

**Maiduguri Journal of Arts and Design
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**Department of Fine Arts and Industrial Design
Faculty of Environmental Studies,
University of Maiduguri
P.M.B 1069
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MAIDJAD

Maiduguri Journal of Arts and Design is a refereed journal published bi-annually. **MAIDJAD** was founded early in 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 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.

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SUBMISSION GUIDELINES

MANUSCRIPT FORMAT

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

ABSTRACT AND KEY WORDS

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

AUTHOR (S) IDENTIFICATION

A separate sheet indicating the title of the paper as well as the following information about the author (s) should accompany each submission: i. Full name; ii. Institutional affiliation; iii. **Active** Email address; iv. **Active** Phone number; v. Current status e.g. Professor, Dr., Senior Lecturer etc.

SUBMISSION

All contributions are to be submitted as e-mail attachments to maidjad2016@gmail.com. The journal secretary will write to all contributors within three days to acknowledge receipt of submissions. Articles will be given to professional assessors in the appropriate areas; thereafter, they will be sent back to contributors for corrections.

REFERENCE STYLE

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

Forward

The Maiduguri Journal of Arts and Design (MAIDJAD) has brought out yet another volume. This edition of Maidjad has retained its usual focus on the areas of art, and design. Maidjad continues to provide an avenue for the plethora of art disciplines to contribute to the academics. Not only do the published articles in this volume enrich the journal, but they also give a general insight for the reader to collect newer information from other areas of discipline. In the previous edition, it was observed that many of the authors were of the younger generation of academics who are yet to reach the pinnacle of their carriers, this edition, however, sees a more diverse group of contributors covering every sphere of the academic cadre. Art is a subject area that will continue to grow for as long as it takes because it affects all aspects of our lives, so the experience of the older ones will go a very long way in enriching the quality of the journal.

The contributors covered several disciplines, Art History and Education, Sculpture, Textiles, Graphics, Film, and Chemical Engineering. This shows how important the teaching of Art is despite the challenges it faces in schools. One very important issue contributed is the issue of the African culture which seems to be gradually fading away as the modern culture infuses itself into traditional African culture. African culture carries symbols of who its people are and how they express themselves through arts, dressing, communication, as well as through performance, and other inclusive ways of living.

Articles such as *“Beyond clothing: A review of traditional African textiles”* by Ogunjami Isaiah and Makinde David, explored by way of a review; the symbols and significances of traditional African forms of clothing. The article highlighted the historical development of clothing styles through an exploration of archeological evidences from cultures within African societies. The lead paper by C. Y Mtaku, centers its discourse on *“understanding the sustainable development goals through selected artworks”*. The paper delved into aspects of life and how art continues to initiate itself with such aspects, ideologies and philosophies. “An appraisal of unique features of Yoruba narrative films within the Nollywood culture by Joseph Bankola, looked at the unique attributes of selected Nigerian-Yoruba narrative films produced from 1992-2016. The paper deployed the library research method, the descriptive and studio methods of analysing gathered data.

Akoh et al examined *“Democratization of communication”*; their exposition approaches the subject of communication by rethinking participatory communication and its priorities and necessity especially as it relates to social change. Akande and Otu each respectively look at the cartooning in Nigeria from different gender points of view. While Akande analysed the cartoons of three male cartoon artists from the defunct Daily Times of Nigeria, Otu explored female cartoonist as *“hidden figures of the Nigerian cartooning art form”*. Both articles establish the need for further studies to be undertaken by academics and artists in terms of cartooning. Sirajo et al and Munai et al explored the chemical compositions of kaolin and ceramics in Bauchi and Gombe states of Nigeria respectively. Both articles follow the chemical compositions that go into the use and manufacture of ceramics and kaolin in specific locations.

Labode et al and Bakare et al explore further the theme of fabric design and adire symbols amongst the Yoruba speaking people of Nigeria. While Gadzama Ruth discusses the need for the application of glaze in traditional Nigerian pottery. Nigeria is a country with a very rich culture and society which all the contributing authors seem to have explored for academic and research purposes. The practice of using indigenous material from the immediate environment of the authors is considered a laudable practice which this journal encourages.

Hamsatu Saleh (PhD)

Department of Fine Arts
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May 2021

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Christopher Y. Mtaku Ph.D.

Head, Department of Fine Arts, University of Maiduguri

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BODY OF ABSTRACTS

LEAD PAPER

**Art Purpose and Function: Understanding Sustainable Development Goals Through Selected Art Works
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Abstract

There are little reflective points of agreement on what the content, concept and meaning of art is universally. This is because of its widely divergent meanings and interpretations that shifts and changes constantly. Art continues to grow and evolve with the times. It envelopes itself in all aspects of life and has and will continue to be used to initiate, develop and sustain a varied nature of concepts, ideologies, and philosophies. This paper summarily explores the functions/purpose of art in relation to the human condition and how it can be used through selected artworks to better understand the 17 United Nations sustainable development goals.

Keywords: Art, Sustainable, Purpose, Function

Theory of Sculpture for High Institutions in Nigeria; Content Development.

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Abstract

Despite the fact that sculpture is fast evolving, current literature, covering all the detailed areas of it are hard to come by. For this reason, teaching its theory effectively, especially at high-school levels, has been a difficult task to many academics. The parochial nature of most current write-ups in sculpture, like internet source, leaves youngsters completely with no modern, comprehensive reference-point for adequate teaching and learning of this course. Consequently, players simply take to 'talking sculpture' instead of 'writing sculpture' in modern theory of sculpture classes and great apathy ensues in it.

This write-up is an attempt to give flesh to most of the content areas of sculpture theory, especially as it is used in high schools in Nigeria, with the view to providing a guide with which it could be taught and learnt in affected places. In this chapter, opinions and creations of established contemporary sculptors are reviewed and utilized in definitions, interpretations, and illustrations of concepts, terminologies, and work-processes and products applicable to traditional, modern and postmodernist practices. It also provides model questions for both the development of learning objective and the evaluation of progress in each topic or learning unit. It is hoped that the outcome would make both teaching and learning of the theory of sculpture an easy exercise and reawaken interest in it in schools in Nigeria. For proper and balanced academism, sculpture at all levels of education should be taught and assessed formatively and summative, to nurture both practical and theoretical developments of learners.

Keywords: Sculpture, Development, Nigeria, Theory

Beyond Clothing: A Review of Traditional African Textiles ÒGÚNÌMÍ, Isaiah Túndé & MÁKINDÉ, David Ọlájídé (Ph. D)

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Abstract

The Art of clothing is seen beyond the initial purpose of covering nakedness among the people in African societies. The sole focus of this paper, therefore is to review the traditional African textile with a view to highlighting its symbolic roles and significance which is actually the essence of the people. However, the paper expounds briefly on the history of clothing since the time human beings started to cover their nakedness and the evidence of decorated fabric of archaeological finds in many cultures within African societies. Such evidences include woven bastes among the Igbo-Ukwu people of Nigeria, woollen fabric among the Kissi people of Burkina Faso, Mali and Sierra Leone. The paper also discusses traditional fabric decoration techniques found in Africa and, assess the influence of contemporary fashion on the development of textiles in the modern-day African societies. The study engages Art historical approach using descriptive and contextual methods of analysis leaning heavily on literature. Finding reveals that traditional African textiles carry symbolic messages, and that women especially, still adopt the use to complement contemporary fashion. This is in spite of low patronage occasioned by the introduction and influence of new technology for the production of contemporary fabrics. It is also found out that young people prefer modern fabrics to the traditional ones. The paper concludes that amidst of technology and fashion, traditional textiles will continue to thrive because it carries symbolic messages which reveal the essence of African people.

Keywords: African Art, Symbolic Roles, Textiles, Traditional, Woven Fabric

An Appraisal of Unique Features of Yoruba Narrative Films within the Nollywood Culture S. Joseph Bankola OLA-KOYI

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Abstract

The introduction of video film technology into the country in the 80s had greatly modified and opened up a new channel through which Nigerians tell their stories and share narratives. The paper explores the unique attributes of selected Nigerian - Yoruba narrative films produced between 1992 and 2016. In this research exercise, the study deploys a library research method, a descriptive research mode and a studio analysis approach, while employing a mixed theoretical framework that comprises structuralist, racial and generic approaches of film theories and criticisms in identifying and discussing common features which distinguished the Yoruba movies from films of other cultures within the Nollywood. In its findings, the study identified the usage of the nonlinear plot structure in Yoruba narrative films and the deployment of the pessimistic pedagogy before identifying the common characteristics of the Yoruba narrative films. In conclusion the study believes that the findings in this study will aid in decoding, comprehending, or analysing the Yoruba films and other Nigerian films.

Keywords: *Film features, Narrative, Nollywood culture and Yoruba-films.*

Democratization of Communication: Methodological Consideration for Participatory Researchers

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Abstract

Rethinking participatory communication and its priorities is a necessity, especially as it relates to social change. The conceptualization of participatory communication in development implies questioning the component-approach to communication research which ignores the synergistic interaction among participatory communicators, message, strategy and beneficiaries. In spite, of the best efforts of independent practitioners, governmental and nongovernmental agencies in the context of participatory communication, the required change that was expected is not demonstrably evident. This research explores how democracy can be brought into the relationship between participatory communicators and the target-beneficiaries. It attempts to present modus for incorporating genuine collaborative mutualism into the design of participatory communication so that the intended social change can be achieved. The research posits that for the potency of every participatory research, there is need to democratize the process by giving power to the beneficiaries from project formation stage to implementation stage. It concludes that participatory communicators should shun token involvement of project beneficiaries and democratize the scope, methods and direction of the process for the achievement of the objectives of participatory communication.

Key words: *Democratization, Communication, Methodological, Participatory, Social Change*

Analysis of the Cartoons and Illustrations of Three Artists from the Defunct Daily Times of Nigeria

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Abstract

Cartooning and illustration flourished in Nigerian daily newspapers between the 1980s and 1990. The period brought to light great draughtsmen and comic geniuses. Unfortunately, many of these artists and their art remain undocumented. This research investigates the drawings of Jossy Ajiboye, Ola Abayomi and Victor Ekpuk, three

avant-garde artists who practiced between the 1970s and the 1990s. Observing the rules of formalism and iconography, this study examined the formal, thematic and technical features of the drawings of the trio. The primary data were elicited from interviews of the artists and direct observations of their cartoons and illustrations. The paper observed the dogged adherence of Ajiboye to realism and his employment of assorted line thicknesses. Ajiboye is also observed to make use of heavy light and dark in a seemingly two-tone modulation. Abayomi is noted for his excellent portrait painting; he uses a combination of hatching and cross-hatching modulation to achieve photorealistic portraits. Ekpuk, the third artist is highly innovative in his use of almost pure abstract forms, and traditional forms and motifs that double as decoration and shading. Ekpuk's drawings indeed challenge our perception of how illustrations and cartooning should be.

Keywords: Cartoon, Daily Times of Nigeria, Illustrations, Jossy Ajiboye, Ola Abayomi, Victor Ekpuk,

Physio-Chemical and Thermal Properties of Alkaliner Kaolin for Ceramics Application

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Abstract

A kaolin deposit of considerable economic potential occurred in Alkaliner local government in Bauchi state Nigeria. It is well accepted that the mineralogical composition controls ceramics processing properties. The qualities of raw clays are evaluated merely by their chemical composition and grains size distribution. The kaolin investigated in this study was evaluated through multi-approach method. Atterberg limit: Liquid limit 50.4%; Plastic limit 24.3%; Plasticity index 26.1%; drying and firing shrinkage 5%. Chemical composition: XRF revealed SiO₂ 40.90%; Al₂O₃ 38.90% and total fluxes content of 1.43%; LOI 13%; XRD revealed the present of quartz, hematite, kaolinite and illinite; DTA curve revealed the present of endothermic peak at 600°C and exothermic peak at 1000°C; SEM showed irregular particles shape and porous texture. The study elucidated properties of Alkaliner kaolin suitable for application in ceramics.

Keywords: Alkaliner, Kaolin, Physical and Chemical quality.

The Hidden Figures of The Nigerian Cartooning Art Form

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Abstract

Cartooning just like any other skill imbued profession continue to be practiced by females elsewhere and in Nigeria. The study presents the works of seven female cartoonists Folashade Adebare, Ronke Adesanya, Ijeoma Nwogu, Gloria Ejimofor, Emilia Oniegbu and Adaora Onele and Uche Uguru in Nigeria that have practiced the art form with three that presented editorial cartoons while the other four made cartoons on the familial platform. The study aimed at rethinking the exclusion of the female gender from the cartooning epistemology, while one of the objectives is to identify female cartoonists in Nigeria among others. The article relied on cultural feminism and queer theory to set the tone of the study so as to reveal that there are still various issues worth studying to expand the cartooning epistemology with focus on the works of female cartoonists. The article deduced in its finding that Emilia Oniegbu has not shown any clear-cut ability to make cartoons from the works she made. The article posits that scientific and biological inhibitions initially thought to prevent the female gender from any form of depiction are not true. The study recommends that Female cartoonists should publish their works for sale like the male cartoonists are doing so as to make the reading public aware of their existence among other recommendations.

Keywords: Gender, female, cartoonist, culture, queer

A Survey of Surface Design and Practice on Fabrics in Abeokuta Ogun State**LABODE, Oladoyin Jamiu**

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Department Arts & Industrial Design, Lagos State Polytechnic

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segunsavage1@gmail.com**Abstract**

The study focused on the surface design on adire in Abeokuta south local government area, Ogun state. Adire is one of the important traditional fabrics in the Yoruba society. The paper assesses a brief of dyed adire fabric in Yoruba land right from its inception. The socio-economic characteristics of the respondents (consumers); to determine the adire producers' perception on traditional and symbolic designs and production; to assess certain factors associated with adire introduction of synthetic and to determine consumers' awareness on traditional and symbolic designs used in production. A questionnaire was designed to elicit relevant information on perception, design, cost, socio-cultural beliefs, production, knowledge on designs and production. In order to have a broad knowledge of adire design and production, the respondents were interviewed. Both descriptive and inferential statistics were used to analyses the data. The findings revealed that 88.3% of the respondents are between ages 20-30 and a high number of 73.3 of the respondents had formal education. In the course of the study, various statements were generated to assess the design and production on adire. respondents could easily recognize the adire fabric but very few respondents (consumers) were familiar with the designs despite the high level of their education and their proximity to a major and relevant producing centre. Results from the inferential statistics showed that there is no significant relationship between usage rate of respondents and their perception of adire fabric ($\chi^2 = 7.564$, $df = 6$, $P = 2.72$) which implies that there is no significant relationship between their usage rate and the perception of adire with positive correlation. The inferential statistics also shows that there is no significant relationship between the cultural influence and design knowledge of adire production. This implies that their knowledge might not affect the production of adire design and vice versa.

