth. *Innuendo* and as the word suggests, is an act of making a comment about somebody or something usually implying something bad or rude. For this, she relies on the use of a female character to reconstruct the poor perception of a woman over a presumed inability to speak intelligibly. In this strip in figure 1 she lampoons a former president, Chief Olusegun Obasanjo over his promise to improve food supply in the country.



Figure 1 INNUENDO... with Clayfeet, Ronke Adesanya, Vanguard newspaper, Source: <http://africacartoons.com/ronke-adesanya-innuendo-1>

Adesanya uses a female character as a representative of the masses and draws on this by depicting a market woman that expresses her dismay over the rising price of food items that has led to food shortage. In the second panel, they both debate to sit and do nothing, or take action that will make positive things happen. In the third panel, she lashes out at the Obasanjo sarcastically. By this, she hits at the target in the less iconic depiction making it clear that the abundance he sees on his farm at harvest should not be misunderstood to be the same output in the country. To this end, she raises the need for practicable solutions that can be experienced throughout the country.

Clayfeet's neighbor in the third panel is morbid with frustration as she ponders at the bleak future the satiric solution suggested offers. It is vital to point out that the lower right corner of the third panel reveals that Adesanya actually makes her depictions directly on her strip without a preliminary sketch. It simply shows that she works straight away with her pen, as this instead requires editing, so as to have a finish devoid of such preventable error. When the one time governor of Zamfara State, Alhaji Ahmed Yerima; now a senator, attempted at enforcing the Sharia law in the state, he began by implementing this while the National Assembly deliberated over the possibility of having it approved but was later turned down.



Figure 2 INNUENDO... with Clayfeet, Ronke Adesanya, Vanguard newspaper

Source: <http://africacartoons.com/ronke-adesanya-innuendo-4>

Adesanya boldly depict this with a salient outcry against the negative perception of a woman's ability to comment on a socio-political issue. She opens her criticism in the second panel making it clear that the Sharia law in Zamfara state was not an idea that was well thought of. This she does by shedding light on the long term effect of the law as it will make it impossible to discover great goalkeepers from the state. In all the three panels Adesanya depicts Clayfeet against a background perhaps, to suggest the male-caste shadow that she must continue to attempt to overcome. In figure 3, she expresses her joy over the sacking of the onetime national team's technical adviser, Joe Bonfrere.

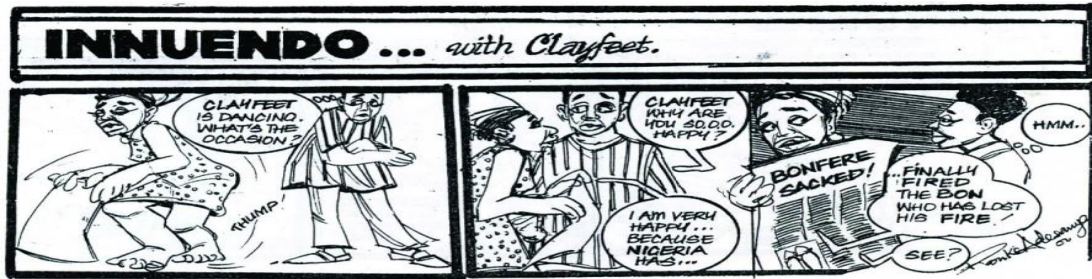


Figure 3 INNUENDO... with Clayfeet, Ronke Adesanya, Vanguard newspaper

Source: <http://africacartoons.com/ronke-adesanya-innuendo-3>

The strip starts with a dance which might take the reader by surprise and raising suspense. In the second panel, she uses the name Nigeria to suggest the general feeling of disappointment over Bonfere's performance at the time. It is worthy to note the introduction of a male figure in this strip. This is a pointer to the prominence she gives the female gender due to varying types of stereotype that is met against her effective mental capacity. Here, it is a woman that is not just reading a newspaper, but the sports section. This is to further prove that women, just like men have equal mental capacity to talk about sports and make value judgments too. While in the previous strip, she abstracted the group of men protesting the harsh Sharia law introduced in Zamfara state, while her protagonist female character holds a newspaper to further prove the capacity of a woman to read and think intellectually. In figure 4, Clayfeet does not appear in either of the two panels.



Figure 4 INNUENDO... with Clayfeet, Ronke Adesanya, Vanguard newspaper

Source: <http://africacartoons.com/ronke-adesanya-innuendo-2>

The stories in each panel convey a similar message in two distinct ways. In the first panel are two lovers debating over the decision of having sexual intercourse. She reveals the attempt at preventing the chance of contracting the dreaded Acquired Immune Deficiency Syndrome (AIDS) virus with a silly suggestion. By this, she presents the female gender in a good light since the women are always the ones that carry the pregnancy, and in the light of this, the weaker sex.

In the second panel, she did not spare many female University students depicted in the female character in the first panel that fail to dress decently. She employs the word 'Marketing' is an indication that the indecent dressing is aimed at luring men to bed so as to get money from them. In most of Adesanya's comics and strips, it is clear she attempts at presenting the female gender and image in a light replete with a greater degree of independence and competence. This differs from the stereotypical portrayal and

perception that makes the woman not capable of doing things without an above average input of the male gender. This though has the possibility of leading her work to be read as an attempt at liberating the constant derogatory stance that the woman is incapable of succeeding without, at least, a little input from the man. It is worthy to note that Adesanya applies the Aspect-to-Aspect type of presentation of strip on this dual panel. McCloud (1993: 72) explains that it "...bypasses time for the most part and sets a wandering eye on different aspects of a place, idea or mood." In this regard, the places in which the female character is seen are different on both panels, while, despite refusing coital sex with the man in the first panel, she is seen in the second panel in a skimpy dress flaunting her poorly covered body as she walks through campus. The mood perhaps, is that of wonder over why some young female students, though are not loose, yet, do not dress properly to show their true worth in morals and manners.

In the final analysis, the four strips made by Adesanya attempts at revealing the need to include the woman in a balanced perception that portray her as a gender that has the capacity to think, talk and act intelligibly. In setting the tone of what feminism is not, Ogundipe-Leslie has since formulated an acronym she calls STIWA that stands for Social Transformation Including Women in Africa. She adds that it is an attempt at looking at the different challenges that makes the African and Western women's problems differ from each other. This study aligns her theory in the redefinition of feminism through an African perspective as it best describes Adesanya's strips presented in this study. This is why Sharma (2012:2) postulates that "The continued projection of negative and degrading images of women in media communications – electronic, print, visual and audio – must be changed. Print and electronic media in most countries do not provide a balanced picture of women's diverse lives and contributions to society in a changing world". This change is evident through the creative insight of Adesanya's feminist approach to her cartooning expressions. She takes advantage of her creative verve to depict a balanced imagery of how some ladies make themselves vulnerable to the wrong perception that seems not to abate soon. The female folk ought to take responsibility for the role they also play in the ongoing spate of the negative and degrading images of women in the media.

Nwapa (1998) adds:

Nigerian male writers have in 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. Achebe's *Miss Mark* does not hesitate to put her sex appeal to work in order to attain desired objectives. J. P. Clark's *Ebiere* entices her husband's brother into a sexual relationship. The focus has always been on the physical, prurient, negative nature of woman. Woman's subordinate position is redressed (somewhat) in the name given to the heroine of Achebe's *Anthills of the Savannah*, *Nwabuife* ("Woman is Something")...The heroine, *Beatrice Nwabuife*, is a liberated and powerful woman,

leading one to surmise that she symbolizes perhaps a sudden awakening to the importance of woman-being (P. 528).

Inference is drawn from Nwapa's lucid description of the overtly phallocentric nature of the perception of who a woman is. This makes it seem as though their male counterpart is better or perhaps perfect, such that the woman and society at large must rely on the male gender for character rejuvenation. Through her body of work, there is greater and in other cases, a more prominent and contributory activity of the woman to national development. Ordinarily most strips made by male cartoonists depict the male as the only contributor to the growth and development of the overall human capacity. In this, Adesanya's depictions in turn points to the man as mere filler and a gender that relentlessly pursues a negative point of view when the aim is clearly counter-productive and generally destructive. The perception of who a woman is still hunts her adversely in some aspects of life in Nigeria. This however can be reduced overtime as the women have to take a supportive stance to decry the wave of negative perception.

Adichie (2009) holds that "The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete...The consequences of the single story is this: it robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar." This difference that is emphasized in the yawning gap that is made to exist between both genders is what makes the woman to be wrongly perceived. The cartooning profession itself has not served the female gender well in that most of them have not had the long practice spell the men enjoy.

Conclusion

The tone of Adesanya's works is Gynocentric to the effect that it attempts at proving the evident value and place of the woman in the society. She does this by proving that the female gender has been fledged right from birth and deserves to be appropriately heard and treated well using a non-patriarchal view when assessments are made. The existing heteronormative patriarchy is a deep entrenched mindset that some women welcome in some societies to the detriment of the female gender. In this regard, her works clearly depict a parry that intends to disabuse readers' minds from that notion so as to widen the scope of female participation on the grounds of merit.

References

- Aidoo, A. A. (1998). To be an African Women Writer-an Overview and a detail in *African Literature: An Anthology of Criticism and Theory* (Eds.) Olaniyan, T. and Quayson, A. 2009 Blackwell Publishing, Australia.
- Adichie, C. N. (2009). The Danger of a Single Story, Retrieved on 2 May 2016 from http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story/transcript?language=en
- Barker, C. (2013). Cultural Studies: Theory and Practice. 4th Edition, SAGE Publications Ltd. London
- McCloud, S. (1993). Understanding Comics: The Invisible Art, Harper Collins Publishers Inc. New York
- Nwapa, F. (1998). Women and Creative Writing in Africa in *African Literature: An Anthology of Criticism and Theory* Olaniyan, T. and Quayson, A. (Eds.) (2009) Blackwell Publishing, Australia
- Ngcobo, L. (1998). African Motherhood-Myth and Reality in *African Literature: An Anthology of Criticism and Theory* (Eds.) Olaniyan, T. and Quayson, A. 2009 Blackwell Publishing, Australia
- Ogundipe-Leslie, O. (1998). Stawinism: Feminism in an African Context *African Literature: An Anthology of Criticism and Theory*, Olaniyan, T. and Quayson, A. (Eds.) (2009) Blackwell Publishing, Australia.
- Olaniyan, T. (2013). Ronke Adesanya in *Africa Cartoons: Encyclopedia of African Political Cartooning*. Retrieved on 3 May 2016 from <http://africacartoons.com/cartoonists/map/adesanya-ronke/>
- Omanga, D. (2011). The Wanjiku Metonymy: Challenging Gender Stereotypes in Kenyan's Editorial Cartoons in *African Communication Research*. Vol. 4 No. 3
- Sharma, A. (2012). Portrayal of Women in Mass Media, *Media Watch An International Research Journal in Communication and Media*. [www.mediawatchglobal.com/wp - 6 content 29 July, 2015](http://www.mediawatchglobal.com/wp-content/2015/07/29/)
- Storey, J. (2012) Cultural theory and popular culture: An introduction. Pearson Education Limited. England
- Stuller, J. K. (2012) Feminism: Second-wave Feminism on the Pages of Lois Lane in *Critical Approaches to Comics: Theories and Methods*. Matthew J. Smith and Randy Duncan, (Eds.) Routledge. Taylor and Francis Group New York
- Vera, Y. (1998). Stawinism: Feminism in an African Context in *African Literature: An Anthology of Criticism and Theory*, Olaniyan, T. and Quayson, A. (Eds.) (2009) Blackwell Publishing, Australia

THE SOCIO-POLITICAL FUNCTIONS OF IFE TRADITIONAL SCULPTURES

LAMIDI, LASISI (PhD)

Department of Fine Arts,
Ahmadu Bello University, Zaria.
lasisilamidi@gmail.com

ADEGBOYEGA, OYELAKIN STEPHEN

Department of Fine Arts,
Ahmadu Bello University, Zaria
stephenadegboyega@gmail.com

Abstract

Arts and culture have played a big influence and role in society and public discourse and participation in politics. Traditional African art serves diverse political set-ups. This is based on belief of “life after death”. The political functions of art are prevalent among the cultural arts of Egypt, Cameroon, Benin and Ife in Africa. Ife art works are based on their socio-political values; beliefs of the artists that created them and their artistic expressions and representation through images that depict their philosophical ways of life. This paper attempts to examine the functions of Ife art. Attention was given to the socio-political functions of their sculptures based on religious beliefs and society’s influences.

Key Words: Traditional Sculpture, Ife, Sculpture, Socio-Political, Functions

Introduction

Art is everywhere and it plays an active role in politics. Banjoko (2009) defines art as universal language of self-expression of man in his cultural and natural environment through the use of some materials, skills and techniques to produce various works of self-satisfaction, utility and beauty or aesthetics. The forms and means of expressing people’s basic philosophy of life are seen in traditional African culture. The art of African societies and cultures cannot be separated from politics due to the belief that the king is a divine being who has control over them (Okachi, 2015). This belief, in African societies is what makes artists to create images of their kings and nobles, which ensure their continued existence. Traditional African art and culture represent the ideals, norms and standards as well as acceptable group behaviours with which people identify with and are obliged to comply for the sake of social harmony and co-habitation. Across history and societies throughout the world, art has been used to support the authority of sacred and secular leaders and to legitimize the concept of leadership itself as a social institution. Leaders commission art, dispense it, send messages with it, and use it instrumentally both to perpetuate the status quo and to affect change (Visona, Poynor and Herbert, 2008).

Sculpture is a branch of visual arts that has in three dimensions. Sculpture is also traditionally concerned with the manipulation of relief and three dimensional visual expressions. Sculpture is derived from a Latin word “*sculpere*” which means to ‘carve’. It is a three-dimensional art concerned with the organization of masses and volumes’ (Michele, 2009). According to Anidi (1998), in modern times, a sculptural work could include more elements such as colour, sound, fire, wind, water and gas. Sculpture has the ability to transform the abstract, the tangible or the unseen potentials in the universe to some concrete state, and has through the millennium, mobilized some intrinsic consciousness to action”. Sculpture is one of the plastic arts which involves carving (the removal of material) and modeling (the addition of material) in clay,

stone, metal and wood. Sculpture has been at the centre of socio-political devotion in many cultures. The cultures whose sculptures have survived in quantities include the cultures of the ancient Mediterranean, India, China, Italy, Egypt, Greek, France, Nok, Benin and Ife among others (Michele, 2009).

Blier (2012) reports that, “Ife pronounced (ee-feh) according to Yoruba myth, was the centre of the creation of the world and all mankind. Ife was home to many sacred groves, located in the city’s forests”. The author added that the spiritual heartland of the Yoruba people living in Nigeria is rightly regarded as the birthplace of some of the highest achievements of sculptural art. Ife art functions in meaningful ways, relating to political and social structure, to religion, economics; indeed to all factors of human experiences. The approach observed in Ife sculpture, potentially includes all of the factors in their diligence, form, style and modes of production and functions of their products. These also include their sculptures on socio-political issues that are studied not only independently but as aspects of their cultural dynamics.

Ife Sculpture

Ile-Ife is known worldwide for its ancient and naturalistic bronze, stone and terracotta sculptures, which reached her peak of artistic expression between 1200 and 1400 A.D, in the period around 1300 C.E (Emu, 1993). The artists at Ife developed a refined and naturalistic sculptural tradition in terracotta, stone and copper alloy, brass, and bronze many of which appear to have been created under the patronage of King *Obalufon II*, the man who today is identified as the Yoruba patron and deity of brass casting, weaving and regalia (Wikipedia, the free encyclopedia, 2009). Ife sculptures range from abstract, semi-abstract, realistic and highly naturalistic in appearance they are rendered in terracotta, bronze and stone. The technical sophistication of the casting process is matched by the artworks’ enduring beauty. The human figures portrayed wide cross-sections of Ife society and included depictions of young and old people, health and disease, suffering and serenity. Many Ife sculptural works emphasize a larger-than life size scale of the head in relationship with other parts of the human body, head privileging ratio is seen as reinforcing the importance of this body part as a symbol of ego, destiny, personality, essential nature and authority (Abimbola, 1975).

Ife terracotta works constitute a large and diverse corpus. These include sculptures and vessels depicting human, animal, and other-worldly subjects. Ife terracotta sculptures vary in sizes from nearly life size, full-length figures to tiny figurines, range in style from extreme naturalism to abstract forms. Their terracotta’s are associated with royalty as a symbol of supremacy and shrines as images of worship to the supreme one, while most of their bronze sculptures are associated with gods and kings. For example, the bronze sculpture of the early king, *Obalufon II* rendered in naturalistic life-size mask, portray the artists believe of power as a symbol of royalty and supremacy. Ife bronze and terracotta sculptures created for civilization are significant example

of socio-politic African art and are distinguished by their variations in regalia, facial marking patterns, and body proportions (Wikipedia, the free encyclopedia, 2009).

Brief History of Ife Socio-political Sculpture

Many of the ancient Ife sculptures are identified with individuals who lived in the era of King *Obalufon II* who participated in the civil war associated with his reign (Lange, 2004). This suggested that *Obalufon II* was a key sponsor or patron of these ancient arts, an idea consistent with this king's modern identity as patron deity of bronze casting, textiles, regalia, peace, and wellbeing. The ancient Ife sculpture which were created have a form of campaign tools for the impact, popularity and the achievement of *Obalufon II*, who is seen as a leader who brought peace to the long embattled city of Ife (Adediran, 1992).

Blier (2012), further observes that as part of his plan to reunite the feuding parties, *Obalufon II* is also credited with the creation of a new city plan with a large, high-walled palace at its centre. Around the perimeters, the compounds of key chiefs from the once feuding lineages were positioned. King *Obalufon II* seems at the same time to have pressed for the erection of new temples in the city and the refurbishment of older ones, these serving in part to honour the leading chiefs on both sides of the dispute. Ife's ancient art works were likely functioned as related temple furnishings (Stride, 1971). One particular art-rich shrine complex that may have come into prominence as part of *Obalufon II*'s truce is that honouring of the ancient hunter *Ore*, a deity whose name also features in one of *Obalufon*'s praise names. *Ore* is identified both in sculptures of Ife royals and also as a god and often shown in 1:4 ratios, most non-royals are depicted in proportions much closer to life

In ancient Ife art, according to Blier, the higher the status, the greater likelihood that body proportions will differ from nature in ways that greatly enhance the size of the head. This does not only highlight the head as a prominent body part and authority marker, but also points to the primacy of social difference in visual rendering. The Ife sculptural heads are privileged in relationship to the body and also important to the body or do sometime is often overlooked. The Ife sculptural belly is equally important because the artist's belief in well-being of the king as a sign of political power. The belly is identified in sculptures of Ife royals and also as a god. Attention is paid to the belly by making it not proportional to nature but in the ways that enhance the size of the belly while most non-royals are depicted in proportions much closer to life.

The Socio-Political Interpretations of Ife Sculpture

The beliefs about health well-being, wealth and power have served diverse socio-political interpretation of Ife sculpture, which is based on Yoruba traditional belief of "life after death". Ife sculptures are usually

associated with royalty as a symbol of supremacy and shrines as a symbol of worship to the supreme one (Kings and gods are depicted with large heads and belly because the artists have an understanding that power is held in the head while riches in the belly). Ife sculptures are created to represents leaders and rulers in relation to their political function.



Plate I: Bronze (Leaded brass) sculpture of Oni (Rulership), <http://hum.lss.wisc.edu/hjdrewal/Ife.html>
Rulership

Plate I is the sculpture of Oni with full plump torsos (chest and stomach). The sculpture is an example of Ife socio-political sculpture, depicting rulers and deities that complement modern Yoruba beliefs about health and wellbeing on the one hand, and wealth and power on the other hand. The sculpture is created with a royal cap beads and wrapper. Attention is given to the belly and the head; ‘full belly’ which is understood to be vital to royals and deities as a reference to qualities of wellbeing which is socio-political belief to have associated with the royals, is portrayed in the sculpture.



Plate II: Bowl depicting a recumbent scepter-holding Queen atop a looping handle throne
<http://hum.lss.wisc.edu/hjdrewal/Ife.html>
Rests or Leans

Ife socio-political sculpture is also used for rests or leans. Plate II is a sculpture of queen Miremi. Miremi according to Yoruba history was a queen, said to have been the only bold queen who delivered her people from the hand of the prejudice. The image showed in Plate II

is the lying position of Miremi; a crowned female circumscribing with a vessel set atop a throne associating with the socio-political power and recognitions of a female leader. The image showed a sign of authority and positioning by holding a scepter in one hand; while the other hand grasps the throne's curve handle. Her seat depicts miniatures of the quartz and granite stool which show royalty. The composition is the transfer of power at Ife from the first dynasty rulership group to the new (second) dynasty line of the king.



**Plate III: Staff of *Oranmiyan*, <http://hum.lss.wisc.edu/hjdrewal/Ife.html>
Symbolism**

Symbolism is another function of Ife socio-political sculpture. Plate III is a Staff of *Oranmiyan*, the staff is mounted on a base shares. *Oranmiyan*, according to Yoruba history is one of *Odudua* (father of all Yoruba) son who became the first traditional leader in Ife. The staff of *Oranmiyan* is a symbol of authority and power. The staff depicts the presence of a king even in his absence. Respect is given to the staff because it is believed that it is powerful. The Ife artists represent the staff depicting two gagged human heads positioned back-to-back, one with vertical line facial marks, the other with plain-face, suggesting the union of two dynasties. The staff is used for two functions; rituals and coronations. The staff also represents a youthful and elderly man head; signifying two different dynasty portrayals, and the complementary royal unification and division.



**Plate IV. This royal couple, <http://hum.lss.wisc.edu/hjdrewal/Ife.html>
Competition**

The royal couple is a good example of competition and one of the most striking works from Ife. The sculpture is a copper alloy cast of a king and queen with interlocked arms and legs with royal features for example crown, beard and regalia. Plate IV shows the pain and struggle involved in trying to outperform or put up reasonable contest between Ife families and the chiefs. The image portrays the common relationship and the deference of royalty and chieftainships in the Ife socio-political context. The image also promotes the socio-political power of *Obalufon II* in the political and religious marriage between the groups as part of his rulership.



**Plate V. Copper mask of Obalufon, National Museums, Ife,
https://en.wikipedia.org/wiki/Bronze_Head_from_Ife
Civilisation**

Civilisation is another socio-political function of Ife sculpture. Ife sculpture is highly developed, advanced and populated. Plate IV is thought to be a portrait of a ruler only known as an *Ooni or Oni*. It was made under the patronage of *King Obalufon II* whose famous naturalistic life size face masks in copper shares stylistic features. The work is identified as the patron deity of brass casters. The period in which the work was made was considered an age of prosperity for the Yoruba civilisation. The work shows the royal with the facial stratification type of the particular society.



Plate VI: Head with facial striations and elaborate head gear,
https://en.wikipedia.org/wiki/Bronze_Head_from_Ife

Identification

The Ife people believe in facial stratification. It is understood to be a sign of wealth and riches. Facial stratification is associated with royalty and chiefs because the people see them as god on earth and the representative of god. Facial stratification is also seen as a form of identification of kings and chiefs from region to region. Facial stratification in Ife also defers. For example the one for the king is deferent from the chief and from any other person. There are also notable distinctions in headdress details, the diadem shapes and cap tiers are two example of Ife headdress. The diadem shapes are with striated facial marks displays while cap tiers consists of a simple concentric circle surmounted by a pointed plume.

Ife ancient sculptural work is important; they serve to mark grade and status. According to *Ife Obatala* Chief *Adelekan* eight petal rosettes are associated with higher *Obatala* grades. That the *Wunmonije* king figure wears an eight-petal rosette while the *Aroye* vessel and *Olokun* head incorporate sixteen-petal forms, is based on power difference. Eight is the highest number accorded humans, suggests Chief *Adelekan*, whereas sixteen is used for gods (Blier, 2012).

Conclusion

Art and politics in Africa is still together as it is in the traditional African art. The art and culture of Ife cannot be separated from politics due to this belief that 'king is a divine being who has control over them'. Their artists make images of the king and nobles, to ensure his continued existence and represent the ideals, norms and standard acceptable group behaviours with which people identify with and are obliged to comply for the sake of socio-political harmony and co-habitation.

Ife socio-political sculpture art works of kings and gods have become iconic symbols of regional and national unity, and of pan-African identity. Reproductions of heritage items have increased from socio-political purpose and logo of numerous commercial, educational and financial institutions. Ife socio-

political images have become universal symbols of African heritage. For example The *Ori Olokun* head of the king was chosen as the logo for the All-Africa Games.

References

- Abimbola, W. (1975). *Yoruba Oral Tradition: Poetry in Music, Dance, and Drama*. Place: IAP Publishers.
- Adediran, B (1992). "The Early Beginnings of the Ife State." In *The Cradle of a Race, (Ife From the Beginning to 1980)*, Port Harcourt: Sunray Publications. Pp. 77–95
- Anidi, O (1998). *Modern African Art Education; Philosophical Appraisal*. Seminar paper at the Educational Technology Department, University of Nigeria Nsukka.
- Banjoko, I. (2009). *Visual Art Made Easy*; Lagos, Muvic Publishing Limited. p. 168
- Blier, P.S, (2012). "Art in ancient Ife, Birthplace of the Yoruba: African arts winter. Pp. 71-80
- Emu, .O (1993). *Certificate Art for Junior and Senior Secondary School*; University press Ibadan.
- Okachi, E. W. (2015) *Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival*. Ph.D Dissertation, Department of Fine Arts, Faculty of Environmental Studies, Ahmadu Bello University, Zaria, Nigeria.
- Lange, D. (2004) "The Dying and the Rising God in the New Year Festival of Ife", *Ancient Kingdoms of West Africa*, Dettelbach. pp. 343–376
- Vishny, M. (2009) "Sculpture." Microsoft® Encarta® 2017 [DVD]. Redmond, WA: Microsoft Corporation, Microsoft ® Encarta ® 2009. © 1993-2008 Microsoft Corporation. All rights reserved.
- Visona, B.M, Poynor, R, Herbert M.C. (2008). *History of Art in Africa*; London Pearson Prentice. Pp. 14-17

THEMES AND MORAL LESSONS IN A NIGERIAN TRAGIC DRAMA: A STUDY OF STELLA OYEDEPO'S *DOOM IN THE DIMES*

JACOB SHIMRUMUN IORAA, (PhD)

Department of Visual and Performing Arts

University of Maiduguri, Nigeria

jacobioraa24@gmail.com

Abstract

The medieval era saw the creation of a kind of drama known as morality play which aimed to teach moral lessons. One outstanding example of morality play still extant is *Everyman* which was written by anonymous author. In the play, *the protagonist*, Everyman learns that everything material he has gained in life deserts him as he journeys into the valley of death. Elizabethan writer, Christopher Marlowe also relied heavily upon this genre of drama for his play, *The Tragic History of Doctor Faustus*. Since the debut of morality play, many plays across the ages and across the world on moral themes and lessons have been written. Morality play continues to exert an influence in the theatre especially in Nigeria where there is an increasingly falling standard of high morality. Against the background of surviving medieval works and heritage of morality plays, this study X-rays *Doom in the Dimes*, a tragedy written by Stella Oyedepo in 1997, focusing on the main themes and moral lessons. A textual analysis research method is used. The paper draws heavily on Tolstoy's radical moralist theory which deals explicitly with the positive moral effect of artwork on its audience. The research finding reveals that, there are indeed, valuable moral lessons that could be learned from the play text such as: "ill-gotten wealth brings retribution"; "we should not be enticed by big spenders because we do not know the source of their money"; "patience and hard work will be solidly rewarded"; "you should be content with what you have got"; "people should not be envious of each other"; "money is the root of evil and that the love of money often leads to regret". These and more lessons are capable of bringing about the desired social change in Nigeria. It is hoped that this paper will serve as one of the platforms of tackling societal vices especially bloodshed, corruption and ill-gotten wealth acquired by fraud, robbery or ritual which is prevalent in our society today.

Keywords: Themes, Morality, Tragedy, Radical Moralism Theory, Oyedepo's *Doom in the Dimes*

Introduction

The *Encarta Dictionary* defines the word morality in perspective of a noun as "a valuable lesson", and plural as "the Principle of right and wrong". According to Ozumba G.O. (2008:16) "Ethics (morality) deals with judgment as to the righteousness or wrongness, virtuous or vicious, desirability or undesirability, approval or disapproval of our actions". For the purpose of this paper, therefore, morality may be comprehensively defined to mean the proceeds or moral lessons drawn from a study or play.

It is instructive to note that dramatic text be it tragedy or comedy plays crucial role in imparting moral lessons to any given society. Moral lessons are quite essential and important to every member of any given society. Stressing the significance of moral and ethnic values, Ukuma and Nnachi (2003:277) opine that, "Moonlight gathering and festivals provided informal classroom for both adult and the young who were reminded of standards of behavior or taught afresh in the case of the young people". St. Augustine and Thomas Aquinas cited in Ukuma and Nnachi (2003:278) earlier stated that, "biblical virtues as humility, self-control, kindness, fidelity, faith and hope above all love are fundamental moral and ethical values".

Ethics (morality) is as old as any society within which it is expressed. Achebe (1985) avers that:

In Africa for instance, the ancestors control the use of property, the relations of the sexes and the attitude of children to their parents. The community, which depended on the favour of the spirit and living dead, assigned each member his role and way of behavior. The stoics for instance, relied for their ethical conduct on experience, on common sense (they greatly valued the so called “golden rule”) and on Logos-reason by which natural laws could be formed and followed (P. 2).

In contemporary society such as ours, theatre has always been used not only as form of visual entertainment but also as moral education. For instance, *Tales by Moonlight*, a Nigerian folk tales dramatized by members of the Nigerian Television Authority (NTA) writers’ workshop since the 1980s to date is a good example of morality drama. It is important to note that stories in morality plays are selected by playwrights either because they preserve the culture of a people or because they have a strong central point, that is a moral lesson which people can learn from such as “don’t steal”, “don’t be promiscuous”, “don’t be cruel” (Barber, 1977:191). Taking a look further on some of the drama series in *Tales by Moonlight*, for instance, the theme of the drama, *Why the Tortoise has no Hair*, is “greed”, and the lesson being that greed can lead one to dangerous consequences. In the drama of *Vegetable Child*, the theme is “anger and pride” and the lesson being that anger and pride can sometimes make us do some very careless things, in short anger and pride can lead us into serious trouble. In *The Proud Beauty*, “pride” is also seen or presented as the theme of the drama, while the moral lesson being that where there is pride, there will always be a fall. Similarly, in the drama of *Famine in the Animal Kingdom*, the theme of “greed” is projected. Due to insatiability, the Tortoise does not want to share what he has with someone else. The Lesson here is that when you eat alone you die alone. In The drama of *The Stubborn Child*, as it is titled, the theme centers on “stubbornness”. It is often said that “a stupid fly that follows the corpse into a grave gets buried with it”. Stubbornness can lead one into disobedience and the lessons here is that to be stubborn is to risk one’s life and for the wise, one word is enough. *The Missing Necklace*, harmers on the theme of “stealing”, while the lesson being that, stealing is bad and punishment awaits a thief. The theme of the drama of *The Covetous King* (1996) is “jealousy” while the moral lesson is “love your neighbour as yourself, or do to others as you want others to do to you”. In the drama of *The Braggart* (1996), the theme is on “charitability” while the lesson here is that irrespective of one’s position, he should be able to help or be generous to others for he may also need help someday. Remember, it is often said that one good turn deserves another.

Methodology

This paper considers textual analysis method to closely analyze or describe the content, structure, and function of the messages contained in the selected text. The perspective of the playwright is used to interpret the data. This includes taking into account the purpose of the play text, the time period in which the text was written and the audience for the text.

Theoretical Framework

Like any other academic endeavour, this work is pegged on radical moralist theory. The bottom line of the radical moralist theory is on how certain literature, drama and culture can have positive moral effects on its audience. Specifically, the objective of racial moralist theory as propounded by Tolstoy (1994:9) is to explain the moral significance of arts in any given society. It posits that good artworks always bring about moral improvement which often results to moral education.

Nussbaum (1997:168) in her support of the radical moralist theory declares that “literature and drama have a place among moral philosophy and that artworks have important role in moral education due to their capacity to help develop certain moral abilities”. Nussbaum further asserts that “there are some morally relevant aspects of our inner lives that can only be represented accurately through artistic representation” (170-176).

The appropriateness of this theory is located within the framework that certain artworks such as drama can help the audience to develop moral abilities. In applying the radical moralist theory to Oyedepo’s *Doom in the Dimes*, Owoeje’s (Protagonist) situation and experience indeed, provide some moral lessons for the audience. It is worthy to note that Owoeje’s desperate search for wealth pushes him into signing a pact with the devil as he continues to soak his hands deep and deeper into the blood of the innocent including his beloved ones. He ended up shamefully. The moral lesson from this tragic drama is that material acquisition is futility and vanity with negative consequences; as such one should be contented with what he or she has got.

