Maiduguri Journal of Arts and Design

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

Maiden Edition

March, 2017

Printed by

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

ADIWU, Talatu Onkala (Ph.D)

Editorial Board

SUBMISSION GUIDELINES:

I.   Materials submitted to **MAIDJAD** will be reviewed anonymously by a team of editorial consultants who have been selected based on their experience as seasoned educators representing the unique nature of the sub-groups within the field of art and design.

II.   Submissions should not exceed 15 pages of A4, typed, 2.0 spacing. Indented matter, footnotes and references should be in (1.0) single line spacing. All submissions should include abstracts of not more than 200 words, three keywords and references should be the current APA style.

III.   All references to books, articles and other sources must be identified at appropriate areas in text by author's last name and publication year. Short quotations should be followed by single quotation marks, while long quotations should form separate, indented and single line spacing.

IV.   Bibliographic references should be listed alphabetically according to surnames at the end of the paper.

V.   **SUBMISSIONS SHOULD BE DIRECTED TO:**

Adiwu Talatu Onkala Ph.D or Leni Eleanor Satsi
Department of Visual and Performing Arts
Faculty of Arts
University of Maiduguri

OR TO: Email: maidjad2016@gmail.com

TABLE OF CONTENTS

FOREWORD

I am delighted to write the foreword to the maiden edition of the Journal of Art and Design. The birth of this journal marks a mile stone of historical importance in the academic development of the Department of Visual and Performing Arts in the University of Maiduguri. The journal marks a significant step towards making people understand the discipline more. The publication of the journal will provide an outlet for research reports, dissemination of knowledge and addition to the stock of recent reference materials for academic purposes.

The choice of the title of the journal was informed by the symbolic relationship between the visual and the performing arts. The boundaries between different forms of expression in the visual and the performing arts have become less defined over the years. Dance and drama are closely related, so are music and movement, the visual arts and music and so on. Based on this the Journal of Art and Design emerged so that readers can be able to see the common elements in visual and performing arts. They will discover that all of them are involved in creativity; observation; arrangement of forms, shapes, objects and ideas; examination of relationship between forms, objects and ideas; training of the senses (see, hear, touch); imagination; communication and practice of what is learnt. These concepts and ideas are parts of the philosophy and objectives of education in Nigeria.

The maiden edition of the journal therefore presents articles on the visual arts; the arts we see, feel and appreciate visually like painting, sculpture, ceramics, drawing, textile design and graphics. The journal also welcomes articles on the performing arts like music, dance, drama, television and film production. The issues addressed in the papers are generated from both studio and theoretical research works or intelligent literary discussions. As maiden issue, the diversity of the contributors may appear localized. This is normal and was not intentional. It could be because of the limited coverage of information about the journal. The papers in this edition however represent a true or correct reflection of the expected responses from contributors. It is hoped that as the journal becomes better known contributors will come from a wider academic coverage and geographical spread.

I sincerely appreciate the efforts of the Head of Department, Dr. C.Y. Mtaku, Dr. Talatu and the entire members of the editorial board for making the publication of this journal possible. I invite scholars to write on art and culture, studio art practices, art pedagogy, art history, drama, music, television, film production and any related issues. I expect high standard works from writers; works which will extend knowledge and value of art and design in Nigeria.

A. A. Mbahi
Professor of Art Education and Editor-in-Chief

Jacob J. Jari **Date: 2-2-2017**

Introduction

The PhD programmes were introduced for Painting and Sculpture in the Ahmadu Bello University, Zaria in the 2009/2010 session. Their conception, however, dated back five years earlier. A committee was appointed by the Department of Fine Arts in 2005 to produce a proposal for their introduction and although the committee worked hard, it was not until the 2008/2009 session that the Senate of the University finally approved the programmes. The committee had to study and adapt existing models obtained from universities, which already offered them. Of great assistance was the 2007 Review Report of the Arts and Humanities Research Council of England as well as resource materials from the Goldsmiths College, Slade, Royal College of Art, all in London; University of Brighton, England; the California Institute of Integral Studies, California, United States of America; Edinburgh College of Art, Edinburgh, Scotland; University of New South Wales, Australia; University of Art and Design, Helsinki, Finland; and the University of Auckland, New Zealand. The committee also looked at the postgraduate programmes dated January, 2003 in Fine and Applied Arts of the Department of Fine and Applied Arts, Ladoke Akintola University of Technology, Ogbomoso. The procedure for approving new courses in the Ahmadu Bello University, Zaria usually took a few years, contributing to the delay in the commencement of the programmes.

Background

Prior to the introduction of the PhD programmes in the studio, the Department of Fine Arts of the Ahmadu Bello University, Zaria had since 1971, offered the master's degree in Painting, Sculpture, Art History and Art Education. By 1979, it had graduated its first PhD student in Art History. The master's degree, which bore the nomenclature, Master of Art (M.A.), was different from the Master of Fine Art (M.F.A.). The first M.F.A. graduate was recorded in 1982. When the M.F.A. was introduced in Painting and Sculpture, like in many universities, which offered the programme, it was considered to be a terminal degree. Gradually however, the argument to maintain it as a terminal degree was continuously eroded with the support of consultants hired by the National Universities Commission (NUC) and members of council of universities, which offered the programme. A few strategies were adopted to coax holders of the M.F.A. into desiring the PhD. One of such strategies was to enforce a policy, which maintained that only holders of the PhD would eventually teach in the universities. Another strategy was to deny lecturers with the M.F.A. promotion beyond the Senior Lecturer rank in the universities. Many lecturers with the M.F.A., in order not to stagnate, therefore, went to acquire the PhD in disciplines, which permitted them; after which they consciously or unconsciously propagated the new skills acquired in these areas to the detriment of art practice. The reason for introducing the PhD in the studio was therefore, partly intended to maintain practicing artists in the studio.

Extraneous Challenges

No sooner had the PhD programmes in the studio been introduced then there emerged a fierce antagonism against them from essentially the same people who were against the M.F.A. as a terminal degree! A graphic illustration of such antagonism was the inducement of an NUC panel on resource verification to visit the Department of Fine Arts, Ahmadu Bello University, Zaria to, in the words of the Chairman, "shut down the PhD Painting and Sculpture programmes". The panel arrived the department on Monday 14th March, 2011 and immediately concluded that,

1. The staffing for the programmes was grossly inadequate, and
2. Their curricula were very shallow; the theoretical/academic contents of their curricula were inadequate.

Let us consider the points, one after the other:

The staffing for the programmes was grossly inadequate

At the time of introducing the PhD programmes in the studio in Zaria, no academic in the country had yet received the PhD either in Painting or Sculpture. It is common practice that in setting up a new programme, experts in related disciplines to it are drawn in as resource persons. In the parent university of the Chairman of the panel, where the programmes had been purportedly running since 2003, at the time of his visit to Zaria, five academics had PhD in related areas, none with PhD in the nine areas of specialization, which their PhD in the studio covered. Compare this figure to the 16

resource persons who had PhD in related areas listed in the documents the panel verified in Zaria for the PhD in Painting and Sculpture and imagine which staffing was grossly inadequate.

Their curriculum were very shallow; the theoretical/academic contents of their curricula were inadequate

In making such an observation, it should be taken for granted that the panel was rating the programmes it was verifying against existing universal standards. The panel however, did not mention such models. The programmes it looked at listed at least 10 verifiable models, which were adapted. The programmes were rooted in local needs and the courses contextualized to fulfill demands of inquiry into a domesticated cultural framework while maintaining the universal flavour of the visual arts discipline. In any case, practice-led PhD programmes, which the Zaria programmes were, in majority if not all universities, are offered purely by research. The Zaria programmes, which had a coursework component of ten courses comprising theoretical and practical subjects totaling 48 credits spread within the duration of the programmes could not be assessed as inadequate when compared to the existing practice of zero coursework. The NUC benchmark is 24 credits.

Internal Challenges

Clearly, the panel was mischievous but the programmes have so far survived, graduating by the end of 2016, 12 candidates. There have however, been other challenges emanating from academics conversant with research procedures in the humanities and sciences. Their discussions about research are usually premised on an assumption that all research procedures are the same. The practice-based research, which advocates that the artworks are the theses, is too revolutionary for them to accept as a tenable procedure. This has led to its corruption by studio art researchers in an attempt to win acceptability through introducing a huge dosage of a theoretical component fashioned in some manner, after the humanities' procedure. In some instances, there is the complete abandonment of anything close to visual arts research, advocating instead, for the humanities' approach. Egonwa (2012), a book on visual arts research, illustrates this point, where the only allusion to practice-based research is the acknowledgment of Graeme Sullivan's book, *Art Practice as Research*, as an inspiration.

This present writer maintains that conducting research in the studio is not the same as conducting one in Sociology or Physics for the reason that Fine Art is a purely subjective discipline. Space may not permit an elaborate demonstration of this point but one example may suffice. This example is taken from the formulation of a research topic. Researchers in the humanities and sciences would advise that a topic should contain a dependent variable known as *Y* and an independent variable known as *X*. *Y* is the element in the topic, which can be affected when a form of treatment is administered. The administered treatment is the *X*. In other words, *causes* are the independent variables while *effects* are the dependent variables. To them a topic such as, *The Performance of Students in Painting is Independent of the Use of Models*, is simply perfect. Researchers familiar with Quantitative methodology, however, know that in a descriptive research, topics may not necessarily contain any variable working on another. A topic such as, *Between Myth and Reality: the aesthetics of traditional architecture in Hausaland*,would just be brilliant. Before we examine the challenges in formulating a research topic in Painting and Sculpture, let us look at Chris Ofili's painting entitled, *Holy Virgin Mary*.
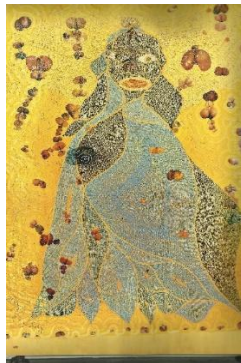
Chris Ofili, *Holy Virgin Mary*, 1996, Mixed Media, 244 x 83cm

The painting is composed of elephant dung, pornographic materials, a primitive expression and other mixed media. These are deliberately selected by Ofili to represent an important Catholic icon. As a

Catholic, the present writer does not see the appropriateness of the title, *Holy Virgin Mary*. If he was to suggest a title for this painting, it would be, *The Line Between Freedom of Expression and Provocation is 0.0mm Wide*. This illustrates that two artists cannot paint the same subject matter in exactly the same manner. In other words, two studio art researchers cannot arrive at the same answer even if they engage the same procedures while researching on the same topic because their reaction to each issue is subjective. While objectivity is rewarded in other disciplines, creativity feeds on the uniqueness of an idea.

Conclusion

Is the PhD in the studio desirable or should 1st class graduates of Painting and Sculpture take the PhD in other disciplines? If the PhD in the studio is desirable, what research methodology should be employed: the humanities approach or Practice-based research? Who should determine the research methodology: academics in the humanities and sciences or those in Fine Arts?

Bibliography

Banjoko, S.A. (1996). "Reviewing the Literature". In Imoisili, I.C. (1996). *Social Research Methods*. Lagos: Malthouse Press Ltd

Barnet, S. (2003). *A Short Guide to Writing About Art*. 7th Edition. New York: Longman

Barone, T. and Eisner, E.W. (2012). *Arts Based Research*. Los Angeles: Sage Publications, Inc.

Biggs, M. and Karlsson, H. (Eds.) (2011). *The Routledge Companion to Research in the Arts*. London: Routledge

Egonwa, O.D. (2012). *Research Methods in Visual Arts*. Ibadan: Ababa Press Ltd.

Elkins, J. (Ed.) (2008). *Visual Literacy*. New York: Routledge

Heathcote, D.H. (1979). *The Embroidery of Hausa Dress*. Unpublished Ph.D. Thesis, Department of Fine Arts, Ahmadu Bello University, Zaria

Imoisili, I.C. (1996). *Social Research Methods*. Lagos: Malthouse Press Ltd, pp.55-63

Jagodzinski, J. and Wallin, J. (2013). *Arts-Based Research: a Critique and a Proposal*. Rotterdam: Sense Publishers

Leavy, P. (2009). *Method Meets Art: Arts-Based Research Practice*. New York: The Guilford Press

Lee, N. (2009). *Achieving Your Professional Doctorate*. Berkshire: McGraw Hill Open University Press

Nelson, R. ed. (2013). *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Hampshire: Palgrave Macmillan

Olaofe, I. A. (2010). *Research Writing for Academic Growth*. Zaria: Ahmadu Bello University Press

Saad, H.T. (1981). *Between Myth and Reality: The Aesthetics of Traditional Architecture in Hausaland*. Unpublished PhD Thesis, University of Michigan, Ann Arbor, p4 and p103

Smith, H. and Dean, R.T. ed. (2009). *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press

Sullivan, G. (2005). *Art Practice as Research*. California: Sage Publications, Inc.

Urmson, J.O. (2004). "What Makes a Situation Aesthetic?" In Lamarque, P. and Olsen, S.H. (Eds.). *Aesthetics and the Philosophy of Art*. Malden: Blackwell Publishers Ltd, pp19-26.

A Contextual Analysis of Selected Artworks on Peace and Conflict Resolution

Jacob Enemona ONOJA, Gambo Giles DUNIYA, A.R SALIU and Ladi Onyi Andrea AGADA
diademng@yahoo.com, gambiis@yahoo.com, ahmedsalaron@gmail.com, and
agadaladi@yahoo.com

Date: 9-2-2017

Abstract
This paper, which is a research conducted for a Ph.D. thesis, articulates and gives a synopsis of a contextual analysis of selected artworks on peace and conflict resolution in Jos, Plateau State, Nigeria. Peace is on the front burner of most discussions in the society today, as it leads to meaningful development, social cohesion and coexistence in the society. Authors like Shank and Schirch, Rank, and Barret, give impetus to the discussions through the various concepts and models of peace building advanced by the authors. Performing arts like Music, dance and drama have been in the paradigm of peace building, visual arts, however, which is a viable area to advance, engender dialogue and advocate for peace and conflict resolution, is being relegated, or is not properly placed in context, which is a gap in the peace building studies paradigm, and a problem which this paper aims to address and articulate.Art starts in obscurity and snowballs into the global scenes, and become referral points for peace building and conflict resolution; this is made possible through the instrumentality of symbolisms, allegories, emotional and philosophical appeal to the viewer. Symbolism, aphorisms and icons are some elements which artists use in communication of ideas and ideals. The paper arrived at a conclusion, and propagates peace in the society through the analysis and discussions advanced, the findings reached and recommendations advanced, which, among other propositions, include the inclusion of the understanding of visual arts works with symbols for peace like, the Return of Peace on the Plateau, The Future Assured, and "Jostified" in peace and conflict resolution.

Keywords: Contextual, analysis, artworks, peace, conflict, resolution.

Introduction/Background of the Study

Peace and conflict resolution is a quest in the hearts of many people. Artists have created works which have served as statements on certain crisis situations, including wars, ravaging famine due to political, ethnic and religious conflicts, and also as an outrage to certain social, economic or political manipulations in the society. An allegorical story of peace in *Picture of Peace* (n.d) on the viability of using art to communicate peace in a society is hereby advanced: An artist was commissioned by a wealthy man to paint something that would depict peace. After a great deal of thought by the artist, he painted a beautiful country scene with all the trappings of peace. The wealthy man was disappointed with the painting and asked the artist to try again. After several attempts of painting other genres relating to peace, and having several disapproval from his patron, the artist finally got an inspiration, to create a new painting. In the painting, he put in a lot of thoughts and related icons to peace. The picture showed a stormy sea pounding against a cliff. The artist had captured the fury of the wind, as it whipped off black rain clouds, which were laced with streaks of lightening. The sea was roaring in turmoil, waves churning, the dark sky filled with the power of the furious thunderstorm. The focal interest was that, in the middle of the picture, under a cliff, the artist had painted a small bird, safe and dry in her nest, snuggled safely in the rocks. The bird was at peace, amidst the storm that raged about her.

The story gives a vivid picture of peace in all its facets, in the negative and positive aspects. The path to peace can be laced with turbulence and storms, however, in between the turmoil, peace can reign through the instrumentality of a few, and that is where art and the artists through their exhibits come to play their role by drawing attention to peace issues and conflict resolution efforts in the society. The background of the study traces the works of artists who have worked on peace and conflict resolution. Shabi (2013:1) and Zappella (2015:1) variously talk of Picasso's *Guernica* and Goya's work 3rd *May 1808* as good examples of artists' reaction to conflict situations and how such can be addressed through artistic media. For instance, Zappella (2015:1) avers that:

> Along with Picasso's '*Guernica*', Goya's '*Third of May*' remains one of the most chilling images ever created of the atrocities of war, and it is difficult to imagine how much more powerful it must have been in the pre-photographic era before people were bombarded with images of warfare in the media. A powerful anti-war statement, Goya is not only criticizing the nations that wage war on one another but is also

admonishing us, the viewers, for being complicit in acts of violence, which occur not between abstract entities like "countries," but between human beings standing a few feet away from one another.

Conflicts are recurring issues in the society, and artists have variously responded through their arts to communicate societal ills and raise issues for dialogue and mediation on the international scene. The efforts of Nigerian artists like David West's works, *No More Aggression* (Fig.1) and *Unanimous Wish for Peace,* and Kolade Oshinowo's *Conflict Resolution*, are visual art exhibits noteworthy of mention in peace building and conflict resolution parlance in visual arts.

Fig. 1: No More Aggression, David-West, H., Creative Poster, 100 x 77 cm.
Source: David-West, H., No More Aggression. *Nucleus.Maiden catalogue of Works in Nigeria's National Gallery of Modern Art*. Federal Department of Culture, Lagos.

The aforementioned works have been exhibited at various times, and some in the permanent collections of national art collections, privately owned galleries, and institutions, as potent evidences of artists' efforts on peace and conflict resolution. Saliu (1994: 8) states that an art work has little value if it is not relevant to the society in which it is produced. Art has to be relevant to the society, and so also, the artists who produced the works and exhibit same for the public to appreciate and interact with, either as an object of worship, as seen in some societies, or provoking emotional responses.

Art exhibits on conflict resolution dot various continents of the world, Africa, Nigeria and Plateau State which is the focus of this research. Examples include, the revered *Non-violence* sculpture by Carl Fredrik Reutersward, *Let Us Beat Swords into Ploughshares*, by Evgeniy Vuchetich in the United Nations Art Collections in the United State, just to mention but a few.

In Nigeria for example, the violent conflicts witnessed in some parts, and especially in Plateau State since 2001 has inspired this paper into making research effort at articulating and analysing similar efforts by Nigerian artists. Consequently, this study is concerned with the impact of art exhibits in the propagation of peace and conflict resolution using a contextual analysis of visual arts. The salient impact of art pieces on the memory of the human mind is amazing and captivating. Various continents, including Africa, have had their fair share of conflicts. Nigeria is not exempted from conflict situations. The need to delve into peace building and conflict resolution is thus paramount. According to Osaretin & Akov (2013:349), Nigeria has played host to different types of conflict, especially since the beginning of the Fourth Republic. Critical amongst these is ethno-religious conflict, whose centrifugal tendencies portend dangerous vortex for the corporate existence of the country. The Nigerian society has witnessed ethno-religious conflicts, and an area where this has become prevalent is Jos in Plateau State, Nigeria. In discussing the violent conflicts of Jos, Best (2007:14) avers that the northern and southern zones have experienced extremely violent conflict situations, adding to tens of thousands of internally displaced persons, deaths, injuries and maiming, and the destruction of properties, etc. The hostilities and the attendant rippling effects of various conflicts, which have affected the peaceful nature of the state, started as ethno-religious conflicts and political dominance by settlers, and resistance from the indigenes of the State. The conflicts which took a wide scale from 2001 and the years following, have led various authors to lend voices to ways of creating a society where peace thrives and conflict is discouraged through various efforts. This retrospective discuss forms the hub for the paper, and gives a varied perspective to the peace and conflict resolution issues.

Seidl-Fox (2014:5) and Sridhar (2014:7) variously explain how arts have been used in conflict resolution, however, dealing with the performative arts. The **problem** of this study, therefore, is that, previous efforts focused more on the performative arts, hence the relegation of the visual arts in the mediatory process of peace and conflict resolution and thus, is a gap, which constitutes the problem of this study.

The **aim** of this study is to articulate peace and conflict resolution efforts made through some selected exhibits in the visual arts, while the **objectives** of this study are to:

i.   identify works that intrinsically provoke and postulate peace and conflict issues.
ii. examine art exhibits in relation to positive and negative peace building efforts.
iii. analyse selected works within the context of peace and conflict resolutions.
iv. advance the mediatory role of art works in peace and conflict situations, and
v.   document thematic contents, icons and symbols of peace, in art exhibits.

Coexistence is a strong drive required of any society. This study is **justified** in that; it is drawing the attention of people to the potency of art in propagating peace, and inclusion in conflict resolution parlance. The understanding of visual statements, icons, symbols and signs aids the proper understanding of the layman in visual dialogue.

This research is further justified, because it will increase the amount of information that will be derived from the study of this topic, and present a visual arts paradigm, on an aspect of peace and conflict resolution, which has not been researched before in Jos, Plateau State. The potency of the artists' exhibits and statements, gives credence to the peace process, and hence, the need to embark on the study.

Significantly, this study is premised on the fact that, visual arts are valuable and indispensable statement tools, yet, sometimes underutilised, particularly in peace building efforts. This study exposed and highlights the efforts that some visual artists have made in that direction, thereby lending its voice to public advocacy for peace, and also adding to the mediatory efforts, for propagating sustainable peace. According to Cohen (2003:3), artists can serve as mediators. It is also important to note that, the dearth of materials on peace building through art exhibits will be improved upon, to allow other scholars to benefit from the perspective of peace and conflict resolution through art.

As regarding the scope, a period of 10 years was considered, to mark a decade of conflict resolution efforts starting from 2005 - 2015. This research focused on the visual artworks of painting and sculpture produced by artists in Plateau State. However, only works that address peace and conflict resolution themes in Jos, Plateau State were studied. The study was centered on works of the members of Society of Nigerian Artist (S.N.A), Jos chapter, Plateau State, Nigeria.

Conceptually, this research is based on a varied description of negative and positive peace art, and the attendant effect of the imageries produced to aid peaceful coexistence in the society. Therefore, the research draws inferences from the model adopted by Shank and Schirch (2008:2) which states that:

> By peace building, the authors mean a wide range of efforts to prevent, reduce, transform, and help people recover from violence in all forms, at all levels of society, and in all stages of the conflict. If the arts are going to be useful to the field of peace building, it is necessary to know what the arts contribute to peace building, when different art forms are appropriate in the cycle of conflict, and how the arts are so effective in their contribution to peace building.

Shank and Schirch used this model in approaching strategic peace building, using the various art forms. The model used by Rank (2008:1) is also applicable to this study as she notes, "In Peace Studies we talk about 'negative peace' as that which is defined by the absence of war, and 'positive peace' as all the conditions that contribute to a sustainable peace. In parallel to that we have anti-war art (negative imagery) and 'peace art' (positive imagery)." The use of art to depict the state of peace and efforts towards peace building is hereby advanced.

Review of Related Literature

The literature reviewed were on works of authors like Rank (2008), Shank and Schirch (2008), Ramsbotham, et al (2011), Buhari (2015) and (Ancient-Symbols.com:2014); who variously discuss the efforts of the arts, and visual arts in peace and conflict resolution. The literature also revealed established symbols of peace, positive and negative peace imageries and the emotions art can stir in

individuals for optimal impact in the society. While Authors like; Osaretin and Akov (2013), Best (2007), Higazi (2011), and Krause (2011) highlight the crises of Plateau State and how efforts are being made at restoring peace, other literary materials on peace and conflict resolution like *Search for Common Ground* (2013), and *The European Union's Plateau Will Arise! Programme for Nigeria (*2015), emphasised the use of dialogue, media approach and drama to reduce the escalation of the conflict. In the literature reviewed of the various Civil Society Organisations and Non – Governmental Organisations, the visual arts approach was not included or thought impactful by all the groups mentioned. Perhaps, due to lack of understanding of the roles, it can play in peace and conflict resolution in Plateau State. The various articles reviewed helped to enhance the literary paradigm of the research, which is by no means exhaustive.

Research Design

The study was a qualitative research and the descriptive research approach, in which, art historical and analytical techniques were employed, based on art historical paradigms of inquiry which were essentially qualitative. According to Wyk (n.d:9), descriptive research provides an accurate and valid representation of (encapsulate) the factors or variables that pertain/are relevant to the research question.

Pilot study was conducted in Zaria and Abuja respectively. The essence of the pilot study was to validate and invalidate the instruments and tools for the research. The interview questions contained 20 questions; some were similar, and were answered in the course of a previous question. Other questions were ambiguous and had to be restructured to capture the core of the study during the field work. The pilot study helped the researcher to see the possibilities of expanding the scope of the study to cover more artists outside Jos, Plateau State, working on peace and conflict resolution in Nigeria. The pilot study revealed that, there is a varied array of works on peace and conflict resolution; however, the artists lamented the fact that, their works have not been given proper scholarly representation, which this study aims to articulate as encouraged by the pilot study.

The **collection of data** was from artworks of members of the Society of Nigerian Artists in Plateau State. These constitute the primary source, while the secondary sources constitute related literary materials on art and peace building in catalogues, brochure, books, journals, magazines, art exhibition, slides, posters and internet sources. All the information was gathered through fieldwork exercise.

Research Instruments and Tools

Interview questions were used for the oral interviews arranged and conducted with the artists. Where the artists were not available due to their schedules and other out of station engagements after repeated trials, online interview questions were sent to them through online media like the e- mails. Focused group discussion questions were also used with the S.N.A. members. Photographs were taken to enhance the discussions. Some photographs were also collected from the artists and scanned. The photographs helped in authenticating the field work claims and working *in situ* (on site). Audio recording was extensively carried out to record the dialogues with the artists on their works and philosophies of creation, which was then transcribed and scored for the analysis. Collection of exhibition catalogues and brochures, personal notes and observation of processes, helped in the analysis of the works.

Population and Sample for the Study

The population for the research are visual arts works relating to peace building and conflict resolution in Jos, the Plateau State capital. According to Jen (2010:60), Population of the study is the people or objects that the researcher is studying or has studied. In this instance, the artists' works/exhibits formed the population. A total of thirty - eight (38) works were analysed and discussed, using the deviant case of sampling, twenty – one of the works were used in the analysis and discussions section as suggested by Cohen and Crabtree (2006:1) and Balkin (2008:18) who talk about how the deviant or extreme case is used to make inquiry into selected cases or phenomena, also departing from a specified standard arising from the analysis. In this instance, twenty – one (21) works are used. In using the deviant case of sampling, all the works were sampled before extracting the 21 works for the chapter four analysis and discussions. All the works came from twenty - one (21) artists of the S.N.A. The purposive sampling as suggested by Jen (2010:68) was used, because the samples were picked and studied due to their accessibility, interest and meeting specific needs of visual arts – based approach, to peace building and conflict resolution in Jos, Plateau State.

Method of Data Analysis

This study generated qualitative data that were analysed, using the objectives of the study. The researcher draws inferences from contextual analysis of art exhibits using the descriptive (what does one see), analytical (how is the work organised), interpretation (what messages does the work communicate), at this point, personal imagination and intuition helps to interpret the work, while taking into cognisance the artist that produced the work for objective judgement, for example, the in-depth interviews and focus group discussions helped in enhancing the discussions on the works. Finally, the contextual judgement, *Art Criticism and Aesthetic Judgment* (n.d: 27-29) supports the aforementioned process of formal and contextual analysis respectively, while Duniya (2009) and Danjuma (2010) have used this process of analysis, just to mention but a few.

Field Work Report

The field work, which is an essential component of this research, was carried out on the focus group of the research, the Society of Nigerian Artists (S.N.A) and artists that have worked with S.N.A on several workshops and peace building fora. The In-depth-Interview (IDI) was used to generate data from the artists on their exhibits and their responses to peace and conflict resolution. A few of the artists were not available for the scheduled interviews, and hence, the researcher had to use exhibition catalogues and other secondary materials to enhance the discussions.

The Focus Group Discussion (FGD) helped to reinforce the areas not covered by the individual artists. The participants in the FGD were outgoing as observed by the researcher. It was also observed that, the group's cohesion helped to reinvigorate the interview.

The research, which is aimed at articulating peace and conflict resolution efforts made through selected exhibits in the visual arts, strives to document historically, artworks on peace and conflict resolution. A total of twenty - one (21) artists were consulted and interviewed in the course of the field study. The deviant sampling method was used to streamline the discussions on peace issues. This was used by Ewubareh (2014:19) and Gushem (2011) in their discussions. This method helped in judgmental approach to contextual analysis.

The discussions focused on answering the five research questions extrapolated from the objectives of the study.

Findings

Art starts in obscurity and snowballs into the global scenes, and become referral points raising societal issues for peace building and conflict resolution; this is made possible through the instrumentality of symbolisms, allegories, emotional and philosophical appeal to the viewer. The findings of this study, which have been extracted from the analysis and discussions, are as follows:

Identified Works that Intrinsically Provoke and Postulate Peace and Conflict Issues

This finding is in response to the research question i. *How can one identify works that intrinsically provoke and postulate peace building?* In a focused group discussion conducted with the Society of Nigerian Artists (SNA), Jos, Plateau State, the participants unanimously agreed to the use of visual arts as a potent tool to provoke and postulate peace issues. Works like *Return of Peace on the Plateau* (Plate I), used the contextual theme of peace and the Riyom rock formation with the doves, to postulate and drive emotions to peace building. The rock formation is a known landmark symbol of Plateau State, and has a semblance of the map of Plateau State from a certain perspective view, hence, using it in the visual arts, contextualises peace issues in Plateau State. The same way Picasso used localised symbols to create *Guernica,* so has Rwang used *Return of Peace on the Plateau* to call attention to the Plateau State paradigm of visual arts in peace building and conflict resolution. *Peace* (Plate II) incorporates images of worship places to advocate for peace with the Riyom rocks in the foreground to contextualise the work to Jos. In *No More Fighting* (Plate III), Gunok used relief sculpture and animal allegory to call for peace in the heat of the 2015 elections. Iwa's *Jostified* (Plate V) incorporated identified icons of peace and conflicts in a collage - like painting to stir emotion of peace. *United We Stand* (Plate VI) calls for the wholistic outlook for peace. Symbols like the feet in various directions, stand for the walk to peace to regain the Plateau of the desired dream, where there are an abundant food supply and natural mineral exploration. This is only made possible through the instrumentality of peace as engrained in the five (5) pillar points of the Plateau State Government, the first being peace, security and good governance. Works identified in the study have responded adequately to peace issues, even though few, their messages are potent with emotional and visual allegories underpinning the works.

All the works identified have titles that postulated peace and conflict issues. The elements and principles of visual arts were effectively used to tell the stories in the paintings. In some instances where abstractions are used, personal philosophies of the artists are used to discuss peace and conflict resolution. Works like *Circle of Life*, and *Market on Canvas (Palace of Oppression II)* are good peace philosophies in visual arts. The works identified also addressed socio - political, religious, and ethnic issues in Jos in the purview of peace and conflict resolution, which have been the root causes of the lingering crises in the State.

i. There is a consensus by visual arts practitioners in Jos on the use of visual arts as a potent tool which provokes and postulates peace issues. In this regard, works like *Return of Peace on the Plateau* (Plate I), used the contextual theme of peace and the Riyom rock formation with the doves, to postulate and drive emotions to peace building.

Plate I: Return of Peace on the Plateau, Mark Rwang, Oil on Canvas, 61 x 91.44 cm, 2014. A collection of Mr. Hamisu Rogo, Jos. Photograph: Mark Rwang.

ii. Works identified in the study have responded adequately to peace issues. Their messages are potent with emotional and visual allegories underpinning the works. Examples are *Jostified* (Plate II) *United We Stand* and *Peace.* Iwa's *Jostified* (Plate II) for example, incorporated identified icons of peace and conflicts in a collage - like painting to stir emotion of peace.
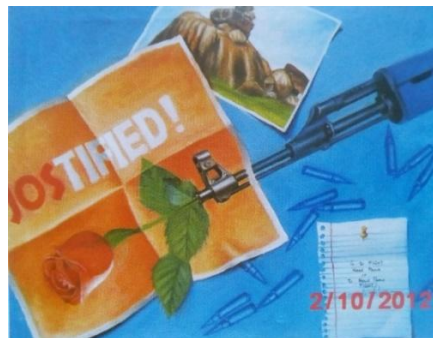
Plate II:Jostified, Aliyu Mala Iwa, Oil on Canvas, 6.12 x 24 cm, 2012. A collection of the artist, Jos.

In *Jostified* (Plate II), this painting encourages peace and love in Jos. The background blue is likened to the standard United Nations colour for peace. The Riyom rock poster is a symbol of Jos. *Jostified!,* painted in red and white to represent danger and peace, against a yellowish orange background, is an indication of future hopes and aspiration. The budding rose is to engender love, while the natural complement of the green stem and leaves, adds harmony to the composition. In nature, colours complement each other, hence, irrespective of ethnic, religious or political differences, living in love and peace can enhance beauty.

The barrel, expectedly should fire bullets and spark fire, but this painting has used it as a symbol of love, the red budding rose, to come out of the barrel, in place of the bullet. The downward tilt of the barrel also connotes laying down of arms and cessation of conflicts. Barret (2005:73) opines that, the transformation of weapons is a common technique in peace imagery. The knotted gun sculpture (see plate III) and a work of Japanese origin, which shows two riffles entwined to form a heart, a symbol of love, are good examples. Picasso once said, a painting cannot stop a bullet from being fired, however, it can warn against it being fired. This exhibit symbolically encourages peaceful living in love in the *Jostified* city of Jos.

United We Stand calls for the holistic outlook for peace. Symbols like the feet in various directions, stand for the walk to peace to regain the Plateau of the desired dream, where there is an abundant food supply and natural mineral exploration.

iii. In some instances, particularly where abstractions are used, personal philosophies of the artists and colours are used to discuss peace issues, from diverse perspectives, which include socio - political, religious, and ethnic colourations. In talking about how colours affect the mood of the viewer, Joshua (2016) is of the opinion that, certain colours like black can affect the intensity and Chroma of colours, this he used in his experimental series for market paintings to connote peace issues. Joshua has painted extensively market scenes in various styles of realism, impressionism and abstraction. He is of the view that, the market is the key driving scene to a society at peace. Commercial activities cannot thrive where there is tension, conflicts and oppression from insurgency. In using black however, which he was inspired from the charcoal market, he creates conflict points using colours like black and grey on the canvas. These colours can be depressing, and also calming at some points. In *Palace of Oppression* I, II and III for instance, Joshua contextualises the market to discuss social issues, of which peace building is key. The market is vibrant with activities when there is peace, but we find charred remains in conflict situations. The Jos Terminus market, supposedly the largest ultra-modern market in West Africa was razed down by fire. Other bombings have taken place in the Terminus market, killing several people and destroying properties. Vibrant colours of the artists, capture the charred remains which are evidence of conflicts in the society, perpetrated by the oppressors of peace.

Plate III. Market on Canvas (Palace of Oppression I), John Oyedemi Joshua, Oil on Canvas, 183 x 153 cm, 2012.A collection of the artist. Photograph: John Oyedemi Joshua.

Examined Art Exhibits in Relation to Positive and Negative Peace Building Efforts

Research question ii was. *What positive and negative peace building efforts can one find in art exhibits?*

iv. Out of the twenty – one (21) works used for the analysis and discussions, eighteen showed positive imageries and three negative imageries. Having a holistic view of the positive and negative emotions in visual art works, help in peace building efforts, the research reveals.

v. Visual arts present a unique platform for mediation that sometimes could leave a lasting impact, even after the image is removed from the exhibition. Art works raise issues of dialogue among viewers and become a viable tool for mediation in peace studies.

Exhibits like *Yet Another Mountain*, *The Pain*, *Even in Times like this*, *The Turbulence, the Malady and the Vulnerable* (see Plate IV) are some works that explicitly symbolise negative and positive peace images, and also provoke and postulate peace issues and symbolism. The researcher found that, the works are reactions to the various conflicts; individual artistic temperaments affected the context of the creation of works, either positively or negatively. While artists like Udubrae and Fwangkyes portrayed more of negative images to serve as a deterrent to conflicts, Rwang, Yawus, Tijjani and Shonibare used more of positive images for peace building in Plate IV, for instance, the import of the painting shows a wild riot situation of opposing forces, in a conflict. Mothers and fathers running away from a howling mob, children crying, parents moving to a dark and bleak future with lost hopes. The artist has recorded vividly, and in a painterly narrative, the turbulence of the conflict, the diseases and desperate conditions of fleeing people and the vulnerable nature of the victims of war. Some are exposed to senseless killings, rape and various untold medical conditions. This negative imagery is intended to draw attention to the positive peace building, the memories of negative incidences during wars, creates shivers in viewers, and hence, builds a positive mindset to the conflict situation, and find ways to avoid them.

Plate IV: The Turbulence, the Malady and the Vulnerable, Nyohom Fwangkyes, Oil on Canvas, 77 x 52 cm, 2014. A collection of Udubrae Art Gallery, Jos. Photograph: Researcher.

Art works can heal emotional wounds; it can also play the role of building trust in a conflict situation. The artists interviewed with respect to positive and negative peace building posited that, positive images engender trust and maintain peace, while negative images warn and serve as a bitter pill reminder of the past, so as to heal the future. This gives impetus to the assertion of Rank (2008), which serves as one of the bases for the conceptual framework of this study.

Analysed Selected Works within the Context of Peace and Conflict Resolutions

Analyses are an integral part of the descriptive approach to research, hence, in answering research question iii. *In what way can art works be analysed to show their peace and mediatory roles?* The formal and contextual analyses were used to describe and contextualise the works.

vi. Politics and insatiable quest for power have contributed to the conflict situations in Jos, and creating aesthetic nuances can evoke dialogue among people, a form of mediation for peace. John Oyedemi Joshua's oeuvres and all the other artists interviewed and studied, have made efforts at bringing peace issues to the fore in Jos, Plateau State. The documentation of these works and the academic engagements, have helped the researcher to appreciate and advance the field of visual arts in art historical discourse.

vii. There was a paucity of works in some of the years, while in some years, no work was documented. This is due to the fact that, works produced in those years of absence were not documented by the artists either by photography or exhibit in an exhibition catalogue. Also, some of the works were collected by art lovers and connoisseurs, who were either visiting Jos for tourism, or were foreigners with an interest in the visual arts. The artists were not sure of the locations and the collectors of such undocumented works.

viii. Some symbols were found accidentally by the researcher and were not intended by the artists in the creation of the works, perhaps an innate drive for peace in the artists brought about such symbols. The "V" shapes on the cactus plant and trees for example, and also the *Mpatapo adinkra* sign in some works used for mediation and reconciliation. For instance, in analysing and discussing *Local Champion* (Plate V), the tree in the exhibit, under which the chickens are enjoying the shade, branches off, at the trunk, into a "V" like shape, a symbol of peace, even though created unconsciously by the artist.
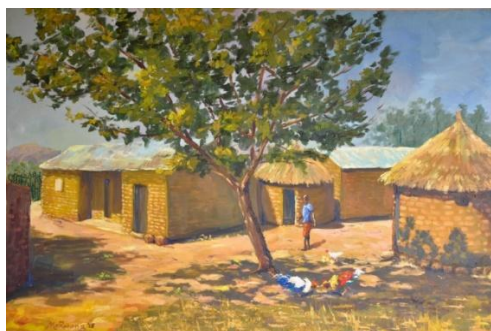
**Plate V: Local Champions, Mark Rwang, Oil on Canvas, 61 x 91 cm, 2015.
A collection of the artist. Photograph: Researcher.**

The researcher observes that, some symbols are found in this exhibit, that was purely accidental and therefore, not the artist's deliberate creation. The use of high striking light and shades in the exhibit, draws attention to the peak of political activities, as seen in the bright colours and dark tones of the shades. All the elements and principles used in the composition, were thoughtfully arranged, to achieve harmony in the story. Commenting on the painting, the artist states that:

> This painting was done in April 2015 during the electioneering campaign. The two contending parties, then were PDP and APC and I saw them as two big cocks fighting each other and hence the title is *Local Champions*. You know the acrimony that ensued during that time, was such that, even friends were becoming enemies. People were hardly talking to each other. In fact, the country was going to explode. I thought I should document the situation by painting two local champions or cocks fighting each other. As you can see, there is an attempt to use the colours of the two political parties – All Progressive Congress (APC) has white, green, blue and red. Peoples Democratic Party (PDP) has red, green and white. My thinking is that at all levels of the elections; we had umpires that were indecisive at some points. You had people who were wondering should we separate the fight, or should we allow them to continue fighting? I think God played a very big role in intervening and bringing peace in this country, because I don't think in the history of this country we have ever had it this rough, it was like do or die, but no matter what happens, the society would still move on. The chicks and the hen at the background are suggesting that whoever emerges will continue to move this community forward.

The work is a political statement on peace, using mediation and satire to lighten the political scene. This is also to draw attention to peace issues and to maintain its continuity in the society.

Mediatory Role of Art Works in Peace and Conflict Situations

Research question IV is. *What mediatory roles can art play in peace building efforts?* Some works that deal with mediation issues include *Banquet* (Plate V), for instance, this painting creates a forum for dialogue through feasting, which is only made possible when peace thrives and all the parties involved in conflicts meet to negotiate. This allegory is a positive peace image and mediating for peace in the society.

Plate VI: Banquet, Michael Ejale, Oil on Canvas, 34 x 152 cm. 2014. A collection of Udubrae Art Gallery, Jos. Photograph: Artist.

Other exhibits like *New Dawn*, *Plateau: Hope – Reborn*, *Shawl of Peace* and *Sunrise Nigeria*, play the role of mediation and advocacy for peace.

Documentation of Thematic Contents, Icons and Symbols of Peace in Art Exhibits

Documentation is an important aspect of this study; hence, presenting the documented findings enhanced understanding of the research. This finding is in reaction to research question v. *How can the icons, symbols and thematic contents of peace in art be documented?*

x. The thematic contents, which are built in the context of the creation of the works, have themes ranging from the easiest to understand titles to the very abstract and esoteric. For instance, *Return of Peace on the Plateau, Peace, No More Fighting,United We Stand*, and *Shawl of Peace* are more direct in the title and context, while works like *Circle of Life, Market on Canvas (Palace of Oppression I, II and III), Sunrise Nigeria, Jostified,* and *Yet Another Mountain,* have esoteric themes and meanings relating to peace and conflict resolution.

xi. Icons and symbols found in some of the works, range from the conventional to the unconventional. The Riyom rock formations in some of the works help to localise the works, and draw attention to Plateau State symbolism. Symbols in terms of forms, colours and allegories are seen in some works.

The dove in realism, abstract and stylised forms, for instance, are seen in the works to connote peace, while burnings, riot situations and rowdy crowd situations draw attention to conflict situations and negative peace images. These are allegories by the artists to help in the avoidance of conflicts. The subliminal symbols of the cross, Islamic calligraphy, crescent moon and star, religious places of worship, butterfly and other animals are symbols and icons that allegorically build coexistence and religious tolerance.

xii. Celebration, commerce, development and cloud nine experiences are pieces of evidence of a peaceful society. Works like *Banquet, Sunrise Nigeria, New Dawn* and *Plateau Hope – Reborn,* are enthused with positive image allegories as a result of a peaceful society. In the same vein, works like, *Let there be Peace, No Violence* and *The Future Assured*, are forewarnings for future peace building efforts and the mediation of visual arts in the peace process.

Conclusion

A good understanding of visual arts symbols and statements in peace building, can go a long way to ending long - standing conflicts and stirring emotions for peaceful coexistence. Ronald Reagan (2016) in *Brainy Quotes* states that, "Peace is not the absence of conflict; it is the ability to handle conflict by peaceful means". In visual arts, the indispensable tool of visual expressions can enhance peace building efforts and aid in conflict resolutions if given the right of place as this paper postulates. Artworks and artists stand at the cross roads as mediators in the society. Art can indeed move one in many ways we never thought of before, works like *Jostified,Local Champions, and Banquet can* add to peace building and conflict resolution mediation and symbolic documentation. This study adds to the universal repository of peace and conflict resolution symbols derived from Jos, Plateau State, Nigeria. The paper, therefore, recommends the following to advance the frontier of peace building and conflict resolution using visual arts – based approach.

Recommendations

This research recommends that:

1. Works that provoke and postulate peace and conflict resolution issues should be identified progressively by researchers, and artists should work concertedly to document works before they go out to collectors and connoisseurs, also, brief information on the context of the creation of works should be documented in catalogues by galleries, visual arts stakeholders and peace studies researchers to aid subsequent research efforts into visual arts in peace and conflict resolution.

2. The exhibits on positive and negative peace imageries should be placed at purpose - built peace halls and museums, to advance the efforts of visual arts and artists in peace and conflict resolution studies by the relevant cultural practitioners and government agencies like the National Gallery of Arts, as practiced around the globe.

3. Works analysed in the context of the Jos peace and conflict resolutions should be added to the working document in peace studies to enhance understanding of symbolism and allegories.

4. Mediation through the creation of peace cenotaphs and dedicated exhibition spaces and peace museums by the Society of Nigerian Artists, Jos, Plateau State, Civil Society Organisations, Non-Governmental Organisations and the Government, can help to keep memories of past events, create a better today, and advance to a future, where peace is maintained and conflict is relegated to its barest minimum, with good understanding of the mediation power of the visual arts.

5. The research also recommends the gazetting of the documented visual arts icons, symbols and themes in peace and conflict resolution studies, National Gallery of Arts literary materials and peace advocacies materials to add to the rich array of a multi-disciplinary approach to peace and conflict resolution. This will draw the attention of interested relevant agencies in peace and conflict resolution studies in Nigeria and the world at large.

References

Art Criticism and Aesthetic Judgement. (n.d.). Retrieved April 29, 2016, from http://rolla. k12. mo.us/uploads/media/Chap02.pdf

Balkin, R. (2008). *Qualitative Research.* Retrieved June 13, 2016, from http://www. balkinre searchmethods.com/Balkin_Research_Methods/Research_Methods_and_Statistics_files/Quali tative%20Research.pdf

Barrett, C. (2005). *Images and Symbols of Peace* . Retrieved June 29, 2015, from The Peace Museum, Bradford, UK: http://www.museumsforpeace .org/ attachments /article/ 5/06% 20clive%20barrett%20(6)%2072-77.pdf

Best, S. G. (2007). *Conflict and Peace Building in Plateau State, Nigeria.* Ibadan: Spetrum Books Limited.

Brainy Quotes. (2016). Retrieved June 29, 2016, from Peace Quotes: http://www. brainyquote. com/quotes/topics/topic_peace.html

Buhari, J. (2015). *Inaugural Lecture [The] Visual Arts as Knowledge Production.* Zaria: Yaliam Press Ltd.

Cohen, C. (2003). *Engaging with the Arts to Promote Co-existence.* Retrieved August 21, 2015, from http://www. brandeis.edu/ethics/peacebuildingarts/pdfs/EngagingArts.pdf

Cohen, D. and Crabtree, B. (2006). *Qualitative Research Guidelines Project.* Retrieved June 13, 2016, from http://www.qualres.org/HomeSamp-3702.html

Danjuma, K. N. (2010). *A Comparative Study of the Paintings of Gani Odutokun and Jerry Buhari.* Zaria: Unpublished PhD dissertation, Fine Arts Department, Ahmadu Bello University.

Duniya, G. G. (2009). *Modern Nigerian Art: A Study of Styles and Trends of Selected Artists in the Zaria Art School,* Unpublished PhD Dissertation,Fine Arts Department, Ahmadu Bello University, Zaria, Kaduna-Nigeria.

Ewubareh, L. (2014). *Promoting Peace Building and Conflict Transformation through Art-based Approaches: The Case of Koko and Opuama Communities in the Niger Delta.* Retrieved November 19, 2015, from http://ndlink.org/wp-content/uploads/2015/06/PROMOTING-PEACE-BUILDING-AND-CONFLICT-TRANSFORMATION-THROUGH-ART.docx

Eyo, E. (1977). *Two Thousand Years of Nigerian Art.* Lagos: Federal Department of antiquities.

Gushem, P. O. (2011). *Paintings of Kolade Adekunle Oshinowo from 1986 - 2006.* Unpublished PhD dissertation, Fine Arts Department, Ahmadu Bello University, Zaria.

Higazi, A. (2011). *The Jos Crisis:A Recurrent Nigerian Tragedy.* Retrieved July 30, 2015, from FRIEDRICH- EBERT-STIFUNG: http://library.fes.de/pdf-files/bueros/nigeria/07812.pdf

Introduction To Qualitative Research. 1st Edition. (2015). Retrieved June 30, 2015, from https://www.blackwellpublishing.com/content/BPL_Images/Content_store/Sample_chapter/9 780632052844/001-025%5B1%5D.pdf

Jen, S. U. (2010). *Fundamentals of Research Methodology.* Yola: Paraclete Publishers.

Joshua, J. O. (2016). Charcoal Market: Palace of Oppression. *International Journal of Innovative Language, Literature & Art Studies 4(1):Jan.-Mar. 2016*, 35-37.

Joshua, J. O. (2016, July 10). Market on Canvas (Palace Of Oppression I,II,III). (J. Onoja, Interviewer)

Krause, J. (2011). *A Deadly Circle: Ethno-Religious Conflict in Jos, Plateau State, Nigeria.* Geneva: Geneva Declaration Secretariat.

Osaretin, I., Akov, E. (2013). Ethno-Religious Conflict and Peace building in Nigeria:The Case of Jos, Plateau State. *Academic Journal of Interdisciplinary Studies. Doi:10.5901/ajis/2013.v2n1p34*, 1.

Picture of Peace. (n.d.). Retrieved November 27, 2015, from Inspirational Christian Stories and Poems Archive: http://www.inspirationalarchive. com/texts/topics/ peace/ pictureofpeace .shtml

Ramsbotham,O., Woodhouse,T., and Miall, H. (2011). Conflict Resolution in Art and Popular. In *Contemporary Conflict Resolution, 3rd Edition*. Polity.

Rank, C. (2008). *Promoting Peace Through the Arts: The Role Of Anti-War and Peace Art.* Retrieved June 20, 2015, from Arts and Peace: http://escolapau.uab.cat/i mg/ programas/musica/peace_through_arts.pdf

Saliu, A. R. (1994). *The Study of the Decorative Arts of The Ebira.* Unpublished PhD Dissertation, Fine Arts Department, Ahmadu Bello University, Zaria.

Search for Common Ground. (2013). *Preventing Inter-Religious Violence in Plateau*. Retrieved July 14, 2016, from https://www.sfcg.org/wp-content/uploads/2014/07/NGR_EV_-Preventing-Violence-in-Plateau-State-Evaluation_FINAL-2013_names-removed.pdf

Seidl-Fox, S. (2014). *Conflict Transformation through Culture: Peace-Building and the Arts.* Retrieved June 25, 2015, from Salzburg Global Seminar: http://www.salzburgglobal. org/ fileadmin/user_upload/Documents/2010-2019/2014/532/SalzburgGlobal_Report_532.pdf

Shabi, K. (2013). *Guernica Meaning: Analysis & Interpretation of Painting by Pablo Picasso.* Retrieved Otober 7, 2015, from LEGOMENON: What is the Meaning: Online Literary

Journal & Magazine: http://legomenon.com/guernica-meaning-analysis-of-painting-by-pablo-picasso.html

Shank, M., and Schirch, L. (2008). *Strategic Arts-based Peacebuilding.* Retrieved June 20, 2015, from Art and Peace: http://escolapau.uab.es /img/ programas/ musica/strategic_arts.pdf

Shonibare, O. (2016, July 8). Focus Group Discussion with the Society of Nigerian Artist, Jos, Plateau State, Nigeria on the 8th July, 2016. (J. Onoja, Interviewer)

Sridhar, S. (2014). *Introduction: A Journey of Discovery.* Retrieved from Salzburg Global Seminar:http://www.salzburgglobal.org/fileadmin/user_upload/Documents/2010-2019/2014/532/SalzburgGlobal_Report_532.pdf

The European Union's Plateau Will Arise! Programme for Nigeria. (2015). *Plateau Will Arise! Building an Architecture for Peace and Tolerance.* Retrieved July 14, 2016, from https://www.sfcg.org/wp-content/uploads/2016/03/PWA-I-Final-Evaluation-Report.pdf

West African Wisdom: Adinkra Symbols & Meanings. (2007). Retrieved November 10, 2015, from http://www.adinkra.org/htmls/adinkra_index.htm

Westcott, K. (2008). *"World's best-known protest symbol turns 50".* Retrieved March 20, 2015, from BBC NEWS Magazine: http://news.bbc.co.uk/2/hi/uk_news/magazine/7292252.stm

Willett, F. (1971). *African Art An Introduction.* London: Thames and Hudson.

Wyk, B. V. (n.d.). *Research design and methods Part 1.* Retrieved June 24, 2015, from http://www.uwc.ac.za/Students/Postgraduate/Documents/Research_and_Design_I.pdf

Zappella, C. (2015). *Goya, Third of May, 1808.* Retrieved October 7, 2015, from https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808.

A Critique of Selected Sculptures of Some Zaria Art School Artists

Adeyemo, Peter Adewole
woleyemo@gmail.com   **Date: 8-2-2017**

Abstract
Critique is said to be an alteration of an archaic word that referred generally to criticism especially artistic work (Merriam-Webster Dictionary online). Thus, art criticism is usually based on the discussion or evaluation of visual arts. Hence, it has been noted that most art critics often criticize or appraise art works in the context of aesthetics or the theory of beauty. In this paper therefore, attempts are made at critiquing objectively sculptures of three selected artists in an exhibition namely: Dachin Gershon Paul, Idiong Emah Peter and Obande John Udeh. All of whom are graduates of Master of Fine Arts (M.F.A) in Sculpture, Fine Arts Department, Ahmadu Bello University, Zaria.

Key Words: Critic, critique, criticism, art criticism, exhibition.

Introduction
From a literary perspective, a critique can be used as a "noun" or as a "verb." According to Hornby (2015), critique as a noun is a piece of written criticism of a set of ideas, a work of art, and critique as a verb is described as something to write or give your opinion of, or reaction to, a set of ideas, as a work of art. However professionally, critic is seen as the noun – person, critique as the verb – process, and criticism as the art – product. Generally, critique is said to be an oral or written discussion or evaluation strategy used to describe, analyze, and interpret works of art. To further strengthen the foregoing, Merriam-Webster Dictionary online avers that, critique itself dates to the early 18th century and originally referred to a piece of writing that criticized a literary or artistic work. Also it is corroborated that, art criticism as genre of writing, obtained its modern form in the 18th century and that, the earliest use of the term 'art criticism' was by the English painter and writer Jonathan Richardson the Elder, in his 1719 publication entitled *An Essay on the Whole Art of Criticism* (Venturi, 1936). In other word, it can be deduced that, it was Jonathan Richardson that coined the term *art criticism*. Hence, the words *critique*, *criticism* and even *review* are observed to overlap in meaning. More subtly, Kuspit (n.d) holds that, art criticism is often tied to theory; it is interpretive, involving the effort to understand a particular work of art from a theoretical perspective and to establish its significance in the history of art. This then can be interpreted possibly by regarding a piece of art for its beauty, order and form or even for its utilitarian qualities and the role it plays in communal and spiritual activities.

Oftentimes too, as Adeyemo and Duniya (2016) note, when one hears the words 'art criticism,' one may first imagine people standing in an art gallery furrowing their brows as they point out the flaws in a painting or sculpture or even drawing. Although the authors hold that, art criticism is far more than mere commenting on a work of art or pointing out errors, it is the act of analyzing and evaluating any type of art. In essence, it can be deduced from the foregoing that, art critique and or art criticism is about appraising objectively any kind of art work without prejudices. In this case, the critique and judgment will be premised on the merits and faults of the artistic work on display putting certain evaluative criteria into consideration.

It is not surprising then when Sporre in Adeyemo and Duniya (2016) assert that, criticism implies many things to many people and that, it does not necessarily mean passing or saying negative comments about a work of art. This paper stems from an exhibition which is compulsory and part of the M.F.A programme at the Zaria Art School. Also, the works are product of researches done on specific subject-matter. With this mindset, the critique thus looks at two works from each of three artists, with the view to critiquing them. The artists in this category are Dachin Gershon Paul, Idiong Emah Peter and Obande John Udeh. All of them graduates with Masters' of Fine Arts (M.F.A) in sculpture, from the Fine Arts department, Ahmadu Bello University, Zaria otherwise known as the Zaria Art School. The works to be critiqued were part of their final exhibition at the departmental gallery in October, 2015. Onoja *e tal* (2016) hold that, art exhibition is the showing of art pieces for public view, appreciation and critique. Thus, the view, appreciation and critique of such art pieces prompt this paper. The paper will therefore, proceed by "critique-cally" examining the works of the artists using formal analysis method to appraise their visual elements.

The Artists and a Critique of their works
Dachin Garshon Paul
Dachin Garshon Paul hails from Mangu Local Government Area of Plateau State. He was born on 29th December, 1985 in Gombe State, Nigeria. He had both his primary and secondary education at LGEA Primary School and Government Secondary School in Pushit, Mangu LGA of Plateau State from where he proceeded to Ahmadu Bello University for his first degree between 2005 and 2010. He has about four works on the exhibition stand to his credit but two will be discussed, and his main medium of expression is charcoal. The two works are rendered in a representational manner. The first to be critiqued in this section is one the writer titles "Horse-Head" (plate I) because the title is unknown.

Horse-Head

Plate I Artist: Dachin Gershon Paul, Title: Unknown, Height: 55cm, Medium: Charcoal Powder mixed with Vinyl tile adhesive, Year: 2013

The sculptural piece here shows a horse-head only, mounted on a small iron pedestal. This head depicts, virtually, all the natural traits that characterize a life horse head. The mane, behind the thick and muscled neck, is shown with coarse and bold lines, with some simple lines that portray veins on the head. The mouth is slightly opened in a manner that suggests the horse is gasping for breath, perhaps, after a race, with its nose widely opened to breath in more air, in a rapid manner.

The sculptural piece however, shows a little contrast of light and darkness to reflect the form, though it is purely rendered in a charcoal - absolutely black. The piece is well proportioned and maintains a good balance considering the size and weight of the work on the little pedestal.

Accusation
The second one is titled "*Accusation*" (plate II). The sculpture shows a man, who appears warlike and militant, on a fast-running horse, as if is in a tough war or a battle ground, chasing enemies. The rider holds firmly to the rope that he (the rider) uses to control the speed of the horse with his right hand and uses the other to stretch out, pointing to a certain direction (as if to a target). This expression really speaks its title as the rider and is rendered boldly making an accusation gesture towards an imaginary accused.

Plate II, Artist: Dachin Gershon Paul, Title: Accusation, Height: 42cm, Medium: Charcoal Year: 2014

However, the technical proficiency displayed by the artist, in arranging varying sizes of charcoal pieces to execute this work, is in the opinion of this paper exceptionally splendid and highly artistic. The careful arrangement of the elements of design in the work shows the artist's understanding of the principles of art. The artist created a rough-drapery as textural effect on the dress of the rider, which

looks like strong body-fitted bracelets and the body of the horse with an uneven arrangement of charcoal pieces, put together, using adhesives, to make up the whole work. Also, the delicate and meticulous suspension of the entire work on a broken conical pedestal gives the work a firm balance, and this unequivocally displays a perfect grip of the principle of design.

Idiong Emah Peter

The second artist is Idiong Emah Peter who comes from Ikot Ekpene Local Government Area of Akwa Ibom State. He was born on 6th August, 1969 at Ikot Ekpene. He attended Abiakpo Group School, Ikot Ekpene, Methodist Secondary School, Ntonpang all in Akwa Ibom State, Yaba College of Technology, Yaba, Lagos State and Ahmadu Bello University, Zaria, Kaduna State between 1976 to 1981, 1981 to 1986, 1997 to 1999 and 2011 to 2012 respectively. This critique centers also on two of his works, based on *Suya* explorations as subject matter, focusing on different types of *suya* meats. The medium of expression is mixed: a combination of steel rods, bamboo and wood.

The Struggle of Life

This piece is titled *"The Struggle of Life."* It is in a centrifugal arrangement suggesting what is known as *abodi*, among the Yoruba, *tumbi* in Hausa and *afonu* in Ibo (plate V). There are about eleven sticks of *suya* meat on a relatively flat pedestal, a reminiscence of typical *suya* stand composition, commonly found among the Hausa in the northern part of the country. More so, one could seemingly see how the artist cleverly arranges the tiny steel rods together with bamboo cut-offs to give dynamic feelings and geometric posture of true *suya* meat on sticks to the work. The creative ingenuity also, is strikingly displayed, especially in the way the artist arranges the tilted heavy load of meat at the top with the dramatic twisting and slanting of the sticks and yet a balance is sustained. The irregular and diagonal arrangement of the elements also portrays a sense of unpredictability and this appears to conform to the title of the work, as some of the rods appear to be struggling to stand straight, while others appear falling down.

Plate III, Artist: Idiong Emah Peter, Title: The Struggle of Life, Size: 65cm x 80cm x 60cm
Medium: Bamboo, mild steel, wood, Year: 2014

Suya I (Deception)

The piece is portrayed with variety of organic and geometric shapes and sizes to suggest assorted parts of cow/goat as *suya* meat (plate IV). These various parts of supposed meat are put on just four tiny steel rods, as sticks or skewers, firmly welded on a flat metal plate, which is then affixed on a wooden pedestal. Undoubtedly, these supposed meats that are made out of pieces of bamboo wood, on the sticks, are subtly burnt, making them appear just like real smoked or roasted *suya* meats.

Plate IV, Artist: Idiong Emah Peter, Title: Suya I (Deception), Size: 58cm x 31cm x 23cm
Medium: Bamboo and mild steel, Year: 2014

In addition, the textural surfaces of these pieces of meat are unevenly rough and smooth with asymmetrical sizes. The meats are vibrantly contrasted and saturated with earthly dark brown colour, and again this is typical reminiscences of genuine smoked or roasted meat of *suya*. Also, the demonstrated ingenuity on the work and the use of elements of designs reveal that the artist

understands the principle of balance. By and large, the central theme (which is *suya* explorations) of these works are, without doubt, conforms to the visual expressions of the artist, and also fits the title (deception) in that it looks like *suya* meat to the eyes but is really not.

Obande John Udeh

The third artist, Obande John Udeh came from Ado Local Government Area of Benue State. He was born on 2nd March, 1983 in Bauchi State. He attended Government College Makurdi, Special Science Senior Secondary School, Mud, Benue State Polytechnic, Ugbokolo, all in Benue State and Ahmadu Bello University, Zaria, Kaduna State between 1992 to 1995, 1995 to 1998, 1988 to 2000 and 2002 to 2005 respectively. His works focus on the exploration of play sculptures that are inspired by anthill formations with terra cotta as its medium. The artist has four works on the exhibition stand that are all bearing the organic form of an anthill. However, only two will be appraised in plates V and VI titled *Play Cave* and *Play Hut* respectively.

Play Cave

Looking at plate V critically, one could see structure that is ant-hilly in shape, but with unusual stair-cases as adjunct, by the side, leading to another slippery slope downward. Beneath and beside, to the right, are hollowed spaces, with rough textural effect. This uncommon trait of stair-case is the artist's conception, to make it look like play house. This reminds one of such structures in our kindergarten schools today, where children have their fun/play during their break-time.

Plate V, Artist: Obande John Udeh, Title: Play Cave, Size: 35cm x 27cm x 30cm
Medium: Terra cotta, Year: 2014

Plate VI, Artist: Obande John Udeh, Title: Play Hut, Size: 32cm x 27cm x 32cm
Medium: Terra cotta, Year: 2014

Play Hut

This piece is not much different from the plate V in the sense that it is also ant-hilly in form, with adjunct in curved stair cases that leads to another supposed slippery slope downward around the work. However, the form in plate VI, if critically examined, is more ant-hilly than the one in plate V, putting into consideration its cone-like top shape. The textural effect is relatively rough with seemingly bold lines, to create squarely relief-designs all over the form, which again ostensibly differentiates it from the plate VI. The wide and hollowed space beneath the work is suggestive of a primitive dwelling and the work, from its appearance, conforms to the title.

Conclusion

Criticism is all about looking at art works objectively, putting into consideration all pertinent characteristic features and evaluative criteria, in order to give correct and unbiased evaluation and judgment of any kind of art. To strengthen the foregoing, Allen (2015) avers that, we look at a work of art, examine it from a chosen perspective, and draw conclusions about the artist, his or her work, the time period it was created… The writer thus is of the opinion that, the artists seem to have purposely experimented and explored different media, styles and approaches to create unique and captivating sculptures whose central themes or subject-matters are quite research probing and

fascinating, considering the visual elements and how they are used to conform to the principles of design. Duniya (2013) posits that, artists all over the world have experimented with all kinds of materials, for their expressions. The author further notes that, the creative impulse that constantly pushes artists into exploring other means of doing art, has led them to finding new ways of even using the traditionally known art materials. And proofs of these submissions, if closely observed, are quite evident in all the exhibits.

References

Adeyemo, P.A. and Duniya, G.G. (2016). An Analysis of Lasisi Lamidi's Metal Sculptures. In International Journal of Innovative Language, Literature and Arts Studies. 4(2): 1.

Allen, D. (2015). Art Appreciation, Art Criticism, and the IB Diploma and Common Core. Retrievedon 2 February, 2017 fromhttp://www.gallerydplus.com/?page_id=112.

Duniya, G.G. (2013). Waste as Medium of Art Expression: A Prognosis of Lasisi Lamidi's Art. A Paper presented to the National Conference organised by the Society of Nigerian Artists (S.N.A), Anambra State Chapter at the Auditorium, Nnamdi Azikwe University, Akwa.

Hornby, A.S. (2015). Oxford Advanced Learner's Dictionary. (New 8th Ed.) New York: Oxford University Press.

Kuspit, D.B. (n.d.). Art Criticism. Retrieved on 5 January, 2017 from http://www.britannica.com/topic/art-criticism

Merriam-Webster Dictionary online. Critique. Retrieved on 5 January, 2017 from https://www.merriam-Webster.com/dictionary/critique

Onoja, J.E., Adeyemo, P.A. and Lawal, L.A. (2016). Art Staff Exhibition 2016: A Review. In International Journal of Innovative Language, Literature and Arts Studies. 4(1): 41.

Venturi, L. (1936). A History of Art Criticism. Retrieved on 2 February, 2017 from https://catalogue.pearsoned.co.uk/assets/hip/gb/hip_gb_pearsonhighered/samplechapter/0205835945.pdf

Feminist Connotations in the Paintings of Abraham Uyovbisere

Kenechi Uzoamaka Anaso
kenanaso@yahoo.com   **Date: 8-2-2017**

Abstract

The mother figure appears to have been subliminally accepted as an enduring subject matter to be explored in varying themes, styles, and periods. Feminist concern is clearly expressed in Robinson's exposition of Irigaray's work, which points to the fact that this is not so. Five of the explicit paintings of the subject matter were randomly selected from Abraham Uyovbisere's collection and examined. The Feminist perspectives that are relevant for this study are drawn from the writings of Robinson (1998), Frueh (1998) and Baert (1998). The key elements that emerged from the analysis of Uyovbisere's mother figures are *Introspection, Domesticities and balance, Self-awareness, Etherealness, Introspection,* and *Brooding*. The key elements seem to engender spiritual values, which agree with Feminist values, but yet, reveal a subtle dialectic. In these paintings, his roles as *reporter* and *analyst* surpassed his role as *experiencer* and *activist* (since his paintings showed that he had not consciously decided to reinforce feminist ideals).

Keywords: Polemic, Dialectic, Feminist.

Introduction

The artistic depiction of the woman in her biological role as mother became quite popular in the middle ages. Artists of this era made numerous naturalistic representations of *Madonna and Child*, or *Mary and the Infant Jesus*. Subsequent artists explored the mother figure in diverse styles, techniques, periods and contexts. The mother figure appears to have been subliminally accepted as an enduring subject matter to be explored in varying themes, styles, and periods. Feminist polemics on the subject matter, however, points to the fact that this is not so. This paper examines Abraham Uyovbisere's figural paintings of the mother figure in relation to or in contrast with (as the case maybe) feminist polemics of similar subject matter.

Abraham Uyovbisere

Abraham Uyovbisere is a male contemporary artist who obtained a Bachelor's degree and Master's Degree in Fine Arts at the Ahmadu Bello University and University of Benin respectively. He is known for his interest in the naturalistic representation of female figures, which he begun to paint in 1981 and continued to paint consistently for about three decades. Journalists' reviews by Akintunde-Johnson (1989), Njoagwu (1993) and Adebanjo (1993) identify Uyovbisere as feminist-identified. In Archibong (1997) the artist states explicitly that whatever the viewer sees is Uyovbisere's view of the world. His work, therefore, naturally becomes appropriate for the study of mother figures in relation to male artists and feminist views.

Uyovbisere succinctly states that his mother, Comfort Omotẹ-ore Uyovbisere, largely shaped his reasoning, thereby providing a plausible reason for his avid depiction of female figures. Nevertheless, this raises questions about what views of the world that the artist's mother has passed unto her son reflect in his paintings of female forms.

Mother and Child Figures

Archaeologists and Anthropologists have discovered and identified fertility or fecundity figures dating as far back as the end of the Paleolithic age in Europe (especially in France and Spain). The earliest known sculpture of a female fertility figurine, which is dated 23,000BC, is now called the Venus of Willendorf (Vishny, 2009). In traditional African art, the plenteous fertility figures and ancestral figures, which served as progenitors of familial lineages attests to the unilateral importance the people of Africa accorded fecundity. Images of women who hold children reflect a number of ideas ranging from symbols of lineage or clan forebears to "generalised and incarnate dead" (Sieber and Walker, 1987). Interestingly, in accordance with the African artistic concept of ephebism (the depiction of people at the prime of life regardless of age), children are not given individuality or character of their own, but are treated as extensions of their mothers' personality (Sieber and Walker, 1987).

In pre-twentieth century European iconography, the babies bore infantile characteristics regardless of the message the art work was created to pass across. For example, in the *Madonna and Child* imagery, the status of Madonna as "mother" is referential to the "infant" through whom the mother attains the status of "the adored". This contrasts significantly with concepts of deified motherhood in traditional

African art. There is, however, another significant ideological concern with the representation of motherhood that is neither hinged upon African traditional beliefs nor Christian beliefs. This is a feminist concern about the mode in which mother figures have been and are being represented.

Feminist Concern

The feminist concern has to do with the relative diminution of the spiritual values of motherhood by "the male artists" in the motherhood images that they create. This concern is clearly expressed in Robinson's exposition of Irigaray's work. Irigaray in Robinson (1998) states that there is implicit confusion between the work of childbirth, a most wonderful creativity, and its definition within a between-men civilisation, in which women no longer have a recognised right to engender spiritual values.

The repertoire of Abraham Uyovbisere's paintings is primarily of female figures and though he claims that they represent his ideals, views and reasoning which he also claims were shaped by his mother, he is also an acclaimed feminist (as seen in journalists' reviews). Anaso (2016) in the article titled, *A Dialogue with Abraham Uyovbisere's Semi-nude Figures* examined the artist's semi-nude figures in the light of feminist principles and views and concluded that the messages therein neither reinforce nor advance feminist ideologies. It may be argued that the analysis did not bode well for the artist's labelling as feminist due to the fact that only his semi-nude paintings were analysed and semi-nude paintings may generate negative sentiments from puritanical points of view (which the artist tried to resolve by draping the figures). His paintings that are explicitly of the mother figure are thus analysed in the light of his labelling as feminist in the period in which they were made. As his semi-nude work, the paintings of motherhood ought to be evaluated within the context of feministic positions and ideals.

Feminist Positions

The feminist perspectives that are relevant for an analysis of mother figures in the artist's paintings are drawn from the writings of Robinson (1998), Frueh (1998) and Baert (1998). Robinson reveals the feminist discontent about the conventional portrayal of mother figures, Frueh specifies the manner of portrayal that Feminists believe validate the identity of the woman and Baert demonstrates how the mother figure can be re-inscribed through performance.

Robinson (1998) in her essay titled *Beauty, the Universal, the Divine: Irigaray's Revaluings* focuses on a particular aspect of the thinking of Luce Irigaray (a philosopher and psychoanalyst) "in order to introduce it to a wider audience". Robinson hinges her discourse upon Irigaray's non-modernist approach in the averment of revaluation and rebuilding of terms with different values into concepts that are productive for women. The author presents Irigaray's liberation strategy for women's identity and positions of relevance, for greater self-awareness and actualisation. She further draws out from her own reading on female images the following two points upon which she bases her premise:

> ...First, that concepts of beauty, truth and transcendence within Western high-art practices have been predominantly produced by men; and second, that within this, since the early sixteenth century, one of the major carriers of meaning has been the image of woman. My premise, therefore, is that if one of our culture's major sources of illumination has been male concepts of beauty, then one of the shadows of this beauty consists of a beauty that is produced by and productive for women. Further, related to this shadow is another: that of women's development and determination of what constitutes their own beauty. (p160).

Women's development and determination of what constitutes their own beauty is one of the measures taken by feminists to counter the perceptions, attitudes and resulting depictions of female images that oppose feminist ideals, and to re-inscribe the identity that appropriately validates the existence of females.

Frueh (1998) in the essay *Making a Mess: Women's Pleasure* reveals the disparity between male and female artists through clarifying the concept of "messiness" as it concerns women artists and male artists. The author reveals the female qualities and manner of portrayal that feminists accept and seek to reinforce. Frueh states that beauty is the external sign of femininity, and more importantly, concerning monster/beauty. She reveals:

> The richest beauty is monster/beauty, erotically saturated with a twist, a 'flaw', a nastiness of attitude or appearance, which shows up the blandness of a passive ideal. So she must suffer for the breaking of rules of decorative beauty, which like Matisse's 'armchair' aesthetics, is to provide comfort. Monster/beauty recalls the

eighteenth-century sublime by inspiring terror. She is also avant-garde allure, existing always in advance of the broken heart of art as order-out-of-chaos. Beauty is a sign of art, monster/beauty a demonstration of cutting-edge art, a knife into the viscera of convention, the risk of full-blown eros. (p147).

Frueh's theories represent a feminist position that seeks to counter the suppressive attacks of sexism and the orderly perfection of passive female beauty, which readily submits in the face of discrimination. Frueh in Anaso (2016) reveals that amongst feminists, there is a discriminatory preference for a feminist stereotype against the so-called passive beauty and the value of aesthetic is even arrogated to the monster/beauty attribute of messiness.

 Baert's (1998) essay *Desiring Daughters* Baert deals with the feminist concern that is being examined in this paper pre-emptively by using performance as a tool for renegotiating the mother-daughter tie. Baert is explicit in her explanation of how the reconstruction of mother-daughter relationships aids in validating female identity in the essay titled *Desiring Daughters.* The essay reveals how performance is used as a tool for the renegotiation of the mother-daughter tie. More importantly, the essay reveals how through symbolic performances the female artist as daughter reclaims, re-invests, and underscores the importance of the maternal figure as a desiring subject. Baert draws her analogy on maternal figure as object of desire, and desiring object from the performances by two artists, Sara Diamond and Mona Hatoum. Narratives from the videotapes trace the shifts in ways in which feminists perceive experience and negotiate the mother-daughter relations. Baert further reveals the steps or shifts in this relation:

> …from an untheorised celebration of the female sign to an interrogation of femininity as it is constructed in representations and in familial and social relation; from a repression or displacement of the psychic dimension of the troubled mother-daughter relations to its considered exploration; from a pre-occupation with 'difference' in relation to the masculine cultural text to an exploration of feminine desire in relation to the Other (as) woman. (p188).

Freudian Dimensions

The import of conventional representations of the mother figure by male artists is disparaged by feminists. It is therefore necessary to look a little more closely at the male artist as a generic definer of the art he creates as feminists propose, yet devoid of feminist garb. Freud in Strachey and Richards (1973) explains that male artists create art in order to win honour, power, wealth, fame, and the love of women. According to Freud, the male artist presents edited versions of his fantasies and daydreams to the world through his art. He censors the otherwise unpleasant and unacceptable aspects of his fantasies and daydreams in order to attain the aforementioned goals of winning honour, power, wealth, fame, and the love of women. Freud also reveals that most adult dispositions unconsciously originate from infantile programming. One apparent infantile programming of the artist is revealed by Onoko (2001), who quotes him as saying, "I sucked my mother's breasts for two years. I remember though not too clearly how I used to feel her breasts."(P.1). A manifestation of this programming is seen in the idealisation of the breasts in all his semi-nude female figures (Anaso, 2016).

Akintunde-Johnson (1989) and Obiagwu (1989) opine that the artist's paintings are material evidence of his reaction to intimate matters in his life. The authors name "Polygamy" (I-IV), "Emancipation" (I-III) and "Rhythmic Dance" (I-VI) as paintings that represent the artist's reaction to his mother's circumstance. According to the authors, these paintings express the artist's criticism of the socio-cultural systems that place women at the receiving end of deleterious aspects of the resultant social structures.

PLATE I: Rhythmic Dance, 1997, 90cm×120cm, oil on canvas, Location unknown

PLATE II: Rhythmic Dance I, 1997, 60cm×90cm, oil on canvas, Location unknown

PLATE III: Rhythmic Dance II, 1997, 75cm×105cm, oil on canvas, Location unknown

A total number of eleven paintings were mentioned by the authors. Three of these paintings were available for viewing (shown above) and neither the actual paintings nor photographs of the remaining nine works were found. The eleven paintings are not included among the paintings discussed in this work due to the fact that explicit mother figure paintings are required for the analysis.

Analytical Approach

The method of critical analysis applied by Anaso (2016) was adopted for the analysis of Uyovbisere's mother figures. Five of the explicit paintings of the subject matter were randomly selected from the artist's collection and examined. Freudian psychoanalytical theories about the male artists' reasons for creating art and infantile programming were taken into consideration, while feminist principles as seen in the works of Irigaray in Robinson (1998) and Frueh (1998) were generally used to assess the context of the paintings. More attention was paid to formal analysis of the images. That is, a literal separation of the painting into components and parts to understand the whole, as suggested by Barnet (1985).

Abraham Uyovbisere's Mother Figures

The artist has made a number of paintings that point to the fecund attribute of women. However, in his paintings the artist puts forward the idea of fecundity in a virtual manner. For example in *Mother and Child* (Plate IV), the mother figure appears portrait-like and takes a central position on the canvas.

PLATE IV: Mother and Child, 1993, 53cm×60cm, oil on canvas, Location unknown

In Plate IV, the artist totally obscures the baby but convincingly alludes to its presence in the painting. There are certain nuances that point to the likelihood that the woman has a baby strapped to her back

in the manner that is common in Nigeria. The positioning of her arms behind her back as though to support the baby's weight alludes to this. In addition, the figure of the female is appareled such that a wrapper is tied across her upper back, and above her breasts (as though to hold the baby to her chest). The fold of the wrapper at the waist suggests that in the usual (Nigerian) manner, a piece of cloth or shawl lifts the baby's bottom and straps it firmly to the female's back. Unlike the Madonna and Child imagery, the viewer is not meant to see the baby but to perceive and envision its inclusion as a definer of the identity of the female figure (as mother).

The artist presents a three-quarter view of the female's visage. The slight angling of the head towards the left and the furrowing of the forehead in what appears to be a resolute facial expression, which suggests that what the artist aims more at in this painting is aloneness and freedom from unwelcome disturbances rather than unhappy loneliness as Onoko (1993) suggests. Apart from the earth colours of the female figure's face, which are further muted to suit the background; the artist largely uses blue and purple tones in this painting. According to the artist, red signifies bravery, while blue signifies anticipation (Odigbo, 1994). This implies that he attempts to convey an admixture of anticipation, bravery and lonesomeness. However, what the artist manages to convey is an emblematic picture of a mother figure, which though sturdy, appears to float in a surreal foreground (with other lone figures in the background) as the lower part of her body blends and disappears unto the serene foreground. Interestingly, the figure appears to have emerged from the cool receding background. As she advances towards the viewer (an effect created by the purple tones), the blue of the background replicated in a single broad stroke on her left thigh restrains her.

It is important to note that details of the subject's face bear some resemblance to that of the artist (Abraham Uyovbisere). For example, the similarity is manifest in the long oval face, the high forehead, the high cheekbones, and in the symmetry of the eyes, nose and lips. The slight inclination of the head towards an angle is one of the artist's peculiar mannerisms. The artist appears to have produced his own female version on canvas. This is consistent with the saying that "… every portrait is a self-portrait …" (Barnet, 1985). It reinforces the idea that the artist uses the female form to express his emotions and recapitulate experiences.

PLATE V: Motherhood, 2000, 75cm×105cm, oil on canvas, Location unknown

Plate V shows a landscape painting in which the figures appear to stand out in the horizon and dominate the foreground. The painting is simply titled "Motherhood". In concordance with the title of the painting, the two females in the foreground have babies on their backs. The positioning of the moving figures to be viewed from the posterior obscures their physiognomy. This is indicative of the artist's intentional deviation from individuation in favour of expressing his views on the concept of motherhood. The picture he paints is not that of opulence and joyous satisfaction rather it is that which elicits ambivalent considerations about the incipient multiplicity of the mothers' responsibilities.