Keywords: Decorative, Designs, Adire, Motifs, Culture

Identification and Categorization of Adire Symbols Among the Yoruba**BAKARE, Olayinka Olumide**

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Adire resist fabrics constitute a vital part of the material culture of Yoruba people of Nigeria. This art form of patterned resist - dyed cloth is dynamic. It is widely practiced and ubiquitous. Adire is part and parcel of today's socio - cultural development; and its symbolization processes are found on the surfaces of dress and decorative materials. However, this art form has suffered systematic scholastic neglect because of the initial scholarly attention to other traditions. In view of this, the aim of this paper is therefore to explore and present Yoruba cultural Symbols in Adire. The specific objectives are; to identify and categorize the various types of symbols used in Adire. The study intends to increase the visibility of local cultural history; as well as showcasing the aesthetic and cultural riches of textile design as a medium of artistic expression. Qualitative research method was adopted. Historical techniques were employed for the analysis of the work for the search of basic data which was collected through primary and secondary sources. This study could provide additional symbols for designers, artists, historians, anthropologists, and others. The study is expected to contribute to the advancement of knowledge on motifs, design, and innovation in the Nigerian and African Textiles and Fashion Industries. Adire textiles could create enormous market for Nigerians and African countries, because of their aesthetic and cultural values.

Keywords: *Adire, Amin, Iconography, Symbols, Motifs, Socio - cultural, Sustainability.*

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Abstract

The research investigated the problems associated with the teaching of Art at the secondary school level of Education. The case study was conducted on some selected secondary schools in Jos-South Local Government Area of Plateau State. 80 questionnaires were administered using the random sampling technique and simple percentage was used in analysing the data generated. It was found that: Inadequate provision of instructional materials, specific syllabus, insufficient lesson periods and nonchalant attitudes of students and parents negatively affected the teaching and learning of the subject. Furthermore, the personal social behaviours of teachers negatively affected the performance of students in the subject. The solution to the problems of teaching Art are: Employment of qualify Art teachers, provision of instructional materials, provision of adequate learning environment, positive attitude of parents, government, students and the society as a whole toward Art. The teaching of Art should be made compulsory in Secondary Schools because it will enhance students' creativity in other subjects. Also, the use of educational technology resources will greatly help in teaching and learning of Art in secondary schools. Some of the objectives and questions that guided this research: Find out the problems of teaching art in secondary schools of Jos-South Local Government Area. Correct negative or erroneous thoughts people, teachers, and students might have concerning art in secondary schools. And: What are some of the problems confronting the teaching of art in secondary schools of Jos-South Local Government Area of Plateau State?

Keywords: *Art, Teaching, Education, Teachers, Students, Secondary Schools.*

Determination of Shrinkage and Water Absorption of Ceramics Tile Clay Body from Bauchi And Gombe States, Nigeria

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Abstract

Clear understanding of the physical characteristics of one's clay body is paramount to any successful ceramist. Bauchi and Gombe states in Nigeria is abound with deposits of silicates and limestone, that could constitute a suitable clay body for the production of ceramics tiles. Three; A, B, and C Lime clay bodies were formulated and their shrinkage and water absorption values were determined according to ASTM –C-34-71 Standard. 4.86 %, 5.07% and 4.52% were recorded for the A, B and C bodies respectively as shrinkage values. 4.4%, 0.3% and 3.6% were recorded as the A, B and C bodies respectively as water absorption results. The above obtained values were within the limits of suitable clay bodies for ceramics wall tiles production.

Key Words: Ceramics, Tiles, Shrinkage, Water absorption, Clay body.

The Need for Utilizing Glaze in Traditional Pottery/Ceramic Ware Production in Nigeria: A Historical Overview of Methods, Types, Compositions and Impact.

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Abstract

Pottery/ceramic wares have over the years evolved from plain red clay to glass like forms and many more flawless varieties as a result of advances in finishing, textures, and styles of production. This has been made possible by the incomparable efforts of local traditional pottery. This paper therefore, explores the historical development of glazes, types and compositions of glazes and their uses. It discusses the need for a comprehensive type of glaze to be prepared and put to use in traditional Nigerian pottery. Other aspects of this article include the challenges faced/ing the ceramic/pottery industry of Nigeria and as well as the significance in the use of glaze in the finishing of traditional ceramic products. The study adopted the use of an already administered questionnaire (Adelabu, et al 2013) combining it with the opinion sampling technique. The general outcome of the study indicated the need for the boosting of glaze use and application in traditional Nigerian pottery as a key element in the advancement of pottery production and subsequent export in Nigeria.

Keywords: Pottery/Ceramics, Glaze, Traditional, Nigeria

LEAD PAPER

Art Purpose and Function: Understanding Sustainable Development Goals Through Selected Art Works

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Abstract

There are little reflective points of agreement on what the content, concept and meaning of art is universally. This is because of its widely divergent meanings and interpretations that shifts and changes constantly. Art continues to grow and evolve with the times. It envelopes itself in all aspects of life and has and will continue to be used to initiate, develop and sustain a varied nature of concepts, ideologies, and philosophies. This paper summarily explores the functions/purpose of art in relation to the human condition and how it can be used through selected artworks to better understand the 17 United Nations sustainable development goals.

Keywords: Art, Sustainable, Purpose, Function

Introduction

Arts ability to reach and influence diverse forms of human endeavour is both laudable and diverse. Being a very high and enigmatic form of human activity, art could entail simply the creation of visual, auditory and performed artifacts and artworks that succinctly express the creative imaginations as well as technical skill. All of these are intended to elicit either an outright or under stated outburst of appreciation for the display of creative dexterity, beauty (aesthetics) in the finished work or the emotional connotations the work embodies or projects. Art is essential to mankind's lifestyle as posited by Ubani (2008) who infers that, "art affects and effects both the physical and spiritual aspect of life". Individuals often experience a unique form of stimulation which presents as enthusiasm when encountering diverse forms of art. What is apparent as stated by Ubani is that art projects factors that include the psychological and philosophical trends of modern assumptions and superstitious belief that affect the perceived standards of life.

Art has and continues to affect a great number of activities and functions throughout history making its purpose difficult to abstract or quantify in any single discourse. Art is for the most part employed in many complex and simple contexts yet it oddly remains fundamentally obscure in nature. It is not that understanding, contemplating, reflecting and applying it is difficult or unreachable; it is simply due to the fact that, there is little reflective points of agreement on what the content, concept and meaning of art is universally. This is chiefly because of its widely divergent meanings and interpretations which shift and change constantly. It is an endeavour that defies the use of a single and sufficient point of departure since its inception till date. What is certain and bankable about art is that it continues to grow and evolve with the times. It envelopes itself in all aspects of life and has and will continue to be used to initiate, develop and sustain a varied nature of concepts, ideologies, and philosophies that encompasses religion, economics, society, politics, aesthetics as well as sustainable developmental goals/issues/ideals.

This discourse brings forth a tentative overview of how art is applicable in crucial aspects of life's development and growth. It looks summarily at the functions/purpose of art in relation to the human

condition and how it can be used through selected artworks to better understand the 17 universally established sustainable development goals. Ultimately, the central purpose of this article is to securely situate a clear understanding of how art and its many forms are/is and will continue to be indispensable to human growth and all forms of sustainable development.

Function/Purpose of Art

Awogbade (2012) is of the opinion that “Art is one of those things which, like air is everywhere about us but which we rarely stop to consider. Art is present in everything we do to please our senses. Art is a tool subject because there is no subject that can do without some aspects of art. Art helps to develop the ability to accommodate each other and respect as well as adopt other people’s view” (p.I). Awogbade’s exposition on the subject of art exemplifies the proceeding argument that art is far reaching in nature. Mitchell (2011) posits that “art has the potential to give viewers a new experience of reality, when it is well done, art can re-order and reform the world for us in a way that words alone cannot do” (p.329). A work of art by a gifted artist has the same potential as that of a skilled philosopher, both of which can lend to the questioning of one’s common sense version of reality and provide an alternative view of the world.

Art is a global activity which encompasses a host of disciplines as historically evident by the range of words, and phrases which have been invented solely to describe the various forms in which art exists. Examples of such invented phrases include; Fine Arts, Liberal Arts, Visual Arts, Decorative Arts, Applied Arts, Design, Crafts, Performing Arts, and much more. The world of art is highly complex in its entirety, yet not in its multiplicity of forms and types, but mainly in terms of its historical, cultural and sustainable roots. Again, what this serves to enhance is the fact that attaining and “even broad consensus as to what can be labelled art is likely to prove elusive” (Encyclopaedia of Art). However, when it comes to establishing the specific functions and purposes that art serves; the options are endless and just as dynamic in nature. Against this view, one discerns that art is capable of accomplishing much more than other disciplines can; mainly because it provides a finite rendition of an infinite reality. The purpose/function of art cannot be approached as suggested by the mystics, logically or rationally. They infer that art’s purpose is not “knowable through a singular means”. It can however, be successfully determined through intuition. The kind of intuition considered suitable for determining the purpose and function of art as described by Schelling is “aesthetic intuition”, which he defined as “intellectual intuition” becoming “objective and universally valid” (Mitchell, 2011: 322). Artistic creative processes can apprehend and reinterpret the truth about reality in a broken-down form that enables clearer engagement and understanding by an audience/viewer. Whether this reality is simple or digestible enough is not an available concern of art rather it is its purview to attain a fusion between subject and object, then; through “aesthetic intuition” or contemplation, share the discovered knowledge.

Art has had a great number of functions throughout history; this makes identifying and outlining a concrete set of purpose and functions abstract or difficult to qualify. This is also compounded by the availability of multiple concepts with regards to art’s purpose and functions. Beginning this line of ambiguity is the use of the words purpose and function when discussing what art is about. While grammatically, *purpose* means “an object to be reached, a target; an action; or a goal, *function* entails “what something does or is used for” (wikipedi.com). The interchanging or juxta-positioning of both words in understanding the core of art enhances its complexity as well as its applicability. This however, does not communicate that, the purpose or function of art is vague, rather it establishes to the reader that art is in fact multifaceted, unique and having of a plethora of reasons for being created. Art purpose and function is generally grouped into two; motivated and non-motivated functions/purpose. Motivated functions/purposes of art refer to intentional conscious actions of the artist or creator. Such motivated functions may bring about change in the society in terms of politics, religion, justice and so on. Motivated functions of art address and comment on society, convey a specific emotion or mood, address personal or group psychology, illustrate occurrences, experiences

or simply exist as an outlet or source of communication. Examples of motivated function of art include but are not limited to the following; communication, entertainment, Avant-Garde: Art for political change; Art as free-zone, Art as social; Art inquiry, subversion and or anarchy, Art for social cause, Art for psychological and healing purpose, Art as propaganda or commercialization, Art as fitness indicator as well as art as therapy. The enumerated motivated functions of art are not mutually exclusive as each may overlap with another. What is important to note here is that the purpose and or function of art is very wide and capable of affecting many facets of life.

Art for Social Cause/Sustainable Development Goals

Arts purpose and or function for social cause is considered to be crucial to this discourse because it allows for the situating of sustainability within its confines. Art for social cause's main objective is to create, raise and sustain awareness for a variety of causes; which may include but not limited to social injustice, social issues/problems such as climate change, human trafficking, race and gender issues, pollution, under-development and many others. Art for social causes can be and has been appropriated to fit a variety of human causes. One of such causes and or initiatives is the concept of sustainable development.

The sustainable development goals are identified as a collection of 17 interlinked global goals designed to be a "blueprint to achieve a better and more sustainable future for all (UN, 2017). The SDGs as they are called; are designed to be achieved by the year 2030. The 17 SDGs are; (1) No poverty (2) Zero Hunger (3) Good health and well-being (4) Quality Education (5) Gender Equality (6) Clean Water and Sanitation (7) Affordable and Clean Energy (8) Decent Work and Economic Growth (9) Industry Innovation And Infrastructure, (10) Reducing Inequality (11) Sustainable Cities and Communities (12) Responsible Consumption and Production (13) Climate Action (14) Life Below Water (15) Life on Land (16) Peace, Justice and Strong Institutions (17) Partnership for the Goals. The above listed goals have been designed to address and pay attention to multiple and multicultural issues such as gender equality, education, justice, peace all of which are considered to be adequately ethical and cultural issues that, cut across the globe thus, affecting the whole of humanity.

Like art; the SDGs affect every aspect of life in one or multiple ways. SDGs seek to attain a broad base set of ideals that are determined or projected to ensure an elevated and sustainable standard of living for all mankind. This aspect of the SDGs aligns with the variously enumerated motivated and non-motivated purposes and functions of art. Like art, the SDGs use all or every available resource in propagating their crisis. Therefore, SDGs and art can be said to be in synergy in their quest to better humanity.

Following the preceding arguments; it then becomes congruent for both concepts to align with each other to attain their set goals purpose and other functions. The individual goals of the SDGs can be interpreted in various ways which can enhance their productivity; one of the many ways SDGs can be better understood is through art. Every SDG as enumerated above has been visually interpreted in art for clarity and better engagement by society. This article identifies these artworks and critically analyses them in an attempt to highlight the link between art and SDGs. It also attempts to establish the position of art with respect to the productivity and functionality of the said SDGs. It examines through a critique of the SDGs artistic representations, how effective they are, will be or have been so far. It outlines, however, subtly, the artists and arts position on how necessary the SDGs are to the human condition and overall experience. It also questions thus, are the SDGs really necessary and are they attaining or achieving what they are designed to achieve?

Artistic Representations of The SDGs.

Over the year's art has proven to be innovative and at times capable of predicting the future. From the renaissance to contemporary (modern) times/art; artists across the globe have selectively spoken through their arts to the challenges of the contemporary world. They have used the talents, materials, experiences, intellect, observations and their innate powers of deduction and creativity to offer visual representations of highly personal view points. These opinions, are most times immersed

in bouts and splashes of lyrical poetry, violence, sarcasm, metaphors, satires and other times doses of irony. Beyond the usual array of confusing statistics and gloomy critical analysis that accompany the assessments of the current human condition; art offers an alternative that can be described to be pleasing to the eye yet most certainly true to the human conditions.

The works presented in this section illustrate aptly the concerns, emotions issues and contradictions underlying the SDGs. The works invite the viewer to critically examine the correctness and effectiveness of the goals set by UN. By the existence of these works one is even more convinced of the fact that Art and its numerous forms is a most valuable resource in/for achieving the set SDGs. Despite the fact that 17 SDGs have been enumerated both by the UN and subsequently highlighted in this discussion; with each SDG aptly connected to at least one artwork, this paper will select artworks that illustrate SDGs that are considered to be relevant to the current global climate. SDGs though set to cater for the entirety of humanity have the tendency to shift relevance as the times and occurrences happen, this is to say that while Hunger may have been a prevalent issue in 1990; new researches show that it has not worsened so much since then and can, therefore, be relegated to lower ranks on the hierarchy of issues that need to be addressed. Another instance is that of gender equality (SDG 5), though initially not regarded as a crucial element in the development of society, gender equality has risen to also be considered as a “fundamental human right and a necessary foundation for a peaceful, prosperous and sustainable world” (un.org). Following the above stated logic, only SDGs considered to be crucial to contemporary times will be analysed.