Synopsis of *Doom in the Dimes*

Doom in the Dimes is a tragedy of wealth. The story centers on Owoeje as protagonist. Owoeje not contented with what he has, seeks to create more wealth. Rather than struggle to acquire well-gotten or genuine wealth through hard work, he chooses the path of ill-gotten or illicit wealth through bloodshed and rituals. Owoeje’s determination and anxiety to transform from the poor to the wealthy class in order to gain recognition in the society, not minding the consequences pushes him into blood money.

To gain the world, Owoeje signs a pact with the devil which is irretraceable and the consequences irreversible. The montage of his soul cannot be paid back in dimes and the devil would take nothing but blood and the blood of his beloved ones. In a desperate bid to placate the implacable devil, Owoeje soaks his hands deep and deeper into the blood of the innocent.

In the first place, Latinwo and Yakubu (mendicants) are hacked to death by the axe-man on the orders of Owoeje (P.43). Owoeje’s only daughter, Iyun, mysteriously slumped and died (P.46). Owoeje’s wife, Oyin, staggered, fell down and died (P.49). Also, Abeni who is Owoeje’s maid collapsed on the floor and died (P. 52). For fear of death, Owoeje’s remaining household fled to an undisclosed destination. One of them Adanri (Owoeje’s loyal servant) laments: “This is the house of wealth; it is also the house of death”.

In addition to bloodshed, Owoeje gets involved in rituals, first by having carnal knowledge of a cat, an unnatural deed and an act most macabre (P.19). The result of the ungodly act is for Owoeje to lose his manhood. Further, Owoeje ritual causes two boys to appear lifeless, but not actually dead. They are kept permanently in one of the rooms in Owoeje's mansion carrying calabashes with their eyes bulged out like frog, vomiting money continuously for Owoeje (P.15). This goes to the extent to prove that Owoeje's wealth is associated with blood and ritual, and the wealth is so short-lived. Owoeje is finally exposed as he is full of regrets. He cries out, "if I ever have a chance of coming to this world again, I want to live and die a poor man, since I have got the money; I have not had any rest of mind" (P. 54).

He goes further:

I wish I have not done it. True enough poverty, like a spitting cobra buried in fangs into my flesh. The agony of poverty was unbelievable. The money came like heavy rainfall to wash away my sufferings. All the rains vanished. Money brought its joy---its gains. Money is a powerful force. It tunes a slave into a master, it turns a woman into a man, and it tunes the cowardly into valiant. But---yeah---all is short-lived. The knowledge of impending doom is too agonizing. The joy of riches is gone. The sweetness of it has changed into gall. Yeah---why did I do it"? (P.33). I now know better, poverty with peace and hope is much better than selling my soul to devil (P. 54).

In the concluding incident of the play, as demanded by Ifayomi (Ifa Priest), Owoeje is compelled by Eboda (medicine man) and Ewa (Eboda's aid) to part with his wealth paving the way for Eni's (Mendicant) inheritance. Owoeje finally leaves his mansion to the forest to have a date with death (PP.59-60). The tragic play comes to an end.

Dramatic Themes in *Doom in the Dimes*

Play texts in all ramifications are woven around themes. The tragedy of *Doom in the Dimes* is not an exception. In this play Oyedepo hammers on certain themes which include:

Illicit Wealth Creation

Two dimensions of wealth are evident in the play. The first and most salient is the one illicitly acquired by Owoeje through dubious means, and the second being the one inherited by Eni, one of the mendicants, following Owoeje's doom. In an ideal society, wealth is supposed to be created genuinely. This unfortunately, is not the situation we find in *Doom in the Dimes* concerning Owoeje's wealth. On the contrast, Eni's wealth is considered genuine even though the source of wealth he inherited from Owoeje is questionable (P.59). Specifically, therefore, the distinction between well-gotten wealth acquired through hard work, and ill-gotten wealth acquired through fraud, bloodshed and ritual is said to be one of the major themes in this play.

Doom in the Dimes is an aggressive confrontation on the Nigerian wealthy class who creates wealth by hook or by crook, not minding the consequences that follow such wealth. Instead of developing the society

with their wealth, they launder the money in different bank accounts, in their houses, soakaways, surface tanks, or buried it in a well-constructed underground holes in their farm lands and continue to create more social problems like murder and ritual to cover their tracks or secrets. Owoeje for instance shed a lot of blood to sustain his ill-gotten wealth but ends up shamefully. It is indeed very irresponsible of any member of any given society to toy with this similar part of destruction merely for wealth creation.

The key opposition between well-founded and ill-founded wealth seemed to me to be supported on contrasting view of British writer Gilbert Keith Chesterton (1874-1936) who contends that “the rich are the scum of the earth in every country”. The point really is that people should avoid taking shortcuts to get rich quick, but instead work very hard and wait for God to reward them in his own good time.

Lack of Contentment

When someone is not contented with what he/she has got, such a person is likely to fall into the devil’s temptation. This is the situation Owoeje finds himself in. Owoeje in his words:

-----poverty drove me into this. I was poorer than a church rat. The harshness of ill-fortune was indescribable. Every day my only regular food was nature’s air. The day I stole a measure of *gari* in the market place decided it. I was given the beating of my life. I saw white. I mistook it for red. A friend introduced me to the medicine man who gave me the “*Lukudi*” at no cost...I have seen the result of an unwise decision. It came too soon (PP.37-38).

Apparently, Awoeje is not the poorest person in the community; however, lack of contentment makes it possible for Owoeje to become a tool in the hands of the devil. It could have been avoided if Owoeje is satisfied with his own level and position. Owoeje resolves that he has no choice than to soak his hands in more blood (P.39).

Violence, Bloodshed and Ritual

The theme of a man who has become rich through violence, bloodshed and ritual is focused upon in this play. The man in question is Owoeje. Unlike Owoeje, ritualists nowadays use human beings to create wealth illicitly, as their wealth is not gained by the sweat of their brow. This theme is relevant in contemporary society such as ours and it shows modern behavior exactly as it is. There are people in Nigeria today with questionable wealth who have built houses, driving exotic and flashy cars, wearing all kinds of sumptuous cloth and have good investments, and you who have worked for several years and have not made any savings might think, “it this person not born the same way I was born, how come oceans of money just flow to him like that”. You would not know that it is through violence, bloodshed or ritual that he has raised in the world. To create wealth, Owoeje misbehaved. He confesses that, “yes I did. I had carnal knowledge of a cat---to---to---yeah *orisa*! Yes, carnal knowledge of a cat. An unnatural deed. An act most macabre. But----Did I have a choice? I had to do it” (P.19).

This is an act of ritual. To sustain his wealth Owoeje engages in violence and bloodshed. He murders Latinwo, Yakubu, Iyun, Oyin and Abeni and uses their blood for sacrifice. Owoeje in the play exercises violence to the extent that he also has to die violently. This shows man's wickedness to man, and on how evil does not pay. Oyedepo has demonstrated through Owoeje's experiences as a main character in the play that the prevalent societal problems in Nigerian society today, especially bloodshed, violence and ritual, is in most cases caused by the wealthy class, mostly politicians.

Impatience

It is often said that "the patient dog eats the fattest borne" Owoeje's inability to endure the hardship confronting him at the time is an instance of impatience in the play. If he had endured, the situation may have come to pass. But impatience pushed him into instant riches which are not good for him after all. Owoeje is too desperate and to him, "a poor man is a dead man and that living in opulence for one year is much more profitable than longevity in poverty" (P.53). But his regrets are that, "now that my entire beloved are dead, what joy do I have left. Wealth is only sweet when there are loved ones to share it with" (P.53).

Reversal of Fortunes

Eni's inheritance of Owoeje's wealth is an instance of reversal of fortunes in the play (PP.59-60). Thus Owoeje's doom becomes Eni's boom. Owoeje's desire to remain rich comes crashing before his very eyes as divined by Ifa priest. Owoeje who used to swim in money has to part with his wealth paving the way for mendicant Eni's inheritance. Eboda assures Eani:

As from today, you become the wealthiest man in this town----Owoeje's riches become yours today.....Ifa has nominated you to inherit Owoeje's property.....Believe what I have told you! Owoeje is going to the forest to eat the poisonous root. The man is making his last appearance on earth. He has a date with death. Come Eni, come and look at your house, the grandeur and splendor of the magnificent building (PP-59-60).

Moral Lessons in *Doom in the Dimes*

Doom in the Dimes is a tragedy that captures a vision of contemporary moral crises. The purpose of this play is to impart moral lessons that are important to the society at large and Nigeria in particular. Having discussed the themes of the play, it is pertinent at this juncture to take critical look at the moral lessons. These include:

first and foremost, *Doom in the Dimes* teaches us that illicit accumulation of wealth must be punished by death. The case of Owoeje towards the end of the play is a clear example. We have witnessed situations in Nigeria where those who made money illegally are being kidnapped and sometimes killed after collecting ransomed from their family members by men of the underworld.

Oyedepo's tragic play teaches us that ill-gotten wealth brings retribution. Today, many Nigerian past Governors, Ministers and other public servants including judges are being prosecuted in different courts of law because of embezzlement. While few are punished with jail sentences, others are made or compelled to refund back to the government what they had stolen. The reality is that about 95 percent of the wealthy class in Nigeria, made their money dubiously and punishment certainly awaits all those who have created wealth illegally in this country.

Doom in the Dimes teaches us that we should not be impressed or enticed with big spenders because we do not know where their money came from. Today, the rich are respected, honoured and placed in high esteem. However, the fact remains that most of them are big thieves, big killers or big criminals. Their secrets are becoming more exposed now that the Economic and Financial Crimes Commission (EFCC) is tracing, identifying and arresting them one after another. Such people have over the years looted Nigeria dry and they should be made to refund what does not belong to them.

Another moral lesson in the play is that people should not be envious of each other. You should be content with what you have got, and be satisfied with it as what belongs to you. Owoeje's doom is due to his envy of rich men around him. In Nigeria today, the resentful or unhappy feeling of wanting somebody else's success, good fortune, qualities, or possessions is evidently pushing people into committing crimes.

The play teaches us that patience and hard work will be solidly rewarded, while ill-gotten wealth is not to be trusted. Owoeje's situation is that of from grace to grass because of the ingenuity of his wealth. In another development, Eni's patience sees him through to genuine richness. Apparently, most people that are opportune to loot while serving in government in most cases find it difficult to manage the money well. As soon as they live the services of the government, they become poorer like a "church rat". Money that came easily must surely go easily.

The play also teaches us that money is the root of evil and that the love of money often leads to regrets as seen in the character of Owoeje. Money is good, but it is wrong for one to destroy himself with it only to regret at last. Today, most people in the society have destroyed their lives in search of money at all cost. Many got killed in course of robbery operations.

Another moral lesson in Oyedepo's *Doom in the Dimes* is that, we should not be greedy. It is my belief that greed must have pushed Owoeje into this satanic idea. Today, greed is one of the main sources of corruption in Nigeria.

Finally, the play teaches that it is not all riches that are genuine. At the root of some riches is a shameful secret. If an investigation of how some people especially Nigerians suddenly get enormous wealth is to be conducted, sure the story would not be good to hear. Owoeje's source of wealth is not known until the evil and shameful secret reveals itself.

Doom in the Dimes and the Nigerian Society

Doom in the Dimes is a replica of the Nigerian society. Apparently, the Nigerian nation today is being confronted with corruption and other social problems due to the desire to get rich quick by certain unscrupulous elements both in public and private sectors. Such people in most cases undertake the absurd act at the expense of human lives. The question arising as French playwright, Moliere rightly observes in his play, *La Malade Imaginaire* while satirizing the French society is that, “why must one kill a lot of men to make so much money?”

Taking a cue from the foundation laid by medieval playwrights, Oyedepo’s *Doom in the Dimes* captures this reality in that she has used her knowledge of theatre to comment on serious moral issues in her immediate society and indeed the society at large. Her brand of theatre focuses on moral lessons as education and public enlightenment on the dangers of societal vices. *Doom in the Dimes* is a true mirror of the Nigerian society in terms of moral values. The issues raised in the play are reflection of the Nigerian society. For instance, illicit wealth creation, in which most Nigerians are out to make it by all means. This has given rise to corruption, embezzlement, armed robbery, kidnapping, thuggery, militancy and pipeline vandals, and scam. It may interest you to note that lack of contentment on the part of most individuals is pushing them into such a mess.

Furthermore, violence, bloodshed and rituals which are presented in *Doom in the Dimes* are reflection of Nigerian Society in the history of Nigeria as a nation. The Bako Haram insecurity in North-Eastern Nigeria has protracted for too long. In South- Eastern Nigeria, the Okija Shrine in which politicians also visit regularly to seek of power is a clear example. What about the trading in human parts by Clifford Oji in Lagos more than a decade ago? Obviously, the issues of moral values pointed out by Stella Oyedepo in *Doom in the Dimes* are indeed hampering the development of Nigeria as a nation. Until something is done morally, Nigeria’s image as a nation will continue to dwindle.

Conclusion

Stella Oyedepo is one of the famous African female playwrights that have contributed immensely to the development of Nigerian theatre. Her *Doom in the Dimes* among other plays is a jaunt into complexities or twist and turns of wealth especially when acquired illicitly. Written when the Nigerian society was rampantly experiencing high rate of killing due to ritualism, armed robberies and assassinations in the hands of evil wealth seekers. These atrocities persist in our society today, since the lust for wealth and wanton disregard for human life is unabated. These constitute serious societal problems which if not checked will sometimes someday throw Nigerian nation into ruin. The themes in the play offer fantastic moral lessons to the audience. The main concern is that if wealth must be created it should be done genuinely and not illicitly. Stella Oyedepo’s *Doom in the Dimes* suggests that change is needed in our society and that members of the public should discourage themselves from acquiring wealth that is

associated with bloodshed and embrace authentic wealth. The negative image of Nigeria can be corrected only if the moral lessons in the play are taken into consideration. Stella Oyedepo's *Doom in the Dimes* is therefore, ever so relevant to Nigerian society.

Contribution to Knowledge

The playwright, Stella Oyedepo, in her play *Doom in the Dimes* has successfully played her role to the Nigerian Society and indeed humanity as a teacher, educator, dramatist, and counsellor on moral issues that can promote our society.

References

- Achebe, C. (1985). *The Trouble with Nigeria*. Enugu: Fourth Dimension Publishers.
- Barber, Karin (1977). "The Eda Theatre and the secret are out", in Barber, K, Collins J, and Richard A (Eds.) *West African Popular Theatre*. Oxford: Indiana University Press.
- Chesterton, Gilbert Keith. An Interview with Hugh Lunn, English Writer, Biographer and Editor of *Heart and Home* on October 17, 1912.
- Encarta Dictionary of English (North America).
- Ezeokoli, Victoria (1995). "Tales by Moonlight". A Nigerian Folk Tales Dramatized for Children Television by Members of the NTA Writers Workshop.
- Moliere lived between 1674-1693. His play, *La Malade Imaginaire*'s exact year of publication is not known.
- Nussbaum, M. (1997). "Finely Aware and Richly Responsible: Literature and the Moral Imagination", in Cascard A.J. (Ed.) *Literature and the Question of Philosophy*. Baltimore and London: The John Hopkins University Press.
- Oyedepo, Stella (1997). *Doom in the Dimes*. Ibadan: Caltop Publications (Nigeria) Limited.
- Ozumba, G.O. (2008). *A Course Text on Ethnic*. Calabar: Jachrisan Publishers.
- Tolstoy, L. (1994). *What is Art?* London: Bristol Classical Press.
- Ukuma, A.N and Nnachi, A.N. "Moral Education in the Millennium Development Goal of Qualitative Universal Basic Primary Education in Ebony State" in *Nigeria Journal of Humanities and Social Sciences*. Vol. 2, 2003.

CREATING PLAY SCULPTURES USING THE GOURD FRUIT FORM

DEBORAH MAIKARFI

Department of Fine and Applied Arts
Kaduna State College of Education Gidan Waya
xploitsgallery@yahoo.com

Abstract

In recent times, perhaps due to aesthetic and technological advancement, it appears that fellow counterparts in other fields of the arts and sculptors appear to have outgrown the use of traditional materials and have ventured into using newer conventional materials like glass, plastic, synthetics, fabrics and laser light beams for their creations. This paper examines the impact of the transition on the younger generation as regards to their appreciation to Nigerian cultural elements. This offers ways in which sculptors can redirect their unconventional expressions to ensure that Nigeria's indigenous elements do not lose their value among young Nigerians.

Keywords: Playground, Play Sculptures, Gourd Plant, Form, Expression

Introduction

Over the centuries, artists in general, have used various traditional media. Sculptors have used traditional media for expression such as clay, metal, wood and stone. Now there seem to be a digression. Could it be that the traditional materials have become obsolete? Or is it that it does not give sculptors the desired outcome of expression they needed for today's viewer? Newer or unconventional materials and styles of art are springing up but not without controversies. Questions such as: what makes a medium unconventional? Does it mean that the unconventional material was not available from the beginning, or is it the artist's approach in manipulating the material that makes it unconventional?

Are there issues regarding symbolism in a given society? What a society views as unconventional art, and how it is represented in a work of art come into play. That of course is determined by the information and the image a nation has about itself. This means that the society's value, customs and belief system of a nation affects the function or purpose of an art work. Change is occurring rapidly in every society. This may be due to foreign influence or other technologically developed countries in the world. These changes, as they affect other developing countries, may either be in favour of her citizens or not, especially the young ones. As much as change is inevitable as well as a welcomed idea, there is a need to checkmate this modern wave of change so as to avoid being over shadowed by it.

The gourd fruit (calabash) is a cultural symbol, a decorative item, local musical instrument and even used as kitchen utensil. Cultural figures of this kind are rear items to young Nigerians especially in the urban areas in Nigeria, but many people are not familiar with it. They are rather more familiar with the foreign objects they see around them, particularly in their school playgrounds where they play. The gourd fruit is also feared to be going extinct, as it is being threatened by western influence. Konan (1974), comments on calabash carving in Nigeria, and in northern Nigeria in particular, that in spite of these many ways in

which calabashes are currently used in northern Nigeria, it seems likely that fewer and fewer will be seen as the years go by. In Nigeria, as in other places where gourds have flourished, the arrival of Westerners brought containers made from metal, glass and plastics.

Today these containers seriously challenge the role of the calabash. Beire in Badaru and Ogunsina (2014) affirms that Nigeria's greatest contribution to the world culture so far has been its traditional art. The influence of this art has been so strong that it caused something like a cultural revolution in Europe. Iriwieri (2009) opines that Europeans appreciate indigenous craft objects using some items in their homes and buying others as presents for friends and relatives. Kashim (2013) states that crafts are symbols of Nigerian material culture and spiritual heritage. It is then apparent, that these opinions should be considered with high regard due to their cultural relevance.

The Functions of Sculpture

The functions of sculpture among the people of the world over the years and till date cannot be over emphasized. It basically serves a monumental purpose. Public sculpture serves the purpose of improving the visual landscape of a place, improves a public's quality of life, and importantly, it enhances the artistic and cultural regeneration and identify a community. Obande (2015) opines that our environment is constantly changing in a bid to regenerate areas into well designed places to live. In the case of playground space design, Smith (2014) affirms that a playground design should be a reflection of the world surrounding us. A play sculpture is a combination of a sculpture and playground equipment. Laris (2016) states that play sculptures are a large-scale art designed to be both played on and interacted within. It provides different experiences than a traditional playground structure and fits well in a variety of locations. The aesthetic value of contemporary sculpture can change the face of an environment (town, cities, homes, schools, and recreational centres). It also creates positive forward thinking image for the area. Raptado (2008) posits that public art is made for the citizens and is located in his/ her environment.

Considering these functions of sculpture, there is the need for sculptors in Nigeria to ensure that they constantly and continually employ traditional elements, like the gourd fruit forms in their creations. Jari (2011) opines that culture is simply the way of life of a particular group of people or a community who has elements that distinguish it from another. Stoddard (2014) states that the phrase it takes a village to train a child, has been attributed to several African societies who have similar proverbs to this effect. This idea fosters the premise that communities also have an impact in influencing the lives of children. A community often expresses its identity most clearly in the way they provide for play (Beckwith, 2015). Galston (2015) posits that an environmental sculptor plans a piece from the very beginning in relation to its surrounding. If these opinions are true, then the question to ask is: How are the playgrounds spread across schools and communities in Nigeria?

The Playground as a Learning Center

A playground is an activity center, a specific place or area where children gather to play during leisure time (Beckwith, 2015). Children gather in a playground in order to play. When playing they are able to exercise their bodies, socialize, and equally learn from their environment. More time should be created for their leisure if the children are required to learn about their environment, be happy, and grow healthier and emotionally stable. People and children generally respond or relate easily with objects they are familiar with. Eyal (2015) states that people don't want something new, they want the familiar done differently. However, it appears as if the few playground equipment in Nigerian schools, homes and recreational centers in cities are imported from overseas. They mostly have on their designs, characterized by objects or elements that Nigerian children are not familiar with. While many schools in local communities generally do not have furnished play grounds, reasons could be financial constraint, ignorance or sheer negligence of the negative effect it has of the growth of a child. The questions that should be posed here are: How can it be made possible for Nigerian children to be able to learn about objects in their environment while they play? Should Nigerian sculptors not be encouraged to explore into the creation of play sculptures that are characterized by Nigeria's cultural elements, to become part and parcel of their play sculpture designs? Could the creation of such play sculptures be beneficial to Nigerian sculptors and the society at large?

Only few Nigerian sculptors have in the past produced play sculptures that are characterised by local features that could easily be recognized by Nigerians. These efforts made by these sculptors can perhaps be attributed to their yearning to localize the creation of play sculptures that are entirely different from that of the foreigners. Such sculptors include Salihu Sulaiman with a sculpture titled: *Giraffe* done in (1968), El Anatsui's sculpture titled: *Mask* (1981), Adedoyin Ogundipe (1988), with sculpture titled: *The Giant Foot*, and John Obande's *Play Hill* (2015). Despite the play creations by these Nigerian sculptors, it appears that there is still more that needs to be done.

The Nature of the Gourd

The organic plant called gourd, also commonly called the calabash has a variety of inherent features, forms, and types. Armstrong (1996) states that the gourd family (cucumbitaceae) includes hundreds of species of vines bearing coiled, climbing tendrils and some of the most unusual fruits in the world. The total number of species may exceed 700, with at least 100 different genera known as "cucubits" to gourd lovers. The fruits of this exceedingly divers family come in an astounding array of shapes and sizes, from tiny, marbled-sizes "jumbie pumpkins" of the Caribbean islands to giant gourds over seven feet (214cm) long. Despite the fact that several craft works have been done with the calabash for both decorative and utilitarian purposes, the writer considers the works previously done with the calabash fruit family, as undermining the use of the medium and yet to be explored in other perspectives, because even though most

calabash craft works have been produced and patronized, artists that have ventured into working with it, indicate that the calabash still has inexhaustible potentials that are yet to be explored.

Another vital point to reckon with is the significant multiple meanings and purposes it serves within the African including Nigerian cultures. The use of calabash as a household item is very common among West African nations, as it symbolizes a lot of things in the household where it is so used. However, the functions of calabash exceed the utility role it plays in the home. It extends to a decorative piece as can be seen in calabash decoration which employs techniques of production like carving, painting, scraping, engraving, and pyro-engraving. Other uses are ritualistic and medicinal purposes. While discussing one of his calabash works, Tafida (2014) states that this particular piece of work is a bold variation and an experiment in the vast world of art, giving dynamism and opening a new door into a planet of myriad further possibilities.

An example of these dynamism and further possibilities are illustrated in this paper. Transforming an indigenous musical instrument, the long narrow cone gourd called *Shantu*, the gourd shaker called *Gora*, and the natural gourd spoon called *Ludayi* in Hausa language to produce play sculptures. These three gourds are all naturally and locally grown in the environment and are identified as some of Nigeria's cultural elements. The objective of using the three gourd fruits- *Shantu*, *Ludayi* and *Gora* is to utilize the inherent features of the gourd such as the hollow, bowl, ladle and flask which are unique and serves as natural forms that can be further blown up into large sizes on other media for play sculptures.

Processes of Preparing the Gourd Play Sculptures

Ludayi Slide I

The gourd spoon-*Ludayi* does not only function as a local spoon but it also has inherent features that can be transformed into a slide for a play sculpture. In order to make a functional slide play sculpture, the bowl is placed upright on the base, while the stem or handle is diagonally lifted upright. This is because the stem, due to its curved nature is capable of functioning as a slide that flows into the bowl. At the back of the sculpture, another stem is attached to the tip of the middle stem and diagonally placed downwards to the base. Flat gourd pieces are fixed one over the other to serve as a climber or steer case that can be used like a ladder for climbing from the ground level up to the middle stem. While pieces of the stem are cut into a letter "C" like curved shape and glued on both edges of the ladder up to the middle slide to serve as a protective support and handle for a user. At the frontal part of the sculpture, a shorter stem serving as another slide is attached to the bowl leading downwards to the base which is meant to safely take a user to the ground level. The bowl is filled with sand for an added play adventure; the children can play inside the bowl, as it is natural for children to play with sand. The *Ludayi* slide is also left unpainted so as to reveal the beauty of its inherent orange color.



**Fig.1: Ludayi Slide I, Gourd, 38x33x13cm, 2016.
(Front View) Deborah Maikarfi.**



**Fig.2: Ludayi Slide I, Gourd, 38x33x13cm, 2016
(Back View) Deborah Maikarfi.**

Ludayi Slide II

This Ludayi slide offers a more complex play experience than the one in figures 1 and 2. An additional *Ludayi* is attached to another one in descending order giving a double slide and a double bowl sand landing experience to the user before he/ she decides to slide to the ground level. Another play experience awaits the user as two other bowls beneath each *Ludayi* bowl are placed downwards, both gourds having two different textural effects on their surfaces. The front and the back opening serve as passages while they duck their way into the bowls and play the hide and seek game. Bright contrasting colours of red, green, blue and orange are painted over the *Ludayi* slide sculpture in order to attract the users and onlookers to the sculpture.



**Fig.3: Ludayi Slide II, Gourd, 50 x 15cm, 2016. Deborah Maikarfi
Yanchi**

The *Shantu* maze titled *Yanchi* is a problem solving game. It is an assemblage of the parts of the long narrow cone gourd. Its interrelating parts are the cone, hollow and length of the gourd. It is vertically and horizontally placed to create a confusing network of passages with huddles at some end points by which the player is expected to experience some difficulty while trying to come up with a solution to find his or her way out of the maze. *Yanchi*, is a Hausa word for freedom.



Fig.4: Yanchi, Gourd, 30 x 40cm, 2016. Deborah Maikarfi
Hanchin Gora

Figures 5 and 6 show a static sculpture created using the bottle gourd (Gora) as play sculpture. The whole object is painted with a white colour, and shades and tints of the rainbow colours were adorned in a dotted-linear pattern using a small round shape as the motif over the play sculpture to give a feel of the way a real shaker gourd would look like when adorned with beads as a musical instrument. Two spaces were cut open signifying the eyes of the bottle gourd or a dash board. A half and an upper part of the gourd flask were also cut off, leaving visibly the inner part of the gourd flax and inner passage of its long nose. Sand was filled almost reaching the inner hole so that a user can slide through into the long nose like a tunnel to the tip of the nose at the other end. Three small gourd bowls were placed beneath the base of the bottle gourd flask. This gives the flask part a lift from the ground level and cause the nose to be slanted diagonally downwards, the nose of the bottle gourd also touching the ground. The side of the bottle gourd is attached to a gourd spoon stem, flat pieces and “C” like shapes was also fixed as a climber and protector similar to the sculptures in figures 1, 2 and 3.



Fig. 5: Hanchin Gora, Gourd, 42x36x25cm, 2016. (Front view) Deborah Maikarfi



Fig.6: Hanchin Gora, Gourd, 42x36x25cm, (Back view) Deborah Maikarfi

Jirgin Shantu

A number of foreign play designs are inspired from fairy tale stories and they are characterized by objects that appear unreal to the physical world. *Jirgin Shantu* was designed from the long narrow cone gourd called *Shantu*. It is a musical instrument mostly played in the northern part of Nigeria. This creates a fantasy of an airplane. The fusion of a local musical instrument with an airplane to serve as a play sculpture is made possible. It has a staircase made from the handle of the spoon gourd where a user is expected to climb up into the plane and play the make belief game of a pilot taking off into the sky with passengers seated by the windows inside the tunnel of the *Shantu*. A slide was placed at the opposite side of the *Shantu* plane to serve as an exit to the ground level.



Fig.7: Jirgin Shantu, Gourd, 46x26cm, 2016. Deborah Maikarfi Hippo

This gourd sculpture is made with an idea of a moveable play sculpture. It looks like a hippopotamus head half way sank into a river. Although no engine was used to enable it move backwards and forward, the rhythmic movement was made possible by first filling sand and stones into the flask of the bottle gourd so as to have weight, and being that it is naturally round, with the slightest move it will move on its own. A flat gourd is placed to serves as a seat where the user will seat then either place his feet over or on the two spoon gourds which also serves as the eyes of the Hippo to establish a balanced position. The long nose is meant to give the Hippo a safe landing when sliding forward to the ground.



Fig. 8: Hippo Gourd, 43x25cm, 2016. (Front View) Deborah Maikarfi



Fig. 9: Hippo, Gourd, 43x25cm, 2016. (Side View) Deborah Maikarfi Lilo

A swing is a play form that mainly invites a user to engage in handling balance, rhythm and timing control while swinging forward and away. Figure 10 shows one way the bottle gourd form can be used to create a swing. *Lilo* is mostly covered and the form scarcely tempered with. Therefore could protect the user from the tropical sun while swinging.



Fig.10: Lilo, Gourd, 52x53cm, 2016. (Front view) Deborah Maikarfi Calabash Rainbow



Fig.11: Lilo, Gourd, 52x53cm, 2016 (Side view) Deborah Maikarfi

This abstract bottle and spoon gourd play sculpture resembles an alien spaceship. It was created by using several curved handles of the spoon gourd, which was painted using the tints and shades of the colours of the rainbow, and placed over a big brown gourd flask. The handles serve as climbers, while the open round holes are to serve as openings to go under the gourd flasks for more play space and shelter or as passages to the other end of the structure. The smooth texture of the surface of the play sculpture is to ensure that a child's skin is not bruised while playing.



Fig.12: Calabash Rainbow, Gourd, 66x23cm, 2016. Deborah Maikarfi
Conclusion

Nigerian sculptors should see themselves as agents of change, as reflectors of the society in which they live in. And to see this wave of change as an opportunity to retain, sustain and at the same time revolutionize the way in which the Nigerian society should see itself. Through the works of art in various mediums, to help especially young Nigerians not to lose their cultural identity by localizing play form creations with indigenous forms and themes that reflect Nigeria's cultural image. According to Olorukooba in Ada (2006) innovations are required in all areas of Nigerian society, if actually the country needs progress and urged researchers to consider it as one of the serious challenges of their time so as to move the nation forward in the face of modern development. It will contribute to the educational, cultural and socio-economic development of our society.

References

- Ada, P.O. (2006). A comparative Study of Idoma Traditional and Contemporary Hand Crafted Fabric Weaving Technique, PhD. Dissertation: Department of Industrial Design, Faculty of Environmental Design, A.B.U, Zaria.
- Armstrong W. P. (1996). *The wild and wonderful world of gourds*. Wayne's world Vol 5, No3
- Badaru, A. K and Ogunsina, R. (2014) Sculpture as Impetus towards National Security and Transformation. *Journal of the Vocational and Technical Education*: Federal College of Education, Osiele, Abeokuta, Ogun State, Nigeria. P. 40
- Beckwith, J. *Coming Together to Protect Play*: Play and Playground Magazine. Retrieved from <http://issuu.com/playgroundmag/docs/pm-winter-web?e=10425420/320> on June 7, 2016
- Eyal, N. (2015). *People don't want Something Truly New, they want Familiar done Differently* Retrieved from <https://www.linkedin.com/pulse/people-dont-want-something-truly-new-> on October 7, 2016.
- Galston, B. (2015). Somerville Open Studios. Retrieved on November 10, 2015
From <http://www.somervilleopenstudios.org/>...
- Irivwieri, G.O. (2009). Arts and Crafts as Springboard for Sustenance and Industrialization in Nigeria. *In International Journal of Creativity and Technical Development*. Vol.12, No3
- Jari, T. A. (2011). *Use of Cultural Elements as Sources of Forms In The Design Of Cultural Centre Katsina*. MSc. Thesis Department of Architecture, Faculty of environmental Design, Ahmadu Bello University, Zaria.
- Kashim, I.B. (2013). Visual and Material Culture in the Context of Industrial Design: The contemporary Nigerian Experience. In *Advances of Industrial Design Engineering*. Retrieved from <http://dx.doi.org/10.5772/54548>. on February 12, 2015
- Konan, M.A. (1974). Calabashes in North Nigeria Retrieved from www.penn.museum/.../PDFs/17/.../ On February 12, 2015. p.17.
- Laris, M. (2016). Playground-The Intersection between Play and Sculpture. Retrieved from www.recmanagement.com. On June 30, 2017.
- Obande, U.J. (2015). Play Sculpture Inspired by Anthill Formation: An Exploration. MFA Thesis. Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria.
- Raptado, E. (2008). *Architecture versus Sculpture: The Inter Relations between Sculpture and Architecture* Retrieved from www.slideshare.net/mobile/nicksocrates/the On January 2, 2011.
- Smith, A. (2014). *Who is talking About Play and Design?* Retrieved from www.playgroundology.wordpress.com. On June 7, 2016
- Stoddard, C. (2014). *Playground Surfacing*: Play and Playground Magazine. Retrieved from <https://issuu.com/playgroundmag/docs/pm-15-playground-surf> June 7, 2016
- Tafida, S.W (2014). *Development of Sculpture with Organic Forms: An Exploration with Calabash for the Exterior Space*. MFA Thesis Department of Fine and Applied Arts, University of Nigeria, Nsukka.