The figure that is largest and closest to the foreground is the most interesting feature in the painting, though she completely backs the viewer. The basket on her head tilts to the right thereby aptly balancing her frame, which bends leftwards. She balances the basket with her right hand and the baby on her back with her left hand. Her left hand cups the baby's bottom and holds the baby firmly in place. The juxtaposition of the range of yellow ochre and burnt sienna for the basket, and red, pale blue, and white for the woman's wrapper, the baby on her back, the woman's blouse, and her head-tie affect value and balance. This part of the painting that consists of a female figure, with a baby behind and a basket on the head forms a rhythmic and engaging pattern, but primarily alludes to an essentially maternal quest and *striving* (or resultant capability) for balance/equilibrium. The other

female figure in the foreground is positioned such that only a quarter of her visage is seen. In the same manner as the first figure, an earthenware pot on top of her head balances on a small round support. In the background of this painting (at the left side of the painting between a tall shelter and a small house) an indeterminate number of fuzzy female images stand. One of these fuzzy female figures appears to be heavy with child. One female figure in the far right moves farther into the horizon and appears to be holding a baby to her left side with her left arm.

In the landscape in which these figures go about their mundane tasks, tufts of grass serve as delineator for a clearing, which appears to be a road emerging from the foremost left angle of the painting. Interestingly, the two foremost female figures appear to have emerged from the bush (which is foremost right) and head for the point between the shelter and the small building where other fuzzy female figures stand. It is probable that this point of meeting is a mill, where the women converge to grind grains and other food types, and engage in some chatter. However, there is no sign of a milling machine at that point; therefore, it suffices to state that that point is a meeting point for the women, except one who moves away from that point into the far distance. It is probable that the inclusion of a meeting point for the females in this painting bears an allegorical significance, a preconceived and precursory submission that the underlining similarity in females is their domestic inclinations and their physiological adaptation for bearing children. Feminists would regard this as an essentialist and constrictive view of femaleness or motherhood.

PLATE VI: A Day in Epkoma, 2001, 120cm×90cm, oil on canvas, Location unknown

The female figure in Plate VI has an infant tied to her back and a little boy by her right side. She stands by the bank of a stream, probably waiting (for something or someone) and is probably lost in thought. She stands facing the stream as though oblivious of the viewer's gaze, but something in her elegant posture and the slight angling of her head suggests a high degree of self-awareness and a bit of self-consciousness. The scenery gives an impression of quiet, and patient waiting (the empty canoes out in the water, waiting to be manned, the calmness of the stream, and the female figure that stands at the bank). The brushstrokes, which actuate the vegetal surroundings of the stream, curve and curl outwards in unobtrusive layers of pigment, therefore creating an effect of gentle enclosure around the water in non-threatening manner. The tonal value of blue hues and the relative sizes of the vegetation and empty canoes in the stream in this monochromatic painting contribute to the illusion of perspective and most importantly three-dimensionality.

The artist reveals that blue symbolizes anticipation and truth for him, thereby validating the idea that the mood that the painting communicates is that of waiting. More importantly, the female figure with her back to the viewer shows calmness, poise and motherly actuation, a desirable image of femininity and motherhood. This image, however, does not validate Frueh's (1998) and Perry's (1999) criticism of the imaging of females as "objects" of decorative beauty in art even though it does elicit an impression of Frueh's much criticized "passive beauty" due to its characteristically feminine posturing and allusion to calm, seemingly unperturbed acceptance of essentialist motherhood and its between-men attributions that is also criticised by Robinson (1998). Frueh's criticism is referential to the stereotypic imaging of females in the Western art scene, while this particular image painted by Uyovbisere is true to life albeit the artist's infusion of his own ideals of femininity and motherhood.

PLATE VII: Expectation I, 1997, 75cm×60cm, oil on canvas, collected by Joke Giwa

Expectations I (Plate VII) is more obvious than *Mother and Child* (Plate IV) in its reference to the fecund attribute of women. The artist places both female figures (the first carries a baby in her arms, and the other is pregnant) in a cloud-like background of red, blue and white hues. The figures stand out against the shadowed part of the background. The placement of the figures in a background that is completely cloud-like and lacking a ground (land) gives the painting an ethereal effect. The figures are cast against the backdrop of etherealness. This alludes to the wonderment and otherworldliness with which the artist views the act of conception (as seen with the pregnant female) and birth (the female figure with a baby in her arms). The figures, with obscured legs and feet, appear to float away from the clouds towards the viewer as the light source brightens their forms and enhances the effect of three-dimensionality, and this gives their floating forms solidity.

As in Plate IV, purple is conspicuous in the painting indicated as Plate VII not only in the apparel of the pregnant female figure but also in the effect created in the separate red and in blue patches that form the cloud-like background. The visible arm of the foremost figure appears thin in comparison to the body. Similarly, the pregnant figure behind is supposedly standing with arms akimbo, whereas the placement of umber to show reflection of light impairs the effect and disfigures the lower arm. The execution of both female forms is realistic; thus, the anatomical problems impinge on the aesthetic appeal and success of this painting.

PLATE VIII: Anticipation, 2005, 120cm×90cm, oil on canvas, Location unknown

Anticipation (Plate VIII) is a monochromatic (blue) rendition of a landscape with a pregnant female figure (that appears tucked to the left corner of the painting). Here, the rendition of female anatomy is quite accurate (when compared to the figures in Plate VII). Acquiescing to the subject matter of fecundity, the dense shrubbery all curve outwards and bend towards the pregnant female form as though blown northwards by a gentle breeze. The female figure faces the sparse shrubbery with face downcast; her neck equally bends gracefully towards the direction of the shrubbery. The long full hair, full breasts, and graceful shoulders emphasise the femininity of this female figure and subsume the physiological state of pregnancy as a desirable attribute of femininity. At a reasonable distance and on the same plane as the pregnant female is the blurred silhouette of another female figure. Irradiation from the light source at the middle of the background reflects rays across the entire painting, illuminating the impressive female figure in the foreground. However, the stiffness of the figure's wrapper undermines the creative prowess that the execution of this realistic female figure evinces.

PLATE IX: Reflection, 2008, 63.8cm X 103.8cm, Oil on Canvas, Abraham Uyovbisere's studio

The subject of *Reflection* (Plate IX) is a young woman postured in the same manner as the female figure in Plate VIII (the artist presents us with a three quarter view of the figure whose face is downcast). However, while the figure in Plate VIII represents an imagery that tends towards fantasy, the imagery in Plate IX seems almost true to life as a few anatomical flaws abound. The protrusion of the female figure's belly unmistakably indicates that she is pregnant, though the belly curves abnormally. The figure's lower left arm, which lifts to touch the left side of her belly, is abnormally thin in comparison to the upper arm despite the fact that the artist portrays a slender female figure. The wrapper that covers the lower part of her body appears stiff and steel-like.

Somberness is detectable on the shadowy face of this female figure as she touches her belly. In the background is a blurry image of what appears to be the same female figure with a baby clasped to her right side thereby representing the aftermath of birth as the figure's visage is still downcast as though dissatisfied about some unknown circumstance. In view of the fact that pregnancy and birth is the centerpiece of this painting, it is not out of place to conclude that the circumstance of conception and birth are not one that elicits feelings of joy and excitement in this picture. The downcast somberness of the female's visage, the allusion to the acts of conception and birth, and the choice of colours (darkness of the colours in the foreground and brilliant light in the distance) culminate in an imagery that speaks of brooding.

Conclusion

Renee Baert is one of the feminist artists who depicts motherhood images in forms, moods, attitudes and ideas that they believe are appropriate to them in order to neutralize the male symbolic "power", which they believe objectifies the woman and fosters discrimination. Robinson does not clearly explain the between-men definition of "the work of childbirth" she criticizes in her polemic, however the key elements that emerged from the analysis of Uyovbisere's mother figures are *Introspection*, *Domesticities* and *balance*, *Self-awareness, Etherealness, Introspection*, and *Brooding*. A close look at these elements in the paintings that they describe against the backdrop of feminist values reveals a subtle dialectic. The key elements seem to engender spiritual values, which agree with feminist values, however, the paintings which were made in the 20th century all reflect unilateral view of feminine existence. None of the mother figures reflects the type of world, activities, and challenges that arise in feminist debates and in the 20th century urban world.

A probable explanation of the dialectic nature of the Uyovbisere's mother figures is found in the Freudian dimension. The artist used the mother figure to express his views on polygamy. The artist bluntly calls himself "a victim of polygamy"and further states that most of his works are reflections of his personal experiences. It is interesting to note that a good number of the artist's personal experiences are recorded using female forms. This feature in the artist's mode of expression is not a paradox; rather, it is consistent with the artist's admittance that his mother largely shaped his reasoning. Consequently, the world view presented by the artist in his paintings are a meld of ideologies and conceptions that are significantly his mother's and those he picked up from sources that are outside her sphere of influence.

Abraham Uyovbisere, through his works, agreed with and advanced some feminist ideas and viewpoints to the same degree that he advanced ideas that are against feminist ideals. This is the dialectic that is evident in his painting of mother figures. In these paintings, his roles as reporter and analyst surpassed his role as experiencer (since he reported another person's experiences) and activist (since his paintings showed that he had not consciously decided to reinforce feminist ideals).

References

Adebanjo, A. (1993). In a World of His Own. *TELL Magazine*. Monday, May 3.

Akintunde-Johnson, F. (1989). Rhythm of Colours at the Museum. *The Punch*, Friday. March 24

Anaso, K. (2016). A Dialogue with Abraham Uyovbisere's Semi-nude Figures. *International Journal of Art and Art History.* Vol 4, No.1, 01-17, DOI: 10.15640/ijaah.v4n1p1

Baert, R. (1998). Desiring Daughters. *Women Artists and Modernism.* Manchester: Manchester University Press.

Barnet, S. (1985) *A Short Guide to Writing About Art*. Canada: Little Brow and Company. Second Edition.

Frueh, J. (1998). Making a Mess: Women's Bane, Women's Pleasure. *Women Artists and Modernism.* Manchester: Manchester University Press.

Njoagwu, A. (1993). Painting for History. *The Financial Post*. Saturday, February 13.

Nnabuife, C. (2003). Uyovbisere Joins Onabrakpeya, Ibru, Others in Delta State's Honour List. *Guardian Newspaper*. www.guardiannewspaper.com.

Obiagwu, K. (1989). Debut of Two Experimentalists. *Sunday Times*. April 9.

Odigbo, E. (1994). Colours Carry Meanings. *Daily Times*. Saturday Paper. March 26

Oguachuba, I. (2002). ASO Rock on AFA's Canvas. *ThisDay People*. www.thisdayonline.com.

Oha, O. (2008). Painting as Visual Theory: An Exploration on Theoretical Concerns in Joe Musa's Works. *Joe Musa: Recent Works*. Nigeria: Joe Musa Gallery.

Onoko, Oji (1993). The Timeless Realm. *African Concord*. Monday, February 8.

Onoko, Oji (1998). Searching for Solitude. *Thisday,* The Sunday Newspaper. August 16.

Onoko, Oji (2001). A Vote for Research. *Thisday People*. www.thisdayonline.com. March 14

Perry, G (1999). Introduction: Gender and Art History. *Gender and Art.* Yale University Press, London in association with The Open University.

Sieber, R. and Walker, R. (1987). *African Art in the Cycle of Life.* Smithsonian Institution. Washington D.C

Strachey and Richards. (1973). *Sigmund Freud: Introductory Lectures on Psychoanalysis* Penguin Books Ltd, Harmondsworth, Middlesex

Robinson, H. (1998). Beauty, the Universal, the Divine: Irigaray's Re-valuing's. *Women Artists and Modernism.* Manchester: Manchester University Press.

Vishny, M. "Painting." Microsoft® Student 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.

A Review of Methods That Enhances the Teaching of Art in Borno State, Nigeria.

Esther A. Mazila   **Date: 30-1-2017**

Abstract

This paper has reviewed methods of teaching visual arts used by art teachers in Borno state and has suggested better methods to be adopted. In many instances the manner in which art is taught in schools has been found to be unorthodox, poor and not properly organised. The statement that anyone who knows his subject can teach it can be misleading. So is the belief that method is all important and subject matter secondary. Knowledge is not enough if one does not know how to pass it on to students. Similarly, training is not enough if one has no knowledge to pass on. Every teacher needs sufficient preparation in subject matter and methods. In general, traditionalists have emphasized attention on learning and progressivists have brought us to the consideration of learner. In terms of teaching, the history of art education includes shift between instruction that can be characterized as either dominative or integrative. Neither a traditional teacher dominated approach to visual arts instruction, as in late 19th century, nor a student-centered, integrative approach, as in the progressive era, has proven to be panacea. Better methods which give room for interaction between the teacher and students have been proffered and a way forward for the enhancement of the teaching/learning of visual arts has also been enumerated.

Key Words: Methods, Enhancement, Teaching and Art

Introduction

Traditionally, the teaching of arts and crafts was done through the apprenticeship or family system of training Crafts were practiced as a family trade and the techniques and the secret of the profession were handed from parents to their offspring. With the introduction of the western type of formal education, art teaching took another shape. Other new methods of teaching art were introduced in order to cope with the existing demand. Experience shows that one of the major problems confronting art education is the use of inappropriate methods of instruction. In teaching art, Mbahi (2000) maintained that, the task is not simply to let anything happen in the name of self-expression or creativity. Neither is it to impose rigid structures of ideas and methods upon the students. The central question in the teachers' choice of an instructional style is: "How much freedom and how much control does the teacher exercise in the teaching situation"? Only teacher intervention and education encounters are considered.

While considerable advances have been made in explicating content for art education, pedagogical means have received less attention. There exist therefore, a need for clarification of pedagogical needs and a careful balance of freedom and authority by the teacher. Mbahi continued to say that two points must be stressed in teaching art. First, teachers must avoid giving the impression that only their views count. If teachers want to promote independent, critical and creative thinking, they have to be working against themselves and try to avoid methods of teaching, which stifle initiatives. The teacher must promote the application of discipline which underpins creative work, but allows for new departure in thinking and doing by which it is characterized on original ideas whenever possible, setting students to use these either to produce new works, or new interpretations, or to propose new approaches to the solution of problems for which the existing knowledge or skills provide only partial or inadequate solutions.

Seweje (2010) explained that a teacher is expected to be a facilitator whose main function is to help learners to become active participants in their learning and thereby making meaningful connection between prior knowledge, new knowledge and the process involved in learning. The learners, according to Akinleye (2010), should be exposed to those processes that will make them identify the major difference among information, knowledge and reality. Learners gain knowledge when appropriate information is given to them. Information does not become knowledge automatically until learners have been actively involved in its processing. Art teachers are therefore, required to use relevant teaching method that encourages active participation of learners in learning processes.

Meaning of Teaching

Teaching is a process of imparting knowledge to someone with the view to bring about change in the behaviour of the learner. Gaya (2002) explained that teaching is a "system approach" deliberately designed to change behaviour of the learners, by way of giving systematic instructions and training. In art, teaching involves giving meanings to experiences by synthesizing rather than analysing. As a

science, teaching entails seeking detail for causes. Generally, teaching in art relates facts to life while in science it relates facts to facts. In addition to imparting knowledge, teaching is also concerned with inculcating ethical values such as modesty, honesty, loyalty, dynamism, and developing the whole personality of the learner. Although students learn when they are not taught, it is necessary to teach them. Art teachers must therefore be knowledgeable in both theory and practice and have a fairly wide range of general education so that he can present the lesson not in isolation but as an integral part of liberal and technical education. Uzoagba (2000) maintained that an art teacher must understand child psychology and the appropriate teaching strategies. An art teacher needs manual skills, technological information, a certain sets of artistic ideals and standards. In teaching art, the teacher has an important task of providing an atmosphere conducive for inventiveness, exploration and production. Effective teaching depends to a large extent on the strategies employed by the teacher.

Andala and Ng'umbi (2016) stressed that the teaching approach used should allow students to engage in purposeful, relevant learning. This view is supported further by both the social cognitivist theory by Piaget (1981) and Vygotsky's Social Constructivism Theory (1978) which at their point of similarities emphasize the fact that cognition as the result of mental construction and learning is affected by the context in which an idea is put across as well as the students' beliefs, attitudes and social influences. The two theories emphasize on the need to embody the concepts of individual learning styles that impact the way in which individual students process and store information in the teaching and learning process through more practical oriented approaches and techniques.

Read (1958) outlined three aspects of art teaching: the activity of self-expression, the activity of observation and the activity of appreciation. He saw the three activities, which are all included in the pedagogical process of art teaching as really three distinct subjects, demanding separate and even unrelated methods of approach. The activity of self-expression cannot be taught and the role of the teacher is that of attendant, guide, inspirer, psychic midwife. Observation is almost entirely an acquired skill, but in most cases the eye (and other organs of sensation) has to be trained both in observation (directed perception) and in notation. Appreciation can undoubtedly be developed by teaching. Classroom procedures must be restructured for learning to be meaningful and enjoyable. It will not be enough for the teacher merely to arrange a variety of experiences to students to encounter in the course of class activity, learning by discovery is likely to guarantee adequate concept formation. Teachers therefore need to adopt interactive approaches, where students are encouraged in divergent thinking to devise their own solution to problems, handling materials confidently and with individuality.

Methods of Teaching Art

Method is the procedure or approaches used in imparting knowledge and developing skills in a teaching learning situation. The success of any good teaching and learning activity is determined by the method(s) employed to transmit the required knowledge or skill to the students. Method in this context refers to the way adopted to impart required knowledge, concepts, idea, skill, procedures and phenomenon which provide understanding or effect a change in behaviour or opinion of the learner (Gaya, 2002). Teaching methods according to Adewoyin (1991) are processes and techniques of transmitting facts, skills, information and knowledge with a view to facilitate the accomplishment of educational objectives. Teaching methods are also viewed as organized, orderly and systematic ways designed to achieve given educational goals, (Udo, 1983). A good method emphasizes growth, and integration. It recognizes that students are not fixed but flexible and realizes the endowment and nature of individuals. It evokes those modes of expression suited to the psychological nature of the students as it utilizes experiences, content and materials,

Andala and Ng'umbi (2016) said teaching methods are important because they create independence, control and active engagement by providing a sense of student control over learning and interest in the subject matter. According to Maryellen (2009), good teachers create learning tasks appropriate to the student's level of understanding. They also recognize the uniqueness of individual teachers and avoid the temptation to impose "mass production" standards that treat all learners as if they were exactly the same. It is worth stressing that the teacher should know the characteristics of the students and hence be able to choose a teaching method that permits control by the learner not only to learn better, but that they enjoy learning more.

Teaching methods are not limited to the conventional teaching methods in any classroom situation but peculiar in many ways. For example, the directed and non-directed methods of art teaching are the two broad classification that dominate the general classroom situation. Other subject teachers' use

these methods in teaching, but their use are more in art due to the nature of the subject. Studies in art education suggest that both dimensions of instructional styles may be requisite for leading student from entering state or naiveté to an exciting state of sophistication in performing art making and appreciating tasks. Eisner (1961) has found that a polarized orientation of styles of instruction may lesson teacher effectiveness. Mbahi (2000) maintains that in tertiary institutions, the level of training given to students is expected to prepare them towards achieving life endeavours. The training process tends to expose students to creative talents that should lend credence to active community services. He said that "businessmen want creative managers, industries want creative scientists, and colleges require create staff and students".

The varieties of teaching methods have specific purposes in modifying behaviour or producing desired responses. Vannier (1974) ascertains that there is no single 'best' teaching methods which can be used to teach all educational experiences. Teaching techniques in art education are characterized by two dimensions of teaching: dominative behaviour that represent student control and direct influence by the teacher; and integrative behaviour, perceived by students as freedom or indirect influence (Anderson, 1933). The dominative behaviour minimizes differentiation between a student's making and perceiving goals and those of the teacher; while the integrative behaviour aims to maximize this differentiation. The domination and integration approaches often have been couched in other terms such as authoritarian or democratic by Lewin, Lippit and White (1967); direct or indirect by Flanders, (1967); traditional or progressive by Westbury and Bellack, (1971); or teacher-centered and child-centered by Castle, (1966).

Mbahi (2008) in line with Silvernail (1979) maintain that dominative styles of teaching are characterized by direct influence by the teacher. Direct influence "consists of stating the teacher's opinions or ideas, or justifying the teacher's use of authority", in contrast, integrative styles of teaching "consists of soliciting the opinions or ideas of students, applying or enlarging on those opinions or ideas, praising or encouraging the participation of students, or clarifying or accepting their feelings".

Dominative teaching behaviour, Hersey and Blanchard (1977) said, are characterized as establishing instructional objectives for students, asking students to follow rules and procedures in accomplishing assigned tasks, and evaluating students according to teacher-determined criteria. While integrative behaviour by teachers indicate feeling of warmth and trust given to the student. Through integrative behaviour, authority is actually transferred by degrees to the students in an art class, this is characterized by collaborative efforts between students and teacher in establishing goals, deciding how objectives should be reached, and determining how success is to be measured. In other words, student's interest are given greater interest by the teacher when deciding what to teach, how to teach it, and how learning will be evaluated.

Dawson (1970) in Mbahi (2008) said that dominative and integrative dimensions of teaching techniques are orthogonal: behaviour in one dimension does not preclude behaviour in the other, it is possible, in other words, for a teacher to display both high dominative and high integrative teaching behaviours. Studies in art education suggest that both dimensions of teaching techniques may be requisite for teaching a student. The history of art education includes shift between teaching that can be characterized as either dominative or integrative. Neither the teacher dominated approach to art education as in the i9th century nor the student-centred integrative approach as in the progressive era has proved to be a panacea. Clerk and Zimmerman (1979) require both patterns of teaching techniques. Skill development requires a dominative teaching techniques while creativity and expressiveness often require an integrative teaching techniques. Both methods are important for effective art education because every medium imposes its own demand in terms of skills and techniques. Andala and Ng'umbi (2016) advise that the selection of what method to use should be guided by the instructional objectives, the content to be taught and the entry behaviour of the student.

So teachers must be aware of the medium or media being used. Every medium has its own intrinsic qualities, as it imposes its own requirements upon its use. For example, in free-activity method, Pappas (1970) explained that working with a water-based clay, require damp storage until the work has been completed. Working with plasticine enables continuous reshaping of forms but no permanency, and working with the wire involves certain physical controls. The medium by its very nature, is linear in quality, working with cut paper in doing collage afford opportunities for overlapping shapes and planes; working with pen and ink provides opportunities for descriptive details. Gentle (1993) suggested that teachers need strategies to cope with deviation from the task ...

to find approaches which confine or direct students to students responses within the limit of the work to be done, without losing the personal motivation and interest such responses bring. Lowenfield and Britain (1975) revealed that art is now gradually attaining its proper place on the timetable of modern schools, because its importance is being revolutionized. The teaching of art is becoming more difficult than it used to, therefore the quality of art provided to students would depend to a large extent on the strategies used by the teachers. The teacher can be effective if he is unique with his teaching.

To achieve the goal of teaching, the teacher must adopt effective teaching methods. The teacher has many options to choose from different teaching techniques designed specifically for teaching and learning. A variety of methods which elicit the learner's participation and motivation should be identified and used. The teaching methods should be adopted on the basis of certain criteria like the knowledge of the students, the environment and the set of the learning goals decided in the academic curriculum. The teaching methods should also consider that the students have individual differences in responding to different methods of teaching, knowledge acquisition and absorption of information. Based on these observations Andala and Ng'umbi (2016) stressed that the teacher has to adopt a technique that assists the students in retaining the information and increasing their understanding while taking care of individual differences with the teaching and learning environment.

Below are some art teaching methods.

(a) Lecture Method

This is a teacher centered method of teaching which originated from the middle ages under the Jewish teachers. This method of teaching is only appropriate with courses such as art education, art history, art appreciation, museology and theatre arts. This method requires the teacher to be very knowledgeable about the topic and present facts logically, systematically and sequentially. Mbahi (2008) and Palmer (2004) both agreed that to make this method effective the teacher must use simple and correct vocabulary, good dictation as well as appropriate speed in speech to enable students hear and follow the lecture comfortably. Emphasis should be put on salient and important points, and punctuated with questions and could use teaching aids in clarifying concepts.

(b) Demonstration Method

This is a step by step process which involves the teacher making or showing an example by actively demonstrating a procedure in accomplishing a task. The students watch attentively and are asked to produce their own. Palmer (2005) said this method can be used to inspire in as much as it is distinguished from the direct or copying method. It is very effective in the teaching of practical lessons such as textiles, ceramics and sculpture. It is also a valuable method of teaching techniques to students which encourages the development of creative skills, especially when students are given room for experimentation. The teacher demonstrates to students how to do their work while the teacher goes round to guide them. The teacher must be positioned for all students to see him very easily.

(c) Guided Method

Teaching by guiding is a way of maintaining balance between the two extremes (directed and laizzes faire methods). Guidance means helping the student to overcome difficulties in his learning activities. In art difficulties could be experienced because the student does not quite understand what his problem really is. Once the teacher is able to help him see the problem, he has played his first role in guidance. The teacher could suggest to students whatever they require to tackle their learning problems. Mbahi (2008) suggests that students should be guided in creative activities, so that they can make the best use of their creative potentialities. Without guidance, new learning will be trial and error and could lead to boredom and probably frustration. Unless one sees clearly how to go about it.

(d) Art Appreciation

This method was developed as a result of dissatisfaction with earlier practices which deal with making art, but neglect the history and appreciation of art. The advocates of the method believe that it is not enough to make art to acquire the knowledge of art. This method involves understanding works of art by providing information about who created them, what function they serve, the cultural context in which they were made, as well as how and why art has changed overtime. Art appreciation provides a timeline that shows us how artists, styles and periods follow each other. Palmer (2004) revealed that when students have opportunity to study art works from past and present, they begin to understand how art reflects values, political and economic beliefs of a society and how art has made distinctive contributions to society. Such understanding gives students a greater appreciation of how students gain insight into relationships between the past and the present.

Art appreciation involves what information a work of art yields, which makes it have an effect on the viewer. In other words, what is in the work of art which affects our emotion? This knowledge can only be gained from an examination from the work of art, and this calls for an understanding of the styles and functions of art, the social and cultural contents in which the artist has worked and knowledge about how the work was produced.

(e) The Project Method

The project method of teaching is another technique of teaching art. It is an organised activity which individual or group of students will carry out under the guidance of a teacher within a specific period. This method involves an examination of a problem, which is organized by the teacher and learners in the form of a project or task to be accomplished. The basic principles underlying the project method is that the practical task to be accomplished creates a demand for particular knowledge, which requires for immediate use. It also involves the use of knowledge under natural circumstances, and enhanced retention of knowledge by the learners. This is because tasks are practically done by the students themselves who carry out researches and make new discoveries as well as acquires new knowledge. Ngada (2006) explains that project work demands the student's intellectual capacity, organizational ability, perseverance, exceptionally strong analytical ability, proficiency in statistical analysis, and excellent oral and written communication skills. This will equip the students with the required competence, experience and confidence to seek for information from books and journals, engaged in practical investigations, create things or collect data for solving the problems. Here, the teacher only plays a role as an adviser. For example, when teaching papier mache, after demonstration or giving instruction, the students can be assigned to make a bowl or a mask for a festival, as a project.

(f) The Free Activity/Laissez Faire Method

The free activity method is a student-centered approach where students are allowed to do what they like, when they wish, and in only way they choose. In this method, students are given absolute freedom without the teacher's interference. The students have a choice in the selection of the subject matter according to their individual background, needs, experiences and interests.

The success or failure of this method of teaching depends on the teacher's interpretation and understanding of its philosophy. The value of the method lies in the freedom it gives the student to choose what he wants to express and the scope it gives him to experiment with the knowledge and skills he is acquiring. It helps him to learn and to be independent to live and work harmoniously with others in the class. It gives him a sense of initiative and freedom to learn. Mbahi (2008) revealed that this technique is often abused by many teachers, especially in the primary and secondary schools when they resort to the 'hands off, distribute materials, and don't actively teach art policy of teaching". The teachers assume no responsibility in students' creativity. They need not to provide motivation, make suggestion, teach skills or practically assist students. Such concepts of freedom in relation to art teaching has reduced art learning to trial and error. This is believed to be detrimental to the development of creativity and distorts the concept of art education.

(g) Direct Teaching

Directed teaching is perhaps one of the oldest and often criticized, but still enduring method of teaching art in which imitative procedures are practiced. Teachers who use this method are afraid that their students will not make the necessary progress or develop in the right direction if they are allowed to do what they want in terms of creative activity. They are also unwilling to dismiss this approach because of the obvious desire in students to imitate others, and throughout history many distinguished artists have imitated their masters.

According to Mbahi (2008) teachers who use the directed method confine art activities to scheduled lessons in specific periods, the teacher selects the subject matter and the art media to be used. Often the same lesson is repeated at the same time every year with a little modification. He demonstrates one definite process of working in step-by-step procedure and makes it clear that each child will be judged on how well he/she follows the method of the teacher.

(h) Art Criticism

This approach involves having an art work and judging it. It is based on the understanding of art work in terms of its subject matter, materials and media used, techniques of production, meaning, context and function, period of existence and development. It could be basically information of opinions in the evaluation or judgment manner (aesthetic criticism). In this case, art teaching will involve judging, describing, analysing and interpreting what is revealed in an art work. Describing involves naming,

identifying, and verifying, e.g. knowledge concerning the type of the thing and object, information about the materials and techniques used and knowledge of the extra-aesthetic functions of the work. Analysis involve a close look at the components, elements, or details that make up a work. Interpretation is to say something about the meaning of the work of art as whole. Evaluation implies some kind of assessment of the merits and the aesthetic standard of the work of art in question. The simplest kind of verdict is that the work is good or bad, based on the examination of its aesthetic qualities. The method makes an extensive use of illustrations, original art works, models, slides and films. In order to make intelligent and informed judgments, art critics need to know as much about art work as possible. In assessing art, they use information from artists and art historians, along with criteria from aestheticians.

(i) Problem – Solving Method

Inquiry/problem-solving is a learning process whereby questions are created or problems are developed by the students based on facts and observations examined logically. Iyamu and Otote (2007) confirmed that inquiry/problem-solving is a whole complex of instructional phenomenon in which the teacher makes use of variety of methods and activities that encourage learners' active involvement in the generation of their own knowledge (Joyce, Well and Calhoun (2000).

Problem solving method involves techniques such as questioning, sorting, field trips, interviewing, brain-storming, role- playing, projects, use of resource persons, library search and other creative activities, Adewuya, (2003) in Abdu-Raheem (2012) confirm that all these techniques open up students to problem solving activities such as critical thinking, search for more knowledge, analyzing, investigating and collating issues and ideas, formulating hypothesis, experimenting guesses and collecting and analyzing information.

(j) Apprenticeship/Family System of Training

Throughout the middle Ages, the type of art training provided took the form of apprenticeship. Crafts were practiced as family trades and the techniques and the secrets of the professions were handed over from elders to their offsprings. Every family guild of musicians, blacksmiths, drummers or singers trained their young to acquire and retain the family traditions. The system kept the child in harmony with his family or village background.

In apprenticeship, the artist is born into the profession, the role is ascribed and a child does not necessarily go into artistic creation because he is either gifted or inspired. He belongs to the lineage and either follows the family trade or not. Apprenticeship places emphasis on training procedures. Everybody learns by observing the master, then taking part in well-defined stages of the trade. The learner is a conformist. The system does not encourage questioning of the master or the offer of suggestions. He is taught through copying existing works and methods of his master. Although innovations are acceptable, the question of free expression of feelings does not belong to the traditional art culture.

The master evaluates apprentices on the basis of performance in specific tacks. He is unable and in most cases, unwilling to give much attention to his apprentices. There is little tolerance for experimentation or creative works. All apprentices are required to perform services other than the trade they come to learn. They are also given some moral education (e.g. respect for elders, honesty, and obedience) that would prepare them for living in the society. After children have become qualified, they obtain their freedom and are given autonomy, which is equivalent to certificate to establish their trades, similar to the former master's. A graduate may be required to perform initiation into mastership (Mbahi, 2015).

(k) Brainstorming

Brainstorming is considered as a means of thinking quickly and creativity also. It is a means of generating spontaneous ideas, usually for tackling challenges or proffering solutions to problems from several sources at a time for the improvement of knowledge. Although it is possible for an individual to brainstorm within himself or herself, it would be of more benefit to elicit and develop creativity through the full participation of both the teacher and the students by engaging in brainstorming exercise about particular topics that the group would like to treat or material and methods that the group wishes to utilize (Ojie, 2009).

Summary

Out of the methods discussed above, project methods, brain storming, problem-solving, guided method and art criticism, are considered to be more interactive in teaching visual arts in secondary schools.

Conclusion

Teaching methods are processes and techniques of transmitting facts, skills, information and knowledge with the view to facilitating the accomplishment of educational objectives. Teaching like all jobs has its method and techniques which must be learnt. Teaching techniques in art education are characterized by two dimensions. Dominative behaviour or otherwise teacher-centered method places the student in a submissive role requiring obedience to the teacher's instruction and the integrative behaviour or student-centered approach require students to participate actively in the learning process. In teaching art not one of the two types of teaching methods has been approved to be the best. Both instructional strategies have been recommended for the attainment of the set goals and objectives which the teacher must be very clear about at the initial stage. Good teaching requires knowledge of the psychological needs of students and the ability to maneuver methods of approach to suit their needs. If a sound art education must be carried out in schools and colleges, art teachers must have at their disposal repertoire of teaching methods in order to be efficient and effective in discharging their duties. Before delivering any lesson, the teacher must consider the following:

1. The type of lesson. Does the art teacher want the students to find out things for themselves or does he intend to give them the required information. Is it an inductive or informative lesson?
2. The students, in art education, the age of the recipient of education, their sex, past experiences, maturity (mental and physical), all need consideration in determining what method the teacher will employ in teaching. Art skill is practical oriented and needs physical, as well as, mental input for accomplishing tasks. Thus, the method used has to suit the capabilities of the students because students learn best through a variety of techniques.
3. Availability of material and equipment: This also determines the use of method of teaching art. In a situation where materials are not available for particular tasks, the art teacher may have to resort to improvisation.
4. Availability of facilities. Facilities, such as well-equipped studio and art equipment are determinants for selecting a method for teaching. If teaching is to be done outdoors the method to be used will be different from what may be needed for indoor studio teaching. Availability and non-availability of equipment, also determines if individual or group method of teaching should be employed at any given time.
5. The lesson to be taught. In art, the tasks to be done determines what method to use in teaching. This is because of the very nature of art itself and all its branches. A method that may be adequate for teaching art history or art education may not be suitable for teaching textiles and vice versa.

References

Abdul–Raheem, B.O (2011). *Effects of Discussion Methods on Secondary School Students' Achievement and Retention in Social Studies*. European Journal of Educational Studies 3(2).

Abdul-Raheem, B.O. (2012). Effects of Problem-Solving Methods on Secondary School Students' Achievement and Retention in Social Studies, in Ekiti State, Nigeria. *Journal of International Education Research – First Quarter*. Volume 8, number 1.

Adewoyin, J. A. (1991). *Introduction to Educational Technology*. Lagos: John Lad Publishers.

Adewuya, S.A (2003). *Social Sciences Method,* Ado-Ekiti: Green Line Publishers.

Akinleye, G.A (2010). *Enhancing the quality of Life in this Complicated but Dynamic World.* 25th Inaugural Lecture, University of Ado-Ekiti, April 6th.

Andala, H.O and Ng'umbi, M. (2016). The Teaching methods used in Universities in Ruwanda and their Effects on the Students' Academic Performance.

Anderson, H. (1938). *The measurement of Domination and Socially Integrative Behaviour in Teachers contact with Children, Child Development.* Vol.10, No.2.

Castle, E. B. (1966), *Principles of Education for Teachers in Africa*, Nairobi: Oxford University Press.

Clark, G. And Zimmerman, E. (1978). "A walk in the Right Direction. A model for visual Art Education". Studies in Art Education. Vol.19, No.2.

Dawson, J. (1970). *Consideration and initialing structure. Instruction Leadership Influencing student performance*, East Lansing. Mich: Michigan University, Human bearing Research Institute.

Eisner, E. W. (1972). *Educating Artistic Vision*. New York. Mac-Millan publishing Co.

Flanders, N. (1967). Some Relationship among Teacher Influence, Pupil Attitudes and Achievement. Amidon, E. and Hough, J. (Eds). Interaction Analysis. Theory, Research and Application, Reading Mas: Addison-Wesley.

Gaya, M. W. U. (2002). Effective Teaching and Methodologies. *A Paper presented at a workshop on Teaching and Research methods organised by University of Maiduguri*. At El-kanemi Assembly Hall from 3rd - 5th September.

Gentle, K. (1993). *Teaching Painting in the Primary School*. London: Cassel.

Hersey, R. And Blanehard, K. (1977). *The Management of Organizational Behaviour. Utilizing Human Resources,* Englewood Cliffs. New Jersey: Prentice Hall.

Iyamu, E.O.S & Otote, C.D (2007). *Assessment of Inquiry Teaching Competencies of Social Studies Teaching in Junior Secondary Schools in Southern Nigeria*. The Punch, Jan 5. 32.

Joyce, B. Well, M & Calhoun, E. (2000). *Models of Teaching* (Six Edition). Boston: Atlyn & Bacon.

Lewin, K. Lippit, R., and White, R. (1967). Patterns of Aggressive Behaviour in Experimentally Created "Social Climate" Amidon, E. And Rough, J. (Eds), *Interaction Analysis: Theory Research and Application,* Reading Mass: Addition Wesley.

Lowenfield, P. And Britain, W. L. (1975). *Creative and Mental Growth*. New York: Macmillan Publishing Co. Inc.

Maryellen, W. (2009). *Finding the best method in Effective Strategies for Implementing College Teaching and Learning*. The Teaching Profession. Magno Publication.

Mbahi, A. A. (2000). Styles of Teaching Art, *Environ*: *Journal of environmental studies.* 1, (2), 12.

Mbahi, A. A. (2008). *Principles of Art Education*. Leniaji Publishers limited. Maiduguri.

Mbahi, A.A (2015). *Art Curriculum Design and Implementation*. LENIAJJ Publishers Limited, Maiduguri.

Ojie, N.G (2009). Ceramic Curriculum: A call for the use of Brainstorming. Ashakwu Journal of Ceramics. Volume 6 June.

Oni, A. (1996). *A handbook on Teaching Practice for schools and colleges.* Sabo-Oke, Ilorin: Ladex Publishing House.

Palmer, F. M. (2004). *Art Education for Tertiary Institutions*. S. Asekome and Co Publishers. P.O. 15, Samaru Zaria, Nigeria.

Pappas, O. (1970). *Concepts in Art and Education.* New York: Macmillan Company Ltd.

Read, H. (1958). *Art and Society,* London: Faber and Faber.

Seweje, R.O (2000). *Defining issues in Science Education*. 24th Inaugural Lecture, University of Ado-Ekiti, Match, 8th.

Silvernail, D. (1979. *Teaching styles as Related to students Achievement*, Washington D. C. National Education Association.

Udo, C. O. (1983) *Associate Certificate in Education. Physical and Health Education* Ibadan: Heinemann Educational Book.

Uzoagba, I, N. (1982). *Understanding Art in General Education.* Onitsha: African Educational Publishers.

Vannier, M. (1974). *Teaching Health in Elementary School.* 4th ed. Philadelphia: N. B. Sunders.

Vygotsky, L. (1978). *Mind in Society*. London: Harvard University Press.

Adiwu Talatu Onkala: A Female Artist's Contributions to Contemporary Nigerian Painting

Muhammad, Aliyu and Benjamin Queency Zigwai
alimungus@yahoo.com   Date: 1-2-2017

Abstract
This paper documents the style, technique and contribution of Adiwu Talatu Onkala to the growth of contemporary Nigerian art. In the course of doing that, the paper looks into Talatu's personality, artistic background, motivational factors and the kind of artworks she does vis-à-vis the environmental influence on her art.

Keywords: Art, Style, Contemporary

Introduction
The emergence of contemporary Nigerian art has given artists the freedom to express themselves using different media and improvised materials of their choice. However, with the advent of contemporary art, art has moved to a higher level and this has led to the growth and development of art as a whole. Ubani (2014) states that, the pioneer artists of contemporary period, especially Aina Onabolu (1882-1963) who championed the inclusion of art in the Nigerian school curriculum in the early 1920s, Akinola Lasekan (1916 -1972) whose incisive cartoons then were used as propaganda tool for political independence, and J.D. Akeredolu (1915- 1983) who invented thorn carving in Nigeria to mention but a few, inspired the younger generation of artists to explore along the lines of general trends or international style in the art rendition.

It would interest one to note that, apart from the three pioneering male visual artists mentioned, there are also female visual artists who have individually contributed positively in the development of contemporary art in Nigeria. For instance, Clara Ugbodaga-Ngu who contributed in training a number of contemporary Nigeria artists is an illustration of such development. Afi Constance Ekong is another artist who contributed in various ways to promote art in Nigeria. According to Umbugadu (2010), Afi established a bronze gallery in 1959 which is presumed to be the first of its kind in Nigeria. In view of this, therefore, female artists also contributed greatly in inspiring this generation in art. Akande in Nor (2014) reports that, Nigerian women have played major roles in almost every facet of national development, be it in the arts and culture, politics, science and technology, just as they have ventured into areas hitherto dominated by men. According to Yohanna in Muhammad (2006), contemporary Nigeria art which appeared as a new art form at the beginning of the twentieth century A.D had to decide on the proper function of women in its own system of values and technical structure. The authors stressed further that, many women artist have therefore, made immense contributions in the development of contemporary Nigerian art, particularly in painting, sculpture, ceramics, textile, graphic, weaving to mention but a few.

Other female artists that emerged after the first pioneers are Theresa Luke-Akinwale, Collete Omagban, and Vivien Gina Ologbosere amongst others. Female artists who emerged at the same time, but did not receive formal training in visual arts include Ladi Kwali, a traditional potter who later acquired formal training in Abuja-Jos pottery center. She was honored with a Doctorate Degree in Ahmadu Bello University, Zaria in 1977. Sabina Jenti, Felicia Adepelu who was trained by her father, she creates designs with beads and she is also a sculptor, Nike Okundaye a textile designer, among other artists.

According to Muhammad (2006), the awareness created by the earlier female artists in visual arts, and also with the emergence of art schools, and workshop centers in Nigeria had groomed more women in the art scene, especially from 1970-1980. Artists who emerged in this period include Nkiru Nzegwu, Princess Elizabeth Olowu, Kaego Uche Okeke. The authors maintain that "between 1980 and 1990 another set of female artists emerge, this includes Ndidi Dike, Lara- Ige Jacks, Mairo Pate, Bridget Nwanze, a painter and art historian, Binta Sani Bala, Rose Osuji to mention but a few. Muhammad (2006) concludes that, these artists have the abilities, ideas, and had adopted different styles and techniques, which they have transferred into impressionable artworks of international standard. Okoli (2007) states that the works now produced by contemporary female artists serve the same historical and aesthetic purposes and sometimes even surpass that of their male counterparts in the documentation of socio-cultural, political, and religious development in contemporary Nigeria and

the world at large. Female artists who are practicing will continue seasoning and introducing new genres, styles and other forms of innovation to the contemporary Nigerian art scene.

The involvement of Nigerian women in the development of contemporary Nigerian visual arts is progressing and increasing every day. They are now involved actively in every aspect of visual arts using different styles, and techniques to execute their artworks. Adiwu Talatu Onkala is no exception in this regard. The main problem here is that, the writers are not aware of anybody who has ventured into this kind of style which Adiwu explored, particularly at Zaria Art School. The artist's distinctive manner of expression in painting differs quite significantly from the artworks which were previously executed. The cob-web inspired painting style is unique in Adiwu's visual expression. In view of this, this paper brings to limelight, Adiwu's artistic disposition, motivational factor, and educational upbringing. The paper also purposively selected and analyzed only five of Adiwu's canvas painting composition.

Educational upbringing of Adiwu Talatu Onkala

Adiwu Talatu Onkala was born on the 7th December, 1982 in Kwajjaffa, Borno State, Nigeria. She is an indigene of Plateau State, Local Government Area of Bassa. She attended Girls High School, Gindiri, in Plateau state from 1994 to 2001. She then proceeded to Ahmadu Bello University, Zaria to study Fine Arts, where she specialized in Painting and graduated with a B.A (Hons) in 2006. She enrolled for her Masters in Fine Arts (MFA) in 2008/2009 and concluded in 2011 with a Masters of Fine Arts (M.F.A) in Painting. Adiwu has also obtained a Postgraduate Diploma in Education, Kaduna in 2012. She taught visual arts at Zaria Academy, Shika a private boarding school. The artist also earned a Doctoral degree (PhD) in Painting from Ahmadu Bello University, Zaria in 2016.

She has participated in several exhibitions and workshops organized by students and staff at the department of Fine Arts, Ahmadu Bello University, Zaria. She is also participated in African Regional Summit and Exhibition on Visual Arts (ARESUVA 2009). "Shades of Unity: Women make it Happen", An Exhibition of Female Artists Association of Nigeria (FAAN), Abuja Nigeria, 2014. Scapes and Forms workshop Zaria, "Nigeria/Roots Contemporary Artists from Nigeria" Imago Mundi Luciano Benetton collection Workshop and Exhibition, Lagos Nigeria (IMAGOMUNDI 2014). She believes in the simplicity of form in relation to space using the illusionistic continuity of line to reduce any form to its barest minimum. She also strongly believes that colours are not everything as one can express self in black and white.Adiwu (2014) states that, drawing conveys my emotions, thought and feelings better; because there is a kind of direct contact between (me) and the surface. Thus communication is direct and more effective.

Motivational Factor

Adiwu's interest in art began in 1998 in her JSS III, and she started to paint between her 200 and 300 levels. She acknowledges the influence of Kefas Danjuma who taught painting and drawing at the Department of Fine Arts, Ahmadu Bello University, Zaria. His influence on her artistic disposition went beyond the classroom contact but filled with intense mentoring that made her to learn faster than she had thought. He encouraged her to study the technique and style of other artists around the world so as to have a better understanding of painting; which subsequently aided her own style. She was also made to draw and paint on a variety of topics in various sizes of paper and canvas using a wide variety of media like mixed media, and mural.

In doing so, subsequently, Adiwu's works are centered on abstraction of natural elements she sees in her immediate environment. She reveals what she is constantly and closely pursuing by the concepts and practices of neoplasm. She appears to be concerned with the state of the environment as evidenced by her choice of subject matter which includes eroded landscapes, spiders, trees, butterflies, old architecture and aquatic animals as well as flowers and vegetation. Adiwu favours two dimensional platforms for her, and lines in her executions which she refers to as the 'most significant tool of erudition'. This statement rings true in her works which are laden with heavy linear brush applications.

Talatu maintained abstraction as her main style of expression. She has always believed abstraction is the crux of art and that it is what separates Fine Arts and other areas of specialization, while she adopts mixed-media as her technique, which she considered her drive towards experimentation with the aim of the possibility of deriving a peculiar style of expression that can be attributed to her alone. Finally she advises upcoming artists to spend time thinking deep to give birth new ideas that will aids their artistic career.

Discussion and Analysis of Five Selected Painting Compositions

Plate I: Title: the meeting. Artist: Adiwu Talatu Onkala. Medium:Oil on canvas. Year: 2014. Size: 188.92 x 121.88cm. Source: ArtistCollection.

The painting presented in Plate I ritled *The Meeting* is executed on black background where the artist painted about fourteen presumed elongated human figures in abstract form rendered with red, blue, yellow ochre, white, yellow, green, orange, grey, and purple colours. The colour application depicting the elongated figures at the lower half of the canvas appears boldly, while the figures at the top are rendered to fade into the background. The figures suggest that there is a growth process that leads to those at the top growing out of the scene for a new set of people or younger generation to take over. Similarly, the painting composition suggests a cluster of people who converged in a tete-a-tete as in the way and manner the politicians do during a gathering or campaign. It is important to note that her works tend to allow for a variety of interpretation that is common with abstract art in particular. It is probably the artist derived the rendition of her elongated figures from the works of renowned contemporary Nigeria sculptor, Ben Enwowu's elongated sculptures.

Plate II: Title: spirit II. Artist: Adiwu Talatu Onkala. Medium:Acrylic and oil on Canvas. Year2013. Size: 121.99 x 121.99cm.Source: Artist's collection

Spirit II shown in Plate II, shows abstracted figures which are suggestive of women in curvilinear postures. The artist makes use of the quality of line, shape, proportion and colour to convey a direct meaning of her personal visual thought. The canvas is covered in vertical yet irregular shapes that flow downward. Selected part of the painted canvas has coloured lines drawn on top. The lines are spindly, curvy, and wiry in nature; while in some cases the lines further accentuate the shapes. She implies that spirits are abstract beings that operate in an unfamiliar way such that ordinary man cannot deduce, let alone understand their activities. This study however, holds that the shapes look like young girls admiring their bodies as it grows biologically, they also day-dream of how they might look like when they become fully grown women.

In another point of view, the ceremonial aspect in most ethnic groups in Nigeria and Africa at large, like festival, initiation and so on are always accompanied with dances, usually done by young girls or boys. Therefore, the painting here projects female dancers in rhythmic movement. Flowing lines on the picture frame forms the female shape and the application of variety of colours all over the picture suggest their attire. The black surface on the picture could be the mystical aspect of the dance that can only be understood by the initiator (s) of ceremony and the dance.

Plate III: Title: Tree. Artist: Adiwu Talatu Onkala Medium: Acrylic on Canvas. Year: 2014. Size: 182.88 x 121.99cm. Source: Artist collection

Plate III is titled *Tree*, the artist represents a cluster of silk that is in form of a tree. The tree is represented in a manner that suggests a dry tree, with several intertwining branches all rendered in white acrylic pigment as a border. The artist made a deliberate attempt in leaving spaces in between the dry branches filled in with amoebic-life and organic shapes in red, yellow, blue, brown and green hues.

All other areas are left blank for the black background to show through. The branches form shapes that look like birds in their shelter, the painting further reveals the relationship between the birds and the trees. Similarly, it reveals the artist's new exploration of cob-web whose idea is also gotten from the display of the peacock's colourful feather.

Plate IV: Title: Collapse, Artist: Adiwu Talatu Onkala. Medium:Oil and sooth on canvas. Year: 2012. Size: 192.88 x 121.88cm.Source:Artist collection

Collapse is the title of the painting shown in Plate IV. Here the artist portrays a cluster of vertical planes in diagonal formation. She produced this work through an observation of shapes and planes. The painting displays linear planes horizontally lying side by side, though they vary in size, but each has been painted with bright shade of oil colour. The surface of the picture plane has been segmented into unequal yet similar shapes: The colours have been duplicated while the use of line is not too pronounced.

Towards the right part of the picture frame appears a silhouette of a presumed human figure in brown colours. Just beneath it are also same forms which are indicative of human figures. It will not be out of place to state here that, the unequal horizontal shapes represents the modern day skyscrapers that abound in Nigeria, particularly in Abuja and Lagos. Having been aware of the state of economy in Nigeria, the painting reveals the state in which Nigeria is at the moment. The falling shapes suggest the low rate of Gross Domestic Product (GDP) of the country while the black spots and lines at the lower part of the canvas represent the resultant effect of the negative situation reflecting on the people. This might also have been inspired by the increasing number of collapsed buildings in Nigeria.
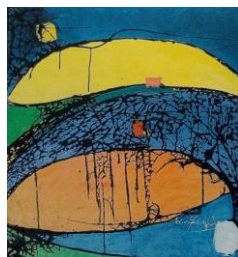
Plate V: Title: sun and moon. Artist: Adiwu Talatu Onkala. Medium:Oil and acrylic on canvas. Year: 2012. Size: 121.99 x 121.99cm.Source:Artist collection.

The painting titled *Sun and Moon* in Plate V suggests two objects of interest, both of which are made to assume their individual significance. Each shape is further outlined using thick black pigment. At intervals, beginning from the top left corner of the canvas, the middle section and the lower left, there is a network of lines akin to fishing net or plaiting thread. Irradiation is from the main light source that is the yellow at the upper section of the picture frame. It reflects rays across the entire painting, illuminating the impressive and almost 'dazzling' network of black lines. There are smaller circular shapes at the top and lower part of the canvas, simultaneously painted with yellow and grey lines to suggest night and day, the positive and negative, masculinity and femininity, all which serve to suggest the relationship between man and woman.

The composition projects the relationship between humans and nature, in the sense that the bluish background represents the sky, yellow pigment at the upper left section of the canvas suggests the

sunset, the large yellow shape at the upper part of the canvas suggest the sunrise while the dazzling black lines inform of a net, and suggest human activity in a means to utilize the daylight and benefit from its advantages. The lower shape represent the sunset while the round shape painted with white suggests the moon for source of light to mankind at night.

Conclusion

In concluding this paper, it was discovered that Adiwu Talatu Onkala has been practicing art for over eighteen years now. In spite of this, Talatu's artworks have not been given adequate publicity. In fact, her works are seldom advertised in newspapers, magazines or journals. The excellence of her art works in experiments, dynamism in style and design attest to the liberty and guidance given to her while studying art. This in itself allows Talatu to comment expressively as a commentator of environmental activities in her artworks. The paper sums it up by borrowing from Egonma in Duniya (2009) who states the stylistic tendency demonstrated on an artwork is determined largely by environment in which it is created. The ideology which rules an artist, the subject matter being addressed, the media, techniques and tools of art production which depend on training, are combined mold which give character on the artwork. On the whole, it is hoped that this paper will serve as a useful guide and valuable reference material for future scholars in the study and documentation of Talatu's art works which this paper has not touched or exposed.

References:

Adiwu, T. O. (2014) Oral interview conducted on the 24th November.

Duniya G.G (2009). Modern Nigerian Art: A Study of Styles and Trends of selected Artists in the Zaria Art School. Unpublished Doctoral Dessertation, Department of Fine Arts, Ahmadu Bello University, Zaria.

Muhammad, A. (2006) A Study of Kaltume Bulama Gana's Art works and her Contributions to Contemporary Nigerian Art (1994 - 2004). Unpublished Thesis Fine Art Department, Ahmadu Bello University, Zaria.

Nor, C. (2014), Female Artists Showcase Achievers at Exhibition to Mart International Women Day: welcome address by Akande Ngozi, thepresident of Female Artists Association of Nigeria (FAAN)" Abuja, Nigeria. Retrieved from www.nico.gov.ng/index.php.category- list/384-female-artists-showcase-achiever-at-exhibition-to-mark-international-women-day-2014.

Okoli, K. (2007), Contributions of Female Artist in Modern Nigerian Art. Unpublished Doctoral Dissertation, Department of Fine Arts, Ahmadu Bello University, Zaria.

Ubani, K. (2014), Land Mass in Contemporary Nigerian Art. Published in, Together Again, 2nd Art Fair Kaduna. National Gallery of Art, Abuja.

Umbugadu T. (2010). A Study of Lami Bature Nuhu and Her Artworks. Unpublished Master's Thesis, Department of Fine Arts, Ahmadu Bello University, Zaria.

Creativity and the Development of the Child

Hamsatu Saleh
mshelbila@yahoo.com mshelbila2@gmail.com   Date: 23-1-2017

Abstract
When we take the limits of our minds and focus on situations and every minute detail as an entity of its own, it's amazing what is discovered. The word creativity on its own would automatically be locked in our mindset as things that only pertain to art and beauty, but creativity is the bedrock of art. We can also dare to say that it is the bedrock of all great innovations, and as such be given its right place in the development of the child. The need for art education is therefore critical in a child's life. A child can learn creative skills by helping in daily activities, by interacting with colors, shapes, materials and textures where he/she can discover new ideas. In all these activities, creativity is at play in the heart of a child which can either be enhanced or dampened. Perhaps if more people understand that creativity does not only mean drawing and painting, and could be experienced in our everyday experiences, art could be encouraged by the participation of child development. The article below, would give an in-depth understanding with evidences that exposing the child to a creative atmosphere and letting the 'child' out of the 'child' with controlled restrictions would enhance the child's all round development. Controlled in the sense that whatever wouldn't harm the child, be permitted. Let's dare to take the limits of our preconceived notions on what creativity is and what could result in creative activities and embrace the world of innovations, solutions and beauty that would exude from creative minds when given the chance to bloom from childhood.

Keywords: Creativity, Child Development, Expression

Introduction

Making things involves the capacity to be opened to experiences, and it is a part of human nature. Making things welcomes novelty, it exercises new dimensions of imaginative thoughts; ideas, emotions, feelings, shapes and expressive forms. From such encounters, new knowledge is combined with energy and emotion to bring forth new forms of expression. Creativity is a part of every individual regardless of age. Creation begins at a very early age in children where they use both conscious and unconscious efforts in dealing with feelings and ideas, which come into realization in producing desired forms of expression. To a child, creation is personalized, it is personal in the sense that one's experience in a qualitative way means that a vital confrontation has occurred between the child and his perception and the understanding of what the child's senses are communicating to him. Studies by Lowenfeld and Brittain (1975) have shown that children like to do what adults do. There is always the urge for a child to try to create something by expressing himself through his drawings and in his playing activities. It is generally recognized that children progress through stages of creative development. These stages have been linked to chronological age, however, a number of factors like the environment, peer groups, societal norms, and attitude to children's drawings affect a child's development. Thus, to expect that a particular child at a certain age should still be at a certain stage of development is inappropriate.

Children pass through different evolutionary states, not only on the mental and physical development levels, but also on the level of development using the symbol as a sign of their various expressions and emotions. Lipoff (2012) observed that there are no defined ages when children will enter or leave a developmental stage; it is based on their individual development. Young children go through several stages of development where they learn and master skills. The need to create is always present in children and a child's world is often seen as a confusion of seemingly unrelated events that surrounds them. Naiman (2014) said that creativity in children is characterized by their ability to perceive the world in new ways, to find hidden patterns, make connections between seemingly unrelated phenomena, and to generate solutions. Wright (2014), on the other hand, observed that at the site where a young child is learning about art, there are points where ideas about the child, art, and teaching meet, sometimes connecting, colliding, or even competing. Tartakovsky (2016) said that everyone has creative ability, be it a child or adult, and our brains are literally built to generate creative ideas in different ways. So children's creativity should not be restricted, there should not be boundaries which will bring fear into children and thus make them less creative. Give enough space for a child to be creative. Children are creative when they have not been inhibited by adults, family members, institution or the society.

The objective of the paper is to highlight the need to nurture children's creativity and to be aware of the best ways to help the children learn and develop their creative abilities during their early years. It will also serve as a reference material to art educators in Nigeria particularly the teachers of the children during the crucial (formative) and developmental stages.

Creativity

From the break of day to sunset, art is seen everywhere and in everything. Creative thoughts appear in almost all aspects of life. Creativity means having the power or ability to express yourself in your own way. The ability to express yourself freely and fully unleashes the capacity to view, analyze and present issues and ideas in diverse, powerful, novel and useful ways. Fowler in Azi and Sale (2011) refers to creativity generally as the ability to see problems that no one else may even realize exist and then come up with new, unique and effective solutions to these problems. Broadly speaking therefore, every idea, big or small, that has led to the advancement and sustenance of civilization, is a product of creative thinking (Azi and Sale, 2011). Creativity thus generates and nurtures innovation.

Creative expression allows participation in a range of activities that allow creative imagination and expression like in music, art, drama. Creative arts engage children's mind, bodies and their senses, which is the practical application of artistic knowledge that enables students to express themselves in visually creative ways. Children are naturally creative; they see the world through their eyes and then use what they see in original ways. Exposing children to creative activities would encourage greater innovations, but restricting them would only numb their inborn abilities to express; thereby robbing them of broader opportunities to explore infinite ideas. Exposing children to creative activities should not be restricted to the school alone; parents have a great role to play in encouraging the development of creativity in children. Every child has the desire to represent something, be it an object he sees, or a feeling he experiences. The child then gives a meaning to the sign he makes. Dreams and creativity are a part of a child's everyday life. Children's creativity could, in turn, be either nurtured, ignored, commended, or even discouraged by parents or adults (Sousa, 2010)

Creative Development in Children

Chronological Development in Children

According to Mbahi (2000), the selection of all learning activities should proceed from the study of the child's development. It is an obligation for all teachers to study the child rather than the subject if they want to teach children effectively. Shaffer (1985), defined development simply as the process by which organisms grow and change over the course of their lives. This is because the child's development focuses on a segment of a life span. Child development will specify how children change over time and why these developments take place. Shaffer recognized that no two children are ever exactly alike, even when they are raised together in the same home. He has given a chronological development table to indicate period of life and chronological time frame of individuals.

Period of life	Chronological time frame
Prenatal period	Conception to birth
Infancy	First two years of life
Toddler period	2 – 3 years of age
Pre-school period	3 – 6 years of age
Middle childhood	6 – 13 or 14 years
Adolescence	13 – 20 years

Piaget's (1930) work on the child's conception of physical casualty showed that children's explanation of physical development change with age. He isolated four major stages in development.
1.   Sensory motor stage (0 – 2 years of age)
2.   The pre-operational stage (3 – 7 years).
3.   Concrete operational stage (7 – 13 years)
4.   Formal operations (12 years and above).
        Awoniyi (1985) also suggested chronological development in children as that of Piaget:
1.   Early babyhood from the ages of 0 – 3 years,
2.   Early childhood 4 – 7
3.   Later childhood 7 – 11
4.   Adolescent 11 and above.
Comparing the chronological development of each stage, there may be some similarities between that of Piaget (1930), Shaffer (1985) and Awoniyi (1985) with that of children's artistic developmental

stages stated by experts like Lowenfeld (1975), Gaitskell and Hurwitz (1975), Peter(1996) among others. Piaget, Shaffer and Awoniyi all agree that chronological development starts from conception and then develops from one stage to another.

Children's artistic development starts from scribbling (2 – 4 years), pre-schematic (4 – 7 years), schematic (7 – 9 years) and gang age (9 – 14 years). Though the specific age range differs slightly, there is an agreement on the particular distinction of the stages moving from one to another in a chronological pattern. These changes in age and development may also be influenced by physical changes seen in children. From conception to maturity children develop physically and the researchers have been able to give their own views on their ages.

When children's works are compared, the nursery or kindergarten with those of youngsters in the junior high school, it is seen that the drawings and paintings of the youngsters are much more subtly organized than those of the younger ones. This is caused by their physical growth or an increase in motor control. It seems that the symbols become more complex or more highly differentiated as the child grows older.

Physical development is at least partially responsible for the appearance and the development of child. Yusuf citing Lowenfeld and Brittain (1975) suggested that physical development is advancement, enfoldments, a progressive change and going forward to greater maturity. She stated that maturation sets the stage for behaviors in children to mature to a state of readiness before they can learn or perform certain behaviors. These views expressed about development of the child indicate that the child must be developed physically before performing skills, which occur in stages.

Factors which Influence the Development of Creativity in Children

Oguz (2010) stated that there are two factors that influence children's development: the factors which are specific to the child (readiness, maturation, age, intelligence, motivation, general state of arousal and anxiety, physiological state, individual difference, and child psychology), and environmental factors (family, school, teacher, peer group, socioeconomic and cultural status). As adults, we sometimes overlook the importance of creative time to young children. We just see a child randomly throwing paint on a piece of paper, and tend to focus more on the mess the child is making instead of how he/she benefits from it. Children should be appreciated, because art not only allows children to just be kids and have fun, it also helps their development.

According to Nowicki (2016) children have an endless wealth of creative energy. It shows in their whimsical lyrics they sing, their imaginative play, and their innate ability to make something out of anything. Naturally children don't fret over what anyone thinks, they are just free to live an authentic life that reflects their unique style.

Encouraging creativity builds children's thinking skill. Children learn to solve problems and come up with their own ways to do anything. It is important to allow children to express and try their own way because self-expression and being involved in creative activities not only help them learn, it is a lot of fun for them. Let children learn by playing, exploring, imagining, creating, and ultimately discovering new ways of seeing the world. Factors which influence creativity can be categorized as follows:

Socio-cultural factors.

There are some socio-cultural factors in children's creative abilities, which are found in different children. Children are a product of the environment and the environment determines their learning abilities. Children contribute to their own development and learning as they strive to make meaning out of their experiences in their environment through social interaction, physical manipulation, observing what happens, asking questions. Yusuf (1992) agreed that environment is an immediate factor influencing children's expression. The child explores his environment and subsequently expresses his experiences in artistic manner to communicate his intention.

Early childhood teachers need to understand the influence of social – cultural context on learning, recognize children's developing competence and accept a variety of ways for children to express their developmental achievement. Social interaction is based on the use of culturally derived symbol system, the ability to acquire fluency in the symbols of their culture, determine their success in becoming a fully contributing member of that culture. Social interaction helps children work together, learn, share and interact with their peers.

The Peer Group.

Children generally play and work together. They help each other, share things between themselves. Most children play with their age groups and in the process try to do better than each other. According

to Mbahi (2015) peer groups set goals and in order to achieve those goals, they work together and contribute to the group's cohesiveness and development.

Emotional factors

Through creativity, children are able to represent experiences that they cannot verbalize. Their pictures may be out of proportion or exaggerated. When we value children's creativity, we help them feel valued as people. (Mbahi, 2015).

Physical

A skill is the learned capacity to carry out predetermined results often with the minimum outlay of time, energy or both. Skills usually require certain environmental stimuli and situations to assess the level of skill being shown and used (Mshelbila, 2015). Logsdon (2010) believed that there is a fine motor skill which involve the small muscles of the body that enable such functions as writing, grasping small objects, small motor skills which also involve fine motor control and dexterity.

Ways to Promote/Improve Creativity

Conducive Environment for Creativity

Montessori in Rusk (1979) emphasized a child-centered education where children are free to exercise their freedom with little interference by the teacher. She believes that freedom to play implies making use of their environment freely. It also requires providing a suitable place for the children where they can freely move around and work with teaching/learning materials provided by the teacher. Total freedom should be given to the children and they should be allowed to choose which activity they want to explore and be left to discover their own mistakes. The Montessori Method again emphasized materials, environment, structures, play, exercise, concept and practicality as basic for the development of creativity. An important guiding principle of the Montessori philosophy is that the teacher or parent is to respect the unique individuality of the child, as well as impact upon the development of the child's personality. There should also be much physical and intellectual freedom for the child.

The Role of Teachers and Parents in Children's Creative Development

Teachers are expected to develop and provide the child with a natural environment that will be good for creative work. Mbahi (2000) was of the view that the basic function of a teacher at this stage is to understand their characteristics and to be mindful of the way he relates to the children. He added that the responsibility of the teacher is to enable pupils to express and interpret their reaction, thoughts and feelings of experience and to be aware of the kinds of developmental changes they may expect from their pupils as they impinge on their art making.

Teachers need to recognize the differences in children's physical development, social adjustment, emotional stability and mental abilities all of which constitute learning process (Oladapo, 2000). Olorukooba in Mshelbila (2006) emphasized that the role of teachers should be that of influencing the lives of learners. He also said that educators often emphasize the child as the central role of their responsibility because the child is the most important subject of a teacher. It is part of the teacher's duty to understand the needs of the child by studying pupils and relating subject area to his growth patterns. Today's art teacher is interested in the total educational, emotional, mental, physical and aesthetic growth of his pupils, not in the development of their art expressive ability alone. The teacher should be concerned with pupils understanding and behavior as well as in developing their concepts and skills.

Martin (2001) added that children should be encouraged to be perceptive, imaginative, and creative when they are guided by knowledgeable, 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 an ideal motivation from the child's own world or experience and feelings.

According to Deasy and Stevenson (2002), studies have shown that teaching and learning can increase students' cognitive and social development. They further stated that art provides opportunity for students to develop crucial thinking skills and acquire motivation which they need for achievement at higher levels or in future.

Child development is in a sequential process (Reyner, 2010). Children progress in mental reasoning from simple to complex abilities, and creative activities provide them with sensory learning experiences they can master at their own rate. Bullard (2010) agrees that children increase their knowledge, skills and creativity while enhancing emotional, social, cognitive and physical

development. They are also more likely to develop a "love of the arts" when they are exposed to art at a young age.

Lian (2010) believes that children need significant free time to explore possibilities and follow the call of their inner desire and natural process. Lian stated that children should be given the freedom to choose what they want because children who are given that freedom show higher creativity than those who have their choices made for them. Most theories of child development view young children as highly creative with 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. Every child has creative ability just waiting to be tapped. Infants, toddlers, pre-schoolers, early school age and older children all delight in opportunities for expression through colors, shapes, and sounds. From a very early age, children respond to color, sound and movements. Everything is a new experience for the child, and all they need is supplies of assorted tools for creative growth. It is vitally 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 bonding friendships so their school and social activities for this age are the ones that will allow their minds to grow and their imagination to flourish.

The role of parents and teachers in the life of a child is an important factor. The parents and teachers should be able to arouse and sustain the interest of the child in any activity. Awoniyi (2007) stated that as long as a child finds something satisfying, he or she continues to be interested in that particular thing. He also stated that the interest of a child depends on his physical and mental development, and when a child is physically and mentally fit, the child will show interest and will always be ready to work.

It can be drawn from the foregoing that freedom should be nurtured in an atmosphere where children are provided with time, place and suitable art materials. Understanding of children's development should be the basis or guiding rule in teaching in the elementary school. The end result will reveal a positive effect on children's performance. The greatest contribution teachers can offer to children is to provide proper materials and encouragement. Below are drawings of creative children.
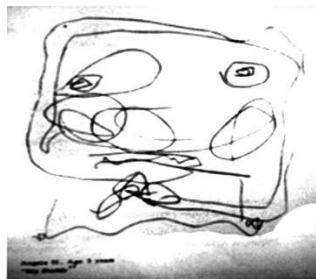
A child's drawing at the scribble stage

A child's drawing at the pre-schematic stage
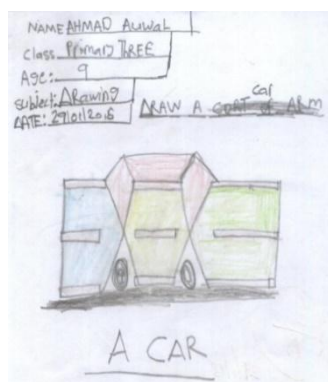
A child's drawing at the schematic stage

A child's drawing at the gang stage

Drawings of children at the schematic stage   **Drawings by a child at the gang stage**
Source: Mshelbila. H (2015). Comparative Study of the Effect of Montessori and Free Activity Methods of Teaching Creative Art to Primary School Children in Zaria. PhD Thesis Department of Fine Art Ahmadu Bello University Zaria.

Encouraging/Nurturing Creativity in Children
Children should be provided with an environment that allows them to explore and play without undue restrictions, and also the choice of art materials will help them become very productive and imaginative especially if they have help in selecting, organizing, and arranging them. Time, space, materials, climate and occasions are very important in encouraging creativity in children. Children should not be hurried when they are engaged in creative activities because the best and most exiting work involves an intense or arousing encounter between themselves and their inner and outer world. Teachers can provide adventure, and encourage them to present their knowledge and ideas before and after they have watched an absorbing show, taken a field trip, or observed and discussed an interesting plant or animal brought into the classroom.

Montessori approach is very vital because it encourages creativity, and it is also a means of self-expression. As a child grows up in this world, self-exploration/discovery is important in forming their being. The objective of the Montessori teacher is to motivate children by allowing them to develop confidence and inner discipline so that there is less of a need to intervene as the child develops (Edward, 2002).

It is clear even from the foregoing that children should be free to follow their own interest within their environment, rather than be forced to learn something that is inappropriate to the developmental stages. Children develop in a natural way and are highly motivated, and the result is that they develop good discipline and master basic skills and in many cases much early in life.

The Nigerian Educational Research and Development Council (NERDC, 2007) advocated for the introduction of child centered education 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.

Wright (2014) views the child as natural, as inherently innocent and uncorrupted by the world which shapes the notion of precious childhood and the idea that this should be preserved at all cost.

The Role of the Art Curriculum.
The art curriculum itself can encourage or discourage creativity. The curriculum should equip learners with basic knowledge, skills to deal effectively with the challenges of life (Mbahi, 2015). Mbahi further said that curriculum is the first part of preparing to teach, it tells us the best ways to organize learning materials and appropriate time to use different media. The curriculum also enables children to explore and express their ideas and feelings and also their experiences through art. This is because art expresses creative skills and imagination; it also expresses culture, social, economic and many aspects of the society. Then art education itself is a tool that helps explore different talents, abilities that are hidden in individuals, especially children. The balance between the child's natural development, needs and education, specific developmental needs are balanced within educational settings.

The properly planned art curriculum should be carefully implemented otherwise it will make children lose interest and their creative ability. This could affect their development because children get captivated in doing art and are always willing to do more and bring out good results. Art and creativity should be compulsory in all schools. The government and school authorities can help by

enabling these rules, providing amenities and employing more art teachers who have knowledge of art.

Conclusion

Children's creative ability should be respected in the same way as that of adults. This is because their ability can be easily misunderstood based on content and judged using the same criteria that may be applied to that of adults. This is so because children respond to their own creative abilities, and their perception of the level of their competence is often affected by the attitude of their peers and adults who react to their art work negatively. Such reactions can affect a child's choice to pick up art materials or even turn away from appreciating art in general.

Therefore, exposure to a variety of materials at an early age can encourage a child's life long appreciation of art. Some encouragements can be in the form of providing quality children's picture books that have illustrations and field trips to art galleries and museums. These experiences can broaden a child's exposure to a variety of artistic style and content.

References

Awoniyi, A. (2007). *Guidelines for effective teaching*. Published by ADLINET LTD K14, Oba-Ile Rd, Akure, Ondo State.

Azi, J. and Sale, P. (2011) Broadening the Creative Bounds: Towards Enhancing Academic Achievement in Child Education. Multidisciplinary Journal of Research Development. National Association for Research Development, Benue State University, Makurdi. Vol. 8 No.2 July, 2007. Online at Global Academic Group.

Bullard, C. (2010). *Developmentally Appropriate Stages in Art for Preschoolers*. Retrieved 8/9/2010 12:02am fromhttp://www.earlychildhoohnews.com /earlychildhood/article_view.as...

Deasy, C and Steven, D (2002). Art Development in Young Children|eHow.com. Retrieved 8/10/2010 From http://www.ehow.com|about_6130190_art-development-young-children.html

Edward, E. (2002). Self Development. Retrieved 9/8/2010 http://www.dailymontessori.com/self-developent/montessori-children-creativity/

Gaitskell, C.D and Hurwitz, A. (1975). *Children and their Art. Method for the Elementary School.* (Third edition), Published by Harcourt Brace Jovanovich, Inc.

Lian, C. (2010) *Encouraging Creativity in Young Children.* Retrieved on 7/12/2010 from http://www.sixtysecondparent.com/_webapp_225884/Encouraging_creativity_in_you.

Lipoff, F (2012) *Primary School Teaching Methods*. Retrieved 23/12/2012 from http://www.ehow.comlist_6325869_primary-school-teaching-methods.html

Logsdon, M. (2010) Fine Motor Skill – What is Fine Motor Skill. Retrieved 8/14/2010 from http://learningdisabilities.about.com/od/df/p/finemotorskill.htm

Lowenfeld, V. and Briittain, W. (1975). *Creative and Mental Growth*. New York. Macmillan Publishers Co Ltd.

Martin, P.P. (2001). *Child Art: A Brief Review of the Developmental Stages*. Retrieved 24, 2004 Fromhttp://www/cyc-net.org/cyc-online/cycol-1201.martin.html

Mbahi, A.A. (2000). *Art Teacher*. Pubished 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 Implimentation*. Published by Damishe Communication. Published by LENIAJI Publishers Limited, Maiduguri.

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. Unpublished M.A (Thesis), Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria.

Mshelbila, H. M (2015). Comparative Study of the Effect of Montessori and Free Activity Methods of Teaching Creative Arts to Primary School Children in Zaria, Nigeria. Unpublished PhD Dissertation, Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria.

Naiman, L. (2014). Creativity at Work. Retrieved 3/11/2016 from www.creativityatwork.com/2014/2/17/what-is-creativity/

Nigerian Educational Research and Development Council (NERDC) (2007). 9 Years Basic Education Curriculum for primary 1- 3, 4-6. Federal Ministry of Education.

Nowicki, Linda (2016). Children Teach Creativity. Retrieved 11/11/2016 from www.creativity-portal.com/bc/other/children.teach.creativity.html

Oguz, A. (2010). *Developing Creativity in Children*. Retrieved 8/11/2010 from http://www.creativityinstitute.com/creativityinstitutecreativedevelopment.aspx

Oladapo, O. (2000). *What are the Agencies of Socialization*. Retrieved 2/28/2013 from http://wiki.answaer.com/Q/What_are_the_agencies_of_socialization

Piaget, J. (1930). "Relative Effect of Age and Exposure on Children Understanding of Physical Phenomenon" In the Saba, Journal of studies in Curriculum JOSIK Vol. 4, No. 1 and 2, September 1993. Published by academy publication Association of Nigeria Lagos,Nigeria p.23-24.

Reyner, I. (2010). *How to Foster Creativity*. Retrieved on 7/12/2010 from. http://www.academyofart.us/fostercreativity.html

Rusk, R.R. (1979). *Doctrine of the Great Educators*. The Macmillan Press Ltd. Hong Kong, Johannesburg, Lagos, Melbourne, New York, Singapore and Tokyo.

Shaffer, B.R. (1985). *Developmental Psychology. Theory, Research and Application*. Book/code Publishing Company. A Division of Wadsworth.

Sousa, S (2010). The Decline of Creativity in the United States. Retrieved on 8/12/2010 from http://www.childup.com/blog/post/2010/10/20/The-Decline-of-creativivty-in-the-Unite...

Tartakovsky, M. (2016). Creative Crushers and 8 Creativity – Harnessing Activities that Work. Retrieved 11/11/2016 from www/psychocentral.com/lib/creativity-harnessing-activities-that-work.

Wright, S. (2010). Why Art is Important for Young Children. Retrieved 3/11/2016 from www.education.com/reference/article/art-important-young-children/

Yusuf, Z. D. (1992). Measurement of the Relationship between Children's Physical Development and Visual Art Expression. Unpublished M.A. Thesis, Department of Fine Art, Faculty of Environmental Design, Ahmadu Bello University, Zaria.

Aya-Fifa: A Liturgical Music in Cherubim and Seraphim Church

Oje, Tosin Elijah
elijahoje2003@yahoo.com, elijahoje2003@gmail.com   Date: 23-1-2017

Abstract
Cherubim and Seraphim (C&S) church is one of the African Instituted Churches (AIC) that has a peculiar way of worship other than the Western Instituted and Pentecostal Churches. There have been scholastic studies and reviews on C&S liturgical music, however, Aya-fifa as one of the liturgical music of the church has received little or no attention. This study therefore examined the structural forms, uses and significance of Aya-fifa as part of C&S liturgical music. The study was anchored on Robertson's theory of Sacredity. An ethnographic research design was conducted, data were collected with: non participant observation, purposive sampling technique to select a key informant, and Focused Group Discussions (FGDs) was conducted with 8 prophets and spiritual heads in Cherubim and Seraphim Movement Church (CSMC) Ibadan district. Aya-fifa in C&S church can be liken to cantillation in the sense that, it is the melodic singing of 'speaking in tongue', it is a vocal music inspired by God, it usually have short melodies and is often on a pentatonic scale. It is principally used to commune with God and fellow Aaronites that are inspired to understand it. People that perform Aya are not necessarily musically inclined but they do this spontaneously according to divine inspiration.

Keywords: Aya-fifa, liturgical music, C&S church

Introduction and Background of the Study
The interest to conduct this research was kindled when the researcher was passing by a sound and recording studio and a C&S revival song (*Orin isoji*) was being played, the musician (Adebowale Sunday fondly called Oba Sioni) used Aya judiciously in that track and this captured the interest of the researcher in wanting to know more about this rare musical genre in the C&S church.

> The early African Instituted Churches in south-western Nigeria include Cherubim and Seraphim (C&S), Christ Apostolic Church (CAC), Celestial Church of Christ (CCC), and Church of the Lord Aladura (CLA). These churches possess unique qualities that distinguishes one from another which could be easily seen from the way of their modes of worship, dressing (uniform), history and experiences of the founder, core mission of the ministry vis-a-vis various beliefs (Oje, 2016:189).

The Cherubim and Seraphim (C&S) church as one of the African Instituted (indigenous) Churches (AIC), has a peculiar way of worship other than the Western Instituted and Pentecostal Churches in Africa. The C&S church is more unique and known for the use of white garment (prayer gown), removal of footwear before entering the church, radical prayer (praying with vigour and all seriousness), dancing, clapping, and infusion of local musical instruments, deliverance and physical demonstration of the gifts of Holy Spirit.