Fig. 1: Bartolome Esteban Murillo (Seville, 1618- Seville, 1682) *‘The Young Beggar’*, 1645-1650, Oil on Canvas, 134 x 110cm, Louvre Museum, Paris. Source: www.geneve-int.ch

SDG 1 indicates “No poverty”. The painting by Murillo “The Young Beggar” illustrates the physical manifestation of poverty through a hyper realistic rendition of the boy’s surroundings. Poverty is embodied by the wretched clothes worn by the young boy, the collection of partially rotten fruits, dried and chipped shrimps on the floor; the molten bread peeping out of the weaker basket is also a sign of how dire the condition of the young boy is. This illustration is further enhanced by the deep sad look on the boy’s face who seems on the verge of fears or in deep despair of his condition. However, in sharp contrast to the elements of impoverishment aforementioned above, is the child’s poise, grace and innocence; that, and the clever flow of light on child’s frame succeeds in drawing the attention of the viewer away from the misery and squalor of the boy’s surroundings.

Art here aptly illustrates the SDGs “No poverty” mantra devoid of any complex words or statistics. The image by its clever use of light, shade and composition also succeeds in providing the viewer with hope; a feat considered to be herculean in modern times.



Fig II: Niki de Saint Phalle (Newilly sur-Seine, 1930 La Joila, 2002). 'Dolores', Circa 1968-1995), sculpture, Sprengel Museum, Hannover, Germany Painted Resin/Mesh 216 217/550cm. Source: www.geneve-int.ch

Dolores is monumental outdoor sculpture of a voluptuous and extravagantly dressed female figure. The figure which is made out of painted resin/mesh shows a very dark skinned oversized female figure in a brightly coloured dress, holding matching red pursue with brilliant purple shows. The dress which is multi coloured with wide stripes of brilliant shades of red, green, purple, red, blue and white has large floral patterns in the breast area thus, further enhancing the voluptuousness of the figure. The positioning of the figure's feet is in profile perhaps an ode to Egypt's style of art. The positioning of the feet either serve to assert women's power in society or it is simply balance issue with regards to the top-heavy nature of the figure in proportion to the size of the feet themselves. Niki's work is a form of protest against patriarchy and all forms of rigidity. The oversized nature of the sculpture recontemplate women's allotted roles in society. The enormity of the work is also a metaphor to the capability of women in society. This metaphorical statement is further enhanced by the muscular representation of the figure's hands and legs perhaps a statement to the hidden strength of women brought to life. Art works such as "Dolores" show that there has been progress over the last few decades in terms of "achieving gender equality and empowering all women and girls". More girls go to school worldwide, there is a significant reduction in forced and early marriages, increased awareness on the protection of women, more women in government positions and the continuous reforms ongoing around laws that advance gender equality. All these have been pushed further by the protesting nature of artworks such as this.

Art and artists especially of the female gender have contributed significantly to the progress rates of gender equally more than statistics and propaganda. The stark reality of inequality is usually succinctly captured in artforms in a manner that forces a face to face interaction with the issue. Art presents issues in a realistic form that most likely pushes action forward rather than stagnate it. Works such as *Dolores* ensure that, action is taken in line with the changes that are needed. Again here, the functionality and purposeful nature of art is effectively evident.



Fig III: Romuald Hazoume (Porto-Novo, 1962) *'Petrol Cargo'* (2012), Mixed Media installation, 120 x 450 x 180cm, Source: www.geneve-int.ch

SGD 7 “Ensure access to affordable, reliable, sustainable and modern energy”, although seemingly on the road to success especially in wealthy, western nations. SDG 7 is far from making significant progress in the African continent. Works, such as *'Petrol Cargo'* by Romuald Hazoume brings to bear the inadequacies of goal 7. The work illustrates the illegal trade and transport of gasoline by Beninois from neighbouring Nigeria. The commentary provided by the October Gallery states that,

“in this work, the artist presents us with the dangers of unaffordable and un-reliable energy. In his native country (Benin) gasoline is smuggled in from abroad in extremely dangerous ways, including on motorcycles. The artist has laden the bike with precariously balanced glass jars that look ready to fall off and explode at any moment, as they really do in Benin, where the illegal petrol trade claims countless lives every year” (October Gallery, 2012).

The precarious positioning of the glass jars on the weather beaten and perhaps fabricated bike allude to the direct consequences of the corruption ingrained in the African continent where indigenous political leaders heavily influenced by the west monopolise the natural resources of their country thus, hindering the accessibility and subsequent enrichment of the masses. This assertion and evidence carrying installation and other relevant bodies of works discredit the UN’s assertion that,

“the world is making progress towards goal 7, with encouraging signs that energy is becoming more sustainable and widely available. Access to electricity in poorer countries has begins to accelerate, energy efficiency continues to improve, and renewable energy is making impressive gaining in the electricity sector” (un.org).

Works such as *"Petrol Cargo"* serve to puncture holes in assertions such as the above. The so called “electricity acceleration and energy efficiency” appears to be invisible in countries such as Gabon and Benin, while in Nigeria, it seems to be worsening with states experiencing months of total blackouts while other states are subject to electricity rationing that are sometimes as low as an hour or electricity per day. This then means that availability of electricity and other sources of energy is far from gaining any recognisable progress as far as the common is concerned. Arts ability to paint a realistic picture of the true nature of humanity is once again applauded in this instance. The success of the SDGs should be put to test by the consistent artistic representations that illustrate each goal with icy precision. Where the artistic interpretation is positive that goal can be adjudged to be progressive and vice versa.



Fig IV: Adel Abdessemed (Constantine, 1971) 'Hope' (2011-2012) Boat, Resin, 205.7x599.1x243.8cm, Source: www.geneve-int.ch

Reducing inequality within and among countries is goal 10. it is designed to ensure that no country is left behind as an integral part of attaining the SGDs. The work by Adel Abdessemed titled "Hope" again contradicts the progress of goal 10. The work consisting of an old boat found abandoned on a beach; typically used to illegally smuggle and transport immigrants in pursuit of a good life in western countries. The boat used as it was discovered has been filled to the brim with black bags cast in resin from stuffed garbage sacks. The analogy is between the trash bags and the boats former occupants is at one point harsh, derogatory and crude. While on the other hand the image is both provocative, explicit and a stark representation of the inequality that goal 10 envisions itself to be progressively filling. The increasing occurrences of such perilous voyages by migrants egged on by conflict and unsavoury chaotic conditions is weightily represented. It alludes to the fluidity of situation and the urgency with which favourable change is needed especially in third world countries.

The inequality gap within and between countries is widening consistently and of growing anxiety. Art's concern is the drawing up from reality to furnish relevant commentary that can cause changes that benefit humanity at large. The expertise that abounds in the arts is limitless in its functionality and adaptable nature. Art positions itself consistently to the productive service of humanity.



Fig V: Francisco Jose the Goya if Lucientes also called Francisco de Goya (Fuendetodos, 1746, Bordeaux, 1828) fight to the Death with clubs (1820-1823) mixed Method on mural transferred to canvas, 125 x 261cm, Prado Museum, Source: www.geneve-int.ch

SDG 16: promotes just, peaceful and inclusive societies. It is one of the most challenging goals. This is because of the alarming rate at which conflict, insecurity, weak institutions, corrupt leaders (ships) and limited or non-existent access to justice continue to grow. Fig. v titled "Duel with Cudgels, or Fight to the Death with Clubs" by Goya is a disturbing representation of contemporary humanity's proclivity towards violence and mayhem. The painting by Goya is a part of a group of works by the artist known

as “Black Paintings”; as a result of the heavy use of dark pigments and blacks; also, so called as a result of the sombre subject matter. Through historical investigations it is documented that duels that allowed opponents to club each other to death were allowed in Aragon (Autonomous community in Spain) and Catalonia (Also in Spain). The painting bears witness to the age long inclination of humanity towards violence even as a sport. The painting though set in earlier periods, captures the baseless, useless and brutal violence that permeates today’s contemporary societies. The work despite how old it is; continues the mysterious and enigmatic problems of contemporary culture and its moral considerations or lack thereof.

Dewey (1958) asserts that, “art is neither an outer product nor an outer behaviour. It is an attitude of spirit, a state of mind, one which demands for its own satisfaction and fulfilment, adapting of matter to new and more significant form”. The above assertion by Dewey lays further credibility to this article’s line of discussion that art’s functionality and purpose is limitless. This is further evidenced by the line-up of works that have been discussed. No other human endeavour is able to transcend time and its limitations as art is capable of. The suitability of art as a capable tool for the attainment of the SDGs has been effectively established.

Conclusion

The effectiveness of art as a functional and purposeful tool for the attainment and understanding of set SDGs is largely an issue of expertise of which this article shows is not lacking. Art is a language of expression and should thus, be channelled towards communicating the laudable and grandiose goals of sustainability. Using the lived experiences of individuals, art is able to enrich the entirety of humanity through the satisfaction of instincts, re-education of the status quo as well as the transmission of cultural heritage and the extension of social consciousness. Art ensures human development in a unique way that, is both philosophical, simplified, complex and logically organized but never failing to influence society.

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Theory of Sculpture for High Institutions in Nigeria; Content Development.

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Abstract

Despite the fact that sculpture is fast evolving, current literature, covering all the detailed areas of it are hard to come by. For this reason, teaching its theory effectively, especially at high-school levels, has been a difficult task to many academics. The parochial nature of most current write-ups in sculpture, like internet source, leaves youngsters completely with no modern, comprehensive reference-point for adequate teaching and learning of this course. Consequently, players simply take to 'talking sculpture' instead of 'writing sculpture' in modern theory of sculpture classes and great apathy ensues in it.

This write-up is an attempt to give flesh to most of the content areas of sculpture theory, especially as it is used in high schools in Nigeria, with the view to providing a guide with which it could be taught and learnt in affected places. In this chapter, opinions and creations of established contemporary sculptors are reviewed and utilized in definitions, interpretations, and illustrations of concepts, terminologies, and work-processes and products applicable to traditional, modern and postmodernist practices. It also provides model questions for both the development of learning objective and the evaluation of progress in each topic or learning unit. It is hoped that the outcome would make both teaching and learning of the theory of sculpture an easy exercise and reawaken interest in it in schools in Nigeria. For proper and balanced academism, sculpture at all levels of education should be taught and assessed formatively and summative, to nurture both practical and theoretical developments of learners.

Keywords: *Sculpture, Development, Nigeria, Theory*

Introduction

Despite the fact that sculpture is fast evolving, current literature, covering all the detailed areas of it are hard to come by. For this reason, teaching its theory effectively, especially at undergraduate levels, has been a difficult task to many academics. The parochial nature of most current write-ups in sculpture, like internet source, leaves youngsters completely with no modern, comprehensive reference-point for adequate teaching and learning of this course. Consequently, players simply take to 'talking sculpture' instead of 'writing sculpture' in modern theory of sculpture classes and great apathy ensues in it.

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Basic Concepts of Sculpture

Meaning of Sculpture: How would you define sculpture? Definitions most people give to sculpture are rather parochial or one-sided in scope. They define sculpture as 'moulding', or carving of images of animate beings, statues; *gunki* (idol). Sculpture however, is not only about 'moulding' (modelling)

and carving; nor is it only about producing animate images. For an explicit and all-inclusive definition, sculpture can be said to be the shaping or formation of any physical structure (object) in a manner that appeals to or evokes man's sensation of beauty. Sculpture making is best described as shaping because it involves diverse techniques and materials. It deals with the development of form and arrangement of such forms to produce a beautiful structure. Sculpture is both a product and a process of art because both the performance and its outcome are known as sculptures. Making of sculpture starts from line (defining line appropriately) through shape (space enclosed when line touches itself) to form or structure (arranged forms that give definite representation); elements of art: line, shape, form, texture, and colour are involved. When line touches itself, it encloses a space known as shape; shape outlines form and forms are arranged to build a structure; and naturally, every form has texture and colour which can be maintained, modified, or changed in a design (Graham, 2005; Busser, 2006; Sullivan, 2010).

Nature of Sculpture: Sculpture can be organic (biomorphic) or inorganic (abstract/geometric) in its nature. In its work-process, organic/flexible line produces organic shape and organic shapes constitute organic form or structure; and so, does inorganic/geometric line in production of geometric/abstract shape and form.

Genealogically, Sculpture is a kind of art and among the arts, it is a type of visual art because it is visible and tactile (touchable). Within the classifications of visual arts, sculpture is part of Fine Arts because it is basically meant for aesthetic value or appreciation (beauty sake). Still within the classifications of visual arts, sculpture is one of the three dimensional arts because it has three measurable sides: length (height), width, and thickness (depth).

Class Reinforcement Questions: *What is the name of the other three-dimensional arts within visual arts? Name any type of two-dimensional arts you know and state the reason why it is so called?*

Historically, sculpture is one of the oldest forms of art in human development. By its scope, what the early man did in the cave: stone hewing, bone, shell and stick carving for hunting and self-protection were sculptures. Although in its modern ideology, sculpture tends to be dedicated to beauty and aesthetic appeal, originally, it was not separated from architecture, craft and pottery in pursuance of activity-aiding functionalities; pleasurable support for human sitting, sleeping, cooking, eating (Heathcote, 1976; Anatsui, 1991; McEvelley, 1999).

Generally, sculpture paves way for structural development of the human environment. It develops prototype forms and sensations adapted by structural engineers and craftsmen. In sculpture, credit is given to creative discovery or formation and not in reproduction or fabrication (forgery) of structures already in existence. Its making is more of exploration than experimentation in technique. It starts from conceiving idea, goes through sketching (planning) the idea, developing marquette (miniature sample), and cumulates in production or execution of the full work.

Types, Methods and Materials of Sculpture

In most cases, sculpture forms are categorized along the materials and methods of work employed in realizing them. For instance, clay-model, bronze-cast, cement-cast, terra-cotta, wood-monument, welded-metal, paper-construction, ivory/stone/bone/calabash-carving, cane-weaving, found/adapted form, live-installation/performance are all types of sculptures. All of these types of sculpture are connected to the materials and/or methods used in making them.

Methods/Techniques of Sculpture: Traditionally, there are three conventional methods or techniques of work employed in the production of sculptures; modelling, carving, and construction. Contemporarily, however, postmodernism has unconventionally projected casting, adaptation, and installation as separate ways of creating works; increasing sculpture methods or techniques to six (modelling, carving, construction, casting, adaptation, and installation).

Modelling: Shaping or building of form through additive methods (piling up lumps to the required volume and structure), using malleable materials like clay, cement, wax, plaster, and Paper Mache. Modelling can be achieved through pinch-lump, slab/block, and coil techniques.

Carving: Shaping or building of form through subtractive method (chipping or cutting off unwanted parts) using brittle-hard materials like wood, stone, marble, ivory, ice, and bone.

Construction: Shaping or building of form through cut and join process, using hard materials like wood, metal, glass, plastic, and paper; joining of which can be by nailing, gluing, welding, tying, screwing, hooking/locking.

Casting: Copying of an existing form into same or different material, using a mould; sometimes with the intentions to mass-produce or modify it. Casting is related to modelling, using malleable and state-transformable (liquid to solid) materials like clay, cement (concrete), wax, bronze, and plaster. This process is referred to as modelling and casting technique. Conceptual sculptors can however, cast figures and other live objects directly without first modeling them. There are two types of casting; direct casting (not involving mould) and indirect casting (involving mould).