THEATRE, A VERITABLE TOOL FOR MOBILIZING YOUTHS FOR SUSTAINABLE DEMOCRACY IN NIGERIA

IDOKO, ABRAHAM AJENE, (PhD)

Department of Theatre Arts,
Benue State University, Makurdi

ajeneid@yahoo.com

UKUMA, TERYILA SHADRACH

Department of Theatre Arts,
Benue State University, Makurdi

st.ukuma@gmail.com

Abstract

Recent developments in the political climate of Nigeria signalize a seeming conspiracy of consigning the youth to absolute impertinence, with the youth themselves as collaborators. Over the years, neglect, and nonchalance emanating from government and the general society toward the youth, who left alone are confronted with their problems of exuberance and adolescent propensities, which they arduously try to curb, has curtailed their contributions in the strive for a credible democratic culture, to a meagre degree. This attitude of neglect has attendant consequences of cultism, thuggery, drug abuse, careless living, prostitution or transactional sex and so on. Yet, the youth remain priceless assets any society can have for its continuity and preservation, i.e. if these assets are sufficiently mobilized and harnessed. This paper conceptualises the youth and their participation in the Nigerian democratic experiment. It also attempts a prognosis of where the youth and indeed Nigeria will be in the nearest future given the present experiences. The paper also unveils theatre as a veritable tool for mobilizing these teeming youths as partners in the sustainability of democracy and the future of Nigeria. The paper concludes that the strand of theatre known as Theatre for Development and which has constituents of “New Nigerian” theatre can become an anchorage. This is because it is characterised with multiple fields that have challenged individualist and politicised ideology of creativity to provide alternative account to pedagogy as social change.

Keywords: Youth, Democracy, Theatre, Participation, Mobilization

Introduction

The youth are known and said to be leaders of tomorrow. This is indicative that they have a crucial role to play in national development generally, and in the politics of democratic sustenance in particular; they are also a great investment for a country's development as conceived by Nigeria's National Policy on Youth, Final Draft of 2000. The National Policy on Youth of 1983 was also formulated in recognition of the aforementioned functional instrumentality of the youth which cannot be overemphasized. To Ajayi as cited in Asen R. (2002:62) “there is a more glowing realization of the place of the youths not only in building an advanced and sustainable society, but also in forging international integration, peace, mutual understanding and the health of the international community”.

More so, the involvement of the youth in national issues like those of democracy, (probably because of conscientization and agitations from civil society organizations, and other bodies with the youth agenda) in recent years cannot equally be paralleled with what was obtainable three decades ago. There has as well been a proliferation of youth groups recently, be they for pertinent causes or not. Nigeria as a country with a faltering democratic experiment needs to integrate all social facets if this experiment must work and be sustained. This paper looks at the interconnectivity of the youths and democracy especially as it regards the question of sustainability; and it uses Theatre to orchestrate the analytical concerns herein.

Conceptual Clarifications

Youth: The sandwich years of childhood and adulthood is what is referred to as youth i.e. when one is young; the ages between being a child and being fully grown. However, diverse nations, world over, in accordance to the socio-economic and political priorities have set age brackets for youthfulness. The United Nations organization has it as those between the ages of 15 and 24 while the Commonwealth of Nations holds it to be under the age category of 29. To Nigeria, as enshrined in the National Policy on Youth, they are those between 13 and 30 years living in the country. For the singular purpose of issues raised in this paper, we shall be using the Nigerian concept of a youth as a paradigm; more so being that the paper treats an issue completely Nigerian.

Theatre: Theatre is a structured performance before an audience. It is an instructional medium that entertains, informs and educates the people. Its popular genre deals with “speaking to the common man in his language and idiom and dealing with problems of direct relevance to this situation” (Kid R. 1980:11). This theatre uses local languages and participatory styles and attempts to reflect the audience’s own situation from their perspective.

Democracy: The Latin words of “Demos” and “Kratia” are the parent-words that begot democracy. A literal translation will mean “people’s rule”. This probably informed Abraham Lincoln’s conception of democracy as “a government of the people, by the people and for the people”. The Encyclopedia Americana (1981) provides a functional definition of democracy as “a form of government in which the major decisions or direction of policies behind the decisions rest directly or indirectly on the freely given consent of the majority of the adults governed”. This means the “ultimate authority in political affairs and the emanating policies rightly belong to the people”.

The term democracy has a universal appeal and its historicity becomes equivocal. It may, however have been more successful in some quarters of the world than others. McPherson as cited in Doki (2004) confirms this when he avers that:

Although the world democracy has its origins in ancient Greece, Western societies have no exclusive right to the term as a label for their own version of “rule by the people or government in accordance with the will of the bulk of the people”. The historical claim of democracy’s title has been liberally given equal status to all societies by scholars of democracy (P. 64).

Mukubwa in Nasidi and Igoil (1997) opines that:

...all social and political ideas have their roots in the historical circumstances of a particular period. It is not surprising therefore that modern African political thought deals mainly with the historical experiences of colonialism. However, African reactions against the debilitating effects of foreign rule cannot be seen as the adoption of imported ideas (P. 21).

Be that as it may, this paper anchors its concerns on the definition of democracy offered by Sani in Nasidi and Igoil (1997:72) where he avers that “democracy is a particular type of political process in which power, its conduct and the limitations are determined by the majority of the citizens of the state through the established political institutions”.

The expected concomitants of democratic rule are more often than not exaggerated and often times, this leads to misconceptions probably consequential of the electioneering manifestoes of contestants and political parties on the dividends they will deliver; an artificially created mirage though. To this, Saint Gbilekaa (1997) records Femi Osofisan’s warning:

That although it may sound like a contradiction or paradox, democracy is not synonymous with freedom, and that the customary coupling of the two words is a fallacious expedient. That democracy is in fact not normal to us, nor to any traditional culture ... and has become suddenly fashionable here, only because of Abacha, and ... as the memory of that infamous regime recedes, there is a real danger that the passion for democracy among the populace will correspondingly dwindle... (P. 79).

Extrapolating from the above therefore, the question of sustainability becomes germane. However, democracy cannot be denied as having the following features:

- i. Fundamental human rights recognition by the constitution and respect by the state. These rights include that to life, liberty and property; freedom of speech, the press, movement, association, religion and of thought; equality before the law, the right to criticize government, to privacy and family life.
- ii. Free and fair elections held periodically as prescribed by the law.
- iii. Consultation by government with the populace before major national decisions taken.
- iv. Respect for the rule of law particularly equity before the law.
- v. The judicial process ensuring that individual’s rights are not violated by the state or its agents.
- vi. A fearless judiciary which is independent of the legislature and executive; among others.

Democratic Culture

Culture, world over, is recognized as the sum total of a people’s way of life. The common orientation acquired by an individual in the course of social intercourse with members of an identified community is the culture of that particular group. Our discourse here is democratic culture, which having established earlier what democracy is and now culture; the concept becomes pellucid. It is also referred to as “political culture”. To Parsons and Shils (1951) and Almond and Verba in their study of the political culture of Britain, the United States, Germany, Italy and Mexico, as cited in Olurode (1999) and quoted by Doki, in Ashiko (2004):

Political culture is specifically the pattern of individual political orientations, the attitudes towards the political system and its various parts and to the role of the self in the political system. It is a subjective realm which underlies and gives meaning to political activities (P. 65).

Verba argues further that it “is a system of empirical beliefs, expressive symbols and values which define the situation in which political action takes place” (Olurode, 1999:95). Doki in Ashiko (2004:66) sums it up that “the attitudinal dispositions, patterned psychological orientations, visionary projections and social realities that give meaning to political activities thus constitute a culture of its own”. Thus, a democratic culture is attained at that level of communal participation where the ordinary citizen is presumed rational enough to participate in the process of governance, where governors derive their mandate to govern through legitimate endorsement by majority of the people and the relationship between the governors and the governed is based on trust rather than contempt.

Regrettably enough, this much desired culture is encumbered by a host of problems in Nigeria. It is no gainsaying that what is obtainable today is a bastardization of the idea of “freely given consent of the majority” since a minority of the people actually formulate and execute policies. Not only that, voluntary elections by the governed adult is substituted for coercion and threat against the expression of opinions, speech and/or assembly. Nevertheless, nobody quarrels with the concept of democracy per se. the discrepancies lie in the distinction between theory and practice vis-à-vis impacted development.

Youth and Mobilisation

The youth, a teeming segment of the Nigerian population are an integral facet of the Nigerian democratic experiment, they represent the future and must be bequeathed with the right culture which they will practice and propagate. However, this can be effectively handled when one understands their strengths, peculiarities and problems confronting them.

Particularly youths have been recognized to be sensitive, energetic, active and in the most productive phase of their lives and if adequately guided, their great reservoir of energy, resourcefulness, creativity, efficiency and dynamism will be easily harnessed to enhance democratic sustenance in particular and national development in general.

Asen (2002:69) recognises that the youth possess the following characteristics:

- i. Positive dreams: Youths possess the ability for fantastic dreams which hold the potential for a successful and prosperous life. If well motivated and guided therefore, their dreams can become realities for the development of themselves and society.
- ii. Exhilaration and Enthusiasm: the energetic nature of youths gives them an unrestrained eagerness and pragmatic faith for exploits. The rightful channeling of their minds can yield great results in various fields of endeavour.

- iii. Flexibility: The youths are indubitably more flexible than the adults. They can be more easily activated and directed towards definable goals.
- iv. Physical fitness and rejuvenation: These attributes can be harnessed for sports, social works and spiritual goals, indeed an engagement which achieves a catharsis in their restive nature thus allowing for democratic sustenance.
- v. Time – Most youths are unmarried and without occupations yet with an effervescence of intelligence freshly acquired from school. Therefore, they have a lot of time and intellectual resources at their disposal. When mobilized, a good use of their time can achieve a lot.

The Youth and Democracy

The Federal Government's Policy on Youth (2000) contains laudable objectives such as to:

- i. make the youths responsible citizens and future of the country.
- ii. inculcate good moral character, the right type of values and spirit of national unity among the youth.
- iii. encourage active youth participation in community and national development through voluntary youth associations.

Nevertheless, government's attempt at achieving the above has been mainly in rhetoric and insignificant actions. There is inadequate funding of youth programmes. Generally, the socio-political and economic terrains in Nigeria have hindered the needs and aspirations of the youth being met. Interestingly also, where some youths have been involved in governance, the quantum of aberrations recorded is overwhelming; this too casts doubt as to whether it is actually the question of non-inclusion.

Youths have a very great role in the sustenance of our democracy; they have the ample potential for forging greater integration and in creating peace and mutual understanding among the various groups that make up the nation. All across the nation, there have been many ethnic clashes and the youth are usually the instruments of prosecution. Youths can effectively contribute to good governance by supporting credible candidates, as against the present scenario of interests that are altogether selfish and individualistic. The youths could be mobilized against involvement in anti-democratic activities like assassinations, thuggery and membership of groups with heinous and nefarious agenda.

Theatre and the Way Forward

The way forward in any situation or circumstance is a lee way out of a seemingly complicated and complex situation. The democratic era of governance is usually surrounded by a myriad of civil unrest buoyed by a selfish desire to superimpose private personal and/or group interests.

Interestingly, theatre as an instructional medium becomes highly instrumental at such crossroads. The thrust of the theatre as an art is play. A play thus is a dramatic action that seeks to communicate with an identifiable audience. Essentially, a play employs dramatic aesthetics to put across lessons of note to the

public. Cultural, social and psychological aesthetics are employed by theatrical performances to induce taste and quality appreciation in the intended recipients of such messages. When the people identify with the heroes and myths of a play, they are more likely to grasp and remember more easily messages and lessons accompanying such performance. The grace for the theatre as an instrument in dealing with this social problem is perhaps anchored on the weight and strength of play as observed by Stanton and Banham (1996:288) where they submit that: "Play is central to the health and growth of the individual and the community; for it is through play that human beings celebrate and shape their world".

Nevertheless, it is however the vehicle of the "popular theatre" that must carry this play to the people; reason being that:

- i. It is entertaining and entertainment generally appeals to more to the youths than adults.
- ii. Time factor: Youths have more time at their disposal than the adults and so can give time to the theatre.
- iii. Youths make use of their imaginations a great deal. This quality is present in theatrical works.
- iv. The flexibility of the youths can be exploited to reach out to them in the messages contained in theatrical works.
- v. Youths usually engage in hero worship and have role models. This can also be exploited by making heroes in the dramatic works have qualities the youths need to imbibe.

Furthermore, popular theatre can enable youths see themselves and their situation in a fresh way and want to talk about these problems with others. This can lead to practical action of changing from negative norms when necessary or encouragement for self-development.

The popular theatre for development can also serve as a very constructive leisure time for youths as they would be allowed to participate in the writing of scripts that would reflect their life, would also take part in the performances and discussions to find solution to problems raised.

Since its evolution, the popular theatre has been used in third world countries as a tool for mobilization, sensitization and a vehicle for education, awareness creation, information and entertainment and expressing of popular views and building of self-confidence. This is justified by a popular theatre activist, August Boal who posits "that all revolution theatrical groups should transfer to the people the means of production in the theatre so that the people themselves may utilize them. The theatre is a weapon and it is the people who should wield it" (Angya, 2000)

Examples where this popular theatre for development has succeeded abound. The women's street theatre group in India with their productions on rape, dowry, death, widowhood and other issues of female oppression; the university travelling theatre of Algeria, Kenya, Northern Nigeria, Tanzania and Zimbabwe whose aim was to mobilize people for community development (Angya, 2000); The Benue State University Popular Theatre for Development projects over the years in several Benue communities such as

Katsina-Ala, Gondoza, Buruku, Wannune, Naka, Otukpo, Ohimini, Ijigban, Gbajimba and so on, are equally great examples. It is also advantageous that this popular theatre projects can be taken to schools, youths in the neighbourhood, churches, motor parks, market, and village areas and where else the youth can be found.

The mutual flexible characteristic of language this theatre uses is also an added advantage. The Tiv language and Pidgin English can be used for such groups like dropouts and illiterates in rural and semi urban areas.

Conclusion

Inarguably, the youth have a sizeable quota to contribute in the drive for democratic sustenance, but this is only when they are positively mobilized. The Theatre veritably presents itself as one of the most effective ways of mobilizing them. It can be used to make the youth's gain better understanding of themselves and overcome the problems of social vices which make them enemies of democracy's sustainability. If the government of the day is serious about the sustenance of democracy, they must mobilize the use as partners for this arduous task through the theatre, rather than devoting our meagre resources to the gratification of "political bootlickers" or minions which its personnel are no better.

There is also a need to fashion out a peculiar theatre for development that will appeal to the youths and at the same time inculcate positive values. Such a theatre must have thrilling stories, youth language and culture, romance, good use of songs, music and dance, as its characteristics.

Recommendations

- i. The government must engage community based theatre groups to help in this mobilization task
- ii. Theatre practitioners should be encouraged to take up challenges of mobilizing the youth for the sustenance of democracy.
- iii. Government should make youth development a priority. Scholarships given to students, self-employment encourage youth activities like sports competitions, cultural festivals, etc. be organized as such things keep them engaged meaningfully.
- iv. The youths and their initiative be respected and supported than condemned.
- v. The elderly should show good examples in their democratic pursuits, speeches, and should be genuinely interested in the youths.

References

- Angya, C.A. (2000). "Democracy in the Nigerian Nation: The Role of Theatre". A paper presented at the Conference of the Society of Nigeria Theatre Artists (SONTA) at University of Ilorin.
- Asen, R. (2002) "Youth Mobilization for National Development through the Theatre". *Faculty of Arts Journal* 1, (65-79).
- Dewey, J. (1916). *Democracy and Education*. New York: Macmillan Publishers Limited.
- Doki, G.A (2004) "Intricacies of Managing Information for a Successful Democratic Culture in Nigeria. A Theatre Proposal". *Faculty of Arts Journal* 4, (60-76).
- Gbilekaa, Saint (1997). *Radical Theatre in Nigeria*. Ibadan: Caltop Publications.
- Kid, R. (1980). "Peoples Theatre Conscientization and Struggle in Media Development".
- Muller, W. (1994). *Understanding today's Youth Culture*. Wheaton, Illinois: Tyndale House Publishers.
- Nasidi, Y. and Igoil, I. (Eds.) (1997). *Culture and Democracy*. Zaria: Ahmadu Bello University.
- Stanton S. and Banham, M. (1996). *Cambridge Paperback Guide to Theatre*. Cambridge University Press.
- Federal Republic of Nigeria. (2000). "National Youth Policy Final Draft".

SYMBOLIC REFERENTS IN LANDSCAPE PAINTING: A THEMATIC ANALYSIS OF *I SEE AFRICA*

HARRISON IDAHOSA

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri, Borno state
harrisonidahosa@yahoo.com

Abstract

The subjective application of meanings drawn from elements of art and other natural objects in landscape painting is the main focus of this paper. The artist captures the connections of symbolic experience of a scene from realistic expressions of dreams, visions, prophesies and imaginations using various methods to achieve a true pictorial statement of life. The paper also centers on an analytical examination of the landscape painting *I See Africa* which is considered to be a symbolic expression of the resurgence of hope for the African continent. The work by Harrison Idahosa is titled, *I See Africa*. The semiotics which are consequent of inherent qualities of elements observed in nature; are combined and organized systematically to effectively express various themes that affect humanity and the world.

Key words: Referents, Symbolism, Semiotics, Visual Artist, Realism, Theme

Definition of Keywords

Referents: The thing or idea that a symbol, word or phrase denotes or refers to.

Symbolism: The investments of meanings or ideas upon a sign or symbols.

Semiotics: The study of signs and symbols of all kinds, what they mean, and how they relate to the things or ideas they refer to.

Visual Artist: A person who creates arts that are perceived by sight.

Realism: Artistic representations of people and the world in an objective manner.

Introduction

The human body, plants, colours and textures all have in exhaustive amounts of symbolic referents which are added to the many other roles they play in our world. Throughout history, artists have explored myriad ways of presenting to their fellow humans these metaphors derived from nature.

Symbolism is implicated in the theory of the work of art as sign, where semiotics or semiology functions. Initiated by Ferdinand de Saussure (1857-1913) and Charles Sanders Pierce (1839-1914), semiotics is the study of the work of art as an embodiment of signs. This then implies that the work of art is beyond its referents. This is the enriched value of the work of art beyond the mere object. Hence the work of art is a metaphor and capable of diverse interpretation and meaning. Appleton (1977) states, there has never been a period or an art form which has not depended to some extent on the use of symbols. Symbolism, therefore, is as much about evoking understanding as it is about iconography.

The symbolic, emotional expression and the way light reveals visual harmonies of nature is what the artist responds to while painting. Its theme is drawn from human activities and their effect on the earth. Man and nature's response to the divine is also an important consideration. The symbolism derived from the landscape painting *I See Africa* is subjective and it is concerned essentially, with the aspiration of hope for

the African continent. The content of this painting as well as its style; the spontaneity of the artist brush work, his choice of colour all suggest his passion for Africa.

No single painting is meant to satisfy all the enquiry of an artist. Paintings in the genre of symbolic landscapes seek to reveal or point in the direction of truth. The truth as presented by the artist is relative and not absolute. It is however, pertinent to specific conditions. The truth, thus, could be seen as a liberating experience, which is not necessarily found in tangible reality but as a galvanizing support for reality.

Clark (1972) asserts that, symbols are summarized or compact interpretations of the divine. The ideas or statements signified in the Holy Scriptures for example, are often conceived as implicit in symbols. This ability to convey diverse meanings explains the connections between symbolic art expressions, religion and other philosophical imaginations.

Knowing the value of this means awakening thought, arousing interest and revealing information, the artist is then, inspired to derive the meaning (though subjective) from certain elements of nature which are encapsulated within the context of their natural function. The landscape painting titled *I See Africa* acts as a vehicle to transmit the artist's passion and optimism for the African continent and its people. The artist is also driven by the need to create an awareness of the value and existence of symbols that abound everywhere in the outdoors; the grass, the flowers the mountains and so on, may signify truths that may be relevant to our situations.

The rendering of these symbolic forms are not only personal due to what they mean to the artist, but the combination of images in the landscape painting gravitates the viewer or gives him or her reasons to contemplate their deeper meaning. The statement or idea signified in the painting *I See Africa* is implicit in symbols. The symbols that were derived from the landscape painting serve as indications of unveiling mysteries, prophecies and predictions about the great continent of Africa.

Objectives

The objective of this painting are to:

1. effectively translate and modify images derived chiefly from nature into visual metaphor.
2. study the relationships between different elements contained in the painting so as to enhance good composition
3. produce one holistic symbolic landscape painting that will serve as a visual reference point for further study.
4. render good subject, composition, tonal values and colours that evokes a compelling mood.
5. use oil on canvas technique which allows the artist to work with much flexibility and brilliance.
6. state what the artist considers as the truth concerning the continent of Africa.

Conceptual Framework

In northern Europe, the Romantic artist of 18th to early 19th century considered landscape as the ideal vehicle for commenting on spiritual, moral, historical or philosophical issues. Landscape artist assign meanings to the signs and symbols embedded in nature; artist no longer paint mere scenes, but instead translates the unmatched emblems of nature. Caspar David Friedrich (1774-1840) was one of the first artist who depicted the romantic transcendental landscape. His landscape paintings often conveyed a tragic but reverential mood; symbolizing the ephemeral nature of man's stay on earth and transition to the hereafter. "The artist" Friedrich wrote, "should not only paint what he sees before him, but what he sees within him" Landscapes are not common subjects for interpreting societal issues amongst African painters. It is the possibility of using landscape paintings as a strategic tool for creating awareness that enthused the artist. The symbolic landscape painting (*I See Africa*), was executed for the purpose of sensitizing the collective consciousness of its audience towards the dangers of western imperialism as well as the need for Africans to embrace peace and harmony. The landscape painting is imbued with elements that evoke mood and express social and political concerns. However, the quality of the subject depicted provides information as to what degree of involvement the artist has with it. Kreutz (1997), acknowledges that, turning reality into painterly effect one requires not only creativity but insight and empathy.

Landscape paintings

Paintings are pictorial representations of ideas and could be perceived as conversational pieces. They can be about a number of human concerns, for example, politics, religion, astrology, society, economy and so on. They also express emotional and spiritual moods. In landscape painting the natural scenery is the dominant feature, which implies that the painting can be imbued with other objects or elements that are not necessarily predetermined within nature. This natural scenery forms the stage on which the artist redirects the quiet drama played by different elements with symbolic referents.

The artist derives artistic images from elements which are assembled in nature and translating these elements taken from their former state of aesthetic essence to the context of symbolic significance. When the artist observes and studies the forms of nature the symbolic predisposition of his mind responds to his surrounding and triggers deep contemplation so that he is able to project meanings or communicate through his painting. These forms are considered as signs or interpretations of something else and would normally signify more than one idea.

The educating power of symbolic landscapes may be subtle, but very important. The study of the sublime and stupendous truth revealed in nature broadens the imagination, strengthens the mind and elevates the thoughts of the viewer. Also, the rendering of these symbolic forms are not only personal due to what they mean to the artist but the combination of images which directs the viewer's emotion and causes them to ponder on their meaning.

The artist is motivated to transmit passion, optimism and tranquility through the beauty of symbolic landscapes. The artist wants people to realize certain truths and have more understanding about landscapes and how they relate to human conditions.

Symbolism

In the Holy Bible from Genesis to Revelation, God revealed the truth, not only by words but by manifestation of signs and wonders, through dreams and visions that were truly symbolic. The book of Daniel in the bible is a book that can be referred to as the book of prophetic symbols. This is because of the numerous accounts of grand truth which God revealed to Daniel and to the king of the Chaldeans through dreams and visions that were symbolic.

"Daniel answered in the presence of the king, and said, the secret which the king has demanded the wise men, the astrologers, the magicians, soothsayers cannot declare to the king. But there is a God in heaven who reveals secrets and He has made known to king Nebuchadnezzar what will be in the later days..." (The Holy Bible. Daniel 2:27-28) NKJV.

In teaching the truth of God's kingdom, Jesus Christ's Object was the use of parables which are of symbolic references, with their elements often drawn from nature and having great virtue of awakening inquiry and impressing the truth upon man's heart. This position is exemplified in the passage below

"He answered and said to them, because it has been given to you to understand the mysteries of the kingdom of heaven, but to them it has not been given. For whoever has, to him more will be given, and he will have abundance, but he who doesn't have, even that which he has will be taken away from him. Therefore, I speak to them in parable, because in seeing they do not see, in hearing they do not hear nor do they understand." (The Holy Bible. Matt.13:11-13) NKJV.

Obviously it is important to understand the significance of symbolic experience perhaps as it is made manifest in landscapes. Reeves (1989), gives an account of a silent gesturing about herself, an experience of a rainforest expedition. All around her on the ground were trees rotting and dying. It was a metaphoric picture of 'life out of death' an illustration of God's gentle message that spoke to her pain. Thus,

"A scene of death, but locked in an embrace with life for reasons no one is certain of seeds from the Olympian trees can't gain a foothold in the soil. But there is one place they can grow the falling, crumbling gains of an earlier forest became nurse logs for the fragile seedlings. When the little trees grow strong enough they send down roots around the log in the soil. From one decaying monarch many trees find nourishment..., and extend their limbs towards heaven." (Parables of the Forest)

In landscape paintings, the symbols are at times vague. Be that as it may, the symbol possesses the ability to signify more than one thing. Gombrich, (1975) supports the polysemic nature of the symbol, stating, "the human intellect cannot exhaust the meanings inherent...each such symbol exhibits what may be called

a plenitude of meanings”. They also present themselves as objects of similitude drawn from life, of which some important lessons can be taught.

Some objects derive their meaning when they are harmoniously associated with other forms or elements. The relationship between these objects or elements makes it easy for one to draw up a theme. For example, colour is a very important element of symbolic paintings. And visual artists assign very significant role to its application. The colours seen when we look at things get us thinking, they evoke emotions and reflect concepts such as memory, hope, passion and other transcendent ideas. Colours do have very deep effects on the minds of humans due to cultural or personal experiences, but they can assume a different connotation when associated with other objects; red may be viewed by some to connote danger, yet a red fruit would symbolize concepts such as passion or pleasure by the same group.

Similarly, symbols vary in the degree of meanings they provide. This is why the sign or symbol is said to be polysemic or polysemous. Pierce (1931) categorizes the semiotic sign into iconic, symbolic and indexical signs. In these frames it is clear that the sign or symbol at times may not convey directly its referent. In essence, symbols are characterized by a subjective application and interpretation but all the same, visual arts provide diverse valid views regarding a symbol, where proper interpretive approach is adopted.

A symbolic landscape painting could fit into the ideal concept not only because the features with which it is composed are chosen from nature, but also because it seeks to create a harmony between man and nature. It is important that we contemplate the significance of the contents of symbolic images. These images are absorbed in the realms of semiology only in the subjective; they do not function as fixed codes.

Literature Review

The outcome of an experience of visual qualities may defer from one individual to another, each grasping meanings that are pertinent to their condition. An artist may introduce images whose content are not necessarily the outcome of personal experience but create themes, statements of man's involvement with his surrounding and with the divine. Monsema (2004) defines these images which suggests mood, act as a metaphor or invite allegorical associations as interpretation of the human condition.

Clark (1972) describing such experience, as the outcome of the symbolizing habit of the mind, rather than an act of providence, which gives an unusual intensity. “For when men look at flowers and trees they do so not only as delightful objects, but as prototypes of the divine”. Clark sees natural objects as a tangible whole that would be a symbol of perfection within the compass of the imagination. To this end, he calls the “discovery” the enchanted garden.

According to Appleton (1977), there is a timeless satisfaction found in landscape, to which the early Greek and Roman poets felt a powerful attraction, though to a landscape whose subjection was symbolized in a garden. He describes landscape as a kind of backcloth to the whole stage of human activity.

On the symbolism of landscape Appleton also records that, the use of images has played a central role in all religions. Religion deals with areas of existence which can only be reached through symbols. At certain periods, for example in the Romantic Movement the importance of symbols in the aesthetics of landscape may have increased, but all forms of art through the ages depend to some extent, on the use of symbols.

Brommer (2002), shares his method for capturing that elusive, essential component of his landscape paintings, which he calls the content, the spirit, emotion or expression of a subject.

Brommer stresses that amongst other components the spirit or the content is the crux of visual communication, “An artist who makes a picture that looks good but expresses nothing is like a writer whose words sound good but have no meaning.” Brommer also states that there is no formula for capturing the spirit of a subject, except, that more emphasis and intensity is placed on the subject, for it is only determined by personal experience. This landscape painting introduces visual images, whose content are not just the outcome of personal experiences, but creates themes, statement of man’s involvement with nature and with the divine.

Review of Related Art Works



Figure I. Artist: Sudjai Chaiyapan (b.1969), Title: The Way of Life from Imagination in the Year (2000). Medium: Oil and acrylic on canvas, Size: 78.5cm x 103.4cm, Source: Our World in the Year 2000

Figure I is titled, *The Way of Life from Imagination in the Year* by Chaiyapan. Chaiyapan’s painting is symbolic expression of the impact human activities have on the world's environment. It shows a putrid landscape of death and decay made up of undulating human forms. Dead trees and bones of animals lie scattered in large piles and poke through still and polluted pools of coloured water.

The artist depicts what he conceives and understands as the truth through symbolic images. The use of muted human body parts painted in various shades of brown and grey amidst the scattering of animal bones only serves to effectively communicate the destructive effect of human activities on the world's environment. The painting also points to the waste of natural resources, thus poisoning everything which subsequently leads to loss of fertility.



Figure II, Artist: Sam Yeates (b.1957), Title: Crawling towards the Millennium, Medium: Acrylic on canvas, Size: 74.7cm x 100.8cm. Source: Our World in the Year 2000

Figure II shows a naked man with wings crouching on a giant turtle, which makes its way across the land. Symbolizing the certainty and perhaps hope that the millennium has to offer. The winged man can also be interpreted to mean angelic guidance. The symbol of good or bad that may be attached to events such as the millennium is represented by the comet shown in the desert across clear blue sky.



Figure III, Artist: Georg Huber (b1961), Title: Watching the moon, Medium: Acrylic on canvas, Size: 60" x 80", Source: International Artist.com

Figure III is an enchanted landscape painting which depicts beauty and awe of life. Its vibrant colours represent enthusiasm as well as the plodding flow of emotions. According to Huber, the painting symbolizes a break from our frequent, restless and sometimes very hectic daily life, providing points of refuge for our eyes and spirits. The painting also depicts the smallness of the human race as it compares to the vastness of nature.

Methodology

Data Collection

The prominent source of information used for this work is nature. Additional data was sourced from text books, journals, the internet and other relevant publications.

Painting Procedure



Plate I. Step I: after serious thought and working out the composition, each major element is viewed as a mass. The first layer of colours are applied in a wash of bluish-grey, while introducing form and perspective.



Plate II. Step 2: Colours are added to each mass establishing tonal values



Plate III. Step 3: A gradual building up continues and the painting begins to develop, the elements begin to relate (the distant forms are resolved and the distinct forms evolve).



Plate IV. Step 4: The refining part of the painting is the most time-consuming. Emphasis is placed on application technique and colour adjustments to create a dramatic over all change in the painting



Plate V. Step 5: Detailing and developing the center of interest. The details are refined.

Material

Paints: oil colours

Support: canvas (sized from the factory). Tools: bristle brushes (flats and rounds), painting and palette knives.

Size

72" x 56" (180cm x 140 cm)

Sketches

An easy way to begin the imaging process was to sketch individual elements of the proposed landscape most of which were fond memories of visual images.

Combing Elements. This element is sieved and the remaining elements combined to produce a picture.

Photographs

Photographs of different earth surfaces and earthen objects were taken to study their formation and how they react to light. These studies enabled the researcher to effectively depict visually, the mountains within the landscape.