One prominent of all the physical demonstration of the gifts of Holy Spirit in C&S church is the strong use of Aya (chanting of speaking in tongue melodiously) in their mode of worship. Aya-fifa is evident in almost all the church services but highly prominent in revival session *(Isoji)*, deliverance and Night vigil where there will also be session(s) for singing revival songs that will be accompanied with clapping of hands. The performance of Aya sometimes begins with chanting the ancestral praise of some prominent icons *(Ijuba)* that have contributed immensely to the growth of the church like; Jesus Christ, St. Moses Orimolade Tunolase (the founding father of all C&S churches worldwide) the church leader, prophets or prophetess and so on.

Aya-fifa has some similarities with cantillation which has long been part of liturgical worship of the Jews, Christians and Islamic recitation of the scriptural texts and call to prayer. Nketia (1974:12) expresses cantillation as "a vocal technique identified with Islamic religion which has to do with voice projection and its accompanying mannerism of cupping the ear with the palm of the hand, or a slight degree of ornamentation". It is also related to speaking in tongue. As a matter of fact, Aya-fifa is a fragment of speaking in tongue; nevertheless, it has sharp contrast from cantillation and speaking in tongue. These were examined in the body of the study.

There have been different studies on C&S churches worldwide; but, Aya-fifa as one of the liturgical music of the church has received little or no attention in terms of research and publications, a gap in knowledge the study is set to fill.

Operational Definition and clarification of Terms

Aya-fifa: in the context of this research, is peculiar to C&S churches. It is quite different from the Islamic Aya that literarily means a verse or chapter in the Holy Quran that can be learnt from Arabic scholars in form of recitation or Islamic cantillation during a call to prayer time. Although, Aya-fifa is similar to cantillation (Jews, Christian and Islamic) because of its melodic flows, musical sequences and pitches. Nevertheless, it is not a written word like the Psalms or other Bible passages or the Holy Quran that can be recited. Aya-fifa is an extemporised melodic singing or chanting of 'Speaking in Tongue'. It is a spontaneous action, inspired by the Holy Spirit. Aya-fifa is similar to speaking in tongue in the sense that, both are propelled by the Holy Spirit, but it is slightly different from the usual speaking in tongue. While speaking in tongue occur in speech, Aya-fifa is performed melodiously and sometime, rhythmically.

CSMC: this is the abbreviation of Cherubim and Seraphim Movement Church. A faction of C&S churches.

Liturgical music: these are church music that is used in religious rite of worship. According to Robertson in Adedeji (2014), liturgical music means 'the kind of music which spiritually, aesthetically, and practically consorts most closely with the sacred words of the Christian liturgies'.

Aaronite band/group: is a spiritual band in C&S church where only prophets, prophetess, dreamers, visioner/seer, dream interpreters, people who perform Aya and who also go in trance are members. A member of this group or band is called an Aaronite.

Method of Data Collection

The ethno musicological study engages a multi-dimensional approach which combine both field and desk work that form the core responsibility of an ethnomusicologist as suggested by Bruno Nettl (1964:62). An ethnographic with qualitative research design was conducted, data were collected with: non participant observation, purposive sampling technique to select a key informant, and FGDs was conducted with 8 elderly prophets (experienced) from the CSMC Ibadan district council of prophets and prophetess. Most of these prophets are spiritual heads or leaders in their churches. Data were recorded on tapes and later translated to literature after careful listening for analysis.

Brief History of the Origin of Cherubim and Seraphim Church

Cherubim and Seraphim (C&S) church is an African Instituted or Indigenous Church (AIC), that was founded in Nigeria by Moses Orimolade Tunolase, a native of Ikare Akoko, Ondo state, in 1925. He was born in the year 1897 into the royal family of Ayibiriin Ondo State of Nigeria; his father was a warrior and Ifa priest while his mother a trader. A lot of mysterious stories that revolve round his birth and even before his mother gave birth to him were documented. His mother Odijoroto narrated some of the mysterious happenings to her husband who in turn summon an Ifa Priest to unravel the mystery.

> …It was then predicted that the child of conception would be an important saint. They prophesied the child was being sent by the Almighty God to preach the gospel of his Son, Jesus Christ. The young parents could not comprehend this especially as the Christian Gospel had not yet been preached in this region of the world. It was further "predicted" by the village oracle that this expected child would be a male child pre-ordained of God as his special apostle to the pagans of Yoruba land. He was, therefore, to be treated as a Nazarene. The birth of Orimolade created mixed feelings for his parents; they were happy for their newest edition but were filled with embarrassment and apprehension in view of the circumstances surrounding his birth and the incidents which occurred on the day he was born. It is recorded that the new child "stood up in its birth blood" desiring "to walk out three times." However, the midwife that assisted during Moses' birth "pressed down the baby with force." It is generally believed that, because of her action, Orimolade could neither stand nor walk until he was well over five years of age. (http://www.wikipedia.org/)

Orimolade began his ministry from Anglican Church where he was taken to by his mother for spiritual healing since the *Ifa* Oracle said he is going to be a Nazarene. He started reading the King James Yoruba version of the bible and also preaches the gospel without any formal education or anybody putting him through the process of reading and writing. It was recorded that he started his

Evangelistic mission at age 12 after he could manage to walk with his legs and the divine revelation he had in his dream about being given a scepter and a crown which was understood as a confirmation of his ministry that can be likened to Jesus' experience "…and the Holy Spirit descended on him in bodily form like a dove. And a voice came from heaven: You are my son, whom I love; with you I am well pleased" (Luke 3:22 NIV). His earliest evangelistic movement outside his home town was when he travelled to Irun in 1916 which is six miles away from Ikare and he openly confronted witches and wizards of that village and also pulled down Osijora one of the images that was worshipped in Irun. He preached the gospel to the villagers and a number of them got converted to Christendom. He travelled far and wide within the country preaching the gospel of Jesus Christ and converting souls. Part of the places he travelled to include; Ogbagi, Akungba, Oka, Kiran, Ibilo, Merri, Ipele, Owo Benin City, Kabba, Zaria, and Lagos where he later died.

It was recorded that the church started as a prayer band or society (Egbe Aladura) that rely on the power of prayer and physical manifestations of the baptism of the Holy Spirit was experienced by the disciples or Apostles of Jesus Christ at the upper chamber (Act 2). The band became so popular as a result of organising special prayers for the sick and they receive healing.

Origin of Aya-fifa in C&S Churches

It should be noted that there are diverse version of records toward the origin and personality of the first person to have manifested this rare gift of the Holy Spirit, however, what remain sacrosanct of all the stories about Aya-fifa in C&S church was the first person noted to have performed Aya in the fold which is Miss. Abiodun Christiana Akinsowon. Histories have it that, she was a young lady, a member of one of the Western Missionary Churches in Lagos state. While some records addressed her as a young school teacher, some called her young fashion designer. Sp.A. Pro. (Special Apostle Prophet) J.A Oje (2014) asserts that, the lady was at work when she went in trance and began to speak in an unknown tongue. Prior to this incident, history has it that there has not been a physical demonstration of the Holy Spirit as regards speaking in tongue, performing Aya or going in trance in any of the Western Instituted Churches in Africa. The missionaries do not agree or believe in the gift of speaking in tongue. It was therefore strange to see her demonstrating this. So, many people believed she was possessed by evil spirit or she was mentally disordered because of the unknown words she chanted.

She was brought to Moses Orimolade Tunolase for deliverance, because, many people were aware of his deliverance, healing and prayer ministry. While Orimolade was praying, he discovered that the young lady on the contrary was not possessed by any evil spirit but was only manifesting one of the rare gifts of the Holy Spirit (to go in trance and perform Aya). Orimolade interpreted everything the young lady said and prayed for her to come to normalcy (to be released from the physical demonstration of the Holy Spirit). After this incident, Miss. Abiodun Akinsowon became a staunch disciple of Moses Orimolade Tunolase and she worked with him to grow his ministry. According to history, she was the only disciple Orimolade gave a title of honour 'Captain' which literarily translated to mean the head of all the women in the prayer band (Egbe Aladura) aside from the twelve disciples (baba nla mejila) who followed him about.

Theoretical Framework

This study relies on Robertson's theory of Sacredity which states that, if there is secular music that can be performed anywhere for entertainment, recreation, and for the fun of it, there should also be a music that should be called sacred which should be treated with decency and orderliness. Sacredity, therefore, deals with music that is designated exclusively for the worship of deity or supernatural being or force. Robertson gave four criteria that qualify any music to be called sacred which also distinguishes it from secular music. He asserted:

> There was, indeed a marked antithesis between the secular music of the time (time of the early church fathers) and the kind of music felt to be suitable for Christian worship: restraint, tranquility, nobility and solemnity were not qualities to be found in theatrical entertainments or at private parties, nor could such music be said to express states of the soul! (Cited in Adedeji 2014)

This assertion implies that, if music is meant for God, the Supreme Being, such music should be made sacred which means not everybody can participates in it and it cannot be done as wished but orderly. Such music should be performed without any disturbance of whatsoever with all seriousness; it should be cautiously performed with reverence.

This study is anchored on the foregoing premise because, nothing is sacred unless it is considered and defined sacred by the people. Aya-fifa is considered and treated sacred in C&S church. Although, it can as well be performed outside the fore-walls of the church because it is an inspiration and gift from the Holy Spirit, but, wherever it is being performed, it is considered sacred. Not everybody is gifted and inspired to perform this rare genre of music either in the church or outside.

Findings and Discussion

Sp.M.I Pro. (Special Mother in Israel Prophetess) Balogun (2014), asserts that, Aya-fifa in C&S is not done for the fun of it because, it has its meaning which God and his people understand and it is not the language of the 'birds'. One of the gifts of the Holy Spirit that is rare in today's churches is the interpretation of speaking in tongue. Many believers are gifted with speaking in tongue but, very few people can interpret what is said in the spirit. Every Aya inspired by the Holy Spirit has meaning and are understood as well interpreted by the inspired people around. Sp.A. Pro. Oje (2014) corroborated this by saying, "Aya is a heavenly language chanted in song but is used for communication between the inspired and God. Sometimes, two or more inspired persons can use it to communicate amidst themselves without others deciphering what they are saying".

True Aya from God cannot be learnt or purchased with any means because; it is a free gift from God. Although, some people perform this art through imitation after listening to various Aya either from the ones performed live in the church through the inspired or listening to recorded *Orin isoji* (revival song) where Aya is performed. However, Aya that is performed as a result of imitation or learning does not have any meaning and cannot be used for communication either with God or the inspired. Senior Apostle Prophet Otitodun likened Aya that is inspired by God as the light while, the imitated one as darkness. He (Otitodun) asserted that, the imitated Aya is a sin against the Holy Spirit which will never be forgiven eternally as seen in Mark 3:29.

> "But whoever blasphemes against the Holy Spirit will never be forgiven; he is guilty of an eternal sin."

Every performer of Aya in C&S church is a member of the Aaronite band or group, headed by the church spiritual head which could be male or female but, a prophet. It was revealed in course of the study that not every member of the Aaronite can perform Aya, not even all the prophets but the privileged in the band. There are instances where a non-member of the Aaronite or even a new convert as the case may be, were inspired to perform Aya but, this does not make the performer an automatic member of the band. The Aaronite has rules and regulations guiding their conducts which bind every member.

People that perform Aya are not necessarily musically inclined but they do this spontaneously according to divine inspiration.

Structural Analysis of Aya-fifa

Style of Performance

Machilis defines style as the distinctive or characteristic manner of presentation, construction, or execution in any art. He (Machilis) expressed further that, for the musician, the word embraces all the factors that determine the language in which a musical work is couched which depend on the procedures and devices of melody, harmony, rhythm, colour, form, and texture that make up its characteristic manner of presentation (in Oje 2016:34).

Aya-fifa, being a rare genre of vocal music, is peculiar to C&S church and it is considered a solo performance. The person inspired to perform this cannot be harmonised by someone else because, it is an inspiration from the Holy Spirit which does not follow a particular order and the art cannot be rehearsed before it is done. The performance can be done on free rhythm or to a specific rhythm where the performer(s) sing to. Many people can perform Aya, but one person at a time. Aya is mostly used in *Ijuba* (chanting the praise of some prominent icons in the church) and *Orin isoji* (revival song).

When it is used in *Ijuba*, it is performed on a free rhythm and code-mixed with speech. For instance, the performer calls the name of the person he or she is praising, chanted his or her praise and then accompany it with Aya. *Ijuba* is sacrosanct in the tradition of C&S church because it is believed that honour should be given to whom is due and as a matter of fact, it is scriptural. So, the performer of Aya starts the *Ijuba* with Jesus Christ (the overall head of every church of God), Saint Moses Orimolade (the founder of all C&S churches worldwide), and other prominent people that have contributed and still contributing to the growth of the church in one way or other which include; the

church leader, the spiritual head of the church, prophets, and Aaronite band members as the case maybe.

But of course, when Aya is used in *Orin isoji*, the person performing it may be inspired to start the Aya as a prelude which may also be on free rhythm or a relatively slow rhythm. As the revival song continues, the performer uses Aya as interludes to sustain the song's tempo and as well act as song linkers. This later use (as song linkers) of Aya in *Orin isoji* often occur when the performer has sang like two or more revival songs repeatedly, he or she may use Aya as a link to other revival songs and this continues to the end of the revival song.

Also, as part of the performance style of Aya-fifa, the performer during *Orin isoji* at times introduces a call and response song where the performer becames the cantor and the audience provide the response. An example of this happens in the field and was recorded by the researcher. The song the performer sang was in responsorial as shown below:

Call: T'Oluwa nile	Response: aiye at'ekunre /2ce
Call: aiye at'awon to tedo o	Resp: aiye at'ekunre
Call: ofidi re kale sori omi	Resp: aiye at'ekunre etc

As the song goes on, the performer introduces Aya as call while the audience still maintain their response 'aiye at'ekunre' as long as the performer continues to provide the call.

Forms in Aya-fifa.

Forms in this context refers to those germane and fundamental characteristic elements or devices that characterise Aya-fifa as music. Omosilade (2012:93) defines form as the overall appearance of a musical piece. Also, Vidal (2012:96) identifies four vocal forms of Yoruba music which are: call and response antiphonal, through-composed, strophic and strophic responsorial. Of all the four vocal music forms identified by Vidal, strophic and through-composed are commonly used forms in Aya-fifa.

Strophic:

This is a form where a song is arranged to a specific melody which reflects on all the stanzas of the music. Loko & Loko (2012:280) opined that, strophic is a form where the melody or tune of a song or hymn is employed in all the stanzas of a particular music. Akpabot (1998:32) identifies five characteristics of strophic form. According to him, strophic melodies are usually: short, repetitive, non-modulatory, tending to move downwards after a start; and hovering around a tonal centre.

The transcribed Aya in figs 1&2 are samples from the Aya collected in the field. We decided to score just two because virtually all the Ayas are on strophic which means they have the same melody though, there are little variations in some stanzas.

Through-composed:

This form of music is when a music piece is having verses with different melody. This form occurs in Aya-fifa when there are two or more gifted performers. Example of this usually occur during *Orin isoji* (revival song) and *Ijuba* (chanting the praise of some prominent icons of the church). Each performer according to the inspiration of the Holy Spirit is free to perform to a melody while the other to another melody and so on still on that same rhythm or free rhythm as the case may be.

Melodic scale

Akpabot (1998:27) establishes six African music scales these include: ditonic, tritonic, tetratonic, pentatonic, hexatonic, and heptatonic. All Aya does not have a specific melodic scale because its not a music composed and arranged by the performer but as prompted by the Holy Spirit. So, it can be made up of any of the identified six melodic scale.

AYA1

Fig. 1. Staff notation showing a sample 1 of aya-fifa on a pentatonic scale.

AYA2

Fig. 2. Staff notation showing a sample 2 of aya-fifa on a pentatonic scale.

Figures 1&2 are both having four bars with an anhemitonic pentatonic scale that comprises of; doh, reh, mi, soh, lah.
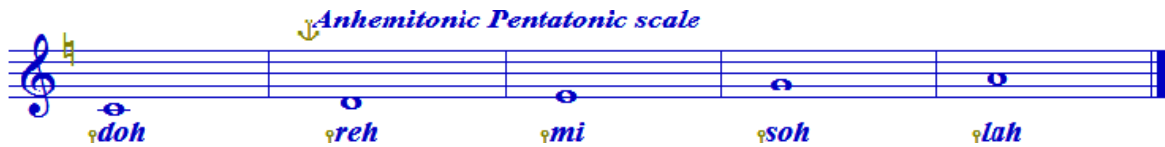
Fig. 3. Staff notation showing an anhemitonic pentatonic scale

The Aya was performed as prelude and interlude on a free beat though, it was represented in bars. This does not connote that Aya cannot be accompanied with musical instruments. In some of the recorded Aya, while singing revival song, Aya was accompanied with a keyboard, *Agogo* (bell), *Sekere* (rattle) and *Agbamole* (membranophonic instrument).

Melodic Rhythm

Oje (2016:50) submits that, melodic rhythm describes the value of notes used in the melody where by the notes that characterised a melody is examined to know whether they are short or long in duration. The notes that characterised Aya-fifa are usually short in durational value; it comprises of crotchets, quavers, and semi-quavers as examined in figs. 1&2 provided above.

Summary and Conclusion

It has been established in this study how Aya-fifa is part and parcel of C&S liturgical music which is treated with reverence as a unique gift given to the church that has distinguished it from other African indigenous or foreign churches in Africa or outside the continent. The origin of Aya in C&S church, differences and similarities in speaking in tongue, Islamic Aya and other religious cantillations were established in the study. Features that qualify Aya fifa as musical sound were considered in relation to forms, style of performance, melodic scale, rhythm and other elements from the samples of the transcribed Aya fifa.

In spite of all that has been said, this maiden research is open for further research and development because we have some constraints, one of which is the transcription of some of the recorded Aya collected from field into staff notation. The staff notation that is considered the most widely accepted musical notation cannot capture some musical flows of some Aya as a result of their tonal inflection when chanted. Also, some Aya were performed on free rhythms which make it quite stressful to arrange them on a specific music rhythm or scale as it were. These and others are challenges for music scholars to explore so as to bridge the existing gap in knowledge and to contribute more to scholarship.

References

Akpabot S.E. *Form, Function and Style in African Music*. Lagos: Macmillan Nigeria Publishers Ltd. 1998

Bruno N. *Theory and Method in Ethnomusicology*. USA: Schirmer Books, 1964

Adedeji F. "Theories in Christian Sacred Musicology: An African Perspective". In, *African Musicology: Past, Present and Future*, A Festschrift for Mosunmola Ayinke Omibiyi-Obidike. Ed, Aluede C, K Samuel and F Adedeji. Ile-ife, Timade Ventures. 2014

Loko O and O Loko. "Liturgical Forms of the Cherubim and Seraphim Church Movement (Ayo Ni O), an African Indigenous Church." in *Journal of the Association of Nigerian Musicologists* Ed, Idolor G.E, F Adedeji, J.N. Mokwunyei, F Abiodun, D Agu, L Ekwueme and C.E Mbanugo Vol.6, 2012: 273-285

Nketia J.H.K. *The Music of Africa*. London: Victor Gollancz LTD, 1974

Oje, T.E. Stylistic Forms in the Music of Beautiful Nubia. An M.A Project, Institute of African Studies, University of Ibadan. 2016.

_____. "Tradition and Modernity in the Music of African Indigenous Churches: A Case Study of C&S Church in South Western Nigeria" in, The Stage and The Screen. Ed, Bakare O.R, G.R Adeoti, M. Olaniyan. UK, Alpha Crownes Publishers. 2016:187-203.

Omosilade T. "The Stylistic Forms of the Music of I.K Dairo; a Nigerian Juju Musician" in Journal of the Association of Nigerian Musicologists. Ed, Idolor G.E, F Adedeji, J.N. Mokwunyei, F Abiodun, D Agu, L Ekwueme and C.E Mbanugo Vol.6, 2012:88-97 .

Vidal A. O. *Essays on Yoruba Musicology*. Ed, Adedeji 'F. Ile-Ife: IMEF African Music Publishers. 2012.

http://www.fountainofpeace.org/about-us/cherubim-and-seraphim-history/

http://www.wikipedia.org/wiki/Eternal_Sacred_Order_of_Cherubim_and_Seraphim/

Interview

In-depth interview with Sp.A. Jacob Ayodele Oje, Church Leader of CSMC No 18 (Ile Ayo) prophet and also the spiritual head of the Aaronite band CSMC 18, Ilorin on 11/11/2014.

FGDs with members of the Council of Prophets and Prophetess, Ibadan District at the Ibadan District Headquarter Oke-Ado, College Crescent. Members include: M.S.A Pro. Sunday Omolaja (Leader-In-Charge C&S Lion of Judah Ibadan district), Sp.A Pro. Gabriel Ajayi (Leader-In-Charge C&S Kolajore), Sp.A Pro. Emmanuel Ojo Aliu (The District Supervising Prophet Ibadan District), S.A Pro Adebayo Otitodun (Prophet-In-Charge Ibadan District HQ), M.S.A Pro. (Dr) Ola Adegbite (The Secretary for Council of Prophets Ibadan District), Sp.M.I. Pro K.O. Okunoye (from C&S No2 Ibadan District) and Sp.M.I. Pro. E.M. Balogun (Spiritual Mother of CSMC Divine Mercy Km 145 Ibadan District). On 18/11/2014

Shadow As An Element Of Design In Painting: A Critical Phenomenological Assessment In Practice-Based Research

Irokanulo, Emmanuel Ikemefula
emmairoka67@gmail.com   Date: 2-1-2017

Abstract
This research was inspired by Paul Gauguin's theory on the inclusion of shadow in painting. He occupies a prominent place in the history of painting and particularly in the history of Fauvism and Symbolism. Shadows have been viewed as appendage and still remain appendages to figures and objects in painting. The question is however, is it possible to separate a shadow from its material subject that casts it for the purpose of painting? This study set out to create paintings through observation of images derived from shadows. Shadows were reconstructed in painting as independent images and not as appendages to any phenomenal object. The research was delimited to only human shadows; human form being one of the widest and attractive subjects in the history of art. The literature reviewed to show the dimensions on shadow have been in existence before the researcher took up this study. The study adopted the phenomenology and the intuitive inquiry method in qualitative analysis. The research established that the practice of painting and knowledge are inseparable and that painting, is a visual narrative that could be read through careful contemplation.

Keywords: Phenomenological perception, Transformation of shadow, Art practice and Empirical research ideas, Human spaces, Art theory and Realisation

Introduction

The assessment of painting or any other form of visual arts as a process of research in the qualitative method is still a difficult task for some scholars to accept within the visual arts scholarship. What is fascinating to know is that, some of these scholars that disagree with this idea are teachers of theories in the visual arts too. How can *Painting* be subjected to measurement and systematic evaluations? How can we measure the variables and reliability in the process of visual arts which is subjective and full of emotional appeal? The Qualitative research techniques offer a platform to contextualise such understandings within the: Narrative research, grounded theory discourse analysis, narrative inquiry phenomenology and psychology. All these are the various fields where *the artist practice-based and practice-led research triangulate* their investigative techniques to create meaning-making ideas. The discourse of thinking, making and writing in the studio is far removed from the basic understanding of art history or sociology, rather the idea of its research process is triangulated in the various understanding of aesthetic theories and attempts to explain the human spaces through images, colour, and it contextualises space in a transcendental philosophy. The idea in this kind of research has to do with the artist-researcher's understanding of the word *phenomenology.* On the one hand the idea is an attempt to continually deny artist channel to express their ideas in writing. In another perspective, maybe, ignorance could be responsible. The word *phenomenology* is the study of one's experiences, according to Smith, Flowers and Larkin (2012) the author's personal encounter with shadow as an element of design in painting. Just like explaining the unexplainable use of the words of Robert *Kaliva Carroll (2015)* IDSV, in this sense it is not a process of measurement of data in the quantitative research but personal engagement with narrative of human spaces and its interpretation in colours and space. In the context of this misconception of research method in the visual arts, the artist-researcher's understanding of art practice as a form of research is better and has deepened now more than when the researcher encountered this theory as a form of research in visual arts, especially painting. Can art practice create knowledge? What kind of knowledge does painting as art practice create? There are three questions that bothers the author as an artist and a researcher. These are: (a) How to define and determine a research focus? (b) How to clarify the relevance of research in shadow as an image and a possible new syntax in painting? (c) How to develop an appropriate methodological thinking in order to select a specific method that would help in realising the research objectives? These questions are critical, since most scholars are yet to understand the context of research in the studio. Scholars like James Elkins in Katy and Holdridge (2006) refused to see or understand the type of knowledge produced by Pablo Picasso's (1907) painting *Les Demoiselle D' Avignon.* Yet, volumes of literature had sprung up because of it or better still, the *Monalisa* by Leonardo Da Vinci. For Elkins, it seems that his understanding of the word *knowledge* must come from scientific theory and

understanding, creating the *logo centric* position of the western knowledge and philosophy; ignoring perhaps the human perspective as a knowledge based on experiences that emphasises knowledge within the six cardinal points of knowing.

This thinking would engage our thoughts in this writing in a view to finding out what is really art practice as a form of research and its construction of knowledge as it borders on an academic process. Art practice as a form of research started some few years ago. According to Smith and Dean in (Irokanulo and Ndubuisi, 2013; Irokanulo, 2014 and 2015), practice –led and practice- based research are most times used interchangeably; meaning, the research is based on studio practice.   However, practice-led originally means locating a problem in a practice that can lead to research and the original knowledge outcome can be presented textually without the support of creative practice, while Practice- based   research is in the centre of constant   exploration in the studio which eventually produces new knowledge and understanding.

This method (practice-based and practice-led research technique) emerged from the Australian Research Council which started in the 1970s and subsequently was adapted in the British Research for Humanities in the 1980s (Makela, Nimkulrat, Dash and Nsenga, in Irokanulo 2014). This research method most of the time, is called Art based research or creative art research process. The name embraces the wider concept of all the arts from the Performing Arts, to the Visual Arts. Researchers from other European countries apart from the U.K call it Artistic research. Whatever one calls it whether practice-led or practice based research, they all mean the same. It is about the self-reflective and self-critical processes of a person taking part in the creation of meaning within contemporary art (Irokanulo, 2014; Mafe, Hanads, Suorate and Vaden, 2005 in Irokanulo, 2014).

Another expectation from an artist-researcher is captured in the idea of creative discovery (Fleishman, cited by Farber & Makela, in Irokanulo (2014), an idea which underlines the importance of the two-fold process of making and reflecting. The process reveals the maker's insights, knowledge, or understanding of their work. This research method is composed of three basic techniques from the conventional research method, which are qualitative, performative inquiry and the action research inquiry. An important dimension is the creative process of the practice based method that allows the researcher to use studio process as research method. Here the focus is on transforming a simple image of shadow into a complex and yet comprehensive art work in painting.

Statement of the Research problem

It has been observed that painters of the fifteenth and sixteenth century, through the nineteenth century, employed shadows in their various paintings. Shadows served as appendages in explaining the effect of light on objects in the environment. Artists like Caravaggio (1571-1610) and Rembrandt (1606-1669) and a host of other Dutch painters employed the effect of shadows in creating their paintings. In the nineteenth century, several of the artists including Claude Monet (1840-1926) attempted to capture the illusion of time and its effect on the environment. Till date, that has been the effect of a shadow in painting. The thinking in this research is to look at the shadow differently from the previous ages. Attention is turned to the theory of Gauguin. Unlike any other impressionist or the post impressionists, he did not employ shadows in his paintings but saw them as separate entities that could manifest new thinking and idea. In his letter to Emily Bernard (1888) he affirmed that "...instead of a figure if you put the shadow only of a person; you have found an original starting point*"*. He presented an idea that shadow, after being studied, can lead to new understanding and design in painter's composition. He persuaded us to consider composition where we have interactions between human figures with other elements of design. Instead of a human form, shadow should be included in a composition.

This is the new development which led to a new perspective in painting composition. This research was motivated by simulated and natural light effects that create shadows of various kinds. Images that shadows create under this effect of light would be of interest because they bring us face to face with the Igbo mythology of multiplicity of the self specifically, the *Onyinyo (*Igbo theory of image) philosophy of the essence of the being.

The way these images appear to the researcher's perceptual reality under induced light and how the individual's mind interprets it is of interest not necessarily the physical appearance of any shadow. Imagery derived from shadow brings to bear on the critical contemplation and theorisation on the multiplicity of the self in Igbo metaphysical understanding. This is imitated by the multiple shadow cast from various light sources. One wonders if shadows in themselves could not be the major focus in painting as a narrative element included with or without objects or human images. Is it not possible

that a shadow from induced or simulated light can create imagery that are quite challenging. Should not relieving them from original objects that created the shadows become the concept of a painting? Could this concept develop into more complete images that represent visual thinking and perception of subjective reality? Is it possible to separate shadow from its material subject that cast it for the purpose of painting? This study sets out to see if the theory (Paul Gauguin) is realisable and assess its efficacy in painting composition.

Aim and Objective of the study

The aim of this study is to create paintings through the observation of images derived from shadows, where shadow imagery will be reconstructed in painting as independent images and not as appendages to any phenomenal object.

The objectives of the study are to:

i.   access if Gauguin's claim that instead of a figure you put the shadow only of a person; you have found an original starting point, can be realised in painting;

ii.   manifest/develop new images in painting derived from the exploration of the imageries from shadows.

Methodological approach

 This study adopted phenomenology as its methodological approach. It is a process of inquiry that was championed by various philosophers conceptualising their ideas to finding out the best way to engage human experience from different dimensions. Such philosophers like: Husserl, Heidegger, Merleau-Ponty, and Gadamer. Each of these scholars point at a direction to follow for example Husserl the father of phenomenology wants researchers to go through the experience themselves and perhaps live within the experience themselves so that one would know and realise experience as a product of human spaces and psychology investigation. Heidegger insists on knowing the essence of being in a material world conceptualising on the existentialisms of the human space. Merleau-Ponty study suggests that, as humans, we see ourselves as different from everything else in the world. This is because of our senses of self is holistic and is engaged in the world, rather than being subsumed within it. Gadamer explores the diversification of history, truth and its interpretation. These authors drew from the complexity of human experience as a tool in understanding the subjectiveness of being in a material world, how they react and understand these basic elements rule and govern their entire lives. This understanding was brought to the fore to conceptualise researcher's understanding of nature of self and truth, which were embodied in the Phenomenological and intuitively constructed to assess the process of the researcher's personal engagement with shadow carefully. It is a reconstruction of a shadow as it confronts the author's imagination and understanding of the researcher in painting. The study captures and narrates a personal engagement with shadows as source of inquiry in painting. Shadow in this context is a process that was the perceptual theory of murices Merleau Ponty in phenomenology. The phenomenology and intuitive inquiry was brought to bear on this study. It is also used in this study as a hermeneutical research process that required five iterative cycles of analysis and interpretation.

Process of Conceptual Creation and Discussion

First cycle

Cycle one clarified and reflected on the topic. The topic as the a phenomenological encounter with shadow as an element of design in painting, a cyclical process like the action research method but in this aspect the interpretative nature of the artefact from the primary data, which was the researcher's experience in terms of shadow as an ephemeral subject that engages the psychic of the researcher and translating them as painterly expressions in the case of the studio based research, was used in this creative process. This first cycle determined the ability of the author to explain sensation, feeling and emotional engagement with ephemeral subject like shadow and convey it as a vehicle of aesthetic in painting composition

Second cycle

The second cycle deepened the researcher's personal understanding of what the research topic was all about, by considering, phenomenological encounter with shadow as an element of design in painting which the basic word was the subject of transforming the aesthetics of shadow, an element of design in painting; Transforming is an active verb that construes a doing or a process of getting into the presence. Aesthetics construes the binary between the abstract quality of an object or subject and how the sensuous organ perceives it. Aesthetics constitute a metaphysical presence in a perceptual reality and subjective perspective. The predicate in this context was the shadow becoming the element of a

transformation that constructed a form of aesthetic in the painting. The predicate was the performance of a shadow from one stage to another in a manner that the independent variable continued to change according to the influence of the coding the researcher subjects it to.

The ability to interpret the primary data which was shadow was key following the understanding of Heideggerian theory of being and time, the translation and fusion of artistic imagination into the ephemeral subject like shadow and reconstruct and transform to aesthetic becomes the driving force of the author. Here, practice and development are interchangeable nature of the research which is explorative in context. The research is the theoretical understanding of the act while the practice is the action employed to explain the theoretical (which is research). The researcher discovered that a shadow has the capacity to create imagery for the purpose of painting.

Third Cycle

The third cycle bears witness to the understanding of the primary data, which is artist-researcher's experience. The experiences with this natural element *Onyinyo* (Igbo mythology of shadow or imagery) reveals authors childhood understanding of nature as a critical element in design becomes the basis upon which to explore and interrogate artistic practice. The study transformed the artist-researcher engagement with elements of shadow and its subsequent coding and analysis to realise an understanding of aesthetics with the imagery of shadow in painting surfaces. This was the beginning of visual and material thinking of shadow as a vehicle of painterly metaphor. Plate I depicts the primary material shadow. It shows the basic understanding of the elements one can call shadow as a material thinking process. It presents the first and second stage of the phenomenological and intuitive inquiry cycle. The basis of these images was to liken them to the qualitative methodology, in order to establish that artistic knowledge can be compared to the humanity research process and results can be achieved using this process. Plates I shows the researcher's initial basic understanding of what shadow means devoid of what cast it. As the researcher progressed with this thinking, the idea began to take shape and the text that inspired this study gave it more life and challenge.

Plate I, photograph, by Professor Mu'azu Sani 2010

One of the characteristics of a complete research according to Grey in Irokanulo (2014), is to use a wide range of methods, mostly visual, derived from practice, or adapted from other research concepts on a practice- based research context. The fourth and the fifth stages are the personal positions the researcher voiced (means personal interpretation) in the interpretation of research data which, of course, was the primary study experienced in the given subject matter or topic. This stage represented the developmental period of this research and the philosophy embedded in its transformation from primary data into a completely new language of painting. What the researcher did was to show the primary understanding of what shadow was to the study and the general understanding of people on what shadow is all about. The pictures in Plate I represents this understanding of the general perception, one of the objectives; which is to assess if shadow, devoid of its cast, can construct a pictorial image that can be used as an object of narrative element. These ideas represented the first and second of the five cycles of interpretation of the multiplicity, participation, and unity in the qualitative research and practice- based process.

The first and the second context of these cycles of interpretation show the ability to assess that shadow can be a metaphorical idiom of expression in painting. It also proves that shadow can create a synergy between the human figuration in the construction of reality. This also confirmed that the second objective of the research could be achieved. It is not the intention of the researcher to define the story, content or meaning of works. This study tried to explore the translation of shadow from the basic ephemeral stage to the fantasy of the researcher's imagination and understanding into painting. Through this means the artist-researcher believes that the viewer of these images has the

understanding to relate them to the element of design and compositions in painting. The images created as a sequence of research are in themselves reality not imitation of reality; this reality assumes life and place of thought for whoever that beholds them.

In theory, the researcher likened the paintings to the conception and the birth of a new baby to a family. No matter the name the parents gave to that baby, it would grow and assume their place in the society. Though the society would have their understanding and interpretation of the meaning of the child different from the parents, the child remains the same. In the same vein, these images would assume their rightful position in any given context that they are examined.

Fourth cycle

In the fourth cycle, the phenomenological and intuitive inquiry presented an interpretation of the third cycle's lenses. The empirical and theoretical text reviewed at the start of the study is drawn from theoretical refinements and thinking based on the speculation of Gauguin in 1888. Hermeneutical process of the first stage through to the third and the fourth gave a clear transformative process. The fourth cycle was the presentation of the researcher's voice which one could call the construction of the researcher's idea toward personal voice which found expression in the fourth and fifth cycles.This perhaps explains the Arnheim's (1997) theory of thinking with pure shape.

Fifth cycle

The researcher presented a final set of interpretative lenses which have been transformed by personal engagement with the data gathered in the third stage and provided detailed comparison of the second and the fourth lenses. The fifth stage was the final attempt to contextualise the final creative voice of the researcher. Finally the imageries derived from the entity became a vehicle of painterly expression.

Plate II: Artist: Irokanulo Emmanuel, title: Light and Passage, year of production: 2012 Oil on canvas Size 120x120cm

How does image derived from shadow become the focus and the central issues in the practice –based research in painting? The central idea is to create knowledge from yet an old idea of Paul Gauguin some years ago, which is the manifestations of this explorations in painting. The thinking is to see how new ideas that would command new colour space and fusion of images of natural element of design into new imagination and understanding. The Plate I and Plate II show the study of shadow under simulated light and imagined colours into them removing them into another concept of reality in the painting experience.

Plate III: Artist: Irokanulo Emmanuel, title: Corridor of Power, 2010 Oil on canvas 120x120cm. Year of production: 2010

Plate IV Artist: Irokanulo Emmanuel, title: Expression, year: 2010 Oil on canvas Size 120x120cm

Plate V: Artist: Irokanulo Emmanuel, Title: Unconcealment Oil on Canvas, year of production 2011 Size 150x150cm

Plates IV and V from the author's personal observations and engagement with shadow have created yet another idea of painting using the practice–led or perhaps the practice-based method to create knowledge. The fifth cycle of this study shows clearly that the theory of Gauguin could be realised in painting and it could also infer knowledge in a clearer understanding. The strength of imagination and mental understanding of the artist-researcher has shown that sensuous perception could construct knowledge against perhaps the understanding of Plato. These images derived from the imagery of shadow, bring us back to the question of how we can create knowledge through practice. First what is knowledge? Can practice create knowledge?

The response to the above questions is motivated by the researcher's personal thinking of alternative ways of using shadows in painting different from the previous approaches which masters of painting had engaged in. There are notable groups which showed considerable influence on the use of the shadow as a powerful vehicle of expression in pictorial painting. These are the Dutch painters of the 16th and 17th centuries and the Impressionistic group of the 19th century. The Dutch painters employed artificial light to create the effect of shadow in their paintings. Most of these artists created paintings that are masterpieces which can be seen in museums today. The 19th century art movements brought Impressionism to the spotlight, and created shadows to capture the passage of light. The study is aware of the paintings of Gani Odutokun (1946-1995). Artists in the 20th and 21st century also employed the use of shadow to create a new thinking deviating from that which was in existence before then. Odutokun's *The King addressing his Subjects* creates the situation half way because the researcher is actually mediating on total absence of material objects leaving shadows to constitute the picture.

This research is based on the creative imagination of the researcher in producing new alternative ways of reasoning in that sense creating new knowledge in the practice of painting. This answers the questions of Elkins in Katy and Holdridge (2006), if the Picasso's painting *Les Demoiselle D Avignon* (1907) has created any form of knowledge and the answer is yes indeed. Pablo Picasso was able to change the course of the European painting technique of illusionistic to flat design that's knowledge in the visual sense of it. With these instances, this study believes that knowledge has been created; the question then is what knowledge is and what type of knowledge exists?

According to Webster Leonard and Markova Patricia (2007), modernism has its philosophical origin at the time of the reformation around 1600s. Modernism draws its origins from the works of philosophers, such as Descartes, the seventeenth –century Roman Catholic philosopher, who was seeking a tool to define truth and knowledge in terms of a belief in God and Christianity. He premised I think therefore I am and suggested that knowledge is from the stream of human spaces and its understanding. He insisted that truth and knowledge took on a scientific proof-based logical form, however, Carson (1996) posit that method derived from this philosophical perspective were claimed

to be trans-cultural, trans-racial and trans-linguistic, he simply put, any knowledge produced by these methods was held to be true for all cultures, all races and language. In this vein, art practice has captured truth in the context of humanity without using the true proof-logic of science.

Critical discourse

What is painting and what is knowledge? The author likes to think that two things are involved in this context; one the chemical component which is the paint, the little substance that occupies the mind. The other component is the active verb which is painting, makes one think and loose oneself in contemplation in front of a painting. This verb brings thought process and perhaps imaginations of the body of an artist moving across the canvas creating this object of thought. In this vein, the researcher argues that; painting is a process which could be seen as a thinking space, in this sense the artists bring their thoughts to bear on the canvas and they manifest in symbols and images in space through line, colours and space. Innis in Langer (2009), and aligns with Gregory J Blair (2014) that:

> Place has been a central consideration in much philosophical discourse since at the ancient Greeks. This Dissertation will argue, however, that in certain instances in the history of thinking, place has played a significant and unique role, one beyond consideration.

This is because the surface of painting or the narrative space is a place of thought that accumulates into images and symbols which is a product of thoughts that bring forth knowledge through philosophical discourses (Langer, 1967; Sullivan, 2010 and Irokanulo, 2014). Images beyond our thoughts are called aesthetics because they possess that metaphysical presences which is beyond a common place in a thing. Can aesthetics construct knowledge outside visual arts and in the field of academic research? Knowledge can be viewed from two perspectives: the scientific and the tacit modes. Art knowledge is a tacit form. It is suggested, (Polanyi in Webster and Mertova, 2007) that accurate human knowledge is a personal knowledge or knowing, which can be validated based on its content and context. Scientific knowledge is knowledge that is testable and validated by scientific measurement. Tacit knowledge is the type of knowledge that emerges from personal motivation of learning but which can be shared with others. A huge influence has been Karl Popper's (1902 -1994) view of a right to be sure expressed in his description of scientific enquiry. His key- point is that we cannot know any general truth about the world for sure. Many, for instance Bertrand Russell (1872-1970), have pointed out that we can only observe a finite number of events, that, for all we know, the next observation will contradict any theory we have based on the earlier ones.

Conclusion

This study was undertaken on the basis that the theory of Gauguin can lead to the development of an alternative thinking process whereby shadow, without the object that cast it, can lead to the development of visual language. After studying the elements of design that constitute the body of every given art work, it reflects the theory in the interpretive strength of the viewer. Sullivan (2010) stresses that, the post discipline feature of the visual arts means that theories and practices are regularly embraced and reworked. For different purposes, an artist explores creative practice. The basis of this body of work is to respond to the understanding that shadow could create new ideas and contribute to the body of knowledge on a new visual language; a critical starting point in looking beyond what is known. Irrespective of whether the origin of knowledge is stable or shaky, there is always the need to move beyond prevailing attitudes, assumptions and assurances. This study attempted to x-ray what we think we know and move it to an entirely unimaginable level from what we know to what we do not know and make a comparison of both, to see if we could find something new. The study therefore is a timely contribution to new knowledge through painting.

The belief that epistemological knowledge cannot be justified through the positivist test modes, should have a re-think because in this study the observation of shadow and its sequential transformation from ephemeral object to aesthetic object in painting is an example of human experience and its realisation in painting. The thinking that physical skill only exhibits craft, not understanding and knowledge is best exemplified by the statement of Michael West dictionary in the early 1950s that states that artists are people who use their hands to work not their brain, a position that is deemed unsatisfactory and unacceptable in to this study. For positivists, or the science based scholars, knowledge comes from mental processes devoid of art or physical activities. If knowledge comes from human activities and humans are subjective beings, then art is in the centre of human creative activities and can generate knowledge. One fact, which the researcher argues is that art forms are largely generated by emotions. We seek out the arts in order to take a ride on the wings, which its

forms provide. The arts are ways to get a natural high. The height is secured largely through our sensory response to the way sound is arranged, as in music; to the way colours are composed, as in visual arts; and to the ways in which the movement of the human body excites us as we experience its motion in time and space as in dance.

The sensory side of human experience is primary in the arts, or so it is believed. Plato regarded the senses as impediments to the achievement of that exalted state in which forms could be known. The weights and chains of the prisoners incarcerated in Plato's cave were really surrogates or proxies for the distractions that our senses imposed upon whatever our rational mind could possibly muster. Put most simply, the sensory systems that were stimulated through the arts were misleading; they lead one away rather than toward that form of critical rationality upon which truth depends. The understanding of truth or the search of it is quite individualistic and subjective, truth most often represents our subjective differences in   given matters and ideas; art develops the imagination that allows the subjectiveness of individuals to accept the concept of truth. The art shows contrarily to understanding of Plato employs imagination and understanding to reach the height of all time realities, it is here that art practice could be said to construct knowledge. To this end, it is an undecrable that art practice assumes a platform of scholarly investigation in painting whether using images in painting or just text, art practice is a method that can answer all the thinking in the visual arts and perhaps other disciplines too.

References

Alperson, P., (Ed.). (1992). *The Philosophy of the Visual Arts,* New York: Oxford University, p.171.

Arnheim, R. (1997). *Visual Thinking,* Los Angeles: University of California Press, Barley, pp.150-155.

Bernstein, J.M (1997*). Fate of Art: Aesthetics Alienation from Kant to Derrida and Adorno,* Polity Press in association with Blackwell Publisher Ltd, pp.102-120.

Blair G., (2014) Place-Produced Thought: The Agency of Place and the Co-Production of Knowledge In Heidegger, Baudrillard, and Other. Ph.D Dissertation, Institute of Doctoral Studies in Visual Arts, Maine State Library, Maine State Document USA P.45

Carroll, R, K (2015) The Numinous Gate: A Philosophico-phenonomenological Study of Wonder and Image Consciousness in the Fabulist, Ph.D Dissertation, Institute of Doctoral Studies In the Visual Arts Maine State library, Maine state Document USA

Knowles, J. G and Cole A. I. (2008). *Handbook of the ARTS in Qualitative Research.* Publisher Sage publication, Inc. 2455 Teller Road, Thousand Oaks, California 9145 p234

Katy and Holdridge, L., (2006). *Thinking through Art: Reflections on Art as Research.* Routledge, 2 Park Square, Miton Park, Abingdon, Oxon Ox144rn published In USA and Canada.

Langer, K.S. (1979). *Feeling and Form a Theory of Art Developed from Philosophy in a New Key*, London: Rutledge and Kegan Paul Limited, pp.119- 128.

Ross, D.S. (1994*). Art and Its Significance an Anthology of Aesthetics Theory*, Albany State University of New York, pp.125-130

Smith, J. A Flowers, P and Larkin, M. (2012) *Interpretative Phenomenological Analysis*: *Theory, Method and Research.* Sage Publications Inc2455 Teller Road, Thousand Oaks,   California pp1-5

Sullivan Publication, Inc. pp46-59, G. (2010), Art Practice as Research: Inquiry in Visual Arts, Thousand Oaks: Sage

Irokanulo, E, (2014). Transforming the Aesthetics of Shadow as an Essence in Painting, Unpublished Ph.D. Dissertation, Ahmadu Bello University, Zaria. pp. 47

Irokanulo, E and Ndubuisi, C (2013), The Theory Degree, Doctor of Philosophy in the Studio Arts, *Jorind* 11 (2) December. wwwtranscampusorg/journalswwwajol. Infor/journals/jorind

Innis, E. R., (2009). *Susanne Wanger in Focus: The Symbolic Mind.* Indiana University Press, 601 Northern Morton Street, Bloomington, IN47404-3797-USA PP234-6

Webster, L. And Mertova, P., (2007). *Using Narrative Inquiry as a Research Method.* Published By Rutledge, 2 Park Square Milton Park, Abingdon, Oxon Ox144RN Pp. 73-81.

ART ENTREPRENEURSHIP: A Vehicle of Self-Reliance and Sustainability in Nigeria.

Gunok Yusuf Akila and Ndam James Peter
ndamjamespeter@gmail.com akilayusuf@yahoo.com   Date: 30-1-2017

Abstract

The contemporary Nigerian artists had made several attempts through their visual artworks, to address problems of unemployment in Nigeria, but less attention has been given, despite all their efforts. This paper highlights issues militating against unemployment in Nigeria and other aspects of craft such as leather work, weaving, beadworks, printing, photograph, embroidery, knitting among others. The qualities of entrepreneurship and characteristics are reviewed and other scale of business and entrepreneurship in art. The paper also discusses the visual arts, such as sculpture, textile, painting, graphic and ceramic as possible solution of addressing unemployment and poverty in Nigeria.

Keyword: Art, Entrepreneurship, self-reliance and sustainability.

Introduction

Art has been interpreted in the society in different ways as a result of lack of proper knowledge and enlightenment on the artistic activities today. According to Ogumor (2007) art is defined as the act of making skillful use of materials to produce things for human use and pleasure. It is also a general name given to all skillful activities man carries out. It is the skill of doing something, which is taught by nature,

Banjoko (2009) agrees that prehistoric people were skilled tool makers and had a good knowledge of nature which enable them to remain alive for longtime in the dangerous world in which they lived. He further posits that they engaged in artworks like paintings and rock engravings. Some of the painting were done on walls and ceilings of caves, some of these paintings were depiction of animals in which they hunt for food. This is an evidence that visual artworks have been a therapy in the society, since prehistoric/periods, they have been addressing some issues that are related or entrepreneurship unconsciously. The prehistoric people practiced visual arts through psychomotory activities not depending on natural resources as Nigeria depending on resource like oil, and yet faced with different challenges of poverty and unemployment.

The contemporary Nigerian artists have given account of themselves in various visual artworks. These visual art works are a mixed-bag of painting, sculpture, textiles, ceramics and graphics arts. According to Damden (2007) both in primaries, colleges and universities, the efforts made by artists are geared towards assisting the government to impact entrepreneurship knowledge and skills acquisition of training manpower through visual arts among Nigeria youths in order to overcome problem of unemployment to be self-reliant and sustainability, yet no serious attention is given to encourage these visual artists, Nigeria is still laying her eggs inside one basket of its natural resources, in which most African countries rely on Nigeria because of its richness in natural resources and outstanding economic position. In spite of its richness, Nigeria faces a lot of challenges of under development with clear manifestation of unemployment; these factors are as a result of non-concentration of its energy - titled towards education that could result in entrepreneurship. This is why there are so many graduates who have little or no contribution to make to upgrade or uplift the economy of the state. Therefore, they depend largely on government patronage for employment when they would have been reducing the burden of employment on government by employing others.

Thus, the great challenge is how to transform and manage the enormous resources to achieve economic development. This is in consideration of Nigeria as the largest oil producing country in Africa as a whole; but has the world's third largest concentration of poor people (NEPAD, Nigeria, 2001). The problems of unemployment and underemployment do not affect the youths alone but even those who retired from service from labour organizations. Perhaps entrepreneurship education, training and skill acquisition can be a solution in combating these challenges.

There should also be a corresponding provisions of the needed materials/tools, fund and other incentives like grants to these trained personnel else it would amount to training without tools and therefore not practical implementation since most of these families live behind poverty level.

Again, the need for creating job opportunity in entrepreneurship will serve as solution to these problems in Nigeria today. Akubue, and Molokwu, (2013) defines entrepreneurship as a process of

creating and developing business enterprise that is capable of entering new market, by developing resources and people in a unique way. Nwokolo (2007) also defines entrepreneurship as a way of acquiring skills, ideas and managerial abilities necessary for personal self-reliance. This implies that creativity encourages the effective growth of an entrepreneurship venture for sustainability.

Concerted efforts have been made through programmes like poverty eradication. National Directorate for Employment (NDE), sure-P and are still on to overcome the challenges being faced by Nigerian citizens and the nation at large. In spite of all these efforts, multifarious changes and challenges still persisted amongst youths and families today. Such challenges can be overcomed only when job .opportunities are created through functional entrepreneurship as earlier mentioned. This is so because life is basically a transition in tune with dynamism of the society and environmental changes, induced by human efforts via art education, sciences and technology.

Adawus (2010) noted that entrepreneurship is the life survival and advancement wheel of every individual and society through legal wealth creation, maximization and multiplication. It has therefore, become very necessary and important for us to diversify our thoughts and actions on the approach to the teaching and learning of vocations hinged on the principles, practices and strategies of entrepreneurship at home (families) schools and colleges for a more practical and creative skills acquisition. Mgboro and Igba (2013) noted that this situation has been attributed in part to the scarcity of employment opportunities and the inability of youths to create employments. The National Universities Commission (NUC) recently rose to the challenges and introduced entrepreneurship education in the undergraduate curricular of universities. The focus is on helping youths acquire economic and social skills that will enable them became self-employed and contribute meaningfully in the society.

Entrepreneurship also means creation of new things using special skills to make the things created beneficial or useful to the entrepreneur and the society at large. Entrepreneurship in this context involves occupational skill development of the youths, families and the society at large, to develop or build the confidence in their capability to become successful and self-reliant entrepreneurs.

In our institutions of higher learning, vocational courses like, Home economic, Fine and Applied Arts, Agriculture, etc. are geared towards entrepreneurship, which can provide means of self-reliability in our society today. Lemchi, (2001) and Ossai (2001) noted that clothing and textiles is one of the courses offered in Nigerian tertiary institutions. One objective of teaching this course is to produce skilled persons in the field who are to play effective roles in national economic and technological growth and development. This can sensitize and educate the teaming Nigerian populace, to develop ideas of skill acquisition. Clothing is one of the basic needs of man. It influences an individual's health, wellbeing and status. Arubay, (2003) noted that clothing and textile education is a branch in Home economics education that is concerned with the acquisition arid development of practical skills by beneficiaries. This study therefore, examines the quality and consistency of registration during impressions on textile design, also adopting silk screen printing techniques on fabric as means of entrepreneurship.

The aim of discussing this technique of printing (silk screen printing) therefore is to help the learners acquire knowledge, skills and techniques for meeting personal and societal screen printing needs, and also to teach the learners, in schools and private studio practitioners how to strategically plan and use available resources from the immediate environment to improve the home and society at large. The aim is to train learners to use screen printing process to develop and create a design on fabric, as skill-oriented course that helps to equip individuals with saleable skills needed for self-reliance and apprenticeship opportunities.

Entrepreneurship is define by Lankford (2004) as the process of creating something different with value by devoting necessary time, assuming the accompanying financial psychic, social risks and reviewing the resulting rewards of most personal satisfaction. Entrepreneurship creates a dynamic process of problem solving. It involves an application of energy, passion towards the creation, implementation of new ideas and creative solutions. Entrepreneurship is also seen as a way of practice or putting together innovation and opportunity to address critical social and environmental issues, a way of empowerment of people on a sustainable base. It helps one to make better those services and demands in the society. It helps one to keep a step ahead of other competitors and provides the consumers with fresh idea that go beyond mere problems solving.

Issues

The contemporary visual artists are contributing on a daily basis, in nursing the trends of Nigerian's effort in making sure that the nation actualizes and achieves her set goals in the quest to see that this laudable visual/mission is achieved. The artists' eyes and ideas to visualize the scenario in the society and creativity capturing and portraying most of these ugly scenes in our society today. The visual artworks produced by artist are important because they are communicative, educative, enlighten the society on various ways of life and how to achieve successful goal in the society today.

These factors that artists expressed in their visual works, tends to address the problem of unemployment, poverty, hunger and just but a few to mention. Today Nigerians are masquerading about, raising shoulders high as being the "Giant of Africa" with nothing to show for it. Nigerians are among the most underdeveloped corrupt and the unhappiest citizens in the world. Today, Nigerians cannot boost of producing an ordinary needle or matches except, we import from foreign countries. Japan, China have gone ahead Nigerians because they laid much emphasis on practical subject matters than theories, children in primary, secondary school and colleges of education, polytechnics are well creative, because of the curriculum of practical subjects that is being given priority. Subjects that lead to entrepreneurship, skill acquisition knowledge were pencil down for the study of their students. In Nigeria less attention is given to entrepreneurship courses thought in our schools, colleges and universities.

Today Nigerian seems to be consumers than producers, Abubakar (2008) affirms that those who create new ideas and knowledge are producing wealth, while those who consume; are only producing poverty. The major factor that gave birth to numerous factors that Nigerians cannot achieve their goals today is unemployment, due to the high rate of unemployment in Nigeria, poverty and corruption emanated which later gave rise to looting, political power drunk by engineering youths who are jobless that become nuisance mono-streets. This leads to crises and other related crimes that hampers Nigerian to focus and mission. Ejembi (2007) supports that the war against unemployment and poverty is a task that must be fought with all zeal as over 75 million Nigerians live below poverty line. Abubakar (2008) further observed that in economy with inability to produce, decline productivity, unemployment and poverty are inevitable. With creativity or investment, there can be productivity, job creation and employment in Nigeria.

According to Damden (2008) Nigerians has an endemic and acute storage of critical skills in science and technology, fine arts and other related aspects. One of the solutions to unemployment and poverty lies in our skilled human capital, the foundation for a robust economy. Those who create new ideas and knowledge are producing wealth, while those who consume it are producing poverty today. Unemployment is, characterized as the indirect cause of our problem-responsible for the poor state of the economy and development. Therefore, against these issues of unemployment faced by the government, an attempt is being made through some aspect of visual arts to challenge the problems militating against lack of proper entrepreneur ship in our institution today. These problems can be reduced if entrepreneurship courses like paintings, sculptures, graphics, textiles and ceramics are introduced in schools, Colleges and Universities and properly implemented.

Entrepreneurship Education through Fine Arts

In an attempt to address some of these problems of entrepreneurship education through the above mentioned fine arts courses taught in our schools, colleges and universities today, unemployment which is said to be the major problem of Nigerians can be solve through vocational education. All entrepreneurship programmes should be geared towards skill acquisition, which makes a person self-reliant and employed. Success in fine and applied arts calls for drive energy, ability, personality, business acumen and personal sacrifice, (Mbahi, 1997). To succeed one has to persevere and overcome all obstacles that may come his way. Mile (1980) was quoted as saying "the genuine creator is not just a gifted being but one who has the personality and ability to organized and express his/her concepts" to fashion materials, however, beautiful, demands constructive ability and perfect coordination of mind, eyes and hand. Without patience and energy beyond the usual concept of physical efforts, the goal will not be achieve. Fine arts as a practical strategy is a veritable tool in vocational and technical education in Nigerian schools if properly implemented. This is through the contribution of visual artists in various visual expression which is neglected by the government of the day.

Ifeoma (2011) posits that ceramics art is a tool for promoting productivity and entrepreneurship for sustainable development and self-reliance of the Nigerian nation in multiple dimensions. One of such

dimensions is the ability of ceramics art graduate of higher institutions of Nigeria to create a vocation for themselves and others. It is evident that job opportunities in the country have become very scarce resultes to graduates roaming about and wasting their talents and potentials. Therefore job opportunities in ceramics are ways of creating a means of self-reliance for the Nigerian youths.

Graphic Arts are concerned with preparing and organizing visual symbols for the communication of ideas and information and satisfying the needs of the advertising industries (Sheridan College, 1983). Diverse creative graphic art works can readily be established from a very humble beginning with little cost, which in no distant period, create further jobs for the teeming population. Crafts workshops and art studios where some hand and machine crafted articles are produced and sold could be set up. In this area, such as book-binding which entails the making of prints into book cover and folders, cutting paper and cloth prints to make jackets and the binding of old and new books. As part of environmental design with wall decorations, walls decorated with mosaics, beads, collage, broken pottery, reliefs, stained glass etc. Graphic Arts is a commercial art which span through all the metropolitan cities in Nigeria such as Lagos, Port-Harcourt, Warri, Enugu, Kaduna, Kano, Abuja among others.

Painting: A techniques of applying colours on a flat surface such as paper, canvas, board and walls to communicate an idea or to give a meaning. Painting should be taught to equip students with the necessary knowledge and skills towards production of goods and services. It is the ability to draw and paint pictures of still life plants and animals, portraits and wall decoration. It is also to know how to apply colours with the use of improvised materials to communicate his expression to the public. He should then paint their pictures for decorative purpose (for use in the living room or offices) and or for admirer. Producing these paintings will provide a means of livelihood and self-sustainability.

Fig.I: **Painting at work in the Studio**   **Fig.II: Finished Painting**

Sculpture

Is seen as the art of creating figures and objects in relief, solid or in the round for functional purposes. This could be done in clay, metal found objects, Plaster or Paris (POP) through modelling carving construction and casting of figures. These figures could include portraits of human figures, water fountain at roundabout, biomorphic, geomorphic, abstractions in reliefs for household hanging, for general aesthetics. These art works when produced in studios and galleries will receive great patronages of art enthusiast and governmental organizations.

Fig.III: Sculptural work

Graphics: It means designing posters for adverts information and directions letter constructions in terms of card and signboards, calligraphy and various methods of printing and photography's will certainly improve living condition of people commercial artist are making living through these aspects of arts.

Fig. IV: Graphic Signpost

Textile: Woven fabric and designed of patterns on fabric like batik where patterns/designs are made by the use of candle wax to cover areas of design and tie and dye which means tying areas the artist intends to remain white for colour of the materials, Adire, Aso-Oke, Akwete are common textile works produced through dying and weaving. They bring about opportunity to improve and create means of self-sustainability.

Fig.V: Exhibition of Textile Art

Ceramics: Also known as pottery involves moulding, decorating and firing of pots and utilitarian items like utensils. It is also the glazing of pots/utensils and tiles to glass wares. A lot of commercial ceramic works are being sold in the market and art shops in Nigeria. Admirers and art collectors patronized such artists and it has become the means of their livelihood. These have provided vocation for living. According to Uwadiae (1992) vocational education is the process of improving man's skills in order to upgrade his economic position in the society. With these aspects of visual arts introduced in our schools, colleges and universities, government should focus on the training and funding of institutions that are vocational inclined in order to meet the challenges of vocational education in Nigeria.

Fig.VI: Ceramic Cups

Other aspect of Craft Entrepreneurship
Craft entrepreneurship, according to Uzoagba (2009) is a form of applied or utilitarian art which is made to serve definite function or human need. Handcraft is therefore a process of making articles for use by hand, it requires working with hand tools only.
Local crafts are based upon the needs of the society and the choice of the craft depend on its availability of raw materials, need, cost and serviceability. For example Nigerian popular crafts are, blacksmithing, raffia, cane chair, weaving, calabash decoration, carving, wood carving, ivory carving, glass blowing, leatherwork, mural wall decoration, embroidery, knitting, beadwork, make-ups among others.

Leatherwork

Is production of decorative and functional objects mainly from hides and skin. Hides are gotten from bigger animals such as cow, camel, elephant and others, while skin are obtained from small animals like goat, sheep, antelope and reptiles. In leatherwork logical and sequential process are adopted such as stitching, tanning, burnishing, appliqué with valuable materials or tools such as dye, scissor, feather, glue, needle, knife, polish, among others.

This technique is used for making bags, ball, belt, briefcase, toy, money purse, shoe, cosmetic-container, leather, book jacket and hat. In this view, visual arts will help youth to become sustainable, to become manager on their own without government white collar job.

Beadwork: Another aspect of entrepreneurship that youth need to engage themselves is the bead making. Bead making is craft that come to existence before colonialism. The product of this tradition and cultural crafts are most seen on women, ladies and men worn on the neck as royalties, awardees excel, nobles and especially during occasion, festival, ceremonies as body decoration, waist beads. It is also used as an identity especially on crown for King and Queen necklaces, bracelet and anklet worn by different tribes of people in the society. The beads are of different sizes and colours, made of glass, ivory-tusk, plastic disc, with holes for the extension of twine. There is need for job opportunity in entrepreneurship which will serve as solution to their problems in Nigeria today by youth negations on one of these aspect of visual art as a vehicle of success.

Photography: Photography is social unique way of art of creating an images with light by focusing and shooting such image into picture after undergoing some processes. Photography is associated with graphics, because of the process involved in it such as printing, adverts of motion and non-pictures. The photographer follows the logical procedure of washing. Developer's makes the positive image on the paper visible, Acid stops the action of the developer. Fixer preserves the positive image on the paper. Water is for washing the print thereby remaining the fixer and developed silver and finally is put on line to dry. Photographs keeps history of events such as wedding ceremonies, or festival and all serve as a vehicle of sustainability.

Embroidery: Embroidery is the art of decorating cloth, with sown design forming a pattern, machine embroidery has supplemented handmade embroidery and become popular on shirt, buba, agbada, baba-riga and boubou, wrappers and blouse of women too. It involves creative and aesthetic abilities to empower youths to become self-reliant. People are now engaged in machine embroidery techniques with derived impressions from geometry, animals, building, flower, obstruct, trees and grasses are often used single or as combined design to create form and design.

Most embroidered cloths are worn on special occasions; some are used as bed spreads, table cloths or wall hanging, bridal occasion amongYoruba festival, coronation, and others. Government should introduce this field into school curriculum on its own for skill acquisition for people to become entrepreneurs.

Make-Ups: Make-ups or cosmetics is the artistic way of beatifying different parts of the body. Some ladies fixed nails with nail hardener, hairstyle with wigs; Body cream are used like skin tonic foundation cream, mascara, perfume, nail polish, lip stick brushes. The advantages of make-up to hide undesirable features like skin wrinkles or blemishes and those who make-up never regret it at all because it makes them beautiful. Barbing salon is opened for self-actualization and sustainability.

Weaving: It involves knitting and crocheting. Weaving is the process of interlacing or interwoving of yarn or plaiting of wool, cotton, palm leaves together to form objects useful to the society. Such objects include mat, basket, hat, carpet, cloth, winnowing-tray, raincoat, bag, rope, ethical and stylized hairdo, grass fence and others. The craft is practiced to earned income, therefore the skill is appropriate for entrepreneurship by both genders, people should indulge themselves in this practice to reduce unemployment in Nigeria.

Printing: Printing is the technique of expressing ideas, activities or emotions in words or pictures on surface through manual or mechanical means. Such surface can be fabric, paper risk, wall, wood, plastic etc. The primitive and local methods over the century gradually developed into moderns method of printing. Today different types of machines are imported in Germany for the production of books, magazines, calanders diaries and other forms of stationaries. Print making involves the process of silk screen printing techniques, lithography (planography), intaglio and relief. Silk screen printing is common to both graphics and textile. Reproduction mesh, squeeze, screen and ink are used to print badges, wrappers, t-shirts, books, and others. People could engaged in these activities as entrepreneurs.

Entrepreneurship Characteristics

From the perspective of occupational theories, entrepreneurship is synonymous with self-employment. Dennis (2007) and Mamman (2010) identified the major characteristics of entrepreneurs to be usually result oriented, future oriented and innovative. They are also energetic, have human relations, possess self-confidence and are self-disciplined. Entrepreneurs, according to Mamman (2010), also have risk bearing and leadership ability in addition to being able to take personal responsibility for their actions. These scholars all agree that an entrepreneur would always work towards putting into reality what venture he/she has in mind. He/she is action oriented and quickly brings ideas to fruitation. This involves setting measurable goals for himself. In addition, entrepreneurs tend to be more concerned about what the future has in store whilst not completely disregarding the past. The continuous survival and prosperity of a business depends largely on what the future outlook is like. Since entrepreneurs are always striving for a continued existence and growth of businesses set up by them, they tend to plan ahead and even have contingency plans should something go wrong. According to Gana (2001), they also take personal responsibility for their actions whether an outcome of a decision is favourable or unfavourable. Taking personal responsibility reduces an entrepreneur's reliance and dependence on others. An analogy can be drawn between an entrepreneur and a mother. He nurtures an organization from infancy to adulthood. In other words, 'he initiates and rears an infant company to a gigantic corporation with branches and subsidiaries' (Anyon, 1973). Miles (1980) asserts that entrepreneurs may be seen not only as creators of some of the rational and tangible aspects of organizations such as structures and technologies, but also as creators of symbols, ideologies, languages, beliefs, rituals and myths. Entrepreneurs are people who have the ability to see and evaluate business opportunities; to gather the necessary resources; to take advantage of them; and to initiate appropriate action to ensure success (Meredith, Nelson and Neck, 1987). These authorities also argue that an important feature of being entrepreneurial is that you provide something of value to others. The greater the need people have for your product or service, the greater your reward will be. If you work to help other people to raise their standards of living and to improve their lives, you will be serving the needs of society. This is the meaning of being an entrepreneur.

Entrepreneurship helps firms adapt to change and compete (Jaskievicz, Combs & Rau, 2015). The total performance of a business is determined by the attitude of the entrepreneur. Your effectiveness as a leader is determined by the results you produce. The key to successful entrepreneurship depends on the combination of four kinds of resources: materials, human, financial and information. The last-mentioned coordinates the others. It tells the entrepreneur how to effectively combine and utilize the rest. It may also be argued that "an entrepreneur is a person who risks his or her time, effort and money to start or operate a business". While tracing the history of entrepreneurs, Schollhammer, et al (1979) points out that of the early ones few had money and none came from nobility. Their objectives were growth, enlargement of their organizations and investment for its own sake. They believed in the worth of work in which they were totally absorbed.

Qualities of an Entrepreneur

There are many qualities of an entrepreneur, but few are mentioned. An entrepreneur must take away laziness out of this project; an entrepreneur must be smart with changing situation/condition; there must be creative ability, because it enhances output of product; must be skilful in his/her art production. An entrepreneur must position his/her self so that buyers of his/her works can be brought well packaged and an entrepreneur must be current in his/her artistic produce.

How Can Small Scale Business and Entrepreneurship in Art be Formed?

Look inward and answer the following questions: What can I do? What skill do I have? What material can I use for the production? What can I used my hand for? How much money do I have? And also look outward and answer questions like: What do the people like? What is their culture? What religion do they practice? What is the hobby of the people? What is the probable outcome of art or product? By answering these questions, then the entrepreneurship business will thrive.

How to Enterprise a Product

Art products can be enterprised through exhibitions, and displays in places like the airports, international hotels, tourists centers, festivals, cultural centers in established shops among others. Advertisement is a reliable form to enterprise your products.

Conclusion

Entrepreneurship is about how one becomes master of his/her own destiny and tackles the challenges that poverty and unemployment pose to stability of our societies. Eentrepreneur plays a distinct role in the economic system of a country. It has been recognised as a vehicle for exploiting emerging ability to create jobs and livelihood for others. In entrepreneurship nothing is easy or perfect, the best approach is to start with an idea no matter how rudimentary and continue to have it. It is recommended that do not wait for a perfect time; if you do, you may never get started.

Encourage self-respect of the unemployed since they feel isolated and rejected by the society – get them develop positive concept. They should be made to face the situation squarely in a realistic manner rather than resort to the use of defense mechanism of projection. When discussing the effects of unemployment with the unemployed, the counsellor should be specific i.e. break down the different effects into units that can be comprehended. They should be helped to minimize wishful thinking. This could be done by encouraging them to think of different ways they could develop their potentials and search for jobs.

Reference

Abubakar, A. (2008). Science and Technology and National Development, 8[n] Annual Memorial Lecture in honour of Sir Ahmadu Bello Sardauna of Sokoto, Premier of the former Northern region of Nigeria.

Anyon, G.J. (1973). *Entrepreneurial Dimensions of Management*. Livingstone: Pennsylvania.

Banjoko, I. (2009). *Cultural & Creative Arts Made Easy Textbook for Schools and Colleges*. Movie Publishing Company Limited, Lagos.

Damden K.S. (2007). Causalities in Nigeria Democracy: The Power of Sculpture as a Tool in Peace Resolution. A Paper Presented at the International Conference on Sustainable Development Bridging the Gap for Global Sustainable Development at Indoor Theatre, University of Abuja, Nigeria 4th-14th November.

Dennis, E.I. (2007). *Entrepreneurship and Economic Empowerment*, Kaduna: Expressions Consult.

Ejembi R. (2007). *Daily Sun*, Friday 23rd, November, P.11 Fadason in Damden K.S. (2008). The Burden of Democracy (Niger/Delta Crisis) Sculpture.

Friedman, M (1982). *Capitalism and Freedom*: University of Chicago Press, 2nd Edition.

Gana, J.S. (2001). *Entrepreneurship*. Kaduna: Jofegan.

Hall, J.K. Daneke, G.A. & Lenox M.J. (2010). Sustainable Development and Entrepreneurship: Past Contributions and Future Directions. *Journal of Business Venturing*, (25), 439-448.

Jaskievicz, P., Combs, J.G. and Rau, S.B. (2015). Entrepreneurship Legacy: Toward a Theory of how some Family firms Nurture Transgenerational Entrepreneurship. *Journal of Business Venturing*, (30), 29-49.

Jimngang, K. I. (2004): African Human Development Department. Nigeria Science and Technology Education at Post-Basic Level (Step B) *Review of Science and Technology Education in Federally - Funded Institutions*, Nigeria Country Office, Nigeria.

Mamman, A. (2010). *Entrepreneurship Development and Poverty Alleviation in Nigeria*. Kaduna: Joyce.

Mbahi, A.A. (1997). *The State of Art Education in Nigeria*. University of Maiduguri, Nigeria.

Meredith, G.G., Nelson D.E., and Neck, D.A. (1987). *The Practice of Entrepreneurship*. Geneva: ILO.

Miles, R.H. (1980). *Macro Organizational Behaviour*. Illinois: Scott and Foresman.Schollhammer, H., Kunloff, A.H. (1979). *Entrepreneurship and Small Scale Business Management*. New York: John Wiley and Sons.

Mohammed I.S. (2016). Investigating the Impact of Material Handling among Selected Building Entrepreneurs in State in Kaduna. Unpublished Ph.D. Seminar Paper. Submitted to Faculty of Environmental Design, Ahmadu Bello University, Zaria.

Ogumor E, (2007). *Certificate Arts, for Junior and Senior Secondary Schools*, University Press, Ibadan.

Okoro O. M. (1993). *Principles and Methods of Vocational and Technical Education*, Nsukka: University Trust Publisher.

Uwadiae, S.A. (1992), Coping with the Challenges of Technology on the Pursuits of Excellence in Vocational and Technical Education: Paper Presented at the Alval International Conference of Education Studies and Research, Owerri.

Uwaifo, V. O (2005). Vocational Education and General Education: Conflict or Convergence: *Nigerian Journal of Educational Research* 4 (1): Institute of Education, Ambrose Ali University, Ekpoma.

Uwaifo, V. O. (2009). Technical Education and its Challenges in Nigeria in the 21st Century. *International A/GO Journal* Vol. 5 (2) pp 40 - 44.

Cultural Values of Traditional Weaved Cloths of Ebira-Tao in Kogi State Nigeria

Nanahawa Salawu
salawunana@yahoo.com   Date: 2-2-2017

Abstract
Ebira-Tao fabric weaving is the oldest traditional method of providing cloth for the social and economic needs among the Ebira people mostly found in Kogi state, North Central Nigeria. In the face of westernization and globalization, efforts are being made by traditional weavers and institutions to ensure propagation of its cherished clothing tradition. Using a survey research method and a quantitative approach, the researcher administered copies of questionnaire to three hundred (300) respondents in Adavi and Okene local government areas. The data were gathered and decided on 2.5 theoretical mean criterion. From the results of the analyses, the paper found that the Ebira Tao weaved cloth is essential to the socio-cultural growth and development of the Ebira people amongst other cultural nationalities in Nigeria through the significant use of the cloth for both personal, ceremonial and festivities. Thus, the paper submits that continual patronage of the cloth by the Ebira in diverse socio-cultural activities and festivities is one which aptly qualifies for not only cultural identification but renaissance.

Keywords: Ebira-Tao Clothes, Cultural Identity, Westernization, Cultural Industry, Renaissance.

Introduction

The nature of cloth worn by people in any society is central to the cultural identity, social relations, politics, history, and contemporary religion of the nationality to which such people belong (Dzramedo, Ahiabor, & Gbadegbe, 2013). The adorning of traditional clothing is respected and revered in a society that is cultural-centric. This is so because, the wearer of such clothes is not only seen to be very important personality but respected because he/she is the promoter and flag bearer of the indigenous aesthetics and beauty of his/her culture (Messick, 1987). The essence of the traditional clothe goes far beyond the functions of clothe which ranges from covering ones naked body frame to adding beauty to one's body. It plays the active role in identification of the person in social, religious, and cultural activities, and finally endears the wearer to the hearts of the people.

People's values are more in line with each other and fashion, like a cold, quickly spreads throughout the whole world (Omatseye&Emeriewen, 2012) However, there is also the opposite power in this trend. That is to say, it is due to the integration that people can recognize the cultural differences more clearly, and at the same time respect and cherish the differences (Yongyan, 2009). This is the consensus of mankind in a new era, and also a new starting point for re-studying the local culture. From an ethnic perspective, the performance on ethnic style of clothing has always been prevalent for a very long time, even before Nigeria's independence (Yaro and Ebuga, 2013).

People have explored new design methods and put them into practice. They create new design style, enlightened from the historical, ethnic and natural inspiration. This has fully demonstrated people's desire to return to nature, the spirit of getting back to basics and the necessary respect for history and attention to the awakening of consciousness of cultural heritage. Especially since the 1990's, with the increasing awareness of environmental and cultural ecological protection, the subject on ethnic style has been repeatedly performed by many designer

Today, traditional cloth weaving is one of the major occupations engaged in by Ebira women (Okene). Its cloth weaving serves as one of the major sources of revenue generation to about 80% of the women folk in the land (Ododo, 2001). Ebira-Tao people in particular are predominantly farmers and one of their major cash crops is cotton. Cotton serves as raw material for weaving. This enables a number of women to engage in weaving production. Another vital factor is that, there is a cultural importance attached to Okene weaving by the people. For instance, the cloth is used for burial and for masquerade which is acknowledged by the people (Okene & Suberu, 2013).

Most elderly persons use the cloth for body covering, worn by various classes of people and others use them to make easy chairs for relaxation after a day's work. Most importantly, the woven cloth is used as a prayer mat (Yaro and Ebuga, 2013). In recent time, a lot of designs towards modernization of the techniques have been introduced into the art of weaving of Ebira land. The Okene women in particular can now weave different sizes and designs and can inscribe into the woven fabrics various forms of writing and symbols.

Statement of the Problem

With over-flooding of our markets with ready-made and cheap clothing especially the ubiquitous nature of jeans, t-shirts, gowns from the west which invariably is the promotion of their egocentrism into our shores, the pertinent questions now is (i) Is our traditional clothing and attires relevant in todays globalized fashion world? (ii) What role does our traditional clothes and attire have to play in ensuring and creating cultural awareness, identity and renaissance? Answers to these questions formed the premises on which this research was undertaken.

The objectives of the Study

The objectives of the study were to:

1. determine the relevance of the Ebira-Tao weaved clothes in clothing and attires relevant in todays globalized fashion world.
2. assess the role Ebira Tao weaved cloths and attire play in ensuring and creating cultural awareness, identity and renaissance.

Review of Related Literatures

Clothe Weaving in Nigeria

The concept of weaving is said to be a technique of interlacing threads i.e. placing them into vertical and horizontal line direction (thread) which are also known as warp and weft manipulated to achieve a whole woven fabric design with the aid of a loom. Cloth weaving is widely practiced in Africa and Nigeria in particular. The arts have a long history and are practiced by both males and females, using either vertical or horizontal looms respectively. In Nasarawa state, North Central Nigeria, the Opa woven fabrics are used for social, religious, ritual, medicinal and domestic functions. These fabrics are woven in a variety of ways, both in terms of designs and colours. Notable among them include *Suala-Afo* (male wrapper), *Opa mai karan taba*(popular design of *Afo* male wrapper), *Umasha* weave with cotton yarn, *OkparYiwore*, *Sakakken Fulani*, *Otena Alago*(femalewrapper), *Ashli Awhiim* (Eggon wrapper) (Manzuche, 2009).

In River State, South-South Nigeria, the traditional weavers began to weave hand woven fabrics in different varieties of designs and colours with names such as *Popo* cloth, *Ikaki*, *Pelete* and *Bile*. Traditionally, male adult in Rivers state will appear in a piece of hand woven fabric tied as loin cloth with a muffler hung on his neck, while female adult will use two pieces of the same fabric (Rivers state Council for Arts and Culture, 2009). *Aso-oke* is usually worn by Yoruba men and women throughout Southwestern Nigeria which basically include contemporary Ekiti, Oyo, Ogun, Ondo, Osun and Lagos states. Yoruba stocks in parts of Kwara, Kogi and Edo States too wear this type of cloth. Common fashion styles often used *aso-oke* for are *buba* and *iro* (top and wrapper), *gele* (head gear), *agbada* (large gown) and *buba* and *Sokoto* (top and trousers) (National Museums, Liverpool, 2008).

The Fulani are known for the production of their woven cloth called *Kassa* while the Ibibio produce and wear their own cultural cloth called *Ukatt*. The Hausa are also known for their *Danshiki* fabric. Also the *Ange* fabric is produced and worn by the Tiv tribe in Benue State as well as the popular black and red stripes of the Idoma. The people of Asaba also produce and wear their white woven cloth. All other tribes in Nigeria both minor and major have different types of locally produced cloths by the indigenes. In Igboland, the *Akwete* cloth is the locally woven cotton fabric which is both noble and prestigious (Chukueggu & Ogu, 2013).The skills in making these various weaved clothes in Nigeria were believed to have always been transmitted from one generation to the other, by either the mother to daughter or father to son, as noted by Munkaila (2011), Weise (2013), Agu and Ali (2015).

Ebira Traditional Weaved Cloth and Cultural Values

Ebira weaving has been observed as one of the major crafts in Nigerian society since ages to date. Nigeria has many ethnic groups that are blessed with one form of traditional occupation or the other. However such traditional occupations are few and they can be easily identified with a particular community. Ebira-Tao people of Okene have such occupation in Cloth Weaving. Okene traditional cloth weavings are so special that their products have been observed as outstanding among others wherever one comes across them among other groups in Nigerian weaving. Today, Okene cloth as it is popularly called is being used by many ethnic groups in Nigeria like Igbo, Yoruba, Hausa, Idoma Jukun and others for various purposes. Similarly Ada(2006), in a study of Idoma traditional weaving techniques and Ododo (2001) also conducted a study on Okene cloth as being positioned in the contemporary cloth weaving in Nigeria, while Lamb and Holmes, (1980) discussed about Yoruba Aso–oke, the Nupe, Ebira-Tao and Akwete traditional woven cloth in Nigeria.