Adaptation/Found Form: Getting crafts and natural forms become sculptures or possess artistic forms. This is achieved when a craftwork or natural object like a tree-stem, branch, root, or fruit is accidentally deformed and by so doing, loses its functionality and gains aesthetic qualities. Practically, craft and natural forms can be adapted as sculptures (found forms) through creative deformation, seasoning, and association. Creative association is done by infliction, attachment, and placement manipulations on a form. Craft objects like calabash, basket, mat, chair, pot, plate, cup, and farm, war and musical implements; as well as plastic, fabric and leather works (bag, shoe, cloth, bucket, and electronics) can be adapted as sculpture through these creative-accidental processes.

Ceramic-sculpture is a form which wears characteristics or features of both sculpture and ceramics. It is usually achieved through accidental or deliberate creative deformation and association. Thus, ceramic-sculpture is a kind of adaptation, installation or found-form.

Installation: Relating or presenting a readymade object with its surroundings the way it can be mentally or physically complemented by the observer to elicit public discourse. Installation can be executed in diverse materials like human, animal, and plant (whole or part). Other unconventional materials like water, fire, smoke, portion of land, architecture, furniture, vehicle, tool and machinery can also be used in installation. In installation, the artist does not create all the forms from the scratch; rather, he adapts natural objects and readymade in unusual positions (Stokstad, 2008; Sullivan, 2010). Like other conceptual arts, formal quality of material (richness and saleability of work) is not an issue in installation. Installation is closely related to performance as it is usually executed site-specifically, making it unmovable except in pictures.

Materials in Sculpture: From the foregoing, it can be seen that every object is a possible material in sculpture. Refined or conventional materials like clay, cement, Plaster Of Paris (POP), wax, papier Mache, metal, bronze, silver, gold, timber (wood), marble, glass, paper, and plastic are used in sculpture. Similarly, unrefined or unconventional natural objects like stone, sand, water, ice, fire, smoke, stick, bone, ivory, and man-made objects and discards like house, vehicle, furniture, and utensils can also be materials in sculpture. The human body is also used as a material in postmodernist sculptures.

Tools and Equipment in Sculpture

Just like in materiality, every object is a possible tool in contemporary sculpture. There are conventional modelling tools like spatula, beater, knife, trowel, shovel, and head-pan; carving tools like chisel, gouge, mallet, adze, axe, vice, digger and drill; there are also construction tools like saw, clamp, arch-saw, hammer, cutter, pliers, pincers, scissors, burner, perforator, and scrapper in sculpture. It should also be noted that unconventional technological equipment like power machine, shutter, launcher, router, dresser, welding machine, drier, blower, needle, and pin are now used in sculpture. Material available determines the type of tool and technique of work employed in sculpture.

Classes of Sculpture

Basically, there are two types of sculpture; Round Sculpture and Relief Sculpture. Round sculpture (figure 1A) refers to a piece of sculpture (work) standing freely within its space, which allows an observer to move round it and see it from all sides (front, back, and side-ways). Relief sculpture (figure 1B) on the other hand, refers to a work of sculpture which is flat in its orientation, projecting from another frame or background, enabling an observer to see only two sides (length and width) and not the backside. There are low reliefs and bar or high reliefs among the relief sculptures. Round or relief sculpture can be realized in all the materials, methods/techniques and styles of work presented above.



Figure 1 (A): Round-Organic, Bronze, Unreferenced JPEG Picture (B): Ilimi, Relief-Wood, 91cm X 58cm, 2002, Ifeanyiuchiukwu Asogwa, Collection of the Artist.

There are two main classifications of style of work in sculpture: formalism and idealism. In formalism, form and material are defined, beautified or transformed in usage; whereas in idealism, form and material are suggested, symbolized or adapted in usage. Realism (championed by Michelangelo and Rodin), modernism-impressionism-cubism (promoted by Pablo Picasso, Henry Moore, and Ben Enwonwu), which emanated from Western or European civilization, are types of formalism; whereas expressionism, conceptualism or postmodernism (championed by Marcel Duchamp, Demas Nwoko, El Anatsui, Olu Oguibe, Jelili Atiku), which evolved from traditional African civilization, are aspects of idealism in sculpture. A person who specializes in or produces sculpture is known as a sculptor.

Homework (I): Methods are many and materials and tools are uncountable in sculpture; discuss. Distinguish between the sculptures of Michelangelo and Rodin on one hand and Demas Nwoko and El Anatsui on the other hand; in terms of style, technique, tool and material of work.

Class Work (A): Produce four sculptures; two of which are designed with conventional materials and techniques, and the other two designed with unconventional materials and techniques or hybrid of them.

Test (first): Most art students are sceptical or reluctant over sculpture, believing that its materials and tools are expensive and its techniques are cumbersome; respond to this postulation.

Basic Terminologies in Sculpture

The following are some of the special terms used in sculpture; being familiar with them enhances one's interaction ability in art (sculpture) academicism and practice. Please, memorize and use them in your interactions in arts.

Form: a tangible structure with three dimensional sensations in its artistic renderings

Found-form: a beautiful natural object or mechanical structure that is adoptable as a sculpture.

Marquette: a miniature, small model or sample of a planned sculpture or architectural work.

Full-figure: sculpture covering the whole human body, from head to toes.

Bust: sculpture covering human head and shoulders only

Torso: sculpture of the upper part of human body, not including the head and arms

Direct modelling: additive building in sculpture, using permanent or hard material like concrete

Armature: a framework (metal skeleton) that supports a sculpture while it is being modelled.

Butterfly: string or cord with crossed pebbles, pulling clay (feeder) to armature in modelling.

Direct casting: copying an existing form by completing it with permanent material without the use of mould; or, framing a void to a required form and filling it with molten of desired material.

Indirect casting: copying an existing form by first of all, building (and using) mould around it.

Mould: a container that gives a shape to molten or liquid substance poured into it to harden.

Piece mould: a mould with many segments for easy separation and used for mass-production.

Waste mould: a mould built with the intention of destroying it after a single cast.

Separator: a special device fixed on a form to partition it into removable parts during casting.

Key: a device or lock created to fasten or align two parts or pieces of mould during casting

Under-cut: sharp or angular depression on a body of sculpture, which challenges casting.

Reinforcement: metal aggregate added to concrete or molten substance during casting to increase its strength.

Mother mould: large piece of mould which contains other smaller ones, keeping them fixed in required positions during charging (casting).

Charging mould: feeding or filling a mould with dissolved or molten substance like concrete to copy out its impressions or images positively.

Chasing mould: knocking a charged mould to bring out its hardened content as positive cast.

Cure: a state of concrete absorbing enough water and air to reach the highest level of hardening.

Seasoning: a state of organic art material like wood to adapt or acclimatize to all weathers or climatic conditions around it.

Green-ware: a fresh and unfired clay-work.

Slurry: a watery or liquid mixture (water and clay), used in joining fresh/green clay-works.

Terra-cotta: a fired or baked clay-work.

Grog: mixture of particles of fired/baked clay and water, used in joining parts of terra-cotta.

Kiln: special oven used for firing clay works.

Furnace: an enclosure producing great heat, used in smelting metallic substances during casting.

Cire-perdue: a name for lost-wax technique of bronze casting.

Fiberglass: a special particle (fibre) of glass material used in casting out modelled forms.

Fountain: a sculpture constructed with a device which springs out water marvellously in an area.

POP (Plaster of Paris): special whitish granite like kaolin, used as feeder (flesh or body of work) in modelling and casting.

Callipers: an instrument used in measuring large portions to ensure good proportion in realistic or life sculptures.

Homework (II): Explain any other 10 special sculpture-terms of your choice.

Basic Forms in Sculpture

Basically, form can be defined as space enclosed when a line touches itself. There are two main types of form in sculpture: Organic Form (biomorphic or naturalistic form) and Inorganic Form (abstract or man-made form). Examples of organic forms are egg, leaf, fruit, bone, shell, leg, hand, and amoebic shapes. Examples of inorganic forms are square, rectangle, triangle, circle, semi-circle, and other geometric shapes. Forms are arranged to create a full structure but they can exist on themselves as complete sculptures.

Characteristics/Features of forms: Organic forms are flexible whereas inorganic forms are rigid in nature. So, in sculpting full natural structures like animal and plant lives, simple natural or organic forms are arranged but in making full abstract or man-made structures like box, computer, and car, simple geometric or inorganic forms are organized. As fine art is about exploration however, organic form can sometimes be mixed with inorganic ones in a single work like mask and semi-realistic figurations. Line, shape and form should be well defined in sculpture and their usage should follow the principles of design in order to be effective.

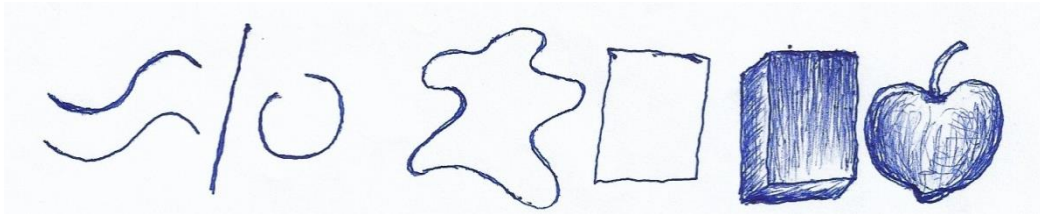


Figure 2: Line (Organic and Inorganic) Giving Rise to Shape and Form, Ink on Paper

Class work (B): using clay modelling technique, produce five simple organic forms and five simple inorganic forms of your choice.

Homework (III): (a) In sculpture, full structure is produced by arrangement of basic forms; with the aid of a diagram or sculptural drawing, discuss this assertion. (b) Using not less than three simple forms, produce two relief sculptures and two round sculptures of your choice.

Clay Modelling

In modelling object with clay as a medium, you need to ensure that the clay you use is aged, well kneaded and free from foreign bodies (non-clay pebbles like stone). If the intended work is a relief, you need a flat board or surface but if it is a round, an armature is needed onto which it will be laid. As the work progresses, you need to wet it and cover it with damp fabric and polyethylene to avoid cracking. A modelled clay-work can either be cast into other harder materials like plaster, concrete, and bronze or left to dry and be fired into terra-cotta. Unfired clay-work does not survive the length of time because it can easily break or soaked in water.

Class-work (C): recall your effort in the last assignment and judging from your current experience, produce a round sculpture composed of not less than three organic forms and a relief sculpture composed of not less than five inorganic forms; using clay as a medium.

Casting Exercise (Indirect Casting, Relief)

Materials required in simple relief casting include green-ware, cement, sand, water, lubricant, separator, head-pan, hand-trowel, and brush. The reason for casting in sculpture is to mass-produce or reproduce a form in another material with or without modification.

Stages of work in casting: Development/Selection of Form, Taking Mould, charging of mould, Chasing of Mould, and Coupling/Mounting of Casts.

Stage I; Development/Selection of Form: Develop or select a form (piece of sculpture) you would like to cast or copy out in other material. Get it well positioned on a flat surface (board) and block under-cuts in it; if any.

Stage II; Taking Mould: If the work is large and has depressions, partition it into separable portions, border lines being pegged out with light blades of clay, plastic or zinc materials, creating keys along the line. After that, the whole set up is carefully rubbed with lubricant like condemned engine-oil. Then, cement and sand aggregates are mixed with water to a desired ratio and consistency and laid in layers over all the portions of the work. The first concrete layer is more of cement than sand, and mixed light or watery whereas the last layer is mixed thicker and possibly reinforced. After about three days, when the composition has hardened, the segments are separated or the work is turned up-side-down and the original clay or material inside is carefully removed from the concrete coat known as the mould. The concrete mould, bearing the imprints of the clay work, is then washed carefully and set in open space to dry.

Stage III; Charging Mould: The clean dry-mould is rubbed with lubricant, condemned engine-oil, and molten concrete mixed hard with cement, sharp-sand and water, is poured into it. The pouring of the molten concrete could also be in layers and reinforced, depending on the size of the work. Most times, this pouring of the molten concrete into the mould (charging mould) is made to create a hollow all-through the work; making it more economical and shock-resistant than full-stuffed type. In one-way and simple pieced-mould, pieces are aligned and charged to realize the whole form together and this is aided by the keys provided in it but in complex work, pieces of mould are charged separately.

Charged mould (figure 3) is left unshaken and intermittently watered to set or harden for about three days before being chased.



Figure 3: Charged Mould of the Modelled Snake-As-Seat, Concrete, Abdu et al, 2017

Stage IV; Chasing or Separating Mould: After the charged mould hardens or sets properly, it is carefully chased or beaten off the positive charge. Although the oil lubricant applied on the mould before charging helps in making it not to stick onto the mould when harden, mould chasing is not an easy exercise, especially when the body of the work is rough and contains under-cuts. Waste-mould is usually broken during chasing, to bring out the positive charge safely. If the pieces of the mould were charged separately, each is chased carefully and the positive charge handled carefully as well for proper coupling.

Stage V; Coupling/Mounting of Work: After the positive charge has been chased, the pieces are coupled, aligned carefully and joined with slurry (watery concrete) or welded along their edges and left for a few days to harden and fix together. After the coupled work has joined properly (figure 4), it is dressed and mounted or fixed onto a fine stand or platform.



Figure 4: Snake as Seat, Modelled and Cast Concrete, 56cm x 78cm x 73cm, Abdu Muhammad et al, 2017, Sculpture Garden Umar Suleiman College of Education, Gashua, Yobe State, Nigeria

Test (second): each student should cast the relief he/she produced in the last class-work, using cement/concrete and in not less than two pages, discuss in formal terms his/her experience/challenges. It should be noted that there is also a kind of direct casting technique in which frame is constructed around a space and metal armature inserted into it before molten concrete, aluminium, or bronze is poured to fill it up. And when it solidifies, the frame is removed and the cast-shape, usually in slab form, stands out. Door/window lintel, pavement, and pillar of a concrete-house, culvert, flyover and

bridge are common areas in which direct-cast slabs are used. Plane sculpture forms are also created through direct-casting process.

Carving

In what way can a lump of material or a log be shaped or carved into a desired form? There are two main conditions of carving a material into sculpture; and these include **wet-carving** and **dry-carving**. Materials that can be carved into sculpture include: wood, bone, gourd (calabash), shell, stone, fruit/nut, ivory, piled or packed sand and wax which are mainly composed of plant and animal tissues that can be in either wet or dry state. Carving can be carried out on a piece of wood, for instance, when it is wet (when it retains water in its tissue) and when it is dry (when it has lost all the water in its tissue) but the results are not the same. Wet carving or carving wood that is wet, is softer than carving it dry, but the result of wet carving tends to shrink and distort as it dries. Although dry carving (figure 5) is harder to undertake, its effect or result remains undistorted by weather effects and insect attacks.