Discussion of Compositional Elements

The compositional geometry was worked at one third sky to two third land and mountain range. The largest tree is at the left, while the mountain is positioned at the top right to balance the mass (tree) on the left.

A progression of thoughts led to the derivation and arrangement of images. The sketches made helped to organize the artist's visual thoughts. It is these visual notes (sketches) that helped the researcher to make useful notations of the surroundings, looking all the time for lighting, balance, atmosphere and all the elements that add up to a good composition.

The symbols in landscape paintings may be interpreted with the use of colours as they play a very important role in every painting. Because colour is the language with which the emotions and moods of the artist are transmitted. In determining the outlook of the composition, the viewpoint was taken into

consideration. The viewer is compelled to enjoy the space between the foreground and the horizon and then, discover the complexity of the sky.

Every painting needs to have one area that is the most important, usually interesting aspect in the painting. It is called the focal point. If incorrectly placed, it may push the viewer's eye out of the painting or may bore the viewer. It is important therefore, to position the focal point in a way that will draw the viewer's eye into the painting.

Svagrik (2004) states that one method of finding a good position for the focal point is to imagine a line drawn diagonally from one corner of the surface to the other. Then imagine another line coming from one of the remaining corners so that it meets the first diagonal line at a 90-degree angle. Anywhere along the intersection of these two lines is the focal point.

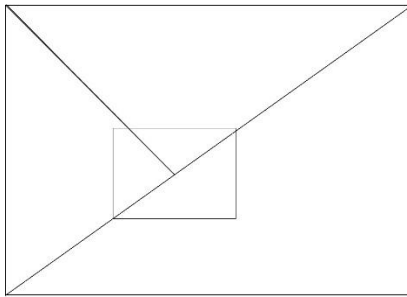


Figure IV, Svagrik's method of placing focal points. 2004: International Artist magazine.

The focal point is accentuated by the introduction of intriguing images or by having the sharpest edge and definition.

Symbolic Interpretation

Plate VI is a symbolic landscape painting which does not represent a place that is known, but it is an expression of a land beyond Africa perhaps a symbol of spiritual earth. The composition depicts the continent of Africa carved out of a cracking earth with growing plant, which speaks of the emergence of a new life pattern. The drop of water on the leaf of the plant signifies the condition of hope and refreshment that comes from heaven. The mountain on the right denotes spiritual height, (the holy place of the Lord—Zion). A place of refuge and a place where truth is revealed from God to man. This is further explained by the verse found the Holy bible; in Isaiah 2:2:

“Now it shall come to pass in the latter days that the mountain of the Lord's house shall be established on the top of the mountains, and shall be exalted above the hills; and all nations shall flow to it.” (The Holy Bible, Isaiah 2:1). NKJV



Plate VI. Detail showing the drop of water on the leaf of a growing plant

The influence of western imperialism is symbolized by the gigantic tree whose roots are breaking and its branches leafless. In plate VII the large expanse of cracked land symbolizes the quaking earth, which longs for external deliverance, the depth in between the cracks signify fear, threat and danger of being trapped in ignorance. The opening vista of light signifies the bright prospects which Africa aspires to. The symbolism of time and age may be attached to bones and fossils on the fore ground.



Plate VII. Detail showing bones and fossils on the fore ground

Africa can only reach its dream and aspirations in an atmosphere of peace. In plate VIII the small white feather at the middle speaks of covering and flights (When a bird loses its feathers it loses its covering and will not be able to fly to great heights). The feather also denotes calm and the absence of harm because of its light and soft nature.



Plate VIII. Detail showing the small white Feather at the center of the landscape, in between the small trees

The smaller trees denote the presence of distractions and negative influences that are almost hidden in the dark, but are revealed by the reflections of light. One characteristic of truth which is represented by the light is that it exposes evil.

The artist devolved a very essential role to the use of colours that featured in this landscape painting. Different shades of blue dominate the scenery of the landscape painting (*I see Africa*), a very introspective colour that suggests tranquility and invites the viewer to somber reflections on the meaning of this symbolic painting. The green of the plant speaks of freshness and growth. We must cultivate a new

paradigm of tolerance, love and respect for the sanctity of human life if we must attain to the heights of glory. The warm hues of yellow and orange in parts of the sky and mountain evoke a sense of optimism as well as the need for urgent responses. This painting provides the opportunity of using symbols or visual metaphors to make statements focusing on the theme of springing up of new life.

Thematic Discussion/ Analysis

The painting titled *I See Africa* is described as an attempt to deliver a message to the African continent. The continent referred to as the great continent; the cradle of civilization, soon became the victim of western imperialism, disease, war and poverty. The landscape painting is centered on the resurgence of Africa, its people and land through a systematic process of reconstruction and resolution.

The theme continues to buttress the fact that Africa as a continent appears to be craving for its destiny; a destiny that can only be attained when it's people (Africans) uphold and practice godly (not religious) principles and values such as tolerance, love, perseverance, respect for one another, selflessness, justice and righteousness. The painting suggests symbolically, to Africa to shun corruption and follow her conscience. It emphasizes the need for Africans to speak the language of peace, to pursue godliness, justice and aim for physical, physiological, social and economic development instead of warring against each other. It also speaks of the need to resolve existing differences of within, an optimistic atmosphere, an aspiration of greatness the painting expresses symbolically, the golden aspirations of Africa.

Conclusion

The painting *I See Africa* was created to make a statement about Africa and to send a message to Africans all over the world, as a visual metaphor. The objective was to create a landscape painting with symbolic meanings introduced to invite questions and to allow the viewer to ponder on their meanings. Relevant deductions and inferences were made from available literature and images through personal and deep contemplation, imagination, observation and questions asked. A series of issues were raised in the process of painting.

The compositional ideas were central to the artist's thought process. Data was collected through a series of sketches which were used to create the final image. The interpretation of some of these images were personally derived, while the others are universally recognizable. This painting is to be seen as a symbol of prospect, signifying the potential greatness of Africa and the rising of our mother-land.

Appleton (1977) asserts that, scientist will consider the approach made through art as imprecise on the other hand the artist will regard the scientific approach as merely superficial examination of nature and natural processes for the aesthetic considerations necessary to give them deeper meaning have been excluded.

The study of symbolism derived in landscape painting should serve as a bridge between the arts and sciences; it is an enquiry into nature, the relationship of man to his place of habitat and to the divine. The

painting, is one way through which the artist's voice is heard and his heart seen. The work acts as a vehicle for the expression of the artist's ideals and what he considers to be the truth.

References

- Gombrich, E.H (1965): *Meditations on a Hobby Horse*, Phaidon Press Ltd.
- Encyclopedia of World Art: Vol. ix (1972): McGraw-Hill Book Company Inc. New York
- Gombrich, E.H (1975): *Symbolic Images*, Phaidon Press Ltd, Oxford
- Spencer, H. (1975): *The Image Maker*, New York, Charles Scriber's Sons.
- Appleton, J. (1977): *The Experience of Landscape*, New York, John Wiley Sons Ltd,
- Gombrich, E. H. (1982): *Image and the Eye*, Oxford, Phaidon Press Ltd.
- Reeve, P. (1989): *Parables of the Forest*, Portland, Multnomah Press.
- Winsor and Newton, (2000): *Our World in the Year 2000*, U.K., Sheeran Lock, Publication.
- International Artist (2002): *The Magazine for Artist by Artist from Around the World*. San Diego.
- International Artist (2004): *The Magazine for artist by artist from around the world* (23rd -39th Edition), San Diego.
- Kleiner, F. S. & Mamiya, C. J. (2005): *Gardner's Art through the Ages* (Twelfth Edition) Volume II, Belmont, Wordsworth/ Thompson Learning.
- International Artist (2009): *The Magazine for artist by artist from around the world* Scottsdale.
- International Artist (2012): *The Magazine for Artist by Artist from around the World*. (84th and 87th Edition), Scottsdale.
- The New King James Version (2007): John Maxwell Leadership Bible. Tennessee, Thomas Nelson, Inc.
- Gombrich, E. H. (1972): *Symbolic-Images-Studies-in-the-art-of-the-Renaissance*. London, Phaidon. Retrieved from, www.scribd.com/doc/187941375/
- <http://www.southwestart.com/featured/fraser-apr2013>
- <http://artiberty.blogspot.com/2015/03/semiotics-as-method-of-visual.html>
- <http://visual-memory.co.uk/daniel/Documents/S4B/sem02.html>
- <http://www.signosemio.com/elements-of-semiotics.asp>

AN ANALYSIS OF THE WORKS OF SATI PANSHAK YILWAT

ALAWODE, MUSA AJIBOLA

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria,
Kaduna State, Nigeria.
ajibolaalawodemusa@yahoo.com

Abstract

Zaria Art School is majorly known for its theory of Natural Synthesis, which has to do with the merging of western art style with the indigenous African art style in rendering an art work. Most people are unaware that, other art styles exist in Zaria Art School apart from Natural Synthesis theory, thus, this paper brings to bare the paintings of Sati Panshak Yilwat, who is an upcoming Zaria artist. The paper analyses Sati's paintings in an attempt to put in proper perspective his contributions to contemporary Nigerian art. It is unraveled that the artist is a humanist landscape and an abstract painter. His landscape paintings are graphically rendered, while his human compositions are either rendered from the rear or are completely reduced to geometric shapes to form abstractions.

Keywords: Landscape, Painting, Colour, Realism, Abstraction, Scene, Theme, Style

Introduction

The Fine Arts Department of Ahmadu Bello University, Zaria, is one of the oldest art schools in Nigeria, and it has contributed significantly to the training of contemporary artists in Nigeria. Using the theory of natural synthesis postulated by the earliest graduates of the school, the products of the school have been able to distinguish themselves in the use of materials, exploration of styles, forms and techniques (Saliu, 2008). There is a collective and an individualistic style in the works of the products of Zaria art school. The collective style is what Mount (1973) describes as being characterized by elongation of forms, with elegant northern architecture and human figures, and their landscapes, most at times reflect the grassland and savannah vegetation of the North. The individualistic styles are what distinguish one Zaria artist from the others, and these can be observed in their respective works.

Zaria art school is a school that gives students freedom of expression, which has culminated into various experimentations, which took place in the school (Mu'azu, 2008). Also, this freedom of expression given to Zaria art students has made many of them to be successful in their chosen art profession which have made them to carve a niche for themselves. Examples of such artists are Bruce Onobrakpeya, Kaltume Bulama Gana, Kolade Oshinowo, Yusuf Grillo, among others.

Presently, a new generation of artists are emerging from Zaria Art School, amongst these new artists are Sati Panshak Yilwat, Ajayi Oluwaseyi, Umar Bukar, and many more. There is a high level of vibrancy in their works, and these upcoming artists have developed what is recognizably a unique individualized style as it is apparent in their works. There is also a collective style, which cuts across all of these artists, and an adventurous exploration of styles, materials and subject matter, which are quite visible in their paintings.

It is important to note that the essence of this paper is to analyze the paintings of Sati Panshak Yilwat, who is a graduate of the Department of Fine Arts, Ahmadu Bello University, Zaria. His paintings to be analyzed are five in number, which include *Before Mosque*, *Collaboration*, *Northern Architecture*, *A Face and Faces*, and *Melody for the Queen*.

Sati Panshak Yilwat and his paintings

Panshak was born in Maimalari Barracks, Maiduguri, Borno State, although his parents are natives of Wulmi Village of Pankshin District in Pankshin Local Government of Plateau State, Nigeria. He had his early education at Holy Cross Primary School Pankshin before proceeding to Trinity Missionary College Pankshin, and later to Government College Amper, where he finally completed his secondary education. It should be noted that, Panshak's interest in studying Fine Arts as a course was developed during his secondary school days. As a result of this, he began his 'A' levels in Fine and Applied Arts at Federal College of Education, Pankshin, Plateau State. When he was in Federal College of Education Pankshin, he received training in all units of Fine and Applied Arts and Education, and before his graduation, Panshak had specialised in Painting. He also attended Ahmadu Bello University, Zaria where he obtained his Bachelor of Art Degree in Fine Arts, and he equally specialized in Painting.

During his studies at Ahmadu Bello University, Zaria, he participated in various art programmes. He was the curator of the Association of Fine Arts Students (AFAS), Zaria Branch, from 2015 to 2016. Panshak has attended and participated in several workshops, seminars, and art exhibitions such as Scapes and Forms Art Workshop, Beyond Aesthetics Workshop, ALGO Festival, New Trends in Arts Seminars, Life in my City Exhibition, among others.

Panshak is a prolific artist, who can produce many paintings within a shortest possible time. He is proficient in the use of painting materials such as brush, knife, easel, palette, among others, and he can also improvise if there is scarcity of materials. As a multimedia artist, he explores the use of sand in some of his paintings, and other materials, including oil and acrylic on canvas. His human compositions are robust and characterised with clarity of details. He executes landscape compositions and abstractions more than portraits. His portrait paintings are few in number, and this can be attributed to what the artist described as his inability to be proficient in portraiture. This is obvious in the facial treatment of some of his human figures.



Plate I, Before Mosque, Oil on Canvas, 120cmx100cm, 2016

In Plate 1, one can see a massive number of Muslim faithful, who are hurriedly and weightlessly rushing to the mosque in order to observe prayer. This scene looks like a Friday afternoon in Ahmadu Bello University, Central Mosque. The work is detailed as it shows the back-views of Muslim worshippers, some of them holding prayer mats, which is an indication that they are going to mosque.

Panshak cleverly selected his colours, which contain well blended mixture of both warm (red and yellow) and cool (blue) colours. He also took into consideration the law of perspective, which makes this scene to look like photographic realism. His use of strokes is well coordinated with a great sense of draughtsmanship, which make his paintings to lucidly narrate different stories.



Plate II. Collaboration, Oil on Canvas, 100cmx100cm, 2015

Panshak is a painter that is adept to landscape paintings, and he carefully chooses his themes, which make them sound proverbial and philosophical. From Plate II, a group of three young men are depicted pushing a load that is not more than what a single person can push; they are doing it just to make it faster. The message that Panshak is passing across to the viewers is that, there is power in collaboration. The work that will waste a single person's time and energy before it is done can be effectively done by three persons without taking them much time. The lesson learnt from the work is that friendship is good because if a group of friends are in good term, they can easily help one another at the time of need.

The artist technically dodged the depiction of faces, and he rendered the people from the back; although there are certain number of people whose faces are depicted but the law of perspective has reduced their level of realism. The artist only used brush strokes to render the figures and their faces. The people in the

scene are sparsely depicted in a market-like place and a vehicle is stationed on the left side of the canvas. Two women are depicted very close to the awaiting vehicle in a manner that suggests their possible ownership of the load being pushed. The scene depicted looks like a market but it is sparsely populated, which makes it to look like early morning market that people are just arriving.



Plate III. Northern Architecture, Acrylic on Canvas, 100 cm x 90 cm, 2016

In Plate III, one can see that the artist rendered a scene that relates the artist with his environment. It is a landscape composition that contains buildings, which are archetype of northern architectures. The sky is rendered in a varied tonal gradation of blue, which makes the scene to look like desert. The trees depicted have no leaves, and their trunks resemble trees from the desert. The weather looks so clear, and the trees without leaves make the scene look like dry season because there is no sign of rain on the sky. The architectures depicted are typical of Northern Nigerian architectures. The scene looks so deserted as if the dwellers of this community have been displaced by the deadly Boko Haram.



Plate IV. A Face and Faces, Acrylic on Canvas, 100cmx100cm, 2016

In Plate IV titled *A Face and Faces*, there is a face, which is conspicuously glaring and there are other faces that appear under it, which may inform the title given to the work. Panshak used geometric shapes to create this work, which makes it to look like African masks. He reduced all the objects to curves and circles. The prominent disk-like head, looks like an *Akuaba* figure from Ghana, it has African-like coiffure on its head, which situates the themes or setting of the work within the continent of Africa. The work

succeeds in portraying the artist as a multitalented individual who renders his painting subjects in diverse ways and with a diverse palette. Here he uses multi-colours in executing the work, which include black, blue, red, yellow and orange, with the dominant colour, being black, over-shadowing the other colours. Some of the colours used, look raw, while others appear to have been toned to achieve the depth of contrast where necessary.

In another work he executed in 2016, and titled *Melody for the Queen* (Plate V), Panshak also used geometric shapes in producing this work. The painting, which was executed in acrylic on canvas, depicts one enlarged head that wears corals round its neck. The head, which represents the *queen*, looks so ethereal, and it is rendered in blue at different tonal gradation, which gives the image an elegant appearance. It is a stylised head of the queen, which is oval shaped with an elongated nose, one round eye and the other eye in a semi-circular pattern. The way in which this work was rendered, makes it far from naturalism. It also looks like an African mask. Panshak (the artist) said that he depicted the queen of Pankshin in an elegant manner, which makes it look as if the queen is in festive mood.

He combined warm (red) and cool (blue) colours together in executing this work. The warm colour, which he used, brings life and light to the work, while the cool colour gives it elegant appearance.



Plate V. *Melody for the Queen*, Acrylic on Canvas, 100cmx120cm, 2016

The artist used well blended colours that make the image look elegant. He employs the use of strokes, which interrelate to form patterns, texture and the overall image.

Conclusion

Sati Panshak Yilwat begun to make his own contributions to the development of contemporary art in Nigeria and Africa at large. He is carving a niche for himself as a landscape and an abstract painter, and this does not mean that the artist has not produced works in other styles, but they are not many. He enjoys the use of opulent and harmonious colours. His styles are varied and diverse, which make his works to be interesting and appealing.

Panshak can be described as a chronicler because of the way he uses his paintings to visually record the daily life of common men. His works also teach lessons to everybody as it can be seen from *Collaboration* (Plate II) that teaches friendship and unity. He chooses his themes as a result of his daily experiences, and his picture illustrations are chosen from his background as a northerner. His painting of scenes is detailed and an archetype of northern scenes. However, his styles are in both naturalism and abstraction. His abstractions are carefully rendered with details and intricate lines, which seem to be to be telling different stories.

Above all, Panshak is an upcoming artist that is full of ideas, and he needs to be encouraged by government agencies, Non-Governmental Organisations, and art enthusiasts by sponsoring his art exhibitions and also, by buying his artworks. This will encourage those who are artistically endowed to practice and perhaps to pursue a career in the visual arts.

References

- Mount, M.W. (1973). *African Art: The Year since 1920*. London: Indiana University Press.
- Mu'azu, M. S. (2008). A Comparative Analysis of Gani's Liquidized Splashing Techniques: As it relates to Zaria Art School Ideology. In *Styles, schools and movement in Nigerian art*. Proceedings of the 22nd National symposium on Nigerian Art. National Gallery of Art, Nigeria.
- Saliu, A.R. (2008). Kaltume Bulama Gana and her Paintings. In *Styles, schools and movement in Nigerian Art*. Proceedings of the 22nd National symposium on Nigerian art. National Gallery of Art, Nigeria.
- Sati, P.Y. (27). Oral Interview on 25th October, 2016 at the Department of Fine Arts, Ahmadu Bello University, Zaria.

PRODUCTION ERGONOMIC TRENDS AND CHALLENGES IN THE NIGERIAN PRINTING INDUSTRY: A CASE STUDY OF NDAHI PRESS, ZARIA - NIGERIA

ZIRRA BONAVENTURE

Department of Visual and
Performing Arts, University of
Maiduguri
bonaventuregzirra@gmail.com

GWARI BAKO

Department of Industrial
Design, Ahmadu Bello
University, Zaria
kethenkyu@gmail.com

SALE PETER

Department of Visual and
Performing Arts,
University of Maiduguri
psale2003@gmail.com

Abstract

The printing industry operates in a dynamic world and can greatly contribute economically to an individual, a partnership or a government establishment. The aim of this study is to ascertain the effects of ergonomics in the Nigerian printing and production processes. Due to the rigorous procedures involved in the stages of printing and the resultant effect on productivity, there is the need to ergonomically study the staff, equipment, and the general working environment with a view to reducing work related stress such as Musculoskeletal Disorders (MSD) and Repeated Stress Injuries (RSI); thereby improving on services more efficiently. This study highlights the opportunity to appreciate the ability of an organization, to apply knowledge about humans, to create high performance work systems that could be effective, profitable, and help in improving healthy workplaces. This paper presents a qualitative research which uses a descriptive approach to align the procedures in achieving the aim of the study. Direct observation and interviews were conducted on the printing press workers to ascertain opinions which drew conclusions showing how ergonomic issues are inherent in the press lifecycle which is likely to exist in several other printing presses. It is recommended that Ndahi Press as well as all other printing organisations in Nigeria should put more focus on production ergonomics by placing it in a more dynamic context to create a broader knowledge base among staff and those in operations especially. Furthermore, the use of alternative and less toxic materials, improved ventilation, leakage control, or protective clothing such as jackets, gloves, helmets among others must be encouraged.

Keywords: Production Ergonomics, Musculoskeletal Disorder, Printing Press

Introduction

Ndahi Press was established twenty years ago in Sabon Gari, Zaria by Dr. Paul Ndahi, a seasoned graphic designer with several years of experience in design, teaching and printing business. He acquired most of his design knowledge from the Department of Industrial Design, Ahmadu Bello University (ABU), Zaria, Department of Printing Technology, Kaduna polytechnic, ABU press and University of Jos printing press. His vast experiences in the printing domain has led him to singularly establish a modern press with modern machines and equipment to meet the various printing challenges around Zaria and its environs.

Due to the rigorous procedures involved in printing processes and the resultant effect on productivity, there is the need to ergonomically study the equipment, staff and the general working environment with a view to reducing work related stress and improving on services more efficiently to clients. The purpose of the study is to communicate the importance of production ergonomics to managers firstly, then operators, product developers and other industry workers. It is also to present additional data that revealed the connection between production ergonomics and efficiency in product quality and delivery in more general terms.

Production Ergonomics

Researches discuss ergonomics as the study of work place and equipment used in production processes.

Other definitions puts ergonomics as issues that relate to the health of a worker within the ambit of his workplace. Almgren and Schaurig (2012) observed that production ergonomics is mostly connected to the health of the personnel and to social expenses, while other factors that might be affected by inadequate ergonomics are seldom taken into consideration. Similarly, Neumann (2004) opined that there is a huge opportunity to study the ability of an organisation to apply knowledge about humans, to create high performance work systems that could be effective, profitable, and healthy workplaces. These two aspects, the human health and the system performance, are central to the research approach of the 'Production Ergonomics' in general. As such, it aims to promote health, efficiency and well-being in employees by designing for safe, satisfying and productive work. Aickin, Lusted and McPhee (2009) remarked that good ergonomics in the workplace can improve productivity and morale of workers and decrease injuries, sick leave, staff turnover and absenteeism.

Although several industries now largely depend on computerized and automated production processes, many still engage in the injection of manual labour in the course of production. Manual handling in printing procedures often inflict injuries and gradually stresses workers. Workers may sustain injuries such as blisters in the use of hand equipment, strain from fingers while typing, body pains and musculoskeletal disorders (MSD) and this may eventually lead to a decreased production in the long run. Similarly, Pascarelli (2009) highlighted that Repetitive Stress Injury (RSI) is another form of work related injury among others which occur when tasks are performed under strenuous and awkward positions, using postures and poorly designed equipment. Symptoms of RSI vary, but they are roughly divided into three categories namely: Muscle Injury, Tendon Injury (*tendinitis or tenosynovitis*) and Nerve Injury *spondylosis, radiculopathy, also cubital tunnel* (ulnar nerve), *radial tunnel* (radial nerve), and *carpal tunnel* (median nerve). These symptoms may begin slowly over time, but they usually disappear with rest. Preventing Repetitive Stress Injuries relies basically on changes in work style, pacing, conditioning, and training. Sustained keyboard and production line work can lead to a round-shouldered posture with the neck thrust forward. This posture can damage nerves and weaken the shoulder and upper back muscles and poorly designed tools can cause similar problems (Cheremisinoff, 2000).

Garg (2009) asserts that in the United States, about 6.5 of every 100 full-time workers in private industry experience a work-related injury or illness annually. Although most of these incidents are minor, approximately 2.8 million cases each year involve loss of work time, and about 6,000 American workers die each year because of work-related injuries or accidents. Only with the passage of the Workmen's Compensation Laws and related labour statutes between 1908 and 1948 did employers start to pay attention to industrial safety; making the work environment safer was less costly than paying compensation. Gwari (2016) agreeing with Garg (2009) remarked that various external sources, such as chemical hazards and substances like solvents, paints, dye stuffs, irritating gas, mist, and dust in the studio

also cause work-related injury. Biological or physical hazards may also result from the interaction between worker and environment; these so-called ergonomic hazards can cause physiological or psychological stress. Biological hazards arise from bacteria or viruses transmitted by animals or unclean equipment and tend to occur primarily in the food-processing industry, while common physical hazards include ambient heat, burns, noise, vibration, sudden pressure changes, radiation, industrial accidents, electric shock as well as repetitive muscle and stress related injuries. Industrial safety engineers attempt to eliminate hazards at their source or to reduce their intensity. If this is impossible, workers are required to wear protective equipment as shown in Plate I. Depending on the hazard, this equipment may include safety glasses, earplugs or earmuffs, face masks, heat or radiation protection suits, boots, gloves, and helmets. To be effective, however, the protective equipment must be appropriate, properly maintained, and worn by the worker.



Plate I: Maintaining Safety at Work Place, Source: Graves (1999) <http://www.encyclopedia.com/literature-and-arts>

Systems Approach Safety

In recent years engineers have attempted to develop a systems approach known as safety engineering to industrial accident prevention. Because accidents arise from the interaction of workers and their work environments, both must be carefully examined to reduce the risk of injury (Nolan, 1996). Injury can result from poor working conditions, the use of improperly designed equipment and tools, fatigue, distraction, lack of skill, and risk taking. The systems approach examines the following areas: all work locations to eliminate or control hazards, operating methods and practices, and the training of employees and supervisors. Key facts about accidents and injuries are recorded, along with the history of the worker involved, to check for and eliminate any patterns that might lead to hazards.

In occupational ergonomics it is necessary to examine not only the physical design aspects of work or the ‘hardware’, but also areas such as work organisation and task design, job content and control over workload, support and training. The social and managerial environment is important. Usually these aspects require ergonomics to be integrated into the broader work systems. Such problems can be avoided by good

workplace design and by good working practices. Prevention is easiest if action is taken early through effective analysis of each workstation.

Body positioning and the positioning of equipment are fundamental to ensuring a comfortable and healthy interaction with computers. The image on Figure 1 helps to suggest a means to reducing the risk of such health problems: Sit up straight rather than slouch forward (Graves, 1999).

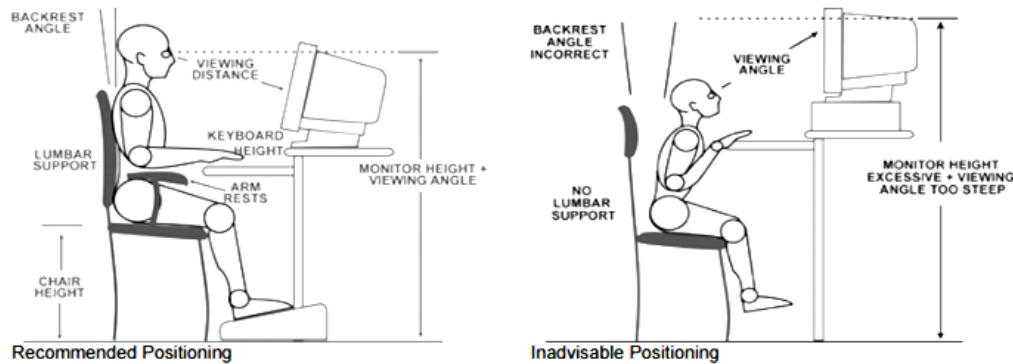


Figure 1: Recommended and Inadvisable Positioning, Source: National Centre for Technology in Education
Arranging a Safe Working Environment

Work stations in printing and other industries should be comfortable and have sufficient space to allow for freedom of movement. Graves (1999) observed that adequate space between workstations should be provided for users in classrooms, studios and computer suite context. This should exclude space taken up by fixtures such as presses and filing cabinets. As computers can generate heat, a well-ventilated room is an important consideration. Coiled cables also give off heat and may need to be rerouted.

Ergonomics in the Printing Industry

The printing industry has the potentials of driving any economy a great deal. It has been observed that Alberta Press was the fourth largest in the Canadian industrial sector (Scott *et al*, 2009). The nature of customer needs and the market place means the printing industry cannot afford downtime or loss costs associated with property loss, equipment failure, accidents and injuries, and omissions in producing and delivering products to customers as at when due. Accuracy, quality and timeliness are key measures by which customers judge the reliability of a printing press and decide whether or not to continue to do business with it or not. Workers in the printing industry are also exposed to ergonomic situations such as material handling and repetitive motion, exposure to dyes, chemicals, inks, paints and solvents. Material handling can be from raw materials such as rolled and sheet of paper, finished products. Repetitive motion can come from bindery and mailing operations (<https://www.ceiwc.com>). Printing Industries constantly require higher production rates and developments in state-of-the-arts technology to remain competitive and stay in business. As a result, jobs today can involve frequent lifting, carrying, and pushing or pulling loads without help from other workers or devices, increasing specialization that requires the worker to perform only one function or movement for a long period of time or day after day, working more than 8 hours a

day, working at a quicker pace, such as faster assembly line speeds and having tighter grips when using tools. These factors—especially if coupled with poor machine design, tool, and workplace design or the use of improper tools—create physical stress on workers' bodies, which can lead to injury. Recognizing ergonomic risk factors in the workplace is an essential first step in correcting hazards and improving worker protection. Ergonomists, industrial engineers, occupational safety and health professionals, and other trained individuals believe that reducing physical stress in the workplace could eliminate up to half of the serious injuries each year and employers can learn to anticipate what might go wrong and alter tools and the work environment. Also, savings can be drawn from investments in production ergonomics in the long run. This, in turn, may hopefully result in an increased interest and involvement of the management and hence production ergonomics can get more attention in the long run in Nigeria especially.

Methodology

This study is a qualitative research which uses a descriptive approach to lay down the procedures in achieving the aim of the study. Direct observation, interviews and interactions were made for collecting data for the study. Since the number of staff at Ndahi Press is not very large, all of them were included in the study based on availability to ascertain opinions and conclusions that focus on production ergonomics.

Results and Discussion

Results from interviews and direct observation at Ndahi Press showed that ergonomic issues are inherent in the press and it is very likely to exist in some other printing press as well. The subsequent set of images show series of work in progress within the various stages in a printing cycle (Prepress, Press and Post Press) at the case study area.

Much of the printing jobs carried out in the press are lithographic in nature. In this stage of the press processes, the ergonomic incidences are largely related to the posture of standing while inking the roller drums unlike in the prepress stage where strain and stress are usually from wrists and fingers. In the course of observation, Aickin, *et al.* (2009) proposed a model in recommending good postures at work stations and inadvisable postures which may lead to strain or long time injuries (Figure 1). The observed postures by workers compared to the varying postures by operators in the prepress, press and post-press stages of the printing cycle do not conform to the recommended modes (Plates II and III). There is therefore the need to construct or acquire adjustable desks and furniture to suit the needs of the user as recommended.



Plate II: Design Stage (Pre-press)



Plate III: Design Stage (Pre-press)

Source: Original photograph snapped by Bonaventure Zirra (2016), enhanced by Peter Sale (2017).

In plates II and III, the sitting position does not conform to the gleaned literary sources as recommended earlier in Figure 2 and interviews with the computer operators revealed that they sometimes suffer from back aches from time to time.



Plate IV: Printing Stage (Kord)

Plate V: Printing Stage (Digital)

Source: Original Photograph Snapped by Bonaventure Zirra (2016), enhanced by Peter Sale (2017).

In the press stage, operators gave insight on ergonomic challenges, noting that because of the size of the machines they have to be constantly busy moving back and forth and side to side to monitor the entire printing process. As such, operators complain of general body pains due to the tedious process of machine handling and operations. Due to the advancement in technology, the operations come much easier using the digital Direct Imaging (DI) machine as depicted on plate IV.



Plate VI: Laminating Stage



Plate VII: Trimming Stage (Post-press)

Source: Original Photograph Snapped by Bonaventure Zirra (2016), enhanced by Peter Sale (2017).

If the physical, psychological, or environmental demands on workers exceed their capabilities, ergonomic hazards may arise. This type of hazard frequently occurs in the area of materials handling, where workers must operate heavy equipment. The post-press stage also has some inherent ergonomic related issues. Although, most of the jobs in this stage are usually done electronically in the sense that the laminating and trimming machines are largely electronic and automated, to a large extent, thereby reducing much of the manual involvement. The process is usually done standing so there are also issues related to aching of the feet when there is much job in the press. At times there are also minor injuries sustained from paper cuts and heat burns from laminating procedures. The final stage of delivery also comes with its own challenges which are usually associated with back aches. The process of loading printed documents involves constant bending and standing postures which results to RSIs over time. The aspect of maintenance is another big challenge because lifting, removing and replacing all machine parts are done painstakingly manually rather than using more sophisticated means of operations.