During the last hundred years, African art has exercised the most profound influence on the evolution of modern art everywhere which attracted interest of international museums. African cloth weaving is one of such crafts. Lamb and Holmes (1980) opine that it has only been in the 1970s that the public in Europe and the United States have begun to appreciate the beauty of some African cloths and to undertake serious study. The influence of religion on the local weaving industry as Ododo (2001), noted influenced that of the Ebira-Tao clothing make up.

The mode and mood of occasion also influenced the clothes weaved in the area. In particular, outfits meant for different offerings which demanded different colours were wrapped in pieces of woven clothes. In essence combination of black and white clothes is used to dress up new born babies for their first few weeks on earth for those that lost their mothers at the course of delivery. Abdulkadir, (ibid) further observed that as the demands steadily grew because of modernization of styles, the need for more complex styles and designs became pertinent. This has led to the adoption of modern styles and designs into the weaving techniques of the Ebira-Tao clothes.

Methodology

The descriptive survey has been found suitable for this study. Descriptive survey is aimed at collecting data on, Ebira-Tao cloth weaving, and describing in a systematic manner, the characteristics, features or facts about a given population. The study covered the entire Ebira Tao speaking communities which are located within Kogi Central in Kogi State. This area has five (5) local government councils namely Adavi (202,194), Ajaokuta (122,321), Ogori/Magongo (39,622), Okehi (199,999) and Okene (320,260) with a total population of 884, 260 (NPC, 2006) and projected to 1,123,010 persons by 2015 using the national growth rate of 3%.

The study was carried out in Ododo weaving center of Adavi Local Government Area and Okene Weaving Center in Okene Local Government Area of Kogi State which were the major and existing weaving centers. The sample size for the study was reduced to 300 respondents. The instruments for the research were the questionnaire and in-depth interview. Systematic random sampling technique was used for administering the quantitative instrument, while purposive sampling was used to select interviewees from the women weaving association within the two selected weaving areas.

The descriptive and narrative method was employed in analyzing data and information in this study. In analyzing the data, SPSS version 20 was used. A theoretical mean of 2.5 according to Davies (2005) was taken as a criterion to judge the mean for the items in the structured questionnaire having four (4) Likert scale format.

Table 1 shows that some respondents (3.56>2.5) knowledge about their culture emanate from their wearing of the Ebira Tao woven cloths about the cultural way of life of the Ibira people. Furthermore, respondents (3.11>2.5) agreed that besides creating awareness and knowledge about their culture, the Ebira Tao cloth serves the function of ensuring the cultural identity of the Ebira people in Kogi state. Again, respondents (3.10>2.5) also believed that wearing of the traditionally made attires had spiritual affinity between the people and their ancestors especially at times of religious rites and burial ceremonies. Finally, respondents (3.17>2.5) agreed that the function of the Ebira Tao Clothes was that it enables the Ebira people to distinguished themselves from the numerous ethnic nationalities in the country. In the overall analyses of the data, it could be deduced that respondents all agreed that traditional cloth is very important to the people's socio-cultural existence.

Results and Analyses
Table 1: Respondent Views on the Relevance of The Ebira-Tao Weaved Clothes in Clothing and Attires Relevant in Todays Globalized Fashion World.

Statement	Degree of Agreement				Total (%)	*Mean*	Remark
	Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
Weaved clothes makes the people know about our culture and traditions.	180 (66.2)	79(29.0)	0 (0.0)	13 (4.8)	272 (100.0)	3.56	Agreed
It is a way of ensuring sustainable cultural development of our people.	128 (47.1)	74 (27.2)	43 (15.8)	27 (9.9)	272 (100.0)	3.11	Agreed
It also have spiritual significance among the people in our society	108 (39.7)	93 (34.2)	62 (22.8)	9 (3.3)	272 (100.0)	3.10	Agreed
It distinguishes us from among the numerous other cultures in Nigeria	151 (55.5)	50 (18.4)	37 (13.6)	34 (12.5)	272 (100.0)	3.17	Agreed

Source: Salawu (2015). The Study of Ebira-Tao Cloth Weaving Techniques in Okene and Adavi Local Government of Kogi State Nigeria.

Table 2: Views on the Role Ebira Tao Weaved Cloths and Attire Play

Statement	Degree of Agreement				Total (%)	*Mean*	Remark
	Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
Even in the face of westernization, the Ebira Tao weave clothes is very important among the Ebira people.	218 (80.1)	30 (10.3)	19 (7.0)	5 (1.8)	272 (100.0)	3.7	Agreed
The traditional clothes is always used by rulers as a mark of our cultural uniqueness.	167 (61.4)	28 (10.3)	39 (14.3)	38 (14.0)	272 (100.0)	3.2	Agreed
It is always worn during traditional rites and festivals as a way cultural rebirth.	112 (41.2)	63 (23.2)	82 (30.1)	15 (5.5)	272 (100.0)	3.0	Agreed
It is also worn during marriages as a way of promoting the essence of our culture.	139 (51.1)	68 (25.0)	46 (16.9)	19 (7.0)	272 (100.0)	3.2	Agreed

Source: Salawu (2015). The Study of Ebira-Tao Cloth Weaving Techniques in Okene and Adavi Local Government of Kogi State Nigeria.

In Table 2 respondents agreed that westernization hasn't reduced the essence of their own form of dressing. Respondents (3.2>2.5) agreed that the wearing of the traditional costumes and attires by their traditional rulers during traditional rites and festivals is significant to the promotion of cultural identity and rebirth. Table 2 also shows that the perpetuation in this use of the weaved dress is done during marriages and weddings ceremonies where the man and woman, their friends and families adorn themselves in traditional attires of varying makes and shapes. It could be surmmarised therefore

that Ebira Tao weaved cloths and attire which play very important role in not only creating cultural awareness but also ensuring the cultural identity and rebirth of the people it reflected in their day-to-day activities and festivities.

Plate 1: Pictures of Ebira Tao Weaving Techniques used in Modern TimesSource: Maimunat (2004)

Ohigiosiya is a cloth woven designed by Upogoro people of Okene local Government Area, Kogi state. The cloth which is woven with white, milk, green and silk is used for the patterned. Ohigiosiya (2004) (mean it is time for marriage).

Plate 2: ItaOhigSource: (Mama Kabiru, 2015)

Ita Ohig cloth woven with red silk, cream silk and lemon green for the pattern is another designed for occasional wear such as marriage, naming, .birthday ceremonies etc. (Cloth woven by Mama Kabiru in Ododo in Adavi Local Government Area, Kogi State.

Discussion of Findings

The need to   preserve the people's traditional dress mode is still very apt in today's Ebira society thereby significantly insulating them from encroachment suffered in the face of the globalized economy where there has been the flooding of the markets with textiles in the face of little or no regulation from agent and agencies of government. Thus, the onus of this study lies not only in cultural identification and appreciation of the aesthetic beauty of the Ebira Tao weaved cloth but also in its relevance to cultural rebirth.

The significant level of usage of the Ebira Tao weave by the Ebira sons and daughters both at home and in the diaspora most especially during ceremonies and festivities, is in fact, a consolation to indigent members of the society who have become weary of inundation of the westernized clothing and fashion adoptions by the younger generation. The presentation of beautifully and of traditionally weaved costumes is one of the ways in which the cherished tradition and cultural values of any society is promoted. This also becomes a very important factor that has been contributing to the development and growth of the Ebira Tao cloth weaving culture of the people in recent time. Firstly, hand woven textiles have always been a rich source of one's tradition. The woven cloth has a very serious spiritual beliefs of the natives of Okene since time immemorial.

Secondly, social change incorporated with modern technology, the traditional hand woven textiles of Ebira Tao is said to have remained relevant to the people despite the far reaching influence of western cloth culture. The people still cherish their local apparel as revealed by over 80% respondents (data in Table 2). Thirdly, local patronage among the people is drawn from their level of appreciation of the clothing, aesthetic and beautiful culture as well as the continuing traditional disposition of the people towards the usage and wearing of the weaved clothes as a mark of uniquely differentiating and distinguishing her people from other ethnic nationalities as shown by over 55% (in Table 1). Consequently, the Ebira Tao weaved cloth was seen as a contributing factor to the development and growth of Ebira Tao' cloth weaving culture as revealed by over 47%. All these findings were

supported by the findings of Adeniran (2010:23); Cyril-Egware, and Peters, (2016:146) on the same cloth weaving culture.

Conclusion

The research has been able to advance the relevance of the Ebira Tao weaved cloth and how essential it is to socio-cultural growth and development amongst other cultural nationalities in Nigeria in particular and the world in general. The continual patronage of the cloth by the Ebira in diverse socio-cultural activities and festivities especially its usage for daily dressing, marriages and weeding, birthdays, traditional ceremonies and so on enhance the cultural value of Ebira traditional weaved cloth. The prevalence of the Ebira Tao traditional weaving industry helps in keeping the production and supply of the cloth product with aesthetic designs and pattern to the people's demand and adornment. Thus, the socio-cultural imports of the Ebira Tao is that appreciable usage and patronage of the cloth among the people is one that sustains the nexus between tradition, their identity as a people and the intrinsic value extracted from one of the aspects which fulfils the function of the culture as a way of life of a people.

References

Aageson,   T.   (2009).   *What   are   Cultural   Industries*?   Retrieved   from http://www.culturalentrepreneur.org

Ada, P. O. (2006) *A Study of the Idoma Traditional and Weaving Techniques*. Ph.D Dissertation, Department of Industrial Design, Faculty of Environmental Design, Ahmadu Bello University, Zaria.

Adediran, A. (2015).*Fine and Applied Arts: Lubricant to The Wheel Of National Development*. Retrieved from http://globalacademicgroup.com/journals/nard/Adeniyi%20%20Adediran.pdf

Agu, C. S.,& Ali, V. E. (2015). The Role of Art Objects In Technological Development Of Nigeria: An Archaeological Perspective. *Bassey Andah Journal, 5:201-214.*   Retrieved from http://www.academicexcellencesociety.com/the_role_of_art_objects_in_technological_development_of_nigeria.pdf

Chatayad, M.N. (1969). *Simple Weaving*. New York: Watson Gustill Co., Ltd

Chukueggu, C. C., & Ogu, J. C. (2013). Akwete Weaving in the Secondary Schools Curriculum in Imo State: A Proposal, *The Crab: Journal of Theatre and Media Arts,* 8:1-11. June.

Cyril-Egware, P. I., Peters, E. E. Design and its Application in Ceramics and Textiles: Similarities and Divergences. *International Journal of Innovative Research and Development, 5(8):142-149.* July. Retrieved from http://www.ijird.com/index.php/ijird/article/viewFile/99799/72095

Davis, R. S. (2005). *Designing a Useful Likert Scale to Measure Average Group Response.* Retrieved from http://statistika21.files.wordpress.com/2013/03/6-useful-likert-scale.pdf

Dominguez, D. V. (2011). *Modernity and Otavalo Dress in Ecuador and Abroad*. New York: The City College of the City University.

Dzramedo, B. E., Ahiabor, R., & Gbadegbe, R. (2013). The Relevance and Symbolism of Clothes within Traditional Institutions and Its Modern Impacts on the Ghanaian Culture. Arts and Design Studies. *Arts and Design Studies, 13:1-13.*

Eguian, O. (1974). *The Interesting Narrative of the Life of Olubadan*. London: Equieno.

Eiecher, J. B. (1976). *Nigeria Handcrafted Textile*. Ile-Ife, Nigeria: Ife University Press.

Gyekye, K. (2003).*African Culture Values: An Introduction*. Accra, Ghana: Sankofa Publishing Company.

Kashim, I. B., Ogunduiyile, S. R., & Adelabu, O. S. (2011). Culturally Inspired Design Education: A Nigerian Case Study. *Industrial Design - New Frontiers, 81-88.* Retrieved from http://cdn.intechopen.com/pdfs/22848/intech-culturally_inspired_design_education_a_nigerian_case_study.pdf

Lamb, V. and Holmes, J. (1980). *Nigerian Weaving*. Lagos: Nigerian National Petroleum Company Headquarters.

Maiwada, S., Dustenwai, S. A., & Waziri, M. Y. (2012). Cultural Industries and Wealth Creation: The Case of Traditional Textile Industry in Nigeria. *American International Journal of Contemporary Research, 2(5):159-165. May.*

Makinde, D. O., Fajutigbe, M. O., & Ajiboye, O. J. (2015). Nigerian Textile Industry: A Tool for Actualizing Economic Stability and National Development. *European Journal of Business and   Social   Sciences,   4(8):331-344.*November.   Retrieved   from

http://www.ejbss.com/Data/Sites/1/vol04no08november2015/ejbss-1659-15-nigeriantextileindustry.pdf

Manzuche, S. A. (2009).*Field interaction at NAFEST*. Minna: Nasarawa State exhibition Pavilion.

McQuaid, C. (2006). Art Review: A Revolution in Soviet textiles. *The NewYork Times,* August 24.

Messick, B. (1987). Women, Weaving, and Gender Relations in North Africa. *American Ethnologist, 14(2):210-225*. May.

Munkaila, M. (2011). How Okene Women Are Weaving Their Way To The Bank. *Daily Trust Newspaper Online,* June 25. Retrieved from http://www.dailytrust.com.ng/weekly/index.php/features/10624-how-okene-women-are-weaving-their-way-to-the-bank#QQ3BdZJKDxCohuYk.99

National Museums Liverpool, (2008). *Artwork of the Month-October, 2003. 'Aso-Oke Textile' by the Yoruba people*. Liverpool: National Museums.

Ododo, S. E. (2001). Theatrical Aesthetics and Functional Values of Ekuechi Masquerade Ensemble of the Ebira People in Nigeria. *African Study Monographs,* 22(1): 1-36, May.

Oguntona, T. (1991) A Critique of Professor Oguntona's Works. *Journal of Environmental Studies, 1(1):77.*

Okene, A. A., & Suberu, O. A. (2013). The British Conquest of Ebiraland, North Central Nigeria 1886-1917: A Military Interpretation of Sources. *American International Journal of Contemporary Research, 3(6):43-53 June.* Retrieved from http://www.aijcrnet.com/journals/Vol_3_No_6_June_2013/6.pdf

Okpoko, P. U., and Igbo, C. (1999). *Africa's Indigenous Technology with Particular Reference to Nigeria.* Ibadan: Wisdom Publications Limited.

Olajide, M. D., Jide, A. O. & Joseph, A. B. (2009). Aso-Oke Production and Use among the Yoruba of Southwestern Nigeria.*The Journal of Pan African Studies*, 3 (3):55-72. September.

Omatseye, B. O. J.,&Emeriewen A. (2012). An Appraisal of the Aesthetic Dimension of the African Philosophy of Cloth.*Journal of Language, Technology and Entrepreneurship in Africa, 3: 57-67.*

Oti, A., Ayeni, O. (2013). Yoruba Culture of Nigeria: Creating Space for an Endangered Species. *Cross-Cultural Communication, 9(4): 23-29.* Retrieved from http://www.cscanada.net/index.php/ccc/article/viewFile/j.ccc.1923670020130904.2598/5060

Sue-Jenkyn, J. (2005). Fashion Design. 2nd Edition. London: Laurence King Publishing.

Turling, Y. (2002). Ghana Investment Profile: from www.ghaantextilenews.org

Ukwueze, F. (2012). The Role of Information and Communication Technology in Development of Indigenous Technical and Vocational Knowledge. *Ikenga International Journal of Institute of African Studies, UNN. 12(2): 233-248*, May. Retrieved from http://www.unn.edu.ng/publications/files/12323_THE_ROLE_OF_INFORMATION_AND_COMMUNICATION_TECHNOLOGY_IN_DEVELOPMENT_OF_INDIGENOUS_TECHNICAL_AND_VOCATIONAL_KNOWLEDGE.pdf

University of Leeds, (2014). *Yoruba Textile, Cloth and Traditions in West Africa.* Retrieved from http://l8lj4w45xq24rooa1c6upxke.wpengine.netdna-cdn.com/files/2014/06/ULITAYoruba_paneltext.pdf

Weise, C. (2013). *Governance and Ritual Sovereignty at the Niger-Benue Confluence: A Political and Cultural History of Nigeria's Igala, Northern Yoruba and Nupoid-Speaking Peoples to 1900 CE*. Retrieved from http://escholarship.org/uc/item/99c4w9qn.pdf

Yaro, O. O., & Ebuga, E. A. (2013). An Assessment of the Development Potentials of Nasarawa State in Nigeria *IOSR Journal of Environmental Science, Toxicology And Food Technology (IOSR-JESTFT), 6(6):1-5. November – December. Retrieved from* http://www.iosrjournals.org/iosr-jestft/papers/vol6-issue6/A0660105.pdf?id=7730

Yongyan, L. (2009). A Study on the Application of Elements of Ethnic Dress in Modern Fashion Design. *Canadian Social Science, 5(2):70-73* April.

Contemporary Problems to Contemporary Egyptian Art and the Way Forward

Alawode, Musa Ajibola and Adegboyega, Oyelakin Stephen
ajibolaalawodemusa@yahoo.com stephenadegboyega@gmail.com Date: 30-1-2017

Abstract
Egypt is located in a strategic part of Africa, and it has a significant influence in the religious, cultural, artistic, and political development of North Africa. However, this paper dwells on the contemporary problems of Egyptian art, which range from religious extremism to political imbroglio. It chronicles the development of contemporary problems of Egyptian art, and it also fine-tunes solution to the problems identified.

Key Words: Art, Contemporary, Development Graffiti.

Introduction
The history of Egypt has been long and rich, due to the flow of the Nile River, with its fertile bank and delta. Its rich history also comes from its native inhabitants and Greece. Much of Egypt's ancient history was a mystery until the secrets of ancient Egyptian hieroglyphs were deciphered with the discovery and help of the Rosetta stone (Kamil, 1976). Human settlement in Egypt dated back to about 40,000 BC. However, recent Egyptian history has been dominated by events of nearly thirty years of rule by former President Hosni Mubarak. The Egyptian revolution of 2011 deposed Mubarak and brought in the first democratically elected president in Egyptian history, President Mohammed Morsi. There was civil unrest after the 2011 revolution and related disputes, which culminated into the 2013 Egyptian coup d'état, and it also aggravated the plights of masses in Egypt.

However, Egypt is well known for its magnificent traditional art forms which are distinctively and uniquely aligned with the cultural and religious beliefs of the Egyptians. Egyptian art is huge and diversified, so also the problems associated with it. The problems of Egyptian art is what this paper is fine-tuning solution to, which started in 2011 during the Egyptian revolution, that ousted former President Hosni Mubarak. This has contributed to the contemporary problems of Egyptian art, although terrorists had been attacking Egypt before 2014. The Washington Post (2015) observes that in 1980s and 1990s, terrorist attacks in Egypt became numerous and severe, that they were targeting Coptic and foreign tourists as well as government officials.

Not only this, Egyptians practiced mural in the ancient time and it was practiced based on their religious belief. In 2011, wall paintings and graffiti were resuscitated for revolutionary purpose. The wall painters and graffiti artists used their artworks to express their political demands; criticise Hosni Mubarak's regime; congratulate the people on the revolution; remember the revolution's martyrs; name and shame oppressors; express solidarity with other Arab revolutions; and comment on current affairs (Khatib, 2013). Bradford (2014) identifies three roles played by graffiti in Egyptian revolution of 2011, which are; the graffiti reinforced the revolutionary ideals of the unrest in response to political corruption. Secondly, graffiti were used to defame corrupt government figures and pieces of propaganda aimed to defame protesters. Thirdly, graffiti were executed to communicate the issues, attitudes, ideas, and messages surrounding the Egyptian revolution. From this, one can see that graffiti was a method adopted by Egyptian artists to support protesters in their continuing conflict against Hosni Mubarak, his regime, the corruption perpetrated by his government. Also, graffiti in Egyptian revolution served as an inflammatory, anti- regime communication between protesters, the public and global audiences. However, the artists involved were documenting the daily activities of their leaders, but in 2014, the present Egyptian government promulgated a law prohibiting the practice of graffiti, which was termed as "political or abusive graffiti". This has restricted the practice of wall painting in Egypt, which constitutes part of the problems that this paper aims to proffer solutions.

It is pertinent to note that art scholars such as James (2013) and Khatib (2013) have suggested that the success of Tunisian revolution and colour revolutions in Eastern Europe were parts of factors responsible for Egyptian revolution. In Tunisia, street arts were used in inspiring the protesters. Also, in Libya, street arts were parts of plot used in dislodging Muammar Gaddafi. One of the Gaddafi's pictures depicts him holding fuel pump, while there is another one, which portrays Gaddafi as a monkey. All these were attempts to show that they were tired of his regime. However, colour revolution (Graffiti and mural) is a term that was widely used by worldwide media to describe various

related movements that developed in several societies in the former Soviet Union and the Balkans during the early 2000s (Gorenburg, 2014). The term has also been applied to a number of revolutions elsewhere, including the Middle East. The participants in the colour revolutions mostly use nonviolent resistance, which is also called civil resistance. They usually adopt methods such as demonstrations, strikes and interventions to protest against government seen as corrupt or authoritarian. Also, the participants do advocate for democracy. These movements generally adopted a specific colour or flower as their symbol.

Renowned scholars have proffered numerous solutions to the problems of art in countries, and many have already been adopted by the countries concerned. Amongst recent efforts in tackling prominent issues affecting African art, are contributions from Suleiman (2003), UNESCO (2003) and Yahaya (2015). This study will proffer solutions to the following contemporary problems of Egyptian art; the bombing of Museum of Islamic art, and the harassment and intimidation of Graffiti artists in Egypt. All these actions are threats to Egyptian art, which may send Egyptian art into extinction, and also, harassment and intimidation of street artists in Egypt may prevent vibrant and robust art practice.

A Brief History of the Museum of Islamic Art

According to Kamil (1976) and CBC News (2010) Museum of Islamic art, Cairo, was proposed in 1880 while Julius Franz, the Head of the Technical Department at the Awqaf, suggested in 1881 that the ruined Mosque of the Fatimid Caliph al-Hakim, which was adjacent to the Bab Al-Futuh, to be a provisional seat for the Museum, and a Gallery was accordingly furnished there in the eastern arcade, consisting initially of 111 architectural pieces taken from other monuments. The Committee of Arab Antiquities was set up by Khedive Tawfiq (Khedive means Viceroy in Arab countries) in the same year, which its duties included running the Arab Museum, and providing it with objects as well as preserving the monuments. In 1884, a two-storey structure was built in the courtyard to house the collection of 900 objects, although its staff consisted of only one curator and a door keeper (CBC News, 2010).

Plate 1. Museum of Islamic Art, Cairo, Egypt.http://www.islamicmuseum.gov.eg

In 1887, Max Hertz, who replaced Julius Franz, suggested the name of the museum back then as the gallery of Arab Antiquities (Dar Al-Athar Al-Arabiya). By 1895, the collection numbered 1,641, and the new building became too crowded, so he requested the Awqaf to build a larger Museum, and the foundations were laid for the present larger building in the Bab Al-Khalqarea of Cairo in 1899 (Kamil, 1976).

It should however be noted, that the new and current building was designed by Alfonso Manescalo, and was completed in 1902 in neo-Mamluk style, with its upper storey housing the National Library, and the old museum in al Hakim was demolished in the 1970s (CBC News, 2010). The new Museum is a two-storey building; the lower floor contains the exhibition halls and the upper floor contains the general stores. The basement contains a store connected with the restoration section. The entrance on Port Said Street has a very luxurious facade, rich with decorations inspired by Islamic architecture in Egypt from various periods.

This new museum is one of the greatest in the world, with its exceptional collection of rare woodwork and plaster artefacts, as well as metal, ceramics, glass, crystal, and textile objects of all periods, from all over the Islamic world. Also, in recent years, the museum has exhibited about 2,500 artefacts in 25 galleries, and it houses more than 102,000 objects (The UK Guardian, 2014). The collection includes rare manuscripts of the Qur'an, with some calligraphy written in silver ink, on pages with elaborate borders. It has also conducted archaeological excavations in the Fustat area and has organized a number of national and international exhibitions. The museum was renovated between 2003 and 2010.

On January 24, 2014 a car bomb caused a serious damage to the museum and destroyed many artifacts. The bomb also severely damaged the building's facade, erasing intricate designs in the Islamic style. The Egyptian National Library and Archives in the same building was also affected.

Street Art in Egypt

Murals are traditional Egyptian paintings, which were done on the walls of tombs. They were executed based on the Egyptians' belief about life after death. Recently, Egyptians resuscitated their wall paintings by adapting and adopting styles and themes from their traditional art in order to fight their leaders whom they perceived as being corrupt. It should be noted that mural and Graffiti are both expressed on wall and may be motivated by different reasons, for example, political or decorative. However, in this paper, they will be used interchangeably.

Graffiti was a rare sight in Egypt before 2011, when artists began to document the crimes of contemporary regimes (Waleed, 2013; Alastair, 2013). Wall painting is considered in Egypt nowadays as a potential instrument of revolution. As a result of this, Egyptians adopt it to document the criminal activities of their leaders, although some of the artists act on their own, while others consider it as part of record documentation so as to remind those who take political stands against the masses that, nothing escapes the eyes and ears of their people. The artists cover the walls with portraits of activists, who died in their course of demonstrations, and they also render other scenes, which depict the misrules being given to them by their leaders.

The graffiti can be seen as the creativity of people to develop new tools for protest and dialogue that are stronger and more permanent than the tyranny of their rulers (Soraya, 2013). The artists transformed the city's walls into a political rally that would never end as long as their leaders refuse to give them befitting governance. It is worthy of note that, since President Mohamed Morsi was elected in 2012, street artists were criticising his government, either by protesting against his regime or painting their protest via epic murals in the city. These artists fought Mohammed Morsi because of their conviction that, Morsi was promoting members of Muslim Brotherhood over others by appointing them to the Ministries, and coupled with the fact that many have lost their friends in violent clashes between Egyptian protesters and police forces. Also, they were convinced that Morsi's government was corrupt, coupled with the prevailing economic hardships on the Egyptians. As a result, they believed that President Mohamed Morsi should be fought through art, and they continued to chronicle the passages of events in Egypt as they unfolded.

Plate 2. Mural and the Brutal Reality of the Martyrs' Deaths, Gloss on the wall, Mohamed Mahmoud, 2012, https://suzeeinthecity.wordpress/2012/12/29

In Plate 2, Mohammed Mahmoud depicts the reality of martyrs' death. The two dominating figures have sustained injury, which is conspicuously obvious, the man at the middle has his mouth battered by the police's bullets, while the man at right hand side is foaming as if he had been dealt with by the security agents. There is a man at the left hand side, who is laughing to the horrendous activities, being perpetrated by Morsi's government, and that man may likely be Morsi.

Plate 3. Funeral Procession, Gloss on the wall, El-Moshir, Year: Unknown, http://qz.com/104014/cairo-street-art.

The mural in Plate 3 is a mural of a funeral procession, which was painted by El Moshir on the wall of the Armenian Church in Downtown Cairo. It contains the somber faces of mourners, who carry a casket of their departed relative. Soraya (2013) informs that, the funeral being depicted is that of Gika, a young revolutionary who voted for President Morsi, and was one of the first martyrs to fall during Morsi's term. The street artist made this mural in the weeks before the anti-Morsi protests on June 30, perhaps to remind Egyptians of the heroic performance of many who died while fighting for a better Egypt and their democratic rights.

Plate 4. Pharaonic women in battle, Gloss on the wall, Alaa Awad, 2013
https://suzeeinthecity.files.wordpress.comm/2013/01/

In Plate 4, Alaa Awad depicts women with their weapons, who are going to a battle, and women are not allowed to fight in an Arab country, but perhaps the dire conditions makes them to fight. What Awad did is to show the effect of war, which has liberated Egyptian women to the extent of defending themselves on the battle field.

It is important to note that, in November 2013, the interim government proposed a bill that would reinstate prison sentences and fines on artists whose works were deemed to be "political or abusive graffiti" (a vague concept left open to interpretation by the ruling government) (Waleed, 2013). In May 2014, the bill was passed into law. This development has restricted the practice of murals thereby, constituting a problem to art practice in modern Egypt. Solutions to the problems identified above are suggested below.

Solution to the Contemporary Problems of Egyptian Art

Two problems, which have been identified in Egyptian art include; bombing of Museum of Islamic art by religious extremists, and harassment and intimidation of Egyptian street artists. The immediate and long term effects of this trend, if allowed to degenerate further, will be; an obliteration of Egyptian past historical records, and a drastic drop in art practice and art activism in Egypt. The present trend where the Museum of Islamic art is bombed and street artists are harassed and molested, mean a bleak future for art practice in Egypt and Africa at large. As a result of this, the following solutions are suggested to afore stated contemporary problems of Egyptian art.

There should be enlightenment campaign for political office holders in Egypt on the importance of art. This will enable them to appreciate art and develop good attitude towards art, and this in turn will make them come up with good legislation that will promote art practice.

Government must live up to its billing by equipping security agents with modern security gargets so as to forestall future recurrence of bombing Museum of Islamic art and other cultural heritage in Egypt. If security agents are adequately equipped, they will be able to checkmate the activities of terrorists.

There should be conferences, seminars, and workshops for religious leaders, followers, and politicians on the importance of art to human race. If this is done, it will make them to appreciate art. It will also eliminate possible attacks on Egyptian cultural heritage.

Fundamental human right of expression by artists should be enshrined and enforced in the Egyptian constitution. This will make street artists in Egypt to execute their works without fear of being molested or arrested by government security agents. It will also guarantee the artists' rights, which will make the artists to discharge their duties as advocate of the masses.

There should be rule of law in Egypt, which will culminate into constitutional democracy, and this will safeguard the right of the artists and eliminate all barriers in art practice. If restriction in art practice in Egypt is removed, this will metamorphose into vibrant and robust art practice.

Conclusion

Egypt has been variously referred to as centre of African civilization, and this is probably because of its well documented historical and cultural heritage. This heritage should not be allowed to be destroyed by religious fanatics either deliberately or not deliberately. The government must put necessary measures in place to protect Egyptian cultural heritage so as to preserve history.

Vicious, hilarious and uncensored, Cairo's street art represents a community of resilient, articulate and indignant artists voicing their condemnation of the regime and its injustices to the streets. They are a vital thread in the fabric of the Egyptian revolutionary identity. It is against this backdrop that this paper has discussed the present problems of Egyptian art and proffered necessary solutions to the problems identified. On this note, this paper will be considered as a contribution to the study of African visual arts.

References

Alastair, S. (2013). *Egypt's Powerful Street Art Packs* a punch. Retrieved 1 October 2016 from http://www.thamesandhudson.com/Revolution-Graffiti/978050029094

Bradford, H. (2014). *Egypt, Graffiti, Street Art, Syria and Tunisia*. Retrieved 27 January 2017 from http://www.egyptgraffiti-street-art/

CBC News (August 14, 2010). *Largest Islamic Art Museum Reopens after 8 Years*. Retrieved 30 September 2016 from http://www.cbc.ca/news/arts/artdesign/story/2010/08/14/islamic-art-cairo.htm

Gorenburg, D. (2014) "Countering Color Revolutions: Russia's New Security Strategy and its Implications for U.S. Policy". Retrieved from http//www.russiamil.wordpress.com/2014/09/15/

Khatib, L. (2013). *Street Art and the Egyptian Revolution*. Retrieved 26 January 2017 from http//www.egyptianrevolution.org/

James, D.H.(2013). *Revolution Graffiti*: Street Art of the New Egypt.

Kamil, J. (1976). *Coptic Egypt: History and Guide*. Cairo: American University in Cairo.

Soraya, M. (2013). *The Story of Egyptian Revolt, Told Through Street Art in Cairo*. Retrieved 1 October 2016 from http://www.qz.com/104014/cairo- street-art-tells-the-story-of-a-people-revolt/

Suleiman, H. (2003). *An African Perspective on Digital Preservation*, Retrieved 20 August 2016 from http://www.conservationofculturalheritage/pdf.

The UK Guardian (2014). *UNESCO Islamic Museum, Cairo Blast*, Retrieved 28 September 2016 from http://www.theguardian.com/world/2014/jan/26/unesco-islamic-museum-cairo-blast

UNESCO (2003). *Charter on the Preservation of the Digital Heritage*, Retrieved 26 September 2016 from http://www.unesco.org/charterpdf

The Washington Post (2015). Egypt Sentences 683 to Death in Latest Mass Trial of Dissidents. Retrieved 26 September 2016 from http://www.washingtonpost.com/world/middle_east/story.html

Waleed, R. (2013). *Egypt's Murals Are More Than Just Art, They Are a Form of Revolution*. Retrieved 1 October 2016 from http://www.smithsonimag.com/arts-culture/egypts-mural are-a-form-of-revolution-363777865/?no-ist

Yahaya, M. S. (2015). Solutions to Problems Identified in North African Arts and Architectures. *JORIND* 13(1), 1596-8303. Retrieved from www.ajol.info/journals/jorind

The Training of Masters of Art: The Issue of Master Piece

Samaila, Ezra Rabo and Caleb Samuel
ezeesam1@yahoo.com jimcaly@yahoo.com   Date: 30-1-2017

Abstract
The need to satisfy an artistic urge has over the years pushed artists to get involved into creative trainings and art productions. Some of the end products of these artistic creations have captured the minds of people, with some of them becoming icons that are used to identify movements, cultures and locations. The artists on the other hand are noted as great artists. There are some value features which determine what art work is considered great, or which artist is worth celebrating as a master. Some of these supposed bodies include, curators, art critics, art historians, art collectors and the public. Lack of focus and vision on the side of the artist can equally hinder an artist from being a great artist. In this paper therefore, issues that surround the emergence of an artist to be known as a master, and a piece of art work to assume a place of a masterpiece are discussed. At the same time, it goes further to examine how an artist becomes a master and how a particular art work can be called a masterpiece. References are drawn from works that are tagged as master pieces and artists who are considered masters. The paper concludes by stating that, most masters grew from obscurity in training and practice to becoming great. Time and place at which an art work is produced determine the title accorded to it and vice versa. It is recommended that artists should practice art regardless of whether it is tagged master piece or not.

Keywords: Masterpiece, Master, Art

Introduction
The mystery of producing art works from the early ages has gone through series of refinements. Evidences of the early humans activities were documented on the walls of caves and other surfaces which could not survive weathering. However, the art works that survived the harsh weather revealed human's innate ability to create a product. This could be the reason which made Stockstad (2008) to state that, human beings have an inherent desire to decorate themselves and their surroundings, which is an aesthetic wisdom, inborn to humans. This therefore, suggests that the early humans could execute such an excellent art rendition despite their few available materials that could ease art practice.

The art works produced by early humans look great today in technique, materials, styles, forms, content and in some instances, the ability to apply light and shade in some of the paintings. An example of such recorded by Skelton (2014) is the, San Bushmen of Drakensberg, South Africa, which distinguished the artists that created them using polychromatic technique. This was not the only exceptional cave paintings in history, those found in Chauvet, France, showed a vibrant colouring technique too. It is established that these are examples of great works in the early stages of humans' artistic life.

After the cave era, humans began to settle in constructed shelters, and their artistic activities kept changing with their needs at any given time. In Egypt, the art forms became sophisticated in sculpture, painting, building of temples and pyramid which climaxed the artistic practice of ancient Egyptians. The Greeks followed the Egyptians and added some doses of innovations on what they did. This act of innovation made them excel in almost all fields of human endeavours, particularly, the arts. When the Romans took over in "ruling" the world, their art works were built more on what the Greeks did, but added immensely to it and the Greek art works were preserved through that of Romans. Progressively, there was a continuous development through the years in different parts of the world to this day.

This developmental changes in art brought about diverse art forms, groups and movements. It is the need for new ideas, forms and concepts that kept humans looking for more ideas on how to do things differently in unique ways. Through such activities, art works of great importance were produced and preserved for later generations, and some of these art works are seen today as master pieces created by art masters. It is against this backdrop that, this paper seeks to examine the issue of how an artist becomes a master and particular art works masterpieces. References are drawn from works tagged master pieces and artists called masters.

An Art Master

The phrase an art master, raises questions such as; Who should be addressed as an art master or when is an artist fit to be called a master? When and how can art work become masterpiece? At a start, a master according to Encarta Dictionary (2009) is seen as a skilled worker: somebody who is highly skilled in a trade or craft and is qualified to teach apprentices. He is also called a master craftsman, thereby placing him or her higher in skills, idea and practice not only to produce great works, but to the position of trainer of other persons. Myers (2013) suggests that, to be a master of art, it is the artist's job to plunge viewers into a world that the artist has built and should guide them safely through it. In doing this, the artist is said to master composition, perspective, value, colour and lighting; which are not strict rules that manipulate them to climb the ladder of greatness

To attain the level of being called a master incorporates many things an artist needs to be engaged in. McNee (2010) outlines some of these ingredients as follows: an artist makes art the core of his or her life. The artist wakes up and goes to sleep thinking about art, the artist understands how art business works in the art world. The artist has a strong work ethic, resilience which makes him or her to work without allowing mistakes to bring discouragement, instead of regrets. The artist focuses on solutions to problems, the artist spends time with nature and people who are hundred percent supportive of his or her art career. Commenting on this, Max in McNee (2010) sees the "measure of success in the art world as often determined by 'the art mafia' and a media focused on novelty and celebrity." This holds some facts but does not exonerate the artist from following those measures outlined earlier.

The issue of art collectors or mafia as expressed by Max is crucial to determine an artist to be a master or not. The example of Van Gogh is one, McNee (2010) reacts to this by saying, take a look at Van Gogh (Plate I) he was never considered successful or a master while alive. He struggled to sell one or two works only just because the art collectors felt different about him. This goes a long way to state that, to some extent, to be a master of art, one needs the help of media, art collectors, vendors, critics and curators. Adding a voice to this, Muller (2010) laments that, in South Africa, many galleries will not even take a look at one's art work unless the artist has a degree attached to his or her name. She went further to say that, there are plenty great works of artists that do not have the opportunity to show such works simply because they are tagged as self-taught artists. There are many closed doors for many artists who try to be famous, and these come from both local and foreign galleries as well as art collectors.
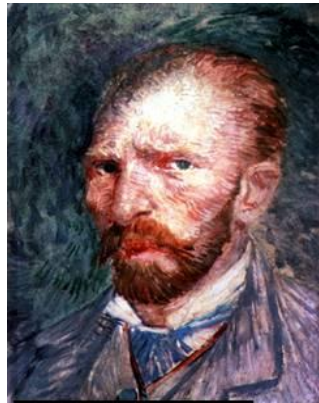
Plate 1: Van Gogh's Self Portrait. 19th C. AD. Source: Encarta Encyclopedia /Art Resource, New York.

The situation in South Africa reveals the complex nature artists face in Africa, however, McNee (2010) says, such practice is not in America. An artist in the United States of America does not need a degree attached to his or her name to be accepted by art galleries. Dhanak (2012) believes that, it is the work of art which counts. Historically, most famous artists were not appreciated in spite of their hard works. Even though commercialisation is crucial and necessary, the best works come only when one's mind is not expecting. Reacting to this also, McNee (2012) decries that, sadly history has proven that many great artists were not discovered until after their death. This calls for more awareness that, hopefully nowadays, the internet should be at a better position to help unknown artists today to become known.

To be a master as an artist, one needs to take art practice as a professional. According to Drew (2016), the artist needs to do what the professionals do in the field of art practice. It does not lie simply on having fancy business cards or making a lot of money, but by consciously taking the creative

obsession in the artist and turn it to be his or her career. By avoiding what amateur artists do; one waits for inspiration instead of doing something with art every day, constantly changing one's focus on styles, technique and medium based on mood, believing success happens quickly, needing not to work by schedule but by insightful learning. By focusing on the art and by being influenced by what other artists do. Such can put the artist on the ladder of proficiency, which leads to draughtsmanship in art. On this, Grillo (2006) concludes that, it is inconceivable that a Polytechnic or University graduate that is talented, would at that stage be called a master, not even after acquiring a PhD. What are the precise criteria and parameters used to determine a master? Under the traditional scenery, the title master was appropriately applied to respect experienced, often old practitioners under whom many had studied and now are professionals too.

The Issue of Masterpiece

The question what makes an art masterpiece is very important. Some of the issues connected to this question have been raised and discussed under the art master. That notwithstanding, a work of art can be a masterpiece or not depending on the circumstances surrounding the evaluation of the work. Euvino (2016) avers that, a masterpiece makes one forget the artist, instead directing one's attention to the artist's work. One may wonder how the work was executed, but for the time being viewers marvel so deeply that they are brought into this creation which consciousness is preserved. For instance, no viewer of Rembrandt's art works walks away without being influenced in one way or the other (Plate II). Expanding on what makes an art work a masterpiece, Euvino (2016) states that:

> A masterpiece should transcend its subject matter, expanding the viewer's concept of art, becoming a marker, a buoy, a reference point. There's no better example of this than Giotto, who departed from stylized Byzantine conservatism and revolutionized the art world of his time by using foreshortening to create the illusion of depth. His use of perspective paved the way for all masters that followed, making him one of the founders of Western painting as we know it today.

In other words, for a work of art to be a masterpiece it should exceed what it intends to speak on. The viewers are brought into the activity by expanding what they see to feel another level of creation. One may ask, why is it difficult today to spot an artist that is acclaimed worldwide like the old masters? Beloin's (2015) view on this matter is simple, the knowledge has not been lost, but the virtuousness of appealing painting, and maybe never even existed. On another side, Gaugy (2015) remarks that, there are thousands of artists who today paint better than the 'old masters' ever dreamed of painting. So what is the point if an artist paints like that, it has been done before. Such paintings today are seen as "craft" in today's modern art. That is to say, there are many art works that are master pieces in their own rights as relate to what is practiced today.

Plate II: The Night Watch. Rembrandt. 1642. Source: Bridgeman Art Library, London/New York

The painting of Rembrandt in Plate II is a clear example of a master piece which existed during the old masters era of realism. The painting possesses the basic principles of art which gives the entire composition a story. The style speaks of the use of deep tones to highlight areas of interest in this representational art piece. This suggests that, a work of art to be a masterpiece, it has to fulfil the needs of basic principles, and at the same time meet the needs of the society of that era. In a blog, Valle (2011) asks a question on, features that make a painting a masterwork. One of the respondents Anna said, "Composition is what draws me to a work of art. Colour draws the eye, but the foundation of a masterpiece is its composition. Again Kat, another respondent simply puts it that it is the test of time. While Barbee says, all masterpieces seem to have a bit of mystique about them, which in turn makes the art critic talk about.

Plate III: The Last Supper. Leonardo da Vinci. 1495-1497.
Source: Encarta Encyclopedia EPA/ANSA/AFP 2009.

The views expressed about what makes an art work a masterpiece are pointers to the fact that, the work should fulfil basic principles of art. It is the appropriate usage of these principles combined with creativity and draftmanship that distinguishes an art piece from another. An example of such a painting is Leonardo da Vinci's *Last Supper* in Plate III. In describing the Last Supper painting, Magurn (2009) points out that, the grouping of the disciples creates a great scene and interesting story. Christ is left alone as the disciples engage in serious discourse which erupted from the statement that Jesus made about his betrayal by one of them. Both the composition, story, technique and style make this work out to be a master piece.

Another classical example of a work becoming a masterpiece is a sculpture in Dakar, Senegal titled, *African Renaissance Monument*. Attaway (2016) describes the sculpture as the tallest statue in Africa created in bronze and was completed in 2010 by the Senegalese Government amidst many protests. The work is about 160 feet high, half of the size of the Statue of Liberty in America. This sculpture in Senegal is meant to address the corruption that bedeviled the country and Africa at large. What makes the sculpture unique and a masterpiece is the energy and seriousness depicted in the composition. The size, material and story also added to the value of the work.

Plate IV: African Renaissance Monument, Dakar, Senegal. 2010.
Source: www.blackhistoryheroes.com

Another example of a large sculpture which meets the possible criteria to be called a master piece, is a giant statue of a woman situated in the central commercial city of Jos, Plateau State, Nigeria. The sculptural piece shows a pregnant woman in motion, holds a baby by her right hand side. On her head is a tray with few food items which suggests the struggle of a plateau woman to fend for the family. This giant sculpture was completed in the early 1990s during Governor Fidelis Tapgun's regime. It has served as one of the major attractions for tourists coming to the state. However, during Governor Jonah Jang's regime, the statue was pulled down for un-obvious reasons. This has generated reactions from people within and outside the state.

Plate V: Female Statue, Funmilayo, 1992. Jos, Plateau State.

In a nutshell, the statue of Sango in front of NEPA house, now Eko Electricity Distribution Company, Lagos, reveals an energetic figure raising a staff of power. The sculpture assumes a place of masterpiece not only because of the technique used, but for the strategic positioning of the work. It is a busy area in Lagos, Nigeria's biggest commercial city where many businesses have their head offices. It is also the nerve of Nigeria's economy and through which imported goods gain entrance into the country. The mystical interpretation of Sango as mentioned by unravellingnigeria.com (2016) is that, Sango has the ability to turn normal substances into elements which are pure and valuable (Plate VI.) The Yoruba see Sango as a symbol of power, hence the need to be used to represent light which birthed the creation of the Sango statue in front of electricity company's main office.

Plate VI: Statue of Sango, Eko Electricity Distribution House, Lagos, Nigeria.
Source: unravellingnigeria.com 2016.

Conclusion

The discourse that involves elements which turn an artist into a master and a particular art work a masterpiece, brought into play many issues surrounding such. Many authors have divergent views on what makes an artist a master. To some, it is the constant practice of art that makes the magic, while some hinge on the style, technique and the ability to manipulate them into creative art products. As a whole, an artist to be great involves commitment, drive, interest and understanding of what to do at a particular period. An artist that is aspiring to be a master, must put off all the elements of an amateur artist which are highlighted in the body of this paper.

Conclusively, this paper wishes to posit that, to be a master of art, an artist needs to be purposeful. He or she should know what to do and at what time. The inspiring artist must always update himself or herself with developments in the field of art. This calls for the artist to mingle with other artists in the society, which will create exposure to what is new. Again, to be a master of art, the artist should be resilient, in that artists are bound to make mistakes in producing works of art but it is not enough to be discouraged rather, the artist sees it as a challenge to bounce back with new ideas and techniques to approach the problem. It is equally important to read about masters, and their works, to see the challenges they also passed through before becoming great.

In the place of a work of art becoming a master piece, the art work should possess the basic qualities of art principles. When these principles are lacking in an art work, it will be difficult to attract viewers

which in turn, becomes hard to satisfy the need of the people within that period or era. Apart from an art work possessing those principles, the art work should be able to create a story that goes beyond what the common person sees. It should reveal some deep, conceptual and contextual meanings to the work, this will add to the value of the art piece. An art work that creates an unforgettable experience to the viewer, has the ability to be a masterpiece. Viewers keep coming back to it without knowing why the work was done that way, and examples of such art works are those done by the old masters. That is not to say that, art works today are not masterpieces rather, there are great artworks that have fulfilled all the necessary requirements of masterpieces but, because of dearth which exists in reportage has denied such works from being recognised as master pieces.

Recommendation

The issue of denying artists exhibition spaces in galleries should be salvaged by the use of the internet. Artists are therefore, encouraged to create blogs for their artworks or send such works to vibrant bloggers who are willing and eager to market art products. Other social media like facebook, instagram, twitter, to-go, whatsapp and the likes should serve as good avenues for advertisement. As such, they should be explored and used to advertise hidden artworks done by known and unknown artists. With this, the monopoly of gallery owners will be challenged and interesting art works will flood the market. When this is done, the art collectors, critics, and historians will have new materials available for scholarship discourse, in turn, more master pieces will come to limelight.

Reference

Attaway, J. (2016). African Renaissance Monument. Retrieved October 22, 2016, from www.atlasobscura.com/places/african-renaissance-monument

Beloin, R. (2015). Can Anyone Still Paint Art Like the Old Masters or Has That Knowledge Been Lost? Retrieved October 21, 2016. From www.quora.com/can-anyone-still-paint-art-like-the-old-masters-or-that-knowledge-been-lost

Dhanak, M. (2012). Comments on*: 5 Common Traits of Successful Artists. Retrieved October 21, 2016, from www.finearttips.com/2010/07/5-common-traits-of-successful-artists

Drew, ? (2016). 9 Warning Signs of an Amateur Artist. Retrieved October 21, 2016, from skinnyartist.com/9-warnings-signs-of-an-amateur-artist/

Encarta Dictionary (2009). Microsoft® Student 2008 [DVD]. Redmond, WA: Microsoft Corporation.

Euvino, G. (2016). What Makes an Art Masterpiece? Retrieved October 21, 2016, from www.penguin.com/static/pages/cig/quickguides

Gaugy, M. (2015). *Reply to the question,* Can Anyone Still Paint Art Like the Old Masters or Has That Knowledge Been Lost? Retrieved October 21, 2016. From www.quora.com/can-anyone-still-paint-art-like-the-old-masters-or-that-knowledge-been-lost

Grillo, Y. (2006). Seminar Dose. Being an excerpt from Prof. Yusuf Grillo's letter of content to the organisers of this seminar. Ara Studio, Lagos Nigeria.

McNee, L. (2010). 5 Common Traits of Successful Artists. Retrieved October 21, 2016, from www.finearttips.com/2010/07/5-common-traits-of-successful-artists

McNee, L. (2010). *Comments on:* 5 Common Traits of Successful Artists. Retrieved October 21, 2016, from www.finearttips.com/2010/07/5-common-traits-of-successful-artists

McNee, L. (2012). *Reactions on:* 5 Common Traits of Successful Artists. Retrieved October 21, 2016, from www.finearttips.com/2010/07/5-common-traits-of-successful-artists

Muller, B.B. (2010). *Comments on:* 5 Common Traits of Successful Artists. Retrieved October 21, 2016, from www.finearttips.com/2010/07/5-common-traits-of-successful-artists

Myers, B. (2013). 5 Fundamental Skills Every Artist Should Master. Retrieved October 21, 2016, from deign.tutsplus/articles/5-fundamental-skills-artist-should-master

Stokstad, M. (2008). *Art History*, (third edition), New Jersey: United States of America.

Valle, L. (2011). What Makes a Painting a Masterpiece? Retrieved October 21, 2016, from *blogs.getty.edu/iris/question-of-the-week-what-makes-a-painting-a-masterpiece*/

The Semiotics of African Art

Adewumi, Kehinde Christopher and Faida, Samuel
kadewumi61@gmail.com   faidasamuel@gmail.com   Date: 30-1-2017

Abstract
A symbol is anything that is adapted to signify another thing or concept. The use of signs and symbols is inevitable in human existence because all objects, images, and gestures have connotative essence, no matter how relatively trivial they may seem. This paper seeks to, in line with the theory of semiotics according to Ferreira (2007), highlight some signs and symbols in African art forms. These symbols, some of which are human and animalistic motifs, colours, and shapes found on some African art forms, traditional clothing, as well as, utilitarian objects are however analysed based on the connotative functions they play within the various contexts in which they exist. The paper concludes on the note that, the disparities and dynamism of human existence can influence the use and contextual meanings of some symbols as one moves from one location to the other.

Keywords: Semiotics, African, Art.

Introduction
The saying that 'a picture speaks a thousand words' is perhaps an ideal way to describe a sign or symbol. A simple picture or imagery can convey messages often too complicated to be explained in several sentences. Signs and symbols are part of the everyday life of an average human. Some help humans to identify the safe speed to drive on a road or give warnings about impending dangers. Others, such as the Christian crucifix, identify individuals with a certain form of belief. The terms 'sign' and 'symbol' are sometimes used interchangeably as they connote almost the same meaning. However, UXL Encyclopedia of Science (2002) holds that while signs are often used as codes, symbols expand the notions of signs and signals. Symbols are characterized by rich meanings that are multiple, fluid, diverse, layered, complex, and frequently predicated on metaphorical associations that assert an analogy between things from different contexts that usually may not be connected. In the same vein, Jerome (2008) also sees symbols as anything that represents another thing by virtue of customary association due to a conceptual connection or perceived resemblance. For the sake of this paper, these two terms will be used together and interchangeably.

The Use of Signs and Symbols
The use of signs and symbols is an efficient means of communication; mostly a universal iconography that is understood no matter what language or dialect spoken. Corporate logos are an example of such iconography. Company symbols, also known as 'logos' are easily identified no matter the place or the language barrier. For instance, the logo of the Coca-Cola bottling company or the Mercedes Benz company can be recognized anywhere around the world. Health and safety signs and road signs are also examples of symbols that are created to be recognized by individuals regardless of the language they speak.

Distinguished signatures are sometimes used formally to connote an individual's endorsement and approval of something; often times a document. This form of signature is usually exclusively possessed by one individual. Also serving the same purpose of endorsement, in a semi-formal parlance, thumb prints are used as another form of signature; as it is known that no two human beings possess the same finger prints. Numbers, according to UXL Encyclopedia of Science (2002), are used to determine quantity…to express the rank or sequence or order of items…Finally, numbers can be used for purposes of identification. Numbers are therefore symbols adopted in denoting the mental perception of quantity. Before books, when manuscripts were used, abbreviations and signs were very common as they not only saved the writer time due to the fact that all the works had to be written by hand, they also saved space and were therefore a more cost effective option. Certain symbols, sometimes referred to as 'icons' are also used in sending messages on different social media platforms like Facebook, Twitter, mobile phone text or instant messaging where space is limited.

Considering the number of heterogeneous groups existing in the world, it suffices to say that there are millions of signs and symbols in existence; although these symbols may not all be universally understood as a result of some social factors like language, cultural beliefs and other demographic disparities. It is in this sense that Jerome (2008) explains that:

Because virtually anything can serve as a symbol and because a symbol conveys information only insofar as it has meaning to a specific community, the connection between a symbol and its referent is not intrinsic to the symbol itself but rather is a function of agreed upon use, custom, or convention. It is in this sense that language is symbolic. The word water designates the liquid object only insofar as members of the English speech community agree that it does. The liquid has no inherent property that compels us to call it by that name. It could just as well be designated by other sounds, for instance aqua(sic) in Spanish, mayim in Hebrew, or vo' in Tzotzil Maya.

Different social groups have their codified signs and symbols in communicating their ideas, as well as in the conveyance of coded messages, especially when they are outside their comfort zones. These groups, comprising of corporative societies, religious groups, educational associations, political associations, peer groups, professional associations, occupational societies, just to mention a few; have their dress codes, coded languages, emblems, and colours. Some even go as far as adopting personalised gestures for salutation. Further, gestural signs are used and taught to people with difficulty in hearing and talking in order to aid communication.

Colour is another essential apparatus used in symbolic communications. A baby dressed in pink is an obvious indication that the gender of the infant is female despite the geographical demography. A red road sign warns of danger even if one might not recognize the symbol instantly. A country or sports team is identified by the colours of their uniform or flag. Also, colours are sometimes adopted literarily to portray a person's feelings or emotions; being 'green with envy' or 'in a black mood' are familiar terms to describe jealousy and feeling down.

Colour Symbolism in African Art

Contrary to the general notion of the universality of colour symbols, McNatt (2007) posits that in European art, colour is generally understood in terms of the primary colours red, yellow and blue. But throughout much of Africa, the primary colours are red, white and black. They do not mean the same thing to every group, but they appear over and over again. At this juncture, it is imperative to note that colours red, white and black are only considered primary colours in the traditional African setting and not in the whole of Africa as stated by McNatt. These colours were majorly used by traditional Africans because of their ready availability locally.

Colours, as part of the everyday life of the African people, are used for body decorations, wall decorations, calabash decorations, ritualistic worship, coronations and other festivals, and many other uses. However, the connotations of these colours differ from people to people and from culture to culture. McNatt (2007) explains that among Urhobo people of Nigeria, for example, red refers to the ideal feminine beauty of a nubile bride; but among Pende people in Congo Zaire, red is the colour of masculinity, and for Bullom people of Sierra Leone, it's the colour of blood lost in childbirth and warfare. Hinged on the same perspective as the foregoing, Jerome (2008) avers that while black may be associated with feces and therefore ideas of pollution, night, and death in many cultures; in Hinduism, it is white, not black, that is associated with death, funerals, and mourning. In essence, symbols and signs as a result of their abstract nature can be easily misunderstood by an uninformed observer. As such, it is important to locate and understand symbols in the original context for which they were intended.

The Semiotics

The foregoing line of discussion is basically a derivative of the theory of semiotics; as semiotics, according to Ferreira (2007) is the study of signs and symbols, either individually or grouped in sign system that can give us more insight from the work source and meaning. Ferreira explains that signs take the form of words, images, sounds, odours, flavours, acts or objects, but such things have no natural meaning and become signs only when we provide them with meanings. Also, Najafi and Abbas (2014), in accordance with Smith-Shank's impression of semiotics, defines semiotics as a wide ranging approach towards the perception of the nature of meaning, the understanding of cognition, culture, behaviour, and life. It is based on this background that this paper sets out to, in line with the semiotic theory, identify some forms of signs and symbols imbedded in African art; putting into consideration their meanings and functions.

Signs and Symbols in African Art

Every art work has a symbolic essence embedded in it. Some forms and motifs on art works are random while some were as a result of the deliberate effort of the artist in passing a coded message to an intended observer. Signs and symbols are therefore, incorporated into art works from the strokes of

the brush on the canvases, to the gorge of the chisel on woods. Siegman (1980) observes that African art is principally symbolic rather than representational. It is more concerned with visualizing concepts rather than with accurately representing nature. In African art, the signs and symbols imbedded in the art forms serve as a form of coded instruction or manual to be perused and understood in order to determine the specific function these art forms were intended to perform. The knowledge of these symbols will help in determining whether a mask is made to entertain, frighten, promote fertility, for commemoration or it is just a portrayal of a chief or ruler.

Nature, especially the human figure, has always been the inspirational basis for most African sculptures. Artists over the years have rendered the human figure in diverse stylistic forms ranging from naturalism to realism, semi-abstraction, even total abstraction. In the traditional art of Africa, a significant symbolic distortion is found in the representation of the human head. Christa (2006) adduces that:

> In many African artworks, the head appears proportionately larger than the body. This formal emphasis has symbolic meaning, as the head is believed to have a special role in guiding one's destiny and success in many African societies. African artists also employ scale for symbolic effect in multi-figure compositions, a practice known as hierarchical representation. In these cases, the most important individual is depicted as the largest figure, while those of lesser importance decrease in size exponentially. (pp.21-22).

There is often a conceptual basis behind artistic conventions such as the simplification and exaggeration of the human features. According to the Ancient Symbols.com (2015), the use of animal symbolism is intricately woven into the fabric of the African culture. Animals signify human character traits and are therefore used in abundance in many African artworks, including embroidered clothing. The author further explains that a lion symbolizes royalty, and strength; the female lion connotes fierce motherhood and protection; the camel is a symbol of sobriety; the leopard stands for courage and aggression; and the elephant represents dignity, patience and wisdom. Also, animals with special attributes such as antelopes, snakes, leopards, and crocodiles are represented in art for symbolic purposes. For example, the nineteenth-century Fon King Guezo, according to Christa (2006), is represented by a buffalo, an animal signifying strength and determination, selected as his emblem through *fa* divination.

Representations of animals consuming other animals may serve as a metaphor for competing spiritual or social forces. Their depiction is meant to encourage other less destructive means to resolve a difficult social encounter. Features of different types of animals may also be combined into new forms that synthesize complex ideas. Christa explains that, among the Bamana, for example, *ci wara* headdresses are based on the features of various antelope species and may also incorporate those of aardvarks, anteaters, and pangolins, all highly symbolic animals. The resulting synthesis of animal forms evokes the mythic *ci Wara*, the divine force conceptualized as half man and half antelope who introduced agricultural methods to the Bamana.

Animal symbols may also take more abstract form. In the Cameroon grass fields, circular medallions represent spiders, a symbol of supernatural wisdom, and diamond-shaped motifs refer to frogs, which stand for fertility and increase. Some forms of symbolism in African art use plants as points of reference. An example of this could be seen on cast plaques from Benin, in which a background pattern of river leaves is a symbol for Olokun, god of the sea. In accordance, Siegman's (1980) figurative staffs were sometimes carried by representatives of chiefs and kings, symbolizing their power and authority. Often they spoke of him and represented him through visual proverbs as having power, strength and courage of such creatures as a leopard, water buffalo or elephant.

Fatuyi (1980) also suggests that art symbolizes the concepts of power, authority and prestige. Several symbolic art pieces have been used to represent political authority and presence of kings and leaders. One of such art forms is the linguist staff of the Akan, Ghana; called the '*Okyeamepoma*'. According to Christa (2006), this magnificent gold-covered staff was created to serve as an insignia of office for an *Okyeame*, a high ranking advisor to an Asante ruler. Monica (2008), on the *Oykeame*, expatiates that since 1900, linguists have carried carved, gold-leafed wooden staff of office. Each staff is topped by a figural sculpture that elicits one and more often, several proverbs. These multiple, overlapping meanings are available for use by the quick and witty linguist, who may have several staffs to choose from, enabling him to use the one which its imagery seems most appropriate for the situation at hand. Christa also opined that imagery on the finial of linguist staffs typically illustrates Asante's proverbs

about power and institutional responsibilities. As illustrated on Figure I, a spider on its web is flanked by two figures, representing the proverb: *'no one goes to the house of the spider to teach it wisdom'*.

Figure I: Linguist Staff Okyeamepoma, 19th–20th century Ghana; Akan, Asante.
Courtesy: Christa (2006)

The spider, according to Christa, is a fitting symbol for respect due to a person with great oratorical and diplomatic skills. The staff is composed of a long wooden shaft carved into two interlocking sections and a separate finial attached to the base. It is covered entirely with gold foil, a material that alludes to the sun, and to the vital force or soul contained within all living things.

Ezeajugh (2009) holds that human beings use their bodies as mediums of artistic expression, by endowing the skin with special significance. Through the use of a precise iconography, 'body' therefore becomes message with its decorations symbolizing a wide range of meanings. Facial marks and body scarifications are forms of symbolic art in the traditional African setting that majorly thrives through the systematic arrangement of lines and motifs on either the face or the human body. These conscious arrangements function on different levels like beautification, identification, stratification, rites of passage, healing purposes, and many others. There were pertinent symbolic reasons for facial ethnic imprints; they were not just drawn because it must be given. Different sets of people have similar tribal marks that differentiate them from people of a different lineage or village. Since tribal marks are done on the human body for diverse reasons, the marks, as well as, their locations on the human body, also vary. As such, some Africans have vertical, horizontal, slanted marks on their cheeks, forehead, temple, under the chin, etc.

These marks are in patterns based on the ethnic groups of the bearer and they have different meanings and names. Some marks run as parallel grooves from the forehead, through the temple and cheek to the chin and are complemented with accessory marks from the medial acanthus of the eyes downward. Parents also used tribal marks to lend credence to the legitimacy of their children. Hence, a tribal mark on a child is a way of a father acknowledging that he or she is his legitimate child. The scarification givers in the traditional African societies are mostly from the same family. Just as families are known for hunting, healing, and weaving, amongst others; so also, are the families of the body markers. Negri in Ezeajugh (2009), in accordance with the foregoing, observes that mark cutting was a hereditary profession, handed down from father to son in families of mark cutters. The families normally formed themselves into a union, in order to protect the secrets of their art and livelihood.

Sculptures are often characterized with conventional and unconventional female and male figures; sometimes sculpted to convey ideas of serenity, masculinity, power, fertility, motherhood, and many others. Bold and powerful shapes, such as the horns of animals are sometimes used to symbolize strength and virility; and frightening, expressionistic visages to inspire awe and fear for the enforcement of social customs. Symbols, from Najafi and Abbas's (2014) perspective, are a broadly unique classification of objects that are familiar to a certain group of people with a certain cultural background and associated with specific emotions and feelings. Similarly, according to Christa (2006), symbols may be nonrepresentational. Geometric patterns on *Bwa* plank masks have multiple levels of meaning that refer to ideals of social and moral behavior taught to initiates. Materials also hold symbolic value.

Christa further explained that gold foil used in Asante regalia alludes to the sun and to life's vital force. Indigenous forms of writing, such as *nsibidi* used among various cultures in Nigeria's Cross River region, embody multiple levels of symbolic meaning that can be accessed only by the initiated.

Gestures too are a form of symbolism. In Kongo art, a seated pose illustrates a dictum about balance, composure, and reflection, while a protruding tongue refers indirectly to the activation of medicines. Gowling (1983) sees art as a universal means of glorifying persons of rank. The presence of objects elaborately carved in such precious materials as gold, silver, or ivory usually indicates the presence of a ruling class, surplus wealth, and the wherewithal to employ specialized craftsmen. Backing up his assertion, Gowling further gave an example of a king in Dahomey who concentrated on the working of silver, brass, and the production of appliqué works in his court. In traditional African political setting, not all art forms are significant for the religious or socio-cultural roles they play in the society. Some art forms are just significant because of the value placed on materials used in producing them.

African textile designers, according to their cultural context, often deliberately incorporate some specific motifs in the fabrics they produce, in a bid to communicate different social and sometimes historical values or concepts. *Kente*, a colourful fabric of gold, yellow, red, black, green and blue, according to Leuzinger in Akinbileje (2014), is an intricately designed piece of fabric, and a functional art that conveys messages about the historical, cultural landmarks, philosophical thoughts, religious and moral values of society. Traditionally, *Kente* cloths were used only by people of certain status. The rich Ghanaian royal costumes, with heavily decorated clothes made of gold string patterns, coral beads and embroidery, were worn by their kings and chiefs to communicate their wealth and status to the world. The linear designs embedded in most Kente clothes can be likened to the design patterns found on the Kasai velvets of Congo. A lot of Yoruba religious textiles, country cloth of the Mende in Sierra Leone, ukara cloth of the Igbo

Figure II: Ukara Cloth. Cotton, Dye, 256 by 198 cm.
courtesy Akinbileje (2014)

and a host of other cloths and dresses from Africa, perform religious purposes and are repository of supernatural powers. Akinbileje (2014) explains that *ukara* cloth is one of the textiles that show how leadership regalia often transmits the ambivalent and dangerous qualities of the wilderness into symbols of power. The Igbo people of South-eastern Nigeria produce *ukara* cloth, covered with *nsibidi* symbols and motifs, which was initially meant for the Ekpe society. *Ukara* cloth, an indigo stitched and dyed cloth is significant to the people of Igbo land. The large rectangular *ukara* cloth is divided into seventy two or eighty squares, superimposed by three to five large stylized animal images. The squares or rectangles are composed of four design types of concentric rectangular boxes with various 'chequered' patterns, representational motifs; such as fish, scorpions, crocodiles, hands in friendship, war and work, masks, moons, and stars are dyed onto *ukara* cloths, which are symbolic representations of the repository power of the society. There are spiritual and historical significance in not only the choice of colours, dyes and type of threads used, but also in the decorative elements, the symbols used and the figural compositions which are directly related to historical proverbs and events. They sometimes represent a form of storytelling tradition often taking the place of the written word and they convey important messages.

Some Religiously Symbolic Objects in Traditional African Societies

As art in the traditional African parlance is basically tied to its religious significance, adequate justice cannot be done to its semiotic analysis, without viewing some of the symbolic props that hold religious connotations in African art forms. Ofuafo (2013) identifies some symbolic objects which are used to communicate religious truth in some African artistic traditions. These include:

i. **Cowries**: They symbolize prosperity. Cowries are among the cultic items found in the shrine. It is the belief of Urhobo people that the water divinity releases such wealth from the sea for those who believe.

ii. **White chalk (Kaolin):** This symbolizes the purity and holiness of the object of worship. It also depicts the purity, piety, and faithfulness required of the devotee. In view of its purity, lumps of it are kept in a shrine for a considerable length of time and are believed to attract sacred power from the divine being in the shrine.

iii. **Palm fronds:** Traditionally, they symbolize sacredness and they are used to mark and consecrate entrances to shrines. Whenever a young palm frond is spread, it depicts a place that has been specifically marked, consecrated and set aside for a divine being. The marking serves as a warning to non-initiates to keep away from the place.

iv. **Thunder Bolt:** An axe and some stones are the items that are usually believed to be thunderbolt in the different cults of solar divinities in West Africa.

v. **Iron:** It symbolizes the power of justice, fair-play and war. It is associated with Ogun the tutelary divinity of hunters, blacksmiths, goldsmiths, drivers and all workers of iron and steel.

On the whole, symbols and signs are represented, either as decorations or with connotative meanings in most utilitarian objects in the everyday African life. Such objects include pottery, textiles, carved images, leather works, jewelry, calabashes, and farming tools. As reported by Mikdadi (2000), Algeria's Kabyle women paint with their fingers on pottery and on the walls of their village homes. Many of their shapes and symbols have a marked resemblance to Neolithic pottery found in the region. Believed to carry healing qualities or to embody magical attributes that guard against misfortune and the evil eye, these signs and symbols assume new forms and meanings in contemporary art.

Conclusion

In conclusion, symbolism has taken the centre stage in the artistic expressions of the traditional Africans. All props, motifs and forms are signifiers of a deeper, and sometimes, greater entities. However, contemporary artists are not left out in the use of signs and symbols in embellishing their visual expressions. in accordance, Mikdadi (2015) avers that by combining signs with magical numbers or stylizing traditional symbols, contemporary artists tap the unconscious to create abstract works that reference the past and present. Symbols are therefore, essential parts of human existence, judging from the fact that, from religion to education, family, politics, economics, social science, agriculture, philosophy, psychology, and other spheres of life; the use and need for symbols cannot be overemphasized.

However, for the correct interpretations of these symbols, one must consciously locate the symbol within its intended context. The disparities and dynamism of human existence can influence the use and contextual meanings of some symbols as one moves from one location to the other. Contemporarily, signs have directly or indirectly played major roles in the development of contemporary art; as artists have in recent years taken to the interrogation of these connotative motifs in their various traditional backgrounds. A major frontier of this practice is the 'Zaria rebels', the first set of graduates from the Zaria art school. Subsequently, other artists and group of artists followed suit, leading to the advent of various art movements such as Onaism, Ulism and Araism.

References

Ancient-symbols.com (2015). African Symbols. Retrieved from http://www.ancient-symbols.com November 26, 2015

Akinbileje, T. Y. (2014), Symbolic Values of Clothing and Textiles Art in Traditional and Contemporary Africa. *International Journal of Development and Sustainability*, Vol. 3 No. 4

Christa, C. (2006). *The Art of Africa*. New York: The Metropolitan Museum of Art.

Encyclopedia.com (2002). Numeration Systems. UXL Encyclopedia of Science. Retrieved from http://www.encyclopedia.com/social-sciences-and-law/economics-business-and-labor/businesses-and-occupations/numeration-systems December 11, 2016

Ezeajugh, T. U. (2009). *Body Adornment Practises in Nigerian Culture A Multi-Ethnic Investigation*. Theatre Arts Department, Nnamdi Azikiwe University Awka, Nigeria.

Fatuyi, R. B. (1980). *The Social Functions of Selected Nigerian Masks and Hausa Wall Decorations: Implication for Contemporary Nigerian Educator*. Madison: University of Wisconsin.

Ferreira, A. (2007). How useful is Semiotics as a Method for Analysing Works of art*?* Retrieved from http://artandperception.com/2007/02/how-useful-is-semiotics-as-a-method-for-analysing-works-of-art.html December 15, 2016.

Gowling, L. (1983). A History of Art. Ravenel International Art. Retrieved from **Error! Hyperlink reference not valid.**December 1, 2015.

Jerome, M. L. (2008). *"Symbols".* International Encyclopedia of the Social Sciences. Retrieved from http://www.encyclopedia.com> N0vember 24, 2015

McNatt, G. (2007). Unmasking the Meaning behind Colour in African Art. The Baltimore Sun. Retrieved from http://articles.baltimoresun.com/2007-o4-18/features/0704180243_1_african-art-primary-colors-masks#November 26, 2015

Mikdadi, S. (2000). The Magic of Signs and Patterns in North African Art. Heilbrunn Timeline of Art History, New York: The Metropolitan Museum of Art. Retrieved from http://www.metmuseum.org/toah/hd/nasp/hd-nasp.htm November 24, 2015.

Monica, B., et al (2008). *A History of Art in Africa*. (2nd Ed.), London: Lawrence King Publishing Ltd, Najafi, F. and Abas, M. (2014). A Study of the Understanding of Land Art. Canadian Centre for Science and Education. *Asian Social Science*; Vol. 10, No. 17.

Ofuafo, P. U. (2013). Art Symbols as Means of Communicating Religious Concepts in Urhobo Traditional Society. *The Journal of International Social Research*. Volume: 6 Issue: 27

Siegman, W. (1980). *The African Art: Product of Ancient Civilizations and Centuries of Artistic Traditions*. African Sculpture from the Collection of the Society of African Missions, SMA Fathers, Tenafly.

Fabricating Kiln Shelves and Props Using Materials from Nigeria

Okewu, Ebute Jonathan and Gukas, Habila Joel
jonathan.okewu@gmail.com gukas05@yahoo.com   Date: 30-1-2017

Abstract

Pottery wares that are fired in a kiln are usually placed on some shelves which are capable of withstanding high temperature during firing. These kiln furniture are very often expensive to import from foreign countries, especially as it applies to developing countries, where students are taught ceramics and need to fire their wares. Local materials such as kaolin, grog and clay have been discovered efficient in the making of refractory shelves and props, and these are easy and cheap to come by. Processes of making the shelves and props entails molding, drying, firing, crushing, sieving, weighing, mixing, beating and firing. It has been discovered that good kiln furniture can be made at a cheap rate using locally available raw materials found in Nigeria. This Paper explores the possibility of such refractory furniture with local materials.

Keywords: Fabricating, Kiln, shelves, Props**,** Locally sourced Material

Introduction

Pottery, whether bisque or glazed wares that are fired in a kiln, are usually placed on some shelves which are capable of withstanding high temperature during firing. These shelves are usually made from selected refractory ceramic materials. A successful modern firing in a kiln requires the use of refractory kiln shelves and props. Lack of these facilities has made the glazing of ceramics wares sometimes impossible. The objective of this study is to make kiln shelves from locally available ceramics raw materials. According Ameh and Obasi (2009) in Umaru et al (2012), Refractory materials are materials that are capable of withstanding high temperature both physically and chemically. High quality refractory materials resist high temperature fluctuations between 1000^oC and 1500^oC. They are also good thermal and electrical insulators. Chester (1973) states that there are many types of refractories that ceramists use because of the high temperature they fire their wares to. Example of such refractories are:

(a) Clay refractories: fire clay and kaolin normally consist of kaolinite ($AL2^0_3Z510_2$) and 45% impurities including exiles and alkalis. Fire clay has alumina content of 25-45%.

(b) Sillimanite refractories: this group includes sillimanite, kyanite and andalusite. They are naturally occurring minerals of general composition $AL2^0_3.Sio_2$ with 45-65% alumina content.

(c) Buxite rock $AL2^0_3ZII^0_2$: this is also naturally occurring mineral with the alumina content of 79-90%, so it is very refractory. It contains in addition to alumina, some impurities such as iron oxide and silica.

(d) Corundum ($AL2^0_3$): this is another refractory materials. It contains 90-100% alumina. It is also present in natural form. Gemstone such as sapphire and ruby consist of corundum with traces of other oxides.

The high strength exhibited by the primary chemical bonds of the foregoing, made the materials to possess unusually good combinations of high melting point and chemical inertness. This makes them useful as refractories (Mason, 2016). Refractories ceramists use are in two basic shapes, namely: saggars and shelves. Saggars are used with carbonaceous fuel types, especially wood and coal that can easily deposit ashes on the waves, shelves, props, pins and points on the other hand are used with electric kilns and other fuel types like liquid oil fuel types since they do not deposit ashes on the wares during firing process. Both saggars and shelves are made of refractory clays (Gukas and Datiri, 2001). Since Kaolin is a good source of refractoriness, and with the abundance of the material in Nigeria, it becomes really important to explore for self-sufficiency and sustenance.

According to Rhodes (1971), kaolin is highly refractory and has the melting point of 1500^0C and fire clay resists fusion or formation up to 1500^0C. He also points out that fireclay are useful in a great variety of products including fire bricks and refractory parts of kiln, furnaces, boilers and melting pots. Chadler (1967) opines that Kaolin consist of 40% alumina and 54% silica and the melting point is about 1750^0C. Looking at the views of different authors, it is clear that fireclay resists high temperature and has the melting point of 1800^0C. By this quality of fire clay, it becomes a concern to use fire clay for the fabrication of the shelves and props.

For Kaolin to be used in making kiln shelves and props, it is first molded, dried and fired before it is crushed into grog. Grog is needed as an opening material for refractory (Molokwu, 1991). Chadler (1967) remarks that in general, the more the grog content in the body mixture, the greater the thermal shocks resistance. The importance of grog has been highlighted by the authors and it shows that grog is indispensable in the production of refractories. This study is of the view that since grog made from broken saggars or fired clay is far cheaper and very common even in Nigeria, and also very effective, ceramists should explore it. It is not only refractories that is required for good kiln furniture. Good composition of the materials to be used and good production process are also very essential for good kiln furniture he added (Molokwu, 1991). First, batts and saggars that are very thick are wasteful of kiln space. Second, their refractoriness will be considerably above the operating temperature to be able to stand load put on them. Third, batts and saggars have to be able to resist a good deal of thermal shock. Forth, the potters mix needs to be plastic if it is to be shaped with hand method, and plasticity is a difficult property to compare with refractoriness. Singer and Singer (1871) suggest two part grog and one part plastic materials. This means grog 66.6% clay 33.3%. They explain the degree of suitability and the advantages of different types of clay to be used as binder for the grog.

- Kaolin has the advantage of low alkaline content.
- Store ware clay has the advantage of high plasticity.
- Bentonite should not be used because of its high flux content which is up to ten percent.

Ewule (1988) shows that he used clay for making the shelves and uses the following proportion:

High fire grog made from kaolin	70%
Levigated kaolin	15%
Levigated secondary clay	15%

Kaolin and fire clay are refractory materials good enough for making of potters kiln shelves provided enough grog is used. They are refractory enough and easy to get. High refractory materials are scarce expensive and inaccessible to a pioneer potter who wants to make the kiln shelves by themselves. According to Rhodes (1974) the potter who is bent towards self-sufficiency will mix his materials to a stiff plastic consistency and pound it in a mould with a wooden mallet. This method is the least technical method of making kiln shelves and its takes much time. It is evident that the mechanical press does not give an effective result as that of the manual falling weight method. This study employed the manual method in fabricating the shelves and props for effectiveness. This entails the use of a falling weight (rammer) to pound into stiff tightness refractory materials in a metal frame.

Materials and Methods

The secondary clay used came from Bomo village which is a small settlement north of Samaru village in Zaria. It has been tested and found fit for use as binder. The sieving method was employed to remove the impurities. The sieved clay was kept as a slip for use in the batch. Kaolin used in this study was got from Kankara in Katsina State. Just like the secondary clay, the kaolin was also soaked for two days and sieved (see Fig. 2). The thick slip was used in mixing the batch for both the shelves and probs. Metal parts were gotten from scrap shops in Sabon Gari, Zaria which were needed for both the moulds for shelves and the cylinders for props. Four pieces of angle iron with 4 cm thickness were used. Two pieces of equal length measuring 22 inches were cut to form the length of the mould. While another two pieces measuring 12 inches formed the width. Both sides were made to fit together at the four angles. The angles were made in a way that they could be screwed together into a rectangular shape and unscrewed (see Fig. 4). Bolt 16 was welded at the two ends of the angel irons where they could be detached for easy removal of the shelves from the frame. The rammer for the shelves was constructed using a metal pipe 4.3 cm in diameter and a thick metal with flat surface. The metal pipe was welded on the thick flat metal for effective grip of the rammer.

Moulds for the Props

One graded metal was constructed with a hole in the middle where a treaded iron rod measuring 15.9 inches long would go in and be tightened with a nut underneath. An iron cylinder measuring 13.3 inches long and 6cm in diameter which was worn on the iron rod, a thinner cylinder which served as the piston measuring 21.3 inches long and 3cm in diameter, a flat metal disc that has the same diameter of opening in between was welded to the end of the piston cylinder to serve as the pusher. All these were gotten from the scrap shop and taken to the workshop to be made into the proper mould for the props (see fig. 7).