Figure 5: Ancestors' Conference, Wood and Tempera, 1995, El Anatsui. Retrieved Online, May 27, 2015, @ <https://www.pinterest.com/pin/543668986243802921/>

If you want your carved form in wood not to shrink or not to be attacked by insects, you should insist on using heart or core and not the sap of hard wood. In other words, you should scrap the sap (white area) before carving on the heart (brown area) of the wood; whether wet or dry. In this regard, it is important to note that there are two basic approaches to carving, especially in wood; direct approach and indirect approach. Under direct approach, artistic design is executed straight-away onto a piece of wood whereas under indirect approach, artistic design is first planned on a marquette of more flexible material like clay, POP, or wax and thereafter, transferring same onto a piece of wood, log, seen to be capable of accommodating it.

Environmental forces affect plant forms in diverse ways, causing some logs to be hollowed, curved, and even twisted in manners that could be highly creative that only a small touch could make it a great art (sculpture). When such a log is discovered, an artist (sculptor) conceives a touch that would complement it into an interesting art and execute it straight-way or directly onto it. There are also times when an artist would conceive an interesting design in his mind and plans it out in sketch and marquette before looking out for wood or other material he feels could best accommodate it; approaching the wood not directly with his conceived design but indirectly with a form (marquette). Whichever approach is followed, traditional design motifs in lines, and forms are incised or embossed on a carved object to enhance or enrich its artistic quality but meticulousness and over-decoration renders design ineffective (Heathcote, 1976; Anatsui, 1991).

It is also important to note that chain-saw, knife, and all bold-cutting tools are best used in wet carving whereas chisels and all intricate-cutting tools are best used in dry carving. So, tools designed for use in wet carving should not be used in dry carving and vice versa; for fear of improper effect.

Improper usage destroys tool in carving. It also leaves unwanted marks in a design; though, lost part can be reclaimed in carving. Broken part can be fixed and crack, and unwanted line sealed with glue and aggregates in carving.

Practical Work (1): (a). Carve one walking stick and one monument in wood, for the use of a titled-man in your society. (b). Produce two relief sculptures (masks), each not less than five faces; one, using gourds (calabash) and the other, using wood as the chief medium.

Construction

How can pieces of hard material be put together to create a desired form? Construction involves more diverse materials and work-techniques than all other methods of producing work in sculpture. It is a technique of cutting and joining of a given material to form a desired shape (see figure 6); and there are many materials that can be cut and joined. There are also many different ways of cutting and many different ways of joining these different materials available in construction. Materials with diverse makes and colours can also be used or mixed in one work.

Materials: Materials that can be used in construction include: paper, fabric, cane/wire, wood, metal, plastic, glass, grass/nut, and rock.



Figure 6: Horse, Wood Construction, Unreferenced Lecture Illustration Picture, 2011, Abulrazaq Yusuf, Federal College of Education (FCE), Zaria

Work-process: In the actual construction process, some of the materials like paper can be joined by gluing; others like wood can be joined by nailing; while others like metal is by welding. There are also laying/stringing for materials like rock/nut, sewing for fabric, weaving/tying for grass and cane, wire and plastic can be joined by soldering, and screwing for glass. It should be noted that some joining mechanisms are not suitable or workable in some materials and should not be practiced in such places. Wood, for instance, cannot be welded and glass cannot be nailed together. Only a joining mechanism that is compatible with a given material should be applied onto it.

Homework (IV): In not less than one page, distinguish between carving and construction in sculpture.

Practical Work (2): (a). Construct any three geometric shapes in the round; using paper. (b). Construct a mirror frame, using wood. (c). Construct a simple Gate and a Mobile Sculpture, using metal.

Relief Sculpture

Relief sculpture can be realized through all the sculpture shaping methods discussed above: modelling, carving, casting, construction, adaptation/installation; and in any medium: wood, clay, bronze, concrete, wax, plaster, plastic, metal, stone, provided that it is relatively flat; emanating or projecting out of a flat background. There are two main types of relief sculpture: Low Relief and High Relief. Low relief is a type of relief which is down and close to its background whereas high relief is a relief that projects out of its background. High relief is also known as Bas-Relief.

In making relief sculpture, organic and/or inorganic forms could be arranged into organic, inorganic, or a combination of these, to create a shape or composition. Forms for relief sculpture could be arranged side-by-side (jamming), overlapping, or interlocking. There could be a combination of all these placement styles in a single design. It is important to stress that a form should not be completely isolated in a relief-sculpture design. In selecting or developing forms (motifs) for shaping sculpture,

be it relief or round, principles of design: proportion, balance, variety, repetition, rhythm/harmony, contrast, dominance, should be considered (Graham, 2005); although postmodern artists question and break such rules (Stokstad, 2008; Sullivan, 2010).

Homework (V): *Relief Sculpture is a bit different from, but related in many ways to Sculpture the Round. In not less than two pages, discuss this assertion.*

Class Work (D): *(1) Compose not less than three organic forms into a relief sculpture. (2) Compose not less than three inorganic forms into a relief sculpture. (3) Compose a mixture of not less than five organic and inorganic forms into a relief sculpture.*

Life Sculpture

How can human or animal form be sculpted so that the natural dispositions and locations of all the organs are realized and the mood and gestures, semblance or the physical resemblance of it captured? In sculpture, life sculpture refers to the sculpture of human and animal beings. It is a kind of sculpture in which body formations or parts of human or animal beings are represented as naturally as the real one. It is important to note that human being is specifically known or referred to as figure in sculpture and painting. For accurate and proportionate body parts to be achieved in figure sculpture, sculptors and sculpture students embark on a study of the anatomy of the human body.

Anatomy of the human body refers to a careful study of human body parts or structures and their relationships. In it, head, neck, chest, hands, belly, waist, legs, fingers and toes are considered in close relationship; marking the position and structure of each, both in skeleton and muscle forms. In the anatomy of human body, the head is usually used as the standard of measurement. In an average adult, according to Graham (2005), the body height is believed to be seven and half ($7\frac{1}{2}$) times the head and the chest's width is two (2) times the head. Good relationship also exists among the organs of the head. A close observation shows that an imaginary line passes horizontally, through the eyelid, dividing the head asymmetrically into two parts and another one passes vertically on the tip of the nose, dividing the head symmetrically into two parts. Thus, the positions of the eyes, ears, nose, and mouth are systematically allocated on every head (see figures 7).

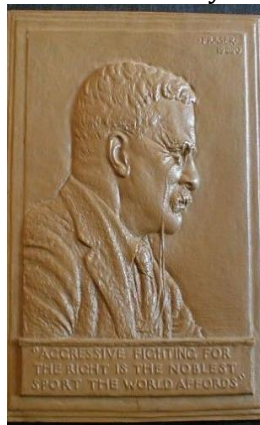


Figure 7(A): David (Full Figure), Concrete (B): Male Bust, Bronze (C): Female Bust, Clay; Unreferenced Lecture Illustration Pictures, 2011, Abulrazaq Yusuf, FCE, Zaria

It should be noted that this standard measurement or relationship between the head and body-height, as related above, is not applicable to children and abnormal adults. The frequency is less in children as their heads are proportionally bigger than their body-heights. In fact, the younger a baby is, the bigger his head, when compared with the rest of the body-parts. Anatomically, differences also exist between the structures and sizes of the body-parts of the male and female figures. Males' body-structures are usually more angular and broader than those of the female, which are usually sloppy and tender. This way, a good life-sculpture, male or female, can be realized in bust or full, through modelling and casting, direct-cement modelling, carving or construction, capturing resemblance. What is your fear in undertaking life-sculpture assignment? Practice makes perfect.

Practical Work (3): Produce a bust of a male figure, not less than two feet height, using clay.

Direct Cement Modelling

The basic question for this topic is, how can good details be achieved and resemblance captured when natural forms are modelled direct in permanent materials like cement and plaster instead of casting them from clay? There are times when a sculptor chooses to model a given form directly or straight-way with cement (see figure 8). In this case, he becomes careful and prudent or economical with his materials and tools, applying mortar-cement direct onto the armature until the desired details, in terms of shape and texture, are achieved and the work is completed.



Figure 8: *The Visiting Bird*; Concrete; 6.8 ft height, 1989; Cephas Alkali; Sculpture Garden, Umar Suleiman College of Education, Gashua.

In direct cement modelling, the armature is stocked with paper and tied with iron-mesh properly, before cement is mixed and applied in stages. In the first stage, cement is mixed hard and watery so as to penetrate and cling onto all the metals (mesh and armature) properly; touching all the sides and providing the basic structure for the work. After this first layer, the work is left untouched for some times for the applied cement to harden before another layer is laid. Other layers are mixed and applied in bits, to develop contours and other details, forms or parts that make up the body of the work. Usually, the last layer is mixed smooth, free from pebbles, and rubbed all over, to create sensation of consistency, if necessary. Another advantage of direct cement modelling over casting is that work can be executed directly on the site, permanent location, without the trouble of lifting, coupling, mounting, and reclaiming of a finished work.

Homework (VI): Distinguish between direct-cement modelling and modelling/casting techniques.

Practical Work (4): Produce a full-figure of a female, using direct-cement modelling technique.

Welding (Welded Sculpture)

How can pieces of metal be welded into a desired form without falling apart? In sculpture, welding can be described as a means of construction which fuses metallic materials by heating. It is a process of joining together pieces or parts of metals in construction, by heating and melting the touching ends to flow into each other and fuse together. There are two mechanisms of welding used in sculpture: **arch-welding** and **oxyacetylene**. In arch-welding, arch-welding machine, with electrode, is used whereas in oxyacetylene, a mixture of oxygen and acetylene is used to produce fire that cuts and welds metal. Whichever is the case, face-mask, hand glove, and welding rod are the most common equipment used in welding whereas cutter, hammer, grinder, pliers, paint, and brush are the common tools used in it. It is important to note that welded works are painted, not only for it to be fanciful but also for the rusting and corroding qualities of the metal to be checked or prevented. All metal

sculptures, including wrought-iron, usually pass through welding, using the equipment, tools and treatments as provided.



Figure 9(A): Welded Figures, 2008, Johan P. Jonsson. (B): Crowing Cock, Food Cutleries, Artist Unknown; Retrieved Online @ http://www.artmetal.com/tags/junk_sculpture, 26/08/2014

Homework (VII): write a short note on wrought-iron. *Practical Work (5):* Weld not more than five metal scraps or junks into a good sculpture piece.

Advanced Adaptation

Adaptation of natural objects or found forms as sculpture has been with mankind for a long time and it is continuous. It has taken many different approaches and names like ceramic-sculpture, assemblage, installation and performance with only a slight difference in their dispositions; but it all started as adaptation or appropriation of unconventional materials into artistic design.

Adaptation and Ceramic-Sculpture: In what way can a ceramic-work become a sculpture? There is a good relationship between ceramics and sculpture, especially in their dealings with three-dimensional forms. While sculpture mainly places aesthetics over function in its creation of forms, ceramics places function over aesthetics in its own creations. As artworks, ceramic-forms are usually beautiful to the extent that any small alteration on its functional quality, converts it to sculpture piece. So, ceramic-forms that somehow lose their functional qualities are simply considered in their aesthetic values and adapted as sculptures. These products of interdisciplinary romance between ceramic and sculpture became known as ceramic-sculptures. In such pieces, ceramic identities are clearly visible in their structures, even though they function aesthetically as sculptures. Ceramic-sculpture is widely seen as bearing good characteristics of postmodernist art, which borrows from past tribal experiences (World Bank Education Programme, 2015). This is so because in ancient cultures, especially in the traditional African society, evident in Igbo-Ukwu, Ife, and Nok cultures, ceramics were not separated from sculptures; irrespective of the material and process of production. No doubt, ceramic-sculpture gives rise to intriguingly expressive forms that are appreciated by most art lovers all over the world.

It is important to note that in describing any artwork as ceramic-sculpture, it must wear the specific characteristic feature of ceramics; which is function-specific structure. In the first place, it has to be a pot, cup, bowl, tile or insulator material; process of work notwithstanding. Normally, ceramic-sculpture is produced through two main ways:

1. Accidentally or deliberately, tampering with the functional structure of a ceramic ware, to enhance its aesthetic value.

2. Imposition of a specific functional ceramic structure on part of a sculpture piece, through the same accidental or deliberate process.

So, ceramic-sculpture is either a sculpturally enhanced ceramic or a ceramic-ally enhanced sculpture. It is not, therefore, the use of clay as a medium or a piece being thrown on wheel; neither is it by firing nor glazing a work that makes it a ceramic. Clay medium and most of the working techniques used in the production of ceramic wares, are also employed in other disciplines, including sculpture and engineering. So, in evaluating the ceramic-ness of a ceramic-sculpture, it is the structure rather than clay medium, firing and glazing of a piece that matters.

Depressed Bowl (Figure 10), for instance, was initially structured as a bowl but this original structure was later distorted by accidental or deliberate forces, which pressed-in some of its parts. This distortion, made the bowl lose the ability to serve its normal ceramic function adequately, but the inter-play of concave and convex forms, makes it highly interesting aesthetically; and it was when the designer realized the strength of aesthetic appeal in it that he adapted it as a sculpture.



Figure 10: Modern Ceramic-Sculpture, Depressed Bowl, Artist unknown, zeospot.com

Some ceramic-sculptures can also be complex; involving more rigorous manipulations than the simple depression of parts; in any case, ceramic features are still clearly visible on them. For instance, Chris Echeta's Politician I (Figure 11) is a composition of figures carved out of earthen-pots.

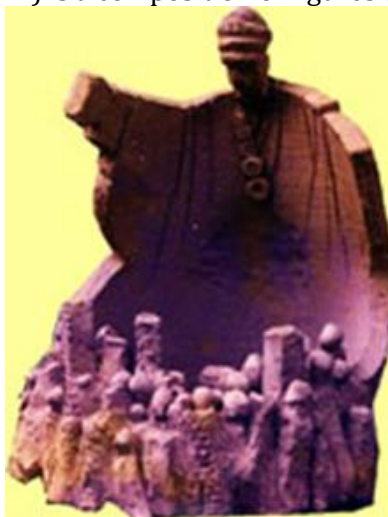


Figure 11: Politician I, Terra-cotta Pieces, Chris Echeta

Ceramics and Sculpture have a lot in common and should continue to relate but when the two meet to share ideology, be it accomplished from a monolithic frame, the signature of each should stand clear and no one be completely overshadowed by the other.

Practical Work (6): *Produce a work, not less than 45cm height, which would be regarded as a ceramic-sculpture*

Adaptation and Assemblage: How can waste or discarded materials be arranged or assembled into sculpture? Assemblage first started as forms of improvisation and recycling of solid waste. At a stage, managing solid waste attracted good attention in sculpture. So, in 1965, Hans Haacke developed kinetic and installation sculptures in which waste objects were mainly used to question distortion of cultural issues by modern institutions. Many other artists have since followed up in dedicating artworks to alert people of waste inclinations in our environment (Norris, 2011). El Anatsui, Jerry Buhari, Ayo Adenike, Lasisi Lamidi, Eze Ngene, Blaise Gundu, Abdul-Rasaq Yusuf, Erasmus Onyishi, Evarestus Obodo, Kelechi Ngwu, and Ozioma Onuzulike are among the popular installation/assemblage artists in Nigeria.