Plate VIII: Delivery Stage (Post-press)

Source: Original Photograph by Bonaventure Zirra (2016), enhanced by Peter Sale (2017)

By showing the relationship between production ergonomics and the quality outcome, the benefits of ergonomics can be described as decreasing cost of inefficient quality. When the workers are in good health without any much stress or injuries, there is a strong likelihood that productivity will be more efficient. This paper attempts to show printing presses the potentials derived from improving the production ergonomics at the various stages of press productions. It also contributes to the range of studies that present a connection between production ergonomics and factors relating to health as well as social expenses.

Having highlighted the consequences of postures and equipment handling in industries which generally leads to low output, this work seeks to subsequently focus on other categories of printing presses. It will also attempt to search for possible means of improving work stress, related injuries in industries and particularly, in printing industries, thereby saving costs and improving efficiency that can come from improved production ergonomics.

Summary and Conclusion

This study showed that there is a huge opportunity to study the ability of an organisation to apply knowledge about humans and equipment, to create high performance work systems that could be effective, profitable, and healthy. The two major physical aspects involved in ergonomic studies are the human health, and the system performance. This study highlighted the possibilities and limitations that can be expected in the continued work. It is also meant to warrant further investigation concerning production ergonomics in the Nigerian printing industry, a potential for economic growth and sustainability. It is equally important to convey the message to the product development departments, since the design of the product provides the base for the ergonomic situation in the production site. Initiating this project will help to facilitate and draw attention to the area of communication production ergonomics within the field of production designs.

Recommendations

This study recommends the continuation of extensive research in production ergonomics – a fundamental and neglected aspect of an industry life in Nigeria. The study highlights the need to recommend to the management of Ndahi Press to put more focus on production ergonomics by placing it in a more dynamic context to create a broader knowledge base among staff and those in operations especially. Also, management and all stakeholders should establish a mutually acceptable more thorough understanding of ergonomic domain, since it has proven to be a general fact that the employee in printing press often times face work related hazards and thus industry safety must be considered and given the deserved priority.

The study also suggests that a regular routine of physical exercises such as stretching, strengthening, postural training, and isometric and aerobics should be essentially performed at home and in the organization periodically. Graphic designers and computer operators in printing presses should be encouraged to take regular breaks if working for protracted periods on a system. Thus, the use of adjustable furniture and equipment to the correct height, distance and angle is highly recommended at Ndahi press and indeed other Nigerian printing presses.

Hazard elimination in Ndahi Press as all printing presses that use lithography may require the use of alternative and less toxic materials, improved ventilation, leakage control, or protective clothing such as jackets, gloves, helmets among others. While Ndahi Press has here been studied as a case, further exploratory observations as implied in the preceding appear to indicate the need to make more critical analysis of production ergonomics in printing presses of all categories in Nigeria.

References

- Almgren, J. and Schaurig, C. (2012). The Influence of Production Ergonomics on Product Quality. A Research project conducted at a paced assembly line. Department of Product and Production Development, Division of Production Systems, Chalmers University of Technology, Gothenburg, Sweden.
- Cheremisinoff, N. P. (2000). Practical Guide to Industrial Safety: Methods for Process Safety Professionals. Retrieved from <https://books.google.com.ng> on 2 December 2016.
- Garg, A. (2008) "Industrial Safety." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation.
- Graves, P. R. (1999). "Occupational Safety and Health Administration." Retrieved from <http://www.osha.gov/SLTC/ergonomics/index.html> on 10 December, 2016.
- Gwari, W. B. (2016). INDE 908: Management of Industries. Lecture Notes and Seminar Series for Second Semester 2015/2016 Academic Session. Department of Industrial Design, Ahmadu Bello University, Zaria.
- McPhee, B. (2005). Practical Ergonomics Application of Ergonomics Principles in the Workplace. A Project funded by the Coal Services Health and Safety Trust. Retrieved from <http://www.encyclopedia.com/literature-and-arts> on 10 December 2016.
- NCTE Advice Sheet – Ergonomics, Health and Safety Advice Sheet 29 © National Centre for Technology in Education Sept 2009 1 Ergonomics, Health and Safety. Retrieved from <http://www.pdsttechnologyineducation.ie> on 18 November 2016.
- Neumann, W. P. (2004). Production Ergonomics: Identifying and Managing Risk in the Design of High Performance Work Systems. PhD Thesis, Department of Design Sciences, Lund University, Sweden.
- Nolan, D. P. (1996). Handbook of Fire and Explosion Protection Engineering Principles for Oil and Gas. Retrieved from <https://books.google.com.ng/books>. on 8 November, 2016.
- Occupational Health and Safety Practices, A Guide for Printers (2012). Retrieved from <https://work.alberta.ca/documents/OHS-Practices-a-guide-for-printers.pdf> on 12 November 2016.
- Pascarelli, E. F. (2008) "Repetitive Stress Injury." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation.
- Printing Industry Hazard & Safety Guide Retrieved from <https://www.ceiwc.com> on 6 November 2016.
- Scott, P., Kazutaka, K. and McPhee, B. (2009). Ergonomics Guidelines for Occupational Health Practice in Industrially Developing Countries. Retrieved from <http://www.ergonomics.org.au> on 20 November 2016.
- U.S. Department of Labor Occupational Safety and Health Administration OSHA 3125 (2000). Ergonomics: The Study of Work. Retrieved from <https://www.osha.gov/Publications/osh3125.pdf>. On 12 November 2016.

STUDENTS' PERCEPTION OF PORTFOLIO ASSESSMENT IN FACULTY OF ENVIRONMENTAL DESIGN, AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA

BELLO USMAN AMSAMI (PhD)
Department of Visual and Performing Arts
Faculty of Arts
University of Maiduguri
amsamibello2001@gmail.com

HAMSATU SALEH (PhD)
Department of Visual and Performing Arts
Faculty of Arts
University of Maiduguri

Abstract

The study basically examined the students' understanding of the concept of Portfolio Assessment as well as problems of using portfolios as a method of assessment. One thousand (1000) students were involved, while three hundred (300s) served as sample size for the study. The study used Alpha Cronbach Reliability Coefficient to ascertain the reliability of the research instrument. 0.951 was obtained for student's questionnaire. This result confirmed that the instrument was reliable for collection of data. The study showed that portfolios were mostly used as folders. The findings indicated that students did not understand the concept of portfolio assessment which comprises rubric, guidelines; self-reflection and portfolio model sheets. The finding of the study also identified problems of using assessment portfolios which included time consumption, consistent preparation and planning.

Keywords: Perception, Assessment portfolios, Analytic and Holistic rubrics

Introduction

Teaching and learning play important roles in the life of human society. Education has been the means of development socially, economically, politically, morally and technologically. To achieve these, public education has been shifting to a standard or outcomes based on performance oriented systems. Within such systems, the most basic purpose of all education is students' learning and assessment, and the primary purpose of all assessment is to support learning in some fashion. The support is rendered through assessment which can improve the instruction, teaching method and assessment. For instance the assessment reform that began in the 1980s in North America has had numerous impacts. Most significantly, it has changed the way educators think about students' capabilities, the nature of quality in learning as well as what can serve as assessment. During the educational reformation, the use of portfolios as mode of assessment has gained a lot of interest (Davies and Le Mahieu, 2003).

Portfolio is a flat portable case or a large heavy envelope for carrying paper or drawings as well as design. Portfolio is made to give protection to works of architects, fine artist, graphics and textiles designers. The works kept are usually two dimensional works. The portfolio protects the drawings and designs from effects of negligence, weathering and aging. It also stores all paper drawings or paintings and designs of any media (Ifeagwu, 2005).

Assessment Portfolio keeps design, painting and drawing collections but provides rubric, self-reflection and portfolio models which could be analytic or holistic. It also admits jurying by involving course examiners to assess the works of a student together. That means, the assessment is not unilateral. It allows students to understand how they are being assessed. Portfolio assessment is the procedure used to plan,

collect and analyze the multiple sources of data maintained in the portfolio. The process includes student participation in the selection of work, in criteria, goal setting and self-assessment. Students and teacher collaborate in assessing and evaluating students learning from evidences in portfolio collection, then use the information to make plan and set goals for further learning. Assessment Portfolio contain guidelines for content, criteria for evaluating process and product as well as evidence of student's reflection (Macleod and Erlandson, 2012).

Art and design teachers at all levels Lower, Middle and Higher have traditionally used the end of lesson, a term test, semester test for parents and other stakeholders to view the works of their wards in creative arts. They use the simplest kind of judgment of "good" or "bad" or simply fix letter grades (A, B+, B, C+, and C) and arbitrary percentages to evaluate the works of the learners. Traditional assessments are often considered as subjective (Mamza, 2006; Eisner, 2002; Mbahi, 2000; 1999, Olorukooba, 1990); because they are based on the teachers' perception of aesthetic qualities of art products such as shape, line, colour, balance, harmony and composition.

Lack of criteria or objectivity has often resulted in lack of proper monitoring of students' progress in art, and in the wrong perception that art is not a serious academic subject when compared to other school subjects. Several studies like those of English (2010), Gruber (2008) and Lorna (2003) were made in the past to correct the situation by introducing some forms of assessment in art. Mbahi (2000) and Olorukooba, (2006) observed that such attempts were usually not related to "what is taught". The emphasis is placed on learners' efforts and not achievements. They also noted that it is mainly concerned with cognitive, leaving out the affective and psychomotor aspects of the learners' development. Mamza,(2001) and Olorukooba,(2006) supporting Mbahi,(2000) maintains that this approach to assessing art works and design is often-times based on standards which have little or nothing to do with art or design and therefore cannot be regarded as contributing to the general education of learners in field of art and design. In the universities and tertiary institutions, the traditional portfolios are being used for assessment and in keeping students' art and design projects. The study is set out to find out if there are portfolio assessments in professional courses in departments of the Faculty of Environmental Design, Ahmadu Bello University, Zaria. The following theory was used to justify the stance of the paper.

Statement of the Problem

Traditional portfolios are being used for assessment and keeping art and design works, but they do not provide comprehensive scheme (rubric, self-reflection form and portfolio model) across the schools and universities. Research shows that students at all levels see assessment as something that is done to them by someone else out of their control or circle of influence.

Most often, they do not acknowledge knowing any evaluation criteria beyond the letter grade or percent recorded on their work. Lack of rubric, self-reflection and portfolio model sheets has been the gaps the

study identified. Portfolios can bridge this gap by providing a structure for involving students in developing and understanding criteria for good work and through the use of critical thinking and self-reflection, enable students to apply these criteria to their own work efforts and that of other students.

The objectives of the study were to:

1. ascertain whether students understand the concept of portfolio method of assessment,
2. examine types and variations of portfolio assessment method used in the various departments.
3. identify the problems and the benefits of using portfolio method of assessment.

Research Philosophy

This is a philosophical belief about the way in which data about a phenomenon should be gathered, analyzed and used. The study is anchored to views of positivists (positivism). Positivism believes in reality. Positivists see that reality is stable and can be observed and described from an objective view point without interfering with the phenomena being studied. They opined that phenomena should be isolated and that observation should be repeatable. Predictions can be made on the basis of the previously observed and explained realities and their interrelationships. The study observed that at every stage, we make assumptions. It could be assumption about human knowledge, nature of realities of educational phenomena; and look for what importance or value? It is also believed that in research such assumptions would affect the research questions, methodology and interpretation of the findings (Saunders, Lewis and Thornhill, 2012). By this it is important to adhere to a particular philosophical position to accomplish a philosophical paradigm of the study. To let the teachers, students and school administrators understand the assumptions behind the study; the research philosophy has been stated as in the following:

Ontology

The term ontology is seen as the nature of reality. It is something external to the social world. It is also something that exists in socially negotiated meanings that people give to it (Saunders, et al, 2012). If ontology is reality; the study has identified the reality of portfolios as a means of assessment in teaching and learning. The study discovered that portfolio is more than just a file folder and the work of Mueller (2012) *Authentic Assessment Toolbox* has provided, the reality about the functionality of portfolios as a mode of assessment has been identified in detail. Implementation stages were also provided to teachers in teaching. The toolbox is a guideline for teachers who are innovative and professionally sound.

Epistemology

Epistemology is about knowledge, what is considered knowledge? Knowledge is based on observable phenomena. If epistemology is knowledge and knowledge is derive from new idea (not popular), the information about portfolios reviewed through related literature and *Toolbox of Authentic Assessment* would serve as knowledge to teachers, students and other scholars. The study communicates discovered and identified knowledge. Theory has been used to give an opening to the study to clarify issues regarding

assessment activities of professional courses. By the Gardner's (1999) theory of multiple intelligences the study realized that learning styles and assessment of professional courses are related. The outcome of the study also provides new concepts which are related to portfolio assessment, and serves as knowledge (epistemology). To throw more light to the stance of the paper, the following subheadings are discussed:

1. Concepts of perception, evaluation, continuous and portfolio assessment;
2. Types, categories and contents of assessment portfolio
3. Concerns of portfolio assessment in teaching;
4. Problems and benefits of portfolio assessment.

Concepts of Perception, Evaluation, Continuous and Portfolio Assessments

Perception has been defined by the Advanced English Dictionary's (2014) as opinion, the way one thinks or understands something or the ability to understand or notice something using one of the senses. But psychologically it is the organization, identification and interpretation of sensory information in order to represent and understand the environment (www.wordnet.Princeton.edu). Perception in the context of this paper is therefore seen as apprehension or understanding or having a knowledge of a particular thing or idea. Perception has been used to denote the students' knowledge of assessment portfolio. The concept of evaluation is used to enhance learning and foster further students' growth in achieving the objectives of programmes. According to Yusuf, (2012) evaluation in art education is similar to use like other school subjects: to recognize progress and identify areas that need further learning. The term curriculum, according to Yusuf is a derivative from the Latin word 'curare', which means to run. Curriculum has been defined by different authorities. To a few it is an educational system that will help growth and development of the child. Basically, it is seen as guides, syllabi or textbooks that facilitate teaching and learning.

If inadequacies or improvements are observed, there would be replacing, redeveloping and then reappraising. So evaluation is either about improving something that is working or needed improvement (Gatawa cited by Mohammed, 2014). Measuring performance objectively requires observing, setting up criteria for successful performance of the behavior and not in the situational context in which the behavior is to be performed.

Olorukooba (2006) says evaluation is the appraisal of an outcome or achievement of particular objectives. Mohammed (2014) sees it as a process of determining the extent to which educational objectives are being realized by the programme of curriculum and instruction. With Eisner (2002) evaluation is the method whereby students, teachers and materials are diagnosed in order to prescribe treatments that are educationally effective. Yusuf (2012) defines evaluation as the collection and use of information for decision-making about an educational programme or curriculum. If we take a close look at the definitions

we discover everyone sees it the same way. The differences resulted from the use of semantics. All the definitions however maintain the fact that it is a process.

Gatawa in Mohammed, (2014) lists the aims of curriculum evaluation. They are to:

1. determine the outcomes of a programme,
2. help in deciding whether to accept or reject a programme,
3. ascertain the need for revision of the content,
4. help in future development of the curriculum necessary for continuous improvement,
5. and to improve methods of teaching and assessment techniques.

Yusuf asserts that the concept of evaluation was advanced by Scriven and Stake. Scriven in Yusuf stresses continuity in evaluation and emphasized the use of three different but related types of evaluation which included diagnostic, formative and summative evaluations. Gatawa sees diagnostic evaluation as being useful for providing information on students' performance in order to address a perceived problem. According to Mohammed (2014), evaluations focus on assessing program quality, implementation and impact to provide feedback and information for internal improvement. Without external consequences, are called formative evaluations, while evaluation which are designed to study and provide information program impact to external agencies are summative. Formative evaluation is an assessment of the worthiness of an instructional programme that is still capable of being modified. It takes place during the developmental process of a programme. The formative evaluator therefore, attempts to appraise such a programme in order to inform the programme developer on how to do away with deficiencies in instruction. The purpose of formative evaluation is to ensure positive outcome of summative evaluation. Summative evaluation refers to assessment of merits, focused on completed instructional sequence so as to decide on whether or not to adopt that sequence.

Mohammed (2014) distinguishes three types of decisions for which evaluation is used. They are to:

1. Improve curriculum by deciding what instructional material and methods are satisfactory and where change is needed.
2. make decisions about individuals; identifying the needs of the pupils for the sake of planning their instructions, judging pupils' merit for the purpose of selection and grouping, acquainting the pupils with their own progress and deficiencies.
3. Administrative regulations of judging how good the school system is, how good individual teachers are and so on.

Types, Categories and Contents of Assessment Portfolio

Assessment portfolio is a collection of students' works specifically selected to tell a particular story about the student (Mueller, 2012). Student portfolios take many forms. Portfolio is not therefore the pile of students' works that accumulate over a semester or year. Portfolio contains a purposefully selected set of

student's works. Portfolio might contain samples of earlier and later work, often with the student commenting upon or assessing the growth. There are two types of portfolios; which are common in art and design courses. They are known as ordinary (hard) and e-portfolio (soft). The portfolio is used to capture the process of learning and growth. Portfolio particularly authentic ones have most commonly been associated with collection of art and design works. In thoughtful portfolio assignments, students are asked to reflect on their works, to engage in self -assessment and goal setting. There are three categories of portfolios which include developmental portfolio, showcase portfolio and evaluation portfolio.

Developmental Portfolio

It is the category of portfolio used for growth over a time to show progress to help develop process skills such as self-evaluation and identify strengths and weaknesses. This portfolio contains checklist and all art and design works for the semester.

Showcase Portfolio

It is the category of portfolio that shows the best works of the student. It prepares the samples of the best works for assessment for teachers to look at. It contains checklist and the best art and design works.

Evaluation Portfolio

Checklist sheet: It contains assessable art and design works, checklist, rubric, self-reflection and list of members of jury. This portfolio documents achievement for grading purposes, progress towards standards and places student appropriately. The evaluation portfolio contains very important records of evaluation. The content of evaluation portfolio is usually the assessable collection of either drawing or design works; checklist, guidelines for student and teacher conference, conference sheet and self-reflection sheets (Al-Serhani, 2007). The following are the description of the content of assessment portfolio, this is a sheet which can be used for recording the items of the portfolio, particularly the art and design works. It is compiled in an order of columns that features date of entry, title of entry; student's signature and teacher's signature.

- a. Guidelines for Conference Sheet: Provides guidelines the teacher and students would follow for successful conduct of portfolio assessment.
- b. Conference Sheet: It comprises some questions the teacher expects the students respond to in order to direct the students.
- c. Rubrics: These are scoring instrument used when evaluating students' performances. There are two types of rubric: 1. Analytic and 2.Holistic rubrics.

1. Analytic Rubric: The analytic requires the teacher to score in parts separately. Then sum up the parts or individual scores to obtain a total score; it is usually a four-point rating scale which provides criteria, explanation of the level of progress and score of a particular assignment.

2. Holistic Rubric: The holistic rubric requires the teacher to score the overall process or product as a whole without judging the component parts separately. The holistic rubric features score; grade and category of the level of the students' performances.
- e. Self-Reflection Sheet: this is a reflection questionnaire which provides student's name; identity number. It also provides some questions, the teacher expects the students involved in the class activity to answer. The reflection of the students helps the teachers to understand why and how the students perceive their experiences and ability to recollect their intuitive knowledge and other question on how to improve the drawing and design were also formulated.

Use of Portfolio Assessment in Teaching

Critics of assessment techniques have expressed fears regarding the use of portfolio as an alternate to the old terminal assessment system. To Abubakar and Naisi (2009) and James in Gofor (2002) the portfolio method is good but expensive and time consuming. The implementation of portfolios as a method of assessment is clogged by absence of well trained teachers in the areas of assessment. As for them, there are variations in criteria of assessment 'from school to school' because assessment in the classroom appears to be a private affair of the teacher. This makes comparability of records between and within schools difficult (Gofor, 2002).

Another area of concern for teachers is that portfolio assessment is parental or needs community support for such a new and unfamiliar system of assessment. Teacher using portfolios should know that change may create difficulty for parents to accept or adjust without a considerable effort to educate them as to the nature and benefits of the new system (portfolio assessment). Parent should be made aware of what is going to transpire with new assessment method at the beginning of the school year. Parents should be invited to discuss and view their children's portfolios with the teachers. Parents should be an essential part of this assessment process and included as equal partners and stakeholders (Dilmac, 2010). The effective use of portfolios as learning and assessment tools depends on the knowledge, ability and experiences of teachers who implement them on a large scale. However, it has been reported by some scholars that most teachers do not have the knowledge and experiences about portfolio assessment methods and other alternative assessment methods. They also stated that teachers have sufficient information regarding portfolios as a means of assessment in the in-service seminars organized by the new education programme (Birgin and Baki in the word of Dilmac, 2010).

Research Design

Descriptive research was used. The purpose of descriptive research is to describe systematically the facts and characteristics of a given population or area of interest, factually and accurately. The central purpose of using descriptive research is not just the description of 'what is', but the discovery of meaning. The research technique for the study was sample survey. Sample survey was used to obtain information from a

sample of respondents. The study examined trends of assessment practices in the departments of the Faculty of Environmental Design, Ahmadu Bello University, Zaria. Below are responses of students pertaining their understanding of assessment portfolios.

Research Question 1. Do Students understand the concept of portfolio assessment?

Table 1. Students Understanding of the concept of portfolio assessment method

Item statistics	S D	D	U	A	S A	Mean	Remark
1. Portfolios are only used for keeping designs and drawings.	13(6.5%)	35(17.5%)	5(2.5%)	76(38.0%)	70(35.0%)	3.79	Agree
2.Portfolios are not necessary for studio courses	63(31.5%)	73(36. 5%)	15(7.5%)	34(17.0%)	15(7.5%)	2.32	Disagree
3. Portfolios do not vary in the faculty of environmental design.	30(15.0%)	67(33.5%)	23(11.5%)	42(21.0%)	38(19.0%)	2.96	Disagree
4. Use of portfolios is good for students learning in drawing and design.	3(1.5%)	3(1.5%)	14(7.0%)	78(39.0%)	102(51.0%)	4.36	Agree
5. Lecturers have not been using portfolios for assessment in drawing and design courses.	29(14.5%)	41(20.5%)	47(23.5%)	59(29.5%)	24(12.0%)	3.04	Agree
6. I have never seen assessment portfolios in my department.	64(32.0%)	45(22.5%)	21(10.5%)	37(18.5%)	33(16.5%)	2.65	Disagree

In table 1, 73% of the respondents indicated that portfolios are only used to keep designs and drawings, 24% disagreed, and 3% were undecided. Sixty eight percent (68%) of the respondents believed portfolios are not necessary for learning; they are good for students (90%), 3% indicated that they are not for students learning. Most students (54%) were familiar and have portfolios.

Research Question 2; what are problems of the use of Portfolio Assessment?

Table 2. Problems of using portfolios as a method of assessment

	SD	D	U	A	S A	Mean	Remark
1. Too much time to spent using portfolio assessment.	4(6.5%)	20(32.3%)	13(21.0%)	19(30.6%)	6(9.7%)	3.05	Agree
2.Developing portfolio assessment criteria model can be difficult for the teachers	4(6.5%)	17(27.4%)	12(19.4%)	20(32.3%)	9(14.5%)	3.21	Agree
3. Students incur financial expenses in using portfolio.	3(4.8%)	13(21.0%)	7(11.3%)	34(54.8%)	5(8.1%)	3.40	Agree
4. Assessment Portfolios demand the joint commitment of teachers, students and parents.	1(1.6%)	4(6.5%)	8(12.9%)	32(51.6%)	17(27.4%)	3.97	Agree

In table 2, 43% of the students said the use of portfolio assessment takes time, 46% said it can be difficult and 62% confirmed that using portfolio requires money and joint commitment of the teachers and the students (79%).

Findings of the study

The findings of the study were:

- I. Students are not familiar with the structure of the assessment portfolio.
- II. The use of portfolios is time consuming, it needs planning and long term preparation.
- III. It demanded joint effort of the teachers to work as members of the jury.
- IV. It needs commitment of both the parents and teachers to monitor the students' progress in art.

Conclusion

Students know the concept of portfolio without knowing what make up the portfolio as medium of assessment as result they did not handle the process properly. The assessment portfolio is called authentic assessment because of the use of rubrics, guidelines; self-reflection and portfolio model sheets. Portfolio model included holistic and analytic rubrics. The assessment is usually implemented by the use of developmental, show-case and evaluation portfolios, which vary in term of content. Whereas, the assessment structure or assessment scheme remains the rubric, self-reflection sheet and portfolio mode. These structures are the measurement regulations that guide the administration of the portfolio assessment.

References

- Abubakar, A. and Naisi, N. A. (2009) Continuous assessment in English language teaching, Ministry of Education, Kingdom of Saudi Arabia, United Arab Emirate. Retrieved on 17/8/2015. From <http://www.continuousassessment.AbubakarandNaisi/htm>
- Al-Serhani, W.F. (2007) the effect of portfolio assessment on the writing performance of EFL secondary school students. Saudi Arabia, Master of Arts and Education. Taibah University, Medina, Kingdom of Saudi Arabia. Retrieval date: 13th June, 2013; from <http://w.w.w.portfolioassessmentwritingperformance/htm>.
- Princeton, F. (2014) Advanced English Dictionary, Oxford: Oxford press (www.wordnet.Princeton.edu)
- Dilmac, O. (2010). The Competences of Visual Arts Teachers in Using Performance Evaluation Methods: Case Study of Turkey. Ataturk University, Turkey. Retrieved on 2/04/13 from <http://www.jest.au.tk.htm>.
- Davies, A. and Le Mathieu, P. (2003) *Assessment for Learning: Portfolios and research evidence*. Dordrecht: Kluwer Publishers.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- English, A. (2010) Assessing the visual Arts: valid, reliable engaging strategies, MA Art Education, Evergreen state University, California
- Gardner, H. (1983). *Frames of mind*, New York: Basic books.
- (1999). *Intelligence reframed*, New York: Basic books.
- Gofor, D. N. (2002) Relationship between Continuous Assessment Scores and Performance in Art in Plateau State Post-Primary Schools. M.A Art Education Thesis, Department of Fine Arts, Faculty of Environmental Design Ahmadu Bello University, Zaria. <http://www.uvm.edu/jmorris/cresource.html>.
- Gruber, D.D. (2008). *Measuring learning in Art education*. Reston, Vol. 61. Issue 5 (40).
- Ifeagwu, D.(2005) Simple Approach to Term paper, Project report and historical research writing for African students of Colleges of Education, Polytechnics and Universities. Lagos: DIC Publishing Company.
- Macleod, J and Erlandson, C. (2012) Saskatchewan Professional Development Unit. Retrieved from Date: 20/5/2016
- Mamza, P.M. (2006) Evaluation of fine and applied arts education Programme in Colleges of Education in Northern Nigeria, *Multidisciplinary Journal of Empirical Studies*.
- (2007). *Current Issues in Art Education*, Zaria: MUSPAL Press.
- (2008). *Research Process in Art Education*, Zaria: MUSPAL Press.
- Mbahi, A. A. (2000). *Art Teacher*, Published by Kings well Publishers.
- (1999). *History of Classroom Art in Nigeria*, Published by Kings well Publishers Maiduguri.
- (1990). Study of Issues which determines Students' Choices of Art Education in Secondary Schools in Nigeria, PhD. Dissertation, Institute of Education University of London.
- Mohammed, Y (2014). Implementation of Cultural and Creative Art Programmes and Performance of Student in Junior Secondary Schools in Borno and Yobe state of Nigeria, PhD Dissertation, Division of Art Education, Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria.
- Mueller, J. (2012).Authentic assessment toolbox: *Portfolios*. Retrieved May 17, 2013, from <http://jonathan.mueller.faculty.noctrl.edu/toolbox/index.htm>
- Olorukooba, B.K. (2006). Promoting Creativity and Artistic Education in Nigeria N Schools. A Paper Presented at the Occasion of Golden Anniversary of the Zaria Art School, at the Centre for Social and Economic Creativity and Research A.B.U Zaria.
- (1990). The Role of Teachers in Art Education under 6-3-3-4 System. *Creative Dialogue, SNA at 25, National Conference of SNA, Lagos*
- Saunders, M. Lewis, P. and Thomhill, A. (2007) Research methods for business students, 4th Ed Prentice hall Financial Times, Harlow.
- Yusuf, H.O. (2012). *Fundamentals of Curriculum and Instruction*, Kaduna: Joyce Graphics Printers and Publishers.

THE FRUIT AND THE SPIRITUAL: AN APPRAISAL OF 'PRAISE'

AONDOVER GABRIEL GYEGWE, (PhD)

Department of Visual and Performing Arts
Faculty of Arts,
University of Maiduguri, Maiduguri-Nigeria.
gabrielgyegwe@gmail.com

CHARLES ABUTU HARUNA

Department of Art and Design, Kogi State
Polytechnic, Lokoja-Nigeria

Abstract

The importance of the spiritual aspect of humanity is what informed the focus of this paper. The paper extends an already broached subject of; an artistic contemplation of the Watermelon fruit in Painting. The background looks at the place of spirituality in painting from the cave to the contemporary era. This paper problematizes the spiritual discourse in a rare genre of still life painting of the watermelon fruit in painting. It aimed at appraising the painting titled; *Praise*, and considered the different perspectives by which worshippers have exhibited propriety and the perverse on religious platforms. Through a studio methodology, that benefited from the surrealistic principle of dream, also used microscope in the lab to view the interior of the fruit, *Praise* was created and appraised using the qualitative approach. In conclusion, *Praise*; springs out of the contemplation of the watermelon to bear artistic witness to the contemporary behavior of the Christian worshipper. It harnesses the aesthetic beauty of the watermelon form and creates a discourse by exposing both the good and the perverse on the religious platform.

Keywords: Spiritual, Watermelon, Painting, Dream, Praise

Introduction and Background

The watermelon is a fruit with ancient root, which are traceable to Egypt through the Christian Holy Bible; “we remember the fish, we did eat in Egypt freely; the cucumbers, and the melons ...” Numbers: 11:5, in (Gyegwe 2017). The basic appearance of the fruit is that of a green exterior colour and reddish interior. In an already contemplated terrain through painting, the fruit is a combination of various hidden elements of humanity which are only visible through a close-up contemplation. My artistic adventure into the interior of the fruit in (Gyegwe 2008) is a revelation of the obscured political, social and spiritual configurations of life. The spiritual in this paper interrogates intersections between the mind, soul, spirit and the higher configurations of life in opposition to the material temporalities. Praise in context is the connection between the creature and the creator in an elevated realm of thanks and appreciation or admiration.

The subject of fruits in painting has been the focus of artists over time, however their attention on the superficial aspects of the subject was a gap. This paper presents an interior probe of the watermelon fruit, which revealed several themes in painting; of which the spiritual is the focus of analysis. The relationship between artists and the spiritual are numerously expressed in painting. For example; the artistic drawings and paintings on cave walls have spiritual connotations. (Moffat 2007) notes that; “Like we do, prehistoric people often represented their world and beliefs through visual images. Art emerged with the appearance and dispersion of Homo sapiens from Africa, Europe, Asia, Australasia, and the Americas. Paintings, sculptures, engravings and later pottery reveal not only a quest for beauty but also complex social systems and spiritual concepts”. (Clottes 1998) also corroborates that:

In the course of the past few years, though, a new attempt, spurred by David Lewis-Williams, was made in order to discover an interpretative framework. Shamanism was proposed ([Clottes & Lewis-Williams](#) 1998). Considering the fact that shamanism is so widespread among hunter-gatherers and that Upper Paleolithic people were admittedly hunter-gatherers, looking to shamanism as a likely religion for them should have been the first logical step whenever the question of meaning arose.

Away from the prehistoric period to more organized religious setting, (Kleiner 2010), records the tensions between Catholics and Protestants “who took seriously the role of devotional imagery in religious life. However, their views differed dramatically. Whereas Catholics deemed art as valuable for cultivating piety, Protestants believed visual imagery could produce idolatry and could distract the faithful from their goal-developing a personal relationship with God”. It is against such background that there is a proliferation of art in the church, especially the Catholic Church which was the greatest patron of artists in the renaissance period and beyond. For example of great artists like Michelangelo Bounarotti’s Sistine chapel ceiling painting where he tells the story of humanity from the creation of Adam to the prophets, was commissioned by Pope Julius II. Several other examples have been stated by Kleiner. Similarly, (Stockstad 2005) has records of religious art by Melchior Broederlam’s *Annunciation and Visitation* which Leonardo da Vinci’s *Last Supper*.in Nigeria, the presence of art in the church is corroborated by (Jari 2007) research on iconography in the Catholic Churches in Plateau State. The research highlights their presence, functions, and documents their patrons and their creators.