Process of Making the Shelves and Props

A portion of the sieved kaolin was mixed into a thick strong paste and molded into bricks which was left to dry under the sun. After drying the bricks were fired in a kiln to approximately 1220^0C.After calcining, the fired bricks were then crushed by beating into different particle sizes for making the shelves and props (see Fig. 1). However, the grog for the props was sieved with mesh that gave a finer grade of grog needed for the probs.The coarse grade of the grog was measured on a scale to know its weight. The weight of the whole coarse grog used for the entire kiln shelves was measured to be 112kg. This was taken to be 70% of the whole batch. The rest of the materials are kaolin 18% and Bomo clay 12%. In order to get the actual weight of these materials, the following method was used in calculating them.The proportion of kaolin in kg was calculated as:

Material x weight of grog
100   1

That of kaolin was worked as

18   x   112   56   28
100   1   = 20.2kg of kaolin
50   25

To know the proportion of Bomo clay in kg, it was calculated:

12   x   112   56   28
100   1   = 13.4kg of clay
50   25

The crushed grog was poured on the floor with a hollow space created in between where the slip clay and kaolin were poured (see fig. 3), followed by mixing of the batch into thick semi dry pace in such a way that when it was fetched with the hand and compressed it stuck together, thereby forming a lump. By this simple test, the batch is set for beating. The batch for the props though finer, but mixed in the same manner. Constructed frame was kept on the floor and the well mixed batch poured into it. A rammer was used to beat down the batch to the level of the frame (see Fig. 5). The shelf was turned upside down so that the reverse side was also beaten. The shelves were really compressed and tight, the beating process was effective and the compressed shelves were transferred unto a board. It was on the board that the unscrewing to free the shelf from the frame was done and the frame was removed in two pieces. The shelves were carried on the board to a place of drying (see fig. 6), after a day or two, they were turned for proper drying.

The beaten shelves and props that were kept in room temperature for not less than two weeks to dry were carefully carried and arranged in the kiln. The shelves were arranged in a standing position close to each other but not touching each other. They were supported with small refractory bricks to support them while standing. As the first line of the shelves was arranged, the second line on the shelves were also arranged on top of them but in a cross wise position. This method of arrangement was repeated until the shelves were properly stacked. The props also were kept standing in the kiln while the kiln was fired to between 1220^0C and 1280^0C.

Fig. 1 crushed grog

Fig. 2 sieved semi water kaolin and secondary clay

Fig. 1 shows the crushed grog. Crushing is necessary because it enables easy mixing of the batch with other needed materials. Fig. 2 shows primary clay and secondary clays that have been sieved and left in the watery state ready to be mixed into the grog as binder to hold the batch together when compressed.

Fig. 3 mixing of watery clay and grog   **Fig. 4 constructed form work for kiln shelve**

Fig. 3 shows watery clays in the middle of crushed grog ready for mixing. This system of pouring is important to avoid the spillage of the watery clays. Fig. 4 shows the fabricated metal frame with detachable angles for easy release of refractory shelves after beating.

Fig. 5 beating of batch in the form work   **Fig. 6 positioning the shelves for drying**

Figures 5 and 6 show the beating of the batch in the frame with a falling rammer and positioning of the compressed shelves in a standing position for drying. The drying is usually done in the room temperature.

Fig. 7 fabricated metals for producing props   **Fig. 8 extruded props positioned for drying**

Fig. 7 shows the fabricated rods and pipes with suitable base rest for the batch before beating into props. The props are extruded and kept also in a standing position for drying as shown in Fig. 8

Conclusion

From the locally available ceramics raw materials in Nigeria, it has been discovered that good kiln furniture can be made at a cheap rate. Making of the shelves and props are not too different where the technical knowhow and right materials are available.

The process of beating the shelves and props was discovered to be rather strenuous, as such the researcher is advocating for a study to discover an easier way of beating the frontiers.

The fire grog used for the props, the researcher thinks can also be used for the shelves to have a fine and stronger shelves.

The firing of the shelves and props were successful as there was no casualties. The researcher believes this was due to the even pressure applied during beating, the reverse will be the case when the pressure applied is not even.

References

Chester (1973), *Refractories Production and Properties*. The Iron and Steel Institute, London.

Chadler (1967), *Pioneer Pottery*, Longman Group Limited, London, UK.

Ewule, J. (1988), Development of Model Gas Kiln for Ceramic Production from Local Resources: Unpublished M.A. Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria, Nigeria.

Gukas, H.J. and Datiri Y.C. (2001), *The Art of Pottery,* Published by C.C.Communications, P.O. Box 6189, Jos. P. 9.

Mason, T.O. (2016),refractoryindustrialmaterial,
retrievedfromhttps://www.britannica.com/technology/refractory

Molokwu, G. (1991), *Production of Refractory Kiln – Shelves and Props Using Local Materials*. Unpublished M.A. Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria, Nigeria

Umaru, A., Aliyu A.M., Aris M. I., Munir S.M. (2012),A Comparative Study on the Refractory Properties of Selected Clays in North Central Nigeria. Vol. 3, No. 1. Retrieved fromhttp://www.savap.org.pk/journals/ARInt./Vol.3(1)/2012(3.1-47).pdf.

An Aesthetic Analysis of Kefas Danjuma's Selected Paintings

Ejiofor, Ifeanyi N and Duyil Titus Haruna
justaanyichukwu@yahoo.com   duyiltitusharuna@gmail.com   Date: 7-2-2017

Abstract
It is crucial to note that each artist has a style which makes him/her different from other artists. This style is the artist's identity as well as his signature. It is on this note that this paper focuses on aesthetic analysis of Kefas Nenpunmun Danjuma's painting style (technique). It is important to note that, for an artist to possess or create a style, personalities, experiment, experiences, techniques and practice may have contributed to the final style as is the case with Kefas. The analysis has brought to limelight Kefas Danjuma's style. His approach to rendering human figures by using expressive brush strokes to depict them and create a misty or foggy motif in his works sets him apart from his contemporaries. It is also discovered that the style of an artist in his works is as a result of his environment. Kefas Nenpunmun was discovered to be consistent in his style of painting not changing with the changing tide of the economic plight in the country. In conclusion, the paper comes up with recommendations which include projection of the artist and his art works for public enlightenment. Students or potential artists are encouraged to study the artist's modes of work in order to develop their own unique styles. The artist's style and media in painting can be discourse for art historians and scholars.

Keywords: Kefas, Aesthetics, Style.

Introduction
The stylistic expression of an artist is an intensely personal art form. The expressionist artist strives to convey his personal feelings about the object painted, rather than merely record his observation of it. Thus, in order to achieve maximum impact on the viewer, representational accuracy is sacrificed in favour of, for example, strong outlines and bold colours. Compositions tend to be simpler and more direct, and are often characterized by thick impasto paint, loose, freely applied brushstrokes, and occasional symbolism. The message is all-important.

Styles in art, are determined by the realities of a particular environment. In other words, stylistic expression or its evolution has been influenced largely by the ideological thoughts of such a society and its socio-cultural, political and economic circumstances of that particular time (Duniya, 2009). Egonwa (1994) posits that,

> The stylistic tendency demonstrated on an artwork is determined largely by the environment in which it is created. The ideology which rules the artist, the subject matter being addressed, the media, techniques and tools of art production which depend on training, are combined mould which gives character to the artwork. Styles therefore, can only be static if these factors so remain.

In addition, the consistency of the artist's practice is also part of the factors that contributes to his stylistic expression and on that, carve a niche for himself.

Schapiro (2017) defined artistic style or expression as a constant form-and sometimes the constant elements, qualities, and expressions - in the art of an individual or group. In art history, we are interested in styles of individual artists, groups (often called 'schools') of artists, of a time period, a culture, or even a place. To distinguish and define a style/stylistic expression, one needs to find its "constant form," that is, one needs to identify shared characteristics of several works. The shared characteristics fall in the categories of formal elements, subject matter, media, techniques, and even mood or idea expressed.

On the other hand, aesthetics according to Danto (2009), is a branch of philosophy concerned with the essence and perception of beauty and ugliness. Aesthetics also deals with the question of whether such qualities are objectively present in the things they appear to qualify, or whether they exist only in the mind of the individual; hence, whether objects are perceived by a particular mode, the aesthetic mode, or whether instead the objects have, in themselves special qualities-aesthetic qualities. Criticism and the psychology of art, although independent disciplines, are related to aesthetics. The psychology of art is concerned with such elements of the arts as human responses to color, sound, line, form, and words and with the ways in which the emotions condition such responses. Criticism confines itself to particular works of art, analyzing their structures, meanings, and problems,

comparing them with other works, and evaluating them. These aspects of stylistic expression and aesthetics on Kefas Danjuma's selected paintings are what this paper seeks to look at.

The department of Fine Arts of Ahmadu Bello University is a ground where several artists are trained with the freedom of expression which gives the artists the avenue to discover their style or uniqueness in the art world and the proper medium of expression. In line with this, the unique style or manner of an artist, especially a painter comes to term with his time style. He synthesizes the knowledge acquired from other painters or artists as well as his own perceptions, imagination and sense of design and makes them into visual pieces through the use of a medium, which will alternately constitute his individual or unique style. Kefas Nenpunmun Danjuma (late) who is rated high among the products of the justification, with his painting will be looked at. The choice of the selected artist is based on the fact that, there is little or no written record or published or unpublished about him as other professional artists of his time.

About the Artist

Who is Kefas Nenpunmun Danjuma? Kefas Nenpunmun Danjuma was born on 13th of October, 1958 to the Danjuma family in Vom, Plateau state. He was an only child to his parents. Kefas had his early education at St. Peter's Primary school (1964-1970) and St. Jalat Primary school (1971-1972). The artist in his early days used charcoal to produce drawings on the walls and with his friends visited the ponds to get clay to sculpt guns, table, pots and many other objects for play. These were the starting point for the artist in the art world. During his secondary school days, at the St. John College, Jos (1972-1976), Kefas was strongly inspired by late Prof. Lucas Bentu and Mr. H.T Agbogu. These teachers were the ones that gave him the firm foundation to venture into art. At the same time, because of the structure of the school where he attended, just like late Chief Aina Onabolu who started with copying from art magazines and newspapers, Kefas did same but studied more of Rembrandt Vijn's paintings and others as well. This could be the reason for the calm atmosphere in his works yet active or action-based in stroke effects. He obtained his first degree in Ahmadu Bello University, Zaria in 1987 through direct entry, where he graduated with a First Class. He later enrolled for Masters in Fine Arts in the same department in 1991. Kefas was one of the pioneering members of the Nogh-Nogh Art group. Although a Nogh-Nogh artist, his works are less radical in expression compared with the other members of the group. His works depict freedom of expression that satisfies the artist not the crowd as a result of the training he has received from the aforementioned prestigious institution. He had his doctoral studies in the same Ahmadu Bello University, Zaria, in year 2009 where he finished as an Art Historian. This was different from his field because at the time of his doctoral pursuit, the painting section had yet to come up with the Ph.D programme in studio art. He lectured in the same institution till his death on 4th of December, 2016.

The Artist's philosophy / styles

For many modern painters, human figure or form has lost its thrill as a subject matter claiming or declaring that the renaissance artists had achieved all that could be achieved with the human figures. His subjects are well known and perfectly understood. The figures do not show much affluence as such but look satisfied with their way of life. The artist's experience or inspiration for his paintings is usually derived from his neighborhood as every artist has something that he or she draws his or her inspiration from. The surfaces of Kefas paintings show a mastery of his technique of rapid brush strokes on close observation and highly skilled manipulation of a wide range of colours that are warm and cool to give a serene atmosphere as portrayed in figure I, titled *the suitors.*

Other professional colleagues of the artist like Jari (1992) narrates the techniques explored by Kefas Danjuma. He says;

> Kefas is a painter whose technique explores the synthesis of form and space. It involves initially the careful modeling of a form usually a human figure. The whole painting space is then painted in rapid strokes of different lines. Eventually both the human forms and the dark tones contribute in making up the painting.

The explanation given by Jari, could be seen in the Plate I, *the suitors.* In a similar vein, Duniya (2006) postulates that his paintings explore the combustive venturous and alluring expressions that human faces and cultures exhibit. According to Duniya (2006), Kefas experimented lately with facial moods as a reflection of human state of the mind. This is true as this is observed in the painting, titled, *the suitors.* It was also observed that the artist deliberately applies brush strokes with some sort of violent approach and obstruction in his paintings. The essence of this is to basically highlight the theme of gloom, which is aesthetically pleasing to the eyes or to the viewer. This unique technique of

his, could be as a result of the environment where he was brought up or taught or even from his background. The current plight of modern Nigerian art is such that, art works are produced by artists whose training, exposure, experiences and influences are of wide range. Akolo (1993) observes that modern Nigerian artists are of different categories, ranging from those trained under the apprenticeship background, the experimental ones and the self-taught. Thus the complexity that is today the nature of modern Nigerian art is indeed derived from the training that produces these artists. Nevertheless, while Akolo's categorization of these artists is educating, he did not give details on how each of these artists were trained and the type of impartation witnessed today. Could it be ascertained that the art being produced today came as a result of the artist's background training only? Egonwa (1994) seems to provide the answer to this question when he posits that most times, the environment in which the art is practiced determines the type of art being produced.

Environment in this sense can include political, cultural, social and economic environment. Some or all of these environmental factors can influence the production of art. For instance, Onabolu's style of art came about on the scene during the political era but Ogbechie (2003) notes that Onabolu's western style came as a result of being challenged by the westerners as at the time of the political period. In the same vein, Okoli (2012) reveals his observations about art of Kefas:

> A lot of has changed in recent on the definitions of art and the artist, but what happens sacrosanct is the role of the artist as social commentator, entertainment, whistle blower, priest etcetera. The artist, owing this much to his society, cannot but maintain these productions, which are, in itself, a complete language. Kefas fits into this mould of special talented artists, who own and originate their own language to communicate with their audience. Conservatively speaking, Kefas' paintings over the years have revealed his major artistic trait of being a detailer. Detail not in the sense of microscopic details, but as an artist, he dwells more on close-ups of human and animal forms. His brush strokes might appear to negate this idea, because of the way he dribbles his brush on the canvas and achieving a near cloudy façade in his paintings. At a certain point in my viewing of his work, I began to think that having been born of Ngas parents, and permanently misty Ngas weather, Kefas is just a natural product of his environmental pedigree. The high altitude that his homeland is posited in Plateau state makes it one of the highest land points in Nigeria. At certain times of the year, the whole environment is covered with mist, making visibility difficult. It is my strong belief that this is what has informed Kefas' style over the years. He allows colours to reflect and interact with the particles of the fog, such that, his figures, both animal and human, permanently appear to be emerging from a matrix of fog. This approach had become manifest in all his paintings in the 1990s, recently it now appears as if more dense cloud is taking over the artist's works.

Okoli (2012) further reveals in same vein that in as much as, there are some paintings of his , on display today, with some lucidity of figures as seen in some or most of his paintings.

The Artist's works

Figure I. Kefas Danjuma, "The Suitors", Oil on canvas, 152cmx122cm, 2015.
Source: Ifeanyi Ejiofor

In figure I, titled, *the suitors* the painting is created in oil on canvas dated 2015. The painting is composed of only one female figure rendered in a realistic figure that is not centralised like most portraits. The figure appears to be deliberately placed on the left hand side of the painting surface. At

the same time, the artist stylishly balanced the work with dark brush strokes of various colours on the upper part of the right side of the canvas. The artist reveals that he loves yellow and its different shades/tints. This is a fact evident in this painting. The predominant colours of the painting are yellow, yellow-ochre, orange, burnt sienna, brown, green, white, burnt umber and crimson red.

As earlier mentioned, the figure,(female) is represented gracefully at the far left handside of the canvas. The female figure is shown to be well dressed in a hijab. On close observation of the dark strokes, it is observed that there appears to be other figures that are shown standing at the background. The figures faces are not revealed but are depicted in a manner that suggests that they seem to be gazing and admiring the lady who is the central focus of the painting. The artist further explains that, in this painting he intentionally decided to use various strokes of colours to represent each male figure. The different colours used in the surrounding background of the painting surface, is deliberate on the part of the artist. Each vertical stroke imbued in a unique hue is representative of the various kinds and dynamic "suitors" that are trying to woo the lady who is the centre of attention in both the painting and the minds of the suitors.

The half smile on the face of the female figure suggests the young woman's awareness to the attention she is receiving from her suitors and also to the fact that she has come of age to be married or sought after. The general atmosphere of the painting is a testament to the manner in which "northerners, especially men propose to a lady they want to marry".

Figure II. Kefas Danjuma, Plaiter, Oil on canvas, 152cmx122cm, 2015.
Source: Ifeanyi Ejiofor

Plate II, is composed of two female figures that are busy. This painting is in the painter's custody and the size is 152cm x 122cm. In this painting, it is worthy to note how the artist used different brilliant and dark colours to strike a great balance within the picture surface thereby creating strong contrast. Colours used include yellow, white, ochre, red, burnt umber, green, blue, brown, pink, viridian green, some gray and orange. All these are skillfully utilised in the painting to create a well balanced composition.

The composition depicts two female figures whom the artist describe as his two daughters engaged in plaiting. The older child is represented seated on a small stool plaiting the younger one's hair who is seated on the floor of the sitting room. The older one's left hand holds the younger one's head in an attempt to adjust it and put it in the perfect position in order to plait comfortably while the younger sister's head is supported on her knees, and her hands stretched forward perhaps in an attempt to gain balance while seated. The elder sister's face appears very focused on her work in order to bring out the beauty in her work and her legs spread out a bit for her younger one to sit well.

The artist uses a variety of brilliant and vibrant hues on the right side of the painting, while the left side displays an array of dark colours that have been masterly applied in a bid to to create perspective within the sitting room of the artist. The "plaiter" as suggested by the artist, is shown a bolder and stronger manner than the younger sitted figure in a bid to show a sense of perspective and depth as well a action within the picture surface. The positioning of the figures as well as the movement of feet and hands create a visual feeling of activity and anticipation; perhaps an atmosphere of preparation for something festive or celebrating, which is usually a just cause to be adorned.

This painting gives one an insight into the female world in the aspect of beautification or adornment. One can imagine that at such a tender age in the lives of the children, the idea of adorning themselves is already developing. It is also a business that most ladies and very few men are engaged in, in several parts of the country. Each plaiting, possess diverse styles with symbols that may mean something which are for a specific purpose. This work of Kefas informs the onlooker that the artist

has a deep interest in the synthesis of form and its surrounding space. What may be evident is the artist's fascination with faces as a means of making social commentaries about everyday ordinary people and the activities they engage in.

Figure III: Nomadic couple, 2012, oil on canvas, 152x122cm.
Source: Ifeanyi Ejiofor

In figure III, titled *Nomadic Couple* showcases the beauty of the Fulani as nomadic people. The painting composition consists of two heads, suggested to be a couple. There is an employment in the following pigments which stand out in the painting creating effectively a play of balance of contrast. Colours used in the work include blues of different shades, yellow, orange, yellow-ochre, purple, red, white, light brown and green. The use of such vibrant and dynamic palette is connotative of the fact that as people, the nomads have stood out amongst the cultures and tribes of Nigeria because of the unique pattern of life. However, transformation (modernization) has taken its toll on the appearance of these people, just like the other cultures that are found within the entity called Nigeria. The artist in this painting, used the fog (Okoli, 2012) style of rendition in depicting the nomadic people perhaps, to impress on the viewer the heavy decline of old cultures which cuts across all cultures. Some of the Fulani are still nomadic, but some have transited into sedentary life and mixed entirely with other members of the Nigerian populace in large cities and other urban centers. The employment of the fog motif, as Okoli (2012) popularly termed it, makes the figures in the *Nomadic couple* seem to diminish into the fog, signifying the withdrawal of an old tradition making way for a new one.

Conclusion

It is clear and should be noted that the environment is a significant constituent and one of the major factors that influence an artist. Also, from close observation of Kefas Danjuma's paintings, the circumstances of people, location, economy and other social factors, are central theme of his paintings. The artist has remained consistent and yet exponentially improved in both choice of subject matter, technique and philosophy. His imagery and probably symbolic meanings have advanced significantly.

For art to be successfully practised as a humanistic endeavour in the modern settings of Nigeria, it must be part and parcel of the social and cultural life of the country. For this to be possible, a thorough knowledge of African aesthetics, history and philosophy should be understood by artists and be adequately applied where necessary. These facts are evident in the works of Kefas Danjuma. His approach is typical of a classic and conservative modern day painter where draughtsmanship and demand are of utmost importance. In his facial studies, especially the ones on expressions of mood, Kefas explores the combustive, venturous and alluring expressions that such faces depict, while not minding their beauty or handsomeness as the case may be. Sometimes he paints directly from the tube just to create a textural effect on the canvas. His brush strokes are bold and emphatic, depicting boisterous knowledge of his materials and subject (human form).

The above ascertions can be seen in Danjuma's paintings analysed based on the aesthetic values of his subject's facial expressions. His preferred subject of expression in painting is the human form. Kefas focuses on creating a fusion of forms and space which he termed a synthesis of forms and space. Kefas Danjuma has addresses issues in his art works such as, the socio-cultural and socio-political state of everyday people thus; the documentation of such art works is necessary and relevant as they would serve as reference points for scholars, art students and the future generation.

Reference

Akolo, J   (1993). "Towards a Systematic Criticism of Contemporary Nigerian Art; Theories, Trends and Evaluation. *The Eye: Journal of Contemporary Art*. Vol. 3. No. 1, Zaria. Nigeria published by The Eye Society.

Babalola, D. O (1998). Four Decades of Contemporary Nigerian Art: Zaria Art School's Contribution to its development. Paper presented at the Natioanl Gallery of Art Symposium, Ahmadu Bello University, Zaria.

Danto, A (2009). "Aesthetics." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008

Duniya, G. G (2006). *Egghead: A Journal of Art. Special Edition*. 21st Century Visual Artpractice   in the Zaria Art School.

Duniya, G. G (2009). Modern Nigerian Art: A Study of Styles and Trends of Selected Artists in the Zaria Art School. Unpublished PhD Thesis, Department of Fine Arts, Ahmadu Bello University, Zaria.

Egonwa, O (1994). "Contemporary African Visual Expression: New Environment, New Vision". The *Eye: Journal of Contemporary Art*. Vol.3 No.1 Zaria. Nigeria; Published by The Eye Society.

Jari, J. (1992). "The Minds Impressions," In Impressions and Exhibition catalogue: Kaduna, Alliance Francaise.

Jegede, D (1995). "The Essentials of Emokpae". Seven Stories About Modern Art in Africa. London White Chapel Art Gallery; P. J Reproduction.

Ogbechie, S (2003). "Ben Enwonwu, Zarianist Aesthetics, and The Post Colonial Criticism of Modern Art, In: The Triumph of a Vision, An Anthology on Uche Okeke and Modern Art in Nigeria. Lagos Nigeria, Pendulum Art Gallery.

Okoli, O (2012). *"Another SanTi"*. Art Exhibition of Paintings and Sculptures. An Exhibition Catalogue, Zaria: Ahmadu Bello University.

Interview with Dr. Kefas Danjuma, at 11:00am, at Ahmadu Bello University (ABU) Fine Arts Department, 9th May, 2016.

Schapiro, M (2017). 'Stylistic Analysis'. https://www.deltacollege.edu/emp/jbarrows/style.hmtl. retrieved by 10:15am on 07-02-2017.

Tiv Dance Forms: A Modulation of Form in Painting

Agaku Saghevwua and Aminu Yimbe
amosagaku@gmail.com yimbeaminu@yahoo.com   Date: 6-2-2017

Abstract
This essay is an investigation of the dance form practiced by the Tiv people of Benue state. The Tiv are a people whose history has been traced to the Congo. So the essay highlights briefly the story of the Tiv people. This paper also looks at the transformation of Tiv dances which are a performing art to visual and or fine arts (painting). The main thrust of the paper however, is to recreate and present Tiv dance a painterly forms. This paper hopefully will break new frontier in the representation of Tiv dance, a performing art into visual art form. Data for this research were gathered from cultural organizations and educational institutions in Benue state. In the studio, the artist explored the Tiv dance forms and patterns with a view to translating them into visually dramatic paintings.

Keywords: Dance, form, modulation, painting, Tiv

Introduction
This study investigates the dance forms and patterns practiced by the Tiv people of Benue state. The Tiv are dynamic both culturally and politically. In the Middle Belt axis alone more than 30 different ethnic groups co-exist, each with a peculiar tradition. With such differences in tradition, there are bound to be differences in their architecture, modes of dressing, facial marks, body decorations, utilitarian arts and dance forms. This study examines some selected types of dance *("amar")* in Tiv land, with its attendant view of creating painterly forms.

The Tiv are a people whose history has been traced to the Congo. Though there is no universally accepted version of the origin of Tiv people, they are said to have descended from a progenitor called *Tukuruku*. Oral traditions have so far been more plausible and appealing, except that views differ as there are so many oral traditions. Others have accepted that *shon* was the first person that originated from the original deity or Supreme Being. *Aondo shon* said to have given birth to, many children amongst who were the Tiv, *Uke* (foreigners) and later the whites *Buter*. Tiv is further said to have given birth to two sons, *Ichongu* and *Ipusu* (Hagher, 1990). This prestigious man called Tiv, left Congo to Cameroun, and was settled at a place called Swem in Cameroun, where he died and his children not happy to bury their father or leave him behind burnt his corps and packed the ashes together with that of his father Takuruku Nyamazenga in a small pot and traveled along with it to this part of Africa where today they are called citizens (East, 2003). The version that commands popularity and most current is that which traces their origin to the Bantu people who once inhabited the central African continent in the Shaba area of the present democratic republic of Congo. The popularity and recentness of this version is due to the assorted pieces of evidences supporting it. One of such evidences is linguistics. Abraham (1934) compiled a list of 64 Tiv word and juxtaposed them with those of the Bantu Nyaza. There was a striking similarity in both phonetics and semantics. Based on this evidence a conclusion is drawn that the Tiv were real Bantu and that they came from Congo (Igirgi, 2007).

Artists have painted dances from different traditions. Some have painted dancing figures with bias to particular cultures or dance forms. Others have painted dancing figures alongside their musicians and musical instruments. This essay makes a deliberate attempt at problem statement, a transforming of the Tiv dances which are a performing art to visual and or fine arts (painting). The paper aims to recreate Tiv dance into painterly forms; present Tiv dance in a visual art form. Emergent paintings are hoped, will be inspired by 'Swange' and 'Dagbera' dance forms and patterns.

Conceptual Framework
This paper is premised on notable strategies which are provided by the Impressionist movement and has a direct bearing on this artist's works, paying attention to the concept of capturing moment's impressions. Impressionism is a reaction to the sometimes brutal and chaotic transformation of French life that occurred during the latter half of the 19th century. Like most arts' of the 19th century this art was an art of industrialized, urbanized Paris a reaction to contemporaneous conditions. Kleiner (2011) avers that accordingly, Impressionist works represent an attempt to capture a fleeting moment-not in the absolutely fixed, precise sense of a realist painting but by conveying the elusiveness and

impermanence of images and conditions. The attempts made by artists to lift the figures and scenery off the page and prove undeniably that art is not rigid (Candler, 1954 in the-artists.org, 2016). This saw significant innovations and changes in compositional style. Though they had unique approaches to fusion of movement in their art, Edouard Manet, Edgar Degas, and Claude Monet did so with the intention of being a realist. These artists of the 1800s initiated those changes in the Impressionist movement.

Core to this author's influence are the techniques of the Impressionist and the aforementioned artists. According Cavendish, (1985) Degas is quoted as saying "they call me the painter of dancers. They don't understand that the dancer has been for me a pretext for painting pretty fabrics and for rendering movement". Degas sums up the intention of his paintings: their importance lies not just in the subject-matter, no matter how descriptive or provocative that might be. For when Edgar painted a dancer, it was not the dance that attracted him, but the spectacle of a body in space, and the difficulties of changing it into art (Cavendish, 1985). Such effects serve the artist in this paper with requisite strategies for accentuating his interest in the *angeer* (Tiv fabric), flywhisks and *dagbera raffia* among other influences to produce current paintings.

Review of Literature

Dance and its significance to Tiv culture should start with a definition of dance as given by the Tiv people themselves. In Tiv culture, the closest word to dance defined in English has rhythmic or pattern movement performance, as an end in itself is *amar*, or *Ishol*. This concept of dance relates the phenomenon of dancing to a game hence, *Ishol* means game. There are different types of *amar*, in Tiv land. Essentially, there existed so many Tiv traditional music and dance forms or groups before the emergence of Swange. Notably, these music and dances that preceded Swange are variously called *amar a Ibyameh,amara Ange, amar a Ingyòugh (Ingòugh), amar a Ankeredede, amar a Anchanakupa, amar a Girinya,* et cetera (Tsevende, Agber, Iorngurum, and Ugbagir, 2013).

Ibyamegh

Tsevende, Agber, Iorngurum, and Ugbagir, (2013) maintained that, Ibyamegh was a Tiv religious rite which tradition demanded that the intending initiator must be a product of *Yam 'she* (exchange marriage) who would first consult the High Priest (*or-Byam, orakombo-Biam or Tor-Biam)* with official presents such as *Bua* Tiv (Tiv cow). The Ibyamegh religious rite was accompanied with music and dance also referred to as *Ibyamegh*. Songs pattern accompanying this form of music and dance is called *Imo Biam* (songs of Biam).

Ange

Ange, from the time of their evolution into Tiv traditional music and dance by Utuku Agire till date have not significantly entertained changes both in context, contents and intent. The term Ange carries a plural form and is used only as plural. Ange are basically dance oriented, and are more concerned with traditional aspects of Tiv worldview and life, (Nyiste, 2006). Nyiste explains that the Ange song form freed the society from the unquestionable belief in age and sex as major determiners of one's role in the society. Ange performers were concerned with inculcating communal values as against individualism.

Ingyôugh

Ingyôugh literally means kwashiorkor; a disease that makes one emaciates and develops a potbelly so fat and large. Tsevende, Agber, Iorngurum, and Ugbagir, (2013) say, the Tiv people used to *tuhwa or (*deride somebody) "*nenge alu ka hi angbor er ingyôugh kôr ú we"* (look at your potbelly like you are suffering from ingyôgh disease)". Higher (1980) describes Ingyôugh as:

> a vigorous dance for men which entail severe body distortions, as dancers while keeping beat to music, they suddenly seem to throw all their limbs in disarray, the face is distorted with the eyes sunk, nose dilated and tongue limply hanging from the mouth, hands are held out at stiff angles to the body, stomach is swollen and made to extend at unusual angles to the body; the effect of these dancers, is as if they are working corpses.

An oral tradition has it that a Tiv traditional doctor was known to hospitalise the Ingyôugh patients, giving them medications and proper feeding. In the course of time, these Ingyôugh patients organised themselves in a group that evolved into a cult. This was essentially, in order to overcome stigmatization. Tsevende, Agber, Iorngurum, and Ugbagir, (2013) explains that the Ingyôugh cult organised a play group that use to dance and entertain themselves and other village folks. In addition,

these fellows looked quite hilarious, and their dance was humorous so they instituted regulations associated with myths and witchcraft, which provided that spectators who watched them dance did not laugh; and if they did, they must pay a fine and failure to do so led to the contraction of Ingyôugh sickness. Importantly, few Ingòugh patients like Izua Gbe and Anshira Akuji discovered that their calamity became a source of income and as a result introduced proper dancing steps into the music (Tsevende, Agber, Iorngurum, and Ugbagir, 2013). Ingyôugh has since then evolved from a comedic form of Tiv traditional music and dance narrative pioneered by Anshira Akuji in about 1902; and grown in stages between 1919, 1931 into the 1960s. Ingyôugh has been promoted by Benue Council for Arts and Culture since then.

Diga

Diga, literally is a borrowed term from English digger. The Tiv term for diga is *AtseNór* (elephant hoe). *Diga* is a farm implement also used in construction, which falls in the class of *Bwagi (Bogi* or *Bwadi), Kpera-Ba, Gbyom Gater* and *'Shom I shin 'Nya.*

Diga is a mimetic dance for both men and women, and was introduced when force labour was organised by the colonial government during the 30s to build the railways and mine the tin on the Jos Plateau (Hagher, 2003). The term Diga evolved into a form of music and dance initiated by Viashima Alô from Mbausu in *tar* Mbera, Akighir Tswam Ayu, the legendary Paregh Adaga and Dodo Aswe from *tar* Iharev. According to the veterans (during a verbal interview with Viashima, 1995) the idea of this music and dance was conceived in June 1929 to reduce tension from forced labour.

Girinya

Girinya is a traditional cult music and dance strictly for men and women of valor distinguished by their dexterity in Ityav (war), Biem (organised group hunting) general adventures. Invariably, to be initiated into this music and dance, you must be *nomor or nomkwase* (strong man or strong woman), implying that you must have in your lifetime accomplished great feat and or killed an enemy or enemies in battles (Ityav); or killed *nyam-azov* (spirit beast) like lion, dear, hyena or elephant in a hunting competition (Biem) or in an *uvaan-u-yer-an* (deadly deserting jungle).

Nyiste (2006) reported that the Girinya did not originate in Tiv land. It was borrowed from the Kwa-speaking people of Ogoja in the late 19th century. It was adapted by the Tiv of Gaav and Kunav. Girinya was used to moblise warriors to repulse the Kwa during wars in the late 19th century. She further notes that Girinya depends on drum language, accompanied by the horns, which only the initiate can decipher. Though membership of Girinya cult is not restricted, only few women are initiates. Girinya dance today is started by highlighting a solo dancer moving towards musicians. He stops abruptly on a pre-arranged signal usually by listening to the drum, (Tsevende, Agber, Iorngurum, and Ugbagir, (2013).

Significantly, this paper for the sake of clarity, delves into understanding these generations of Tiv music and dance. The Kwaghalom songs, music and dance marked the beginning of the first generation Tiv music, which ended with Ibyamegh. The chronicles of the second generation started from Ange to Ankeredede. Apparently, the third generation started from Gbanyi to Swange. Astonishingly, Swange music and dance has stood tall and high, dynamically making the fourth generation Tiv traditional music and dance.

All the different dances in Tiv are categorized in their historical and artistic context by well-chosen names. These names either relate to their functions, history, or artistic requirement. Practically every aspect of Tiv life and society is accompanied by dance and the whole community engages in dancing from one occasion to another. Dance is not an art form exclusive to a specific age-set or sex. Neither do the Tiv prohibit the enjoyment or participation in dance to a specific class (Hagher, 2003).

Theory and Aesthetics of Tiv Dance

Hagher (2003) summarized the aesthetics criteria of Tiv dance: In Tiv dance aesthetic male dance should be full of energy, possess nimbleness of feet, and have endurance and speed. A man's dance is appreciated if he dances *Shaager* with a lot of force, and with harmony, *Vough Vough.* The man should hold up his head tall and proudly, *Sha iceen.* Failure to observe this consideration results in bad dancing without harmony, speed or pride, described by Tiv as *dan dan* the female dance attracts different aesthetics criteria. According to Hagher (2003), the female, dances are expected to be soft, steady and smooth, interpreted in Tiv as *lugh lugh*, smoothly and *kule kule* steadily. Failure to observe the criteria results in bad dancing which means dancing bad, sloppy, sluggish movement. The worst form of bad dancing among the women is dancing too softly and too fast. The first quality of dancing too softly is called dancing *gbedoo gbedoo* which is dancing timidly. Dancing too fast is also bad

dancing and the woman is accused of dancing *jimba jimba* or lascivious, immoral dancing. Throughout, a balance must be maintained and fine distinction emphasized by musical accompaniment between good and bad dancing.

Review of Related Works
The European Painters' account

Fig.1 Edouard Manet, "Le Ballet Espagnol", Oil on canvas, 1000 x 662cm, 1862
(Source: www.manet.org)

It is almost impossible to state that Manet's work belongs to any one era or style of art. One of his paintings that is truly on the brink of a new style is *Le Ballet Espagnol* (1862). The figure's contours coincide with their gestures as a way to suggest depth in relation to one another and in relation to the setting. Manet also accentuates the lack of balance in this work (Fig.1) to project to the viewer that he or she is on the edge of a moment that is seconds away from passing. The blurred, hazy sense of colour and shadow in this work similarly place the viewer in a fleeting moment. Manet's work relates to the essay at hand so also is his use of stage configuration, hence setting a compositional impetus for the artist in this paper.

Fig.2 Edgar Degas, "Four Dancers", Unknown, 1902,
(Source: Cavendish, M. (1985). The Great Artists)

Edgar Degas is believed to be the intellectual extension of Manet, but more radical for the impressionist community. Degas' subjects are the epitome of the perfect example of the Impressionist era; he finds great inspiration in images of ballet dancers and horse races. In *Four Dancers* (Fig.2) Degas came close up to his figure using brilliantly coloured pastels in boldly hatching lines. To achieve the effect he wanted, Degas would dampen his pastels with steam from a kettle, rub them with his fingers and build up crusts of colour with scribbles and hatchings. Although this account does not touch on Swange and Dagbera on a specific note, the seemingly blurring of edges and forms as a result is however, worthy of emulation by the artist under study. The reason was that this blurring of forms and edges enhances motion.
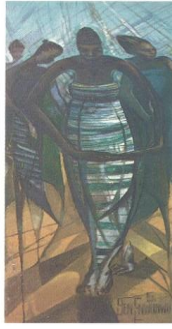
The Nigerian Painters' account

Fig.3 Benedict Chuka Enwonwu, "Olokun", Oil on canvas, 183 x 49cm, 1973,
(Source: The Nucleus, National collection of Federal Department of Culture)

Enwonwu can be described as a painter and sculptor who worked in the realistic style for some time. The pre-independence struggles for actualization and self-identity are largely responsible for his change of style. In most of his paintings of African dances he portrays the human figure distorted rhythmically. Among the paintings are *African Dance* 1971, *Aghogho Nmuo* 1951/1952, *Black is Beauty Olokun* and *Negritude*. Enwonwu strongly believes that Nigerian artists should express their cultural identity through the use of Western techniques without copying Western arts (Dike, 1998). In his works one sees a blending of a conceptual art with the perceptual ones. Enwonwu in ***Olokun*** *(*Fig.3) describes a dance form of Yoruba origin.

There is an elongation of forms of the lead subject. One tends to feel some sense of professional inefficiency. The figure is clothed with the *aso oke* fabric and is painted in vibrant colours which push the figure forward. The other dancing figures can be seen in the background, looking less identifiable. The incorporation of linear patterns both at the top and bottom of the painting creates some measure of agitations and movement. *Olokun* seems to be a feminine dance, and of an endeavour undertaken erect perhaps. Olokun though a detailed account of a dance does not touch on Tiv dance at any level. As the Tiv feminine dance *Telegh Ishol* referring to the smooth coordination of the whole body movements in a low down to the ground twisting, curving and straightening movement, matched to the music with precision.

Fig.4 Jimoh Bola Akolo, "Igior", Wood Print, 1975,
(Source: The Nucleus, National collection of Federal Department of culture)

Akolo's painting of *Tiv Dance* is an adaptation of cultural imagery that depicts traditional dance forms of the *Igior* dance from Benue State. The 1995 exhibition at the National Gallery, Lagos, which marked his 60th birthday showed the continuity and intensity of his vision in both form and content as rooted in African images. He employs bold and effective figures using elements of colour contrast to achieve two-dimensional depth in painting. Akolo in *Igior* (Fig.4) uses silhouettes to describe the masculine Tiv dance. There is a show of measured force with their whole body, typical of the Tiv male dance. Igior a wood print is monochromatic. This print, though an informative account of Tiv masculine dance, lacks colour modulation of forms.

Fig.5 Oshinowo Kolade, Ritual Dance, Oil on canvas, 92 x 122cm, 1975,
(Source: The Nucleus, National collection of Federal Department of Culture)

Kolade is a prominent master of the naturalistic stream in African contemporary arts. His use of colour is of the college trained tradition, in which all rules about what comes next to what is seen to have been meticulously followed. However his understudy of the Western masters appears also to guide his colourism, which in some of his compositions is selective but highly self-sufficient for what turns out to be multi-layered chromatic statements. In *Ritual Dance* (Fig.5) Kolade depicts a dance form that is presumably Yoruba and seems feminine. The costume here resembles that of *Olokun*. In this painting however, there is no clear distinction between the figures. The painting is made up of families of red and yellow with dark browns at the foreground, making it seem as if it is an evening scene. *Ritual Dance* just like *Olokun*, does not touch on Tiv dance at any level.

Methodology
The methodology for this research is practice-based research methodology. According to Sullivan (2005), one of the best articulators of the theory of visual arts practice, the imaginative and intellectual work undertaken by artists is a form of research. This means that having gone to the field and studied the selected Tiv dance forms, the operation carried out on these raw data in the studio is a form of research. So if the artist has used the studio to find out form, from various compositions and interacted with his colours between palette and his canvas, this activity amounts to research. The work categorised, reviewed and analysed as reference document can be reported. The product (paintings) would be submitted alongside a complementary writing.

Data collection
The primary data for this research are gathered from cultural organizations in Benue state, such as Benue State Arts Council and Benue State Ministry of Information. While secondary data was collected from the Theatre Arts Department, Benue State University, Makurdi, Benue State Library. Photographs, pictures from newspaper, magazine pages, calendar pages, internet, catalogue and video were also studied.

Analytical Explanation of Paintings
This research being a studio based exploration, takes note of media like pencil studies, pen and ink studies Plate 1. The watercolour studies of the "dagbera" Plate 2 which possess strong lashes, suggestive of the rowdy appearance the raffia from the masquerade presents while in motion. As a result there is a preponderance of some organic forms.

Graphite, and Pen and Ink Studies
Plate: 1

Amos Saghevwua Agaku, Swange III, Pencil study,
21cm x 29cm, 2004.

Amos Saghevwua Agaku, Dagbera I, Pencil study,
21cm x 29cm, 2004.

Amos Saghevwua Agaku, Swange II, Pencil study, 21cm x 29cm, 2004.

Amos Saghevwua Agaku, Dagbera V, Pencil study, 21cm x 29cm, 2004.

Water Colour Studies

Plate: 2 Amos Saghevwua Agaku, Dagbera IV, watercolour, 21cm x 29cm, 2004.

In Plate 2 the artist attempts at capture the rigorous movement(s) undertaken by the masquerade. The artist engages yellow, green, families of blue, purple, red and families of brown hues. The surface here is largely filled up with thin and thick brush strokes, and smeared brush works of these colours. There are however, omissions in certain parts of the work; from the top left hand side of the painting, the omission of colour creates an open field in the background. Towards the middle the omission gives one a feeling of the masquerad's highlight. In between the two omitted spaces is a mask head which looks isolated and falling diagonally rightwards. The effect(s) created by the curvy colour smears, overlaps and thick and thin application of the water colour indicates the raffia and the charging movement of the Dagbera: which is usually an admixture of up and down and front and back jerks. The overall appearance of this work put the viewer expecting the masquerade to pop out of the paper support. The work's fluffy look earns the painting a resemblance with Andy Warhol's wig or Warhol's wig logo of some sort.

Plate: 3 Amos Saghevwua Agaku, Swange III, water colour, 21cm x 29cm, 2004,

In Swange III the artist presented figures of dancers and their body contours with their gestures as a way to depict movement in relation to one another and in relation to the Swange pattern. He also accentuates the balance in the work (Plate 3) to project to the audience that they are witnessing a moment that will pass almost immediately. Saghevwua employs the use of families of blue, violet, purple, red, orange, yellow, ochre and families of brown. The artist again uses brush strokes of these colours, only this time, he fills up the background with geometric forms. Starting from the left hand side of the painting where it is dense and graduates gradually to the right where it is scanty. For the foreground he devised the smearing brush effect to depict the undulations of the ground, the shadows of his figures and the motion that exists as a result of the activities of their limbs. The artists literal use of black and white for the angeer costume worn by the dancers gives rise to fleeting glimpses that

tend to shimmer. The activities of the dancers lower limbs and the appearance of black and white in the painting places the onlooker in a fleeting moment.

Swange (Plate: 3) presents motifs, geometric forms and lines. These spark up a visual motion, which is depicted by postures of the dancers. There is a visible rotational movement in their gesture. As one looks at the painting, the first figure at the left hand side is in a frontal position suggesting that the dancer has just negotiated a turn. The second figure, a female whose side is showing has completed the turn. The third figure begins another turn. The fourth figure is able to complete the movement as he appears in a three quarter profile.

Final Works

Plate: 4 Amos Saghevwua Agaku, Dagbera IV, Oil on canvas, 124cmx244cm, 2004,
(Location: Ogboli's Collection)

Plate: 4 exhibits a textured approach in its production process. This work utilized only neutrals, depicting background, foreground and the subject in families of brown and grey. This was born out of the want for getting a natural look for the environment's colours in this work. In the background are broken appearances of strokes, which were executed by the artist's manipulation of his palette knife. The same impasto technique is used in achieving the undulating ground look of the foreground. The curvy rendition employed in the previous work (Plate: 2) is also engaged in this painting; only this time oil colour takes precedence. Just as the previous work in (Plate: 2) the masquerade looks as if it will bulge out of the canvas. Unlike the diaphanous media previously used, here the raffia and the charging movement of the Dagbera, is textured.

Plate: 5 Amos Saghevwua Agaku, Swange III, Oil on canvas, 124cmx244cm 2004,
(Location: Gbaden's Collection)

Swange III tries to assert itself as an approximate closeness of nature and or 'the' natural. The blues, orange, browns, and neutrals used in this painting have been toned into shades and tints, unlike in the previous painting (Plate: 3) where colours maintained a substantial level of purity. In the background the artist still employs the impasto approach displays a gradation of families of blue, orange and gray.For the figures, he engages their gesture to depict movement in relation to the Swange pattern. The artist's use of black and white again causes the angeer to shimmer; as a consequence giving rise to vibrating sensations. The foreground is a combination of smeared and broken patches of browns, and the activities of the lower limbs. That moment that was seconds away from passing in the previous water media work is somewhat delayed in this painting; despite this delay there is however, that temptation of the viewer wanting to join the dancers due largely to the size of the canvas.

Details of surface texture
Plate: 6

Amos Saghevwua Agaku, Swange III, Photography,
18cm x 25.4cm, 2004,

Amos Saghevwua Agaku, Dagbera, IV Photography,
18cm x 25.4cm, 2004,

In Plate: 6 a close view of the surface quality reveals the technique(s) employed in the production of the oil paintings. These detailed photos also describe the additional quality(s) of the oil colours over the diaphanous medium. On a design level watch as the artist engages impasto to flow through the various compositional schemes of the work.

Conclusion

The techniques used in the execution of these works are: oil on canvas (impasto), water colour, pencil drawings, pen and ink drawings and mixed media. The choice of media is to enable the artist translate the salient movements inherent in dance into visual forms. The artist also tried to employ the use of such visual elements as line, colour, shape, form, texture et cetera. Some of the series display Tiv motifs which are derivative of geometric shapes, linear forms and patterns. This paper views the artist as able to present the Tiv dance in a visually dramatic style. One is reminded of the elements that characterize the swinging and twisting of fly whisks the colours and line depiction of dance movements in the resultant paintings, just as in Degas *Four Dancers* where he came close up to his figure using brilliantly coloured pastels in boldly hatching lines. Agitation created especially by the lines of "Dagbera" distinctive of the masquerade dance movements forms the thrust of the *Dagbera* composition. This is like whenever Degas painted a dancer, it was not the dance that attracted him, but the spectacle of a body in space, and the difficulties of changing it into art that was his focus. The essay shows the different dance movements of Dagbera and Swange showing how the costumes play on the dance forms accentuate and enhance the dance movements in painting.

References

Agaku, S. A. (2004). *Tiv Dance Forms,* Unpublished B.A Project, Department of Creative Arts, University of Maiduguri.

Cavendish, M. (1985). *The Great Artists, Their lives, works and inspiration (14)*. Published by Marshall Cavendish Partworks Ltd, Leicester.

Dike, C. P. (1998). *The Zaira Art Socety, A New Consiousness.* Lagos: First published by the National Gallery of Art, Nigeria.

East, R. (2003) *Akiga's StoryThe TIV Tribe As seen by One of its members*. Ibadan: Caltop publications (Nigeria) Limited,

Hagher, H. I. (1980) *The Origin and Nature of Tiv Theatre.* Zaria: Ahmadu Bello University.

Hagher, H. I. (1990) *The Tiv Kwagh-hir Theatre.* Lagos: Centre for Black and African Arts and Civilisation. National Theatre Lagos.

Hagher, H. I. (2003). *The Kwagh-hir Theatre– A Metaphor of Resistance.* Ibadan: Caltop Publications (Nigeria) Ltd.

Igirgi, A.D. (2007). *A History of the Tiv Textile Industry,* Aboki Publishers Makurdi.

Images for edouard manet painting le ballet espagnol Retrieved June 21st, 2016. 11.45am from https://www.google.com/search?q=edouard+manet+painting+le+ballet+espagnol&client=fire fox-

Kleiner, S. F. (2011) *Gardner's Art Through the Ages, A Global History.* Wadsworth 20 Channel Centre Street Boston, MA 02210 USA.

Le Ballet Espagnol, 1862 by Edouard Manet Retrieved June 21st, 2016. 11.00am from *www.manet.org/le-ballet-espagnol.jsp*

Nyitse, L. M. (2006) *Form and Content of Tiv Songs.* Makurdi: Aboki Publishers

Sullivan, G. (2005).*Art Practice as Research, Inquiry in the Visual Arts*. London: Sage Publications.

The Artists Retrieved June 20th, 2016. 10.00am from http://www.the artist.org/artistsby movement/kinetic-art

National Gallery of Art (1981). The Nucleus: *Exhibition Catalogue* Federal Department of Culture, Lagos: National Theatre.

Tsevende, A.R, Agber, C.T, Iorngurum, S.D and Ugbagir, N.N. (2013). *Tiv Swange Music and Dance,* Makurdi: TimeXperts Publishing.

A Survey of the Effect, Visibility and Application of Road and Traffic Symbols among Road Motorists in Zaria

Zirra Bonaventure, Gyang Sunday S. and Jonah Baba
bonaventuregzirra@gmail.com sunnysajj@yahoo.com jobaba2005@gmail.com

Abstract

Symbols in communication have always been of great importance to human activities. The need for people to recognise and identify these graphical symbols and what they represent can ease a lot of communication problems. The purpose of this study was to survey the effect of road signs on drivers in Zaria, Kaduna state, Nigeria. Symbols make up an essential element of a modern and well maintained road infrastructure to help regulate traffic, provide crucial visual guidance, alert drivers to potential hazards on the road and give them important preview time in day and night-time conditions. The effectiveness of road and traffic signs depends on their visibility, legibility and their ability to be recognised at day and night-times to avert or significantly reduce road accidents, Six thousand people in Nigeria, and 1.25 million people worldwide lose their lives annually due to traffic mishaps. The study explored both the qualitative and quantitative approach to delineate the visual content of road signs which guided the survey procedures before administering questionnaires to respondents (drivers) purposively. The results of the findings indicate that there is insufficient road and traffic signs around Zaria. In addition, maintenance and replacements of roads and road signs are seldom. Therefore the need for road users to familiarise themselves with the iconicity of graphical symbols was apparent. The study further suggested the effective use and application of road signs, enforcement of all regulations pertaining to road use to avert hazards as well as proper use of size, colour and style of letters/numerals and retro reflective materials used for the backgrounds and legends in the design of road signs and symbols.

Keywords: Graphical Symbols, Concept Related Symbols, Communication, Iconicity of Symbols, Retro Reflectivity, Traffic Sign, Symbol Identification Task.

INTRODUCTION

Many interactive communications make use of symbols to convey information for several reasons. The advantage of using symbols lies in the fact that they are assumed to be able convey large amounts of information quickly and concisely. They also have the potential to overcome language and cultural barriers. A symbol can be said to be a visual graphical representation of a concept, object, or word. Symbols may be used as iconic images to represent an area of content, written information or functional area within an application (Ceri and Tony,2015). The use of symbols as a means of communicating important information have become very essential as the world is progressively metamorphosing into a global parlour. Information represented in graphical symbols can be transmitted in a nonverbal manner and do not rely on a set of clear rules to convey meaning, as do written words (Gyang, 2015). The lack of clear conventions to access meaning makes symbols easy to interpret; since they are pictorial representations of real objects that are very familiar and are commonly used and shared amongst people in daily life. Most symbols are either a direct representation of the object, in outline drawing or silhouette form on a background; or an abstract representation of an object or information.

In a conference at Paris in 1909, the first iconic symbols for public use in modern times, were agreed upon on an international level, that they should have widespread meanings that can be universally understood, (Abdulla and Hubner, 2006). These symbols are to be accepted and used by all around the world. They are recognised internationally, by the unique shape, and colour employed. Symbols should be clear, simple, and easy to understand.

The need for people to comprehend and understand these graphical symbols and comprehend what they mean can be an effective and less cumbersome way of communicating important information. This is even more imperative among information communication design students who are learning the art of design and dissemination of information. The graphic designer in this case encodes the information through a channel that the receiver can easily decode it, in compliance with all the elements and principles of design. This study tested the skills of identifying/recognizing graphical symbols among drivers (not restricted to those with driving careers) within Zaria metropolis using the Symbol Identification Task (SIT). The method simply provides recognizable symbols that are in use

in public communication for the respondents to write what they think the symbols represent. Road signs are usually concept related therefore, this study restricted itself to concept related symbols, as against the image and arbitrary/abstract symbols.

Figure 1: Concept-related icons   Image related symbol   Arbitrary/abstract symbols
https://www.google.com.ng/search?q=road+signs+indicating+animal+crossing

Significance of Graphical Symbols in Information Communication
Symbols have played an important role for decades in communicating information in Nigeria. Specifically, national symbols and badges play an important role in religion and culture. Today, technology has greatly advanced and has profoundly affected so many things; most of the gadgets, appliances, such mobile phones, television are designed to communicate beyond the boundaries of language and culture. Symbols are now the international vehicle that transmits information visually to all, irrespective of ethnicity. In a study conducted by Ojiakor *et al.,* (2015), it was found that Nigerians do not generally obey traffic signs as spelt out categorically in their findings. This is the reason why the interpretation of signs is conventional. Akinyosoye (2015) asserted that such reasons could be connected to the lazy attitude to reading sign codes. Noting that by considering various literature on reading reveals that most Nigerians have a lazy attitude towards reading and literacy.

The significance of identifying and recognising graphical symbols and their meanings has been common across disciplines; reading of directional signs in public places like the airport, train stations, schools and libraries have been very significant in information communication. Similarly, humans have relied on symbols to make meaningful interpretation of important and urgent information, for example, designers in earth quake prone areas of Japan and Thailand developed and tested symbols that can communicate urgent information to residence in moments of risk (Ongkrutraksa, 2015).

Graphical Symbol Design
There are about five different degrees of details and realism in designing graphical symbols for communication. Using the appropriate level of detail and realism makes a symbol easy to recognise. However, the excessive use of detail can be clumsy, chaotic and distractive, making it hard to see the pattern of relationships (Rousek & Hallbeck, 2011). The five levels include:
i.   *Photographic realism:* This involves the use of photograph of the object directly to symbolise what it means and most times present complex symbols with a lot of detail.
ii. *Simplified drawing Design Style:* The use of outline with distinct interior details is employed to present complex symbols with small significant parts, especially when the objects have similar profiles.
iii. *Caricature Design Style:* This is an exaggeration of crucial details to present symbols that have a small crucial feature or for simplifying complex details.
iv. *Outline:* This is a drawing using outline only to project details of small symbols that represent a familiar object with a distinct profile.
v.   *Silhouette:* These Shapes are filled with solid colour contrasting with background for presenting symbols that are too thin to show in outline format and for symbols that have a very distinct profile and do not require details for recognition.

Perception of Symbols
In study of semiotics by Peirce cited by Ceri A., and Tony, R. (2015), sign is a process of a three-way interaction between the representamen (i.e. the symbol), the object (i.e. the referent that is represented) and the interpretant (i.e. the mental representation of the object), and sign is a sign only when it represents something for someone. Identifying symbols can also be described to be a progressions of object recognition introduced in perceptual psychology. In the identification of symbols process, bottom-up and top-down approach is employed concurrently. Visual symbols can assume unfamiliarity, starting from geometric shapes and ending with highly realistic depictions of real world objects.

Cross-Cultural Perception of Symbols

Cross-cultural studies and visual images carry a consistent message – images are powerful, they are not just art, they are used to represent certain cultures. People respond to images in an active way, based on the circumstance of social activities, beliefs and concerns. Many studies investigating cross–cultural designs reveal a consistent outcome: People from different cultures interpret and perceive visual images differently. Several studies reported that cross-cultural design of symbols, lack of cultural understanding and sensitivity in the interpretation of symbols, and there is cultural and social differences in how people recognize images (Gyang, 2015). Zirkel and Greene cited in Basson (2004), measured cultural attitudes towards visual images among three different cultures and the results indicate differences in the perception of images.

Traffic Signs and Symbols

Traffic signs are one of the oldest and most commonly used Traffic Control Device (TCD). These signs convey messages in words or symbols and vertically erected to regulate, warn, or guide road users. The American National Standard Institute (ANSI Z535.3) advice that traffic signs should meet 85% target, while the Organization of International Standardization (ISO 3864) pegged its own at 67%. Traffic signs in relation with congestion and road accident occurrences have been a topic of considerable interest to some researchers in Nigeria such as Makinde, O. O. and Opeyemi, D. A. (2012) and Matawal D. S. (2013). There is a general perception that some drivers plying Nigerian roads do not have a satisfactory level of understanding traffic signs; this could be the reason thought to be a major cause of road accidents in the country. Consequently, this research was undertaken to access the drivers' personal characteristics in understanding traffic signs in Zaria, Kaduna state of Nigeria.

Traffic signs are essential element of a modern and well maintained road infrastructure. The European Union Road Federation (2015) explained that road signs help regulate traffic, provide crucial visual guidance, can alert drivers to potential hazards on the road and give drivers important preview time during day and night-time conditions. The effectiveness of road and traffic signs depends on their visibility, legibility and recognisebility at day and night-times. In the day, this requires that the sign face and symbol colours are not faded in such a way that it becomes difficult to decode the message that the sign is trying to convey. The US Department of Transportation (2007) observed that traffic signs are the principle medium by which highway agencies communicate regulatory, warning, guidance, or other information to road users. Traffic signs are designed to satisfy these requirements by selection of sign size and colour, the size and style of letters and numerals and application of symbols, and the reflective materials used for the backgrounds and legends. Unfortunately, the installations of road signs are not very evident within the Zaria metropolis. Adams (2015) observed that other problems are caused by irresponsible human activities ranging from the dumping of refuse on the shoulders, drainage channels and manholes, illegal and dangerous parking on the road causing failure and collapse of these roads, in addition to the avoidable road crashes, injuries and fatalities they cause, vandalisation of road infrastructure such as street light cables and fittings, bridge railings, bollards and road signs, metallic crash barriers, driving on curbs and burning of tires among others.

This study aims to survey the opinions of motorists to ascertain if certain road and traffic signs can be properly identified and applied in the road usage with a view to educating them generally through examining the driving conditions and experience of drivers in compliance with road safety and traffic regulations; determine if drivers can meaningfully identify certain road and traffic signs; explore the use of design elements (colour, shape, text and symbols) to convey information on traffic signs to enhance visibility; and suggest advocacy driven campaigns for drivers and other road users on the application of road and traffic signs.

In Zaria, it is generally observed that drivers and other commuters do not apply the available road and traffic signs. The implication of this noncompliance to traffic signs is over speeding, traffic jams, and accidents which may eventually lead to severe injuries as well as loss of lives and properties. WHO (2014) in Ojiakor *et al.* (2015) together with Oyeyemi (2016) noted that over 6000 lives are lost yearly in auto crashes in Nigeria while Makinde *et al.* (2012) revealed that the figure worldwide stands at 1.25 million. Traffic signs, however are most effective when they command attention, convey a clear and simple meaning, command respect of the road users and give adequate time for proper response. However, the traffic signs cannot effectively serve their intended purposse if drivers do not understand the information concerning safe driving behavior that is encoded in the road sign.

This study therefore, surveyed the perception of drivers and other road users as to the identification of certain road signs and the application of these signs thereafter.

Structure of Roads in Nigeria

Integrated road development in Nigeria dates back to as early as 1925, when the Road Board was established by the colonial administration. The Board had the responsibility to evolve blueprints for trunk road network and connecting major administrative centers of that time. The roads were however lacking in standard designs and were in single lane, with sharp bends, poor drainage system and without any much attention given to traffic signs to alert drivers (CBN, 2003).

The growth of economic activities prompted the need, for improvement in roads. Consequent upon this, the quality of road construction was improved as the length and network continued to increase such that by 1952, 15,785km of bituminous surface and 75,200km of earth/gravel surface roads were already in place in Nigeria but today, Elebeke (2016) noted that the minister of Power Works and Housing lamented that the country constructed only about 28,980km out of the current total road network estimated about 194,000 kilometers. Igbokwe (2016) noted that this length makes Nigeria to have the largest road network in West Africa and the second largest south of the Sahara. The Nigerian road system is classified into four broad categories: The Federal Trunk 'A' roads exclusively owned, developed and maintained by Federal Government; The Federal Trunk 'F' Roads: These were formerly under state ownership, but were taken over by the Federal Government, with a view to upgrading them to Federal highway standards; The State Trunk 'B' roads under the ownership and management of the component states and the Local Government Trunk 'C' roads under Local Government ownership and management. Each tier of government has the responsibility for planning, construction and maintenance of the network of roads under its jurisdiction. The current road network of roads, estimated at 200,000 kilometers, is shared among the three tiers of government (Adelekan, 2016).

Status of Highway Maintenance in Nigeria

Maintenance of highway consists of correcting potholes as well as road markings and signage that have deteriorated, and taking steps to prevent the development of other deficiencies. Road maintenance is important in order to prolong the life of a structure. Proper maintenance also keeps the road signs open and ensures greater regularity, punctuality and safety of transport services.

Several efforts have been put in place by the government but the performance of the Nigerian roads sector has not been satisfactory despite its enormous potentials for growth and development. Matawal (2013) observed that traditionally, the poor transport facilities and infrastructure have severely delayed economic development which weakened transport infrastructure and contributed negatively to the attempts to alleviate poverty in the country. Consequently, this paper gives a clear picture of the meaning and types of road signs, modes of failures and possible steps to take to proffer remedies that may be adopted for solution to the identification and application of such signs when there is failure in doing so.

Visibility of Traffic Signs

The visibility of traffic control devices such as signs, signals, reflective bridge railings, kerbs and pavement markings are important to the effective usage of roads of both day and night. The U.S. Department of Transportation Federal Highway Administration (2007) noted that TCDs represent one aspect where night visibility enhancements are considered possible to depict the roadway, alert drivers of unexpected conditions, as well as facilitate their abilities to navigate the road network. A variety of sign materials have evolved to provide options in meeting legible and detectable objectives, but there have been no specific design or maintenance thresholds. The available materials vary in cost and performance, particularly relative to night visibility, complicating decisions for traffic sign design and budgets for sign programmes. One of the factors associated with night visibility, is the property of a material to redirect light back towards its source. In the case of a traffic sign, light is redirected back from the sign face toward the vehicle's headlights, making the sign visible to car drivers and commuters. With legible designs that convey traffic messages, road and traffic signs still face problems associated with recognition as well as deterioration will not happen. The U.S. Department of Transportation Federal Highway Administration (2007) observed that reflectivity of road signs gradually deteriorates over time by way of fading, thus, making signs progressively less visible especially at night. Deterioration can occur in a number of ways, the primary mechanisms are the fading of the colour portions and the loss of retro reflectivity. When the colours fade, the sign loses its contrast values between legend and background. For critical signs, such as STOP signs, fading of the

red background may make the sign less legible even during the daytime. Deterioration can occur for a variety of reasons, ranging from the weather conditions such as the abrasion of rain, sun, wind, dust, environment in which the sign exists and poor workmanship during fabrication or improper installation procedures.

Fig 2 (a) and (b): Traffic Signs Warning Not to Undertake Certain Actions,
Source: Original Design by Bonaventure Zirra (2016)

Fig 2: Traffic Signs Warning Not to Undertake Certain Actions,
Source: Original Design by Bonaventure Zirra (2016)

Fig 3: Traffic Signs Indicating Maximum Speed Limits,
Source: Original Design by Bonaventure Zirra (2016)

Figure 4: (a) Double Traffic (b) Adjoining Roads,
Source: Original Design by Bonaventure Zirra (2016)
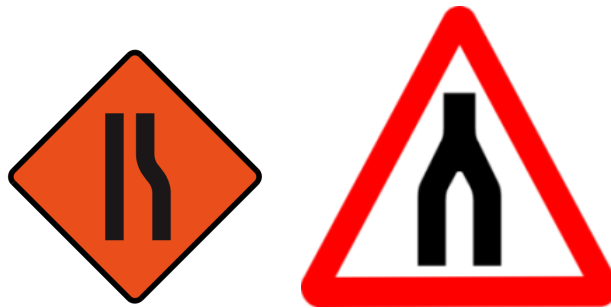
Figure 4 (c) High/ Main Merging Roads   (d) Narrow Roads,
Source: Original Design by Bonaventure Zirra (2016)

Figure 5: Stop Signs   No Parking Sign   Stop Sign   No Entry Sign   Dual Usage Sign,
Source: Original Design by Gyang Sunday (2016)

Figure 5 (c): No Parking Sign   (d): No Entry Sign   Dual Usage Sign,
Source: http://www.wishafriend.com 2016

Fig 6: Zebra Crossing Men at Work,
Source: Original Design by Jonah Baba (2017)

Fig 7(a): Round about (b) T –Junction,
Source: Original Design by Bonaventure Zirra (2016)

**Fig 8: Sign Depicting Bending and Winding Roads,
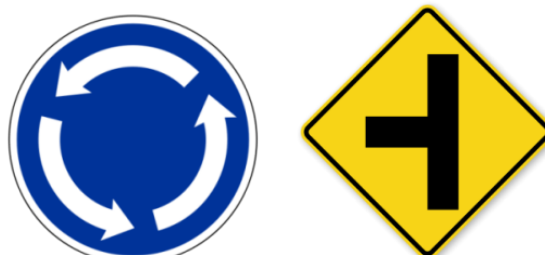Source: Original Design by Jonah Baba (2017)**

Methodology

The study is qualitative and quantitative research with use of analysis to address the problems of the visual perception such as identification, recognition and application of road sign by some drivers. This approach of analyzing communication materials of signs is preferred because of the nature of the research.

In assessing the impact of the road signs have on road users, the study used the quantitative aspect through the use of questionnaire, observations, and interviews administered and completed by respondents who are drivers and interview was employed. The questionnaire with road signs were presented to participants and were expected to write down a phrase that first comes to mind when they come across each symbol. They are expected to write what each object represents in terms of graphical symbol for comprehension, communication and application. Through this technique unprejudiced responses that are less influenced by other considerations of tense examination conditions in which all effort is geared towards correctness and good grades as opined by Callaghan *et al*., (2014) was provided. The study which was conducted in October, 2016 was referred to as Symbol Identification Task (SIT).

One hundred and twenty (120) questionnaires were distributed amongst motorists in Zaria out of which only one hundred and six (106) were returned. The questionnaire used is made up of three sections. The first section is made up of short demographic information. The second section was designed to give information about the motorists' personal and socio-economic characteristics such as educational background, driving as a job, driving experience and to assess the understanding of traffic signs by the drivers, while the third section is to solicit multiple choice responses on means to improve upon different warning and regulatory-prohibitory traffic signs. Some selections of different existing global traffic signs made up of warning and regulatory-prohibitory signs were printed on separate sheets of cardboard and shown to the respondents to ascertain their level of identification, recognition and application of such signs during driving. These signs were shown to purposively selected motorists who were asked to identify signs, after which series of semi-structured enquiries were made pertaining to the steps of caution to be applied at the sight of road signs.

Results and Discussions

This study earlier highlighted some identification problems that were observed in some drivers recognition and application procedures. The information on the drivers opinions were obtained through interviews, observation, and questionnaire. The questionnaire wasn the 5-point Likert Scale and was analysed with descriptive statistics. Seventy five per cent (75%) of the respondents were male while about 15% were female and 50% of them were between the ages of 25-40 while the other 50% were above 40 years. Only 33% of the respondents had secondary education while the other 67% had their first and additional degrees.

The first section of the questionnaire sought to obtain the social and demographic account of the respondents and the results showed that all the respondents were literate but not all the signs shown them were identified correctly, only some of them were easily recognizable by the respondents. Eighty percent (80%) of the respondents agreed that the signs they recognized actually convey their intended messages. Fifty one percent (51%) respondents strongly agreed that when they see signs they apply it while twenty nine percent (29%) agree and twenty one percent (21%) are undecided about the application of certain signs while driving.

Table 1: Responses Shown in Percentage Distribution

		SA (%)	A (%)	U (%)	D (%)	SD (%)
1.	I can identify all the symbols shown to me	5	12	11	59	19
2	I can identify some of the symbols shown to me	37	52	10	4	3
3	I know the meaning of the symbols shown to me	31	56	7	9	3
4	The road signs shown to me actually conveys its intended message to me	26	57	5	14	4
5	While driving, I apply some of these symbols shown to me	51	29	21	3	2

Source: Researchers Field work (2016)

About 95% of the respondents agreed that there are no sufficient road signs while only 1% respondent said there are sufficient road signs in Kaduna State. All the respondents agreed that lack of adequate road signs can constitute road hazards. The findings indicate that the effectiveness of road signs should be assessed in terms of their ability to sensitize the driver to hazards, rather than in terms of identification and recognition accuracy, and point to inconsistencies between drivers′ verbal recall and vehicle control behaviour which were apparent from observations.

In the open ended section of the questionnaire, suggestions were made on how to improve road signs. The findings indicate that there is no wide spread of road and traffic signs around the cities and metropolis. There is need for increase of road signs and placements of signs at strategic places, regular maintenance and replacements of roads and road signs, use of public enlightenment campaigns and enforcement of all regulations pertaining to road usage.

Findings

The study revealed the following:

(i)   There is no wide spread road and traffic signs around strategic places on streets and roads in Zaria metropolis.

(ii)   Road signs are an essential element of a well maintained road infrastructure to help regulate traffic, provide important visual guidance, give drivers important preview time at day and night-time as well as alert them to potential hazards on the road.

(iii)   All drivers need legible signs to make important decisions at locations such as junctions, roundabouts and exit routes on high-speed facilities. Factors that cause low perception of road and traffic signs is problems associated with visibility. Improving sign reflectivity will be especially beneficial to older drivers, all drivers, including younger drivers, will find that improved symbol reflectivity will be beneficial especially for their nighttime driving experience.

Conclusion

The results seem to suggest that even though the perception of graphical symbols among road users in Zaria is high, it was clear that identifying a symbol as referent is still an issue. About 51% of participants could not correctly associate all the silhouette of a symbol with its intended conceptual draft, only about 44% of the participants could correctly identify and associate all of the symbols correctly, and 5% were undecided.

The effectiveness of road and traffic signs largely depends on their visibility, legibility and ability of signs to be recognised by drivers at both day and night-times. Traffic signs are designed to satisfy these requirements by selection of the size of signs, colour, style of letters and numerals and application of symbols, as well as the retroreflective materials used for both backgrounds and legends. As the number of vehicles on roads have greatly been on the increase, illegal human activities such as dumping of refuse on road shoulders, drainage and channels, wrong and dangerous parking on the road causing failure and collapse of these roads, vandalisation of road infrastructure such as street light cables and fittings, bridge railings and road signs, metallic crash barriers, driving on kerbs and burning of tires have all added to the avoidable road crashes, injuries and fatalities. It is through the appropriate selection of the design specifications (colour, size and fonts) that Federal, State and Local agencies develop signs intended to meet drivers' needs both under day and night conditions.

This study surveyed the opinions of drivers and other road users to ascertain if certain road and traffic signs can be properly identified and if the signs are applied in the cause of plying the roads with a view to educating, enhance visibility, and suggest advocacy driven campaigns for drivers and other road users on the application of road and traffic signs and reduce accidents and other road hazards

which may lead to loss of lives and properties. The results shows that there is no wide spread of road and traffic signs around strategic places on streets om cities and metropolis of Zaria. The study suggests means of improving road signs in this regard.

There is the need, on behalf of road authorities such as the Federal Road Maintenance Agency (FERMA), to urgently prioritize road signs by taking stock of signs under their various government jurisdictions, and establish a work plan for the replacement of old signs as well as installing new legible signs in strategic locations along streets, major roads and highways that have no signs. It is necessary to adapt traffic signs to the needs of an ever increasing number of drivers and ensure that safety and warning signs are sufficiently visible for the reduced visual abilities of old drivers and those who have eye problems.

References

Abadulla, R. and Hubner, R. (2006). Pictograms, Icons and Signs: A guide to Information Graphics. Thames and Hudson Publishers, New York. Pp 45-57. Retrieved from *https://www.amazon.com/Pictograms-Icons-Signs. July 25, 2014.*

Adams, U. (2015). FERMA and challenges of road maintenance in Nigeria. *http://news.peoplesdailyng.com/index.php/2015/10/31/ferma-and-challenges-of-road-maintenance-in-Nigeria*.

Adelekan, I. (2016). Transport Systems and Well-being in Nigeria: Socio-Economic Development and Environmental Change. *Lecture presented at the Africa Voices Series,* University College London January 20, 2016. Retrieved from https://www.ucl.ac.uk/transport-institute/pdfs/Adelekan on 9th February, 2017.

Akinyosoye, A. F. (2015). Addressing Insecurity on Nigerian Roads through Literacy, Language and Semiotics; *African Education Research Journal*. Vol 3 (1). Pp 47-50 ISSN: 2354-2160.

Al-Madani H. M. N. (2000) Influence of Drivers' Comprehension of Posted Signs on their Safety Related Characteristics. Accident Analysis and Prevention, 32, 575–581. *http://pms.sagepub.com/content/92/1/72.refs?patientinform-links=yes&legid=sppms; 92/1/72.*

Basson, H. M. (2004). *The Iconicity and Learnability of Selected Picture Communication Symbols: A Study on Afrikaans-Speaking Children.* University of Pretoria. SA.

Callaghan, P. Moloney, G., and Blair, D. (2014). Contagion in the Representational Field of Water Recycling: Informing New Environment Practice Through Social Representation Theory. *Journal of Community and Applied Social Psychology. Retrieved from* http://dx.doi.org/10.1002/casp.1101.22(1):20-37.

CBN (2003). Highway Maintenance in Nigeria: Lessons from Other Countries (Research Department Occasional Paper No. 27) *http://www.cbn.gov.ng/OUT/PUBLICATIONS/REPORTS/RD/2003/OCCASIONAL%2 0PAPER%20NO.%2027.PDF*

Ceri, A. and Tony, R. (2015). NHS CUI Design Guide Workstream, Design Guide Entry Consistent Navigation - Icons and Symbology, NHS Connecting for Health. Retrieved from *Cuistakeholder.mailbox@hscic.gov.uk. Pp 35-67, September 12, 2016.*

Elebeke, E. (2016). Nigeria Paved only 28,980km out of the 193,200km Road Network in 55 Years. Retrieved from http://www.vanguardngr.com/2016/05/nigeria-paved-28980km-193200km-road-network-55-yrs-fashola/

European Union Road Federation (2011). Improved Signage for Better Roads: A Position Paper towards improving Traffic Signs in European Roads. http://www.newsoneplace.com/article/8086251509/erf-position-paper-traffic-signs-european-roads-union-improving?index=5

Gyang S. S. (2015). *Adapting the Concept of ISOTYPE Way-Finding Design into the Greater Jos Metropolis.* Unpublished M.A. Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria, Nigeria. Pp 20-26.

The new Nigerian Publication. Retrieved on 20 October, 2016 from *http://newnigerian.blogspot.com.ng/2009/01/12-steps-transportation-reforming-road.html*

Makinde, O. O. and Opeyemi, D. A. (2012). Understanding of Traffic Signs by Drivers – A Case of Akure City, Ondo State, Nigeria. Rufus Giwa Polythecnic, Owo. Retrieved 18 October, 2016 *from www.ejournalofscience.org*

Matawal, D. S. (2013). Road Pavement Failures: Classifications, Causes and Remedies. Proceedings of National Conference on Road Pavement Failure in Nigeria, Abuja, 7th – 9th May 2013.

Ojiakor, O. E., Okika, C. C., Emmanuel, N. M., and Offie, I. J. (2015). Highway Communication: an Insight into the Sense of Safety and Awareness Among the Nigerian Public: Communication Panoramaon African and Global Perspectives. Volume1 number 1 Maiden Issue. Retrived from   www.commpan.com/uploads/14/436_pdf. on February 9, 2017.

O'Neill, S. J., Boykoff, M., Niemeyer, S., & Day, S.A. (2013). On The Use of Imagery for Climate Change Engagement. *Retrieves* from: *Journal homepage www.elsevier.com/locate/gloenvchasciencepolicy.colorado.edu/admin/publication_files*. March, 21 2016.Igbokwe, O. (2009)12 Steps - Transportation: Reforming Road Transport in Nigeria

Ongakrutraksa, M. (2015). International Natural Disaster Communications: An Exploratory Study of Signage for Tsunami, Earth Quake and Flood in Japan and Thailand. *Journalism and Midia.* No 8, March 2015. Retrieved from **Error! Hyperlink reference not valid.**. June 21, 2016

Oyeyemi, B. (2016). 6,000 Nigerians Die Yearly. Tribune News 3ʳᵈ October 2016 http://tribuneonline.com/6000-nigerians-die-yearly.

Rousek, J. B., and Hallbeck, M.S. (2011). Improving and Analyzing Signage within a Healthcare Setting. *Applied Ergonomics* Retrieved from www.ncbi.nlm.nih.gov/pubmed/42:771-784. April 23, 2015Traffic Data Collection and Analysis *http://www.vegvesen.no/_attachment/336339/binary/585485*

Zhang, T., Alan H. S. and Chan T. P. (2013). Traffic Sign Comprehension: a Review of Influential Factors and Future Directions for Research. Proceedings of the International *MultiConference of Engineers and Computer Scientists* 2013 Vol II, IMECS 2013, March 13 - 15, 2013, Hong Kong. Retrieved on 15ᵗʰ October 2016 from http://www.iaeng.org/publication/IMECS2013/IMECS2013_pp1026-1030.pdf.

A Visual Perspective of Rain on Windscreen in Painting.

Alasan, Ndaceko Joel
alasanndaceko@gmail.com   Date: 7-2-2017

Abstract

Rain is one of the natural elements of the environment. The paper is aimed at exploring the visual artistic possibilities of the rain as seen through the windscreen of a vehicle which is basically designed for protecting against external forces when in the comfort of the vehicle. It discusses the rain and windscreen as a dual subject matter for artistic inspiration and expression. This paper would also, be examining the interplay between the rain droplets and the windscreen with the aim of using the impressions to create paintings on two dimensional surfaces. The paintings created, are based on the visual, aesthetic and appealing amoebic forms observed across the surface of the windscreen. Such works are seen to bear the ephemeral qualities of rain as it affects the visual appreciation of colour and other elements of art. It also considers conceptual interpretations of the works produced through an analysis of Op art.

Key words: Rain, Windscreen, Artist, Op Art

Introduction

Rain is a natural phenomenon that may annoy or inconvenience a lot of people but to some, it may bring a sense of peace, comfort as well as a sense of intrigue especially to the Visual Artist. It is a natural phenomenon that presents an entirely different visual perspective thus, forming the basis for a new means of perceiving the world. Rain when contained within a certain type of visual measurement such as a car windscreen, can present the artist with several elements for suitable visual expression. These element include, line, colour, texture, and form. These elements, constitute the building blocks or the foundation of the paintings created as a crucial part of this papers theoretical musings. Other aspects that form the main thrust of this paper include, the conceptual interpretations of the works produced, central problem of the studio exploration as well as the objectives of the paper. The paper, also considers, the central subject matters of expression i.e. effect of rain on windscreen. It provides a descriptive analysis of each in establishes theoretically, a relationship between the two. It looks also, at their differences as a natural entity and as a manmade object. The paintings produced are looked upon as the fruits of such an unlikely visual combination.

Subject matters

Theoretically in art, a subject matter is considered mostly, to be the central theme of the artist's preoccupation**.** It is the required information weather an object is two or three dimensional in nature, that the artist needs to base his/her visual exercises upon. It could also be described to be the idea or thought that engulfs the creative person and spores him/her to visual action. Basically, the term subject or subject matter in art refers to the main idea represented in the artwork. The subject in art is basically the essence of the artwork. It combines with other elements to give the artist a voice to adequately communicate what he/she is feeling or the meaning of the created art work.

Ledrick (2013), identifies five different types of subject matter namely: still-life, portraiture, landscape, nature and abstract/non-objective. Works of art may have and do have more than one subject within a defined space. This is however, largely determined by the choice and judgment of the artist. Consequently, the works created to serve as the main thrust for the discussion within the confines of this paper bear more than one subject matter; i.e. rain and windscreen alongside the aforementioned elements of art.

Rain

Stanyer and Rosenberg (1996) say that, rain may be a gentle drizzle or a heavy torrent blown by the wind across the landscape. They further describe the natural phenomena as sometimes having a transparent quality, like a veil descending over the landscape.

Rain is further described as liquid water in the form of droplets that have condensed from atmospheric water vapor and then precipitated - that is, become heavy enough to fall under gravity. Rain is said to be a major component of the world's water cycle and is responsible for depositing most of the fresh water on the earth. It provides suitable conditions for many types of ecosystems, as well as water for hydroelectric power plants and crop irrigation. The major cause of rain production is moisture moving along three-dimensional zones of temperature and moisture contrasts known as weather fronts. Rain

can occur in different forms; smaller drops are called cloud droplets and their shape is spherical, then as a raindrop increases in size, its shape becomes more oblate, with its largest cross section facing the oncoming airflow.