Unfortunately, the way artists in Nigeria have responded to the calls for involving art in waste management, is the recycling approach. They simply peep through a waste dump and select only the items that are suitable to their concepts. As such, less than one percent of waste generated in Nigeria, would be utilized in art. So if art should make any significant impact in waste management in Nigeria, a more encompassing approach, which is recovery and collaborative in ramifications, should be adopted in it. In figure 12, pieces of electronic gadgets were assembled into a life-size elephant. Presently, there is even an international organization of artists, encouraging waste-to-wealth (use of waste materials in artistic production), among artists and art students.



Figure 12: Elephant, Discarded Electronics, Unreferenced Lecture Illustration Picture, 2011, Abdulrazaq Yusuf, FCE, Zaria

Practical Work (7): *Assemble not more than 10 discarded materials into an animal form.*

Adaptation and Installation: In what way can pieces of material-culture of a society be placed or put together to emotionally capture a popular social condition of its people? At this stage of postmodernism, adaptation has gone back to installation of the traditional African art style. In postmodernist installation, elements of burning social issues, especially eroding cultural practices, are utilized in artistic design, to elicit public discourse for possible reconciliation. Specifically, installation is a kind of conceptual art style, in which, familiar objects are idealistically put in strange ways or designated as arts, to extract reaction from the observers. Postmodernist installation is synonymous with appropriation of readymade material as sculpture. Marcel Duchamp laid its foundation when, in 1913, he presented a urinal pipe (figure 13) to a jury, as his sculpture. Basically, it deals with perception and conception (Whitehand, 2009), adapting elements of a worrisome development in a society, in creating artworks, which can draw public attention and stimulate discourse. In its design, artists tend to collaborate with people that bear the characteristics of a worrisome development; incorporating them physically or employing their images to complement a work; putting premium on idea over medium and technique.



Figure 13: *Fountain, urinal pipe, 1917, Marcel Duchamp, Photograph by Alfred Steiglitz*

Rooted in traditional African artistic ideology, installation is usually sight-specific in nature and it has great potentials in contemporary artistic expression, as it is increasingly being recycled in postmodernist art practice. Figure 14, for instance, is an installation in which Myeongbeom Kim, emotionally considered the changes taking place in his Korean village and simply hung a chair on a tree, symbolizing total transversal of peoples' norms. In 1996, El Anatsui (figure 15) highlighted dehumanization and in 2006, Anthony Gormley (figure 16) interrogated wastefulness of man in their societies. It should be noted that camera is an inevitable instrument in installation as ephemeral, intangible, and unmovable objects or materials serve as artistic media and pictures are the only recorded products and exhibits in it. Is installation different from assemblage?



Figure 14: *Live installations, Wooden Chair on Tree, 2006, Myeongbeom Kim, Retrieved Online, 04/03/2014, from <http://creoflick.net/creo/Installation-art-1114>*



Figure 15: *Akua's Surviving Children, Wood and metal Installation, 65 inches, 1996, El Anatsui, Collection of the artist and October Gallery, London. Photo: Andy Keate, Courtesy the artist and Jack Shainman Gallery, New York.*



Figure 16: Waste Man, Furniture Junks, 2006, Anthony Gormley, Online, 2010

In assemblage, related materials are arranged into a form that is quite comprehensible whereas in installation, unrelated materials are placed together, requiring deeper thoughts for observers to comprehend or generate meaning from it. In recent times, a kind of performance in which human body is presented direct as an art (sculpture) started developing out of installation. Figure 17 is a performance-installation art in which the artist puts himself as a ram (Rago) for sale in a market.



Figure 17: Agbo Rago, Human Body as Ram, Cattle Market, Lagos, 2009, Jelili Atiku

Practical Work (8): Using not more than five pieces of her material-culture, create an installation to capture the present economic or political realities of Nigeria and her people.

Assessment of Sculpture: Where practical and theory are taught together as a single course, mark should be distributed at the ratio of 60: 40 respectively. For theoretical knowledge in sculpture, assessment should follow both essay and objective questions individually set and marked by the course lecturer. For practical works however, assessment should follow a critique in which both experienced staff and students analyse the exhibits.

Conclusion

Flesh has been fairly given to concepts which constitute the contents of Theory of Sculpture in high institutions in Nigeria. Work-methods, techniques, and processes, as well as work-materials, equipment, tools and terminologies as used in contemporary sculpture practices have been enlisted and explained by a practitioner. Rules and regulations guiding production of sculpture and the tendencies of the postmodernists to undermine them and return to the basis, are also outlined. Live-pictures are used in illustrations made and questions well spread to cover all the three domains (cognitive, affective, and psychomotor) of learning, are set alongside to frame and evaluate understanding. Though confidential, in three colleges of education and one university in diverse

locations of Nigeria where this manual has been used in teaching, the interest, attitude and performance of staff and students in Theory of Sculpture were significantly revitalized. Theory of Sculpture has, in this manual, been simplified and interest in its teaching and learning restored.

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Beyond Clothing: A Review of Traditional African Textiles

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Abstract

The Art of clothing is seen beyond the initial purpose of covering nakedness among the people in African societies. The sole focus of this paper, therefore is to review the traditional African textile with a view to highlighting its symbolic roles and significance which is actually the essence of the people. However, the paper expounds briefly on the history of clothing since the time human beings started to cover their nakedness and the evidence of decorated fabric of archaeological finds in many cultures within African societies. Such evidences include woven bastes among the Igbo-Ukwu people of Nigeria, woollen fabric among the Kissi people of Burkina Faso, Mali and Sierra Leone. The paper also discusses traditional fabric decoration techniques found in Africa and, assess the influence of contemporary fashion on the development of textiles in the modern-day African societies. The study engages Art historical approach using descriptive and contextual methods of analysis leaning heavily on literature. Finding reveals that traditional African textiles carry symbolic messages, and that women especially, still adopt the use to complement contemporary fashion. This is in spite of low patronage occasioned by the introduction and influence of new technology for the production of contemporary fabrics. It is also found out that young people prefer modern fabrics to the traditional ones. The paper concludes that amidst of technology and fashion, traditional textiles will continue to thrive because it carries symbolic messages which reveal the essence of African people.

Keywords: African Art, Symbolic Roles, Textiles, Traditional, Woven Fabric

Introduction

Textiles: An Overview of African Societies

Human beings had been clothing themselves from the beginning but, the history of when and how textiles production started in Africa is unveiled though; archaeological evidences reveal many of the earliest locations where discoveries were made across the continent of Africa. Adépégba (1995) claims that, pieces of woven bastes are among the archaeological finds of Igbo-Ukwu in the burial chamber of Igbo Richard (Plate 1). They were dated to the ninth century AD according to Radio-Carbon dating (Okagu 2012), but whether they were for clothing or not and there having been woven on looms are not known.



Plate 1: Archaeological finds of Igbo-Ukwu; Woven Baste. © <http://www.google.com.ng/imgres>, 2013.

Woven fabric had been claimed to have existed in Nigeria for about six or more centuries, and the evidence of this is that of Tsoede Bronzes, the Jebba Bowman. These finds according to Adépégba

(1995) are traditional narrow strip textiles and tailored dresses. To establish what has been said about the existence of fabrics designs in Africa, Vansina (1984) also opines that, “the decoration and painted textiles... as well as of other fabrics such as bark cloth or leather or animal felt, is ubiquitous in Africa, and has been for many centuries. Similarly, Magnavita (2008) reveals that some of the oldest surviving textiles in Africa were discovered at the archaeological site of Kissi in northern Burkina Faso which are made of wool or fine animal hair in a weft-faced plain weave pattern. Amanda (2005) notes that woven cotton cloth has been recovered in Mali dating to the 11th century as well as evidence of the use of looms in Mauritania which dates back to the 11th century. The use and dissemination of fabric in Africa are documented for over two thousand years (Peggy 1987). This indicates that the knowledge of weaving and fabric production has existed for centuries.

Woven fabric is said to be known to the Egyptians who placed patterned fabrics before the thrones of the Pharaoh's 5,000 years ago (Lois, 2001). Johnson, (1977) postulates that the double heddle looms that weaves narrow strips of cloth is common in West Africa. Vansina (1984) corroborates Johnson's claim when he reveals that, 'looms have been the only machines known in the pre-colonial period in much of Africa, and many such as the Tio or Kuba weavers known were quite conscious of it'. The only machine of the African people is loom and this loom has been in use since the introduction of woven fabric.

Peggy (1987) describes the type of loom that is common in Africa by saying that the West Africa narrow strip loom consists of upright horizontal element to control the path of the weaving thread (Plate 4). Warp threads and weft threads interweave each other to form fabric design. Cloth weaving from the Ashanti of Ghana, Mossi of Burkina Faso, Mende of Sierra Leone as well as Yorùbá Asọ Òkè and Akwete of Igbo in Abia State of Nigeria make use of narrow-strip loom. While a kind of printed fabric found the Ashanti of Ghana is called Adinkira cloth, tie-dye is very common in Nigeria (Kaufman 1967). However, fabric design has so many symbolic representations and significance depending on the culture and the society that made it.



Plate 2: West Africa, Narrow Strip Loom, © <http://www.google.com.ng/imgres>, 2013.

Indigenous Materials Often Used for Fabric Design

Materials used in weaving or fabric design have played significant roles in the history of human artistic creation. The materials vary from one culture to the other depending on the availability of such materials. It has been noted over time that the availability of indigenous materials in a particular society often determines the kind of art that would be in practice. The first man used fig leaves (Genesis 3: 7) that were available at that time. Animal skin is also found to be useful material in the ancient time with example of God being the first to use it to cover the nakedness of Adam and Eve, his wife (Genesis 3:21). Prehistoric man also used animal skins to cover himself. This prehistoric man had animal skin in its abundant because he was hunter. Apart from the skin being processed to form leather, Adépégba (1995) reveals that cotton which is the commonest traditional material for clothes

was used in Benin, Nigeria in the 13th century A. D". Vansina (1980) mentions raffia as a traditional material used for fabric in the time past, he asserts that, raffia strip is extracted directly from the follicle and then is cut or carded with a comb into thread. The thread can then be dyed if necessary either completely or tie-dyed by tying threads together so that the dye will not affect the areas where they are tied". The dye (local colour) used in tie-dye process especially in Nigeria is got from different indigofera plants.

Other materials like fibres are made from the raw material such as cotton, linen, wool or silk. Leather (especially for loin cloth) is also material for clothing in the time past. Adépégba 1995 claims that, 'leather loin cloth is still in use among a number of ethnic groups in Northern Nigeria". However, Mákindé, et al (2009) claim that textiles are produced from locally sourced materials ranging from cotton, local silk, bark, goat's wool to raffia. This applies to all other societies in Africa where such Textiles Art is being practiced.

Traditional Fabric Decoration Techniques in Africa

Varieties of fabric decorating technique have long been in existence in the cultures of Africa (Kaufman 1967). These types and techniques of fabric are peculiar to culture and vary from one culture to the other. Fabric which is notably woven in two types of looms in Nigeria is also found in some other parts of Africa such as Ghana, Burkina Faso, Egypt, Sierra Leone, Mali (Peggy, 1987). Weaving of fabric was a common phenomenon practice among men and women in Africa, especially in the time past. In such practice according to Christa (2006) men and women's work is usually differentiated by technique, material, or style. The known two types of looms throughout West Africa include the narrow strip horizontal loom and the broad vertical loom. Men weave long strips of cloth using a horizontal loom (plate 3), while women produce wider textiles using a vertical loom (plate 4).



Plate 3: Men Narrow Strip Horizontal Loom, © <http://www.google.com.ng/imgres>, 2017.



Plate 4: Women Broad Vertical Loom, © <http://www.google.com.ng/imgres>, 2017

Adépégba (1995) however, says that, the narrow loom is thought of as having a non-African origin; it is probably brought to the sub-Sahara region as part of the trans-Saharan influence. Sieber (1972) on the other side opines that, broad vertical loom might have been adopted by women from men's vertical loom for weaving raffia particularly in Congo and Gabon. There was also an opinion that, 'it

was from North Africa as it has been found in ancient Egyptian pictures and it is still being used in Northern Africa (Eicher 1976). Whichever way, the history has it that woven fabric had been in existence in Africa for long. There is always collaboration or division of labour among men and women in some parts of Africa when it comes to material production, fabric weaving and designing. Instance of this is given by Christa (2006) when she mentions that Kuba men and women in Democratic Republic of Congo collaborate in the creation of raffia textiles, which are woven by men and embroidered by women (plate 5).



Plate 5: Prestige Panel, 19th–20th century, Democratic Republic of Congo; Kuba, Raffia; © Christa, (2006).

Vansina (1984) says, ‘weaving is done on a loom where the weft threads are inserted over and under the supporting of warp threads, while Lois (2001) posits that, the weaving of fabric or cloth is accomplished by interlacing horizontal and vertical threads. The lengthwise fibres according to him are called warp, and the crosswise threads are called the weft or woof. This is usually the case throughout the entire world. The material and type of weave determine the weight and quality of the cloth. The importance of loom as the technology behind the weaving cannot be over emphasized.

Tie-dye (Plate 6) is another technique of Textiles that is common among the African societies. It is an aspect of Textiles in which fabric is embellished with patterns and colours. Adépégba, (1995) defines Tie and dye as the cloth designing by resist methods, a direct translation of “Àdìrè” the Yorùbá name for the method. It is a method of knotting the desired patterns of fabric in order to prevent such part from absorption of dye when the entire cloth is immersed in dye. Once the material is woven, it can be further ornamented by dyeing. Dye, especially blue used for fabric is gotten from plants generally known as “Èlú” among the indigenous people of Yoruba and it is called “Alu” among the Aku people of Igbo land (Okagu 2012). Cloth dyeing is very popular among the Hausa town of Kano, Yorùbá towns of Ilorin, Òşogbo, Ìsẹ̀yìn, Oyó, Ìbàdàn and Abẹ̀òkúta in Nigeria. Ashanti people of Ghana also engage in this type of fabric design which is popularly known as “Adinkra” cloth. Kaufman, (1967) also reiterates that Tie-dye is used in Nigeria to create strong, simple, designs of geometric nature.



Plate 6: Tie-Dye (West African) © <http://www.google.com.ng/imgres>, 2013.

Other techniques used in fabric design in Africa include printing, knitting, and embroidery, among others. These methods are done after the fabric is woven or dyed. Appliqué is also found in Africa. Vansina (1984) notes that Nigeria consisted of sewing further materials on the finished cloth and this

produced figurative patterns, letters of simple geometric effects. He further reveals that materials such as beads, shells, leather or in rare cases, metal could be sewed onto basic fabric to produce richly ornamented articles of clothing. Different motifs and reliefs are made both in woven and dyeing as means of embellishments. Knitting or printing can be done on the fabric and such patterns according to Adépégba (1995) can be geometric representations of animals and household objects. Vansina (1984) also affirms that patterns were printed by stamps among the Akan people of Ghana and, stencilling on woven stuffs or fabrics is known from several areas. Lois (2001) admits that the surface of fabric can be enhanced by printing, embroidery, tie-dyeing or batik. African fabrics are decorated in diverse ways depending on the cultures and the societies.