The spiritual dimension

On the spiritual side, the benefits of a fruit diet are worth the indulgence. According to the Holy Bible; Genesis 1: 29-30, in God’s initial design, man is not a natural flesh eater, so He told the first human beings: “Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed: to you it shall be for meat. And to every beast of the earth, and to every fowl of the air, and to everything that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so,” Since man or animal is not a natural flesh eater, to be so is to violate the divine pattern. In the Holy Bible, the psalmist affirmed this dietary regimen when he wrote: “He causeth the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth.” Psalm: 104:14. From the foregoing, we can gather that diet is one of the most crucial aspects of the spiritual aspirant’s regimen, according to the atmajyoti.org website; “it will determine the quality and effectiveness of his meditation experience.” The website further illustrates that: “just as soft wet wax readily takes the impression of a print and retains it- in contrast to cold hard wax-so the mind formed of light and pure food energies like fruits will respond most readily and permanently to vibrations and impressions produced by meditation”.

Fruit consumption by man, then, can be a major determinant of man's success or failure in spiritual living. Other spiritual benefits to be derived from the eating of fruits include; higher perception, healthy body figure that reflects the kind of food we eat, this would help in spiritual exercises like dancing to God in praise and worship, yoga, to mention a few. Fruits can also help in developing a higher consciousness; this is because diet is a crucial aspect of emotional, intellectual and spiritual development. For diet and consciousness, are interrelated, and a purity of diet, is an effective aid to purity and clarity of consciousness; "Blessed are the pure in heart for they shall see God". Mathew 5:8. In Nigeria, the fruit is an indispensable cuisine at Ramadan (the Muslim fasting period). They are eaten as a delicacy all over Nigeria.

Ever since the first man, Adam, according to the Holy Bible and Holy Koran, lost the "Garden of Eden" through a fruit; his descendants have been on a quest to regain what was lost. It is in the light of that loss that my creative quest seeks to gain insight into the spiritual cum aesthetic dimensions of the watermelon fruit.

In conclusion, the consumption of fruits by man would give room for an effective meditation experience. It also means giving good sense a chance to prove itself, since there is nothing but benefit to be gained

Source of Inspiration

Two dreams in February 2005 triggered off the interest in the subject. Preparing the mind towards this research led the researcher into continuous thinking about the watermelon even in buses while traveling. These thoughts manifested in dreams which led to deeper thoughts on this subject. Creativity itself is a result of contemplation. In the first dream, the watermelon was seen in the middle of a tarred road, split open, exposing the reddish interior with black seeds and green rind against the black tar. The memories from this particular dream were recorded in a gouache painting: Dream I. In Dream II, there was an oval shape of the melon reminiscent of the earth from outer space with a Catholic Rosary over it. The background was a dark and greenish infinity. Dream II was painted between 2:00am to 4:00am with acrylic, after the researcher woke from sleep the same night on 16 February, 2005.



Figure 1 (Dream I) 2005



Figure 2 (Dream II) 2005

Data Contemplations/Sketches

Data was gathered through contemplative exercises⁷, this involves thinking deeply on the watermelon. However, the import from that exercise was expressed through sketches and study drawings from close up observations. Smashed, decomposed, sliced and partly eaten watermelon fruits were undertaken.

“Still life with watermelon” (Plate I) captures an arrangement of banana, orange and tomatoes alongside three whole watermelon fruits. In the background, a half cut watermelon fruit exposes the reddish interior of the fruit superficially. The fruits are set against a background of a tree bark which is realized in gray. The watermelon as a fruit and delicacy, is not sold in isolation, this informs why it is painted here with other fruits in an arrangement traditionally associated with still life painting. The painting presents the familiar visual appreciation of the painting of fruits without the interior attention which is sought in this research. In a way, it is preamble to the interior investigation which creates the rare interior character of the fruit which is presented in the painting titled ‘Praise’, in plate II.



Plate I, Artist: Gabriel Gyegwe, Title: Still life With Melon- 2005, Medium: Oil on Canvas. 51x 37 cm

Source: Researcher

“Praise”, is dominated by an abstract figure in red and a white head inspired by the seed. The hands are outstretched in a pose of praise to his creator. The painting is rendered in oil on canvas with repetitive line flow. The white head draws attention and creates contrast with the dominant green. The inspiration comes from a close-up on the interior of the fruit and captures the spiritual expressions of the interior of the watermelon fruit, which draws comparison with the common-sights in churches during worship sessions when some worshippers throw their hands up to heaven in a moment of thanksgiving, supplication and

spiritual gyration. The linear formations of various shades and tints of green is suggestive of the flamboyance of the flowing garment which is reminiscent of the material mindset of some religious worshippers. Such materialism has consequently shifted focus on true spiritual regimen to deceptions and mere religion, and by extension engendering societal decadence and corruption as some people would go to extremes to belong to a class, even in the church.



Plate II, Artist: Gabriel Gyegwe, Title: Praise- 2005, Medium: Oil on Canvas. 137x 106 cm, Source: Researcher Conclusion

In concluding, this paper explored the intersection between art and technology as an aspect of modern perspective in painting. This is through the already broached study that used the microscope as a tool to probe the interior of the fruit and thereby revealing the unseen and unknown physiology of the fruit. The result of the internal probing is the abstract linear forms used to interpret the spiritual dimension of the watermelon fruit. The spiritual has been explored by different artists from primordial times beginning from the cave drawings and Painting, through successive stylistic periods like the Byzantine, Roman, renaissance to the contemporary averred by different authorities.

Praise; springs out of the contemplation of the watermelon to bear artistic witness to the contemporary behavior of the Christian worshipper. It harnesses the aesthetic beauty of the watermelon form and creates a discourse by exposing both the good and the perverse in some worshippers.

References

- Clottes, J. (1998). *The Paleolithic Cave Art of France*. <http://www.bradshawfoundation.com/clottes/meanings.php>. Retrieved 26 March, 2007.
- Gyegwe, A.G. (2008). *An Artistic Contemplation of the Watermelon Fruit in Painting*. Master's Thesis. Department of Fine Art. Ahmadu Bello University, Zaria.
- Gyegwe, A.G. (2017). The Studio: A Journal of Contemporary Art Practice. *Technology in Painting: Renditions of the Watermelon through the lenses of the microscope*. ABU, Zaria. <http://www.atmajyoti.org/sw-spiritual-benefit>. Retrieved 26 March, 2007.
- Jari, J. (2007) *Image and Form of Indigenous Christian Art in Catholic Churches in Plateau State*. PhD Dissertation, Department of Fine Art. Ahmadu Bello University, Zaria.
- Kleiner, S.F. (2011). *Gardner's Art through the Ages: A Global History*. Wadsworth Cengage Learning Boston MA, USA. pp. 596.
- Moffatt, C. (2007) *Prehistoric and Ancient Art-Anthropological Art*. <http://www.arthistoryarchive.com/arthistory/prehistoricart/>. Retrieved on 11 August, 2017
- Stockstad, M. (2005) *Art History*. Pearson Education Ltd. New Jersey Pp. 588, 649.

PRICING OF ARTWORKS: AUCTION VERSUS EXHIBITION

STEPHEN ACHUGWO

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

Abstract

When an artist is trying to sell his work through an exhibition or an auction, the selling price may end up being different from his intended price. In 2013, one of the four versions of Edvard Munch's *The Scream*, a pastel on board painting, according to Vogel (2012), fetched \$119.9 million at Sotheby's auction in New York. In 2014, Ben Enwonwu's *Princes of Mali*, sold for \$138,870 at Bonhams in Lagos, and El Anatsui's *Mask*, sold for \$78,375 at Arthouse (Castellote & Fagbule, 2015). El Anatsui's works sell for millions of naira, yet works of another artist struggles to sell for thousands of naira. Auction and Exhibition play major roles in the pricing of works. Why does one work sell for ₦70,000, another for ₦500 million, and yet another for ₦17 billion? In establishing selling price for a work, is exhibition more beneficial to the artist than auction? Does the price of a work go higher in auction than exhibition? These inquiries would build and buttress the concentration of this paper. This paper uses a review of reports on marketing structures and operations of art auction and exhibition to discuss their impact on pricing of artworks. It also examines the certain benefits accruing to artists on either channel of distribution and sale of their artworks.

Keywords: Price, Artwork, Exhibition, Auction, Argument

Introduction

This review discusses the advantages and disadvantages of auction over exhibition, in relation to pricing of artworks. According to Wikipedia (2017), "An art auction or fine art auction is the sale of art works, in most cases in an auction house". In England this dates back to the latter part of the 17th century. At that moment the names of the auctioneers were mostly repressed. Prior to the date of an art auction, an auction catalogue, that lists the art works to be sold, is written and made available. An art auction is one of the most glamorous way of collecting art for many people. Some of the most famous auction houses are Christie's and Sotheby's, based in London and New York. The oldest auction house, according to Wikipedia (2017) is Stockholm Auction House (Stockholms Auktionsverk), which was established in Sweden in 1674. In Nigeria, the most prominent auction houses include Arthouse Contemporary, Bonhams, Sogol and TKMG, all based in Lagos. Art auction is a new development in the sale of art in Nigeria. Castellote & Fagbule (2015) observes that Nigerian art auction is still at the 'embryonic stage'. The history of art auction in Nigeria is barely two decades old. Onwuzulike (2015) opines that "The young history of art auction in Nigeria reveals its steady growth and appreciable impact in the visual art sector, locally and internationally." He discovers that the first art auction in Nigeria, entitled *Before the Hammer Falls*, held in 1999 was organised by The Nimbus Art Gallery Lagos, run by Chike Nwagbogu. Onwuzulike (2015) narrates that "The auction was historically timed and the result was revolutionary in the history of art and art market in Nigeria. With the record sale of Bruce Onobrakpeya's *Palm Wine Women* for N2 million, the auction brought art to the front pages of the newspapers". The first auction yielded a total of N22 million in sale of artworks.

Another prominent way that artists can market their artworks is through an Art Exhibition, show or fair. Wikipedia (2007) states that “An art exhibition is traditionally the space in which art objects (in the most general sense) meet an audience”. The exhibit of artworks lasts for some temporary period unless, if it is a permanent exhibition, as in the case of Art Museums. Art exhibition may present pictures, drawings, video, sound, installation, performance, interactive art, new media art or sculptures by individual artists, groups of artists or collections of a specific form of art. The works of art might be exhibited in historical centres, museums, art halls, art clubs or private art galleries, or at some place the chief business of which is not the show or offer of artwork, for example, a café. An art exhibition can likewise be organized out on a particular event, including a birthday, commemoration, remembrance, festival, celebration or jubilee. Any of these occasions offers the artists great chance to deal their artworks.

Whether a work of art is going to be exhibited or auctioned, the artists and dealers make so much efforts in establishing a price for a particular work. The efficiency of these basic marketing structures is a key determinant of the cost of creating and distributing works of art. There are artists who are creating works for academic purposes, yet some are producing works as hobby or for emotional, religious or spiritual purposes. But the artist who must earn a living for their creative endeavours, must be vast in their marketing strategies. They should acquaint themselves with exhibiting skills as well as regularly exhibiting their works.

This writing dwells on the benefits accruing to professional artists in selling their artworks through exhibition at galleries, trade fair and show booths, or auction at auction houses. Some of the major art galleries and museums across the world include Christy's and Sotheby's auction houses of London, Tate Gallery Britain, Museum of Modern Art (MoMA) of New York and the Louvre of Paris. In Africa, there are the Johannesburg Gallery, University of Johannesburg Commercial Gallery, the Goodman Gallery in Johannesburg, South Africa. Art House and Signature Galleries in Lagos, the National Galleries of Art in Nigeria, among others. The auction system and major exhibitions are central in the determination of the incentives for artistic work.

Price of Artworks

The price of an artwork is the monetary or economic value of the work. For a coherent discourse about the advantages and disadvantages of auction over exhibition, it is very necessary to find out the factors that determine the price of artworks. Sometimes the artist, in collaboration with a gallery, decides on the price of his artwork. Kathleen (2014) observes that “There's no easy method of determining a value for a painting except perhaps going by market value, and still that's not an easy way to calculate”. Various possible reasons that can affect the price of artworks are enumerated as follows:

1. Authentication

The price of an artwork can be affected by authenticity. If the potential buyer is worried about the authenticity, he may place a low asking-price or decide not to buy the work. The process of authentication varies, depending on an art period. Contemporary art is the easiest to authenticate, especially if the artist is alive and working, and if the production of the work is documented. If this is not the case, documentation must be verified, as well as the artistic traits of the work itself. The most challenging cases of authentication involve a laboratory. This entails analysis, investigative research and material dating. The experts face the challenge of meeting deadline to decide the authenticity of an artwork. Laboratory authentication can take several weeks to be completed. According to Art Expert (n.d) “Our normal turnaround time for a full authentication report is two to four weeks”. Nowadays, many contemporary artists issue certificates of authenticity for their works, so obtaining it at the beginning is crucial, since forgeries are common.

2. Artist's Name

Price of artworks of artists with big names maybe exorbitant. A Jeff Koons' work cannot sell for small amount of money, after the auctioning of the legendary Orange Balloon Dog for \$58.4 Million at Christy's in New York (Waxman, 2013). But the work of emerging artist cannot be valued exceptionally high. However, there are new rising artists in art market, who tend to contradict this notion. Oscar Murillo and David Ostrowski are good examples. Prices of their works have risen relatively quickly in the past few years, from widely affordable, to exclusive (Kostov, 2017), but completely unexpected surprises don't come around often in the market.

3. Fashionability of the Artist

Changes in fashion can affect price of artworks. Artists go in and out of fashion, but there are broader shifts in taste that affect the market. Forty years ago the highest prices were achieved by Old Masters. Today a lot of glamour and demand is focused on Modern and Contemporary art. Even ten years ago the highest auction price for Francis Bacon stood at \$8.5m. In November one sold for \$143 million (Vogel, 2014).

4. Importance of the Artist in History of Art

Artworks of ancient artists are highly priced. Some artists are legendary. Hook (2014) observes that “It is hard to imagine art history ever downgrading the importance of Rembrandt or Rubens, Leonardo or Raphael, Picasso or Matisse. They will always be valuable.” However, over the past few years, artists such as the Surrealists and the German Expressionists have become more expensive as their art historical importance has been re-affirmed. Art lovers are now appreciating the beauty of the works of art. Likewise, if an artist has just featured in a major exhibition, like the Tate, then that kind of high-profile exposure can also raise the price his works.

5. Positive Romantic Baggage

The price of an artwork can be influenced by a back-story to an artist's life. Such a story affects the appreciation of him and the works he produced. It is a romance made up of the glamour and myth of his artistic creation. Other positives in an artist's life story include unhappy love-affairs, rebellious behaviour and even spells in jail.

6. A Desirable Phase in the Artist's Development

The price of an artwork can be affected by periods of an artist's career, which was more desirable. Hook (2014) finds that "Late Van Gogh is more expensive than his early work. A Renoir from the 1870s will be worth more than a late one. Any Picasso is desirable, but one from the early 1930s particularly so."

7. Signature Artwork

The price of an artwork may be affected by unique characteristics of works of a particular artist that market prices highly recognize. For instance, after purchasing a Monet, one would obviously want his visitors to see the painting as Monet's work. "Thus a painting showing water lilies or Rouen Cathedral will be more expensive than a less typical portrait or still life by the artist." (Hook, 2014).

8. Condition of a work

The price of an artwork can be determined by the condition of the work. Having a Damien Hirst's work does not mean that the work can be priced like another Damien Hirst's work. The condition is important whether it is a painting or a drawing, an original, or an edition. Irrespective of the medium, condition is the first thing that is assessed. The assessment takes cognisance of the effects of retouch, restoration or any damage or change of the physical integrity. Works of art suffer and age over time, some more than others. Like human beings, some are subjected to cosmetic surgery, through restoration. Where this has been too extensive, the price of the painting will be affected.

9. Wall-power

The price of an artwork can be influenced by wall-power. Wall-power include such factors as composition, colour, and emotional power. Thus, blue and red, tend to be good news for most people. Hook (2014) posits that "Surpassing artistic quality (difficult to define, but you know it when you see it) is always reflected positively in the price a work of art realizes, sometimes by an astonishing margin." A good example of an artist's work may fetch ₦400,000; but with such effects as Wall-power, it could make ₦1,000,000.

10. Subject of the Artwork

The price of an artwork can be determined by the subject. Some subjects are more desirable than others: portraits of pretty women will always sell better than those of gloomy old men. Sunny landscapes are more attractive than dark ones, and calm seas are preferable to rough ones. Animals and birds are generally preferably being depicted alive, because most people regard death in a painting as a bad news. The theme

depicted can affect market. Nudes, sell well if the models are beautiful. On the other hand, nudes are not favourably received by most Islamic buyers.

11. Provenance

The price of an artwork can be affected by provenance. The history of the painting itself can make a difference to its value. Provenance refers to whose collection it has been in, where it has been exhibited and which dealers have handled it. (Hook, 2014). A Cezanne from the great Paul Mellon collection is worth more than the same painting with an unspecified provenance. Similarly, an El Anatsui's work owned by a celebrity will worth more than another Anatsui's work, which its provenance is unknown.

Advantages of Auction over Exhibition

The auction system and exhibition are essential in determining the incentives for works of art. Their effectiveness is a major determinant of the cost of creating and distributing artworks. However, Ashenfelter & Graddy (2003) finds that "The value of most important works of art is established by public auction, either directly, by an actual sale, or indirectly, by reference to other sales. How the auction system works is thus a critical determinant of how the public's preferences are translated into the evaluation of artistic work." The following are among the conditions that can affect the pricing of artworks in auction, which could be of significant benefit to the artists.

1. Seller request estimate

Price of an artwork can be established through seller request estimate. Agarwal, et al (2014) finds that "Estimates are given for all lots and can be based on prices recently paid at auction for comparable property." Thus the auction house can estimate a price for a particular artwork going for auction based on the price reached on related works sold.

2. Subjective private value

Price of artworks in auction depends more on the subjective private value to the bidders than an objective common value. Sooke (2011) notes that the competition among bidders to acquire a particular artwork leads to increase in the price of the work.

3. Uniqueness, scarcity and genre differences

Price of artworks can be influenced by the uniqueness of each work, the scarcity of the work along with genre differences among the artists. Onuzulike (2015) finds that works of art that are unique and rare are valued higher at auction than those that are easily available.

4. Past value of an artist's work

Price level can be affected at the beginning of the auction by past value of an artist's work. Ebay (2016) finds that "Artists who have been featured or discussed in various catalogs or books are likely to be well established. Pieces that are high priced usually come from a respected and well-established artist." Castellote & Fagbule (2016) discovers that price level of works of some notable artists in Nigeria (El

Anatsui, Ben Enwonwu, Yusuf Grillo, Kolade Oshinowo and Bruce Onobrakpeya) remain higher in Nigerian auction than similar works of other artists practicing in Nigerian.

5. Established artists

Price of artworks can be influenced by the reputation of the artist. Agarwal, et al (2014) find that “Established artist show a positive relationship with price at the beginning of an auction.” They observe that the rate of price change, when buyers are bidding for a work of an established artist, rises towards the end of the auctions. EBay (2016) stresses that “The price of artwork largely correlates to the reputation of the artist.”

Advantages of Exhibition over Auction

Exhibition is essential to an artist due to the following advantages: promotion, meeting other artists and industrial colleagues, inspiration and selling of works.

1. Promotion

It is necessary for artists to promote their works at exhibition as it provides opportunity for them to meet people and share with them what they do. Exhibition enables the artist and his work to become more popular and attract more clients. For upcoming artists, who are trying to establish themselves, exhibition is better and more cost effective way than auction. If an artist or his work is not known, he will not succeed. (Fleskes, 2014). There is no better way to make an impact with another person than a face to face encounter. Shows will help make him better known. Promotion at events builds a growing awareness of him.

2. Meeting other artists and industrial colleagues in person

Having a booth at a show makes an artist accessible. It is a location where fans and industry people can find him and solicit commissions and artworks. He can pick up jobs at shows. An artist can receive calls a few months later from someone that met him at the show, who is following up a request. If the artist did not make money at a show, he might make it down the line. (Fleskes, 2014). This goes to show an advantages an artist enjoys from exhibiting.

3. Inspiration

Walking around a show and seeing what others are doing is an inspiration that can last for a long time in the memory of the artist. Most shows are networks of booth after booth of artists who paint, draw, sculpt, hand-craft and use technology to create several imageries. Variety of styles, materials and techniques broaden the artist’s creative mind. (Fleskes, 2014). The analysis of artworks displayed by other artists at show could help the artist resolve many technical issues concerning his work.

4. Selling of works

A show enables an artist to attract buyers who are looking to purchase artworks directly from him instead of buying from a dealer. It helps the artist to sell his artworks at the price he wants. A show aids an artist to

know the kind of artworks that are in vogue. It acquaints him with the business of art with fresh ideas and sells strategies that are necessary in marketing his works of art.

Conclusion

In comparing auction and exhibition regarding price of artworks, the reputation or popularity of the artist plays a vital role. For emerging artists that are not well established, exhibition is a better way of getting better prices for their artworks than auction. For well established artists, auction is a better way of getting better prices for their artworks than exhibition. With public auction most valuable artworks are sold at the highest possible price. Sometimes the eventual price is more than the expected selling price. In a Documentary of British Broadcasting Corporation (BBC) on art, Alastair Sooke found that price of artworks is very subjective. A renowned art dealer, Arne Glimcher in Sooke (2011) observes that: "The whole thing of art and money is ridiculous. The value of a painting at auction is not necessarily the value of a painting. It is the value of two people bidding against each other, because they really want the painting". They want the artwork desperately, not because of its beauty, but to enhance their social status.

On the other hand, auction is a big disadvantage for emerging artists, as the rich people who come to bid are oftentimes seeking for works that were produced by legendary artists, most of whom are dead. Auction can destroy the business of the emerging artist, if his work did not get a bid. Auction houses prefer to avoid such artists than to reduce price. This sort of transaction can destroy the price of the artist's work or even his career. Most emerging artists wants to be successful in their art business.

To attract bids and good price for their artworks, emerging artist need to do several exhibitions, some of which has to be mounted at high profile galleries or art fairs. Works of a Nigerian artist, Chris Ofili went from affordable to exclusive, immediately after his exhibition at the Tate Gallery London. Now his works can sell for high price in most auction houses.

References

- Agarwal, B., Ali, F., P Kolli, P., & X Yang, X. (2014). *Predicting the Price of Art at Auction*. Retrieved July 24, 2017, from https://www3.cs.stonybrook.edu/~skiena/591/final_projects/art_acution/Team4_Final_Report.pdf
- Art Expert. (n.d.). Expedited art authentication. Retrieved June 20, 2017, from <https://www.artexpertswebsite.com/authentication/expedited-art-authentication.php>
- Ashenfelter, O., & Graddy, K. (2003). Auctions and the Price of Art. *Journal of Economic Literature*, 41(3), 763-786. doi:10.1257/002205103322436188
- Castellote, J., & Fagbule, T. (2015). *Nigeria art market report 2014*. Retrieved from Foundation for Contemporary and Modern Visual Arts (FCMVA) website: <https://networks.h-net.org/system/files/contributed-files/namr14.pdf>
- Castellote, J., & Fagbule, T. (2016). *Nigeria art market report 2015* (2). Retrieved from Foundation for Contemporary and Modern Visual Arts (FCMVA) website: <http://content/uploads/2016/03/Nigerian-Art-Market-Report-2016.pdf>
- EBay. (2016, March 3). Understanding prices for paintings and artwork. Retrieved May 16, 2017, from <http://www.ebay.com/gds/Understanding-Prices-for-Paintings-and-Artwork-/10000000177628199/g.html>
- Fleskes, J. (2014, January 4). The importance of exhibiting at shows & why exhibit at Spectrum Fantastic art live? Retrieved May 16, 2017, from <https://fleskpublications.com/blog/2014/01/04/the-importance-of-exhibiting-at-shows-why-exhibit-at-spectrum-fantastic-art-live/>
- Hook, P. (2014, September 30). What makes art sell? 10 questions that establish the value of a painting. Retrieved May 16, 2017, from http://www.huffingtonpost.com/philip-hook/-ten-questions-that-establ_b_5884762.html
- Kathleen, G. (2014, April 23). What determines a painting's cost? Retrieved May 17, 2017, from <https://www.quora.com/What-determines-a-paintings-cost>
- Kostov, A. B. (2017). How to value an artwork. Retrieved May 16, 2017, from <http://www.widewalls.ch/how-to-value-an-artwork/>
- Onuzulike, O. (2015). Art Auctions in Nigeria: A Commentary. *Critical Interventions*, 9(1), 3-21. doi:10.1080/19301944.2015.1012901
- Sooke, A. (2011). What Makes Art Valuable? - Top Documentary Films. Retrieved from <http://topdocumentaryfilms.com/what-makes-art-valuable/>
- Vogel, C. (2012, May 2). 'The Scream' is auctioned for a record \$119.9 million. Retrieved May 16, 2017, from <http://www.nytimes.com/2012/05/03/arts/design/the-scream-sells-for-nearly-120-million-at-sothebys-auction.html>
- Vogel, C. (2014, January 15). Buyer of \$142.4 Million Bacon triptych identified as Elaine Wynn. Retrieved May 18, 2017, from https://www.nytimes.com/2014/01/16/arts/design/buyer-of-142-4-million-bacon-painting-identified-as-elaine-wynn.html?_r=0
- Waxman, O. B. (2013, November 14). Jeff Koons' \$58.4M Orange Balloon Dog and 10 Other Cool Balloon Pieces | TIME.com. Retrieved June 20, 2017, from <http://newsfeed.time.com/2013/11/14/an-orange-balloon-dog-sold-for-58-4-million-so-here-are-10-cool-jeff-koons-balloon-pieces/>
- Wikipedia. (2017). Art auction. Retrieved June 15, 2017, from https://en.wikipedia.org/wiki/Art_auction
- Wikipedia. (2017). Art exhibition. Retrieved June 15, 2017, from https://en.wikipedia.org/wiki/Art_exhibition

FRANCIS UDUH: A PROFESSIONAL SCULPTOR AND ART EDUCATION INSTRUCTOR UNIVERSAL STUDIO OF ART, LAGOS, NIGERIA

AUGUSTINE BARDI

Department of Fine and Applied Arts, University Of Benin, Benin City

bardi.austin@yahoo.com

Abstract

The existence of Schools and Workshops of apprenticeship in European cities centuries ago, led to the advancement of their societies particularly in checking the rate of youth restiveness and unemployment. These centers of learning and youth development, groomed both formal and the informal participants in Africa and particularly in Nigeria. Schools and Workshops of Art have grown to an appreciable level that many youths and adults, both formal and informal have all benefitted. The activities of the *Igun* and *Igbesanmwun* guilds of bronze casters and wood-carvers of Benin kingdom, the *Mbari-Mbayo*, the *Oye-Ekiti* experiences, the Abayomi Barber School, the Ife and Ibadan and many others are clear examples of this hopeful venture of which the beneficiaries are peoples of the society through instructors. Francis Uduh is a professional sculptor with immense talent as he combines wood carving and the cold cast technique to improve his rating in art professionalism. Though an art instructor at the Universal Studios of Art, Lagos, Nigeria, his art experiences has benefitted the formal and non-formal artists in the society which is the main focus of this article.

Keywords: Schools and Workshops, Formal and Informal, *Igun* and *Igbesanmwun* guilds, *Oye-Ekiti* experiences, Art experiences

Introduction

The advancement of art in Africa and particularly in Nigeria had led to the training of the formal and informal artists in the society. These advancement interestingly, was as a result of the establishment of schools and workshops of art learning and apprenticeship in the arts. Many centers where these schools and workshops of art are located fortunately continue to engage participants in all fields of the arts, for example in art related designs, wood-carving, metal design, graphic design, print-making, bead-making, tie and dye, batik and other forms of art. In these centers, committed instructors are regularly recruited to mind these centers of experimentations that turned to be a bee-hive of art activities and excellences. Few of these centers are as follows: The *Igun* and *Igbesanmwun* guilds of wood-carvers and bronze casters of Benin kingdom, the Oshogbo school, the Ori-Olokun experimental workshop, *Oye-Ekiti* workshop by Rev. Fr. Carroll, the Abayomi Barber School, the Universal Studios of Art and many more undocumented centers stand exceptionally in art disseminations. The Universal Studios of Art under the supervision of Olabisi Onawale Fakeye a sculptor of repute graduated Francis Uduh a sculptor on whose activities this article focuses on.

2. Francis Uduh's early life and Education



Fig. 1: Francis Uduh. © Uduh's Library

Francis Uduh, born in 1964, is an Isoko by birth and hails from Ewvreni in Ughelli North Local Government Area of Delta State. As a child, he drew human and animal figures and also carved masks for masquerading activities in his locality. While attending Ewvreni Primary School in Ughelli, he had encouragement from his teachers who spotted his talent and capabilities to draw and paint. His commitment to art during his secondary education at Ewvreni, qualified him to attend Auchi Polytechnic, Auchi. On the completion of his course, he obtained a National Diploma Certificate (ND) in General Art and a Higher National Diploma (HND) in sculpture from Yaba College of Technology in 1987, an Exhibition Catalogue (2007:9).

3. His experiences, experimentation and works

Uduh later focused on metal work and painting to compliment his activities in art aesthetics. He practiced with other artists in Lagos to advance his skills, before undergoing a brief training in Amsterdam, Holland. Though he would have willingly continued his practice in Holland, but, his lean financial resources could not sustain him. His works, on coming back home after his sojourn in Holland, however, became more focused and diverse, both in material and methods. Uduh is a hard working sculptor who has not deviated from his conventional approach to woodcarving. His works also feature with full sensitivity to the immediate society and beyond, *The Guardian* (2007:85).

Uduh has a special way of sitting while working on his wood as seen in Fig. 2. His vivid style is located within the context of his cold cast bronze and fiber glass technique. Another important thing that has attributed to his success is his quiet nature and calmness, undistracted approach to work. His work, *Out of This Realm* (Fig. 3), brings to focus a female figure that is getting out of the realm. The rendition of the figure is vivid, explanatory with eyes closed and hairs completely placed on the shoulders. This is a good example of Uduh's sculptures with inspirited realism, visionary concept, vivid expression and mechanical accuracy. *Out of this Realm* could be compared to Patrick Agose's *learning the Ropes* Fig. 4. These two works, on cold-cast bronze, show expressive reality, creative ingenuity and essentially finicky details.



Fig 2: Francis Uduh at Work © Augustine Bardi.

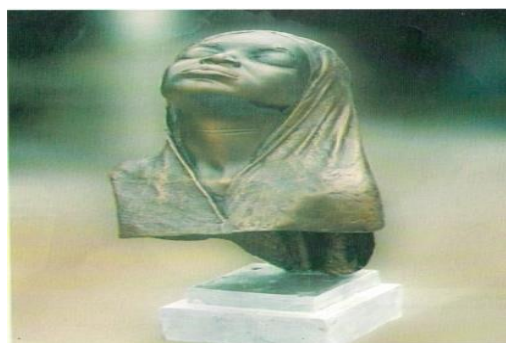


Fig 3: Out of this Realm. Francis Uduh, Cold Cast, 2006, Size: 61cm © Universal Studios of Art

In Due Season (2007:36) an Exhibition Catalogue writes that a technique in sculpture Cold cast remains a medium Francis Uduh prefers because of its quality finishing. On joining the Universal Studios of Art in 1996, he became more meticulous in representing his works more on cold cast and fiber glass, which is not to say that he completely left wood carving.



Figure 4, Learning the Ropes. Patrick Agose, Cold Cast, 2005, Size: 55cm, © Universal Studios of Art



Fig. 5: Resource Control. Francis Uduh, Cold Cast, 2006, Size: 82cm Height, © Universal Studios of Art

In *Resource Control* (Fig. 5), Uduh portrays a figure reflecting on the current crisis in the Niger Delta region. In the presentation, there is a figure looking emaciated and suffering from deprivation. This state of distress is occasioned by the mismanagement of resources in the region. Uduh is not subjective or sectional in his concept; he is rational because he is also affected indirectly. He tries as much as possible to interpret his works in totality to the understanding of all. In *Contemplation* (Fig. 6), he presents the figure of a man in fiber glass. The bearded figure with unkempt bushy hair is captured in deep contemplation with hands folded across his chest. Uduh's expressions on wood work are unique. This expressive method is reflected in the work titled *Special Form 11* (Fig. 7). The work has some vents in the forehead of the human figure to allow a free flow of air, while the eyes, the nose and the mouth are projected in relief form.