Fig. I, *Rain Drops On Rose Leaf*, **2014,**
Source: wikimedia.com

Windscreen

A windscreen is a thick sheet of glass with one or more sections projecting upwards and across the dashboard of an automobile. It is meant to provide a certain level of protection from natural elements such as the wind, water, sunrays, and other external elements that may occur as a result of human activities. The windscreen also serves as a vital visual element, this is so, because it provides or serves as a viewfinder which allows the artistically inclined person to find or pin point a target or subject of interest.

Following the above exposition on the significant subject matters for this paper, that is rain and the windscreen, it becomes imperative to establish a connection between the two. Though of different origins, one being a natural element and the other a human creation, it is believed that, a systematic juxtaposition of the two can provide a dynamic platform for visual expression in two dimensional forms. This combination of a natural entity *(rain)* and the end product of human endeavor*(windscreen)* have upon observation, provided a unique means of viewing and reinterpreting the cityscape. This combination has provided what may be termed as an obscured image of the city/landscape to a lay man but to a creatively inclined mind, the view through the windscreen of a car while the rain is falling is an enhancement of already existing visually aesthetic scenery.

Conceptual Interpretation

For a work of art to be effective in communication, it is important to establish a sound foundation for its subsequent encounter with its intended audience, thus, the need for a conceptual foundation that the viewer if adequately ingrained in the knowledge of art can use for interpretation as well as understanding. When a satisfactory level of understanding is achieved by the audience, the degree of appreciation is or will be sufficient. Therefore it is imperative for works produced/created to have a succinct attachment to frameworks that subsequent interpretations can take place from. Therefore, the need for these set of works to be tied to the pioneering activities and proponents of Op Art.

In their ambience of visual perceptual art idiom, the proponents of Op art, took expression to the possible limits within the field of representation. Op or Optical Art, employs abstract patterns composed with a stark contrast of the foreground and background often in black and white for maximum contrast to produce effects that confuse and excite the eye. Jasian (1997), aptly says: it is when the man is tricked into seeing that which does not exist because of the physical conditions which are created. It is that type of illusion where the normal processes of seeing are brought in doubt, mainly through the optical phenomena of the work.

The term optical is generally applied to those two and three dimensional art works which explore and exploit the fallibility of the eye. The generalization which is pertinent and observed is that, all Op art works are abstract in nature, essentially formal, exact, and that traces could be seen as to its emerging development out of constructivism (Jasian, 1997). Op art essentially possesses the dynamic quality which provokes illusory images and sensations in the spectator, whether this happens in the actual physical structure of the eye or in the brain itself, is another matter. Thus, one can deduced that Op Art in a way, fundamentally and significantly deals with visual illusion.

The paintings produced for exposition within this paper, bear and draw their ideas and conceptual foundations from the activities and principles of Op art. In their search for optical perception of shapes and colours they revalue the concept of real or simulated movement. It is an exploration of painting in the effects of retinal overstimulation through the calculated confrontations of colours and contrast. It systematically explored the effects of optical sensations in painting. The movement's leading exponents were Victor Vasarely and Bridget Riley who used patterns and colours in their

paintings to achieve a disorientating effect on the viewer. In their use of repetition patterns painted in high contrast colours of black and white created illusions of movement which fooled a viewer's sense of perspective. This study looked at the technique employed in the concept, the idea of movement as it relates to the windshield of a vehicle, the movement of the windshield forms and the wavy and spiral looking patterns in diverse directions. Light travels through the water which in turns refracts images seen through it.

From the aforementioned about Op Art, it can be succinctly deduced that Optical art is a mathematical themed form of abstract art, which uses repetition of forms and colour to create vibrating effects, more patterns, foreground – background confusion, an exaggerated sense of depth, and other visual effects that confuse and fool the eye. It is also, the visual situation whereby both negative and positive spaces in a composition are of equal importance, as Op art kind of works could not be created without both. This is the point where the study has taken its studio explorations further by seeing visual illusion in fluid and amoebic patterns on the windscreen of a moving vehicle while rain falls with carefully chosen elements such as colour, line and shape to achieve a maximum effect. The illusions generated are ephemeral so it doesn't have a definite pattern to follow.

The works

Kramer in Sayre (1989) explains that numbers are neutral. They make people look at a picture for what they are. This is the rationale behind the untitled but numerical identification of the works created, because the title adds to the confusion of understanding and appreciation of an art work.

In the course of creating the paintings, it was observed that the rain on the windscreen was basically dominated by two main physical characters; droplets of rain on the windscreen and the wavy like patterns formed by increased momentum of the rain fall.

Figures 1 and 2 shows the rain droplets on a moving windscreen of a vehicle. Although they were are at different momentum of the rain. *Figure I* shows the view through the windscreen with the rain drops at a low capacity, while *Figure II,* depicts a varying view/scenery with the rain drops at a heightened intensity. It would be observed that, though not as expected, some of the droplets are not oval as it would seem but rather flattened and in some way stretched horizontally. This is due to the moving force of the car and the slanting curvy nature of the windscreen.

Figure 1, Title*: No. 1*, Medium: Oil on Canvas, Size: 152cm x 122 cm, Date: 2015

Figure 1 shows the commencement and the interplay of the two key elements in this study. The rain as it falls on the windscreen of a moving vehicle, appears spontaneous and scattered. The windscreen is occupied sparingly, by varied round droplets of rain which are smeared in the middle of the windscreen. The transparent nature of the windscreen, shows a view of moving (rear view) vehicles. On either sides of the road, are slightly blurred, storey buildings. The scene appears deserted without much sign of human life/activity because of the rain except for some human activities shown on the left side beneath one of the storey buildings. Here the artist, represents all aspects of the scenery as seen. There is little or no alterations.

Figure II, Title: *No, 2*, Medium: Oil on Canvas, Size: 152cm x 122cm, Date: 2016

Figure II is a painting of a street scene. The view shows two vehicles on the road at the centre of the composition with one of them facing the viewer's direct line of vision and the other, backing the viewer. There is a plethora of rain droplets scattered on the windscreen in diverse sizes. These are

reflected upon by the vehicles full lights thus, creating a reflective and obscured view of the windscreen of the ongoing vehicle. The reflective nature of the light on the glass, occupies the central area of the picture plane giving the viewer the feeling of being inside the vehicle. This painting bears the qualities of Op art.

Figure III falls in the second category of works created for this paper. This characterises the wavy like patterns created by the heavy down pour of rain water on a windscreen of a moving vehicle. Going by the characteristics of the wavy movement of the water, the colours move arbitrarily and freely on the windscreen with the contour lines of elements being lost into it. This is a result of reverse contrast called the assimilation of colour or the spreading effect (Floyd, 1996). He further explains the phenomenon of brightness of white or darkness of black spread into neighboring regions or other areas of a composition as the case may be. Thus, colours may appear to spread into neighboring areas appearing more alike, rather than to embrace their differences. Here, water is like a chameleon because it has the efficacy to take on the colours around it and become one with it. This gives the illusion of melting colour across the smooth surface of the windscreen.

Figure III, Title: *"No 3"*, **Medium: Oil on Canvas, Size: 140cm x 110cm, Date: 2016**

Figure III bears visually the intensity of the rain droplets. It shows the viewer, an increased momentum in the downpour of water. The increase in momentum turns the droplets of rain into smears that are arbitrary, and fluid in their formation moving haphazardly across the concave surface of the windscreen. The contour lines of all elements in the cityscape on the windscreen have become amoebic and fluid in nature. They have dissolved and synthesized into a new paradigm of composition. The sky area, due to the fluid nature of the rain on the windscreen has flown into the vanishing point of the composition downwards into the composition weakening the perspective of the painting. Same can be seen on the buildings, vehicles and on the road itself.

Conclusion

It was discovered that there is a synthesis of forms and colour element which are conspicuously seen in the water movement across the windscreen, as it affects different times of the day. The colours of the atmosphere merged with the flowing water thereby, becoming transient in nature; whilst maintaining its free and fluid movement in tributary forms running haphazardly across the windscreen. The forms and elements are gradually dissolving and merging into one. Dominating colours lose their identity as water which in itself is crystal clear and absorbs such colours into itself. Also depth which is a means of understanding perspective in nature is being impaired. The rain water on the windscreen has created a relationship between the foreground and background of a picture plane. There is the possibility that the convex nature of the rain droplets on the windscreen has/is instrumental to why motorists find it hard to continue driving at some certain level or point in the rain. This is so because the rain droplets are turned outwards reversing the lights despite being flattened on the windscreen.The works produced bear characterizations of Op art. Though the first parts of the works are naturalistic as seen in figure I, subsequent paintings (figure, III) are abstract in nature. They are however, created to, give the viewer the impression of movement, hidden images, flashing and vibrating patterns, or swelling or warping.

Reference

Floyd, R. (1996): The Theory of Colour and Practice of Painting in Colour Function Painting;   The Art of Josef Albers, Julian Stanczak and Richard Anuszkiewicz, Wake Forest University.

Sayre, H.M. (1989). *Writing About Art*. New Jersey Prentice-Hall, Inc. A Division of Simon & Schuster Eaglewood Cliffs, 07632.

Stanyer, P. & Rosenberg, T. (1996): *The Art School. Landscape Drawing From First Principles*, Arcturus Publishing Limited.

Ledrick, M.(2013): 5 Types of Subject Matter in Visual Arts, www.prezi.inc, retrieved 26/01/2017, 4:34pm.

Decision Making Process Model (DMPM) and Planning Capability for Art Pedagogy in Nigerian Schools: An Overview

Rabiu, A. Badamasi and Abubakar, K. Ai'sha
rabiumasi@yahoo.com kaabubakar@gmail.com   **Date: 14-2-2017**

Abstract
Decision making process for assessable art pedagogy in schools has become a challenging matter in art education. Art educators' and administrators' decision making have evolved in an effort to facilitate art teachers and learners with good decisions for effective management of art teaching and learning. Decision for effective art education programme is a means by which art educators and administrators translate their missions and visions of the end position into action. Decision-making could be termed as the process of defining a problem, developing alternative solutions, gathering information, evaluating the alternatives and reaching to a final decision. Decision Making Process Model (DMPM)is designed for use in the study as a basis for the related idea and system for decision making process organization. Other aspects for consideration in the study are the causes and impact of poor leadership and uncertainty regarding the intentions of schools administrators. Decision-making, by the heart, is the control of the authority of the Head of Department or educational administrator; and at a control by the stipulated rule and regulations. It is very essential for the heads of art departments to consider enumerated elements in the study for taking a decision for effective administration in art pedagogy.

Keywords: Decision Making, Process, Planning, Pedagogy.

Introduction
Decision-making is the act of knowing *if* to decide, then *when* and *what* to decide. Encarta Dictionary defines decision-making as the process of making choices or reaching conclusions, especially on important matters. Its meanings include understanding the consequence of decisions. It is the selection of an alternative in order to achieve a given set objectives. It is a mental process that directs the curriculum designers and implementers to analyze the art situation in order to master it. It is an estimate of the line of action intended to be followed by the art teachers, and as the most favourable to the successful achievement of art pedagogy set objectives. According to Peter, (1997):

> Decision is a judgment. It is a choice between alternatives. It is rarely
> a choice between right and wrong. It is at best, a choice between
> 'almost right' and 'probably wrong'. It is a choice between
> alternatives; but much more often a choice between two courses of
> action neither of which is probably more nearly right than the other.
> (p.13)

Decision-making in art education programme is a systematic and orderly process, while the Decision Makers' decision is not merely a mathematical computation or abiding by scientific formula. It is a creative action based on consideration of all the factors that are involved in art education programme. Its soundness is a reflection of the art educators and administrators' professional competence, experience, intelligence, perception and strength of character. Decision-making for art education programme is both theory and practice, it is both rational and technical, as well, and it involved both the bodily and mental activities.

Presentation
Many aspects of art education programme such as art curriculum and instructions, art class and studio practices, teaching-learning activities, art teachers' qualities, art facilities and infrastructures are quantifiable and organizational therefore need administrative considerations in art education. Decision Making Process Model (DMPM)is designed and used in the study as a basis for the related idea and system for decision making process is organization. Other aspects for consideration in the study are the causes and impact of poor leadership, complexity of teaching-learning activities, uncertainty regarding the intentions of schools educational administrators and the bad attitudes of the society towards arts.

Decision Making Process Model (DMPM)
Decision Making Process Model (DMPM) propounded by Norman, (2002), is an established and proven analytical planning process. It relies on a doctrine and can be applied across the spectrum of conflict and range of educational operations in art pedagogy. It is a planning tool that establishes

techniques for analyzing an educational mission; developing, organizing, and comparing courses of action against criteria of success of educational plans. The DMPM helps in organizing thoughts and process of the development plans. It helps the staff to apply thoroughness, clarity, sound judgment, logic, and professional knowledge to reach decisions.

Head can use the model to organize their planning activities, share a common understanding of the mission and the intentions of the organizational settings. It also helps to develop effective plans and orders. It is a detailed, deliberate, sequential, and time-consuming process in nature especially used when adequate planning, time and sufficient staff support are not accorded or thorough examination of numerous friendly courses of action are not given priority. This typically occurs when planning for an entirely new assignment, or during an extended operation, such as with new staff training where staff are not properly organized and administered.

The DMPM helps you to analyzes and compare multiple friendly courses of action in an attempt to identify the best possible. It produces the integration, coordination, and synchronization of an operation and minimizes the risk of overlooking a critical aspect of the educational operation. It results in a detailed operation order or operation plan. The disadvantage of using the DMPM is that it is a time-consuming process.

Elements of Decision Making Process Model (DMPM)

Decision-making is the control of the authority of the Head of Department or educational administrator, stipulated rule and regulations. It is very essential for the head and directors of art education programmers to consider certain elements in taking a decision. Adoption of this model provides a skill that can be mastered and directed along with visual and assessments of the circumstances. It aids in problem solving process. However, art administrator should seek advice from his staff throughout the process and bear in mind that he is responsible for making the final decision. With this model make timely and relevant decisions.

Decision-making process also depends on logical analysis and the administrator's final judgment; so a speedy decision-making process for a successful programme is highly essential for a soaring achievement of its administrative objectives. Four elements of Decision-Making Process Model (DMPM) are highlighted, and could be adopted or applied to any level of art educational administrations. The four elements in decision-making process are blended together with degree of overlap among the first three. The elements are Direction, consultation, consideration and execution stages.

Decision Making Process Model (DMPM)
Direction
consultation
consideration
execution
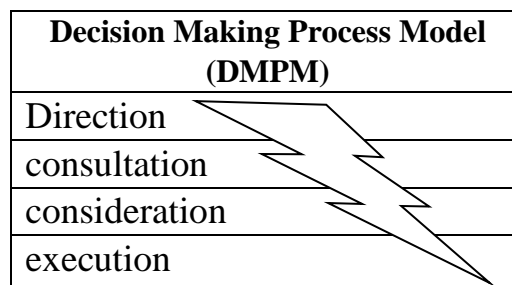
Source: Norman, (2002)

1- **Direction:** At the direction stage, the head of department or the administrator should make an initial analysis of what is required of him by reference to his operation to what the highest authority demands from him. Whatsoever the circumstances, this is the Mission Analysis stage. Mission analysis, according to Norman, (2002), enables the staff in the department to make the most of what they can do on an evolving situation and in a way that the authority would intend. At the end of the direction stage, the time by which a decision should be made, other time critical activities may also be needed for execution of the administrative decision.

2- **Consultation:** Consultation occurs at the time it is required. Members of staff should be consulted before consideration of the decision is finalized. Consultation should take place in the following sequence: Upwards, Sideways and Downwards.

Upwards

Sideways		**Sideways**

Downwards
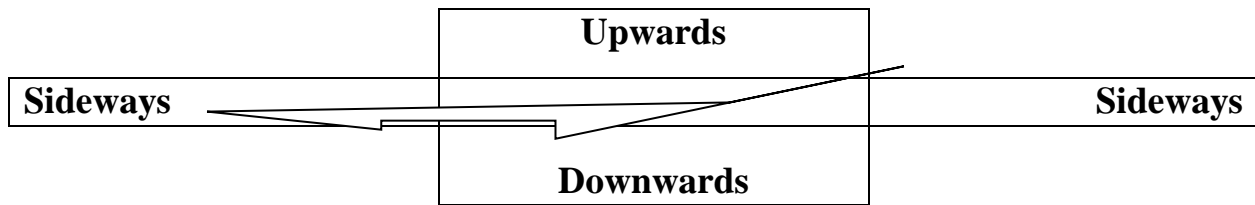
Source: Norman, (2002),

Upwards
The administrator or the head of department should consult the senior colleagues in the department in an instance of any doubt as to what to do in mission or means to which is expected of him to accomplish the task. The high officer also has a duty to report to the senior colleagues any serious constrain that may avert him in carrying out his assignment successfully. The administrator or the head of department must also keep his senior colleagues informed about his progress reports. This can also be repeated after the decision stage.

Sideways
Sideways consultation takes place both externally and internally or left and right sides. The administrator or the head of department liaises with sister departments or feads of sections in the department in accordance with the principles and procedures for establishing a liaison. The administrator or the head of department may also consult his advisers outside the department or some members of the high authority in the administration level, or in the faculty; but this may not be necessary at this stage until the next level / consideration stage.

Downwards
Consultation downwards is one of the principal means by which the head of administration obtains impression of what is feasible for the decision making. In this process, the administrator should go forward, as the situation may allow him to consult with his subordinates. This can create an atmosphere for mutual conviction with other member of staff in the department.

3-   Consideration: Before the head reaches his decision, it is necessary for him to consider the views of other staff in the department particularly the various heads of units. He should apply his own decision to the staff contributions both during the conduct of consultation and consideration stages in refining a number of possible options. At the end of the consideration stage he should be ready for final decision. The next, for the administrator, is to execute the decision, which will represent a course of action to be adopted in the organization. This includes an expression of his intent and broad concept of operations.

4-   Execution: By the time the superintendent or the head of department has made the decision, the decision making process is not completed until he is satisfied that the decision has been translated in accordance to the orders of the law. The head will then rely on this stage and on positive feedback from his subordinates. Feedback is very important at the outset of a campaign or major operation in the decision-making especially when the outcome of a plan is uncertain. In such conditions the administrator will need to satisfy himself that he is being fully comprehended by his subordinates. Subsequently, the commander will also wish to assure himself that the action contained in his orders has been executed in accordance with the demands of the set objectives.

Decision Making and Planning Capability
Decision making at any level of education is more complicated and difficult compared to other organizations. The essential things for educational administrator are visual facilities; new teaching strategies combine with practical explanations, current art learning procedures, reinforcement and relatively simple tactics in administration management. On the other hand, at the higher levels of education; according to Okoro, (2003), Imaginative, creativity, moral courage and greater power of indirect perception and brilliance of strategy play a more decisive role for effective management. Carl von (1982), noted:

> A decision which is brought about by a great battle depends naturally not only on the battle itself, that is on the mass of combatants engaged in it, and on the intensity of the victory, but also on a number of other relations between the military forces opposed to each other and between the States to which these forces belong. (p.25)

Carl von (1982), also, pointed that in any military actions, in order to decide on a course of action and then to initiate action, a commander requires a decision-making and planning capability. This kind of capability is what is required of for an educator or administrator; and this rests solely on the ability to assess a situation, raising issues and new trends.

Determining the actions required in an administrative setting leading to a point of decision which the administrator intents is quite clear. It could be relatively the same with a strategy in taking decision for educational programme. Decision-making for effective management in education should aim at controlling all the actions taken by the department or sections in the various institutions of learning. The detailing of any constraints that may be required of the administrator is what can provide the basis of all the operational plans in a decision making. The subsequent coordination of Pedagogy is a control function which complements the decision-making process in education. Decision-making and planning, however, must be undertaken in a manner that is appropriate to the levels of education concerned, allowing the department or the sections in the department to carry out their own decision-making and planning.

Essentials for Decision Making and Planning

In addition to the given elements in DMPM, the following are described as the basic requisites for decision making and planning.

1- Brain Storming. Brain storming is a creative thinking technique in which members of staff in the department are encouraged to exchange their views in an open manner during the board of study meetings. The brain storming session should begin with the heads of each sections in the department describing to the other participating members of staff the problem under analysis and enjoin the staff to be as imaginative and creative as possible in formulating their ideas. Although, many of the resulting ideas will prove of little value; some will prove to be superficial, others too imaginative to be workable. However, those that remain superficial can often be very useful for consideration.

Brainstorming, as a mind clearing exercise, is often useful prior to the start of formal decision making processes. Brainstorming can also be used as a command tool to train the staff to look at problems from different angles; to seek original solutions by questioning a conventional wisdom and to recognize the potential gains in the decision making processes.

2- The Estimate. The second tool in decision making is the estimate. Following his mission analysis, the head, supported by his staff, evaluates all relevant factors, when consultations are taking place, leading to tasks assessment and consideration of a number of courses of action. Proper estimate process is concluded by the chief officer / the head's decision. Following his decision, detailed planning is completed by the members of staff which leads to a directive or order operation. At any stage in the planning process and throughout the execution of operations, the mission or plan should be reviewed using mission analysis.

3- Intelligence Preparation Process. The intelligence preparation process complements the estimate. Its purpose is to help the head to identify critical decision points, from which his staffs can first deduce the information needed to support those decisions and to recommend how best to focus inspection, intelligence, examination and target acquisition assets. Intelligence preparation process is a dynamic process in that data collected can be added or adjusted at any time before or during the execution of the decision considered by the members of staff or the board of study.

4- Briefings: Within the Consultation stage of the DMPM, a number of briefings can be held to assist the head, his staff and heads of sections in the development for their plans. Whatever the objectives of a briefing, it should never develop into a conference. The head should never permit decision by his subordinates. Briefings should not be confused with orders; whilst briefings are often employed as a means to decision making, orders are a means of transmitting decisions to subordinates.

There are three types of briefings that can be held at formation level of decision-making which are as follows: - Information, Decision and Feed Back briefings.

Information Briefing. An information briefing can be held regularly, outside the decision-making process or at any stage during the stages of decision-making process. Information about the outcome of the decision is needed to be exchanged. A decision by the head is not normally expected at an information level of briefing, but, can be done as a result of the information presented to the board.

Decision Briefing. A decision briefing should be regular as the staff briefing. It is normally conducted at the end of the consideration stage, in order to present to the head the results of staff initiatives during the direction stage. A decision is expected at the conclusion of briefing depending on the level

of the order and the situation. The staff may propose courses of action to the head within his overall mission and intention. The decision briefing should not be a conference where members of the staff present their salient points to the head.

Feed Back Briefing. The feed back briefing is an opportunity for the heads of sections to brief the head and follow his commands on the plans they give. Back brief is an opportunity for the heads. Where circumstances permit, this can be done collectively among the staff to enable a number of staff to meet in the presence of the head so as to discuss forthcoming decisions.

The object of back brief is not to seek approval but to increase mutual knowledge in, and understanding of each other's plans. Often back briefs can be developed by any possible scenarios. Whilst a back brief must not be allowed to degenerate into a conference; it should provide a useful forum for heads of sections and senior staff to discuss future operations in a less formal atmosphere than that of an orders group.

Use of Operational Analysis in Decision Making Process

Operational Analysis is the application of scientific methods to assist in the educational and functional decision making process. Operational analysis should not be regarded as a substitute for other decision- making processes. It can be used as part of a deliberate planning process prior to operations or whilst operations of decision making process are in progress. It is particularly useful when applied to problems which lend to statistical measurement. Important applications of the operational analysis cover the determination of the correlation offers and evaluation of plans.

In decision making process, roles of the head and the staff have to be given accorded considerations, so, the role of the leader and the role of the other staff in the department or in the organizational setting.

The Role of the leader and Staff in the Decision Making Process

Role of the leader: The principal officer is the one in charge of the decision-making process and decides what procedures to use in each situation. The planning process for the department hinges on a clear articulation of the missions for the department. The leader is personally responsible for planning, preparing for, and executing the operations. He can only sustain his exercise of command, if he has a strong planning and decision-making capability. Every chief officer can achieve this by visualizing, describing, and directing operations as the principle steps for administrative decision making.

Visualizing, describing, and directing operations are the three mental processes that support the decision-making for an organization. Acts of visualizing, describing and directing operations is the process of developing a clear understanding of the current state. Visualizing, describing, and directing operations, subsequently, emerged as the sequence of the activities that move the department from its current state to the desired end state.

To visualize the desired end state, head must clearly understand the situation in the department and enquires about the mission. The head determines a desired end state based on the situational understanding. He then develops a put up for the department or organization from its current position to thedesired end state. The head considers an operational model by defining and arranging its relevant components. This operational model can help heads of departments and sections to picture the arrangement of friendly forces and resources in time, space, and purpose with respect to each other.

Role of the Staff: The staff's effort during planning process focuses on helping the head to make decisions and develop effective plans and orders for his administration. The principal staff officers manage, coordinate, and discipline the staff's work, and provide quality control of the affairs of the department. The staff members understand the leader's guidance and intent in the entire decision making process. Staff activities during planning initially focus on mission analysis. Mission analysis develops information to help the head to understand the situation and mission. Staff and sections in the department prepare and continuously update estimates in order to help the head to make decisions. A staff estimate is an assessment of a course of action by a staff which assists the leader in visualization for decision-making.

Elements for an Operational Model for a Decision Making Process

The following elements can be adopted for an operational model for a decision making process. The elements are given as the paraphernalia that can help a principal officer to have in mind a viable means in decision-making process. For an effective decision-making model of this kind is suggested for shaping an administrative intention. Six elements are suggested for a workable decision-making

process. The elements are named as description, intention, planning guidance, direction, mission orders and control measures.

1- Description. The leader uses an operational model to describe the relationship of decision in shaping and sustaining the operations to the time and space. The leader emphasizes how the model can help in shaping and sustaining the operations and relate it to each other in accomplishing the purpose of the decision-making operation.

2- Intention. Attainment of these conditions at the operational level, aims at setting a condition for the major decision-making operation. Key tasks are those that the authority should perform or the conditions that should be met in achieving the stated purpose of the decision-making operation. The key tasks are not tied to a specific course of action, but are identical in the requirements and are fundamentals for the success of decision-making operation for effective management.

3- Planning Guidance. The head develops a guide line for visualizing the success of his mission. Planning guidance may be broad or detail as the circumstances may require. Either way, planning guidance conveys the essence of the leader's visualization. The planning guidance is designed to state in broad terms when, where, and how the head intends to effects his missions accomplish the mission within the rules of the authority. Effective planning guidance, gives the staff members a broad outline of the leader's visualization, allowing the staff to explore different options and alternatives for carrying out their responsibilities.

4- Direction. The head of department directs the decision-making operation process by issuing orders and establishing control measures. He directs when he decides on a course of action and communicates decision to his participating subordinates.

5- Mission orders. The head directs with mission orders from the higher authority. Mission orders stress not only the actions required of staff but also understanding the context and purpose of the mission. They enable the subordinates to understand the situation, their leader's mission and intention, and their own mission as well. Whilst clear direction is essential to the success of an operation of decision-making process, a mission order allows unity of effort and members of staff opportunity to exercise their initiatives in getting the missions.

6- Control Measures. Control measures in decision-making process helps the head to direct the decision-making process by establishing responsibilities and limits to the staff and prevent the heads from impeding one another or imposing laws other than that of the authority. The head can be permissive, democratic and restrictive but not too much authoritative. The head of department should impose minimum control measures that are needed to provide essential coordination among the activities of the various sections in the department.

Conclusion

The exercise of command in decision-making plan is primarily concerned with leadership, decision-making process and control. The role of the head of department can be expressed in terms of these functions. Together with a number of complementary staff in the department, the Decision Making Process Model (DMPM) will enable the head to exercise his command in an orderly and easy way. The head can only sustain his exercise of command if he has a robust planning and decision-making capability. This rests on the kinds of information and good time to make a decision. A control, in the context of the paper, means to co-ordinate and monitor the activities of the department.

The ultimate object of leadership is to ensure effective administrative management. Azeez, (2008) said that teamwork is a product of sound leadership and of a positive command climate which promote co-operation at and between all levels of command. With leadership, teamwork, motivation and inspiration staff and subordinates will generate cohesion, trust and mutual understanding which induces enthusiasm for the cause and task at hand and provide a solid basis for the maintenance of morale and ethics of responsibilities at all levels of administration.

Pedagogy is said to provide the means to theory and practice. It develops and validates, within constraints, the theoretical and practical applications of a common doctrine in subject. The head should be educated and be a technical leader in making decisions and to make his decisions so appropriate and timely with the staff in the development of resulting plans. The greater the proficiency in timely planning and decision making, the greater the organizational ability of a leader.

Heads of departments or sections have a responsibility of training their staff and sections in anticipations of decision-making operations. The head, cannot easily and fully train himself in planning decision-making as he must conduct his business in accordance with the missions of the

higher authority. The head should, however, train his subordinates in planning decision-making. The head should be able to validate the training process in the department.

Decision Making Process Model (DMPM) is designed to aid the understanding of decision-making process and planning by the heads of departments. Decentralization of decision-making requires delegation of duties. Delegation of responsibilities in the exercise of command is an essential duty of the head. Control in the form of reporting performance and progress to the higher authority remains an important component of the duties of the head. The quality of a high decision-making depends on the form of arrangement with the staff in the department.

References

Azeez, W.A. (2008), *Art Policies, Art Curriculum and Implementation:* Roles of Administrators and Artists. A Paper presented at the 3rd NGA National Symposium on Art. Themed: Appraising Public Value and Appreciation of Nigerian Arts. Held at the Department of Fine and Applied Arts, University of Bening, Ekehun Campus, Benin City, Edo State-Nigeria.

Carl von C, (1982). *On War,* ed. by. Anatol Rapoport, Penguin Class!Csl982, HQ Dept of the Army Washington DC, *FM.5-0.* ,Army Planning and Orders Production, -'Final'-Draft, 15 July.

Microsoft® Encarta® (2009), © 1993-2008 Microsoft Corporation. All rights reserved.

Norman M. W. (2002), British Army   Doctrine Publication Vol. 2, Command. Army Code. No. 71564. *The Battle Staff Smart Book.* Step by Step Visual Guide to Military Decision/Making and Taclical OperatJons,Liginning Press.

Okoro C.O. (2003), *Introductionto Public learning in Administration.* Undergraduate Lecture Series, Ambrose Ali University.

Peter F. D. (1997) *Management: Tasks, Responsibilities, Practices.*   Harper Collins Publishers, New York, Harper Business Edition.

Symbiotic Alliance of Graphic Ideation Components in Advertising Design in Nigeria

Akanni Daniel Olatunde and Dakyes S. U.
akannido@gmail.com   Date: 15-02-2017

Abstract
Creating effective advertisement (advert) to impress the memory of target audiences takes a symbiotic relationship of graphic ideation components vi-as-vi texts (heading), product symbolism, effective application of colour(s) and adherence to other principal graphic ideation bench marks. Product symbolism is highly significant in any product advert. This assertion has been proven by experts in graphic and advertising designs. It is however observed that, few worthwhile product adverts for our visual consumption in Nigeria are principally characterized by behind product symbolism, metaphoric headlines and other design defects that seem to negate to a large extent, the norms of graphic communication and advertising principles. This paper therefore takes exceptions of the unconventional approach of these observed product advertisements in Nigeria. The thrust of this paper is at the instances of 67% literacy level in Nigerian based on 2006 censors which has been described as unacceptable by the Federal Government because it is considered to be below the world standard. This implies that, majority of the populace are visually illiterately impaired and may not be able to extract proposition from the unconventional contents advertisements.

Keywords: product, symbols, communication, ideation, metaphor, advertisement, symbiotic.

Introduction
Applying effective graphic communication tools is a serious business when it comes to advertising of products or services. Understanding the vocabulary of communication and effective adoption and implementation to attract response is a serious business. Target audiences should be able to read to understand the advertising messages. Anything short of that is a failure of the advertising process. Visual literate does not necessarily translate, read nor write but has ability to interpret a communication to extract a proposition or some meanings from signs which the communication medium consists of. Visual display of graphic ideation on a copy is significant in defining messages in a precise and concise way for easy decoding. Apart from the elements of design, advertising design is influenced by factors such as cultural convention, financial status, visual literacy, educational background and other social factors of the target audience. Putting aside these factors is to reduce the intent of the message delivery. Makmanee (2013) however observes that, gone are those days when companies marketed their products by simply showcasing an image of it in a commercial or printed advert. Nowadays advertising agencies have to create more of a concept behind a product or idea to arrest the attention of target audiences. The restriction of this graphic ideation, as observed by Makmanee, may not allow for design benchmark to be used in construct of messages that would break visual literacy, educational and cultural barriers and other supportive visuals to deliver the message. It is in view of the above observation that the authors had toreview related literature that is relevant to graphic communication based on theories propounded by experts in the field of graphic design and advertising to aid in analyzing the few sampled unconventional advertisements.

The Congruencies of Graphic Design
The world encyclopedia perceives graphic design as drawings, designs, paintings, imagery etc. which involves the use of lines or strokes to express or convey ideas in terms of forms. In other words, graphic design is both an art and a communication. Smith (2005) describes graphic design as exclusively a "limited and exclusive production" which encompasses all phases of graphic communication processes from origination of idea; design, layout, and typography through production, finishing and distribution of products. The most successful designs are those that most effectively communicate their messages which ease understanding and which tend to motivate consumers to act upon the message (Mitchell and Daniels, 2003). Hurwitz and Day (2007) hold that, communication is the major function of written letters made up into words, the pattern of letter forms which allows the bench mark of artistic expression; independent of verbal meaning. When people communicate, they try to establish commonness with one another or share information, idea or an attitude. Communication relates to the message sent sensitively to the message receiver. It also relates to the production of visuals which involves a multiplicity of analytical considerations bound up with theories and principles of learning, perception, symbolism, communication and philosophy. This

buttresses the philosophy of Green (2000) which states that, win through your action, never through argument. Graphic design within this context is more than the production of good quality images, since the intent is not only to attract attention but to communicate in such a way that there is a positive feedback. It requires adequate and clear information which implies understanding on the part of the receivers of the information as well as the effectiveness of the appeal. In this sense, graphic communication requires finding out about the effect of the message. Are the artistic elements used in the production synchronized well enough to be understood? Graphic communication is both an art and a design which performs intriguing adjectival advertising functions towards readers.

- Good art inspires while good design motivates.
- Good art is interpreted while good design is understood.
- Good art is a taste while good design is an opinion. Though design has an element of taste, the difference between good and bad design is a matter of opinion. A good piece of design can still be successful without being to your taste.
- Good art sends a different message to everyone while good design sends same message to everyone.
- Good art is a talent, while good design is a skill. Design is though a skill that is taught and learned to achieve the objectives of a design.

Barbara and McQuarrie (2005) aver that, the fundamental principle governing the process of graphic communication is derived from the mathematical theory of information which establishes that, communication always takes place between those units that transmit information and those that receive it. The process therefore requires explanation, and since the transmission of a coded message occurs between man and man; graphic design and visual communication find their natural diffusion through the instrument of mass media and at least through the techniques of image reproduction. Hence, visual reproduction (art) should be well presented as well as communicate an idea which when perceived would be meaningful and understood.

Alozie (2005) observes that, the role of advertisement in a market economy should be informative in order to persuade consumers about the superior quality of products or services being sold. Though some ads reflect cultural and symbolic values of the Nigerian environment, the absence of the identified variables (product image), and adoption of metaphoric headline (text) with profuse background could make the communication ineffective in terms of message delivery because different interpretations may be ascribed to them without product image and corresponding headline or text. This scholarly argument debunks the unconventional approach where product imagery is not displayed and yet expects the target audience to draw proposition from the faceless product stimulation message in an environment where literacy level is high. Honno theory of emphasis states that, product symbolism is paramount in advertising design than text. He opines that, product imagery is a sorting device in advert.

Objectives of Good Graphic Design

A good visual composition (design) is intended to accomplished a specific task or communicate a particular message to be understood. The visual content of some advertising designs in Nigeria will no doubt attract ones curiosity to its striking beauty, over simplicity, unique concepts, and adoption of symbols and Nigerian cultural values in their bid to communicate with the target audience. Unfortunately, some of these advertising designs are made up of graphic ideation that seems to negate to large extent the principles of design for a good design for comprehensible advert. The question therefore is how effective will the message delivery of these designs to the target audience be able to draw inference from the propositions.

Graphic design practice encompasses, among other things creation of good design layout, correct pictorial representation, harmonious use of colours, good selection and relevant headlines and simplification of design concept for effective communication to aid comprehension and interpretation of message. The presentation of graphic communication for visual perception and interpretation by the target audience to whom the ad is targeted, is usually encoded with target audience in mind.According to Lauer and Pentak (2008), designers must understand the vocabulary of graphic design, know their target audience to create effective communication, be aware of the constraints that affect the communication process, using creativity to prepare message they want to communicate. In attempt to force messages unto unreceptive audiences will only result in cognitive dissonance leading to resistance from the target audience and subsequent failure of communication. This paper therefore

sets out to analyze the unconventional approach of few sampled print product advertisements in terms of advertising message delivery.Not only shall the paper enable advertising practitioners and upcoming graphic designers recognize the importance of incorporating correct design variables into their work, the paper shall contribute positively to advertising processes from which design practitioners can glean from in terms of creativity.

Creativity in Graphic communication

A naturally endowed element in graphic design processes is creativity or creative thinking. Angelou (2013) explains that, creativity is an unexpressed emotion, buried alive which never dies in man and come forth later when it is needed in uglier ways. This implies that creativity comes from within as an inner creative spark that requires introspection, deep personal scrutiny, and connection. Metaphorically, creativity is "arrow-headed" which unravels the mystery of concept (Akanni, 2015). The ability to employ it well determines how well the concept becomes. According to Graham (2013) creativity is vitality, a life force, energy, a quickening that translates one's concepts into actions of unique expression. Creativity provides viable answers to advertising design problems and this perhaps explains creativity very vividly. In communication design, creativity is the ability to solve visual communication problems. In planning design layouts, the designer often concerns himself with the composition of the individual elements within the framework of the design to create an effective advert. Knowing what ought to constitute an advertisement is an asset to a designer. The first obvious function which every advertisement must perform is that of arresting the attention of the reader and should be understood, no matter how forceful and effective is the text. Other functions are that, the processes should be transactional and must be effective in nature to stimulate desirability. Arresting attention of a reader must be approximately twice as important as the actual convincing of the text. Otto (1979) noted that, the function of a finished ad has to convey the message easily and effectively so that it may be read and grasped with ease.

Theories in Graphic Communication

Theories in graphic communication and advertising have in many ways unified the presentation of the visual content of product advertisement. Hanno in Akanni's (2015) theory of visual communication laid emphasis on product display against text. Hollingsworth and Persons opine that an effective text/headline work in conjunction with product symbolism to arrest attention, while Fugglesang's (1973) findings on the theory of counter-attraction revealed that the degree of attraction of design is congruent to the absence of subordinate elements. He concludes that, visual communications with single or two images were more easily understood than multi-imagery advertisements. Hanno posits that product image(s) translates the tangible, quality and pure status of the product by inducing an indexical description of the product being advertised, while Plomer (2009) opinionated that product imagery gives first experience and pleasurable impact that would make the end receiver want to desire. Craig (1974) posits that, colour clarifies with effectiveness, highlights specific points or ideas and add decoration to create sales appeal. He reported that in fact, colour can be one of the designer's most important tools towards a successful persuasion exercise.

Graphical Norms

A designer is always faced with design challenges to present an appealing communication ad in a very effective way that would be easily interpreted as well as attract attention, arouse interest, create conviction, produce an appropriate response and impress the memory. All these could easily be achieved by using strong standard layout, headline, illustration, colour, typography, phraseology or statement or text, names and trademarks to impress the memory with identification of the product of intent (Dakyes, 1999). While trying to achieve these goals, the designer should always have the consumer at the back of his mind (Obisesan, 2008). The target population should be carefully identified and know whether such audiences will be able to interpret the visual elements used. A graphic design process has standard rules or devices for graphic communication practices in efficient manner using creative and logical thinking. Daniel (1978) suggests that the designer:

1. Confines the number of element in the advert to three, if possible two or even one.
2. Makes sure that the illustration is big enough.
3. Keeps the number of words to a minimum.
4. Makes sure the artwork illustration is in line with the headline.
5. Uses a study typeface, in a medium or bold version preferably a sans serif.
6. Makes sure the product is clearly identified.

The ability on the part of a designer to use these standard rules effectively the better for the information conveyed to the readers in terms of message delivery of an advertisement. A designer, who abrogates these rules or norms in the design process, is likely to generate an absurd, and not too good a design. The receiver or target audience may have been isolated from the message. Without correct and effective manipulation and representation of pictures with complete logical and harmonious interaction between communications variable, an ad becomes a failure and the result is empathy between the viewer and the design. According to Chaffee (2010), logical and critical thinking seek to establish rules of correct reasoning, understanding and valid argument. He suggests further that critical thinking also entails appraising concepts, issues, statements, and point of view. It therefore follows that, more than other forms of advertising design, illustration must be simple, strong, and clear. Buttressing this fact, Dakyes (1999) describes advertisement as an instrument of business that links buyers and sellers in a vast efficient communication network. Graphic design process gives meaning with graphic elements which involves a process of illustration which tend to interpret intent of the message in visual form to stimulate a receiver's imagination and interest through text, colour, image etc. Against this background, it is clear that product ad that abrogates or set aside the standard graphic norms is likely to fail in all ramifications in transmitting advertising messages. These issues have been discussed below.

Misleading Text/Headlines

The headline in product advertising design is a sorting device for selecting the readers which the advertisement attracts. It is probably the most important material in an advertisement in terms of words that it carries. Dakyes (1999) postulates that mechanically, headlines should have the following characteristics:

1. The type should be large enough to set it off and secure attention of the reader.
2. The type should have as few words as possible.
3. The type should be located where it will be seen to the best knowledge.
4. The type should be relevant within the context for which it is used.
5. The arrangement of type/words should make the reading as easy as possible.
6. The headline should communicate with effective meaning.

Relevant headline gives information about the article or about the proposition. Daniel (1978) observed that, a metaphoric and an irrelevant headline or material gives absolutely no information about any proposition; it gives the reader the feeling of being isolated, deceived and trapped. Hollingsworth and Persons point out that a headline should be short, bold, apt, original, specific, meaningful, entertaining, interesting and informative to arrest attention and impress the memory. According to the findings of McQuerrie (2005) misleading headlines are irrelevant and deceptive. The result is that, the reader is isolated and the advert loses its qualitative value of relevance and permanent value of attention and relevant copy. Good copy and relevant text ease understanding. Text is adopted to meet a requirement of predominantly expository kind, precluding the possession of aesthetic quality.

Behind Product Symbolism

Product image is a symbolic pictorial just as any other image or picture. Symbol is a sign which translates meaning to text, product, picture, object, event, condition, activity and convention. Nothing is in a sign however, unless it is invested with a meaning (Reschke, 2005). Product image in advert is a sign loaded with multiple meanings which translate persuasion, attraction and translation of social life of culture, highlight the quality and freshness of the product, and describe the tangible and the pure status of the product being advertised which imply that the picture of the product is the product itself. Andren (1978) observed in his analysis and interpretation of pictorials in adverts that pictorial does more in general than merely attracting attention. It conveys mood and feeling of experience which the advertising is associated with. According to Plomer (2009), a product image gives first experience of looking at the poster with a pleasurable impact or stimulation to make the consumer want to desire. Advertising studies carried out on culture and product image by Alozie (2005) indicated that, ads reflecting cultural values in conjunction with product images are meaningful and persuasive than those that ignore them. A picture gives clue to the product or text and proves satisfying in proportion to its success in taking or arresting attention of the reader by illustration. Commenting on illustration, Faison (1980) observed that, illustration should properly show the articles being advertised with effectiveness. Barrett (2003) concluded that design concept becomes simplified and eases understanding when it is backed-up with picture(s). He declared that, pictures speak louder than words. Product explains text or imagery meaningfully and comprehensively to be

understood. With the aid of a picture, the feeling of fear, disgust, and loathing that may have been aroused can be redeemed by the product associated with this role in the advert picture. An advertising picture can also communicate ideas, assertions, evaluations and exhortations. It can give the arguments for buying a product. The interpretation of a picture is often affected by culture, environment, religion, politics and educational backgrounds. In interpreting pictures therefore, one needs not to make speculations about intentions of the people who created them (Plomer, ibid). One should rather try to establish what the picture expresses. Pictures can clarify things, form part of a statement and in contexts also express a statement.

Absence of Communicative Colour

The role of colour in product ad is an act of stimulating, captivating consumers' attention and interest for a purpose. This is carried out in a creative manner by a designer to carry along the consumer into reading the copy through the selection of scintillating colour elements and arranging them in an interesting and meaningful layout to get the communication message through to them in an effective fascinating and convincing way. In the process, the designer asks himself some questions to help him achieve the purpose of the design among which include the following. What will the product do to the buyer? How does it benefit the buyer? Will the product have side effects on the buyer? The sampled product advertisements (figa. 1 and 2) seem to negate this norm to achieve a purpose. Colours can be very effective when applied to create a good copy to creatively communicate. It could be very effective in graphic communication beyond human imagination in arresting and attracting attention strikingly to induce a consumer. Lauer and Pentak (2008) describe colour by its characteristic command- attention grabber. According to Craig (1974), this could be achieved by a well planning set-ups advertising product using the diverse effects resulting from a combination of the primary colours. In essence, the knowledge of the effect of colour is necessary in order to revive and control the intensity of each one to achieve results in contemporary graphic communication ad.

Profusion Background Picture:

The presence of subordinate image(s) in a background of picture(s) adopted on some product adverts negate the principle of counter attraction which states that, the degree of attraction of a design depends largely on the absence of subordinate elements. The subordinate elements distract viewers' attention and clarity for effective understanding. The subordinate elements become counterproductive to the real concept in ad. Design with multiple images creates conflict among the many images and this tends to create distraction from the symbolic property of the concept from being readily recognizable. In essence, the power of the picture to attract attention might have been defeated. Scott (1978) observed that, the power of any object to compel attention depends on the absence of counter attraction. Fugglesang's (1973) findings on the theory of counter-attraction principle revealed that, visual communications with single image posters without subordinate object were more easily understood. This findings tallies with the principle of attraction which states that, all things being equal, the degree of attraction of a design is congruent to the absence of subordinate elements and that visual communications with single or two images without background were more easily understood than multi-image advertisements (Daniel, 1978). Amy (2007) concluded that, a graphic design of an accomplished designer conveys the feeling that nothing in the design could be distracted without violating the overall structure of the design and that all the communication variables should make a complete and harmonious whole to form effective message delivery.

Concept of Culture

O'Guinn et al (1998) opine that, cultures surround creation, transmission, reception and interpretation of advertisements. Cultural conventions and values tend to influence every aspect of human behaviour, including consumer behaviour and response to advertising. Therefore an advertiser who incorporates these values into the advertisement of its products or services is likely to succeed in connecting with the target audience. Askegaard (1991) observes that the importance of culture has become more recognized within the field of advertising. This implies that, advertising as a marketing tool plays a decisive and special attention to the cultures of consumers in conjunction with product image to secure attention and also to convey messages easily and effectively so that the messages are grasped with ease based on the theorem that, all things being equal, the degree of attraction of a design has to be associated with understanding. Just as culture and cultural values provide people with ways of thinking, ways of seeing and hearing and interpreting the word, so does the product image makes interpretation easier, simplified and comprehensibly and understanding. Any experience or interpretation is preceded by meaning already given within a culturally relative tradition or

practices. Obisesan (2008) findings on the value of cultural symbols in visual communication reveal that, cultural convention married with symbolic product is communication synthesis that creates lasting impression in the minds of people. It also creates a platform for effective understanding of the advertisement.

Figure 1 is a typical example of advertising that has no product image on the ad poster. The product is not identified to translate social meaning of the advert. The designer deliberately eliminates the product imagery from the ad to represent social reality of Nigerian culture. Education is considered an important aspect of Nigerian culture. Nigerians take pride in their culture. Product image and cultural value plays important role in persuasive advertisement. The advertiser probably realizes the importance of cultural conventions and Nigerians commitment to it. The advertiser has therefore used both the symbol in the box and conceptual image (books) to communicate the message: "Let's face it, not many ever thought Nigerians could be nominated for the Nobel Prize". BAT ad seems to be eulogizing educational achievement with a symbolic achievement in recognition of Nigerian scholars. The round bright reddish symbol could be translated to be a "laureate".
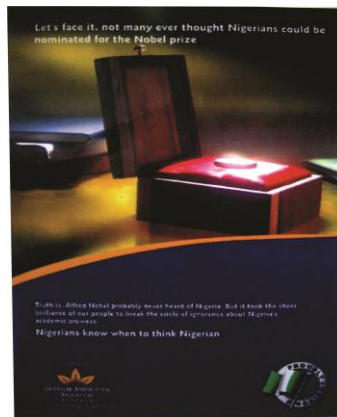

**Figure 1: Laureate: "Let's face it, not many ever thought Nigerians could be forthe Nobel Prize",
Source: BAT, 2012.**

Behind the box are piles of books. Educationally, the world recognizes Nigerians achievement in education. For example in Nigeria, Prof Wole Soyinka who is generally described as a poet-prophet, prodigious playwright, quintessential scholar, freedom fighter, political activist and creative enigma is a recipient of a "Nobel Prize", has written many books including *Beautician of Area Boys*, *The Man Died, Interpreter, The Trial of Bother Jero* etc. BAT poster seems to be proud to associate with Wole Soyinka and others and Nigeria's achievement in education generally. Prof Chinua Achebe is another recipient of scholarly awards. He is the writer of the world famous literary book - *Things Fall Apart*, which has been translated into many languages of the world.

Figure 2 is another example of product advertisement depicting a multi-image cultural scene with profusion of background. The background is visually distractive; distracting viewers' attention from focusing on the message. The background has created a sort of conflict with the cultural images in the advert thereby distracting attention for effective understanding. The principle of attraction states that, the degree of attraction of a design depends largely on the absence of subordinate elements and visual communications with images; especially single or two image without background were more easily understood than multi-image advertisements (Fugglesang, 1973). This is buttressed by Scott (1978) when he posits that, the power of any object to compel attraction depends upon the absence of counter attraction.
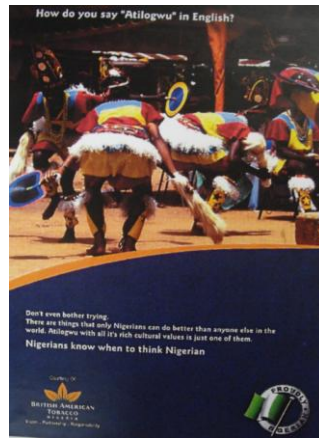
**Figure 2: Cultural dance group from the eastern part of Nigeria: "How do you say "Atilogwu" in English",
Source: BAT, 2012.**

The statement at the top of the posters in Fig. 1 tilted *Let's face it, not many ever thought Nigerians could be nominated for the Nobel Prize* and Fig. 2 *How do you say 'Atilogwu' in English* respectively has no reference to the product either. This explains that, the adopted approach to graphic ideation of those two product adverts tends to be more of cultural bias than product.There is no product imagery neither does the adopted text (headlines) and cultural attribute complement each other in terms of meaning and interpretation to create a platform for understanding effectively the conceptual complexity of the message delivery. The headlines of the two advertisements are misleading. The concepts of the two adverts are equally metaphorical to be understood. Buttressing the above, a graphic designer Jelly Helm in Buser (2006), argued that, irrelevance prevents advertisers from ever achieving real beauty of their work. He avers that:

> If you take the underlying message of all the advertisement we are exposed to, they are remarkably consistent in the values they promote – deception. And if you built a society on those values, it would be a pretty self-centered, materialist, live-for-the-moment, hedonistic, hypocompetitive sick freak show society, which is pretty much what we have got.

Complementary headline/text makes readers to identify the quality of a product. To generate a good headline, it is desirable to establish certain elements of uniformity, which must be recognized and remembered (Dakyes, 1999). Graphic communication has goals; among which include; communication of some specific messages to a group of people; while the goal of advertising efforts is to establish "consumer demand" for a product and influences that bring about consumer recognition or even acceptance of a product. An effective advertisement consists of text together with pictorial intent. The pictorials often contain keys for interpretation of the text.

Metaphorical Concept

A metaphor allows and encourages consumers to use their imagination to positively associate with a product. According to Barbara et al (2008), metaphors may be more effective in influencing consumers' thoughts because busy consumers are not usually prompted to think about advertisement. However, findings by McQuerrie et al (2005) reveal that metaphors and pictures are unusually powerful persuaders but this power could have some deceptive and misleading tendencies. Meaning is not transmitted to the perceiver; perceiver actively creates the meaning according to a complex interplay of codes or conventions. Like mythological beliefs, a metaphor helps the viewer to make sense of his experiences within a culture. Myth suggests beliefs which are demonstrably false but often times, the term does not suggest this in some cases. Nonetheless, viewers translate messages according to their visual and psychological intelligence. In this context (Fig. 1) the concept seems not so comprehensible for one to imagine that the laurel/pile books represents tobacco product. Daniel (1978) observed that, an irrelevant headline or picture gives absolutely no information about the article or about the proposition. According to him, ambiguous or misleading headlines often give the reader a feeling of being isolated or being deceived and trapped into reading something he is least interested in. In such a situation, the memory value of irrelevant material is usually lost. This implies that, adoption of irrelevant headlines or concepts have no effect and permanent attention value as does a relevant copy. Figure 2 is also an example of product advertisement depicting a multi-image cultural

scene with profusion background. The visually distractive background, distracts viewers' attention from focusing on the message thereby creating a sort of conflict with the cultural images in the advert. Findings by Akanni (2015) on product advertisement posit that, adoption of product image married with effective headline in advertisement complement each other for effective message delivery. This implies that behind product symbolism is inimical to effective understanding. Figure 3 is product advertisement. What could have happened to the message delivery without emphasis on product symbolism? The billboard product advert is presented with three young adults having fun with a bottle (product) each of GUINNESS in a pleasurable mood of excitement or merriment with a giant full glass of sparkling content of the product at the background. The complimenting text, *Come Drink at the Table of Men* on black coloured background, is indexical icon representing the quality of the drink without profusion background to distract visionary intent of the advert. Visually, colour induces a mental image through the eye and brain. The psychological effect of colour on people has to do with its power to engage the senses in a direct contact between the emotions and senses (Bevlin, 1977). Colour tends to create feelings of cheerfulness, excitement, forcefulness, stimulation as well as energy. Symbolically, white symbolizes purity while black colour symbolizes the premium and sophistication of the product. 'Men' on the copy symbolizes universality of the drink, meant only for the adults. The concept of the ad allows the viewer to see the product as refreshing: the invisible quality of the drink.

Figure 3: "Come drink at the table of men" – Guinness
(Source: Billboard at Ibadan 29"' November 2014.

The image of a giant glass sparkling content explains the status of the product with the brands trademark at the background. The overall concept suggests GUINNESS as an alcoholic drink that brings togetherness, friendship and merry making. This is in essence, an effective and successful way of generating effective message delivery with respect to appropriate quarters. A visual content of any product advertising medium is rated according to how graphic communication variables are made to interact, taking into cognisance the literacy level of the target audiences.

Summary and conclusion

What an advertisement means is determined by a process initiated by sender for the receiver to decode through a social interpretive process. What a text or image means is exclusively up to the reader, hence, a designer must acknowledge who the reader is, in terms of psychological and sociological factors. Headlines that tally with the promotional product avoids being misleading or deceptive to the readers. Colour attracts and should be treated as such on the basis of its influence on perceivers in terms of its artistic attention and illustrative value. Confining number of images to two or three in the visual plane of poster is a graphic ideation norm and should be treated as such to create a platform for effective understanding of the message delivery as they relate to some composites of the product. Ferguson (2005) opined that, advert with single or two images relays effective communication or message for effective delivery. In effect, essential factors in design boils down to good concept, creativity, and illustrative competence, attractive and comprehensible headline to complement pictorial images. Good application of colours and understanding of the effect of imagery, irrespective of purpose or function is of paramount importance in graphic communication. Alozie (2005) holds that, advertisements that reflect cultural values in conjunction with product images are more persuasive and meaningful than those that ignore them.

Reference

Akanni, D.O. (2015) Critical Assessment and Design of the British American Tobacco Posters Designs in Nigeria: Unpublished M.A. Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria.

Alozie, E. C. (2005) Cultural Reflections and the Role of Advertising in the Socio – Economic National Development of Nigeria: Studies in African Economic and Social Development: *The free library book* 2005, New Book Inc. Edwin Mellen Press.

Andren, G. (1978). *Rhetoric Ideology in Advertising*: Sweden: A. B. Grafiska Gruppen Inc.

Askegaard, S. (1991) Towards a Semiotic Structure of Cultural Identity. *Marketing semiotics: Copenhagen*: *Series* F (62). Nyt Nordisk Forlag; Arnold Busck A/s, p11.

Barbara, J. and McQuarrie, E. F. (2005) Indirect Persuasion in Advertising: How Consumers Process Metaphors Presented in Pictures and Words. American Academy of Advertising: *Advertising Journal. 34 (2), p. 7-20..*

Barrett, T. (2003) Interpreting Visual Culture: In *International Journal of Arts Education,* March 2003,pp. 7-12.

Bevlin, M. E. (1977) *Design through Discovery* (3rd Edition).: USA: Hold Rinehart and Winston.

Bezuidenhout, T. (1998) A Discursive Semiotic Approach to Translating Cultural Aspects in Persuasive Advertisements", Published M.A. Dissertation.

Jelly Helm in Buser, T. (2006) Experiencing Art Around us (2nd Edition), University of Louisville, USA:, Thomas Woodworth, p.107.

Chaffee, J. (2010) *Creative Thinking: A Successful Creativity and the Graphic Design Process,* New York: City University, USA, p.75.

Craig, J. (1974) *Production for Graphic Design*: USA: Watson Guptill Publication.

Dakyes, S. U. (1999) An Analysis of Graphic Design Problems found in some Billboard Advertisements in Nigeria Unpublished M.A Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria, Nigeria.

Daniel, S. (1978). *Advertising Principles*, London: A. W. Shaw and Group Ltd.

Faison, E. W. (1980) *Advertising: A Behavioural Approach for Managers:* London: A.W. Shaw and Group Limited, NY, USA.

Ferguson, A. (2005) General Information on Nigerian culture: Culture of Nigeria. Retrieve from *http://www.encyclopaedia.britannica.inc.htm*. May 15, 2015.

Fugglesang, A. (1973) *Applied Communication in Developing Countries: Ideas and Observations.* T. Dag Hammarskjold Foundation: Madison: University of Wisconsin.

Graham, M. (2013) Nigerian Female Artist and her Unique Perspective: *The Nation Newspaper,* Nigeria 21 August 2013, p. 38.

Green, R. (2000).The 48 Laws of Power: Win through Your Action, Never through Argument: New York: In: *A Joost Elffers Production*; Penguin Production, USA, p 73.

Hollingsworth and Persons: InDakyes, S. U. (1999) An Analysis of Graphic Design Problems found in some Billboard Advertisements in Nigeria, Unpublished M.A Thesis, Dep[artment of Industrial Design, Ahmadu Bello University,Zaria, Nigeria.

Hurwitz, A. and Day, M. (2007). *Children and their Art: Communication Method for the Elementary School*, (8TH edition), USA: Clark Baxter Publishers. p. 194.

Lauer, D. A. and Pentak, S. (2008) *Design Basics*. The Ohio University, USA: 7th edition Clark Baxter Publishers, pp.5, 25, 26 and 285.

Makmanee T. (2013). *Http//:www.batnigeria.com/ngcaeers.com/tag/britishamerica.* Retrieved: June7,2013.

Mitchell and Daniel (2003) Motivation Handbook of Philosophy: In: *Borman,*W.C, Ligent, D.R. and Klimoski R.I. (Ed) *Industrial Organisation.* Wily, Vol.12, New York.

McQuarrie, E. F. & Barbara, J. (2005) Indirect Persuasion in Advertising: How Consumers Process Metaphors Presented in Pictures and Words: American Academy of Advertising, *The Advertising Journal. 34 (2) p. 7-20.*

Obisesan, J. B. (2008) The Value of Cultural Symbols in visual communication of some Multinational Print Advertisements in Nigeria, Unpublished M.A Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria, Nigeria.

O'Guinn, T. C., Allen, C. T. and Semenik, R. J. (1998) *Advertising*: Cincinnati -Ohio: South Western College Publishing, p.13

Otto,(1979) In Akanni, D.O. (2015) Critical Assessment and Redesign of the British American Tobacco Poster Designs in Nigeria, Unpublished M.A. Thesis, Department of Industrial Design, Ahmadu Bello University, Zaria, Nigeria.

Plomer, W. (2009) *Graphic Design Solution*: New York: St Mar Press: ISBNO: 0-312-830-3 PBK.

Reschke, N. (2005). Semiotic Analysis of Product Advertisement and Its Interpretation by Readers: Retrieved from *http://www.abe.ac.uk/media/students/nnr950.htm* July 28, 2015.

Scott, W. D. (1978) *Psychology of Advertisement*, USA: Arnold Press Inc.

Smith, K. L. (2005) *Handbook of Visual Communication: Theory, Methods and Media*, Routledge, ISBN 978-0-8058-4178-7, P. 12.

Exploring Painting as a Tool for Social Commentary for Dating Bomb Blast Effects In Nigeria

Okanlawon, A. Kola, Sani, M. Mu'azu, and Akanni D. Olatunde
okanlawon.kola@yahoo.com, akannido@gmail.com   Date: 15-2-2017

Abstract
Apart from aesthetic purposes, painting has remained a tool for social commentary; a platform for making visual statement or expressing a view about social issues. Sometimes it is used to make political, social and economic statement. Bomb blast in Nigeria has assumed avoidable phenomenon going through the memory lane from the Benin expedition that ended sophisticated bureaucracy of Benin Kingdom in 1897 to the first letter bomb blast that killed Dele Giwa, onetime Editor-in-Chief of Newswatch magazine to the bombing explosion at Ikeja cantonment in 2002 to the present Boko Haram insurgency that started in 2009 claimed to have consumed over thousand people and millions rendered homeless. Effect of bomb blast has often left behind scores of awesome relics scenes. The effect of bomb blast is awesome to behold, yet the truth must be told for posterity. The thrust of the paper takes exceptions in making visual statements about bomb blast effect in Nigeria with reference to Boko Haram activities in recent times. This is to subtly stimulate the inactive stands of the country's policy makers and the stake-holders into urgent action of putting in place "action plan" to end the cause of incessant bombings.

Keywords: painting, social commentary, bomb blast, Book Haram, relics

Introduction
Making social statement or commentary is likened to exercising fundamental human rights or franchise of individual or a reaction or criticism which often comes from within. Maugham (2012) describes social commentary or painting expression as a sort of modernistic protest against social ills by individuals. According to Maggie (2009), making political/social statement in painting is an issue driven by innate force, a phenomenon that has been witnessed among many fore-runners of social critics. She observed that, though some socio-political creative works are intended to be obvious; there are numerous works that are deliberate and more subtle. She concludes that, both types are important to the creative principles and to our modern society of today. The spirit behind social commentary in whatever format is prevalent throughout the whole world – from Greece to Libya, from London to Egypt and from Russia to Harare. For instance, Akriti Art Gallery in 2011 hosted a show titled *Social and Political Injustice* – Issues of Contemporary means of Reaction. According to Maugham (ibid) the exhibition of the paintings became an anti-establishment and rebellion force against social injustice which of course cannot be ignored.

Kleiner (2009) avers that, social commentary is often triggered by injustice in a socio-economic and political arena of some sort. He cited instances of the depression era in Americans where painters grapple openly with their paintings such themes as joblessness and poverty, political injustice and corruption, labour-management conflict, and the excesses of American exploitation by their leaders. Ben Shahn's painting; *The Passion of Sacco and Vanzetti* for example was a bitter comment on social injustice of the trial and execution of anarchist Nicola Sacco and Bartolommeo Vanzetti. The outcome of the famous case in which the dual were condemned to death was a politically motivated trial. A painting by Gropper *the Senate* is another powerfully simplified caricature of American public life. Social commentator, Levine in Kleiner (ibid), evolved a more sophisticated expressionist technique of portraying what he viewed as the degradation of certain aspects of the American national issue, as exemplified in *The Feast of Pure Reason* (Social Realism, 2015). Pablo Picasso's *Guernica* of 1937 that condemns the bombing of Basque capital by the Nazi forces visualizes the brutality of events of that period with provoking statement in painting. The use of semi-abstract images painted in flat intense colour was a provoking visual statement of the time. Pablo Picasso's *Guernica* has remained and stands as the greatest anti-war symbol of all times, and it has remained an embodiment of peace process. The artwork was conceived and created by Picasso as a reaction to the bombing of Guernica, Basque Country by German and Italian warplanes at the order of the Spanish National Forces on 26th April 1937 during the Spanish Civil War (Kleiner, op.cit).

Synopsis of Social Commentary

According to Guity, (n. d), painting as a medium of social commentary was first introduced by artists such as Henri de Toulouse-Lautrec, Theophile Steinlen, and Leonetto Cappeiello in the early 19th century when they view their art as a medium for social change at the heels of the prevalence of injustices in the American society. He observed that, these artists were influenced by the value of modernity and enlightenment of which such values were in stark contrast to those of the American society at large. Their subjects range from the daily struggles of working poor, the scene of brothels, the life styles of addicts, outcasts and the hardships of the old and humble. At this period, social commentatorship assumed the role of a reporter and analyst using painting to initiate a subtle process that can change the phenomenon. Art appeared very critical over the socio-economic structures which are seen as harmful, but it also celebrated the simple joys of humility and somehow poeticizes the everyday life style of the populace. Guity reiterates that, painting as an art form has long been a medium of expressing opinion, criticize and even commenting on the state of a government or society. He opines that, through caricature, allegory and satirist symbolism, artists have commented both explicitly and subversively on everything like vanity, corruption and greed. Buttressing the above, Okanlawon and Akanni (2009) posit that, cartoon paintings has for many years been used by artists to criticize policies of government; citing cartoons as a style of provoking emotions on government agenda or programmes that concern the populace or relating to environmental issues. For instance, Dele Gegede, a socio-political analyst of our time whose cartoon commentaries/themes reflect daily socio-political programs of the government, have often been widely conveyed through prints and other periodicals to create images to strike a meaningful chord that leaves lasting impression purposely meant to initiate change in Nigeria. The role of an artist as a social commentator therefore serves as voicing concerns against the rampant social and political injustice in a society.

Semiotic Images of Bomb Blast (BB) Effects

Semiotic theory is based on language. Language is one of many sign systems of varying degrees of unity, applicability, and complexity. Most codes, etiquette, mathematics, symbols, music, painting and even highway signs are examples of semiotic system. Semiotics has to do with symbols and meanings are associated with content analysis applied in a variety of research contexts including paintings.

Plate 1: Painting expression of the effect of Hiroshima bomb blast by Marukilri and Maruki-Toshi in 1950, source: http://www.vanguardngr.com/2011/06/history-of-bomb-blast.

Plate 1 exemplifies artistic impression of bomb blast effect by Marukilri and Maruki-Toshi (1950). The painting expression is a semiotic representation of effect of Hiroshima bomb blast which reportedly consumed thousands of people in Hiroshima in 1945.

Bomb blast is an explosion of a rapid increase in volume and release of energy in an extreme manner usually with the generation of high temperature and the release of gasses. According to Kissane (2009) explosions are created by high explosives travel via supersonic shock waves. When explosive is caused by a man-made device, the audible component upon impact is very devastating. The most powerful bombs ever reported historically which was used in combat to cause devastating effect to lives and property were the two atomic bombs dropped by United State to attack Hiroshima and Nagasaki in Japan during the Second World War in 1945. Twenty years after the bomb blast, it was told that, the effect of the bomb blast manifested in children born in Japan. Children were sometimes born with amputated limbs or deformity beyond recognition. According to Milstein (2008) whether a bomb is civilian or military targeted, the effect is often devastating causing sudden drastic rise in ambient pressure that often create permanent damage or death to human beings and destruction to properties. According to Alison (2009) the truth of bomb blast might be hard to say, painful to bear or even drastic for the truth but still needed to be said for posterity. Plates 2, 3, 4a, b, c and d exemplify painful scenes to behold yet it must be told either visually or textually. Plate 2 is the lifeless body of

Dele Giwa in his own pool of blood caused by the first letter bomb in Nigeria during the era of General Ibrahim Badamasi Babangida's administration as the Head of State.

Plate 2: The life-less body of Dele Giwa- Former Editor-in-Chief
(source: http://www.vanguardngr.com/2011/06/history-of-bomb-blast-in-nigeria. Retrieved: 5th January, 2015

Figure 3: Nyanya Garage bomb blast in Abuja. - Evacuation
(Source: http://www.news2.onlinenigeria.com/thumbnail.php?file=image2abuja. Retrieved: November, 2014

Plate 4a: Nyanya shopping mall bomb blast.
(Source: http://www.news2.onlinenigeria.com/thumbnail.php?file=image2abuja.shoppingmall.
Retrieved: 29th November, 2014

Plate 4b: Nyanya shopping mall bomb blast in Abuja.
(Source: htt://www.news2.onlinenigeria.com/thumbnail.php?file=image2abuja.shoppingmall.
Retrieved: 29th November, 2014

Plate 4c: Effect of Nyanya shopping mall bomb blast in Abuja. Relics:
Source:htt://www.news2.onlinenigeria.com/thumbnail.php?file=image2abuja.shoppingmall.
Retrieved: 29th November, 2014

Plate 4d: Effect of Nyanya shopping mall bomb blast.- "Agony woman"
Source:http://www.news2.onlinenigeria.com/thumbnail.php?file=image2abuja Shopping mall.
Retrieved: 29th November, 2014

Looking back to those first decades after the Second World War; the bomb that killed Dele Giwa (Plate 2) - former Editor-in-Chief of the popular weekly magazine – Newswatch; the 2014 Nyanya bomb blast at the Motto Park in Abuja and other parts of the country created shock, disillusionment, and anxiety among the world populations and Nigerian populace as a whole.

Bomb blast which is often accompanied by wanton destruction of human lives and properties could not have been limited to injuries – ranging from minor to survivable and wanton killings and destruction of properties but its implication on farming activities, education and socio-economic activities. The photos in Plate 2 and Plates 3, 4a, b, c and d are few effects of bomb blasts ranging from human destruction, destruction of properties, shock and disillusionment and dark atmosphere caused by dark smoke emission from the inferno of bomb blasts.

Brief History of Bomb Blast in Nigeria

Looking back to the Nigerian Civil War which broke out in 1967 and lasted for almost three years, one could easily draw inference that it was caused by security challenges in some sections of the Nigerian population. The first letter bomb was directed to Dele Giwa the founding Editor-in-Chief of Newswatch Magazine in Nigeria was in 1986 in Ikeja-Lagos during the administration of General Ibrahim Badamasi Babangida's military regime. The sadistic episode was widely believed to have been state-sponsored (Dapachez, 2011). The bizarre killing of the Editor-in-Chief created awesome and abominable effect that has continued to linger in the minds of Nigerians till date. According to analysts, the death of Dele Giwa takes its roots in a savored fear that he might exposed Mariam Babangida in connection with the case of Gloria Okon a cocaine pusher rumored to have fronted for the then Mariam Babangida the wife of the then head of state of Nigeria. Kolawole (2011) revealed in his memoire that, the issue to prosecute the suspected culprit in the perpetrated letter bomb that killed Dele Giwa brought an end to the great Oputa Panel when the former head of Federal Republic of Nigeria, president Okikiola Olusegun Obasanjo (OBJ) in his characteristic manner questioned Gani Fawehinmi's (SAN) ability of prosecuting the culprit. Obasanjo's suspicion of Gani's ability to prosecute the suspected culprit was further buttressed when the ex-president General Ibrahim Badamasi Babangida (IBB) refused to appear before the Oputa panel saddled to investigate the heinous crime was invited. Since then, series of other bombing incidents have been reported in the country, among which include the Boko Haram insurgency and Movement for the Emancipation of the Niger Delta (MEND) and the present ongoing war against Avengers of Niger Delta. According to Kolawole (ibid) and Adeyemi (2011) majority of the heinous crimes happened under the despotic rule of the late General Sani Abacha who was rumored to be behind most of the killings to intimidate his opposition protagonists in his regime.

Some Bomb Explosion incidents in Nigeria

There was however, an isolated case of accidental bombs explosion that took place in Ikeja cantonment in 2002, leading to the death of more than one thousand persons. It was not until March 2010 that Nigeria began to witness bomb blast as an act of terrorism in the civil political dispensation when some bomb blasts went off in Warri during an Amnesty Dialogue organised by Vanguard Newspapers in support of the amnesty program of the then President UmaruYar'Adua to tackle the cases of militancy in the Niger Delta region (Dapachez, 2011).

The cases of bomb blasts in Nigeria can be chronologically stated as follows:

1. Between 1967 – 1970 – Nigerian Civil War where thousands of people were killed
2. October 19th 1986 – Dele Giwa was murdered in his house in Ikeja, Lagos

3. May 31st 1995 – At Ilorin Stadium, during the launch of Family Support Programme
4. January 18th 1996 – Durbar Hotel, Kaduna. A suspected bomber killed. He was to have brought a copy of Wole Soyinka's book prior to the blast
5. January 20th1996 – Aminu Kano International Air-port, Kano
6. April 11th 1996 – Ikeja Cantonment, Lagos
7. April 25th – Air Force Base, Ikeja
8. November 14th 1996 – Murtala Muhammed Airport claimed the life of the Chief Security Officer.
9. December 16th 1996 – Bomb blast rocked Colonel Marwa's convoy
10. December 18th 1996 – Bus belonging to Lagos State Task Force on Environmental Sanitation hit
11. January 17th 1997 – Bus belonging to Nigeria Army hit
12. April 22nd 1997 – Blast in Evans Square claims 3 lives
13. December 13th 1997 – Lt. Gen. Oladipo Diya escapes death in Abuja Airport
14. May 12th 1997 – Ibadan gets its first dose of blast at the Federal Ministry of Works and Housing at Eleyele Road, near Jericho Hospital
15. January 27th 2007 – Bombs stored at Ikeja Cantonment exploded leading to the death of over 1000Lagosians fleeing in fear
16. March 15th 2010 – Warri during Amnesty Dialogue sponsored by Vanguard Media Limited
17. October 1st 2010 – During Nigeria's 50th Independence Anniversary Celebrations in Abuja, suspected to be sponsored by MEND – a group of Niger-Delta militants.
18. April 26th 2011 – At Maiduguri, Bornu State
19. May 29th 2011 – At Army Barracks in Bauchi
20. January 1st 2011- Abuja Army Barracks Mummy Market, and
21. June 16th 2011 – The Nigerian Police Force Headquarters, Abuja with the IG of Police narrowly escaping death.

Countless orchestrated explosions have equally been witnessed in Bauchi, Bornu, Adamawa and Yobe. The Boko Haram deviant behaviour leading to bombings and destruction of properties has been sequentially carried out and has hitherto left behind it scenes of horror - atrocities that are very demeaning and very devastating. The following paintings are the artist's to bombings in Nigeria typical to atrocities of the Boko Haram insurgency. Book Haram have often claimed responsibility.

Artistic expression of effects of Bomb Blasts in Nigeria

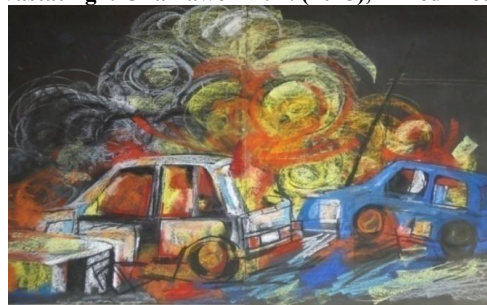**Figure 1a: "Devastating": Okanlawon A.K. (2015), Mixed Media, 100 x 120cm**

Figure 1b: "Devastating ll": Okanlawon A.K. (2015), Pastel on Paper 45 x 60cm

Figure 1c: Devastating lll: Okanlawon A.K. (2015), Pastel on Paper 45 x 60cm

Figures 1a, b and c are the artist's commentary on effects of bomb blast on properties. The artistic statement from the bomb explosion depicts emission of smoke of black flames (figure 1a) spread over the sky in a reddish-yellow colour (figure 1b and 1c) to depict effects of the phenomenon. The effect gives the illustration of devastation associated/inflicted on human properties. The fuming flames were rendered in dominant mixtures of primary and neutral colours to translate the intensity of destruction.

Figure 2: Devastating lV: Okanlawon A.K. (2015), Mixed Media, 45 x 60cm

Figure 2 titled *Devastation IV* is an artistic statement of bomb blast in Kano where properties in buildings and cars were destroyed in the inferno of the blast. Like the paintings in 1a, b, c, and d, the painting is dominated by mixtures of primary and neutral colours to translate the destruction. The destructive background is dominated by white colour and tint of blue. The red colour in the flames translates the disturbing scene which the Emir of Kano was said to have asked whether the country is fighting a Civil war when the explosion took place in Nyanya.

Figure 3a: Devastating V: Okanlawon A.K. (2015), Acrylic, 80 x 100cm

Figure 3a titled *Devastation V* is an artistic statement of disillusioned eye witnesses gathered at the horrific scene of the blast to express their shock of the incident. Properties worth millions of Naira, according to an eye witness, were destroyed in the explosion. The impact of the explosion resulted into destruction of properties and human death littered the ground of the bombed scene. The painting is a statement about the effect of bomb blasts include human destruction, destruction of properties, shock and disillusionment. The colours were used interchangeably and dominated by red, white and black colours to create effective contrast of aesthetics, however with patches of tone of blue colour to strengthen the painting.

Figure 3b: Devastating VI: Okanlawon A.K. (2015), Acrylic, 80 x 100cm

Figure 3b called *Devastation* is artistic statement of the physical effect of bomb blasts which shows human destruction and destruction of properties with corpses littered on the ground. The painting is dominated by secondary colours with black and colour used to create contrast. The white colour at the centre of the painting is deliberately applied to translate possibility of hope of eventual peace.

Figure 3c: Relics: Okanlawon A.K. (2015), Mixed Media, 80 x 100cm

Figure 3 titled *Relics* is artistic statement of aftermath effect of bomb blast. Whether a bomb is military or civilian targeted, the aftermath effect is always sadistically devastating. Disillusioned eye witnesses gather at the horrific scene of the blast to express their shock and dismay over the effects. The dark background is artistic expression of the effect of the dark smoke emitted by the inferno. The explosion in a Nigerian shopping mall killed at least 21 people according to eye witness, just an hour before the national football team played Argentina in the World Cup. It was a sad day in the history of Nigeria. Witnesses said the blast left body parts scattered around the Emab Plaza in an upmarket district of Abuja and billows of black smoke could be seen from a mile away. The painting is dominated by neutral colours of white, black and a secondary colour blue and tints of red. The effect is quite aesthetically inclined.

Conclusion

The paintings have successfully documented the effects of bomb blasts in Nigeria vi-s-avis the Boko Haram atrocities against humanity in Nyanya in Abuja and Kano from the painter's point of view or perception. This will not only serve as a commentary, but a documentation of the country's sadistic historic events that may open a new vista of artistic expression for budding artists. It will encourage artists both at home and in Diaspora to appreciate the significant position of Nigeria's experience of insurgency. It would also serve as epitaph to subtly stimulate the inactive stands of the country's decisions makers and the stake-holders into urgent action of putting in place an action plan to end the cause/causes of bombings that are gradually institutionalising into becoming means of settling scores in Nigeria.

References

Adeyemi, L. (2011) Gbooza: National News: History of Bomb Blast in Nigeria. Retrieved from *http://gbooza.com.htm/2015/08/history-of-bomb-blast-in-nigeria: August 23rd, 2015*.

Akriti Art Gallery (2011) Exhibition of Social and Political Injustice Art Works*:* Trends in Contemporary Art 2011. *Retrieved from http//:www.akritigalary.com/home/ph. 23rd November 2014:*

Babalola, D. O. (2004) The Nigerian Artist of the Millennium: History Builder, Aesthetician and Visionary National, *Gallery of Art*, Nigeria p.22.

Connolly, P. (1998) *The Hutchinson Dictionary of Ancient and Medieval Warfare*. Taylor & Francis, P.356.

Dapachez, Z. E. (2011) History of bomb blasts: Retrieved from: *http://imostate.blogspot.com/2011/06/history-of-bomb-blasts-in-nigeria.html#more:* 30th August 2014

Dudley, B, J. (nd) Instability and Political Order*:* In Ngwodo, C. (2010) Understanding Boko Haram- a Theology of Chaos - The Salem Consulting Group: Published Article, 10th October 2014. Retrieved 6th November 2014.