Symbolic Role and Significance of African Textiles: Our Essence

Art, in traditional African societies is usually never art for art's sake; it reveals the essence and constitutes the lifestyles of people within the larger society (Christa 2006). Art often becomes part and parcel of the people's activities. All stages of life-be it child bearing, marriage and death revolve round art. Therefore, African textiles are significant and culturally relevant to the everyday living of the people within the society. Peggy (1987) posits that African weaving is a vibrant medium that conveys the "essence of an African aesthetic". More than any other forms of art, fabrics reflect the culture from the society which they come. Fabric in Africa is generally symbolic in every facet of life depending on the age group, different occasions and activities as it is also used to identify status and position within the society. Amanda (2005) remarks that visitors to West African nations often comment on the vibrancy, variety and colour of the clothing of the people and choices of materials found in the markets. In spite of urban growth and the influence of Western mass popular culture, these artistic traditions have continued to remain vibrant and symbolic.

Fabric reflects the aspects of people's lives ranges from physical, personal, social, economic, entertainment, religious to political. Fabric is symbolic as the messages it passes across could only be understood by unveiling the cultural meanings of symbols, colours, motifs and patterns that it carries which tell about the essence of the people. It sometimes communicates beyond that which is visible. The functions and significance of fabric in African cultures cannot be over-emphasized. There are categories of functions and significance according to Kaufman, (1967). This includes those that tell a story, those that have symbolic significance or those that serve the identification of rank and those that are simple ornamentation with a pattern. Some of these ancient and archaeological finds of fabric are documented for future references thereby promoting cultures of the African people. Fabric in African societies portrays the very nature of African aesthetic because it has been a significant and dynamic force in the cultural evolution of man.

Clothing in African societies is used as object of prestige. Christa (2006) reveals that prestige panel of raffia cloth with cut-pile embroidery was created to serve as a prestige item in Kuba society (Plate 7). This type of panel according to Lamb and Holms (1980) is likened to fabric woven of broad type of loom from Yorùbá women. It was not fashioned into garments, but was displayed instead as prestige items and objects of exchange in financial, legal, and even marital transactions. Christa further expresses that these panels are also displayed and offered as memorial gifts during funerals, as an indication of the deceased's importance as well as the generosity of the surviving family members. Similarly, Amubode (2001) confirms the importance of aso-oke as wedding gift for the bride's family in Yorùbá land as it is highly valued as special gift for dignified people.

Kaufman (1967) notes that, "religion economics and psychology have been or are factors in the continued development of clothing. Many non-western cultures continue to regard their textiles as important expressions of cultural values, marriages, funerals, and other rituals governing the physical and spiritual world (Peggy, (1987). Fabrics have been used as bags, fabric for masquerade costumes especially in Nigeria. Colourful woven fabric from Yorùbá people of Nigeria is used to make masquerade costumes (plates 7a & b). Different designs on the costume usually tell the status of the wearer in the society.

The motifs represented on fabrics are the reflections of the African cultures and societies as these motifs tell stories peculiar to individual people, family and personality. The relevance of these fabrics to each of the African Societies depends on the value the people place on the fabrics. It serves as recognition and prestige for the culture. “òjá” i.e. shawl (plate 8) within the Yorùbá context is a kind of woven fabric from the broad strip of loom of the Nigerian women and it is used by “Ògbóni” cult as part of their dresses. It is usually whitish in colour with little designs of other colours. It is an identity of the Ògbóni people. It is a type of mantle that is draped around the shoulders or over the body (Christa, 2006). Similarly, a handbook of Nigerian culture edited by Frank (1991) states that, the “Àdìrẹ̀ Èlẹ̀kọ̀” i.e. batik technique is used extensively by the Ekpe Society of the Cross-River and Imo State of Nigeria to distinguish the different stages of initiation of its members. Peggy, (1987) rightly puts it that these fabrics culturally express the accumulated wealth and knowledge of a society and the status of their owners, and they may also have spiritual significance when used in religious ceremonies. Art of African people is their identity and it reflects in their day to day activities and in all aspects of their lives.



Plate 7a: Masquerade in a Colourful Costumes, Yorùbá People of South Western Nigeria. © www.hamillgallery.com, 2017.



Plate 7b: Masquerade Costumes Showing Different motifs & Design, Yorùbá People of South Western Nigeria.
© www.hamillgallery.com, 2017.



Plate 8: Ògbóni Cult Shawl, Nigeria, <https://www.worthpoint.com>, 2021.

Social Stratification is another symbolic role played by clothing in Africa. It is used to identify, status, rank and position in the society. Christa (2006) reveals that certain forms of textiles identify the wearer by age or status and may also convey personal identity. They have also historically been conceived as a form of wealth and their extensive use comments upon the wearer's access to riches. Kente and Adinkra cloths (plates 9 & 10) were primarily made as a ceremonial cloth for the hierarchical system of royalty, complex and for the chiefs that are historically pervasive in Ghana. Adinkra cloth was specifically made for and used exclusively by royalty and chiefs in important religious and social functions. These forms of woven fabrics embody different symbols which represent Ghanaian legends, proverbs, myth, household objects, hence they become cultural symbols. These are used to convey social and political organization; beliefs, attitudes, moral and ethical issues to the people (Amanda, 2005).



Plate 9: Kente Woven Fabric, Ashanti & Ewe People of Ghana, © <http://www.google.com.ng/imgres>, 2017.



Plate 10: Adinkra Woven Fabric, Akan People of Ghana, © <http://www.google.com.ng/imgres>, 2017.

Among the Yorùbá people of South Western Nigeria, fabric is seen beyond covering of nakedness. It is used to identify who is who within the cultural setting and this is determined by the kind of colours and designs made on the fabric worn by individual. Three main colours of the Yorùbá woven fabrics which are actually used to recognize rank and status have been highlighted in order of importance. These categories include: *Sányán* (plate 11) which is generally referred to as 'Baba Aso' (father of fabrics) is most expensive one among all. It is beige with white stripe running through the middle of the fabric which symbolizes highest clothing premium in Yorùbá culture. It is believed that only kings and wealthy people could afford to wear it. The second category is *Ẹtù* (plate 12). It is deep blue with white stripe. It symbolizes important social clothing by chiefs and elders in the society. The third category is called *Àlálàrì* (plate 13) which is wine colour). This category applies to every occasion and ceremony of Yorùbá culture so, anybody can afford to put it on (Adémúlèyá 2002; Mákindé et al. 2009).



Plate 11: *Sányán*, Woven Fabric from Yoruba People of South Western Nigeria, © <http://www.estystudio.com>, 2017.



Plate 12: *Ẹtù*, Woven Fabric from Yoruba People of South Western Nigeria, © <http://www.estystudio.com>, 2017.



Plate 13: *Àlálàrì*, Woven Fabric from Yoruba People of South Western Nigeria, © <http://www.estystudio.com>, 2017.

Aso Òkè woven fabric was typically worn by different age groups, family and friends at important social and cultural events such as weddings, funerals, naming ceremonies and important chieftaincy

traditions. This is what Mákindé et al (2009) mean when they say *aso-oke* is used as *aso-ẹbí* (commemorative cloth) among the Yorùbá people of southwestern Nigeria which is seen as strong expression of communal, solidarity and love according to Aremu (2006). These woven fabrics are prestigious as they serve social function.

There is no doubt that African textiles serve as identity and cultural symbol of the people. Like bogolanfini mud cloth of Mali (plate 14), African fabric is an expression of national identity. This mud cloth has great significance among Bamana People of Mali. Amanda (2005) states that bogolanfini is used to define a person's social status, character or occupation. It has traditionally been used during religious purposes, during rites of passage and as part of important cultural events and consequently has widespread importance for many Malians. It has always been used as religious symbolism and protection of both physical and spiritual. Hence, bogolanfini is an indispensable element in every stage of Bamana People as it is used to mark these essential life transitions and rites of passages, such as child birth, marriage, and death.



Plate 14: Bogolanfini Mud Cloth of Bamana, Mali. © <http://www.startupfashion.com>, 2017.

Development of Clothing in The Modern-Day African Societies

Adépégba (1995) has it that, in African traditional setting, art was most cases, practiced on part-time bases and not necessarily for a living. Today art is practiced as profession hence; we have more artists now than before and that is progress because new things are in vogue which are generally accepted by the youth. However, the more artists and designers we have, the more the traditions go extinction. Identity and heritage of African societies is embedded in their art and this should be promoted from generation to generation just as the early man did. A culture is known through the tradition and art they produced which always stand the test of time. The younger people of this generation do not want to embrace the likes of traditional hand-woven fabric especially *aso òkè*. Olutayo and Akanle, (2009) in their study analyse the responses of the youth about their knowledge and awareness of traditional Yorùbá hand woven cloth (*aso òkè*) in Lagos in their study. Some of these responses include: *I know it (aso òkè). They use it in the olden days not for now. Not common for now... It is an olden day's cloth inherited from our forefathers as Yorùbá.... It is traditional attire. People do not normally use it again. It is not in vogue. Not like before. Even for special occasions, people don't use it again. It has gone out of fashion. Anyone that wears it just wears it.* However, these youths prefer to use the like of *Àdìre* and other African fabrics to fit into some aspects of contemporary fashion such as hand bag, purse, shoe, throw pillow (plates 15-18) etc. In spite of civilization, fabric tradition will continue to thrive; only the material, techniques, form and usage will need to change in order to fit in to the contemporary. In the words of Kaufman (1967), colour-decorated fabric, provided by industries and hand methods are making vigorous and dynamic contributions to our cultural milieu, so we cannot afford to lose them.

Using the resist methods of Tie-dye, one must have started with locally woven cloths, but with increasing availability of industrial cloths first from European factories and now from local mills, hand woven cloths are no longer designed in any of the methods (Adépégba (1995). This is indeed

the implication of technology on African culture. Though, the process may be fast, but the long-preserved tradition may suffer. Some people still practice the methods but, not as ever before. The outlook of African fabric is totally changing today across all African societies. The old and traditional motifs and designs are not much in use as before. Everything has been modernised to suit the contemporary with little or no traditions incorporated in the designs. The emergence of technological industries has done so much on African fabric design and the entire life of the people. A kind of a new attitude developed by so many Africans towards their culture and tradition has brought changes to many things in the societies, though the emergence and influence of technology on Africa improve the way we do things.

Asakitikpi (2007) remarks that,

“In contemporary Nigeria, the women still dictate and influence fashion trends, and at the same time ensure that the traditional hand-woven cloth is always a part of the Yorùbá fashion...

In addition to the new looms and the modification of the traditional looms is the use of imported threads of various colours. This has made the hand-woven textiles of today more colourful than the traditional forms of old. Imported threads also help to reduce loss of time and materials during the weaving process”.

However, Barbour and Simmonds, (1971) inform that with the already documented craft and teaching of the methods in different art schools, there is hope that the art can be reviewed from time to time”. African culture must not die; it should be passed on from generation to generation to ensure harmony, total wellbeing of individual and continuity in the society.



Plate 15: Bag made of Woven Fabric, © <http://www.google.com.ng/imgres>, 2017



Plate 16: Purse made of Woven Fabric, © <http://www.google.com.ng/imgres>, 2017



Plate 17: Shoe made of Woven Fabric, © <http://www.google.com.ng/imgres, 2017>.



Plate 18: Throw Pillow made of Woven Fabric, © <http://www.google.com.ng/imgres, 2017>.

Conclusion

The attention has been focused in this paper on the traditional African textiles by discussing and projecting its symbolic roles and significance which is far beyond the covering of nakedness within and out of African societies. This is to bring about continuity of the art so as to portray African cultures and life in its highest position among cultures of the world. It is discovered that traditional African textiles carry symbolic messages which reveal the essence of African people beyond fashion. Traditional African fabric has low patronage due to introduction of new technology for the production of contemporary fabrics and that young people prefer modern ones to traditional ones by embracing foreign *Ankara* form of fabric. Women mostly adopt the traditional hand-woven fabric to influence and complement contemporary fashion. They also use them occasionally as accessories such as bags, purses, sandals, headgear for embellishment. The function and significance of fabric continue to stand out. The study recommends that an organised awareness be created through seminars, campaign, workshops, and conferences among people and in schools on the value of African culture. Traditional African textiles should be used and promoted in traditional occasions, ceremonies and festivals in order to preserve our long-term dressing traditions. Culture and its material evidences are the pride of African people. The early man had done so much to invent clothing, and man has the tendency to improve every day of his life. Fabric design experiences changes from time to time and as it is changing, the context and essence of African culture and life should not be lost in the process thereby preserving the legacy and celebrate the early man who introduced fabric as patterns of life.

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An Appraisal of Unique Features of Yoruba Narrative Films within the Nollywood Culture

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Abstract

The introduction of video film technology into the country in the 80s had greatly modified and opened up a new channel through which Nigerians tell their stories and share narratives. The paper explores the unique attributes of selected Nigerian - Yoruba narrative films produced between 1992 and 2016. In this research exercise, the study deploys a library research method, a descriptive research mode and a studio analysis approach, while employing a mixed theoretical framework that comprises structuralist, racial and generic approaches of film theories and criticisms in identifying and discussing common features which distinguished the Yoruba movies from films of other cultures within the Nollywood. In its findings, the study identified the usage of the nonlinear plot structure in Yoruba narrative films and the deployment of the pessimistic pedagogy before identifying the common characteristics of the Yoruba narrative films. In conclusion the study believes that the findings in this study will aid in decoding, comprehending, or analysing the Yoruba films and other Nigerian films.

Keywords: Film features, Narrative, Nollywood culture and Yoruba-films.

Introduction

With the adoption of the video film technology in the making of the Nigerian films, a new approach was opened to Nigerian filmmakers on sharing ideas or experiencing traditional folklores and popular narratives. The new technology opened up a new method of the making, documenting and sharing traditional folktales, stories and popular narratives through the film medium. In tracing the evolution of dramatic and theatrical performances and narrative films in the country Ola-Koyi (2015) observed that,

Prior to the Celluloid film era, there were the existence of both Travelling Theatre and Television drama presentations. That is before the Colonial era (i.e. before 1900), in the Oyo (Yoruba) kingdom, there was the Alarinjo Traditional Travelling Theatre. During the Colonial / Pre-Independence period of the Nigerian film (i.e. 1900-1960), there was the existence of the modern Yoruba Travelling Theatre. During this period, "The Garden of Eden" and "The Throne of God" which were the first productions from Hubert Ogunde, the doyen of the Nigerian Theatre came on stage on the 12th of June 1944 at the same Glover Memorial Hall, Lagos. By 1981, according to Jeyifo (1984:1), "there are well over a hundred theatre troupes in the Yoruba Travelling Theatre movement."