Fig. 6: Contemplation. Francis Uduh, Fibre Glass, 2009, Size : Not available ©Universal Studios of Art

Another work is *Mask* (Fig. 8), executed with an Ebony wood with vents on the forehead and holes in the eyes, probably to allow a free flow of air to reach the wearer during ceremonies. In comparison with *Special Form 11*, (Fig. 7),



Fig. 7: Special Form 11. (2007) Francis Uduh, Fibre Glass, 2007, Size, Not available ©Universal Studios of Art

The ears are wide in structure and form. A significant work of Uduh is *Another Apple* (Fig. 9), which shows an upright hand holding an apple. He describes this piece “as an opportunity, which comes but once in life time, and that if not well harnessed may not come a second time”. The apple is firmly gripped between the thumb and the index fingers, with the rest of the hand strongly built around the apple.

Uduh uses less Ebony wood to express his artistic creativity. The work titled *Another Apple* has shown a significant advancement in his craftsmanship. Since his debut at an exhibition tagged: *Young Masters* in 1991, he has featured prominently in many group exhibitions, including an exhibition at the “Contemporary African Art Gallery” in Amsterdam, Holland in 1991. Uduh has had many commissions, with good patronage from land developers across the country, particularly in Lagos.



**Fig. 8: Mask 1.
Francis Uduh. Ebony Wood, 2007,
© Universal Studios of Art**



**Fig. 9: Another Apple.
Francis Uduh, Cold Cast, 2006, Size: 56cm Height
© Uduh's Collection**

Among his recent commissions is the “Providence House” in Admiralty Way, Lekki Lagos. Another commissioned work is the massive art work at the Margaret Ekpo International Airport, in Calabar, Cross River State. His works are also in many hospitals around the country. These include those at Eko and Ile-

Ife General Hospitals. Though he had no solo exhibition, patronages come from private galleries, and mostly from Ghana and the Ivory Coast.

4. His contributions to the development of art in the society

Uduh's contributions to art development in the society, remains very important and without limitations. Apart from his various exhibitions as an instructor at the Universal Studios of Art, Lagos, The *Guardian* (2007:72-73) still affirms his popularity as a sculptor and a multi-talented artist which is noticeable through his exhibitions and workshop practices. His duties as an instructor never interfered with his artistic relationship with youths, adults and art admirers both formal and non-formal in and around the community where he lives. Just as he instructs participants (2007:74) in the Universal Studios of Art on fundamentals of sculpture, so also he teaches selected participants in his neighborhood beginners sculpture. He introduces his stage to stage processes from sketch design, clay moulding and rendering, then finishing. *Resurgence* (2006:26) an Exhibition Catalogue equally approves Uduh's methods of approach to wood carving, he introduces paper cast design for an intended object to be sculpted, followed immediately by soft wood elimination to enable carving in obtaining the desired object, which acts as a maquette and after approval, working on a bigger object starts. According to Uduh in (A personal interview September, 2008), I derive fulfillment helping others realize their dreams to learning the rudiments of art. Francis has additional to his sculptural growth engaged participants in his part-time programmes by introducing the art of sculptural outdoor decoration a modern day aesthetical appreciation by members of the society.

5. Uduh's contributions to charity

The artist voluntarily participates in meaningful contributions to the society both nationally and internationally to raise funds for orphanages and Non-Governmental Organization (NGO). (A personal interview with Francis Uduh, September, 2008). Although, he wants to remain anonymous to these credits and claims, he equally introduces to sponsoring the under privileged by paying schools fees, funding of feeding the homeless to cushion the economic hardship and crisis in our country. At a point, he gave a hotline communicative number to be reached in cases of urgent issues to be solved.

6. Conclusion

After many years of art reforms in Nigerian with regards to up-grading the art curriculum, art has remained indisputably a subject of neglect among students and parents. The benefits of workshops and schools of apprenticeship in recent time however have benefitted the formal and informal in the society. These centers of art formation have also advanced the growth of art in the society. The part played by instructors of these centers remains noticeable going by the number of those who go through their training. Francis Uduh is an extraordinary talented professional sculptor who presently instructs and tutors youths, adults both formal and non-formally educated in the Universal Studios of Art, Lagos, Nigeria. His techniques and styles he had taught peoples of the society on many occasions, it is therefore believed that as more schools

and workshops are established, the society will continue to benefit most especially the unemployed thus reducing remarkably much dependence on white colour jobs. The activities of instructors will always be vital to better artists in schools and workshops of apprenticeship now and in the future.

References

An interview with Francis Uduh [Sculptor], Universal Studios of Art, Lagos, September, 2008.

In Due Season. An Exhibition Catalogue of Paintings, Sculptures and Drawings by the Universal Studios of Art, Lagos, 5-22, December, (Lagos: Mydrim Gallery, 2007), p. 18.

In Due Season. An Exhibition Catalogue of Paintings, Sculptures and Drawings by the Universal Studios of Art, Lagos, 5-22, December, (Lagos: Mydrim Gallery, 2007), p. 36.

The Guardian, Tuesday, February 24, 2007, "Drawing masters to Exhibition Hall", pp.72-73

The Guardian, Tuesday, October 18, 2007. "Harvest in Due Season with "USA" Artists", p. 85.

BELIEFS AND PERCEPTION OF MASQUERADES AND ANCESTRAL SCREENS OF RIVERS STATE

OKACHI WESLEY EMMANUEL, (PhD)

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria-Nigeria
email address: emmawesley2009@gmail.com

Abstract

Communities based on ethnic decent abound in many African societies, underscoring their sense of communal belief systems and perceptions about their culture. These beliefs are kept alive through their art, myths, legends, folklores, rituals, prayers, proverbs, songs and especially masquerades and masquerade festivals. Inherent in all of these are the recording of historical events, cultural beliefs and social customs handed down from a generation unto another. This paper attempts to discuss the beliefs accorded the Duen Fubara Screens and Ekineba masquerade of the Kalabari, Okonko masquerade groups of Bonny in Rivers State and Uba- Kala clan of Umuahia in Abia State; the sword Fish masks of the Abua people in Abua/Odual Local Government of Rivers State. It concludes that most of these beliefs are still kept alive till date through the hosting of masquerade festivals in local communities which have recently taken the form of carnivals organized by state governments as an added impetus to keeping the culture of various communities out of extinction.

Keywords: Beliefs, Masquerade, Masquerade festivals, Local communities and customs

Introduction

For the traditional African, the community is much more than simply a social grouping of people bound together by reasons of natural origin or deep common interests of values. On this note African communities which he is a part of comprehends the totality of the physical environment or living on one hand, the world of ancestors, divinities and deities or spirit beings. These spirit beings, ancestors or deities are represented by different kinds of symbols like masks, screens and other carved objects housed in shrines and sacred altars. The community is adjudged sacred rather than secular, surrounded by various religious forms and symbols. Those in the cities return to their villages to be part of important traditional rituals and cultural events like, new yam festival of the Ikwerre and Ibo people of the South- South and South East, initiation and cleansing rites of the Nasarawa people of the North-Central and Osun people of the South West, title- taking, masquerade festivals of the South–West, South-South and South-East people. This is because in traditional Africa, the individual does not exist alone rather owes his existence to other members of the community, past generations and contemporaries (Mbiti, 1990) in Ejizu, 2011).

According to Ododo (2015), masquerades essentially connote disguise and impersonation through the use of mask. In Africa, masquerade performance, integrates flamboyant and expressive use of costumes, drumming, songs, acrobatic displays, dance and mime into some amount of dramatization that emphasizes a keen sense of artistry. It is in this sense that masquerades are perceived as an art (Ododo, 2015). In fact Okoye (1999) in exemplifying the Igbo masquerade art, argues that masquerade is a performance in its

own right that qualifies as an art and should not be appended to theater arts, while insisting that it is greater in scope than the occupational concept and practice of theater.

Traditionally, masquerade art is a very vital cultural event in Africa because of its ancestral manifestations. It is perceived as an embodiment that encapsulates the spirit of the ancestors. The Yoruba considers the ancestors as “departed spirit of their forebears”(Ogunyemi. 1997), for the Igbos according to Osadebe (1981), “the ancestors were the all important link between the material and spiritual worlds, while serving as the source for obtaining other worldly knowledge by the Igbo.” Ododo (2015) relying on authorities like Horton (1963), Segy (1975), Willet (1971) Ojo and Olajubu (1977), Okoye (1999) concludes that:

All African traditions recommend that masquerades be perceived as supernatural beings that are guests of the living from the extra-mundane universe. They discourage the perception of them as representations by actors wearing costumes and masks; rather, the costumed actors are regulated as the spirits themselves, respected by the community appropriately as befits their spiritual characters.

These assertions brings to bear the African philosophy of life in its entirety as a continuum or as Soyinka (1976) captures it as a “dome of continuity”, a state of transition. In the same vein, Sofola (1979) refers to it as a “state of perpetual transmutation” which makes unbroken continuity possible. This is why the annual ancestral visit to the land of the living in the form of masquerades is revered and respected. This is why within the Igbo traditional context according to Okoye (1999) masquerades are perceived as, incarnated ancestors who have been reverently dispatched to the general conflation of the ancestral spirit world. They manifest as guest of their living communities within which they must be treated with regulated awe, respect and other relevant attitudes. The general Igbo reverence for their ancestors as an essential and supernatural extension of the living human community ensures that this sanctified attitude carries over to the masquerades. Thus they are credited with the supernatural powers and supernal insights. They descend to their erstwhile communities, at the ordinance of its members, to celebrate or mourn with them, or dispatch some social actions of consequence.

Rivers State Masquerades and Ancestral Screens

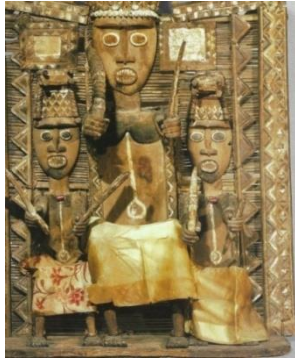


Plate I: Title: Screen for ancestors: *Duen fubara*, Origin: *Kalabari* group, Medium: Wood, cane, raffia, and natural pigment, Height: 127cm, Year: 19th century. Source: Eyo E. (2008:p245), From Shrines to Showcases: Masterpieces of Nigerian Art.



Plate II: Funerary Screen (*Duen Fubara*), Abonnema (Kalabari Ijaw), Nigeria.

Date: late 19th century, Medium: Wood. Source: <http://www.artsconnected.org/resource/259/funerary-screen>. retrieved on July 9, 2015, p.1



Plate III: Ancestral Screen (duen fubara), Kalabari Ijaw, Nigeria. Date: late 19th century, Medium: Wood, fiber, and cloth. Height: 3'x9.5'. Source: Kleiner S.F.(2009) Gardner's Art Through the Ages: A Concise Global History, second edition, published by Clark Baxter, p.532

The *Duen* (the dead) ancestral screen as shown in Plates I and II according to Horton (1981) are the *teme* (the spiritual or immaterial) of human beings which escaped from their bodies at death and continued

existence on the immaterial plane. They are believed to retain the character and values they held while alive, and to participate in a society not unlike those of living *Kalabari*. Like village heroes and water people, the dead too are portrayed in a detailed mythology describing their life while on earth. Prominent heads of the *Kalabari* families may be commemorated with the wooden assemblage called *duen fubara*, a screen to which is attached a carved image symbolic of the head of the family along with his emblems of office and other trappings representative of his life and accomplishments (Eyo, 2008).

In the traditional *Kalabari* system, the living dead or ancestors are highly revered spirits who have a great influence over the daily lives of the living. The *Kalabari* attend to the needs of these ancestor spirit, known as *Duen*, in order to ensure that the spirits will continue to bring good to the family in particular and the community as a whole. Relatives therefore, commissioned an artist to produce an elaborate memorial screen in order to honour and provide *Duen* with a special and secure resting place. This memorial screen is produced only for an important member of a trading house called *Duen Fubara*, which connotes “forehead of the dead.” The *Kalabari* people believe that an individual’s immortal spirit or life force rests in the forehead or *Fubara*, during the person’s lifetime. When the person dies the spirit leaves the body in search of another resting place. Memorial screens therefore provide that place for the most important ancestor spirit, hence their name, “foreheads of the dead”. By giving the *duen* a place to rest, the members of a house are not only able to honour it, but also, to some extent, control it.

Traditionally, a screen was constructed from one to several years after the death of the person it represents. When completed the Screen was placed in an inner room of the trading house, behind an altar of three mud pillars where offering was generally made to the deceased spirit. Following elaborate consecration and installation rituals, the head of the deceased household brought food and drinks to the altar every eight days.

There are varieties of the *Duen Fubara* as shown in Plates I, II and III. This is due to either the artist that was commissioned to produce them or was produced to reflect a particular Trading House (family). The *Duen Fubara* shown in Plate III was produced during the 19th century. It is made of wood and raffia and depicts three figures in a seated position carved from the “Odumdum” wood (Funerary Screen, 2009). This wood was chosen because of its legendary association with orderly human social life. The constructive nature of the screen is typical of *Kalabari* art. The heads, hands, bodies, leg appendages, and other accessories are individually carved and assembled with nails, raffia, staples, and pegs in relief against the backdrop of a rigidly framed weaker screen. This type of assembled relief construction produces a visual effect that is quite different from a three dimensional sculpture. The central figure stands for the leader of the trading house to whom the screen pays homage. The large size of his body emphasises his importance in relation to the two figures that flank his sides, which probably represent his kinsmen or servants. The artist does not depict the leader through individualized features as in a portrait, instead, by the accessories

which he wears or holds because each trading house owns the right to certain masquerade performances or headpieces. This is why the masquerade performance was an important means of identity for an individual or a trading house (Funerary Screen, 2009). This important personality wears an *Ekine* Society headdress of the *Alagba* masquerade which projects above the screen frame, which symbolizes prestige and his stature within his society. Some of the objects he and his attendants once held, though missing in this frame, are shown in Plates I and II as ivory tusks (sign of authority) intricately designed with motifs and staff of office. All the figures in these Plates wear cloth skirts around their waist as compared to Plate III whose skirt is conspicuously absent. There are pegs above the frame which supports a group of small heads that symbolized the number of dependents this leader had.

The figures are abstract in representation, symmetrical and are frontally posed. The artist reduces the various anatomical features to stylized geometric components of large oval heads, eyes and mouths, flat rectangular torsos rigid outstretched arms and bent legs. The tongue-shaped flat forms may represent their chest or shoulder blades. Running from their chest region down to their navel is a body scarification used to identify a particular trading house as reflected on the figures in Plates I, II and III. There are triangular motifs which run from the top to the bottom on either side of the figures. The colours used to partinate the screen are essentially derived from the natural colours of the wood, earth colour of brown with black and white. The symbolic use of these colours may be known. They serve as decorative additions to this all important art of the *Kalabari* people.



Plate IV: *Ekineba* Masquerade

Source: Objects of Power (PDF)-ACTLab, www.actlab.utexas.edu/-princess/Vision/objects. retrieved May 30, 2013

Represented by means of masquerade in *Kalabari* are the village heroes, water people (water spirit) and the dead. Responsibility for these masquerades in all *Kalabari* villages is vested in *Ekine* an association containing most of the adult members of the community named after the hero-goddess who is supposed to have been shown the secret of their dancing by the water people (Horton, 2009). According to the *Kalabari* legend, a beautiful woman named *Ekineba* was abducted by the water spirits. On her return to the human world, she taught people how to perform the masquerades, which she learnt from the spirits. Presently, *Ekineba* is the patroness of the masquerade society named after her, but only men can belong to

the *Ekine* society, wear masks or perform in masquerades (Vajda ,nd). Entry into this association is secured by finding oneself a member who has been impressed with one's dancing prowess, and who will sponsor one before the association. A small payment and seven bottles of palm gin must then be given. One of these bottles is taken to the priest of *Ekine Ba*, who invokes her on the new member's behalf after the priest pours a glass of gin to her and smears kaolin on the candidate's forehead. This symbol of association with the gods signifies entry into the association.

Ekine masquerade festival heralds activities for those who have to sew together the cloths and decorate the wooden headdresses which cover the dancer as symbols of the gods. Horton opines that in the evening before the masquerade performs those responsible for the cult assemble in the shrine where the headdresses are painted and purified. This is done by the killing of a cock or sometimes a goat before the headdresses with a prayer that the *owu* should spare the dancer from any accident and that peace and prosperity should come to the owners of the cult. After dawn, the *Ekine* drummer calls the masker to the dancing field. Male helpers crowd into the shrine, sewing and strapping the dancer into the many cloths they must be dressed with. The author states that as each vanishes slowly into his cloths and the headdresses are secured, the *owu*'s people take the dancer to the square amidst shouts of praise. He takes the field to perform after he must have visited the shrine of *Ekine Ba*, patroness of the masquerade. What is principally displayed by the masquerade is special knowledge of instructions from the drums. As he makes his way through the town the drum tells him to point at the thirty three (33) shrines of state heroes and royal ancestors. Vajda reveals that, should the masquerade fail's to understand the instructions or falter in the performance, he may be disgraced by the crowd, by revealing his human face.

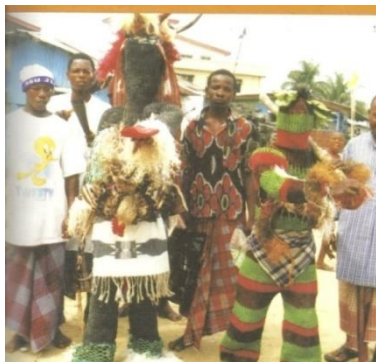


Plate V: *Okonko* Masquerade group of Bonny in Rivers State

Source: Rainbow on the River, Opobo International Boat Regatta Festival Magazine, 2009

The origin of *Okonko* masquerade is highly contentious. In Bonny town in Rivers State, Warisenibo Levi Allison (Obinukwu), Wariopusenibo Blesbee Fapu Jumbo (Ekereme) and Warisenibo Fubara Juwosomie Jumbo(Ekereme) from the Jumbo Ishileogono *Okonko*, put the origin of *Okonko* cultural club in Grand Bonny as 1949. They said it started from Ishileogono Jumbo. Tracing the origin of *Okonko* in Bonny, however, Warisenibo Abel Banigo (Ohungbokwu) and Mr. Felix Tamunonengiyeofori Allison

(Obinukwu) of Ibanise *Okonko* Nwaprabetogha cultural club of Bonny Island, said that the late Kiepirima Willam Jumbo brought the masquerade into Grand Bonny. They claimed that their own club was the first to perform in Bonny Kingdom (Grain Consulting, 2009).



Plate V: *Okonko* Masquerade group of Abia State, Nigeria

Source: Rainbow on the River, Opobo International Boat Regatta Festival Magazine, 2009

The chairman of *Okonko* in Uba-Kala Clan of Umuahia in Abia State in 2009, Elder Anawnti Nwankwo laughed off any suggestion that *Okonko* could have originated from anywhere else. He said it was a cultural dance that is as old as Umuahia land because his forefathers saw *Okonko*, and therefore nobody would be able to give an account of when it started. Elder Nwankwo saw *Okonko* as a powerful cultural society that was not only used for entertainment during annual festivals but also served to maintain peace and order in the past. He regretted that the combined assault by state and religion, had assigned *Okonko* and other traditional institutions a bleak future. He further revealed that in his youthful days it was easy to identify the nine types of mask for *Okonko* in Ubakala clan, which is not the case presently. The nine types of *Okonko* masquerade include, *Akpa-rakpa-oji*, *Ogbarebe*, *Egede*, *NwaUdeghinbe*, *Nwa Ndanala*, *Ubu Ugwu 1-3* and *Ati*. (Grain Consulting, 2009).



Plate VI: Title: Swordfish Headdress (Saw Fish). Medium: Wood, Paint and Mirror, Origin: Abua group, Length: 203.2cm, Year: 20th Century. Source: Eyo E. (2008), from shrines to showcases: Masterpieces of Nigerian Art

Though the *Oki* (Swordfish or Saw fish) masquerade is a common feature of the Rivers people the headdress depicted in Plate VI above is from Abua community. The headdress is usually worn at the *Oki* festival held during the Christmas period. It is performed to cleanse the community of evil and to usher in a season of abundance of fish for the people in the coming year. During the ceremony, dancers portray a

family of fish with the head of the family represented as *Oki* a sea creature resembling a sword shark. In the course of the celebration, each fish family takes turn to display their fish-like dance (Jones, 1930 and Eyo, 2008).

The mask is placed on the wearer's head as captured in Plate VII as captured in page 12 consists of a large horizontal wooden structure with coloured edges around the lower part of the mask. In the central part are numerous curved triangular shapes and designs on either sides, amongst which five prominent fins are seen, four at the sides and one at the top of the fish. There are also other smaller and medium sized fins carved like the claws of a crab. The frontal part of this horizontally carved fish has jagged edges which represent the sharp teeth while the two bow-like structures on the top of the head stand for the whiskers. At the top end of these teeth-like forms are two bold shapes representing the eyes. The impression the whole headdress elicits is that of a skeleton of a fish, a stylized abstraction of a sword shark. Bones as in the case of this headdress represented in a skeletal form symbolize immortality or the spirit of the sword fish. The Abua people, like most communities in Rivers State venerate water spirits and are represented in sea creatures like the sword fish. The colours of the headdress are derived from the natural colours of the wood and earth colours of brown, red with black and white,. The meaning of these colours may be for aesthetic reasons.

Plate VII: *Oki* (Saw fish) Masquerade of Degema Local Government Area of Rivers State, Rivers State



Carnival 2012, Photograph by: Emmanuel Wesley Okachi

References

- Funerary Screen (*Duen Fubara*), Abonnema (Kalabari Ijaw), Nigeria.
<http://www.artsconnected.org/resource/259/funerary-screen>. retrieved on July 9, 2015, p.1
- Christopher I. Ejizu, I. C (2011) African Traditional Religions and The Promotion of Community- Living in Africa.
<http://afrikaworretld.net/afrel/community.htm> Retrived on July 28, 2016.pp.1-2
- Ekineba Masquerade (2013) Objects of Power (PDF)-ACTLab,
www.actlab.utexas.edu/-princess/Vision/objects. retrieved May 30, 2013.
- Eyo, E. (2008) From Shrines to Showcases, Masterpieces of Nigerian Art, The Ministry of Information and Communication, Abuja, Federal Republic of Nigeria, pp. 242-243 and 245.
- Grain Consulting (2009) The Legend of Okonko in Rainbow on the River, published by Worldtime Communication Limited, Nigeria.pp.27-28
- Horton, R (1963), The Kalabari Ekine Society: A Borderland of Religion and Art. *Africa* 33 (2):pp. 94-114.
- Kleiner S.F.(2009) Gardner's Art Through the Ages: A Concise Global History, second edition, published by Clark Baxter, p.532
- Ododo, E.S (2015) Facekuerade Theatre: A Performance Model From Ebira- Ekuechi. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. pp. 1-4
- Okoye, C (1999). Form and Process in Igbo Masquerade Art". Ibadan: Unpublished Ph.D Thesis, Department of Theatre Arts, University of Ibadan.pp.245: In: Ododo, E.S (2015), *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. pp.1 and 4
- Ogunyemi, W (1997) "Egungun Cult in Some Parts of Western Yoruba Land: Origin and Functions" *African Notes* 21 (1&2): 95-102. In Ododo, E.S (2015) *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. P.1-4
- Osadebe, O.O (1981) The Development of the Igbo Masquerade as a Dramatic Character. Evanston, Illinois: Unpublished Ph.D Thesis, Northwestern University.p.23: In Ododo, E.S (2015) *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. p. 1
- Ojo, J.R.O and Olajubu, O (1977), Some Aspects of Oyo Yoruba Masquerades. *Africa* 47, (3) pp. 253-274. In Ododo, E.S (2015), *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. p.1
- Segy, L (1975), African Sculpture Speaks. New York: Museum of Modern Art. In Ododo, E.S (2015) *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. p.1
- Sofola, Z (1979). The Theatre in the Search of African Authenticity. In African Theology En Route, Kofi Appiah-Kubi and Sergio Torres (Eds), pp. 126-136, New York: Orbis Books. In Ododo, E.S (2015) *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA). National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. p.2
- Soyinka, W (1976). Myth, Literature and the African World. London: Cambridge University Press. In Ododo, E.S (2015) *Facekuerade Theatre: A Performance Model From Ebira- Ekuechi*. Published by Society of Nigerian Theatre Artists (SONTA).National Secretariat: Department of Theatre Arts, University of Maiduguri, Nigeria. p.2
- Vajda, K. (nd) Objects of Power, Kalabari masks and Masquerades. www.actlab.utexas.edu/-princess/Vision/objects. retrieved May 30, 2013
- Willet, F (1971) African Art: An Introduction, New York: Thames and Hudson

BEYOND FUNCTIONALITY: AN APPRAISSAL OF “SCULPTED BUILDINGS”

AVAV, JOSHUA AONDONA

Department of Visual and Creative Arts,
Federal University Lafia
P.M.B 146, Lafia
Nasarawa State,
Nigeria.
joshuaavav@gmail.com

UZOJI, GODWIN OKECHUKU

Department of Visual and Creative Arts,
Federal University Lafia
P.M.B 146, Lafia
Nasarawa State, Nigeria.
godwinuzoji@yahoo.com

Abstract

Art, over time, presents itself in different menu, from its plastic form, to dance, drama and music, of these variables of art, the plastic art is a more sustainable form of recording human history. Sculpted artifacts of figures and figurines, ancient buildings, provide a spy-hole through which past civilizations are read and understood. Edewor (2006) views that “these works provide insights into the ways of life, ethics and values, socio-political and cultural structures of their diverse cultures.” Art is holistic; it encompasses most aspects of human life, including structures built for human habitation. This paper appraises “sculpted buildings,” their role in boosting tourism, and by extension an alternative source of foreign exchange.

Keywords: Sculpted Buildings, Tourism, civilization, Artifacts, Sustainable

Introduction

The term form, has various meanings in discussions of art, it could refer to any three dimensional object that has its own share of space, actual form as against illusory form, is in the round and posses tactile qualities. Ocvirk (2006) opines that “form refers to the essence of the sculpture as expressed in its total organization. Form is central to the creation and understanding of art”. In discussing content and form,

Krapivin (1985) posits that “the categories of content and form help to understand the essence of an object or phenomenon. All objects and phenomena have their own content and their own form. Content is the totality of those elements, aspects, processes and their relations which are basic to the existence of a given object or phenomenon and conditioned the development and change of its forms. Form is the mode of organization and existence of the content, the inner specific connection among the elements, aspects and processes of a given content which vest the latter with a measure of integrity in it interaction with external conditions. Content and form are the two inseparable side any object or phenomenon. There is nothing in the world without form or content. ”

Art and Architecture are offspring of the same parent; they share the same gene in the elements and principles that guides their creation. Not until recent history, an Artist was an Architect as well; Giovanni Bernini of the Italian renaissance was an Architect and a Sculptor, just as much as Michelangelo was a painter, Sculptor and Architect. The former and the later executed works across these divides of art. The “Artist”, the “Architect” divide is a dichotomy of convenience popularized mostly in the 18th century when science and technology began to have greater influence in architecture, and creativity became

supplementary. In architecture, Buser, (2006) argues that “architecture communicates its own personalized experience of living in space through a language of forms, materials and techniques. Sometimes, a building may stand out as the personal expression of an individual great architect. Just as often, a building communicates the ideas and aspirations of the society for which it was built.” Sculpture, as it is with all art forms also bares this expressive quality of projecting aspirations as well as values of individuals or communities as the case may be. If points of convergence is been sought, then it is located partly by the fact that, both sculpture and architecture occupies space in the environment, they are also made of forms, and sometimes similar materials such concrete and metal of all types. Relatively, Buser, further avers that,

Artists around the globe are experimenting with new forms of sculpture, combining materials in works of mixed media. Modern artists love to break down the boundaries between one art form and another and combine them, blurring even the distinction between architecture and sculpture. Some sculptors transform the whole of an interior space to create an environment into which the viewer enters and moves and which then surrounds the viewer on all sides.

Similar to the way a building creates and enclosure.

Dogo (2014) argues that “at some time in the past, architect were more often called engineers rather than artists, but today, Architecture is considered a Visual Art by many as some buildings are seen as Artworks”. In furthering this position, Brancusi, in Dogo, (2014) states that, “Architecture was inhabited sculpture”. This statement could be stretch further to insinuate that all three dimensional forms created are indeed works of sculpture. The theory of “sculpted buildings” is situated in this context.

Aesthetics and Functionality

For the success of any design, in particular those of buildings, aesthetics and functionality are two anchor points that must be present, aesthetics deals with the visual appeal of the form while functionality is the utilitarian component of the form. In modern architecture as well as in modern art, issues of aesthetics has occupied a role of primacy, it has become a pivot on which buildings are appraised, McDermott (2008) states that “modernism provided a universal language for architects. It signalled the end to traditional hierarchies of buildings for example, the nineteenth-century tradition that the more important a building, the more ornate its decoration. Building would now share the same vocabulary, and architects believed that if you could reform architecture you could reform society, by making people healthier and society more stable. ” within this context of reform there was a need to create art forms that people could relate with, thus, buildings began to wear a highly radical form, it was no longer enough to erect “matchbox structures”, here, structures began to be storyboards, sometime displaying the aspirations of a people, as Ocvirk (2009), rightly posits that “when a form has an aesthetic appeal it transcends function and becomes a sculptural form”. If a building is now considered to be sculptural form, going by its aesthetic appeal,

would they designer now be considered to be sculptor or an architect or both? In any case, Ocvirk asserts further that “in many ways, architects are “building sculptors” and their designs require a thorough grounding in artistic principles as well as understanding of engineering concepts.”

An Appraisal of Sculpted Buildings/ Discussion

Tourism has over time been linked to two factors, natural landmarks, on one hand and man-made landmarks, on the other hand. Landmarks made by humans have remained an important booster of tourism. Modernism has influenced the way and manner in which these man-made landmarks are created. “Modernism provided a universal language for architecture. It signalled an end to traditional hierarchies of buildings, for example, the nineteenth-century tradition that the more important a building, the more ornate its decoration.” McDermott, (2008) avers. And all these landmarks come in form of structures, buildings and sculptures, such as the Tag-Mahal, Eiffel Tower, and the African Renaissance sculpture, these are located in India, France and Senegal, respectively and they all fall in line within the three categories of man-made landmarks. Evidently, these tourists’ sites have contributed in boosting the tourism potentials of the countries in which they are sited. The aforementioned landmarks all fall within the purview of “sculpted buildings/forms”, in that; they elucidate an ingenious admixture of art and architecture in a duet that exemplifies how irresistible and inseparable art and architecture could be when effectively deployed in a project.

Nine works are captured in this paper, these are examples art and architecture mix, though, some buildings are less grandiose in scale, such as figure viii “Kettle House”, figure v “Pickle Barrel House”, and figure iv “The Hole House”. The choice of these works is deliberately informed by the fact that enormous financial resources might not be required in creating sculpted buildings as seen in the scale of these forms. It is our opinion that individuals could incorporate some degree of art into their buildings, even if at a less melodramatic scale, as it is with figure iv, figure v, and figure viii. On the other hand, figure vi, “The Basket Build”, figure ix “Dancing Building” and figure vii, “Kansas City Public Library”, are more suited as institutional buildings/structures because of their scale. Be they large or small in scale, their aesthetic impact is hardly questioned.

The argument here is that the more we have such structures/buildings in our environment, the more the psyches of inhabitants of such spaces are soothed. The visual impact heralded by such forms, be they artistic or architectural is felt directly by their ability to inspire or relax the nerves of those who dwell around and within these forms, as McDermott (2008) rightly notes “if you can reform architecture you could reform society by making people healthier and society more stable”.

Conclusion

The new global economic reality calls for a diversification of revenue sources, more so for an ailing economy such as ours in Nigeria. With the virtual collapse of oil prices, tourism deserves an urgent attention by government, cooperate bodies and individuals, this we opine would be a panacea to revamp our economy in Nigeria. Other benefits of creating these forms (sculpted buildings) in cities and communities would be that it would provide an opportunity for people to live with art, irrespective of their financial status, since these forms are in actual sense “public art”, belonging to the community irrespective of the financiers. They occupy a public space, as such; and the generality of the public are percipients of these art forms.



Figure: i

Title: Cubic Houses

Country: Rotterdam, Netherlands

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings/Cubichouses-thumb09...>



Figure: ii

Title: Hang Nga Guesthouse a.k.a Crazy House

Country: Vietnam

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: iii

Title: The UFO House

Country: Sanjhih, Taiwan

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: iv

Title: The Hole House

Country: Texas, United States

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: v

Title: Pickle Barrel House

Country: Grand Marais, Michigan, United States

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: vi

Title: The Basket Building

Country: Ohio, United States

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: vii

Title: Kansas City Public Library

Country: Missouri, United States

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: viii

Title: Kettle House

Country: Texas, United States

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>



Figure: ix

Title: Dancing Building

Country: Prague, Czech Republic

Source: <http://en.ozonweb.com/architecture/worlds-50-strangest-buildings>

References

- Buser, T. (2006) *Experiencing Art Around Us*. Second Ed, Thomson Wadsworth, Belmont. Pp 255, 295
- Dodo, I. (2014) *Art and Architecture: A Synthesis*. Art Fair Kaduna, National Gallery of Art.
- Krapivin, V. (1985) What is Dialectical Materialism? Progress Publishers, Moscow. Pp 196- 197
- McDermott, C. (2008) Contemporary Design. Carlton Book. Pp42, 44, 53, 57,64,68, 77and 77
- Ocvirk, O.G, Stinson R.E, Wigg P.R, Bone R.O, & Cayton D.L (2009) Art Fundamentals,Theory and Practice. Eleventh Ed. McGraw-Hill. Boston P39
- Ocvirk, O. O.G, Stinson R.E, Wigg P.R, Bone R.O, & Cayton D.L. (2006) Art FundamentalsTheory and Practice. 10th Ed McGraw-Hill. Boston. P225, Pp 2- 3.
- Rendell, J. (n.d) Art and Architecture a Place Between. Retrieved January 20, 2016 from <http://www.janerendell.co.uk/books/art-architecture-a-place-between>.