Guity, N. (nd) Art Act*:* Poster Art as Social Commentary: Toulouse-Lautrec*,* Theophile Steinlen and Leonetto Cappeiello. Retrieved from: *http://www.guity.novin.blogspot.com*.10th November 2014.

Gillies, M. (1998) The Arts of Knowing Ourselves and the Others in *The Humanities in Australia in the 21st century*, Vol. 2. Canberra: the Australian Academy of Humanities.

Shepherd, (2002) Review: College of Music, Visual Art and Theatre, James Cook University Historyofbomb-blast: Retrieved from *http://www.vanguardngr.com/2011/06/history-of-bomb blast-in-japan.November* 21th, 2014.

Kissane, K. (2009) *Fire power equalled 1500 atomic bombs*. The Age – Melbourne

Kleiner, F. S. (2009) *Gardner's Art through the Ages: A Global History*, USA: Clark Baxter publishers, 13th edition, p. 97.

Kolawole, Y. (2011) Vanguard: History of Bomb Blast. Retrieved from *http://www.vanguardngr.com/2015/06/history-of-bomb-blast Nigeria*. July10th, 2015.

Milstein, R. L. (2008). Bomb Damage Assessment, *In Ayn Embar-seddon*: (Ed.) *Forens Science*, Allan D. Pass Salem Press, p. 166.

Maggie, W. (2009) Art as a form of Social Commentary: Retrieved from: *http://www.usc.edu/schools/annenberg/asc/project/comm544/library/images/367.jpg 7th October 2014*.

Maugham, S. (2012) Art as an Effective Tool against Socio-Political Injustice: Trends in art 2011. *Retrieved from: htt://www.legacy.art.treasures.com*: 23rd November 2014.

Okanlawon, A. K. and Akanni, D. O. (2009) Pedagogical Content Knowledge: A Key Factor in Teaching Painting: In African Research Review – *An International Multi-Disciplinary Journal,* Ethiopia; Vol. 3 (4).

Social Realism, (2015) In *Encyclopedia Britannica*: Retrieved from: *http://www.britannica.com/art/Social-Realism-painting. July 22nd, 2015*.

Contextual Analysis of Motifs used on Dajo Pottery Ceramic Forms

KUNDE Terkura Matthew and SALIU Ahmed Rufai
kundetiem@gmail.com ahmedsalaron@gmail.com   Date: 20-2-2017

Abstract
This paper is a contextual analysis of pictures, motifs, and symbols used on the ceramic works of Dajo Pottery. It starts by categorising the works under analytical groups, particularly as it relates to the pottery embellishments which define their visual qualities. The socio-cultural implications of the ceramic works are also explored, and relevant examples are cited to show a link between the works and indigenous Nigerian cultures. The paper concludes by encouraging the use of cultural elements in the achievement of pottery designs. Contemporary ceramists should look inward and develop design concepts that will not only serve functional purpose, but also help in promoting indigenous cultures. This will hopefully increase the appreciation and patronage of local ceramic products locally and internationally.

Key words: *Ceramics Design, Dajo Pottery, Motifs, and Symbols*

Introduction
The outer treatment of every artistic form determines how attractive or aesthetically pleasing it appears. Since the introduction of modern ceramic practice in 1950, different perspectives to the treatment of form and surface pattern have emerged. One of such perspectives, is derived from the view of Okpe (2003) who advocates the treatment of modern ceramics, as art work which reflects individual and cultural identity. As such, there appears a creative shift, not only in the general approach to the creation of ceramic works, but also in the representation of visual qualities used in embellishing the ceramic forms. This, in a way, has led to a diversified approach in the study of ceramic works, particularly as it relates to visual elements that aid the general understanding of contemporary ceramic art. Scholars such as Ene-Orji (2009), Bakinde (2007) and Ngumah (2009) all demonstrate this in their approach to the study of modern ceramic works.

The implication therefore is that, such studies on aesthetic qualities (pottery patterns) contribute not only to increasing one's visual perception of the ceramic forms, but also offer interesting avenues for art historians and critics to intellectually explore and contextualise their socio-cultural relevance. It is on this note that, Siyanbola and Ganiu (2015), describe pottery patterns as essential elements which externalize the cultural identity of a particular set of people. It is on the basis of this, among other factors that this paper carries out an aesthetic analysis of different surface embellishments (motifs, pictures and symbols) on Dajo Pottery ceramic works.

In view of that, the paper discusses the background of the pottery center, by citing a few achievements which justify the choice of its works for review. Furthermore, attempts are made to categorise and describe the surface embellishment of Dajo Pottery ceramic works, particularly as it relates to their visual qualities such as motifs and symbols. The discussion is contextually done with the aim of broadening general understanding on the socio-cultural relevance of the ceramic works.

Dajo Pottery
Dajo Pottery Limited is a company, which was founded by a renowned Nigerian ceramist, Mr. Levi O'Bem Yakubu. The pottery company was established in 1987, and incorporated by the Corporate Affairs Commission in 1992. It is located on No-1, Dajo Pottery Close, KM-5 Gboko Road, Makurdi, Benue State of Nigeria. The company has passed through some significant milestones and daunting challenges that it has used, as stepping stones, to greater achievements and innovations. Some of these have been technical break-through, which have significance, for the whole of the ceramic industry in Nigeria and beyond. For example, the pottery center installed modern equipment which improved the production of its ceramic wares in terms of design. This made the company to receive several awards such as "National Award, for the Promotion of Nigerian Culture, through Visual Arts (2007), as well as a three time winner of the world's most prestigious award in ceramic. These are International Kaolin Grand Prix Award (2012) and International Ceramic Excellence Award (2008), all in China.

Through the quality of its works and designs, Dajo Pottery has also made contemporary Nigerian ceramic industry popular to the outside world, particularly by taking Nigerian ceramics to world prominence. In most of the ceramic contest/exhibition events that Dajo Pottery participated, its products have proved themselves, in both quality and design, nationally and internationally,

particularly for its creative approach in handling of forms, and in the treatment of surface qualities (embellishment) of the ceramic works. Hence, this paper analyses the visual forms of the pottery company, which have contributed to its break-through by exposing its aesthetic value for the general understanding of its works

Surface Embellishments of Dajo Pottery

In the field work undertaken before the compilation of this paper, the authors identified three things that make up the surface quality of Dajo Pottery works. These are classified under pictures, patterns, cultural designs. However, in classifying and discussing the surface embellishment of Dajo Pottery works, two groups are considered. First, attempt is made to identify the types of pictorial designs, as well as motifs and symbols contained in the works of Dajo Pottery. This is done by sorting them into groups of visually related designs for analytical purpose. Secondly, the design origins, as well as cultural meanings of such pictures, motifs and symbols, are discussed and analysed respectively within the context of their socio-cultural significance. This two groups are adopted because of two reasons. First, it is espouse to give a vivid description of the motifs and their constituent parts, and further to expose the aesthetic value of the ceramic forms being studied. Secondly, the approach is also relevant, particularly in fostering the general understanding of the visual elements (motifs or symbols) which are commonly associated with Dajo Pottery ceramic forms.

Pictorial Designs

Pictorial designs involve the capturing of images, symbols or motifs of visual scenes on the body of the ceramic works. For example, Plate I shows a village scene captured in a visual perspective at sun set. In terms of colour, the work is captured with different shades of blues, with the lower part of the ceramic vase looking dark, fading upward to the sky-blue top, representing the sky. The middle part, where the design-illustrations are made, is treated with light colours, creating an illusion of depth and distance. In this case, the picture on the body of the ceramic work was captured by using brush strokes in black ink to create illusion of forms like huts and trees.

**Plate I: Pictorial design showing the visual illustration a village
Scene on a ceramic work, 2009, Dajo Pottery Collection**

Another ceramic work which is executed in this creative dimension, by Dajo Pottery artists, is a conventionally made ceramic plate titled *Ekombi Dance from South-South Nigeria* (Plate II). The form of the work is approached in a perfectly round shape, and it captures a photographed image of Ekombi Dance group of the Efik ethnic origin in Cross River state of Nigeria. The uniform hair-do, facial expressions of the dancers, as well as their gorgeous costumes, are symbolic attributes of an African culture. Apart from that, the smiles and dramatisation of the hands as captured on the ceramic piece, reveal the energy and vitality, which are usually displayed by most cultural dance groups in Africa. Above all, the work *Ekombi Dance from South-South Nigeria* demonstrates a clear cultural link of the pottery center to its African origin, and perhaps, the practicing background of the artists. This is not shown, in terms of its form *per-se*, but in the symbolic pictorial designs, which are used in embellishing the ceramic works.

Plate II: Ekombi Dance from South-South Nigeria, 2010, Dajo Pottery Collection

The textural quality of this kind of ceramic surface design is either smooth or rough, depending on the technique employed by the artists. Sometimes, they are made to appear in colour or monochromatic manner. Using this method, Dajo Pottery Limited captures the images of past leaders, tourist centers in Nigeria, cultural troops (dancers) of different ethnic groups, and so on.

Motif Designs on Dajo Pottery Works

A motif can be described as a decorative design or pattern, which is repeated in a particular form to adorn the surface of an art work.The study identified six (6) categories of motif-types used on Dajo pottery ceramic works. The first type is *Geometrical motif designs*. These are creatively achieved by the use of lines and basic geometrical shapes, to create motifs which are synonymous to African designs. The design is achieved either by scratching (graffito), imprinted or raised patterns. In Plate III for example, the motifs are created by scratching straight and curved lines to form different geometric shapes such as triangles, circles, and rectangles. The motif designs are made to appear busy, covering the entire surface of the vase, if eventually results in textured surface. In Plate IV however, the designs are made at the upper and lower parts of the ceramic vase to achieve balance. Again, the proficient use of lines and dark colour to enhance the motif designs, is well captured. In Plate V, however, the approach involves the use of zigzagged, curved, and straight lines to achieve design patterns, which are synonymous to geometric shapes often seen on ancient wooden sculptures, created by traditional African artists.

Plates III, IV, and V: Examples of geometrical design motifs, Dajo Pottery Collection

The second type is *Dimple motif design* which involves the use of special tools, to create multiple depressive marks on the body of the ceramic wares. The dimples can be creatively made to assume the shape of a leaf, or technically manipulated to give an impression of a rough surface covered with seed patterns when viewed from afar. In Plate VI for example, the dimple motifs are artistically manipulated to achieve a spiral or circular designs. The pot takes a conventional shape, and adapts traditional symbols. The handles of the pot are made in form of lizard, clinching tight to the body of the pot. The ceramic ware is made to appear brownish in colour, with shiny surface achieved by the glaze chemicals applied.

Plate VI: An example of dimple design motifs, 2008, Dajo Pottery collection

The third type is the *curvilinear motif design*, which is achieved by effective usage of lines to create curved lines pattern that look like ridges. In line with Ngumah's (2009) study, some of the designs in this category show evidence of *Uli* influence, with mild adaptation of other cultural symbols combined with traditional motif to bring out aesthetic features of the ceramic forms. For example, Plate VII is ceramic work which was created to exhibit such design qualities. Again, the lizard symbol is creatively harnessed to achieve stylized handles of the pot. Apart from that, the colour for the pot is made to appear like those traditional pottery works locally made in Nigerian villages.

Plates VII: Curvilinear motif design, 2007, Dajo Pottery collection

The forth type is *glazed effect designs*. In this category, the glazing chemicals applied or used on the surface of the ceramic works, melt during firing and create an irregular pattern. Such patterns, very often, are separated by irregular boundaries, which can only be noticed by the colour effect produced by each glaze-chemical used. This happens when one colour spills or runs on another.

The textural effects of most works in this category are smooth, and their general colour appearances are treated with harmonious hues. Plate VIII shows a visual example of ceramic design achieved through this means. The general colour appearance of the ceramic vase is achieved with different shades of brown. While the upper and lower parts appear dark, the center part is treated light brown, giving an illusion of perspective. At the joint between the neck and the belly of the ceramic vase, is a sparkle-design of irregular lines with a mixed effect of ash and yellow colours.

Plates VIII: Glazed effect design (One piece at different angles), 2011, Dajo Pottery collection

The fifth type is the *scratched surface motif design*. In this category, ceramic surfaces are made to look rough either by scratching certain parts of the ceramic work and leaving some, or by scratching the entire surface. For example, in the "African Traditional Silos and Huts", the top part of the work, representing the roof, is made to look rough to give an impression of a thatch-roof. On the other hand, the lower part of the works (Silos and Huts) is made to appear smooth, a characteristic which is synonymous with many African architecture.

Plate IX: Scratched surface motif design, 2006, Dajo Pottery Collection

The sixth type is the ***tree bark (simulated) motif design***. This kind of motifs is created by adapting the visual looks of tree barks on the ceramic surfaces. The approach involves the capturing of details of tree-bark on the body of the pottery pieces, in a manner that is creatively unconventional in design. The motifs in this category, are either made to appear on ceramic works like "Tree Stump Flower Vase" (Plate X), capturing the forms of a tree-bark design, or as part of a larger work.

Plate X: Tree bark motif design, 2012, Dajo Pottery collection

Dajo Pottery Ceramics with Cultural Symbolic Designs
Another group of Dajo Pottery ceramic designs are works embellished with cultural symbolic import. Symbol can be described as sign or something that represents an idea or something else in a specific context. Dajo Pottery therefore, uses various cultural symbols in enhancing the visual qualities of its ceramic works. Some of the ceramic works represent the adaptation of African idioms captured in visual terms, while others are literal signs, symbolising natural things that are common in the environment. For example, the lizard symbol used by Dajo Pottery on some ceramic vases, represent an African idiom which is derived from the Hausa adage: *Kadangare bakin tulu in ka kashe, ka pashe tukunyar, in kabari zai bata ruwan*. This by interpretation, expresses the dilemma of taking a decision between the higher and lesser evils. Other symbols are derived from indigenous cultural costumes used by some ethnic groups in Nigeria. A clear example of how Dajo Pottery used cultural symbols is expressed in Plate XI, where the mug cups produced by the pottery centre are captured in colour of the traditional fabrics, popularly used by Idoma (red and black) and Tiv (black and white) respectively.

Plates XI: Dajo Pottery Mug cups captured in different designs
Of indigenous textile fabric, 2009, Dajo Pottery collection

Apart from that, there are ceramic works, with flower symbol captured on them. The use of flower symbols by Dajo Pottery in adorning the visual looks of some ceramic pieces, connote an aura of gorgeousness and freshness of life with a beautiful beginning. Above all, the surface embellishments discussed in this paper demonstrate an intercourse between form, function, and culture. This corroborates with the views of Ajayi (2007) who advocates that, design in ceramics can take any shape, but function should not be sacrificed for aesthetics.

Conclusion

This paper discusses as well as presents an aesthetic analysis on Dajo Pottery ceramic works, with emphasis on its motifs, symbols, and general visual qualities used in embellishing ceramic forms. In the course of the analysis, it was observed that, the ceramic forms and visual elements contained in the works of Dajo Pottery Limited, reflect the traditional culture, motifs and symbols of diverse ethnic groups in Nigeria. In some cases, the embellishments are made in form of repetitive patterns of cultural symbols used as form of identity of a particular ethnic group. For example, the black and white colours captured on some ceramic vases, are symbolic of Tiv a'ngeer, which is a unique cultural costume of the Tiv.

Recommendations

Based on the above discussion of motifs, symbols and other pictorial elements, used on Dajo Pottery's ceramic works, this paper therefore recommends that:

- Contemporary ceramists should look inward and develop design concepts that will not only serve functional purpose, but also help in promoting indigenous cultures. This will, hopefully increase the appreciation and patronage of local ceramic products.
- More researches should be conducted on works of other ceramists to expose the socio-cultural relevance of their designs, motifs, and symbols, as this will improve people's understanding of modern ceramics.

Reference

Ajayi, B. A. (2007), Harnessing Design Concepts and Methods for Better Ceramic Products in Nigeria In: *Ashakwu-Journal of Ceramics*, Vol. 4, No. 1 (June, 2007), P 22.

Bakinde, C. O. (2007) Traditional Pottery as Channel in Group Identity, In: *Ashakwu-Journal of Ceramics*, Vol. 4, No. 1 (June, 2007), Pp 40-46.

Ene-Orji, K. (2009), Tony Umunna: The Search for an African Consciousness, In: *CPAN: Journal of Ceramic*, Nos 2 & 3, 2009, p. 111.

Ngumah, H. C. (2009) The Influence of Linear Style on Nsukka Ceramic Art Forms, In: *CPAN: Journal of Ceramic*, Nos 2 & 3, 2009, p. 48-53.

Okpe, T. (2003) The Seemingly Sculptural (un)Intention of a potter: The Paradox of Abbas Ahuwan's forms, *Ashakwu Journal of Ceramics*, Vol. 1, No.1, P.40-45

Siyanbola, A. B. and Ganiyu, S. O. (2015) Adaptation of Nigerian Traditional Pottery Patterns and Motifs for Visual Design, A presented at the 12th Annual Conference and Exhibition of Ceramic Researchers Association of Nigeria (CeRAN), held at The School of Arts and Industrial Design Auchi Polytechnic, Auchi, Edo State, 4th – 8th October, 2015.

The Importance of Computerization and Digitization of Museum Collections to Enhance Design, Display and Research

Abba Isa Tijani, Zainab Musa Shallangwa and Naomi Albert Yusuf   Date: 20-2-2017

Abstract
There is an expectation for museums to change from an 'old' to a 'new museology' which is currently shaping museum collections, their functions and roles in the 21st century. In order for museums to cope with current trends of digitization and access to their collections, irrespective of where the audience may be, it becomes compulsory for them to shift in this paradigm towards a change in the methods used in cataloguing and storing of museum collections for the purpose of enhancing Display, Design and Research. Qualitative type of research was used. This study based its contents on previous conducted researches, relating it to present day problems faced in Nigerian Museums. The research therefore discovered the need for Nigerian Museums to fully digitize their collections in order to enhance research and easy access by the audience. The research came up with procedural outlines for easy computerization of museum's collections and the need to train staff in the use of the required equipment.

KEYWORDS: Museums, Computerization, Digitisation, Collections, Preservation.

Introduction
Museums are massive repositories of collections with diverse and versatile information on material culture. Many museums, particularly in developed countries, are already creating large computerized information system for collection management. Yet, if such computerized system is to be used effectively for cultural and scientific research with the aim of dissemination of information and knowledge to the general public, then museums in Sub Saharan Africa must overcome the limitations of computerization in documentation of artifacts (Dallas, 1994). Majority of the museums in the region are yet to fully digitize their collections for easy accessibility and research. Nevertheless, a number of private collections in the region, especially manuscripts have been digitized through the support of governmental and non- governmental agencies.

Digitization implies conversion of documents and art works into digital images (Fabunmi et al, 2006:23). Digitization as defined by UNESCO is the creation of digital objects from physical, analogue originals by means of a scanner, camera or other electronic device. One great advantage of digitization is, it allows collections to be accessed by millions of users over internet simultaneously in different locations.

Today, a museum without a collections database and a Web presence is hardly thought of as "professional." Design, functionality and interactive elements are quite important with users today when working with a computerised system, These aspects should be considered when setting up museum computers, as visual aesthetics is now something users look forward to.

Computerization requires entries of information from collections of catalogs, objects and documents which then allows extraction of data in the form of records, files and database. In figuring this process we typically imagine digital artifacts through manifestations that emphasize their continuity with their physical originals: the digital image resembles the museum object. This fidelity is both functional and reassuring; yet it is also highly questionable. For like all digital artifacts, the objects that emerge from digitization are in fact nothing but data: abstract, structured patterns of difference, shuttling between storage and display media. As data, the digital object has no intrinsic, tangible form. Our encounter with a digital object consists of a particular representation or rendering of that data; but other representations are always possible. This paper presents a check list on issues relevant in the definition of this trend in the museums.

Computer Documentation
Computerization or the use of computers to establish an effective system is currently seen as an opportunity for museums to effectively establish control over the management of its collections, research process and improve communication with visitors. The main purpose of using computers in museums is to make accessible the information held in massive archives of documentary material. Manual records in themselves often contain little data because of lack of control of data entry which results from lack of recording of some relevant information. However, the development of the technology of science has greatly facilitated the extraction of information from what has come down

to us. Computer documentation of collections has the potential of making data available to users on a scale hitherto unimagined. We can also reasonably speculate that in the future the new technologies will enable us to extract even more information. Accurate records will clearly enhance this process. Consequently, we need information systems that can grow not only quantitatively but also qualitatively. The system must also enable different pieces and groupings of data as required for different functions such as exhibition planning, conservation, research acquisition to be accessed. It is, therefore, imperative that museums change over to computer systems which can adapt these increasing demands. Information development and management in museums is a complex process. Often museums not only lack an understanding of computerization systems but their staff may even be prejudiced against them. Consequently, their ability to plan computer information systems may be hindered by one or more of the following factors:

1. Ignorance of the potential of the computer system themselves (Perkins, 1994:7).
2. Because of no. 1 (above) the potential users are unable to specify objectives for the design of the system.
3. There is a lack of perception of the technological contribution to the future growth of knowledge.
4. There is prejudice against computer system.
5. There is a shortage of finance.

Therefore, it can be said without hesitation that the launching of an automation project in a museum needs breaking into strategic phases in order to realize the appropriate objectives. UNESCO has broken down this strategy into the following steps in its Fundamental Principles of Digitization of Documentary Heritage:

1. The planning process
- Identification of material to be digitized and rights related thereto.
- Assessment of resources needed.
- Discussion of standards.
- Definition of methods and timing of quality control.
- Assessment of risks, including current and future draw backs.
2. Pre-digitization process
- The selection of materials to be digitized.
- Quality control of the objects to be digitized- an assessment of their state of preservation and need of cleaning.
- Priotization of digitization.
- Any treatment that may be required or possible.
- The collection of metadata (especially descriptive and structural metadata). Metadata simply means information that describes digital objects and enable users to find, manage and use digital objects. It represents the total historic record of the digital objects and the totality of information about the object (Asogwa, 2011 http://unllib.unl.edu/cppl).
- Bibliographic and archival preparation.
3. Digital conversion process
- Digitization.
- Availability of professional equipment.
- Quality control.
- The creation of digital masters from which access copies are made
4. Post digitization process
- Control of metadata related to long term preservation.
- Submission of information to delivery and repository systems, data collection and management.
- Making digitized copies and metadata available online.
- Assessment and evaluation of the project.
- Quality control.

A museum computer system should give necessary information to the end user and at the same time provide tools for working with such information (Rumyantsev and Rudov, 2016). Another effective way of making museum computerization effective is by providing a virtual exhibition, virtual tour or

a unique service in content personalization alongside the obligatory service of data preservation and presentation. Scholars such as Sylaiou's (2010), Hemminger, Bolas and Shiff (2014) all stress the importance of digitization of cultural content and describe a technique that is based on three dimensional graphics which allows the user to not only get the requested information from a museum archive but also to take a virtual tour of exhibition rooms in the said museum. Such an approach in the digitization of art produces a high resolution of digital imaging, while maintaining the smallest details on art works (Ben-Ezra, 2011).

New developments in information technology, such as semantic information systems and object oriented, structured text encoding mechanisms, hypermedia and telemetric can help in museums in a seamless assimilation into the use of information and communications technologies. Parry (2007) posit that digitality has helped to support a realignment of museography that is taking place, from object centred to experience-centred design. Bearman (1994) and Duff et al, (2009) argued saying new technologies are fundamentally changing the ways in which museums communicate. He further stated that since the late 1980s, computer based interactive programs have delivered more varied and exciting information on the museum floor than traditional mechanical interactive or static signage (Duff et al, 2009).

It is important to note that Pallud (2014) further stressed that museums should be aware and comply with all the latest trends in information technology and web design. The latter is interested in the end user mostly, which causes high competition leading to an improvement in the computer functionality, design and interactive elements for the consumer of such services. An important role in museum resource system makes studying the peculiarities of design, construction and evaluation of its effectiveness very important.

Benefits of Computerization

Computerization in museums provides local and global benefits. The local benefits are those concerned with the greater efficiency of curation and research. The global benefits which results from the worldwide adoption of compatible computer systems (IBM, Macintosh, etc.) and standard information access procedures opens up the networking potential for researchers to network the information of overseas museums. The networking potential for researchers is only now beginning to be utilized and will greatly enhance comparative research in ways which was unimaginable. Therefore, we can optimistically look forward to a universal network of data. In order to attain a certain level of universal access to information, standardization of data entry and classification is a necessary prerequisite in museums.

Although it is difficult to reach such standards, many organizations and scholars are devoted to developing museum information standards. The International Council of Museums (ICOM) committee known as the International Committee for Documentation (CIDOC) has two working groups at the international level, the Data Model Working Group and the Data Terminology Standards Working Group. The Canadian Heritage Information Network (CHIN) is another institution that is devoted to this task at the national level. The Museum Documentation Association (MDA) is the sole body responsible for setting museum documentation system standards in the UK and which many museums in the UK now follow. It is therefore imperative for the Museum Association of Nigeria (MAN) to take up the challenges for developing documentation system standards which can adapt to the global system. The process of computerization in itself is a complete research work which will greatly enhance the standard of the museum. Unlike manual records where relevant information on objects are not properly recorded, the computerized system enables us to enter all relevant data on each into the database system. Classification of museum collection is very necessary in order to standardize the data for research purpose. Although there is a standard universal taxonomy of natural specimens, we are yet to reach an internationally accepted classification of man-made objects. Nevertheless, it is particularly important to standardize category, type, object name, material, technique and geographical location of objects in museums at the local level to enhance research. The classification and standardization of data will greatly facilitate data entry and access and will also enable us to develop a thesaurus to avoid repeated mistakes. It also helps in retrieving information and avoids redundancy. With the classification and standardization of data and their subsequent feeding into the computer, we can retrieve information through the computer's query facility. Depending on the choice of the keywords used to initiate the search, we often find that there is much material to use. For example, a computer can provide a researcher with comprehensive listings of objects, photographs, publications and reference materials on hand.

A museum computer system should give necessary information to the end user and at the same time provide tools for working with such information (Rumyantsev and Rudov, 2016). Another effective way of making museum computerization effective is by providing a virtual exhibition, virtual tour or a unique service in content personalisation alongside the obligatory service of data preservation and presentation. Scholars such as Sylaiou's (2010), Hemminger, Bolas and Shiff (2014) all stress the importance of digitization of cultural content and describe a technique that is based on three dimensional graphics which allows the user to not only get the requested information from a museum archive but also to take a virtual tour of exhibition rooms in the said museum. Such an approach in the digitization of art produces a high resolution of digital imaging, while maintaining the smallest details on art works (Ben-Ezra, 2011).

To successfully cope with this development in the computer age, museum must have a realistic, reasonable and manageable plan in proportion to the scope of the project and the size of the institution (Perkins, 1994:7).

Museums are public institutions where the local community, researchers and the general public should have access to information on the collections. The definition of a museum as "a non- profit making, permanent institution in the service of the society and its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purpose of study and enjoyment, material evidence of man and his environment" (Statutes of ICOM Article 2) makes it clear that whatever system of information management and dissemination a museum undertakes, it should be accessible to the public (Chieze, 1994: 31). Though, in most cases museum automation is initiated to address in-house needs and requirements, a flexible system should be chosen to accommodate future system developments, information standards (Robert, 1994:4-5) and the growth of knowledge. If museum professionals and scholars should expedite computerization of collections documentation in museums, there would be a network of information easily accessible to everybody. However, the implementation of an automation system in museums should be taken with great caution. The museum is non-profit making organization and the acquisition of the computers involves huge amounts of money that museums cannot afford. It is therefore important for financial and personnel reasons, that museums should breakdown the automation project into phases. Over a period of time, it should be able to come up with a comprehensive network system. In order to have a balanced system of information management, museum professionals should learn from other institutions that have already automated their systems. This could be partly achieved by attending conferences, meetings with colleagues and participating in discussions about appropriate issues (Sledge, 1994: 42).

From this study it is possible to broadly identify the major characteristics required by a museum for an information system. Lists of characteristics have been prioritized according to their importance for information management and its future in a museum.

Characteristics of Museum Automation

These characteristics are:
1. Defining the data to be computerized.
2. Classification of data.
3. Thesauri of terminologies.
4. Hardware and software specifications and
5. Personnel.

1. The first issue to be addressed by a museum when automating itself is to define the information to be computerized. It is necessary for a museum to classify the areas it will computerize in order to plan adequately. The museum for instance, can be divided into different sections such as collections management, museum management and administration for efficiency and gradual computerization. Collections management is an object-centered information management which could be computerized as the first priority. The section will include areas of object acquisition, documentation, exhibition, conservation, storage, security, loans and insurance. Museum management and administration (education, marketing, etc.) can then follow.

2. Consequently, the classification and standardization of data structure, syntax and terminology and potential implications (as a result of the knowledge) for data retrieval and manipulation will follow (Spergeon, 1994:15). The classifications of category types, cultural groups and geopolitical regions will ease data entry, control and retrieval which are needed to network data of the rapidly growing level of computer usage among museums (Robert, 1994:4).

Accordingly, classification of category type for a hat will, for example, be in the following order:
1st category type: Artifact;
2nd category type: Clothing;
3rd category type: Headwear;
Object name: Hat

The expansion of the categories will provide more opportunities for sorting objects under different classifications. Alternatively, the use of object name provides a basis to describe the object in description field that should be indexed to allow retrieval of data where category type is doomed (Abell-Sheddon, 1987: 127). Up till today, there is no internationally accepted classification of cultural groups (Gathercole, 1984: 37). However, the more such step is taken at the local level, the more it will provide opportunity to reach an international standard. The classification of cultural groups is of utmost importance to ethnographic museums and also facilitates research potentials in the museums. The geographical classifications provide the basis to sort artifacts according to their places of origin and association in order to interrelate them for research purpose.

3. The classification of information standards will provide the basis for building of terminology thesauri. The thesauri will provide the linkage between the terms and co-ordinate the internal structure of vocabulary. For example, the category classifications and manufacturing techniques of artifacts can be efficiently linked to aid correlations and other criteria for sorting.

4. The careful analysis of hardware and software requirements is equally important for proper management and security of data. The hardware specifications should be able to accommodate the growing data of the museum. The computer should have a hardware specifications and Hard Disc of at least 2GB. This is, of course, dependent on the size of collections and data requiring entry.

5. There is need to organize and encourage staff during computerization, especially by training them to familiarize themselves with computers. An employed or trained staff will help in-house training of staff members to overcome the equilibrium of computer literacy.

Conclusions

It has severally been suggested that museums are being changed by their societal context through the proliferation of information technology (IT) in our contemporary age. Parry (2007) argues that digitality has helped to support a realignment of museography that is taking place, from object-centered to experience-centered design. Bearman and Gerber (2008) posit that new technologies are fundamentally changing the ways in which museums communicate.

The main reason for computerizing museums is to provide easy manipulation of data and make it possible for researchers worldwide to access and retrieve information in a virtual appealing environment. The automation of museum information will promote interaction, communication and co-operation among the staff of the museum through the computerized management of collections, accounting and finance. Museum collections contain a growing body of knowledge that is communicated by means of exhibitions and publications. Technology has provided us with the means to capture, utilize and distribute the growing body of knowledge to ever wider audience (Spergeon, 1994:19). The global networking of museum information as a result of the new technology will enhance research potentials and encourage comparative analysis of the data worldwide. The application of some of the digitization methods mentioned in the article has shown that computerization and virtual digital technology is becoming increasingly important as a tool for learning about the world of culture, by accurately and convincingly presenting its value for study, research and reference.

Museums in this age continue to face challenges of competing with commercial and private outfits that have advanced in digitization and online access of their products and services. Museums as non-profit making institution have difficulties in leaving up to the standard of such financially buoyant outfits, but can produce a remarkable digital documentation and platforms of their collections with the current information, communication technology available to them. For example, the importance of museums having an online presence cannot be over emphasised, as they are in direct competition with commercial companies that provide the same services, such as in sports, tourism and entertainment. It is important to note that they should be aware and comply with all the latest trends in information technology and web design, (Pallud, 2014). The latter are interested in the end user mostly which

cause's high competition leading to an improvement in the computer functionality, design and interactive elements for the consumer of such services. An important role in museum resource system makes studying the peculiarities of design, construction and evaluation of its effectiveness very important.

Funding remains the major challenge of museums in sub Saharan Africa being an institution that solely relies on subventions and charity. Embarking on a digitization project is very expensive hence, museums need a lot of support from both governmental and non- governmental agencies. Governments can support government owned museums for national identity and tourists' attraction not necessarily for revenue but also to create awareness on the rich cultural heritage. These finances will also go into the training of personnel for the preservation and maintenance of digital formats and sites as well as sustainability of the project.

We shall continue to see this over growing trends and potentials of computerized information management systems and their subsequent universal networking being fully explored by museologists and scholars alike. It is, therefore, left for us to also take this challenge by encouraging our scholars and museologists to work towards attaining a unified computer management system in Nigerian museums. The Museums Association of Nigeria, like its counterparts elsewhere, should consider setting up a committee that will look into the possibility of establishing a body that will be mandated to set standards in museum documentation in Nigeria. The body, when established, should liaise with similar organizations and institutions with a view to standardizing the system in Nigeria comparing to the global system being developed.

References

Abell-Sheddon, B., (1987). *Museum Catalogues: A Foundation for Computer Processing*, London, Clive Bingley.

Aitchison, J. and Gilchrist, A., (1990). *Thesaurus Construction: A Practical Manual*, London, Aslib.

Alexander, E.P., (1979). Museums in Motion: An Introduction to the History and Functions of Museums, *America Association for State and Local History*, Tennessee, Nashville.

Asogwa, B. E., (2011). Digitization of Archival Collections in Africa for Scholarly Communication: Issues, Strategies and Challenges. Assessed 12/10/2016.

Bearman, D., (1994). Automating the Future. *Museum International*, Vol. 46, No. 1: 38-41, UNESCO.

Bearman, D., (1994). Issues and Prospects in Interchange of Museum Information, in *Prometheus workshop: new technologies in culture*, Lambrakis Research Foundation: Athens.

Blackaby, J.R. and Greeno, P., (1988). The Revised Nomenclature for Museum Cataloging: A Revised and Expanded Version of Robert G. Chenchall's System for Classifying Man-Made Objects, *America Association for State and Local History*, Nashville, Tennessee.

Chenchall, R. G., (1975). Museum Cataloging in the Computer Age: *America Association for State and Local History*, Nashville, Tennessee.

Chieze, V., (1994). Computerized Inventorying of Museum Collections in Africa. *Museum International,* Vol. 46, No. 1, pp. 30-33, UNESCO.

CHIN. (1993). Humanities Data Dictionary of the Canadian Heritage Information Network Documentation *Research Publication*, Revision 3, Ottawa.

Czwarno, R.M., (1994). *Data Management in Museum*, Lecture Notes, University College London.

Delroy, S. H., (1993). Object Name and Related Standards, (revised edition); *Documentation Research Publication*, CHIN, Ottawa.

Dallas, C., (1994). *A New Agenda for Museum Information System*, University of Crete.

Duff, W. et al., (2009). *The Change Museum Environment in North America and the Impact of Technology on Museum Work*. University of Toronto.

Etherington, R.C.A., (1998). The Culture (CU) Field: Entry and Use, A discussion Paper; *Documentation Research Publication*, CHIN, Ottawa.

Ewing, C., (1993). Standards for Use of the Material (MA), Technique (MT), and Related Fields on CHIN Humanities Databases; *Documentation Research Publication*, CHIN, OTTAWA.

Fabunni, B.A., Paros, M., and Fabunni, M. (2006). Digitization of Library Resources: Challenges and Implications for Policy and Planning. *International Journal of Africa & African American Studies*, 5 (2), 23 –36.

Fletcher, A., (1986). Computerizing Records from Leicestershire's Museums. In: Light, R. B., Roberts, D. A. and Stewart, J. D. (Eds) (1986). *Museum Documentation System: Developments Applications*; Butterworths.

Gathercole, P., (1984). The Need for Ethnographic Inventories. *Museum*, Vol. 141, UNESCO.

Holm, S. A. (1991). Facts and Artefacts: How to Document a Museum Collection; MDA. Jewett, D. and Cara, M. 1985. Standards and Terminology for the Recording of Culture in the Humanities Data Dictionary, CHIN, *Documentation Research Publication*, Number 3, Ottawa.

Lancaster, F.W., (1972). Vocabulary Control for Information Retrieval. Washington D.C.

Leming, R. (1994). Computers and the Museum Business. Museum International. Vol. 46, No.

Lenhart, Z. (1994). Breaking New Ground: Collection Documentation in the Czech Republic and Slovakia. *Museum International*, Vol. 46, No. 1, UNESCO.

Light, R. B., Roberts, D.A. and Stewart, J.D., (1986). *Museum Documentation Systems: Developments and Associations*; Butterworths.

Linden-Museum, Stuttgart. (1994). Photo- CD *Commentary on the History of the Linden- Museum*, Stuttgart.

MDA. (1994). Spectrum: the UK Museum *Documentation Standard; Museum Documentation Administration*.

Perkins , J. (1994). Starting from the Scratch: Introducing Computers. *Museum International*, Vol. 46, NO. 1: 7-11, UNESCO.

Petersen, T., (1990). Art and Architecture Thesaurus (3 Vols.) *The Getty Art Information Program*, Oxford University Press, New York, Oxford.

Fundamental Principles of Digitization of Documentary Heritage. UNESCO. Assessed 12/10/2016.

Analysis of Postmodernist Painting Practice in Nigeria

Blaise Gundu Gbaden
mrblaisegbaden@gmail.com   Date: 20-2-2017

Abstract

Postmodernism evolved in the 1970s as a reaction to modernism, advocating a negation of all core foundationalist theories found in the major disciplines of study of that period. Its ideas spring from the fringes of mainstream theories allowing people to identify with its nascent, futuristic nature, which embraces the thoughts of its society. Whereas modernistic styles are individualistic, postmodernist art looks outward at society's challenges and attempts proffering solutions.

Postmodernist art, an offspring of this thought-process, has imbibed topical and contemporaneous issues in society by using styles and conventions derived from a variety of sources which provide answers to its enquiries about the nature of the human being's quest for change. Its ideological stance, and methodologies best suit this paper schema, which examines the art practices of Bruce Onobrakpeya, Obiora Udechukwu, Olu Oguibe, Jerry Buhari, and Jacob Jari, who often tend to interrogate the social inequities found in Nigerian society. Apart from Oguibe, these artists have not called themselves postmodernist, neither does available literature, however this writer believes that their approach to visual representation is essentially postmodernist. This paper reviews their paintings from a postmodernist perspective, highlighting the nuances and techniques which label them postmodernist.

Key words: Postmodernism, Postmodernist Art, Interrogation, Nigerian Painting Practice, Society.

Introduction

Postmodernism observes that the human being no longer lives under modernist conditions but within Postmodernity. According to the great sociological theorist, George Ritzer (2012), the postmodern world is affected by four major changes, which are: 1) global capitalism, 2) weakening of centralised state power structures which gives, rise of ethnic politics within nation states, 3) technological control of production and rise of consumerism, and 4) growth of liberationist social movements based on nationalism, race, social orientation, ethnicity, religion and environmentalism (Ritzer, 2012: 485).

Postmodernists reject the basic principle of modernist epistemology - which humans can, by the exercise of pure reason, arrive at a complete and objective knowledge of the world. They see certain inherent errors in this principle which repudiates the god-eye view of locating the observer outside the activity being studied, the grandnarrative that explains the world-view, foundationalism that prioritises certain rules as being always appropriate, universalism that ensures principles which govern the world, essentialism that limits people to core unchanging qualities, and representation that claims a person's view can accurately represent the world (Ritzer, 2012: 485).

In doing so, postmodernists have developed a powerful set of practices and vocabulary for interrogating the modernist claim of definitive statements. The alternative epistemological language postmodernists use are 1) decentering, which moves the understanding of unprivileged groups into the centre of discourse and knowledge, 2) deconstruction, which shows how concepts are historically constructed and contain contradictions and 3) difference, which explores any knowledge construct (Ritzer, 2012: 486).

Postmodernism as a style in architecture, art, literature, and criticism evolved in the 1970s as a reaction to modernism, the dominant theory of that period. Postmodernism was characterised by the adaptation of ideas and philosophical thrusts of periods or styles in a self-conscious way and had a purposeful rejection of the notion of high art as initially espoused by the Renaissance artists. Postmodernism emerged as an answer to the inability of modernism to face the criticisms central to the tenets of its discipline. Postmodernism advocates a total negation of all core foundationalist theories found in the major disciplines of study including the visual arts. In this wise therefore the ideas it bears are regarded from the fringes of mainstream theories since anyone could identify with its nascent nature, which seems to be in formation and often times a futuristic tenet still evolving and embracing the thoughts of its parent period (Gbaden, 2014: 3).

Postmodernist art is an offspring of this thought-process whereby it has embraced topical and contemporaneous issues in society by using styles and conventions derived from a variety of sources which provide answers to its enquiries about the nature of the human being's quest for change in

society. Whereas other modernistic styles are individualistic, targeted at programmes which promote the self. Postmodernist art looks outward at what challenges society is undergoing and proffers solutions. This is the justification for the inclusion in its art forms such recurrent social issues as justice, race, class, gender, sexual orientation, ethnicity and politics (Gbaden, 2014: 3).

It is under such a holistic postmodernist art framework that this writer has decided to pitch camp since the theory is suitable as a vehicle to transport the vibrant nature of conceptual ideas which the artists reviewed in this paper postulate. Its concepts, precepts, ideological stance, techniques, and methodologies best suit this schema which interrogates the social inequities found in Nigerian and conversely human society in general.

Postmodernism has also been found to be suitable for developing a conceptual framework which allows for postmodernist art to be examined. Postmodernism opens up vistas of undertaking a synthesis of vibrant ideas, forms, images, and above all a dynamic art practice to evolve. In this way both the way the paintings of the artists in focus are done and the possible meanings they convey and the approach to work ethic engaged in are viewed from under the lenses of postmodernism.

The scope of this paper covers the modern and contemporary Nigerian painting arena, essentially the scholarship that emanates from the Art Schools at Nsukka and Zaria as being those in the fore front of projecting postmodernist ideals in their painting practice. The painters in focus are Bruce Onobrakpeya (b.1932), Obiora Udechukwu (b.1946), Olu Oguibe (b.1964), Jerry Buhari (b. 1959), and Jacob Jari (1960). This assembly does not limit the scope of their art to a localised Nigerian axis since the issues they project, even though are routed from the context of Nigeria, are also current global issues which affect humans in general terms. All of these artists are internationally renowned, some actually live in the diaspora and apart from Bruce Onobrakpeya, are all professors in art institutions in Nigeria and in the United States of America.

The approach here is postmodernist and therefore an interrogative one which goes beyond a descriptive analyses and that imbibes the visual arts practice based research principles as advocated by Graeme Sullivan (2005), one of the best articulators of the theory of visual arts practice. According to him, "the imaginative and intellectual work undertaken by artists is a form of research"(Sullivan 2005: 5).

Objectives

The objectives of this paper are to:

i) examine the art practices of Bruce Onobrakpeya, Obiora Udechukwu, Olu Oguibe, Jerry Buhari, and Jacob Jari, who often tend to interrogate the social inequities found in Nigerian society;

ii) classify their practice within a postmodernist art framework; and

iii) provide literature for postmodernist art practice to thrive upon in contemporary Nigeria.

A Review of Artists and Artworks

An in-depth analysis of the contemporary postmodernist art of painters, drawn essentially from two major art schools (Zaria and Nsukka) in Nigeria, form the core of the review. Only one work of each artist has been reviewed to give room for thorough critical interrogation. The writer believes that all other art inclinations and affiliations spring forth from these two schools and have now permeated the Nigerian art space. Whatever mega or minimal points of sameness, of difference, of convergence in the use of idea, media, and compositional constructs can be deduced from the review to inform the validity of the thesis postulated in this paper. Where necessary this presentation is done chronologically.

Contemporary Postmodernist Nigerian Painters

Zaria Art School

Three artists of the Zaria Art School, consisting of Bruce Onobrakpeya (b.1932), Jerry Buhari (b. 1959), and Jacob Jari (b.1960), form the group being reviewed. To the estimation of this paper, they best epitomise those who embrace the postmodernist painting ideology. While Bruce Onobrakpeya represents the first generation of Nigerian artists, it is refreshing to know that he can shed traditionalism and delve into the conceptual tidal waves of contemporaneous art practice along with prominent artists of the present generation. Jerry Buhari creates art which engages topical issues of value to the Nigerian society. Jacob Jari is both an art historian and painter who combines his knowledge of theory and practice of art to train artists at his almamater and also enrich his painting practice (Gbaden 2014: 49). Oloidi (2009) acknowledges:

> it was the Zaria Art School that gave birth to nearly all the present art schools in
> Nigeria…Without doubt the word 'Zaria' has come to connote an artistic sanctum, a

place for creative, artistic and ideological reference and reverence in Nigeria. Zaria is a geography that was initially rejected by a few for fear of possible artistic sterility but which later became an Eldorado for creative, intellectual and ideological fertility (Oloidi, 2009: 3).

Quite early in its formative years, and with the establishment of the fecund Zaria Art Society in 1958, a crop of art students were able to rise up against the strict occidental, academy form of art instruction. According to the members of the society, the unarguably high standard curriculum did not "acknowledge or take into consideration the African or Nigerian cultural and artistic traditions" (Oloidi, 2009: 3). It is the fervour and aggressive artistic radicalisation of the art graduates of the first seven years, 1955-1962, their vision for art and society which prepared the foundation, and set the pace for the growth and development of modern and subsequently contemporary art in Nigeria.

The Zaria Art School is characterised by a conglomerate oeuvre of diverse stylistic works of art. There is the unique tendency towards engaging in realism, naturalism, stylisation, abstraction, romantic tinges with action painting, impressionism, imbibing of illusory imagery and admixtures of ethnic symbolism (Gbaden, 2014: 50). Themes that have captured the attention of Zaria artists include folklores which dominated the works of earlier artists, social, political, economic, religious. It is not unusual to encounter environmentally motivated paintings of rivers, landscapes, architectural edifices, cattle herdsmen and festivals such as the durbar springing forth from the canvas of the Zarianists. In essence the Zaria artist is best known for his or her ability to document the social life of the Nigerian person from a wide range of world views (Buhari, Ikpakronyi, Samuel, & Lamidi, 2009: 3).

Bruce Onobrakpeya (b.1932)

Bruce Onobrakpeya's entry into installation art came as a natural consequence of his explorations of Bini and Urhobo art forms and numerous excursions into plastography; a printing technique he invented in the 1960s while doing regular etchings. Okeke writes that the artist's sculptural columns and wall pieces are actually negative resins derived from casts of his plastographic experimental techniques. In *Shrine Set (Wall Hanging)* (Fig. 1) Onobrakpeya finds fulfilment in attaining "a complex symbolic form". He incorporates into his installation Akan brass gold-weights, Fulani leather works and other assorted objects from diverse African cultures (Okeke, 1995: 51).

Fig. 1, Bruce Onobrakpeya, *Shrine Set (Wall Hanging),* plastocast plastograph, copper foil, bronze, plywood, steel, 305 x 305 x 183 cm, (Source: Okeke 1995:51)

Jerry Buhari (b.1959)

Jerry Buhari is born in 1959 in Akwaya in Kaduna State, Nigeria, He is arguably one of the most prominent articulators of the scholarship of painting in the Ahmadu Bello University, Zaria. His cosmopolitan exposure on the international art scene has given him the enablement to view art from a perspective that is certainly postmodern in fabrication. A learned painter and professor, he may have been responsible for churning out a great percentage of painters from the stables of the Fine Arts Department in Zaria, where he has taught art for over two decades. Some of his former students are now fellow lecturers with him despite his mere 56 years of existence (Balogun, 2011: 28-30).

Much of Jerry Buhari's art is loaded with dense social commentary directed at the daunting social, economic, and political conditions in Nigeria. *Laundry 2* (Fig. 2), depicts one of his incursions into *site-specific* art practice. Here he bestrides the genres of painting and sculpture as he uses concrete sculptural techniques (stone) alongside painterly ones. The hard edge of sculpture is softened by pieces of printed fabric wrapped around huge stone boulders found on the River Gihon in Johnson, USA. This interrogation of a river as site of art work uses fabric elements that are true to his cultural

origins and familiar to his Nigerian audience who use printed fabric for their clothing and as veritable fashion statements.

This work resembles an African embracement of the values of the West to the detriment of their origins and roots. There is a mild link between this situation and the brain-drain syndrome Nigeria has suffered over the years. Does it not seem like an irony that it is in the West that Nigerians find room to express their talent the most significantly?

Fig. 2, Jerry Buhari, Laundry2, 2005, Stone and fabric in River Gihon Johnson VT., USA,
(Source: www.jerrybuhari.com)

Jacob Jari (b. 1960)

Jacob Jat Jari was born on April 19, 1960 in Plateau State, Nigeria. He trained as a painter and art historian in the famous Ahmadu Bello University, Zaria, where he has been teaching for over 18 years. In 2010 he rose to the rank of a Professor of Fine Arts. He is a founding member of the Aftershave International Artists' Workshop, and belongs to several other artists groups and art historical associations in Nigeria and abroad. A highly educated scholar abreast with the current developments in his discipline, Professor Jari attends exhibitions literally all over the world almost as a yearly routine. He is fascinated by the possibility of re-engaging discarded objects such as cornstalk, pieces of fabric and paper in creating art work. He thinks it would be wonderful if we human beings had a second chance to relive our lives all over again, such blissful opportunity as provided by the discarded objects he employs (ARESUVA, 2008: 88).

Farka (Fig. 3) is taken from Jari's *Bullet Hole Series,* where he uses discarded fabrics of different colourations and designs and places them behind a canvas screen perforated by compacted holes from a red hot metal rod. He simulates the effects of bullet holes penetrating the flesh of the human person, animals, or objects. Even though the artist does not directly say so, there is an allusion to the social reality of Nigeria where much injustice was meted out through the gun barrel by military regimes of the past dispensations. Thus while the fabrics get a new lease of life as aesthetically pleasing objects they still act as agents of subtle social commentary. These are all ways in which relationships are formed between object and subject to attempt piecing together the torn fabric of our social attire (Gbaden, 2014: 55).

This is what Jacob Jari says about his own work,

> To reclaim has a deep meaning to me. My work tries to glorify those reclaimed from the brink. Usually they are the insignificant. My present series is called the bullet-hole series, created by fire and fabric, the leftover from the tailor...Every time I look at my work, each piece of fabric reminds me of someone I had seen in it. I have not stopped to wonder, maybe I should bring together all those represented to stand by the canvas or maybe I already have!(Cocoaarts.com).

Fig. 3, Jacob Jari, *Farka,* (Bullet Hole series), 2008, 'Fire' and Fabric on canvas, 70cm x 70cm,
(Source: ARESUVA 2008:90)

176

Nsukka Art School

Two major artists of the Nsukka Art School have been reviewed to show that their evolving connections to the international art scene actually depict postmodernist posturing. Even though they are steeped in *Uli* as a point of departure for their hugely successful art, careers they have consistently accepted a synthesis of cultural relevance emanating from different art traditions which have value for them (Gbaden, 2014: 41).

Uli artists have embraced "change and development" as a basis for growth in their careers (Ottenberg, 1997: 155-179). Obiora Udechukwu (b.1946) keeps growing, moving in new directions, yet retaining certain persistent traits: the diversity of his media, a wide range of subjects, his use of *Uli* and *nsibidi*. He also expresses serious social concerns and is consistent in integrating past and present (Ottenberg, 1997: 110-153). Olu Oguibe (b.1964) has departed radically from his roots to embrace an internationalism that encapsulates diverse cultural and artistic trends to mould his personal painting idiom. These motivating values exhibited by the Nsukka artists are expressions of a postmodern ideal suited to an understanding of contemporary art practice in Nigeria (Gbaden, 2014: 48).

The German scholar Norbert Aas is quoted by Ottenberg as calling the Nsukka School artists "intellectual artists". Earlier in the practice of their art, beginning with Uche Okeke, the Nsukka artist has not only stuck to producing art work but also takes part in discourse on art. Ottenberg (1997) said:

> It is a message-oriented art, whether in its social and political form or its expression of cultural elements. The art talks to the viewer. And the quality of art criticism that these artists engage in is well known in Nigeria, heightened by its contrast with low level of art criticism often found in Nigerian newspapers and magazines. Although until recent years, scholars have written little about Africans' own aesthetic criticism and judgment, these have certainly not been rare in indigenous cultures, albeit verbal rather than written, so that contemporary art evaluations have continuity with the past. Again, satirical political commentary has occurred among the Igbo and other Africans in masquerades, in other ritual, and through minstrels; a parallel exists with the Nsukka artists' interest in political satire in their visual art. A variety of kinds of writing is common to these artists; print is a major avenue of communication about their art, their aesthetic viewpoints, and those of other artists. Their knowledge of African literature and poetry is often considerable.
>
> If their art is intellectual, this does not mean that it is cold or distant. It is often passionate, expressing feelings and sentiments, at times less calculated than spontaneous in its production.
>
> The Nsukka artists often view poetry and visual arts as allied fields, sometimes practicing both. They are minstrels of the written word as well as creating striking visual images, frequently developing similar themes in both fields…these artists have a broad range of art media and artistic interests(Ottenberg 1997: 110-153).

Obiora Udechukwu (b.1946)

Obiora Udechukwu could be considered as one of the most visible Nsukka voices. Having started his training in Zaria in 1966, he was forced to move to Nsukka due to the reality of the Nigerian civil war. His early art is characterised by war imagery of amputees, refugees fleeing home, orphaned children and bombed out habitations. The colours in those paintings are earthy ochers, deep flaming crimsons, dark viridians and some amber blues. However a few years after the war ended he was able to commence on a fresh search for an enduring personal art idiom. He found this solace in the Igbo *uli* art form practiced by most women of eastern Nigeria (Okeke, 1995:56).

While studying under Uche Okeke at Nsukka, Udechukwu came to realise the potentials of this art form and adapted *uli's* essence of elegance and sensitivity of line into his own form of expression. Combining aesthetics with his excellent grasp of draughtsmanship he set off on a trail of expression which has a lyrical tone. Okeke writes about this artist. His lines from then on became powerful vehicles for social commentary and visual poetry that drew their richness from the verses of Christopher Okigbo and Igbo oral poetry (Okeke, 1995:56).

Udechukwu's art bears its universality and hence postmodernist posturing from his ability to incorporate art forms and aesthetics from different cultural backgrounds to enrich his art. He has used Chinese *li* calligraphy, where simplicity of form is emphasised. He learnt to adhere to the Chinese

gestural ink and brush technique practiced in *Tao* painting. He also incorporates the pictographic elements of the Efik *nsibidi* script into his art. These abilities coupled with his vast knowledge of African and Western cultures and aesthetics have shaped Udechukwu into a postmodernist artist able to adapt to the demands of most societies and peoples he come across on his journey through life.

At present he is a Dana Professor of Art at St. Lawrence University, Washington, but he frequently visits Nigeria. The photograph of the watercolour painting shown in Fig. 4 illustrates one of his current works. Even though done in watercolour, Obiora's classic medium of expression, he seems to have expanded his grasp of the sensitive line to embrace broader fields of expression using colour these days in profounder ways. Could this broad application of colour mean a return to the origins of *uli* artistic expression or an encapsulation of its vital essences? We are left with questions to probe our inner consciences and attempt finding solutions to problems of enduring human quests.

Fig. 4, Obiora Udechukwu, *In the Beginning, 2005, watercolour, 20 x 13 in*
(Source: www.skotogallery.com)

Olu Oguibe (b.1964)

Olu Oguibe, an Igbo, was born on October 14, 1964 in Aba, Nigeria. He received his first artistic experience from his father, a preacher, a former school teacher, a wood sculptor, and a sign painter. As has happened to so many others of his countrymen, Oguibe's life was disrupted by the Biafran War of 1967-70, but his family survived intact, and the artist later took part in traditional artistic activities in his home Igbo community. He studied Fine and Applied Arts at the University of Nigeria, Nsukka where he graduated in 1986 with First Class honours specialising in painting. That same year he was awarded several prizes for leading his graduating set as the best overall final year student of the whole university and hence the valedictorian. He began doctoral studies in art history and criticism before proceeding to the UK as a British Foreign and Commonwealth Office Scholar to the School of Oriental and African Studies (SOAS), of the University of London. In 1992, he received a PhD in art history for his thesis titled *Uzo Egonu: An African Artist in the West*.

A prolific poet, Oguibe won the 1992 All-Africa Christopher Okigbo Prize for Literature as well as honourable mention in the 1993 Noma Awards for publishing in Africa. Oguibe has exhibited his work in numerous major art shows, including personal shows in England, Germany, Australia, and Africa. Regarded as a leading postmodernist artist, he has shown his work in interzones, an international exhibit at the Kunstverein, Copenhagen, and in *Seven Stories about Modern Art* in Africa at Whitechapel Art Gallery, London. He has also done residencies at the University of Bayreuth, Germany, the ArchivGallerie, Friedberg, and in Sydney, Australia.

Olu Oguibe now lives, writes and works in the USA. He is a Professor of Art and African-American Studies and interim Director of the Institute for African American Studies at the University of Connecticut, Storrs. Oguibe is a senior fellow of the Vera List Center for Art and Politics at the New School, New York and the Smithsonian Institution in Washington, DC. He is also an art curator, and leading contributor to postcolonial theory and new information technology studies.

Quite unlike the other Nsukka artists who have chosen to elevate *Uli* stylistic tendencies to international acceptance, Oguibe distances himself from his previous identification with *Ulism*, Nsukka and Nigeria. He writes, "An artist as transitory as myself would not fit into a style. I have referenced Uli, Nsibidi, Adinkra, Adire, Mbari, Dogon sculpture, Ndebele murals, San rock art, Maya

and Inca textile art, European abstract expressionism, postmodernism, social realism and conceptualism, in addition to my own forms and ideas" (Kasfir, 1999: 210).

Kasfirrelies and Simon Ottenberg suggest that this attitude is partly Oguibe's conscious strategy to work through the implications of a collapse-of-history postmodernism. On another part it is likely to be the conscious exploration of new sources that characterize the trajectory of any inventive artist's career (Kasfir, 1999: 210).

Oguibe's *iPad prints* (Fig. 5) are deliberately created to negate the notions of *high art* which is enmeshed deep inside traditionalist principles of form and narrative. Here the artist does not attempt to portray any tangible phenomenon or historical reality. He simply makes art with an instrument of everyday usage which can be manipulated by just about anyone who is able to afford an apple iPad. The common aspect of the instrument of art does not have to be a brush stroking linen or canvas surfaces but actually just a phone, a common object. This has been transformed into a work place. The studio, which would have been a huge warehouse, littered with paintings, is compressed into a mere camera phone (Best, 2014@http://today.uconn.edu.).

Fig. 5, Olu Oguibe, *iPad prints*, (Photo: Olu Oguibe),
(Source: today.uconn.edu)

The Analysis

Bruce Onobrakpeya did not have to embrace postmodernist ideals if he did not want to. But he did. Being among the first generation of modern Nigerian artists, he could have been excused if he just stayed back in his studio and produced art filled with mythological imagery and design motifs drawn from the cosmology of different ethnic groups in Nigeria. He chose instead to explore with ideas which make him constantly search for a vocabulary of expression that is dynamic, engaging, ever changing and socially relevant to contemporary human goals.

The nexus of engagement which involves the social space of humans, their environment, their social status, and their clothing made from African fabrics form the core of interest for Buhari in this study. His installation called *Laundry 2* (Fig. 2) is in simple compositional terms clothed stones floating on the Gihon River located somewhere in the United States. They are symbolic of the displacement the African finds when confronted with Western value codes. And even in an African context real engagements with contemporary failures by artists or social activists interested in creating change for the betterment of society does not auger well for the critics. They become estranged from society.

For Jacob Jari in his reviewed painting titled *Farka* (Fig. 3) the very use of such terms as *reclaim*, *brink*, and *left-over* by the painter himself suggest an immersion into the postmodern ethic of art representation which seeks to speak for the voiceless in society. They are on the fringes of life, wallowing in misery and need to be reabsorbed into society. They cannot speak out for themselves but rather require strong interventions. Jari offers them respite through his art. It is aimed at the elitist who decide how the poor in his native Nigeria should be governed.

Obiora Udechukwu's watercolour painting titled *In the Beginning (Fig. 4)*, has lost most obvious attributes of linearity which characterised his earlier art, except of course for the relentless marks he so consistently scratches onto his painted surfaces. One can however recognise a humanoid eye loosely placed on a cloudy face. His usual colours of fire (crimson red), sky (ultramarine blue) and earth (viridian green) are lucidly depictive of a certain kind of ritual taking place between the elemental forces of heaven and earth. Is that pot symbolising a sacrificial offering of appeasement? One cannot be sure. It seems as though the beard of the heavens are brushing against the vegetation of the earth. And probably the sacrificial pot offering may as well get consumed in the process. Or is it a

179

massive gargantuan tongue licking the awry wounds of humanity? This ambiguity in imagery is an obvious weapon of postmodernist art applied by Udechukwu to keep us anxious about the deeper meaning of his harmless looking painting. If the story were clearly told would the magic of uncertainty not be lost? It is in this way that Obiora retains the postmodernist ethos of condemning, even if in subtle ways, the self-arrogating and clearly defined methods of modernist art practice.

In analysing Oguibe's recent art titled *iPad prints* (Fig. 5), one gets to encounter a person that epitomises the postmodernist artist. That apparent revolt from his *uli* origins is a hallmark of the postmodern ideal where ideology itself becomes the very paradigm to be done away with. While other members of the Nsukka School try to preserve some form of African essence in their art, some level of *uli* fervour, Oguibe discards them almost completely and embraces a postmodern ethos of the accumulation of world truths; synthesising them and making use of only the most essential for his art. The truth is, his art has not died but remained relevant. Even in the example shown here, notice how radically far apart from the other Nsukka artists the choice of medium characterises this artist's oeuvre.

Conclusion

Apart from Oguibe, who has acknowledged having delved into postmodernist art, neither, Onobrakpeya, Buhari, Jari or Udechukwu has been definitively labelled postmodernist in available literature on modern and contemporary painting practice in Nigeria. What this paper attempted is a scrutiny of the possibility that since their practice is so replete with imagery, insinuations, and concerns for the plight of the human person, essentially even of African, albeit Nigerian origin; and their art derives motivation from such diverse range of world-wide political, social, economic, philosophical leanings; they could appropriately be labelled postmodernist Nigerian painters.

They are the fore-guards and avowed vanguards of an emerging era of artists who are conscious of their environment, the scourging social climate and stinging political turmoil of a series of lost grips on Nigeria's governance. Udechukwu's sojourn in the United States of America has not led to a dwindling interest in his country's affairs. Whether Oguibe depicts an international art or not does not repress the fact that he is first Nigerian before being American, and that the voice of reason does not know racial, intellectual or geographical boundaries.

The artists in diaspora feel the similar loss of values that those on the continent feel. This is what is expressed in the paintings reviewed in this paper, that it does not matter where you live. The cold bites, the sun waves scourge your skin, the rain pours down from the sky and waters the flowers in the wild. The painter gets to depict ills which attempt to change this natural equilibrium.

It is plausible to question the focus on such well-established painters as expressed in this paper. Has scholarship on their art not been exhaustively treated? A simple answer suffices. That they are able to transit from an education steeped in modernist tradition to an embrasure of postmodernist ideals and values is commendable. The evidence of their new found ethical values are to be found in the art of their students who reside both in Nigeria and in the diaspora. The subject of the paintings and other art forms their prodigious students engage in already form the crux of other academic research this author is engaged in. It seemed wise however, to begin the engagement from the very roots of the tradition where their formation emanated. And essentially too this being a homage to the tutelage passed onto our generation by these forebears it was necessary to focus on their art and scholarship, even if these few pages are insufficient to render an exhaustive discourse.

References

Anatsui, E. (2007). *Untitled*. Image, 2007. Accessed April 22, 2013. http://www.jackshainman.com/artist-image417.html.

ARESUVA (2008). African Regional Summit and Exhibition on Visual Arts, *ARESUVA 2008*, *Exhibition Catalogue*. Abuja: National Gallery of Art, 2008.

Balogun, A. (2011). An Exposé with Prof. Jerry Buhari. *Art & Artists*, Vol. 1, No. 3. October–December, 2011.

Buhari, J. *Laundry 2*. (2005). Image, Accessed August 17, 2010. http://www.jerrybuhari.com/pop_ups/installations/6.html.

Best, K. (2014). Creating Art with the iPad. Accessed April 3, 2015. *http://today.uconn.edu/blog/2014/06/creating-art-with-the-ipad.*

Buhari, J., Ikpakronyi, S., Samuel, C., & Lamidi, L. (Curators). (2009). *Zaria Art School 50th Anniversary Exhibition*. Abuja: National Gallery of Art.

Gbaden, B. G. (2014). *"A Postmodernist Interrogation of Walls of Partition"*. Ph.D Dissertation. Ahmadu Bello University, Zaria.

Jari, J. J. (2008). Koffi. Image. Accessed April 19, 2013. http://www.cocoaarts.com/ gallery/ art.php?artistid=22&&artid=247.

Kasfir, L. S. (1999). *Contemporary African Art.* London: Thames and Hudson Ltd.

Obodo, E. & Anikpe, E. (2014). "Engaging the Mundane: The Art of Jerry Buhari, Kuti Usman, Uche Onyishi and George Osodi on the Environmental Question". Arts and Design Studies.*www.iiste.org*. ISSN 2224-6061 (Paper) ISSN 2225-059X (Online). Vol.24, 2014.

Okeke, C. (1995). The Quest: from Zaria to Nsukka, a story from Nigeria. In Deliss, C. (Ed.). (1995). *Seven Stories about Modern Art in Africa.* London: Whitechapel Art Gallery. Pp.38-75.

Oloidi, O. (2009). "Zaria Art School: A Creative Sanctum in Modern Nigerian Art". In Buhari, J., Ikpakronyi, S., Samuel, C., & Lamidi, L. (*Curators*). (2009). *Zaria Art School 50ᵗʰ Anniversary Exhibition*. Abuja: National Gallery of Art.

Ottenberg, S. (Curator*). (1998). *The Poetics of Line, Seven Artists of the Nsukka Group*. Catalogue of the Inaugural Exhibition of the Sylvia H. Williams Gallery, National Museum of African Art, Washington D.C.,

Ottenberg, S. (1997). *New Traditions from Nigeria, Seven Artists of the Nsukka Group.*Washington: Smithsonian Institution Press in association with The National Museum of African Art,.

Ritzer, G (2012). *Sociological Theory, Eight Edition*. New York: McGraw Hill Companies, Inc.

Shonibare, Y. (2012). *"Yinka Shonibare, MBE, Press Release"*. Accessed May 23, *http://www.jamescohan.com/exhibitions/2012-02-16_yinka-shonibare-mbe/press-release*.

Stokstad, M. (2008). *Art History*, *Third Edition.* New Jersey: Pearson, Prentice Hill.

Sullivan, G. (2005). *Art Practice as Research, Inquiry in the Visual Arts.* London: Sage Publications.

Sullivan, G. (2008). "Painting as Research, Create and Critique". In Knowles, J.G. and A.L. Cole. (Eds.). (2008). *Handbook of the Arts in Qualitative Research*. Los Angeles: Sage Publications.

Sullivan, G. (2010). *Art Practice as Research, Inquiry in the Visual Arts Second Edition*. London: Sage Publications.

Sy, E.H. (1995). Objects of Performance. In Deliss, C. (Ed.). (1995). *Seven Stories about Modern Art in Africa.* London: Whitechapel Art Gallery. Pp. 79-101.

Udechukwu, O. (2005). In the Beginning. Image. Accessed April 3, 2015. *http://www.skotogallery.com/viewer/mgr.shop/templates//template.4. asd/vts/design003/scspid/66?*

History, Analysis, Appreciation and Aesthetics as Forms of Verbal Expressions and Presentations in Art

Adiwu, Talatu Onkala and Christopher Y. Mtaku
adiwutalatuonkala@gmail.com   cymtaku@gmail.com   **Date: 9-2-2017**

Abstract
This paper is an exposition on art as a discipline and its accompanying forms of expression like art history, analysis, aesthetics and appreciation. One thing has remained common is that, all art seeks either directly or indirectly to commune with a 'higher deity'. Sometimes this desire is conscious and at other times it is largely unconscious or even goes unnoticed.

Key words: Art, History, Analysis, Appreciation, Aesthetics and Verbal expression.

Introduction
Art is an integral part of the process of living. There are many definitions of art and it has many components. One definition is that it is a product of human creativity (Mbelu, 2005). Human creativity involves activities in which materials are selected, shaped and organized to transmit an idea, emotion, or visually interesting forms and subjects that affect the wellbeing and development of man and his immediate environment either directly or indirectly. Another exposition on the meaning of art is that art is a documented expression of a sentient being through an accessible medium so that anyone can view, hear or experience it. Mbelu (2005) is of the opinion that art has the power to represent both reality and express it. Talabi (1979) said, art is the visual representation of human thoughts or feelings that satisfies one's cravings for the good. Art is also used in a more general sense to encompass other forms of activity that require some degree of creativity, or even to describe skills in almost any other human activity, such as, the art of bread making or the art of travel. Art can also have a functional character and serve a domestic, social, economic, religious and aesthetics (concerned with beauty) which can appeal to the mind or emotions of an individual or a group (society). However, here art, refers to the visual arts and any of its accompanying forms of expression, understanding and appreciation of the concepts of analysis, aesthetics, appreciation and the history of art.

Art according to Talabi (1979), is part of life. It is concerned with every aspect of human activity. A study of art can lead to the development of our sensual organs, all of which are involved in the appreciation and understanding of aesthetics. Talabi explained that, man has an unbeatable natural love for the good and therefore should be guided to recognize things that are noble as against ignoble-the beauty of the universe as against its ugly forms. Visualizing is the ability to form mental pictures and art and its practices fall into this sphere of knowledge. Art is considered as an act that leads to the production of an expression which can be expressly termed as "certain art", or as "art" in general. For this art in general to be fully understood and appreciated, it must find a visual means of existence. The visual means of existence can be a form of art. The paper takes the position that, "art in general" is a discipline that is most commonly viewed, enjoyed and experienced as a solidified expression of human creativity that encompasses an individual's thoughts or musings. These thoughts and musings are usually subjected to diverse forms of human manipulations that can and usually lead to the production of visual, auditory or performance related artifacts (artworks). Thus expressing the creator's imaginative or technical skill which can be appreciated for its beauty, utility or emotional power/content.

Dondis in Mbahi et al, (2013) said that we seek visual reinforcement of our knowledge for many reasons, but primarily among them is the directness of the information, the closeness of the real experience that draws us to art. Art provides man the platform for putting down in perceivable forms the familiar events and gesture of his experience. Consequently, it is appropriate to state that man's desire to make art forms is as a result of his innate instinct to produce natural forms that have created an effect upon his mind (Ikponmwosa, 2013).
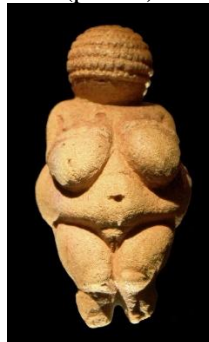
History
Through the ages art has been and continues to be motivated by certain distinct factors which are social, religious, magical/mystical, political, emotional and so on. The history of art can be seen or understood as the past as well as the present ongoing explorations of all forms of art, which is

centered on identifying, classifying, describing, evaluating, interpreting and understanding the products. History of art is concerned with the developments taking place in all spheres of art such as painting, sculpture, architecture, decoration, drawing, printmaking, photography, interior design and the likes. The role of the history of art is to achieve a conclusive authentication of art objects either by signature, contemporary accounts or other forms of provenance.

History of art, is a means to discover and to record who, how, when and what about a particular artifact made and at times, its purpose. It also concerns itself with understanding the stylistic and formal principles that are central to the development of artistic traditions on any available or set scale. This understanding of the chronological ascent or descent of art can be achieved through the enumeration and analysis of various artistic styles, periods, movements and schools of thought that have existed and are still in existence. Such an understanding provides adequate information and knowledge of the historical context in which the artists lived and worked. This information, if properly articulated, can provide a suitable platform for generalizations, analysis and conclusions. The analysis of attributes of art works such as signs, symbols, themes and subject matter form part of identifying the significant points that a knowledgeable interpretation can be drawn as regard to factors such as subjects, motifs, form, colour, texture and the position of iconographic interpretation.

Loon (1961) posits that since the origin of man art has found existence everywhere man made an appearance. In the history of art, all art produced in preliterate and prehistorical cultures began somewhere. It is at this point where Sandars (1968) states that, ancient art begins, for the older literate cultures. Sayre (2005) said:

> It is not until the emergence of modern humans, *Homo sapiens*, in the Paleolithic era, that we find artifacts that might be called works of art…the earliest of these, representing animals and women, are small sculptural objects that serve no evident practical function. Found near Willendorf, Austria, the so called *Venus of Willendorf* (see fig. I) is probably a fertility figure, judging from its exaggerated breasts, belly, and genitals and lack of facial features (p. 445).

Fig. I *Venus of Willendorf,* **Lower Austria, c. 25,000-20,000 B.C.E**
Limestone, Height 4 ½ in. Naturhistorisches Museum, Vienna.
Source: www.google/images.com

Though the very earliest human artifacts showing evidence of workmanship with an artistic purpose are continually the subject of some debate, such figurines as shown in figure I continue to be howbeit, arguably be the foremost examples of the earliest known artifacts made by modern man. These figurines are however, considerably dwarfed by the paintings that have been discovered over the course of the last 125 years in caves concentrated in southern France and northern Spain. The excavations at Lascaux and Altamira (Sayre, 2005) caves revealed that art is not a modern invention but a long-standing occupation of man. He further explained:

> In 1996, at Chauvet cave in the Ardeche Gorge in southern France, new drawings were discovered that have been carbon-dated to approximately 30,000 B.C.E. These drawings are so expertly rendered, including the use of modeling and even a sense of recessive space that our sense of prehistoric art has completely changed. Where before we believed that as prehistoric peoples became increasingly sophisticated, their art gained in comparable sophistication. But these drawings, the earliest ever found, suggest that prehistoric peoples possessed, at least potentially, the same level of skill as anyone ever has. The suggest as well that the ability to represent reality

accurately is not so much a matter of intellectual or cultural sophistication as it is a function of the desire or need of a culture for such images (p.449).

Fig.II Horses, Chauvet, Ardeche Gorge, France, c. 30,000 B.C.E
Sygma. Jean Clottes/Miniterie de la Culture.
Source: www.google/images.com

Bailey (2005) states:

> As the ice age waned around 8,000 B.C.E, humans began to domesticate animals and cultivate food grains, practices that started in the Middle East and spread slowly across Greece and Europe for six thousand years, reaching Britain last. Gradually, Neolithic-or New Stone Age-peoples abandoned temporary shelters for permanent structures built of wood, brick, and stone. Crafts-pottery and weaving, in particular-began to flourish. Religious rituals were regularized in shrines dedicated to that purpose (p. 234).

The paper agrees with the statement made by Bailey (2005), that the earliest art objects created by man were mainly motivated by the desire to pay homage to a supreme and unseen being which the earliest humans believed was in control of most if not all their actions. Talabi (1979) is also of the opinion that cave art practices were motivated by a desire to express emotions about world phenomena, some of which appeared dreadful and some delightful. It is this kind of emotions experienced by the cave man that gave birth to or formed the foundation of the religious beliefs of the early man. This could also have been reinforced by the fear of the unseen and also the need to pay reverence to the supernatural power that governed the universe.

Munn (1965) in *the Evolution and Growth of Human Behaviour* states that the belief in the unseen supreme deity took the form of what is sometimes referred to as the magical arts. These magical arts contained images in which the artists depicted animal prey with arrows, as though they imagined they had gained power over it. The art of the cave man had two distinct characteristics. It looked unfinished and it is decorative bearing most of the physical attributes of abstraction which to modern man is the peak of draughtsmanship.

Despite the fact that the history/origin of art is deeply rooted in the pioneering activities of the early man and his cave paintings, the history of art is also inextricably tied to cultural developments that in many ways reflect the existing evolution and revolution of art as a discipline that embraces all aspects of life (Williams, 1780-1950). Prominent cultures that share the development of the history of art include Greek and Egypt (Talabi, 1979), Mesopotamian, Aegean and Roman (Sayre, 2005) with each possessing its unique characteristics.

Mesopotamia (Greek word meaning between two rivers) was an ancient region in the eastern Mediterranean, bounded in the northeast by the Zagros Mountains and in the southeast by the Arabian Plateau. It corresponds to today's Iraq, mostly, but also parts of modern-day Iran, Syria and Turkey. Joshua (2009) writes that, Mesopotamia should be more properly understood as a region that produced multiple empires and civilizations rather than any single civilization. Even so, Mesopotamia is known as the cradle of civilization primarily because of two developments that occurred there in the region of Sumer, in the 4th millennium B.C.E. These developments include the rise of the city as it is recognized today and the invention of writing (although writing also developed in Egypt, in the Indus Valley in China, and to have taken form independently in Mesoamerica). The invention of the wheel is also credited to the Mesopotamians in 1922 B.C.E. Joshua (2009), Sayre (2005) and the archaeologist Sir Leonard Woolley discovered the remains of two four-wheeled wagons, (at the site of the ancient city of Ur), the oldest wheeled vehicles in history ever to be found along with their leather tires (Kriwaczek, 2014). Other important developments or inventions credited to the Mesopotamians are domestication of animals, agriculture, common tools, sophisticated weaponry and warfare, the

chariot, wine, beer, demarcation of time into hours, minutes, and seconds, religious rites, the sail (sailboats), and irrigation. Unlike the more unified civilizations of Egypt or Greece, Mesopotamia was a collection of varied cultures whose only real bonds were their script, their gods, and their attitude toward women.

It was at the same time the Mesopotamian cultures were developing that Egyptian society began to flourish along the Nile River. Egypt was/is considered the cradle of human civilization. As opposed by its neighboring cities, Egypt was protected on all sides by sea and desert, and the Egyptians cherished the ideals of order, stability, and endurance (Sayre, 2005). These ideals enumerated are reflected adequately in its art. Egyptian culture was dedicated to providing a home for the *Ka,* part of the human being which defines personality and survives life on earth after death. Sayre (2005) further states that the enduring nature of the *ka* required artisans decorate tombs with paintings that the spirit could enjoy after death (see fig. iii).

Fig. III, Painted Chest, tomb of Tutankhamen, Thebes, c. 1350 B.C.E
Length approx. 20 in. Egyptian Museum, Cairo. Bolton Picture Library.
Source: www.google/images.com

Other objects described to be servant figures were carved from wood to serve the departed figure in the afterlife. The *Ka* could, as believed, find a home in a statue of the deceased. Smith (1991) explains that, mummification - the preservation of the body by treating it with chemical solutions and then wrapping it in linen - provided a similar home as did the elaborate coffins in which the mummy was placed. Talabi (1974) states that the Egyptians perfected their arts in the building of pyramids, which Sayre (2005) describes as the largest of the resting places designed to house the *Ka*. Other forms of Egyptian art products include temples, boats and the writing of hieroglyphics. They also used papyrus both for building houses and writing or tapestries. The interiors of their buildings were richly decorated with glazed tiles and statues of dead pharaohs. Egyptian art, as the art of the cave man, was decorative as well as symbolic with a deep rooted link in the belief of life after death and of a universal supreme being that governed the universe.

The Egyptians developed a canon of ideal proportions that was almost universally applied in the production of their art products. Its art works were governed by rigorous geometry and the prolific representation of figures. This is so because the Egyptians, unlike the Greeks and more like the early man, were more concerned with representing and the creation of an ideal image rather than an accurate representation of their figures. Egyptian artists during the reign of Akhenaten were more concerned with depicting special features of the human bodies like hands and fingers, and details of the face. Sayre (2005) indicates that nowhere is attention to detail more evident than in the famous bust of Akhenaten's queen Nefertiti (see fig. iv).

Fig. IV, Queen Nefertiti, Tell el Amarna, c. 1365 B.C.E
Painted Limestone. Height 19 5/8 in. Agyptisches Museum, Berlin. Bildarchiv Preussischer Kulturbesitz.
Source: www.google/images.com

Symbolism can be observed throughout Egyptian art and played an important role in establishing a sense of order. The pharaoh's regalia, for example, represented his power to maintain order. Animals were also highly symbolic figures in Egyptian art. Some colours were expressive. Blue or gold indicated divinity because of its unnatural appearance and association with precious materials, and the use of black for royal figures expressed the fertility of the Nile from which Egypt was born.

The Egyptians, according to Sayre (2005), had significant contact with other civilisations in the Eastern Mediterranean, particularly with the Minoan civilisation on the island of Crete and with Mycenae on the Greek Peloponnesus, the southern peninsula of Greece. According to Ione (2000), Aegean civilization is a general term for the European Bronze Agecivilisations of Greece around the Aegean Sea. He states that there are three distinct but communicating and interacting geographic regions covered by the term Aegean namely: Crete, the Cyclades and the Greek mainland. Crete is associated with the Minoan civilization from the Early Bronze Age. The Cyclades converge with the mainland during the Early Helladic ("Minyan") period and with Crete in the Middle Minoan period. From ca. 1450 BC (Late Helladic, Late Minoan), the Greek Mycenaean civilization spreads to Crete.