NETIZEN: THE APORIA OF 'POWER TALES' IN CONTEMPORARY NIGERIAN SOCIETY

OKORONKWO IKECHUKWU FRANCIS

Department of Fine Arts and Design,
University of Port Harcourt, Choba, Rivers State.

NICS UBOGU (PHD)

Okoronkwo Ikechukwu Francis
Department of Fine Arts and Design,
University of Port Harcourt, Choba, Rivers State.

Abstract.

The paper interrogated the theme of dysfunctional electrical power situation in Nigeria from an artistic work entitled 'Power Tales' by Ike Francis as a disincentive in transforming Nigerian citizen to netizens as well as the major reason behind the country's negative place in the digital divide. The issue of digital divide has always been viewed from the perspective of quality of access to the internet; the paper explores a different aspect of the issue to extend to material logistics of electrical power supply as a fundamental problem which could catalyze other factors of digital divide. By interrogating the meta-codes presented in the art installation, the paper identifies discreet and implicit undertones of sociopolitical and cultural contents of the artistic work. The authors present their readings of Power Tales as a visual semiotic on the Nigeria infrastructural dysfunction.

Information is more than an "object" from which knowledge is gleaned; it is a space where meaning is negotiated within the dynamics of changing contexts. This changes the way we think about inquiry and takes into account the point of view of the researcher and the researched. Cyberspace is radically altering these notions of individuality as modernist conceptions of identity grounded in traditional psychological perspectives are being replaced by a reflexive and decentered sense of self. (Sullivan p.156)

Universal energy access is so fundamental that the United Nations has launched a major global initiative that calls for universal access to modern energy services by 2030. This effort will attempt to address the 1.3 billion people who lack access to electricity worldwide, including nearly 300 million people in India alone.

Keywords: Power Tales, Contemporary Nigeria, Electrical Power Supply, Netizen, Information

Introduction

The relationship between consistent and tenable electrical energy supply with effective administration of Information and Communication Technology (ICT) may not be apparent in advance economies such as the United States of America where reliable electricity supply is not a problem for its citizens. But in many countries of the south pole of the globe such as Nigeria, Ghana, Senegal, Bangladesh, and many less economically advanced countries, adequate electrical or alternative new energy resource is crucial for a smooth ICT development. A topical essay on the issue of electricity gap written by Richard Caperton and Mari Hernandez drew our attention to re-thinking the major theme in an art installation by Ike Francis entitled 'Power Tales'. The work interrogates a concept of electricity divide through the visual mode of research as a means of presenting the looming digital divide problem in Nigeria.

In a country such as USA, electricity is a basic necessity to the extent that the government ensured an access to affordable, reliable and safe electricity for its citizens. This is "a moral and legal contract that electric companies entered into with the American people, and it generated a great amount of business for them as it fueled the rapid growth of our nation's middle class." (Caperton and Hernandez, 2013). Unfortunately, the same cannot be said to be the situation in many African countries. In the art installation, Ike Francis presents electrical divide as a fundamental stage towards the condition of digital

divide with its implication of impeding a speedy transition of Nigerian citizens to netizens and participants at the electronic common wealth of cyber-culture.

Electrical supply assumes a serious concern in Nigeria because citizens depend on central grid for distribution of services and the government has not been able to meet up with the challenge. In lieu of the above undertone, the intermittent and erratic supply of electricity in Nigeria still subsists despite Nigeria's abundant human and natural resources. As the advanced world adapt to changes toward superefficient alternative energy resources such as solar, smart-grid and new energy storage systems, Nigeria still grapples with outdated modes of energy supply. While traditionally known digital divide factors such as; income level, religion, age, gender and quality broad band access to internet will aggravate internet penetration in a smaller country such as Senegal, in Nigeria with inadequate energy plan for its citizens, the high cost of maintaining diesel-powered generating plants by Internet Service Providers (ISP) makes internet services expensive, slow and unstable. Nigerians resort to harmful and eco-destructive cheap electrical power generators which end up destroying their personal computers and ICT gadgets. The unstable electrical power situation in Nigeria has become a cliché among Nigerians to exclaim 'NEPA!' when reacting to electrical power outage or its erratic supply. The NEPA acronym formerly stood for the defunct National Electrical Power Authority though had changed its names severally but maintains the same obnoxious essence of unreliability. This psychological impact on the populace is debilitating and non-productive.

The significance of tracing the electrical energy condition in Nigeria is that without adequate alternative energy sources in the country, electrical energy becomes the most affordable, eco-friendly, and reliable energy supply for a smooth transition of Nigerian citizens into netizens. The netizen subject incidentally is the seminal thrust of Ike Francis' Practice-based research program where Nics Ubogu is the active project supervisor. The authors find themselves at the crossroads where; lack of sustainable electrical supply meets with inadequate access to the electronic media, theory meets practice, and analogue processes of geographically-bounded citizens meet with limitless horizon of the virtual netizens.

The paper interrogate 'Power Tales' art installation to deconstruct the implicit reference to electrical power supply as a major cause for the widening gap of digital divide in Nigeria. By analyzing the creative elements used in creating specific metaphors in the three glass cubes, we argue that despite Nigeria's abundant human and natural resources, the country is yet to meet its ideal potentials to transform its citizens into netizens. Miniatures of emblematic archi-sculptural works from Nigeria, Senegal and the United States of America were used as central creative elements in the reflective glass cubes. The sculptural replicas were combined with other creative elements to evoke the effect of electrical power supply situation in the countries under focus. The three glass cubes present in visual metaphors the narratives of electrical power supply as an important reason underlying the wide gap of digital divides

existing between Nigeria with material and immaterial infrastructural deficiency and other countries where infrastructural facilities assume important place.

Presenting Power Tales as Metaphor for Digital Divide

‘Power Tales’ art installation consists of three glass cubes representing Nigeria, United States of America and Senegal. Inside the cubes are super iconic forms of the *Statue of Liberty* in New York, *Monument of African Renaissance* in Dakar and the *National Theatre* in Lagos. These countries were formerly under British and French colonial rule. The super-icons have imbedded narratives of national identity, power and cultural pride for citizens of their host countries. The replicas of the monumental artifacts were all remodeled in miniatures and they work in concert with circuit panels, one-way reflective mirrors and light to evoke interpretive signs of the state of infrastructures in the respective countries. Thus, the state of electrical power supply in an area is basic to the smooth functioning of the internet and its gadgetries. This affects the level of participation on internet spaces and determines the gap of digital divide among the countries mentioned above. We highlight the archi-sculptural forms as metaphors for subsisting national images of the countries they represent. We also show their fundamental similarities, differences and iconological inferences as semiotic visual texts for understanding their host countries’ socio-political images.

The histories of these projects are woven with discreet connections of similarities and differences. Firstly, serving heads of governments in the respective countries in the respective countries conceived the idea of the project during the tenure of their government. Secondly, fabricators in foreign countries constructed the projects outside its host countries and later installed them in the countries under focus. Thirdly, the monumental projects merge sculptural and architectural influences through deriving inspiration from humans and the things humans use. From these histories, *Power Tales* presents a visual metaphor through the iconographical reading of elements presented in the glass cubes.

Further insights into the forms show that the French sculptor Frederic August Bartholdi designed the *Statue of Liberty* Gustav Eiffel led a team of artists. It was a gift of conviviality from the people of France to the United States of America and then President Grover Cleveland dedicated the edifice at New York Harbour on October 28, 1886. The design of *National Arts Theatre* however is from an existing cultural facility called ‘The *Palace of Sports and Culture*’ in Varna, Bulgaria. The former Military Head of Nigeria, General Yakubu Gowon initiated the idea of the project to host the second edition of the World Festival of Black Arts (FESMAN) after its inaugural edition in 1966 at Dakar Senegal. In 1977 the complex played host to the Second World Black and African Festival of Arts and Culture (Festac 77) at Iganmu/Orile in Lagos, Nigeria. A Bulgarian construction company called Technoexportsroy constructed and completed the project 1976. President Abdoulaye Wade conceived the third form *Le Monument de la Renaissance Africaine* (*Monument of African Renaissance*). A Senegalese architect, Pierre Goudiaby design

the structure while the pre-fabricated, construction and assembling of the project in Dakar is by a North Korean company known as Mansudae Overseas Projects. On April 4, 2010 in Quakam a suburb of Dakar, the government commissioned the project in a well attended ceremony.

The *Statue of Liberty* heralds freedom for the new-found land where exiled and the repressed could come and experience freedom. The copper statue had continued to attract visitors to New York ever since its installation at the Liberty Island. A sonnet by the American poet Emma Lazarus reads, “Give me your tired, your poor, your huddled masses yearning to breathe free.” This explains the symbolism of the form and to which the United States of America anchor their diplomatic policy.



Fig.1 Detail from ‘Power Tales’ Cube 1. The *Statue of Liberty*

Monument of African Renaissance is Located in Quakam, a suburb of Dakar. It prides as the tallest sculpture in Africa with composite forms of a man, his wife and child. The man signifies establishment, the woman suggests domestic stability while the child sitting on the shoulder of the giant suggests standing on established civilizations to make new advances. The form reminds us of Isaac Newton’s quotes that “if I see further it is by standing on the shoulders of giants”. In the above context, the child who sits on the man’s right shoulder symbolizes a “Y-gen” netizen who uses past and existing experiences as knowledge base for the contemporary societal requirements. During the commissioning of this project, former President Wade Abdoulaye noted that the monument represents “Africa’s potential, rebirth and liberation from centuries of ignorance, intolerance and racism”.

Unlike the glass cube representing New York, the cube representing Dakar does not have luxuriant spread of lights rather; the lights are steady and attractive. In spite of the country’s lean human and natural resources, they have been able to make prudent use of their limited resources. With barely over 15 million people, there is a vibrant tourism culture which attracts foreign investors and has improved the gross domestic product (GDP) of the country. This attributes to internal constant electrical power supply which fritters to other aspects of developments including powering an adequate transformation into technological society.



Fig.2. Detail from 'Power Tales' Cube 2. *Monument Of African Renaissance in Dakar*

The third glass cube consists of a replica of "National Theater", ICT wastes, L.E.D lights in one-way reflective glass cube. The spread of lights in this cube are many compared to fig.2 however, these lights fluctuates intermittently thereby giving a partial grasp of its scale and luminescence. Unlike the feelings of dynamism and hope evoked by the human forms of figures 1 and 2, the military hat design of National Art Theatre evokes negative connotations of political instability, repression, pervading corruption, dramatic sense of stagnation and a long journey into moral and economic abyss. Could this be attributed to a long period of military misrule, and stagnation in the country? Metaphorically, arranging multiple lights and beautiful elements from computer interiors evoke a plastic understanding of lack in the midst of abundance. Despite abundant human and natural resources, inconsistent electrical power supply and lack of proper infrastructure suffices for the general amnesia to adequately transforming its citizens and environments to a contemporary technological society.

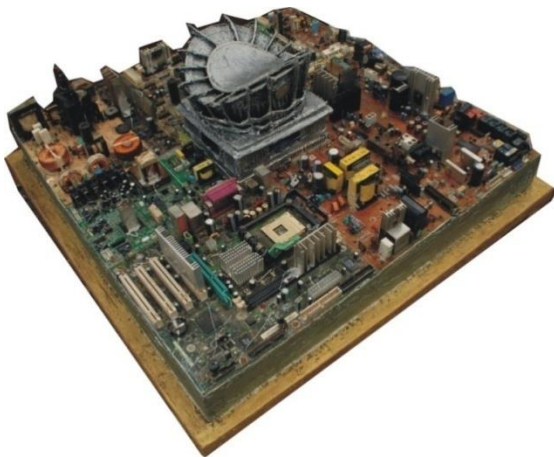


Fig.3. Detail from 'Power Tales' Cube 2. *The National Arts Theatre in Lagos*

Discussion

In a bid to situate the netizen phenomenon, the study throws up critical issues of postmodernism as cultural background that underpins the citizen's transition into netizen. We will begin our engagement through a systematic explication of postmodernism as a cultural background of the netizen via new ICT advancements. Netizen is a contemporary materialization of modern and postmodern developments which locates the micro-politics of broader globalism. It is a result of series of scientific, technological and

social inventions from modern and postmodern eras. While some studies had focused on netizen and its expanding scope, our intervention to this extant phenomenon, question the issue of electrical power failure in Nigeria through visual metaphors presented in the art work – *Power Tales*. This approach provides a novel dimension towards understanding an aspect of digital divide and how it affects contemporary developments in Nigeria.

Let us advance our augment by merging design with the semiotics of contemporary Nigerian narratives presented in *Power Tales*. In creating ‘Power Tale’ the artist transmuted thoughts on this basic aspect of digital divide into visual metaphors through creative studio strategies. The effect enacts a plastic representation of the power problem in Nigeria from a comparative model of variable economic and political conditions.

The strategy of replicating forms on the one-way reflective glass cubes typifies the netizen notion of being and not being present, this further exude decenteredness and obliterate apprehensions of real boundaries. The reflections on the glass cubes produce multiple and varying views of objects and articulate a sense of poststructuralist notion of the signified as an unending process of signification. This condition subverts reality to simulacrum and returns it back to reality through the active participation of the audience in meaning making. The work illustrates a popular postmodern obsession to pluralistic sensibilities with implications that no single point of view is comprehensive of the depth, richness or complexities of the contemporary experience. This forms an infinite, interplay of elements of signifiers and signified to create metaphysics of presence. Just as the views presented within the cubes are endless so also are the meaning infinite depending on the respondent’s approach to subject, time and space. The artistic work opens up democratic, accessible and discursive field where the gap between the audience and artist diminishes for a social and inter-textual construction of meanings.

Currently, internet had assumed pivotal role in human encounters. The scheme of the contemporary world requires a tacit grasps of the new techno-centric logic of ICT where netizens are key players in its power games. Based on this ubiquity of internet media in the society, Steven Best and Douglass Kellner had observed that internet is “instantaneously conveying global culture from one side of the earth to the other, making accessible the latest ideas, forms of culture, and modes of interaction” (Best and Kellner, 1991). In this concatenation of events, any real development relies on quality and smooth ICT access depends on stable supply of energy from electricity.

A formalistic analysis of incorporating waste materials from ICT, one-way reflexive mirrors and Light Emitting Diodes L.E.Ds for constructing massive cities signals the techno-capitalist material and immaterial world of the netizens. The interlinking of materials and approaches in constructing *Power Tales* calls to mind Marshall McLuhan’s classical work ‘medium is the message’ (McLuhan, 1964, p.7). This entails the intended and unanticipated influences of ICT materials or ideologies on humans and extending

of human selves into materializing encounters in human daily affairs. Applying this equation to the Nigerian context, the inter-mix of waste materials from ICT, mirrors and L.E.D lights is metaphoric of Nigerian contemporary encounters and evoke experiences of postmodernism and technological citizenship.

Digital Divide and the Aporia of Active Netizen-ship in Nigeria

Digital divide had become issue of international dimension; this affects countries' participation in emerging knowledge based economy. Accordingly, Greg Stuart identifies the digital divide issue in Nigeria as a result of inadequate government prioritization of needs, observing however, that, in "countries such as Nigeria, there are many material obstacles that stand in the way of access, leading to what is often referred to as, —the digital dividel between those with access to the internet and those without" (Stuart 2010). Digital divide refers to the disparity between countries in accessing ICT and digital technologies. A number of factors are responsible for the differentials that exist among countries which result to unequal control in the power games of contemporary electronic community of the cyberspace. Electrical power situation is a major material obstacle to enjoying quality access to the internet in Nigeria. The world is experiencing a paradigm shift because of advancements in Information and Communication Technology (ICT). One of the areas where this paradigm shifts manifest itself, is in relocating citizens from geographically and physically bounded entities of a country to virtual citizens of the internet. Thus, from the above multiple modes of on-line and off-line participation of citizens, Michael Hauben coined the word 'netizen' to a new reality which combines the citizen's internet (on-line) and real-time engagements as a citizen of the net (Hauben and Hauben1997, p. 1). Similarly, Bart Cammaerts and Leo Van Audenhove (2005, p. 179) identifies this shift from real-time citizens to virtual citizenship as "technological citizenship."

Meanwhile, adapting digital technology into modes of engaging labor, leisure and almost every other aspect of human engagements defines contemporary experiences. As a technologically conditioned citizen, netizen exists beyond limited geographical spaces by inter-mixing the analogue and digital processes towards actualization of their respective needs. A functional netizen culture in Nigeria will inspire pride among Nigerian citizens to take part in the global economy with a mindset of "I produce, therefore I am" and not the subsisting "I consume therefore, I am". The later comes with unsure energy to power distribution and access to the internet. A beggarly attitude towards availability of energy supply for productive engagement in the internet is behind the wasteful indulgence as consumers of others' cultural products. Instead of the healthy exchanges of 'give and take' which is typical of advanced countries, Nigerian youths misapply productive time into peeping at what is trending in other part of the world. This has emasculative burden on the psychology of our future generation as a country. Taking a cue from the child on the giant's shoulder in *Monument of African Renaissance* in Dakar, the youth should learn from past colonial experiences of Western modernism and postmodernism to understand the power games of the

contemporary era. Facilitating adequate power supply through electrical, solar or any other recent energy source will guarantee easy access to global electronic communities. This enhances cultural exchanges and growth of netizens among Nigerians and beyond. It opens a new vista which extends the scope of digital divide to include material infrastructure such as electrical power supply. It directs the attention of readers to the discreet and topical issues about electrical power condition in Nigeria through evocations in artistic work. (justify) ‘Power Tales’ raise our consciousness to the basic importance of electrical power supply in bridging the gap of digital divide.

Power Tales

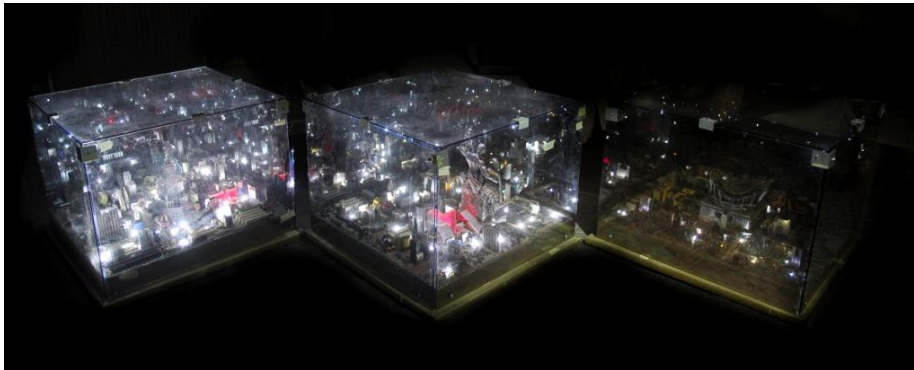


Fig. 4, Power Tales, 2013 Installation Art. W- 64cm X L- 64cm X H -51cm Installation Conclusion

From the visual metaphors presented in Power Tales, the paper expresses hope in solving this problem through a well articulated electrical power plan as a way of bridging the digital gap and improving its citizens' profile at the electronic commonwealth of the netizen.

No doubt, the role of citizens in the twenty-first century had changed drastically, not only as a result of the paradigm shift that have occurred through experiences of modernism and postmodernism, but rather due to proliferating the use of ICT to precipitate shifting identities and participation within a larger global community. These depend on availability of electrical or alternative energy supply which is a prerequisite to a smooth transmission of electronic community of netizens. Unfortunately, providing this basic infrastructure has been unwittingly controlled by a syndicate of government agencies, politicians, pseudo-investors and their foreign collaborators.

The government and its agents had concertedly supervised the dysfunctional state of electrical power condition and this is a major reason behind the looming digital divide with low-level participation coming from Nigeria. Any governmental plan that guarantees steady electrical power supply goes a long way in mediating the power structure of its citizens. This will improve the citizen's active role as productive netizens instead of functioning merely as consumers at the techno-centric capital of cyberculture. With steady electrical power supply, it is easier to actualize the beneficial aspects of netizen-hood and bring about developmental implosion with citizens participating fully within the scheme of contemporary

electronic society. Such accomplishment will transform information to knowledge, knowledge into power and lifts the Nigerian netizens out from the stultifying burdens imposed by its pseudo-leaders.

Through choice of materials, creative approaches and display orientations, the artist had been able to harness creative elements as a strategy for exploring the topic through the facilities of the visual art. In its immersiveness, self-awareness within space and inclusiveness, installation art presents an apt language to present netizen and its experiences in Nigeria. The vast but scarcely activated space in the cube representing Nigeria demonstrates that in spite of the level of awareness and active population of young people in Nigeria, an unstable electrical power supply will definitely impinge on a widening gap of the digital divide with Nigeria on the downscale place of the graph.

References

- Bart, C and Leo Van A.. (2005) Online Political Debate: Unbounded Citizenship and the Problematic Nature of a Transnational Public Square. *Political Communication* 22(2)<http://dx.doi.org/10.1080/10584600590933179-196>
- Edwin E.(2014) Post-Modern Thinking and African Philosophy. *FilosofiaTheoretica: Journal of African Philosophy, Culture and Religions*. Vol. 3 No. 1 January – June, 2014: pp 67- 82..
- McLuhan, M. (1964) *Understanding Media: The Extensions of Man*. New York: McGraw Hill.
- Okoronkwo, I. (2014) Netizens as Fluxes and Hyper-Mobility In Creative Trajectories In My Art, *Mgbakoigba: Journal Of African Studies*. Vol. 3. July, 2014,
- Steven B and Douglas K (1991) *Postmodern Theory*. New York: The Guilford Press.

Notes

Due to inability to support standard electrical power supply, Nigeria citizen's participation in the ICT has not been commensurate to its abundant human and natural resources. An unending systemic inadequacies and systematic inept government agencies had transformed dysfunctional infrastructural problem into belonging to the group of have not in the digital divide.

THE CHILD'S CREATIVE GENIUS AND NIGERIAN EDUCATIONAL SYSTEM

TIJANI KHADIJAH IYABO (PhD)

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria

Abstract

This paper examines the issues considered significant in the development and proper harnessing of the natural tendencies of the creative genius child in the scheme of Nigerian educational system. It employs the Analytical Approach as its method of explaining issues and raising vital questions relating to the teaching of art and availability of an enduring environment where the child genius will be allowed to flourish thereby leading to development. It concludes that proper planning and effective execution of educational programmes is required for the creative genius to triumph in Nigeria.

Keywords: Child, Nigerian Educational System, Genius, Creative, Technology

Introduction

Nigeria's quest to become a technological advanced country is enshrined in the National Policy on Education (2004). To achieve this, all levels of education as well as education types have been listed and emphasis placed on improving child education. This underscores the importance of education as the bedrock for national development and self-reliance. The Primary level of education as well as Visual Arts i.e. highly creative course was not left out. For the child at the Nursery and Primary School levels the creative genius inborn in everybody finds vent in play and visual arts. While Visual Arts in its sculpting, drawing and painting therapeutically exercises the fingers of the child it opens up the creative genius latent in the child.

Technology is material science, production and creative utilization to produce items used for the purpose of making life a lot easier for man. In view of the fact that Visual Arts is all about creativity, it is indeed the bedrock of life; the nursery and primary levels of education, children are not vigorously exposed to. The creative ability is buried and replaced with learning what already exists in nature or that which Isman-made.

Today, the country is hugely an importer nation and produces little or nothing other than raw materials repackaged as finished products by foreign developed members of the international community, and sent back to Nigeria with price tags that the Nation accepts immorally. This has led to job loss and unemployment thereby leading to increased juvenile delinquency among youths. Street children mill over the roads, youth's crime and bus touts menace the public. There is now increased apathy to work as it is a lot easier to engage in cyber-crimes or simply kidnap someone and release him later at a handsome price.

The Problem

The nationwide apathy to Visual Arts has brought in its wake the consequences that are readily noticeable in our over dependence on foreign technology. It has greatly affected our nursery and primary schools today where many of them do not offer Fine Arts as a course. The outright consequence for this is the neglect of the creative genius child which becomes buried, untapped and undeveloped. Once the creative instinct is buried independent thought and novel ideas die and the child is unable to associate it to design, production and display of new products. The child does not consider himself the author of solution to problems but looks outward for help.

The Child and the Development of the Creative Genius

Sigmund Freud's Psychoanalytic theory states that any stagnated libido in a child expresses itself adversely at adult stage. In order words permit a child to let go certain normal oral enjoyment and it will develop normally. Conversely, what a child is taught is retained in him/her until adulthood where it governs his/her view of life and directs his action if the creativity inborn was developed through Visual Arts, a highly creative will grow up providing solutions to problems and above all, creating new things in technology. Wallin (2017) supports this when she stated that Frequent and positive contact with nature before age 11, especially in active and playful experiences, is likely to foster pro-environmental affect, attitude, values, and behavior in adulthood. The sense of purchase will give way to that of production, sale and wealth-building.

This is self-actualization process using creativity, and it will mature through trial and error. This can be encouraged further through incentives that will create the drive for more creativity in the child. Rewards of novel ideas that have been visualized by the child will increase the drive to produce newer things. A nation of creative minds cannot become indolent, idle, and hungry and a nursery bed of juvenile delinquents.

Successive Nigerian governments prescribed compulsory teaching of art from the primary level through junior secondary level (NPA 1981) because of the need to preserve our cultural heritage through inculcation of artistic skills and competences into the children.

The Context of Child Art

Child art is described as the art, which appears only in childhood; which is fresh, lively and spontaneous and which begins to die when the child approaches adolescence. (Cizek, 1921; Richardson 1948). Tomlinson and Fitz Maurice (1948) avers that child art is the moment of awakening in a child that marks the way towards the true growth to an adult mind. It is a time of wonder expectation because the door of experiences begins to open slowly, exposing the child to the endless experiences to follow. With hands and materials at his disposal, the child therefore seeks to develop ideas, which come out of his mind; ideas which are sincere, fresh and untroubled. The art teacher therefore holds something precious in his hands, something that can be so easily and quickly dulled or encouraged to grow and develop.

Lowenfeld (1957) opines that the primary concern of an art teacher should be what the child is thinking because the child's drawing holds the key to his understanding. It is argued that because visual expression is in fact the first language of children, art activities are particularly important for their growth and development. While supporting Lowenfeld's position, Coles (1992) adds that it is through the Visual Arts that children are able to investigate their world, explore their relationship to it, and demonstrate visually what they know, what they understand, and what is of particular importance to them. It is therefore necessary to consider the drawings of children as a gift, one that provides the child with insight and understanding. Coles (1977) argues that "... a youngster thinking is a youngster telling you a hell of a lot... Let them flower as artist, so they can display all their beauty." The essential role of art is to facilitate the development of both visual and verbal literacy; help children to communicate, to express themselves, to describe their experiences.

An Overview of Children's Developmental Stages in Art

Roland (1996) Opines that the goal of providing art activities to children is not to train them as artists but mainly for self-discovery and self-discipline so that children may relate to their environment as healthy and integrated individuals. Therefore, Martin (2001) contends that what is essential to sensitive guidance in planning and executing the art programme is knowledge of what to expect and what not to expect of children. By understanding normal development in child art, a basis of comparison is provided by which we are able to evaluate deviations in children who are deprived certain life experiences: emotionally or mentally.

According to Richards (1988), development is indeed an active, dynamic process; to be more precise it is the interaction of many processes because development occurs simultaneously in a number of domains; the physical, the intellectual, the emotional, and the social. This rule applies to psychological as well as biological development, yet with differences in the patterns of growth. Although sometimes, development takes a quantum jump, it is a continuum' with advances upward and forward. Children are not miniature adults. The qualitative and quantitative changes that occur in the developmental continuum transform the child into an adult.

Several documented studies of child art in previous and present cultures show that children grow through a series of predictable developmental stages in their drawings and paintings. Kitson and Merry, (1997) notes that children all pass through the same stages of their development, but the pace of their development varies. They further stated that the stages, which vary from child to child, could be clearly seen with daily drawings of children and studies, furthermore they observed that movements towards complexity take the form of small changes rather than giant leaps.

While these stages may vary from one researcher to other, they generally reflect the overall growth and development of the child between about two years to fourteen or more. The Child begins to draw as a

normal part of his effort to explore, to manipulate, to seek order, and to control himself in his/her environment. According to Steele (1997), children who are appropriately encouraged along development patterns tend to achieve higher level of skill. Most adults today have not attained a level of competence beyond the schematic stage due to lack of sympathetic stimuli. The adult who has not achieved the skill to draw representational or realistic forms often feels he cannot draw a straight line. Children's knowledge of visual elements will improve their drawing skills where they are encouraged to be perceptive, imaginative and creative by an art teacher. This will however, a knowledgeable, sympathetic teacher, who allows for freedom to express ideas, feelings where children are provided with a tune, place, suitable materials, and ideas motivated from the child's own world which cooperative learning method provides.

The Role of the Art Teacher

Teaching is inculcating skills, knowledge, attitudes, and values in the one being taught. It is facilitating changes in the learners there by bringing about attitude change. Teaching can be brought about through interactions and persuasive discussions in a teaching learning situation. Teaching can be achieved via demonstrations, telling, guiding and directing learners, one or all of these methods can be used. The teaching process may be facilitated by relevant materials or teacher's knowledge.

Researchers suggest that it is useful to view teaching as an exercise in problem-solving. Teaching involves the ongoing solving of a series of problems. These have to do with managing the classroom environment, monitoring ongoing activities, evaluating and assessing the interest and understanding of individual students, and so on.

Teaching is a skilled profession, which has methods and techniques that must be learnt. There are various teaching methods which teachers should be familiar with. Indeed, teaching involves the way the teacher communicates with the children, which will make them participate effectively in the teaching-learning enterprise like in other subject areas. Many teaching strategies have been used and are still being used in teaching art.

The history of art education includes shifts between teaching that can be characterized as either dominative or integrative. Neither the traditional teacher-dominant approach of the late 19th century nor the student-centered integrative approaches in the progressive era has proved to be most effective (Jacobs 1989).

Conclusion

Childhood orientation directs through life and this statement by Sigmund Freud and Annie Wallin should be taken seriously in the drive for accelerated national development. Innovative children with development creative capacity cannot become juvenile, street children; bus touts (area boys) criminals of the cyber world or rubbers. National development rests squarely on the shoulders of Nigerians, because a nation cannot rise above the level of its education and numbers of its educated citizen. Also, the nation cannot remain an import –driven economy but must export and advance scientifically and technologically. To

successfully do them, the direction this should take among other things should be at the rate of individual development which is the early childhood. The tool for this is Visual Arts.

The government and educational planners must revisit the school's curriculum, execute policies, and guidelines, timely disbursement of funds, to visual Arts training at the nursery and primary school level of education.

Recommendations

The following recommendations are listed to help re-engineer the foundation of national development and turn the country to a producer nation.

- Visual Arts must be made compulsory at the nursery and primary school levels, this should re-instated into a policy statement;
- Schools Inspectors and Supervisors should ensure conformity with this by sanctioning public and private schools that do not display compliance;
- Primary school teachers who are not trained in Visual Arts should undertake certificate courses in Visual Arts, sponsored by the stakeholders such as Ministries, Agencies, departments, Non-Governmental organizations and wealthy individuals.

References

- Lowenfeld, V., Brittain W. L. (1957) Creative and Mental Growth
National Policy on Education (2004).Printed by NERDC Yaba Lagos
Neil K. and Roger M. (1997) *Teaching in the Primary School: A Learning Relationship*
Published London; New York: Routledge, 1997. Retrieved on 4th August 2017 from
<http://trove.nla.gov.au/version/45619393>
Richards. A.G. (1988). Perceptual Training in Drawing among Students from Two Countries, *Studies in Art Education*, 29(3), 302-308. <http://www.tandfonline.com/doi/abs/>
Steele, B. (1997), *Draw Me a Story: An Illustrated Exploration of Drawing-as-Language* Published by Peguis Retrieved on 1st June 2017 from <https://www.amazon.com/Draw-Story->
Wallin, A. (2017) More Time Spent Engaged in Nature Play during Early Childhood May Lead to Life-Long Pro-Environmental Orientation and Behavior <http://www.informalscience.org/news>