The origin of the Minoans is unclear. It is believed that they may have arrived on the island as early as 6000 B.C.E but their culture reached its peak between 1600 and 1400 B.C.E. Female figurines representing a snake goddess or priestess occur in varying forms throughout Minoan culture. She is depicted as shown in fig. v, with bare breasts as an indication of female fruitfulness. Sayre (2005) describes the snakes held in the spread hands, as a sign of male fertility.

Fig. V, Snake Goddess or Priestess, c. 1600 B.C.E
Faience, height 11 5/8 in. Archeological Museum, Heraklion, Crete.
Nimatallah/Art Resource, New York.
Source: www.google/images.com

Other art forms credited to Minoan cultures include frescoes and vases as well as elaborate palaces built for the Minoan kings. It is unclear how and why the Minoan cultures ended. It however, lead to the development of the Mycenaean's culture, which is believed to have flourished between 14,000 and 1200 B.C.E (Sayre, 2005). Theirs was a culture dominated by military values. In the *Warrior Vase* (fig. vi), Mycenaean soldiers are shown marching to war, perhaps to meet invaders who are believed to have destroyed their civilisation soon after 12,00 B.C.E. The Mycenaean's are believed to have built stone fortresses on hilltops of the Peloponnesus, a peninsula forming part of Greek mainland. They buried their dead in so-called beehive tombs, which are dome-shaped, full of gold and silver, including masks of the royal dead, a burial practice similar to that of the Egyptians.

Fig. VI, the warrior vase, Mycenae, c. 1200 B.C.E.
Height Approx. 14 In. National Museum, Athens. Scale/Art Resource, New York.
Source: www.google/images.com

It is believed that artistic production in Greece began during the Cycladic and the Minoan civilizations, both of which were influenced by local traditions and the art of ancient Egypt (Stierlin, 2004). There are three scholarly divisions of the stages of later ancient Greek art. These are the Archaic, the Classical and the Hellenistic. The Archaic period is usually dated from 1000 BC. The Persian Wars of 480 BC to 448 BC are usually taken as the dividing line between the Archaic and the Classical periods, and the death of Alexander the Great in 323 BC is regarded as separating the Classical from the Hellenistic period. Of course, different forms of art developed at different speeds in different parts of the Greek world, and varied to a degree from artist to artist. There was no sharp transition from one artistic period to another.

Like preceding cultures before them, the Greeks were a deeply religious people; they built temples and celebrated festivals in honor of their gods thereby, mirroring the emotions and preoccupations of the early man in his cave paintings as well as the Egyptians and other aforementioned cultures/civilisations. They however, maintained two disciplines which dominated their life and art and these were mathematical formulae and philosophy. Superstition and magic were laid aside mostly in favor of logic. A good physical condition was also thought to be more important and so they sought to acquire a healthy mind in a healthy body (Gombrich, in Talabi, 1979). It is with the Greeks preoccupation with attaining a certain state of intellectual level of growth that the basic concepts of aesthetics were proposed by philosophers such as Plato and Aristotle. They possessed a heightened regard for the beauty of forms, which, to them should be testified by true likeness as seen in their sculptural figures. The general desire of the Greeks was to seek personal glory through their art products and also to build temples for their gods. The rise of the Greek city-state according to Sayre (2005), marks the moment when western culture began to celebrate human strengths and powers - the creative genius of the human mind itself over the power of nature.

The Greeks were known to pay more attention to the beauty of human forms and had little or no regard for the tradition of pictorial art as seen in ancient Egyptian art and Cretan civilisations, thereby making it that, most if not all their art works were sculptural which were either done in relief or solid figures. It is only in ceramics that two dimensional works were seen in form of decorations with silhouetted figures usually against a red or black background. Prominent artists of the Greek culture included Myron, Phidias and Polyclitus whom were all interested in the rhythmic curves of muscular movements.

Ancient Greek art stands out among that of other ancient cultures for its development of naturalistic but idealized depictions of the human body, in which largely nude male figures were generally the focus of innovation (see fig. vii).

Fig. VII, Nike of Samothrace, c. 190 B.C.E.
Marble, Height Approx. 8ft. Musee Du Louvre, Paris. Hirmer Fotoarchiv.
Giraudon/Art Resource, New York.
Source: www.google/images.com

In reality, there was no sharp transition from one period to another. Forms of art developed at different speeds in different parts of the Greekworld, and as in any age some artists worked in more innovative styles than others. Strong local traditions, and the requirements of local cults, enable historians to locate the origins even of works of art found far from their place of origin. Greek art of various kinds was widely exported. The whole period saw a generally steady increase in prosperity and trading links within the Greek world and with neighboring cultures.

The values of the Greek city-state embodied their passion for individualism, reason and accurate observation of the world. These values contributed greatly to the dominance of Greek culture in the western world.

During the Roman conquests of surrounding civilizations including that of Greece, art remained more or less unchanged and it is with the existing art forms of the Greeks that Roman art begins. Sayre (2005) states:

> Like the Hellenistic Empire before it, the Roman Empire possessed a distinctly Greek character. This was/is so because the Romans regarded Greek culture and art as superior to any other. The Romans imported thousands of original Greek artworks and had them copied in even greater numbers (pp. 432-434)

In fact, what is currently known of Greek art is known through the copies made by the Romans. Nevertheless, because of the extraordinary geographical extent of the Roman Empire and the number of diverse populations encompassed within its boundaries, the art and architecture of the Romans were always eclectic and characterized by varying styles attributable to differing regional tastes and the diverse preferences of a wide range of patrons. Roman art is not just the art of the emperors, senators, and aristocracy, but of all the peoples of Rome's vast empire, including middle-class business people, freedmen, slaves, and soldiers in Italy and the provinces.

Despite the fact that Roman art is largely and accurately associated with Greek art, it is imperative to note here, that there exists a unique form of Roman art that was significantly different from their Greek influence. Such is observed in the Roman bust, which did not include the shoulders. The traditional head-and-shoulders bust may have been an Etruscan or early Roman form (see fig. viii)

Fig, VIII, Portrait of a boy, early 3rd century B.C.E
Bronze, Height 9 In. Museo Archeologico Nazionale, Florence.
Giraudon/Art Resource, NY.
Source: www.google/images.com

The history of art continues through Roman civilizations and developed into what is now referred to as Western art. What is significant is that despite the diverse cultures which art itself sprung from; it has continued from generation to generation with different motives and styles up till this present day. It is these differences that invariably create the dynamic theories and schools of thought that carry on the evolution of art as a discipline.

Within the context of gaining an understanding of art and all its characteristics, one is lured towards drawing up parallels amidst physical characters and other diminutive features observed on art objects of separate cultures. This parallels determine the standard used for all or most scientific art criticism. This is made possible because art is a continuous process, a process that passes from generation to generation with different styles and motives which continue to evolve and develop to what is termed contemporary art.

Though art differs from culture to culture, it has been hopefully succinctly stated that it draws from each other and maintains a unanimous character of self-expression in dynamic form.

Art Analysis

An analysis of a work or topic is most at times described as a detailed examination of the elements or structure of that object/something typically as a basis for discussion or interpretation of said object. Analysis is also described as the process of breaking a complex topic or substance into smaller parts in order to gain a better understanding of it. The word analysis comes from the Ancient Greek 'ἀνάλυσις' (*analysis*, "a breaking up", from *ana-* "up, throughout" and *lysis* "a loosening") (www.dictionary.com).

The technique or concept of analysis has been applied in the study of different fields such as Mathematics and Logic, Chemistry, Business, Computer, Isotopes, Economics, Intelligence, Literature, the Arts, Linguistics, Music, Philosophy, Policy Making and many other aspects of human development. As a formal concept, the method has variously been ascribed to Alhazen, René Descartes and Galileo Galilei (Douglas, 2001-2012).

In art analysis is the study of the art object through the breakdown and comparing of form and style - the way objects are made and their pure visual aspects. In painting, for instance, an analysis can examine compositional elements such as colour, line, shape, texture, and other perceptual aspects rather than iconography or the historical and social context.

Zangwill (2001) said:

> Everything necessary to comprehending a work of art is contained within the work of art. The context for the work, including the reason for its creation, the historical background, and the life of the artist, as well as his/her views/emotions, and that, its conceptual aspect is considered or should be considered to be of secondary importance, (p. 101).

The philosopher and architect Mitrovic (2011), defined analyses in art and architecture as examining the aesthetic qualities of works of visual arts to derive form from their visual and spatial properties. However it is believed here that the analysis of any visual exploration must utilize multiple approaches in conveying the varied innate perspectives of meanings to the executed works of art. Lamidi, quotes Greenberg in Lazzari and Schlesier (2008), that the formalist school of thought emphasizes the use of the principles and elements of design in analyzing visual forms. Adogbo in Lamidi (2015) states that another school of thought holds that sociological and philosophical perceptions could also be considered in any given phenomenon.

The goal of any analysis is to explain how the formal elements of a work of art affect the representation of the subject matter and expressive content. Emphasis should be placed on analyzing the formal elements, not interpreting the artwork. One is advised to begin by looking at the art work and identifying the visual elements. When these are discovered, they are to be checked to establish whether they are well arranged. Is the work balanced? Is there a focal point? Is there a sense of movement or rhythm? Consideration should also be given to the elements included in the work and how such elements contribute to the understanding and appreciation of the art product.

Although description is an important aspect of any analysis, it is not enough on its own. One must effectively introduce and contextualize such descriptions to the formal elements visible throughout the work so that the audience/reader can understand how each element influences the overall effect it is meant to have on the viewer.

Barnet (2008) opines that one may include his/her emotions in analyzing a work of art; but such emotions must be explained and backed up with evidence such as the formal elements that elicit such a person's emotional response. It is also important that one should consider the connotative and denotative meanings of the art form under analysis. The denotative meaning of a form refers to its literal, descriptive meanings-apparent truth, evidence, or objective reality that either the image or the form documents and denotes. Connotative meanings refer to the cultural and historical context of a specific image/form, as well as to the social conventions/restrictions, codes, and meanings that have been attached to or associated with that image/form in a particular context (Knowles and Cole, in Lasisi, 2015). It should however be noted that any undertaking of an analysis of an artwork must be objective and devoid of emotions and sentiments.

Art Appreciation

Art Appreciation is the knowledge and understanding of the universal and timeless qualities that identify all great art. The more you appreciate and understand the art of different eras, movements, styles and techniques, the better you can develop, evaluate and improve your own artwork. Art appreciation is the opinion one has about an artwork an individual has had the privilege of seeing. This opinion can be positive, negative or can be a series of emotional reactions that may be difficult to verbalize by such a person.

Art appreciation art requires a certain degree of skill and an inherent interest and understanding towards art in general. What appreciating art requires is simply a keen sense to discern from what is obvious and what is not. Once one acquires such a flair for discerning what may be termed as the

subtleties, one will be in a better position to judge an artwork and acknowledge the finer points that do not meet the eyes.

Art appreciation involves observation, analysis and comparison of works of art in order to discover the nature and varieties of forms and styles that are imbedded within the physical structure of the work. This activity can and should produce enjoyment and enrichment of aesthetic faculties or have psychological benefits. Mazila (2017) explains:

> Art appreciation involves understanding works of art by providing information about who created them, what function they serve, the cultural context in which they were made, as well as how and why art has changed overtime. Art appreciation provides a timeline that shows us how artists, styles and periods follow each other. Art appreciation involves what information a work of art yields, which makes it have an effect on the viewer. In other words, what is in the work of art which affects our emotion? This knowledge can only be gained of an examination from the work of art, and this calls for an understanding of the styles and functions of art, the social and cultural contexts in which the artist has worked and knowledge about how the work which was produced (p. 11).

It is quite possible that an individual does not feel either good or bad about a piece of art work. Sometimes this may be due to the inability to discern the finer points or even from the inability of the work to stir any reaction. It is considered normal if at times one is unable to have any particular opinion about an art work. Art appreciation requires that one does not force oneself to have an opinion. Such a forced opinion comes more out of the necessity to make an appreciation rather than ones genuine appreciation for the artwork. Art is a subtle language that is more felt than seen or heard. A good knowledge of the elements of art can help in a better appreciation of a work of art. One cannot appreciate a thing if there is no knowledge of the thing.

Aesthetics

Aesthetics represents beauty, perception and enjoyment. The word aesthetics is said to have been used for the first time in 1750 by Baumgarten who, in his psychological research of art, was studying to ascertain why and how man experiences beauty and appreciates works of art. He borrowed the word from the Greek word class, aesthesis, aisthanesthai, aisthetos, aisthetikos, which all generally mean or signify the same thing: connected with the sensation and perception of beauty.

Aesthetics simply means beauty. This definition could also include a perception of an object that personifies characteristics of beauty. It is a philosophical reflection on art and beauty. Aesthetics deals with the question of whether qualities of beauty and ugliness are objectively present in the objects they appear to qualify or whether they exist only in the mind of the individual as an idea. Whether the objects are perceived by a particular mode - the aesthetic mode - or whether instead the objects have in themselves special qualities - aesthetic qualities. One's understanding of aesthetics goes beyond the mere identification and classification of an object as either beautiful or ugly. It also insinuates an understanding of the true nature of that object as it translates in an individual's mind or to the society at large. This quality can bring instant and irrational tears to our eyes, and yet the experience is and remains ineffable, unable to be spoken in words.

Art is said to be related to aesthetics. The psychology of art is concerned with such elements of the art as human responses to colour, sound, line, form and words and with the ways in which emotion, conditions such responses. Art can stop us in our tracks, wake us up, and bring us face to face with what is real.

Conclusion

This paper posits the opinion that, aesthetic values, judgments and knowledge permeate all the social and practical aspects of the human life. It is a principle that must and should be applied to the planning of everything that concerns the development of the human race. Since the fundamental motive of all artistic activities is the expression and communication of emotion and thoughts; people who come in contact with artworks or any affiliate of it, must or should experience a sensation of release so powerful that there could be a sudden access of a higher set of emotions and feelings.

Throughout the expositions on certain aspects of art as a discipline that affects the life and development of man, one thing has remained common; and that is, that all art seeks either directly or indirectly to commune with a higher deity. Sometimes this desire is conscious and at other times it is largely unconscious and even in some cases goes unnoticed. This, however, does not take away the important role that art has and continues to play in society.

It is important to note that the goal of art is not to merely represent what is seen as it is seen, rather it is to extend the boundaries of physical reality and provide the viewer with a visual experience. Visual arts is best form or medium for communication. The experience that we gain as a result of looking at the work of art should stimulate understanding and imagination.

References

Adogbo, M. P., (2009). *Sociological Perspective Research Methods in the Humanities*. (2 Ed), Lagos: Malthouse Press Ltd, 43, Onitsha Street, off Stadium Hotel Road, Off Western Avenue.

Bailey D. (2005). *Pre-historic Figurines: Representation and Corporeality in the Neolithic*. Boardman, J. (Ed) (1993). The Oxford History of Classical Art. London: Oxford University Press.

Barnet, S., (2008). *A Short Guide to Writing about Art*. (8th Edition), Upper Saddle River, New Jersey. Pearson, Prentice Hall. Rutledge Publishers.

Dondis, D. A., (1973). A Primer of Visual Literacy. Massachusetts. Institute of Technology Press.

Douglas, H., (2001-2002). Analysis (n): Online Etymology Dictionary, *www.wikipedia.com*, Retrieved, 17th January, 2017.

Gombrich, E. H., (1972: *The Story of Art*, London: Phaidon Press, 12th, Revised Edition.

Hill, M., (2007). *Gifts for the gods: Images from Egyptian Temples*. New York. The Metropolitan Museum of Art.

Ikponmwosa, O. O., (2013) Non-Representational Theory of Art in Mbahi, A.A.; Ikponmwosu, O. and Umar, Z. (2013). *Theories of Art Practices*. Maiduguri, LENIAJJ Publishers Limited.

Ione, M. S., (2000). Excavations on the Acropolis of Midea: Results of the Greek-Swedish Excavations under the Direction of Katie Demakopoulou and Paul Astrom. *American Journal of Archeology*, Vol. 104, No.1, pp. 133-134.

Joshua, J. M., (2009). Mesopotamia. Ancient History Encyclopedia, Last Modified September, 02, 2009. *http://www.ancient.eu/mesopotamia/*.

Kriwaczek, P., (2014). *Mesopotamia and the Birth of Civilisation*. Thomas Dunne Books.

Lamidi, L. A., (2015). 'Static Motion': An Exploration of Stilt Dance Postures in Mixed Media Sculpture. Unpublished Ph.D Dissertation, Department of Fine Arts, Ahmadu Bello University, Zaria.

Lazzari, M. and Schlesier, D., (2008). *Exploring Art: A Global Thematic Approach*. Australia, Thomson/Wadsworth.

Loon, H. V., (1961). *The Story of Mankind*. London, Harrap press.

Mbahi, A. A., Ikponmwosu, O. and Umar, Z. (2013). Theories of Art Practices. Maiduguri, LENIAJI Publishers Ltd.

Mitchell, H. B. (2011, 2008, and 2005). *Roots of Wisdom: A Tapestry of Philosophical Traditions*, (6th Edition). Wadsworth, Boston, USA: Cengage Learning.

Munn, N. L., (1965). *The Evolution and Growth of Human Behaviour*. London, Harrap press, 2nd Edition, Edited by Carmichael, L. (1965).

Mitrovic, B., (2011). *Philosophy for Architects*. New York, Princeton Architectural Press.

Sanders, N. K., (nb. 1st edition) (1968). Pre-historic Art in Europe. New York. Penguin (Pelican, now Yale, History of Art).

Smith, R. R.R., (1991). *Hellenistic Sculpture: A Handbook*. London, Thames and Hudson.

Smith, W. S and Stevenson, W. K., (1998). *The Art and Architecture of Ancient Egypt*. (3rd Edition), New York: Yale University Press (Penguin/Yale History of Art).

Stierlin, H., (2004). *Greece: from Mycenae to the Patheon*. Taschen Publishers.

Sayre, H. M. (2005). *A World of Art*, London, Pearson Education/Prentice Hall.

Talabi, G., (1974). Self-Help Art, Nigeria. The Nigerian Art Education Bureau, Western State.

Talabi, G., (1979). *Art Teaching in African Schools*. Ibadan. Heinemann Educational Books (Nigeria) Ltd.

Williams, R., (1780-1950). *Culture and Society*. Harmondsworth: Penguin

Zangwill, N., (2001). *The Metaphysics of Beauty*. New York, Cornell University Press.

The Innovative Potential of Waste as a Medium in Creating Art.

Boyi John Mallam and Umbugadu Talatu Titus
boyijohn25@gmail.com talatuumbu2013@gmail.com   Date: 20-2-2017

Abstract
Since the emergence of contemporary art in Nigeria, art schools within the country have graduated individuals resulting in the gradual increase in number of practicing and professional artists over the years. Due to the traditional training received in the art schools, it is usual to find visual artists (most especially, sculptors and painters), commencing their practice with conventional materials and techniques. As these artists delve further into private practice, some began to diversify into experimenting with new ideas, media, and techniques and modes of expression. These explorations, that are at times a departure from traditional trends, consequently translate into innovations, which amount to new contributions for the art field. The use of improvised and recycled waste materials is a global trend and should be seen as a vehicle for development in the visual arts. It also encourages waste to wealth in the country. The paper made an overview of innovative practice by three academically trained professional visual artists namely; El Anatsui, Bruce Onobrakpeya, and Jacob Jari. A general background, the media, techniques and styles of these artists formed the focus of the appraisal. It was discovered that, each of these artists has contributed innovative means of producing art forms. And in conclusion, finds the use of unconventional media as employed by these three, to be a significant inspiration for development and training in the visual arts.

Key Words: Innovation, Waste Material, Recycle.

Introduction
Nigerian artists are quite rich in ideas, techniques and styles which can be seen in their works. Nigeria is blessed with an impressive number of creative, talented, hardworking and prolific artists in both the traditional and contemporary genre. Modern Nigerian art started many years ago, and the number of artists have continued to increase over the years as a result of the establishment of art schools, art movements and departments in the Nigerian Universities, Polytechnics and Colleges of Education all over the country, hence graduating hard working and prolific artists. Nigerian visual arts has witnessed progression, gained international attention and recognition in the world of art scene. A number of artistic styles flourished coupled with the high level of creative consciousness among practicing artists and art enthusiast.

Samuel and Agada (2010) observed that, some of these artists attended series of training in the studios, art workshops, art conferences, seminars, symposiums, art organizations in the country and abroad. Some of their works adorn leading museums, galleries and many private and public institutions in Nigeria and abroad .Since the development of contemporary Nigerian art a lot of artists have stick to conventional use of materials as a medium of expression. They produced works in different themes, media, technique and styles as a medium of expression. Gushem (2006) averred that, traditionally, painting was done with oil colour, water colour, gouache, tempera on exterior surface. This declaration proposes that two components were essential to traditional modes of painting, wet colours of different pigment base, and the support or plane where they are applied. For sculptures, clay, stone, wood, bronze, copper, gold, marble, and later cement were the recognized modeling media. These methods were for a long time the accepted norm, and art forms were assessed on the basis of conformity to application of set down principles in solving use of conventional art materials. But today the trend of event have continued to change over the years where alot of artist, especially painters and sculptors have resort to the use of unconventional materials as a new trend and innovation in the art industry. A few artist among those notable for such include Bruce Onobrakpeya, Jerry Buhari, Jacob Jari, Tonie Okpe, Deborah Maikafi, Ayo Aina and a host of others that the writer is not aware of them.

Samuel (2006) also supported this view saying many artists in Zaria Art School started to diversify their approaches using unconventional, cheap and available materials for art expression, they influenced other artists. Jari (2006) also admits that, artists share common approaches and sources of inspiration despite their varying styles and media. They also drew from the different traditional forms such as architecture, wall and calabash decoration, body tattoos, beliefs, applique and textiles. All these brought innovations into the main streams of contemporary Nigerian art scene. It guarantees

every artist the opportunity to explore his or her creative ability in a world replete with creativity according to Samuel (2006). Artists now create gorgeous and unique products by using discarded materials founded in their environment. They produced those pre-existing materials, reinterpret them, then offer them a new form with new purpose, thus forming never seen before recycled art. This they try to improvise these materials or found objects which the society considered something put aside or thrown away, as not good enough to be kept. Recycling provides inexpensive materials for the production of art, therefore, many artists in Nigeria have taken interest in it. Dogo in Obeagu (2007) opined that, to transform a waste object in order to give it a new dimension is like giving birth to it all over again. He believes that art should not be restricted to any stereotyped convention. Since material has just one value it has changed people's perception of rubbish.

Artists all over the world before the advent of the 21ˢᵗ century have been exploring improvised and recycled materials for visual expression, through a process called conversion and the resulting art works are significantly expressive and aesthetically appealing (Lasisi et al, 2014). Conversion as stated by Filam in Ademuleya (1999) further refers to the used of items or materials for another purpose different from its original functional status or practicing artists, who have consistently engaged in experimenting and devising new medium, ideas, new materials to confront their ever changing artistic demand, thus; breaking bar view in the transformation of visual ideas and forms. Expression of form using recycled waste materials has led to innovative techniques of improvisation based on resource fullness, through exploration in the visual arts. Painter and sculptors alike have boldly conceptualized their thought process, to accommodate various ideas in their environment. David Kolaene a South African artist posit that, nothing should be lost, nothing should be wasted, life must recreate itself; life is a cycle. No material has just one value. Anything can be manipulated.

Anything can be manipulated to become an art material but it takes artistic insight to be able to recognize the value inherent in any object. Understanding this has changed people's perception of rubbish. This paper therefore discusses the use of unconventional material (waste or Junk) as a new trend in studio art practice which initiate innovative ideas. In view of this, the writer define terms/concepts that relate specifically with main issues contained in the paper. The paper also highlights the novel and creative use of unconventional materials in the works of renowned and prolific artists like El Anatsui, Bruce Onobrakpeya and Jacob Jari.

Innovation, Waste Materials and Recycling In the Visual Arts.

The word innovation as used within the context of this paper, means an invention or new method of doing something (Encarta Dictionary, 2009). Two things are signified here; the production of something that is entirely first hand, and from original idea of the maker. The second is discovering and making use of a fresh technique of creating an art work. Innovation could therefore be taken as the process of translating an idea into a useful product that involves deliberate application of imagination, and initiative in deriving greater value from available resources. Waste material in particular, has been found to form a significant source for art born out of innovation. The term waste simply connotes something, which the owner no longer want at a given time and space and which has no tangible or perceived market value. However, what one regards as waste may not be totally useless as it can be recycled to produce new products. Waste materials are either solid or liquid remains or by products of materials that are produced out of human activities that are no longer useful to the initial producer. Some of these materials have detrimental effect on human health, the ecosystem and the environment (Boyi and Barwa, 2015). Gushem (2005) also supports this view saying waste simply means what the society consideres as something put aside, or thrown away as not good enough to be kept. Waste materials include spare parts of electronics, cars, motor bike, saw dust and organic matter like vegetable.

Recycling is a process that converts waste materials into new products. It identifies the usefulness of waste materials, reduce the consumption of fresh raw materials, reduce energy usage, reduce air pollution and water pollution. Recycling is a key component of the Reduce reuse and recycle waste hierarchy. Aside the aforementioned, recycling materials include any kinds of metal, Saw dust, plastic, grass, paper, leather, bottle tops, discarded cans from beverages and many more. Materials to be recycled are either brought to a collection centre or picked up from the curb side, then sorted, cleaned and reprocessed into materials bound for manufacturing according to Lamidi et al (2014).

The Use of Unconventional Materials in Art Practice

The writer in the beginning of this paper examined how artists have faired over the years using conventional materials as a medium of expression in studio art practice. However, recent trends in

paintings and sculpture shows that most of these artists have now engaged in the use of unconventional materials in art (termed as waste or junk) as a new trend and innovation in art. They have explored and experimented with these materials in art using different styles and techniques. The quest for something new and knowledge in art leads to this development, which enables the painters and sculptors to discover, explore and experiment with unconventional materials that the society considered as waste, junk or rubbish.

Jari (2006) averred that some artists were concerned with elevating rubbish to the position of prominence. Anything could pass for art and so their media included unimaginable objects especially if thrown in the bin; such objects include worn out slipper broken bottles, towels, tires, discarded bicycle parts and so on. Samuel (2006) also submitted that, the issue of recycling materials became the order of the day in the art scene, where many artists experimented with it. However, as far back as 1990, the Zaria Art School has influenced the use of unconventional materials in art in Nigeria, and it has been a thing of acceptance in the new directions. He went further to say that these artists desire to create new forms in art as well as adopt unconventional approaches to art. These artists have gone beyond the realm of creativity into the form of representation. This they do to encourage individual styles of expression. Their artworks address some vital ills done by persons in the society as well as caution people from retroactive behaviour.

Presently, artists especially painters and sculptors from different Art Schools, Art Movement and Art Organizations are doing things with unconventional materials to create decorative arts, installation art and craft. In the quest for innovation, there is a rigorous manipulation of media thus bringing about the expressive potentials of the artists. This leads to creative consciousness among practicing artists and art became something to marvel upon. This is because there was exploration of a wide range of materials which were improvised for the purpose of making art. Their themes were derived from the traditional sources such as myths, religious activities and philosophical views as manifested in their works. Egonwa (2001) posits that there is no doubt that the Zarianists hold an important position in the evolution of style trends in Contemporary Nigerian art. The creative ideology which they popularized paved the way for the growth of artistic styles at regional, national and continental levels. This paper seeks to look into the works of some selected artists who have used unconventional materials for artistic expression.

El Anatsui

Anatsui (b. 1944) is a Ghanaian sculptor residing and practicing his art in Nigeria. He has been identified as a paradigm of artists whose innovations in arts reflects much upon and about the Nigerian Art scene in which he has lived for a long time. Born in Anyanko within the Volta Region of Ghana, Anatsui trained as a sculptor at the College of Art, Kwame Nkrumah University of Science and Technology, Kumasi in Central Ghana between 1965 and 1968. Afterwards, Anatsui moved to Nigeria and started teaching at the University of Nigeria, Nsukka where he later attained the position of a Professor of Sculpture. The October Gallery (2010) describes El Anatsui as one of the most exciting contemporary visual artists of our time. According to Boyi and Barwa (2015) emerging from the vibrant post-independence art movements of 1960s and '70s West Africa, he has gone on to receive widespread international acclaim for his sculptural experiments with media, form and tradition.

Anatsui's experimentation involves waste materials including metals, aluminum strips, bottle tops, rusty metal like cassava graters, evaporated milk cans, railway sleepers, driftwood, iron nails, old offset printing plates (including those used for obituaries), aluminum bottle-tops, etc. He has ingeniously utilized tools and equipment such as chainsaws, welding torches, and has employed techniques as welding, beating, and even carrying out unorthodox processes of sewing metals. The October Gallery states:

> …he has shaped found materials that range from….iconic bottle-top installations which have provoked a frenzy of international attention between 2002 and the present, with institutions queuing to acquire these mesmerizing works. Created from many thousands of aluminum bottle-tops wired together with copper, these magnificent wall sculptures continue to excite and amaze audiences wherever they are exhibited.

The preceding suggests that, Anatsui only delved into this kind of innovation after a long period of studio practice. It is equally obvious that, some of Anatsui's remarkable innovative works include his iconic bottle top installations which are assemblages produced on a large scale, comprising of

thousands of aluminum pieces salvaged from alcohol recycling stations. They are converted into forms by sewing them together with copper wire, transforming them into metallic cloth-like sculpture. Anatsui has used waste materials to create a wide variety of novel sculptural forms including large scale wall bound and free standing installations. The artists had prior to this, been prolific in the production of sculptural forms. His preferred media then, were clay and wood which he combined with traditional Ghanaian motifs to create images and objects.

In the World, but don't know the World (2009) is a metaphoric sculpture in which Anatsui explores abstract forms in a horizontal orientation. Multiple colours are made to interact in rhythmic waves evoking a visual sensation of movement. The composition bespeaks gently stirred drapery, or the swirl of an African masquerade which seems to grow and diminish while in motion.
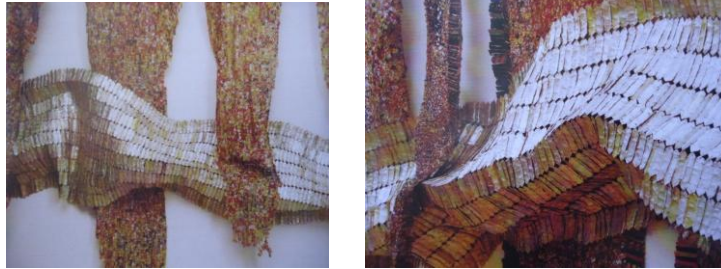

Plate I. In the world, but don't know the World (2009), El Anatsui. Aluminum and Copper wire. 560 x 1000 cm.
Source: Mojo gallery.com

Bruce Onobrakpeya

Bruce Onobrakpeya is a sculptor's son. He was born on August, 30th in 1932 at AgbarharOtor near Ughelli in Delta State, Nigeria. Onobrakpeya happens to be one of the pioneer graduates of the Zaria Art School in 1982. He specialized in painting and art history. Since graduation, Onobrakpeya has worked tirelessly as a studio artist. He has participated in numerous exhibitions both within and outside the country including Ghana, Kenya, Britain, and the United States (Babaola, 2004). Like Anatsui, Onobrakpeya has contributed greatly in the field of art. Scholars have ranked him among the most successful artists to have emerged during the 20th century. He is also believed to have maintained a convincingly commanding influence on generations of Nigerian artists.

Babalola further discloses that, it all started after Onobrakpeya purchased his own printing press. The first of these innovation recorded around 1966, involved putting together line blocks meant to be thrown away after use, to create collage in relief form. When bronzed up and painted, the outcome looked like an old art work. This novel creation came to be known as bronzed line relief. The second invention came closely after that, around 1968. This time, it was a peculiar deep etching technique as engraving on epoxy. Babalola observes that he became famous for this discovery. Onobrakpeya's third identified invention was a technique of reproducing his sought after patinated plates by casting them in plaster of Paris. It was named the plastocast. The fourth was a technique involving using the lino block to print on rice paper. It must have been in recognition of these exceptional contributions that, art historian, Kojo Fosu, pronounced Onobrakpeya as probably the most internationally acclaimed Nigerian master print maker (Fosu, 1986).

Onobrakpeya diversifies into installations arts from the mid-90s up to 2005. In these installations art, the artist gathered discarded objects including jute bags, animal bones, hides and skins, bits of metal, foil paper, plastic, assorted beads, used spark plugs, disfunctional computer parts, pipes, bottle corks, compact discs, chains, twines, and cowries to name just a few. The artist had at the back of his mind, spur others towards appropriation of found materials in solving the needs of artists. The installation geared at engaging a dialogue about safeguarding the environment. His work *Aerial Landscape* (fig. 2) exemplifies some of Onobrakpeya numerous comments about environmental waste. The piece is a composition made up of discarded computer components and accessories. The work appeared to have been inspired by a view of land from an airplane far above the ground.Onobrakpeya at the same time, tries to connect the beauty that could be detectable in machine parts, particularly those which are not too conspicuous. As an intellectual, and arranging his objects with a sophisticated precision, but not quite unlike those naïve airport artists of the early independent era, the artist also chooses this media to advertise the new information technology. The message is poignant: energy is available which can be harnessed for good, but is equally dangerous if out to bad use. Onobrakpeya seems to be not done yet, as the picture illustrates another possibility; that of a future life for man in the galaxies.

Plate II. Aerial Landscape Bruce Onobrakpeya, 2002

Plate III. Bridge Across the time. Bruce Onobrakpeya, 2002
Source: Locke ed. (2003):110.

This is an installation of old and new art materials, bone fossils, beads, and discarded mechanical and electronic parts including computer parts and jute fiber. The object in the composition leads from the fossils and the ancient art works of the past to the present computer age, and suggest a future of limitless possibilities. These two samples of Onobrakpeya's works embody the creativity involved in channeling unwanted resources into useful products.

Jacob Jari
Jacob Jari, was born in April, 1960 in Kabwir, Plateau State, Nigeria. He was trained at the Department of Fine Arts, Ahmadu Bello University, Zaria and holds Masters Degrees in art history and painting, as well as a Ph.D in art history. He has been teaching at his alma mater. Jacob has participated in many exhibitions and workshops at home and abroad. His current interest in art relates to reclaiming rejects and empowering them. Like the previous artists, Jari started as a painter in a more or less conventional fashion. He however began to diversify into exploring with unusual media and forms. His current interest relates with reclaiming objects and manipulating them to create images that impact new meanings about issues. Jari has consequently employed discarded objects such as pages from magazines, fabric off cuts, straw, bottle tops and corn stalk. When using magazines papers, Jari rolls them into capsules, before gluing them unto the surface or ground he is working on.
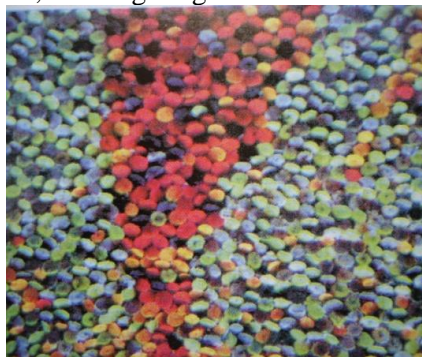

Plate IV. Title: Reading out, Medium: Corn stalk on Board, Dimension: 53 x 50cm, Year: 2013

The work can be viewed from two perspectives. The first is the impression of dense forest, within the composition, three trees are depicted each struggling to get its own share of the sunlight which is enjoyed only by the message behind this work. Usually Jari harvested the cornstalks, peeled and sliced them before dying them, using different hues of artists' oil colour. His forms are created unconsciously by pouring water onto the surface. It is from the water poured that images or patterns are marked out using pencil before the application of tesser. Jari (2002) says, the nomadic life of groups on the plateau, to a certain extent, is an influencing factor for his choice or use of cornstalk as

media. This differentiates him from other artists, though they be working with inspiration from their traditional forms. His inspiration for using cornstalk to express himself is drawn from his own background. The overall concept of using cornstalk is the idea of second harvest where he goes to harvest the waste or reject of the farm. He elevates waste to a position of prominence by working on them, cleaning, shaping and composing them into a surface. Nwankon (2000), states that Jari's exploration, oscillate from one reject to another; from using cornstalk to using left over fabric from the tailors. However, the fundamental message has remained the same.

Plate V. Jacob Jari. Without colour II, 2010 fabric, Measurement; 50 x 50cm Catalogue of an exhibition; Sani, 2012.

Plate V, titled *Without Colour II* is another work in the bullet-hole style, that he used fabric. In this abstract composition, the artist felt it should be monochromatic, yet with interactive patterns, which create a rapid rhythmic movement of lines and bluish colours. One fascinating thing with this painting is in the concept of imagining there should be an image, or an illusion of an image that is not non-existence, yet one feels not convinced that there are no images within the paintings. The artist learnt this technique which creates bullet hole like capsules during a trip to Uganda.

Summary and Conclusions

From the foregoing, there is no doubt that there are new developments in the growth of contemporary Nigerian art from its inception to date. There is a shift from the use of conventional to unconventional materials in art, all with a view to explore and experiment with something new. Many artists presently have diversify their approaches using unconventional, cheap and available materials for their art expression. They have also turned what would have been considered waste/ rubbish into objects of usefulness. This trend is now common among painters and sculptors. It comes with a lot of innovations in the main streams of contemporary Nigeria art scene. It largely depends on experiments in the use of media and techniques that artists create. This is so because some of the materials have probably never been used before diverse forms and new mode of expression. Based on these, it can safety be observed that, artists should look into the viability, potentials and prospects of using conventional materials in art as a medium of expression. These materials, as observed by the writer, broaden the thought process of the artists and help direct a personal code of expression. It is, also the submission of this paper that Nigerian artists are blessed with abundant working materials if only they are innovative and can open up their minds to accommodate waste. The paper recommends that unharnessed potentials exist in the exploration of unconventional media, and artists in training stand to benefit from embarking upon exercises involving discarded materials. This is simply because waste or discarded materials are available everywhere in abundance, and at little or no cost at all.

References

Ademuleya, B.A. (1999) The use of petropolysterene as a casting medium in sculpture. *Journal of Industrial Design and Technology* (JINDEST) Federal University of Technology, Akure Vol No.1.

Babalola, D. (Ed) (2001) An interview with GaniOdutokun. Abalogu, N.U. *USO Journal of Nigerian Art*. 3 (1&2). Millennium Edition. NationalGallery of Art, Lagos: 61-74.

Babalola, D.O (2004). The Nigerian Artist of the Millennium: Historian,Builder, Aesthetician & Visioner. *National Gallery of Art*, Abuja, Nigeria. Pp 102-109.

Boyi, J and Barwa (2015). Issues in Art: The improvisation and use of Recycled waste Materials in Contemporary Nigerian Art. A paper presented at the 7thBiennial conference of the School of Vocational and Technical Education, College of Education, Warri-Delta State.

Dogo, I (2014) The Green Art Alternative for Artists: together again, ArtFair 2014 Edition, *Nationality Gallery of Art*, Abuja.

Encarta Dictionary (2009). Microsoft Corporaton (DVD).

Egonwa, O.D (2001). The Evolution of the Concept of Natural Synthesis. *USO, Journal of Nigerian Art* op cit: Gushem, P.O (2005). Issues in art: A look at the Reject. In USO, Journal of Nigerian Art.4 (12), Special edition. January 2002-2005. National Gallery of Art, Abuja.

Gushem, P.O (2006). Style and Innovation: A Critical look at Simon Ochigbo's use of Unconventional Media in Painting. Egghead, *Journal of Art*. Special edition. Department of Fine Art, Ahmadu BelloUniversity, Zaria.Pp 37-40.

Ikpakronyi, S.O (2010). National Studios and the Universal Studios of Art: Their Genesis and Place in Modern Nigerian Art. Oloidi, O., & Ikpakronyi, S.O eds. *Art in Contemporary Nigeria: Its Value and Appreciation*. A Book of Readlings on the 23rd National Gallery of Art Symposium on Nigerian Art. National Gallery of Art, Lagos: 119.

Jari, J (2006). Schools of Art, and Art Institutions in Nigeria. Styles, Schools and Movements in Modern Nigerian Art. *National Gallery of Art*; 17-20.

Lamidi, L., Shehu, C.I., and Johanson, O (2014). Improvisation and the use of Recycled Materials in the Arts. *A Journal of the Humanities Review*.6 (3) Delta State University, Abraka.

Nwankwon, M. (2000) Gani and his Influenced: In an Exhibition Catalogue; *http://www.soas.ac.ukretrieved*, 2nd October, 2014.October Gallery (2014). El Anatsui. Retrieved 20/10/2015 from *http://www*.octobergallery.Co.uk/artists/anatsui/El Anatsui.

Okoli, K (2007). Anti-New materials in Sculpture: A Bicker. An Anthology of Modern Nierian Art. Art Dialectic Forum/Department of Fine Arts, Ahmadu Bello University, Zaria; 15-19.

Samuel, C (2006) The Role of Art Schools and Movements in National Development: An Appraisal of Fine Arts Department, Ahmadu BelloUniversity, Zaria. Styles, schools and Movements in Modern Nigerian Art. National Gallery of Art; 70-80.

Samuel, C., and Agada, L.A.O (2007). Innovation in Art: A Case study of three Practicing Artists trained in Zaria. An Anthology of Modern Nigerian Art. Art Dialectic forum/Department of Fine Arts, Ahmadu Bello University, Zaria; 20-29.

The Mojo Gallery (2014) El Anatsui. Retrieved 15/10/2015 from *http:www.themojogallery.com/asatis/artist-e/anatsui*.

Creative Experimentation: Examples of A Selection of Staff And Students' Work in Textiles and Weaving in The Department of Creative Arts of The University of Maiduguri, 2003-2013

Ashiedu Peter Ogboli
ashiedup@yahoo.com   Date: 21-2-2017

ABSTRACT
This paper identifies and selects a dozen staff and students' works in textiles design and weaving in the Department of Creative Arts of University of Maiduguri and attempts to show some of their achievements and creative possibilities. The paper discusses how these achievements can be harnessed in order to enrich the specific art and craft areas, and how these can have positive impact on similar endeavours in future. The selected works span a decade (i e 2003-2013) and cover broad areas of textiles and weaving, and similar or related areas. The students' work reviewed are mainly student's Final Year Projects (i.e. CRA 499) and a summary of a half-year of Students' Industrial Work Experience (SIWES) programme carried out in 2013 in Kemta Itoku, Abeokuta , Ogun State, Nigeria. The selected works highlight a summary of what the author believes were achievements either by lecturers or students who underwent the undergraduate programme of B A, Creative Arts. This would hopefully create a clearer understanding of other areas that similar programmes can cover, match or surpass in future.

Key Words: Creative Experimentation, Textiles and Weaving

Introduction
Ten years can provide a good overview of the achievements of an academic programme that lasted three decades. It is for this reason that the period of 2003-2013 has been selected for review in this paper. The paper highlights some of the creative efforts of Ashiedu Ogboli, the author of this paper, Nana Hauwa Salawu, variously a weaving instructor, a student in the Department of Creative Arts and now a lecturer in Textiles and Weaving in the Department of Industrial Design. This paper also picks out a particular Students' Industrial Work Experience exercise (for 2013) undertaken in Kemta Itoku, Abeokuta, Ogun State, Nigeria and shows how the six candidates who attended the six months' training benefitted from the on – the- job training exercise. Furthermore, specific projects carried out between 2003 and 2013 by students such as Nana HauwaSalawu (2004), Bornoma (2006), Oneli (2008), Nwanze (2008), Guful (2009), Saki (2009), Umar(2010), Kosontyav (2010), Haladu (2011), Aigbodion (2011), Anaele (2011), Akoche (2011), Bubaram (2011), Zirawaga (2010), Albert (2012) and Kwapaya (2012) are highlighted.

Criteria for Selection
The work selected was to represent a cross section of academic and experimental activities of students and staff in areas such as weaving, mixed media, assemblage, dyeing, doll production shoe and handbag design and silk screen printing. About fifty students specialised in Textiles and Weaving during this period. Some of the works selected for the study can be categorized into more than one area. For instance Haladu's (2011) study on Karai-Karai puppetry falls into textiles art with application for drama and the theatre, costume design and stage construction and technical manipulation. Kwapaya (2012) explores beads, and the functions and meanings of costumes. Ogboli's work is multi-disciplinary due to his several interests in various artistic fields. One of Ogboli's abiding interests is how to give new meanings to old things; through repackaging and recycling. Similarly, domesticating international idioms and empowering the self and immediate community through the design and production of utilitarian products become paramount.
In the same vein, is a mixed media design entitled *Nigeria at 50* (Plate 1)

Plate 1. AshieduOgboli. Nigeria at 50. A glass cube assemblage 2010. 41cm^2 x 41cm^2

Plate 2. AshieduOgboli. Experimental Printed Fabrics Derived From Nigerian Motifs Textiles Ink on Khaki, Made into Hand Bags 2010.

Nana HauwaSalawu received her initial training as a traditional Ebira weaver in Okene, Kogi State. She eventually diversified and mastered several other media. An example of her work is the Almanac Calendar (Plate 3)
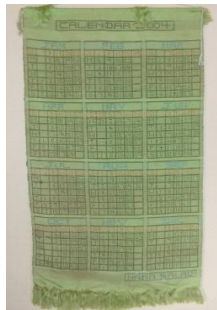

Plate 3.Nana HauwaSalawu. Woven Textiles Calendar, Cotton and Lurex Threads 2004. 150cm x 59cm

Which demonstrates intricate design planning and execution. She has earned an M A (2014) in Industrial Design from Ahmadu Bello University Zaria, and has been appointed as a lecturer in the Department of Industrial Design, University of Maiduguri, where she is continuing her creative efforts in earnest.

Zaliya Bornoma (2006) designed infants' shoes. Product development issues such as measurement, sizing, materials safety in usage, raw materials sourcing, ergonomics, product safety, among others, were explored. In like manner, this write up also singles out the efforts of Guful (2009), Saki (2009) and Umar (2010) as examples of creative experimentation whose end product were shoes of various designs and specification.

Play dolls form a bed rock for a child's development. Studies indicate that a majority of play dolls that Nigerian children use today are made outside the country. Often times, these play dolls do not sufficiently reflect the Nigerian child's cultural experience or environment. The play dolls made in the Department of Creative Arts therefore attempt to fill that void. Anaele(2011) uses inspiration from Igbo culture, to create dolls that can reinforce story telling among children. The Snail, Tortoise, Spider and Weaver Bird are some of the personae of Igbo folklore created during the study. Similarly, Haladu (2011) developed puppets inspired by Karai–Karai culture. These explorations give the students further grounding in their own individual culture. These works are also, often times, pioneer efforts in creating cultural symbolisms that have ethnic meaning to their people. These efforts may be further harnessed in order to develop short plays based on the particular values of the people. They could equally be developed into new formats and media such as comic strips, home video themes, or other forms for public and home entertainment, in addition to serving as instructional materials for various age grades. (Plates, 4 for Anaele, Doll height 35cm, and Plate 5, Haladu with scale/size height 25cm).

Plate 4. Joy Anaele. A Student project on Dolls inspired by Igbo Folklore

Plate 5. Daniel Haladu. A Student Project Play dolls Inspired by Karai-Karai Culture. Height 25cm.

Vivian Kosontyav's (2010) project problem was to create a prototype from which human dolls could be mass-produced. Thereafter, the dolls would be put into use in order to portray Nigeria's numerous and diverse dress cultures on the miniatures. These two aims were achieved. After numerous experiments it was eventually found fiber glass is a suitable material for mold making. Fiber glass molds were made for all parts of the doll by casting from a pre-existing model. Another achievement of the project is that the mold enables an infinite mass production of the doll on an industrial scale. (Plate 6 with scale/size height 23cm)

Plate 6.Vivan Kosontyav. A Cast doll dressed in a dress representative of a Nigerian ethnic group Height 23cm

On the final analysis, the dolls are dressed in any chosen attire typical of any Nigerian ethnic group, in order to serve as a beautification or a decorative item, a gift or a teaching and learning aid.
Ifeoma Oneli's (2008) Final Year Project on male adults' shoes explores the use of khaki material for making shoe tops with flexible hard and durable soles. Similarly, Zirawaga, (2010) explores design and production of adult female shoes. These ready-to wear shoes could be mass produced by a cottage industry in order to provide employment and cash empowerment to the local economy(Plate 7).

Plate 7. Front cover of a Student Final year project of the Department of Creative Arts University of Maiduguri, Nigeria.

Nana HauwaSalawu (2003-2013) trained initially as a traditional Ebira weaver. She is a specialist on the upright loom. She has diversified her ouvre on other types of loom such as the floor and table looms on which she experiments with lurex and other threads.

The Students' Industrial Work Experience (S I W E S) At Kemta Itoku Abeokuta Ogun State
Hereunder is an example of what the student could benefit by on-the-job training outside the usual classroom and studio situation. Prior to this particular posting, students of the Department of Creative Arts of University of Maiduguri have had postings at Kemta Itoku Abeokuta in OgunState. Previous experience showed that this particular posting and similar ones were particularly beneficial in an easy to assess manner.

Therefore, five students specializing in Textiles and Weaving , namely: Peace Yohanna, Grace Garba, Ruqqayya Danjuma, Elizabeth Kefas and Azimbe Usman received approval for their posting to Madam D Cottage Textiles Industry at Kemta Itoku, Abeokuta. The centre is run by a seasoned professional textiles designer. The mainstay of the cottage industry is the production of tie-and-dye (Kampala) fabrics and starch resist or wax resist fabrics, which are designed on the spot and sold immediately or exported to markets within Nigeria and overseas. The students on Industrial Training joined other trainees and apprentices from various backgrounds in the workshop. Madam D's textiles design workshop is one of several of such workshops in the location. There is therefore, a great deal of cross fertilization of ideas and cooperation in the design and production effort. A token fee is paid in order for a prospective trainee to secure a placement. Apart from the daily supervision by the proprietress and other experts on ground, clients are encouraged to contribute their criticisms or suggestions. Specific commissions are sometimes given by prospective buyers who purchase by the unit or on wholesale basis. During that particular training programme, Professor O.O. Badejo, Director, S I W E S, of the University of Maiduguri visited the students twice.
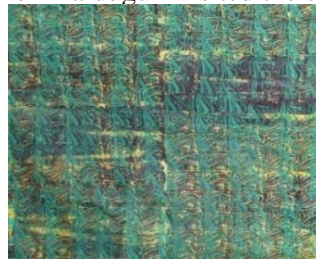

Plate 8. A Screen printed fabric executed by a Student specializing in Textiles and Weaving in 2012.

The achievements of that exercise include:
- The students were exposed to a different geographical and cultural setting which they are familiar with in the North East of Nigeria.
- They encountered an environment where theory and practice were brought together in immediate artistic harmony.
- The students reported that the programme improved their studio practice experience in an easy-to-follow realistic manner, thereby reinforcing their proficiency and professional confidence.
- The students were empowered to create their own products and sell them as they pleased.
- The students established a network of professional colleagues and other associates.

Findings
Sufficient examples of staff and students works demonstrate that a great deal of potentials exist within the diversity hereby highlighted. Many of the achievements in the areas highlighted by the paper show that they can be explored further either in an academic setting or in a professional studio, training workshop or on an industrial scale. There is sufficient know-how with which to establish viable production lines. However, adequate and appropriate studio and workshop spaces will have to be built and funded.

Recommendation
The studies highlighted in this paper reflect only a limited number of achievements in the wider Department of Creative Arts which its programmes have been by and large wound down. It is hereby suggested that in-depth study be carried out on other areas in order to sieve out the viable resources and information they might hold. There would also be the challenge in carrying on the viable areas in the new academic departments and in other arms of the university such as the Entrepreneurship Centre.

Conclusion

Most of the projects mentioned in this paper demonstrate a good level of creative and academic achievement. As noted earlier, they are all undergraduate efforts, whose main aim was to provide appropriate grounding at the Bachelor of Arts level. Many of them can be taken further to a more advanced level. The end result showed that some cottage industries can be built from scratch, and can be based exclusively on locally available talent and man power, materials, equipment and design. Similarly, many of the findings could provide massive employment opportunities if they are properly harnessed into Nigeria's march for economic diversification, technological development and growth.

References

Aigbodion, J O (2011) Production of Conference Bags and Files. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Akoche, A S (2011) Applique Wall Hanging Using Oja. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Albert, P W (2012) Design of Children's Footwear for 0-2 Years Using Hand-woven Textiles. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Anaele, J C (2011) Development of Children's Play Dolls for Age 6-9 from Igbo Folklore. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Bornoma, Z I (2006) Design of Children's Footwear for 0-3 Years of Age. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Bubaram, H U (2011) The Capacity of Cross Stitch as a Medium of Art Expression. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Guful, P (2009) Children's Footwear for Age 0-1 Year Old. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Haladu, D (2011) The Development of Puppets from Karai-Karai Ethnic Group. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Jones, J C (1992) *Design Methods*. Wiley Press, New York, U S A.

Kosontyav, V T (2010) Production of Ethnic Dolls from Fiber Glass. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Kwapaya, M Z (2012) The Use of Beads for the Production of Ceremonial Costumes. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Nwanze, R N (2008) Design of Babies Clothing for a One Year Old. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Saki, K S (2009) Exploration of Designs and Production of Male Adult Shoes Using Textiles and Man Made Materials. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Turner S (1985) *The Body and Society Exploration in Social Theory*. Basil Blackwell, Oxford, U K

Umar, A M (2011) Design and Production of Children's Shoes. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Zirawaga, N S (2010) Design and Production of Adult Female Work Shoes. Final Year Project, Department of Creative Arts, Faculty of Arts, University of Maiduguri.

Wood as a Medium for Artistic Expression in Painting

Avav, Joshua Aondona
joshuaavav@gmail.com   Date: 23-2-2017

Abstract

This paper is on media and artistic expression in painting on canvas by adding extra supports of wood to give a new look to painting i.e. breaking boundaries. Painting has gone beyond creative design, crafts and making images on just plain canvas. It has advanced to use of other painting supports. The postmodernism art practice is often about taking discarded elements in one's environment, and reordering theses to create works of arts. Artists across the globe and throughout the ages have combined and used various supports in executing paintings. Artists most often paint on canvas, but wood has always been a favorite support; the surface to which the paint adheres. All kinds of things according to Lazzari and Schlesier (2008) and Buser (2006) like stones, clay, plaster, wood panel, paper, fabric and even found objects can be used as supports for painting. Reyner (nd) spell-out that the choice can vary according to the idea or subject matter that the artists wish to express in their art works. The art works produced are like relief paintings.

Keywords: Painting, Supports, Crafts, Postmodernism, Media, Expression, Relief

Introduction

Sailzyk (1987), notes that canvas is perceived by many people to be best support for painting, but wood could be only as support and surface to work or paint upon. Wood or canvas can be a difficult choice for some artists. These two are the most commonly used materials, but there are even more choices such as plastic, metal, glass, ceramic, paper, vinyl and cardboard. This paper has focuses on attempts to use wood as support to painting i.e. breaking boundaries. Painting has gone beyond creative design, crafts and making images on just plain canvas. It has advanced in the USE OF addition of other painting supports.

The postmodernist art practice is often about taking discordant elements from one's environment, and reordering theses to create works with profound messages. Artists across the globe and throughout the ages have combined and used various supports in executing paintings. Artists most often paint on canvas, but wood has always been a favorite alternative; the surface to which the paint adheres. All kinds of things according to Lazzari and Schlesier (2008) and Buser (2006) like stones, clay, plaster, wood panel, paper, fabric and even found objects can be used as supports for painting. Reyner (nd) spell-out that choices can vary according to the idea or subject matter that artists wish to express in their art works. They further stated that, some of the oldest surviving paintings were made on clay vessels. The art works produced look like relief paintings.Today artists have the free mind to use any support and media they chooses to create their paintings. The aim of this study is to produce works of art made from wood as a medium for artistic expression while the objectives are to create paintings inspired by wood, to combine both canvas and wood in painting and to study the durability of wood as a support in painting.

Wood, according to Tsoumis (2014), is a hard tough substance that forms the trunks of tree and that has been used for thousands of years as a fuel and as a material of construction. Available literature show that wood products usually contain considerable moisture after their production and drying is essential to prepare them for further use. Proper drying reduces the dimensional changes due to shrinkage and swelling; protects wood from microorganism, reduces weight and transportation cost. Wood finishing and preservation methods increase its strength. Drying of wood reduceS the moisture content of the wood to the lowest value permitted by weather conditions in the shortest time without producing defects. The level of moisture reducing attainable depends on temperature and relative humidity. Regulation on conditions is usually automatic, and drying is accomplished by the use of drying schedules that have been derived experimentally for various species and thickness of the wood. Wood can be protected from the action of destruction agents such as fungi, insects, and marine organism by impregnation with toxic chemicals. Preservatives used against such organisms are of three groups; oils, oil soluble chemicals, and water-soluble chemicals.

Methodology

The methodology used in this study includes; the research design, data collection procedure, processes of wood preparation and materials used.

A. Research Design

The research design adopted for this study was studio-based as all the artworks were executed in the studio. Marshall (2010) posits that studio-based research is rich with possibilities for contributing to body of knowledge concerning creative processes primarily because of its core the making discipline.

B. Data Collection Procedure

The artist visited the timber shade where he got acquainted with two different types of wood namely; the hard and the soft wood. The artist got samples of off cuts from both the hard and soft wood where he realized that exploring with the soft wood as a support in painting will be suitable.

C. Processes of Wood Preparation and Materials

The basic steps in processing the wood were;

Step 1: Identification

The artist first of all identified the type of wood he wanted to explore with and he choose to work with Malina was ??? because of the tender nature and how soft was the wood. Large quantities of this wood were purchased.

Step 2: Smoothening and Cutting.

When the wood was purchased, it was taken to smoothening with the plane electrical machine to remove the rough surfaces off to enable the free flow of brush strokes and then cut into 1½ inches and some of it 2 inches each with the aid of an electrical cutting machine to get the required sizes.

Step 3: Sand Paper

With the aid of an electrical angle-grinding machine, the artist was able to use sand paper to make sure that wood was completely smoothened for confirmation of the smoothness.

Step 4: Chemical Application and Drying Process

At most cases, not all the wood purchased will completely dry. What the artists did was to apply wood preservative chemicals to prevent fungi and wood insect in destroying the wood. Wood preservative products are those products that claim to control wood degradation problems due to fungi rot or decay or wood destroying insects as mentioned above. When the chemicals are applied the wood is now allowed to go through a sun-drying process in an open air.

Step 5: Construction

Frames of various sizes based on what that artists wishes and the idea of what comes out of his mind are now created at this stage. It is the decision of the artist to have a combination of canvas and wood together if he wishes to. It is also important to note that, this is where creativity comes into play while this process in going on.

Step 6: Painting

Painting is the application of pigments on a surface to serve as a support. Lazzari and Schlesier (2008) again noted that supports can range from natural surfaces such as rock, wall, types of paper, parchment, or wood, or any surface that can hold wet or dry media or can be incised. Mittler (2000) revealed that, several kinds of paint can be used to achieve different results. The artists at this stage is free to explore with different colour application unto the supports.

D. Discussions and Results

In the course of this study, seventy-four (74) paintings were created but for the purpose of this paper, only seven (7) paintings were selected and analyzed. The paintings were executed using wood as a support for artistic expression. A wide range of colours were used in terms of different media such as acrylics paints, Winsor and Newton oil colours as well as car auto-based paints. The artworks created were purely non- representational. The study was able to create paintings using wood as a support in painting, combine both canvas and wood simultaneously in painting and was also able to assess the durability of wood as an alternate support for painting.

Analysis of Art Works

Creativity can be seen as the ability to generate new thoughts and to expression unlike any other. It is seen as a basic element in many human endeavors, such as arts, music and the literature etc.Lazzari and Schlesier (2008) believe that creativity is the quality that allows us to originate something or to cause objects to come into being.

Figures i to vii are created using off cuts from timber. The paintings are executed in relief forms with the themes inspired from the socio-political affairs of the Nigerian society. An example of such is the painting titled *The King and His Subjects* (figure i) which depicts a typical lifestyle that exists in a royal palace setting where the King is seated with his subjects. This painting is measured 220cm in height and 87cm in width. Another painting is titled *Second Tenure I* (figure ii) which is made up of a

constructed frame and the off cuts of long wood. Pasted upon are shoes of different sizes some of which are in two pairs while others have their other pair missing. This simply interprets that, the two pairs of shoes represent individuals who have gone for positions in the society twice i.e. first and second tenures while the single pair represents just a single tenure. Complimenting this piece of art work is the painting title *Continuity I* (figure iii) of governance in the society.

The painting titled *Reflections II,* measuring 212cm x 80cm in size, is figure IV and represents a societal mirror of self-assessment, having gone through a long serving tenure of leadership. What have you to present as an achievement or contribution to the society? Another piece of works executed are titled ***Hope I*** and ***Hope II*** (figure v and figure vi) interpret the unavailability of some basic amenities that include good water supply, good road, electricity, good health to mention but a few that are hoped to come to pass. Hope in the society is always seen as a non-probability fact.

The painting titled *Destiny I* is executed in wood, bamboo, enamel on canvas measuring 200cm x 72cm is represented phiolosophically as a predetamined coure of events considered to be beyond human control or a belief that is determined by a combination of human intelligence and devine will. In this painting, the bamboo cuts adhred to the canvas across each other sprinkled with brilliant orange represnts the predetermined course of human events and devine will.

The paintings in figures i - vii are richly executed with a mixed-media technique involving acrylics and enamel paints. The colours appear on work of art to be brilliantly executed. Colours like yellow, orange, lemon yellow, brown, purple and pink are represented in their various shades, tonation and gradations. Materials used also include; bamboos of various width were cut in rings to enhance the aesthetics (figure v, vi and vii).

Figure I, Artists: Joshua Aondona Avav Title: "King and His Subjects", Medium: Mixed-Media on Wood, Size: 220cm x 87cm, Year: 2016

Figure ii, Artists: Joshua Aondona Avav, Title: "Second Tenure I", Medium: Mixed-Media on Wood, Size: 186cm x 104cm, Year: 2016

Figure iii, Artists: Joshua Aondona Avav, Title: "Continuity I", Medium: Mixed-Media on Wood, Size: 204cm x 65cm, Year: 2016

Figure iv, Artists: Joshua Aondona Avav, Title:"Reflection II", Mediu:m Mixed-Media on Wood,Size: 212cm x 80cm, Year: 2016
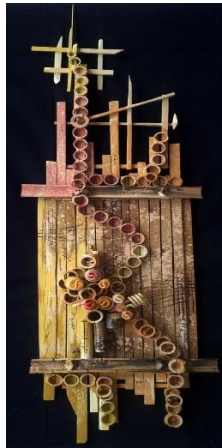

Figure v, Artists: Joshua Aondona Avav, Title: "Hope I", Medium: Mixed-Media on Wood, Size: 230cm x 74cm, Year: 2016

Figure vi, Artists: Joshua Aondona Avav, Title: "Hope II", Medium: Mixed-Media on Wood, Size: 201cm x 72cm, Year: 2016

Figure vii, Artists: Joshua Aondona Avav, Title:"Destiny I", Mediu:m Wood, Bamboo, Enamel on Canvas, Size: 200cm x 72cm, Year: 2016

Conclusion

In the course of this study, it was realized that wood has the ability to be used as additional support in painting by artists. If it is not properly handled most especially when it is undergoing the drying and preservation processes wood will not be useable. Challenges encountered during the execution of the works of art include the followings; shrinkage and bending of the wood after the work frames are constructed, application of paints on the surfaces of the wood in the case of some undried part and infected part of the wood by insects most especially when the work is completed. Wet wood as the case may be when used at that stage, appears to make the work heavy but after sometime dries up and becomes lighter.   Media and expression are the two major key things that are to be considered when creating any work of art. Paints like car auto based paints and acrylics were properly utilized. These media adhered to the surfaces and they all achieved their brilliancy.

Findings

The following findings were:
  i.   Design element like line and its dynamics was created from the paintings above (see figures i – vii). The likes of horizontal, vertical, diagonal, curved and straight lines were created and painted.
  ii.   Forms could be created eventually creating aesthetic designs worthy of public view and appreciation.
  iii. Wood can also be an additional support for canvas for painting expression.
  iv.   Durability in wood could be trusted if properly treated from destruction by insects.

Contribution to Knowledge

The study provided knowledge of creating with another adequate and alternate support for painting.

References

Anonymous (2009), Creativity Microsoft® Encarta® 2009 [DVD]. Redmond, WA. Microsoft Cooperation.

Anonymous (2009), Destiny Microsoft® Encarta® 2009 [DVD]. Redmond, WA. Microsoft Cooperation.

Busser, T. (2006), *Experiencing Art*. A Review. New York, Thoman Wadsworth.

Lazzari M. and Schlesier D (2008), *Exploring Art*. A Global Thematic Approach. Third Edition, Thomson and Wadsworth Inc, USA.

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.

Mittler G. A (2000), *Art in Focus*. Glencoe/McGraw-Hill. United State of America.

Reyner, N (nd) *Painting Surfaces What Works Best*. Retrieved from www.nancyreyner.com/painting-surfaces-what-work-best on the 21st January, 2017.

Sailzyk, S. (1987), True Art Information. Retrieved from www.trueart.info.com on the 23rd January, 2017.

Tsoumis G.T. (2014), Wood *Encyclopaedia Britannica*. Encyclopaedia Britannica Ultimate Reference Suite. Chicago: Encyclopaedia Britannica.

Experimental Study on the Feasibility of Utilizing Top Bond Adhesive As a Fastener for Textile Printed Fabrics

Deborah E. Jonathan
deborahjonathan2013@gmail.com   Date: 23-2-2017

Abstract
Adhesives are substances that are widely used in different areas for different functions for the sole aim of bonding surfaces together for stability and design. The potentials of adhesives can't be over emphasized when it comes to the field of design which textile is an integral part of. It has been observed by the researcher that the quality of textile fabric prints produced in the studios by textile designers do not fasten well to the fabric. Little washing fades off the inks. This is a thing of concern especially when it has to do with small scale textile industries. This study explored available means such as top bond a popular brand of water based glue; via experimental approach to see the possibility of using it as a binder in conjunction with textile ink as fastener. However, findings of this study disproves that top bond adhesive could be an effective fastener to textile ink. This is because after printing and initial washing, the ink shows signs of fading off. This study recommends the use of other kind of adhesives as outlined in the literature for similar effort for solution to be proffered.

Keywords: Feasibility, Top Bond,Adhesive, Textile Ink, Fastener, Fabric

Introduction
Adhesive is any substance that, when applied to the surfaces of materials, binds the surfaces together and resists separation. The term adhesive may be used interchangeably with glue, cement, mucilage, or even paste. According to Howstuffworks.com (2014), adhesives come in many forms, including glue, tape and sealant, and are used in a variety of everyday applications. In addition, natural substances can act as adhesives, such as soda and caramel. The stickiness of the adhesive is caused by molecular bonds, and its strength depends on how much stress is needed to pull those bonds apart. For two substances to bond, their opposing charges need to be attracted to each other in the exact amount of charge. The stickiness of adhesive caused by molecular bonds is an attribute that will be of importance in this experimental work, it is perceived that it will enable the textile ink stick to the fabric in some level of degree that was because the fabric used contains pores and space that possibly facilitate the penetration and enhance the colour fastness. Fastness enables resistance to fading or bleeding of printed and dyed fabric.

According to Jingfang et al (2011), textile printing pigment has a few problems, such as relatively high temperature curing, stiff hand feeling, clogging and poor crock fastness of printed textile, these disadvantages are related to the binders used. Therefore, reconsideration of the overall properties of binders is necessary to improve the quality of textile printed fabrics. The desire for a more improved textile screen printing ink led to the invention of flock adhesive by International Coatings Company™ (2000) which cures into a soft, elastic and pliable print. Flock adhesive is a 2-part system and is easily used, the catalyst will help adhere the flock fibers to the substrate to greatly improve wash fastness. Flock adhesive provides excellent adhesion to most flock fibers and a very soft and flexible flock print. Flock adhesive prints smoothly, holds flock fibers firmly, yet cures to a flexible, full-bodied print. However this adhesive is not in circulation in Nigeria and are hard to find even across Nigerian borders, therefore it becomes necessary to find an alternative in-other to enhance the performance of textile printing inks for a better printed fabrics.

Study Objectives
The objectives of the study were to:
1. further optimize the use of top bond adhesive in the art of finishing textile designs.
2. relate the density of textile printing ink and top bond adhesive combination in different ratios for textile surface printing.
3. carry out washing sample test to ascertain the colour fastness of the mixture of top bond adhesive and textile printing ink.

Ahmed (2007), revealed that adhesives are used in textile conservation to hold deteriorated and friable fibers together in order to improve physical strength of fibers or textiles.

According to Chemical Consultants Incorporated (2016), top bond adhesive is a high quality water-based pallet adhesive, as a screen printer's adhesive top bond is used on the pallet to secure garments

for printing and can be used on belt printers. Top bond adhesive is economic, friendly, possesses qualities like low odor, pressure sensitive, repositionable, quick tack / non-transferable, no voc (volatile organic compounds), no solvent propellant, non-hazardous / non-flammable, works on a variety of substrates, superior hold for heavy garments, heat resistant / not affected by flash cure station.

Fabric Embellishment

The art of fabric production and embellishment can be referred to as one of the oldest pre-occupation and most significant invention of man on earth. Fabrics over the years have been used for several purposes ranging from clothings, accessories, upholstered furnishings and functional use at homes. However, fabrics are mostly ornamented to further maximize its use. Textile resist methods is one of the oldest recognize textile fabric decorative techniques used in producing fabrics meant for clothings. They include tie/dye, folding, printing, marbling, batik, sleigh. Johnson in Chudi-Duru (2016), defines printing as the process of impressing an image onto a surface using paint or ink. Fernandez (2009) defines printing as the process by which the colourations of fabric according to the preconceived profiles or drawings.

According to Pratoomtong (2015) creating pattern and colour on fabric can be done by dyeing, weaving, and printing. The method wipes ink through screen which is made of synthetic, nylon, polyester or metallic fibers on which the design is imposed. Through screen stencil, ink will apply onto the material beautiful and colorful image or pattern is created attractive to viewers. Printing inks are the mixture in various combinations of different materials in different ratios, and its essential ingredients are colorant, solvent, resin, oil or additive. Aran and Nik Semenoff (1991) in Pratoomtong (2015), however states that these synthetic ingredients pose adverse environmental effects. In art schools where screen printing is taught, there are concerns on health hazards caused by the solvents used in oil-based inks for screen printing on textiles. Water-based ink was introduced it can be observed that most of liquid printing inks use water as solvent but are thus without undesirable effects on both human and environment as they were derived from natural materials to substitute those hazardous products.

Info please in Chudi-Duru (2016), mentions that there are many techniques of printing, namely, block printing, burnout printing, blotch printing, digital printing, duplex printing, engraved roller printing, electrostatic printing, flock printing, ink-jet printing, jet spray printing, rotary screen printing, screen printing (flat screen), stencil printing, spray printing, transfer printing, warp printing and some other special methods like tie dye and batik printing. Fernandez in Chudi-Duru (2016) ascertained that all these techniques are grouped under traditional and digital techniques.

In a properly printed fabric, the printing ink is affixed to the fabric, so that it may not be affected by washing and friction. Ukena (2016) revealed that there are two types of ink that are used for textile printing: plastisol ink or water-based ink. Plastisol ink is a PVC (polyvinyl chloride) based system that essentially contains no solvent at all. Along with UV ink used in graphic screen printing, it is referred to as a 100% solid ink system. Plastisol is a thermoplastic ink in that it is necessary to heat the printed ink film to a temperature high enough to cause the molecules of PVC resin and plasticizer to cross link and thereby solidify or cure. On the other hand, water-based ink utilizes either dyes or pigments in a suspension with water as the solvent. The evaporation of the water is necessary to set or cure the ink.

The research aimed at discovering new way by which adhesive will enhance the printing quality of textile ink on fabric, promote its functionality, durability and aesthetics as well. This new discovery, could be an added advantage that will promote marketability of studio textile products. This study adopted the screen printing technique using water based textile ink and adhesive for fabric decoration which involves the use of paper design, stenciling, transferring of design unto the silk screen frame, using squeegee and textile ink in transferring the design unto the fabric.

Methodology

This study adopted the experimental research which involve the testing of textile ink (water based) and top bond adhesive (water based) mixture in different ratio for printing of designs on fabric and also washing test to establish colour fastness.

Design and Stenciling

The design produced was drawn (see Plate 1), a colour swatch and paper design were produced (see Plate 2). The design was then transferred to two separate sicker paper according to the colour

separations. After which the stanching began using the negative and positive method of cutting out design.
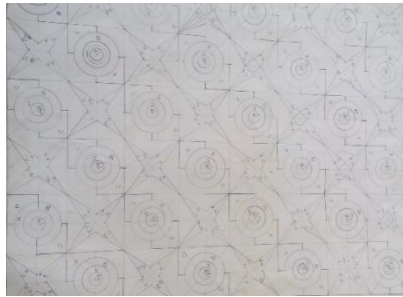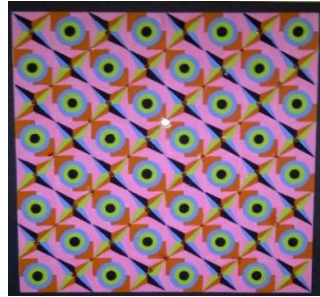

Plate 1: Pencil Paper Design

Plate 2: Colour Swatch

Materials

Materials used in the experiment include cotton white fabric(100%), total textile ink, top bond adhesive, sticker paper, organdy silkscreen fabric, smooth wooden frame, stable gum with staple, squeegee, piece of form, art knife, masking tape, water tape, measuring scale, colour mixer, empty containers for mixing inks, ruler, and note book. All materials are purchased from Sabo Gari market, Zaria, Kaduna State.

Plate 3: Top Bond Adhesives

Plate 4: Total Textile Ink, Water Based

Plate 5: 100% white cotton fabric

Studio Experiment

The studio experiment was conducted in the textile printing section, Department of Industrial Design, Ahmadu Bello University, Zaria, Kaduna State. A four corner frame was constructed. Evostic gum was applied on the frame and allowed for a while to dry up. This was followed by laying of the organizer silk fabric lightly (see Plate 6), then stretching of the fabric began from one angle of the frame by pressing and sticking it hard on the frame. The opposite side was tightly pulled and gummed as well, same was repeated for the remaining two sides of the frame and was further secured by staple pins (see Plate 7).

Plate 6: Stretching of Printing Screen

Plate 7: Stretched Printing Frame

The cotton fabric was de-sized (see Plate 8) to remove factory starch and any previous treatment given to the industrial fabric that might prevent the textile ink from penetrating the fabric. It was dried and ironed to remove rumples in order to achieve smooth surface while printing. The Fabric was spread on the printing table. Masking and paper tape were used to properly fix the four sides of the fabric on the table. Measurement was taken to get the actual dimension of the design on the fabric to avoid a lot of miss-fits. Acrylic yarn was mixed with charcoal powder and used to draw line on the fabric to help in registering the designs.

Plate 8: De-sizing of Fabric

Marking was carried out on the screen for accuracy and the blocked sticker paper was spread on the screen. To avoid distortion of design, the blocked screen was well covered with newspapers and ironed while all the excess space around the screen was well covered with water tape and masking tape.

Printing Ink Composition

Textile ink and top bond gum were mixed in different percentages using measuring scale. A sample test printing was done on quarter yard as shown on the table below according to the percentage of mixture.

Top bond adhesive and textile ink that were used are both water based, therefore enabled a successful mixture to form a paste. They were used in the following ratios: 100% textile ink as Control, 90 by 10%, 80 by 20%, 70 by 30%, 60 by 40%. Sample "A" was free of top bond (100% textile ink) which served as the control that was used to ascertain the different changes occurring during the experiment. While samples "B-E" contained different ratios of mixture.

Table 1. Mixing Ratio of Top Bond and Printing Ink

Samples	A	B	C	D	E
Textile Ink (%)	100%	90%	80%	70%	60%
Top Bond Adhesive (%)	0%	10%	20%	30%	40%

Plate 9: Printing in Progress

Pate 10; 100% Textile Ink (Control)

Plate 11; 90% ink / 10% top bond

Plate 12; 80% ink / 20% top bond

Plate 13; 70% adhesive / 30% top bond

Plate 14; 60% ink / 40% top bond

Results /Analyses of Printing Experiment

The following were the results achieved by direct observation of the printed samples.

Plate 10 shows the control sample to that was used to ascertain the changes that occurred as the result of top bond adhesive mixture. Plate 11 has 10% top bond and 90% textile ink. In figure 11, it was observed that the print out is fading a little as a result of the inability of the ink to pass through the mesh comfortably as was the case with the control sample (Plate 12) which have 80% textile ink and 20% top bond. The fading here became more obvious in all the colours except the orange colour because with the addition of top bond adhesive, the paste became thicker and don't flow well through the mesh, as a result water was added to the ink to enable the flow of the ink. Plate 13 has 70% ink and 30 % adhesive. It was observed here that with the addition of water, the printing ink became clearer, except that the blue screen blocked due to fast drying nature of top bond adhesive. Plate 14 has 60% ink and 40% top bond. The screen in this figure became almost completely blocked and affected the flow of the printing ink thereby making the print out to be pale.

Washed Experiment

Plate 15; control (washed)

Plate 16I; 90% ink / 10% top bond (washed)

Plate 17; 80% ink / 20% top bond (washed)

Plate 18; 70% ink / 30% top bond (washed)

Plate 19; 60% ink / 40% top bond (washed)

Analysis of Washed Printed Experiment
Washing fasteness test was conducted with bar soap and water, to check the rate of fasteness of the combination of adhesive and printing ink to the fabric. The following results were observed. The clear the adhesive the more the printing washed away. The control retains its colour better than the samples with top bond mixture.

Results/Findings
The following were the results obtained from this study:
1. It was observed that the mixture of top bond and printing ink blended well together to form a paste
2. Visual examination of the sample with 70% adhesive and 30% ink after treatments revealed that the addition of water to the mixture reinforce the easy passage of the ink through the screen and gave a more shining effect.
3. The addition of top bond to printing ink, gave a hard feel when felt.
4. Top bond added to the quantity reduced the quality of water based textile printing ink.

5. The addition of top bond to printing ink thickens the ink and hinder the flow of ink. It dries the designs faster than usual, thereby blocking the designed areas and making printing difficult.

Conclusion and Recommendation

The study showed that top bond adhesive, though water based is not a suitable combination for producing or improving the quality of printing paste. It might be wise to try other adhesives especially the plastisol adhesives which are thermoplastic ink and require heat treatment as well as polyurethane adhesives which are chemically reactive formulations are usually fast curing and are often used with primers.

Reference

Ahmed H.E. (2007),*An Extensive Study of the Effect of the Enzyme α-Amylase used in Textile Conservation* http://www.e-conservationline.com/content/view/957/#1

Chemical Consultants (2017), Top Bond Web Premium Aerosol Adhesive http://www.ccidom.com/us/en/products/cci-line/top-bond-web-premium-aerosol-adhesive/http://www.ccidom.com/us/en/products/cci-line/top-bond-pallet-adhesive/

Chemical Consultants Incorporated (2016), *TOP BOND Water-Based Pallet Adhesive*http://www.ccidom.com/us/en/products/cci-line/top-bond-pallet-adhesive/

Chudi-Duru C. C (2016) *Investigation of Akwete Weaves to determine their Suitability as Design Motive on Printed Textile for Nigerian Fashion*, Second Seminar presented to the Faculty of Environment Design, Ahmadu Bellow University, Zaria. Unpublished Dissertation.

HowStuffWorks.com (2014), *What makes adhesives sticky* http://home.howstuffworks.com/adhesives-sticky.htm
http://www.engr.utk.edu/mse/Textiles/FinishingofNonwovens.htm

International Coatings Company™(2000) *Flock Adhesive* http://www.iccink.com/pdfs/Flock%20Adhesive%20Flyer%20sm.pdf

Jingfang Z., Xuefeng L., Xinhao S., Mei H., Xingping Z., Xiaqin W. (2011) *Synthesis of cor Shell acrylic–polyurethane hybrid latex as binder of aqueous pigment inks for digital inkjet printing*https://www.dowcorning.com/content/publishedlit/26-1708-01.pdf.

Pratoomtong Trirat (2015) *The Property of Screen Ink from Natural Mordant, Colorant, and Additive for Art International Journal of Business and Social Science.* Vol. 6, No. 11; PP.68, ISSN 2219-1933 (Print), 2219-6021 (Online) www.ijbssnet.com

Ukena Mike (2016) *Printing Environmental Technology* www.pneac.org, 1-888-US-PNEAC http://pneac.org/sheets/screen/Plastisolvwaterbase.pdf.