He further reiterated the fact that, "most of Nigerian film-makers come from what had been designated as the theatre belt of the country – the South West..." with its virile theatre tradition and professional theatre companies. Quoting Wole Soyinka, he opined, "that some of these filmmakers had made a name for themselves on stage before making the transition to film." It is on record that, "...most of the early Yoruba film makers adapted for the screen, some of their successful stage

productions hence; they modified and adapted the acting styles and stage presentation/narrative techniques for the new medium.”

Up till today, the modified acting styles and presentational techniques along with other demands of the new medium have constituted the integral features of Yoruba home video films – a modern popular channel through which the Yoruba portrays the world. Using a library research method, a descriptive research mode and a studio analysis approach and employing a mixed theoretical framework of structuralist, racial and generic approaches, the study examines the unique ways in which Yoruba films portrays the world and scrutinizes the common features of Nollywood – Yoruba films.

Theoretical Framework

It is on record that structuralism is a method of interpretation and analysis which focus on aspects of human cognition, behaviour, culture, and experience. It analyses relationships or contrast between elements in a conceptual system that reflect common features or patterns underlying a superficial diversity. Another school of thought defined structuralism as “...the methodology that elements of human culture must be understood by way of their relationship to a larger, overarching system or structure. It works to uncover the structures that underlie all the things that humans do, think, perceive, and feel.” (Luke Mastin, 2008)

Quoting an online source Ola-Koyi (2019) opined that some basic tools of structuralist analysis which is now ascribed to post-structuralism movement include these key assumptions:

The concept of "self" as a singular and coherent entity is a fictional construct, and an individual rather comprises conflicting tensions and knowledge claims (e.g. gender, class, profession, etc). The interpretation of meaning of a text is therefore dependent on a reader's own personal concept of self. An author's intended meaning (although the author's own identity as a stable "self" with a single, discernible "intent" is also a fictional construct) is secondary to the meaning that the reader perceives, and a literary text (or, indeed, any situation where a subject perceives a sign) has no single purpose, meaning or existence. It is necessary to utilize a variety of perspectives to create a multi-faceted interpretation of a text, even if these interpretations conflict with one another.

On one hand, the racial studies on film theory and criticism is concerned with how different races have been positively or negatively represented, by working in front of the camera and behind the camera by foreign or indigenous filmmakers and how a race in particular had been able to tell her stories or project the civilization and other cultural values of the race to outside world by working behind and before the camera. It is believed that the deployment of a national or racial cinema approach to film analysis and criticism will lead a researcher into a deeper understanding of the themes or the culture of any given film of interest.

On the other hand, the genre analysis according to Adeoti (2014):

...is interested in the tradition within the context of which a text (in this case film) is created. It registers certain formal expectations that guide readers' approach to similar works and enables them to understand individual work on their own and as part of a literary collectivity. Each work is a unique entity, yet it belongs to a larger category by virtue of its component and the manner of its composition. The critic's primary task is to determine the kind of art

that is being created before considering other components, because it is around that central intent that such components are woven.

In buttressing his point, he reiterated the view of Stevens and Stewart (1987) that genre criticism considers elements that are intrinsic and extrinsic to the text in so far as they contribute to the realisation of the artistic goal.

Research Method/Methodology

The employment of a *library research method* enables the researcher to source for relevant print and electronic information/internet data. The gathered information/data are thus deployed in the composition/writing of this paper. Consequently, the researcher engages in meticulous reading and systematic analysis of the chosen documents. The findings from this evaluating exercise are thus presented under the discussion and interpretation of this paper.

In utilising a *descriptive research method* as research instrument, this study combined it with a *studio analysis approach*. The descriptive method is employed to describe and analyse relevant shots while the employment of a studio analysis approach involves the use of video editing instrument that enables the researcher to identify and select frames in order to analyse the chosen shots from the selected films.

Discussion, Interpretation and Findings

Identified Features of Yoruba Narrative Films

In exploring the distinctive ways in which Yoruba race portrays the world, attempt will be made at this section to examine the unique attributes of the Yoruba film culture and identify the various factors which distinguished Yoruba movies from films of other cultures or scrutinize the conditions that produced some specific effects on Yoruba film system. In addition to this exercise of identifying and discussing the specific characteristics of Nigerian-Yoruba films, the study is designed to aid other critics in their attempt to decode, comprehend, and diagnose films from Nollywood culture especially Yoruba films. Thus, the identified common attributes of Yoruba film will be discussed under the following subheadings: the principle of non-linear plot structure; the principle of pessimistic pedagogy and the various forms of narrative in Yoruba films.

Principle of Nonlinear Plot Structure in Nigerian/Yoruba Films:

It could be reiterated that at a point most Nigerian/Yoruba narrative often go through metaphysical experience before the final resolution in a story. According to Adeoti (2014), "Yoruba video films is a product of the circumstances of its origin and development. It is a tradition in which the narrative and the performative traditions of the people are still surviving alongside their poetic chants..."

If it could be established that Africans live in a spiritual universe where the physical interact freely with the metaphysical, where the cosmos relationship between the world of the living, the dead and the unborn is unbroken. If it is plausible for every event in Yoruba world view to occur in an unlimited time and space just as the understanding of any metaphysical occurrence will require a cultural judgment rather than a logical reasoning, hence, the various events or reoccurrences in the Yoruba film plot could exist perpetually in omnipresent, omniscient and omnidirectional modes.

Simply put, 80% of the films studied displayed in one way or the other a nonlinear plot system, in revealing the events of each plot, the eye of the camera or the screen often operates as an omniscient story teller, sharing experiences from an omnipresent point of view. In demonstrating how meaning

is derived or received from a nonlinear plot system in Yoruba creative world, the following scenario quoted from Ola-Koyi (2019) could be insightful leading into Yoruba world of imagination and creativity that would be followed by a cultural explanation:

A colleague comes to see Dauda at home, while discoursing; Dauda informs his friend that as soon as he secures the staff cooperative loan, he will purchase a saloon car, unaware that his first son is eavesdropping. As soon as Dauda sees his colleague off, his son comes into the sitting room and starts daydreaming by vocalising his thought. Suddenly Dauda walks back into the sitting room while his son is deeply engrossed in his daydreaming on the proposed car. Just then he demonstrates how fearlessly he will handle his father's car while racing against other fast-moving vehicles on the highway. Knowing the reckless plan his son has for his dreamed car, instantly upsets Dauda and within a short while he descends on his son as he beats him into a coma. On realising what he has done, he raises alarm for help... (Ola-Koyi, 2019)

First, the bone of contention in this dream-like experience/extract is "a dreamed saloon car." As a 'proposed car' this suggests a futuristic and unreal element. The reaction of the boy is another futuristic component, a proposed intention based on a previously established objective. However, the action of the father in beating the boy to a coma is not an abstract act but a reality. Consequently, one can see the omnidirectional nature of this plot system. Here, the stream of consciousness in the above extract flows in and out of linearity. Thus, the linear structure is basically deconstructed in favour of nonlinearity.

Again, in decoding this experience, this story requires a cultural interpretation before it could be fully understood. To an African or a Yoruba man, the action of Dauda could not be considered as ordinary but an action under the influence of a spell (*asasi* or *edi*), while a non-African will see his action as irrational and highly irresponsible. Even if Dauda is not under a spell, an African interpretation will still excuse Dauda's action on the premise that African culture expects children to be respectful, docile, and submissive to their parents. Any child who fails to do these must be disciplined and tamed. Thus, scolding children is not an act of abusing the minor. Rather it is a means of inculcating discipline into a naughty child or correcting a wayward child.

Secondly, based on the foregoing narrative, one could say that the events in the plot occur in a state of "isness." There, one could easily notice the abrogation of time and space. For clarity, the abrogation of the temporal logic could further be analysed thus, the future (the intention or the proposed car) flows into the present (by generating a new intention – another dream of a son in driving his father's car and the father's reaction in beating the boy into a coma) before receding into the past (on realising the fact that the boy is unconscious) and coming back again into the present, (Dauda raises alarm for help). That is, the experiences shared occurred at a period when there is no future or past but everything is taking place in an immediate present.

The omniscient and the omnipresent nature of this plot system lend credence to the issue of the complete abolition of the spatial plane. In the story under review, one would agree to the fact that the various events recorded occurred in fluid space. Here the viewers are placed in an omnipresent pedestal where they can see how the first set – the real sitting room – flows into the second – an imaginary place where cars are sold, and the third location – an imaginary highway of the boy's fantasy – and fades back to the sitting room – as his father jolts him back to reality.

If the argument of the abrogation of time and space could be applied further to the nature of the camera, screen, prose writing or news casting, one could say that although a story might refer to the past or the future, but the real moment (time) and the real place where a story is shared – screened or told is the real time and space of the narrative. That is, every event being revealed will occur in an infinitive now and space. Even though the various events are cut out of time, space, and logical reasoning, the element of causality is not completely eliminated in this extract as viewers could still decide whether one event proceeds or follows the other.

In order to incorporate the nonlinear plot system into contemporary science as Ornstein (1972) suggested, “one could see that most Nigerian narrative films have provided a lead way.” The above extract for instance provides a new perspective when compared with the linear plot system. Here, it is easy to see the above narrative style as having a structural illogicality. But its omnidirectional, omnipresent and omniscient features suggest a composition of new structure based on cultural logic where hitherto the unexplainable metaphysical components or unscientific experiences are made comprehensive and conceivable for the audience’s interpretation.

Put differently, it could be said that the lack of orthodox linearity in the above extract is tantamount to the lack of a psychological framework for the nonlinear time, space, and destructured logic experience. But from the explanation given, one could actually make meaning out of this nonlinear plot system. Thus, a new template could be seen as an unorthodox system where the psychological framework could be discerned.

Again, unlike the linear plot system, the nonlinear plot system could be seen as a framework which possesses a unique but an unorthodox configuration that is based on cultural logic and characterized by reoccurrence of events in perpetual time and infinitive void. This framework could also be seen as a missing link and an answer for some Nollywood film critics who find it difficult to understand why in most Nigerian films every problem is traced to a spiritual source just to paraphrase what Ogunleye (2008) captured as “Every problem you have is spiritual”. This system could be seen as a sufficient template which could be applied in analysing and decoding other Nigerian stories with metaphysical structure.

It must be reiterated that all types of film (linear and nonlinear) in one way or the other are embodied in the narrative form; hence, the narrative is not only common to fictional and abstract films but could be found in documentaries, animated, experimental/avant-garde films. However, the ways in which each of these basic genres of film use the narrative varies.

The linear narrative basically relies on the logic of causality, time and space in order to make meaning, while the nonlinear narrative relies on cultural logic which is characterised by the reoccurrence of events in an empty space and in a fluid time. Moreover, it must be stated that this does not mean other formal principles do not govern the working of the non-linear plot/narrative system in film.

Principle of Pessimistic Pedagogy:

Like most African narratives, Yoruba films often employ a pessimistic approach in highlighting the theme or projecting the moral intention in a story. The use of this “pessimistic approach” on screen narrative could be seen as one of the carryover techniques from the stage performance which is equally derived from Yoruba folklore/storytelling practices. This practice could be seen as a regular

philosophical pessimistic feature in most African stories. Going by the view expressed in an online search engine – Wikipedia Free Encyclopaedia:

Philosophical pessimism is the related idea that views the world in a strictly anti-optimistic fashion. This form of pessimism is not an emotional disposition as the term commonly connotes. Instead, it is a philosophy or worldview that directly challenges the notion of progress and what may be considered the faith-based claims of optimism. (<http://en.m.wikipedia.org/>)

Although it had been observed that pessimistic philosophy challenges the notion of progress but in most African myths, narratives, mass mediated messages, moral teaching, it is seldom deployed to challenge the notion of progress but to complement and to install order in the society. In most cases, socially accepted values and ideologies are often shared or transferred through a method in which the receiver of a particular didactic message from a myth, a narrative or a story is expected to learn and desist from evil after experiencing the terrible outcome of a specific vice denounced and condemned in the shared or narrated story, mass-mediated messages and other moral teaching myths.

Essentially, this pessimistic approach or method of sharing story or experiencing narrative messages is an ethical method that seeks to eliminate and compel people to desist from vices and evils in the society by exposing the audience/listener/receiver of such a message to the distasteful outcomes in the evil actions and revealing irrational realities of the false expectations, which may lead to undesirable conclusions.

To be specific, one could cite “Saworoide” film as an example of movies where pessimistic pedagogy is used. In this film Lapite (Kola Oyewo) sought to be a king not out of his love to serve the people of Jogbo land but out of his own selfish desire for personal enrichment. During the rite of ascension, he forcefully imposed himself on the kingmakers, without completing the traditional rite of accession and in order to evade the repercussion of his action of none completion of the traditional rite, he assassinated his co-contestant on the race for the royal throne. Having revealed himself as a dictator, his reign witnessed strong resistance and multiple episodes of social unrest. In order to safeguard his reign, he beckoned on the military to help him in recapturing the brass crown which the youth carted away. As nature would have, the same Lagata (Kunle Bantefa), the military general whom king Lapite invited, assassinated the corrupt Oba Lapite in order for the military general to have a taste of the goodies from state treasury and to elongate the reign of corruption in Jogbo land. Any member of any political party in Nigeria or member of the public who have seen this film is encouraged and expected to learn from this narrative and serve in government with integrity, honesty and forthrightness so as to prevent unpalatable experiences as seen in this narrative film. From the foregoing, one could say that the use of the pessimistic pedagogy in this Yoruba film: “Saworoide” is an ethical means of inculcating moral in the society. Narratives or mass mediated messages that mirrored evil deeds for the audience to see is projected as a deterrence/warning for others who have tendencies for similar actions.

It is on record that a narrative in Yoruba film could be presented either in a mirroring or an interrogative mode. When a “mirroring modus” is invoked, the filmmakers often present a film version of events in reality, with little or no interpretation or a further interrogation. But when an “interrogative modus” is utilised, the presentation will not only mediate on the event in reality but

also interrogate and interpret the events in such a way that will be beneficial to the viewers/receivers of such a presentation.

It could be observed that most Nigerian narrative movies employed a “mirroring” rather than an “interrogative style” of presentation. Consequently, in most Yoruba film productions (such as “Olalade Mr. Money” (2003), “Kosegbe” (1996), “Abike Alagbere” (2011)), where the mirroring style of presentation is used, the themes of these production are often projected through this pessimistic pedagogy.

The major reason why directors/filmmakers/scriptwriters employed pessimistic pedagogy and the mirroring school of dramatic presentation is due to the fact that the mirroring modus makes it possible to present issue just as it is. Here, issues are mostly projected on screen just the way they are in reality. Thus, the evil acts are reflected in a realistic manner with little or no modification. In this case, spectators are not only forced to face the harsh reality of evil in human existence or see the callousness in human life, but through such displayed actions, repulsive reactions are initiated, while hatred for such evil will be generated in spectators. With this, the filmmakers’ aims are to dissuade the viewers from embarking on such condemnable, insensitive and wicked acts.

The use of this mirroring style of dramatic presentation could equally be seen as one of the factors that leads to the glorification of materialism. According to Adeoti (2014), “Some films, wittingly or unwittingly, promotes materialism through their depiction of fabulous wealth attained through contract scam, and money-making rituals among other Machiavellian means.”

If well managed, folklores, fairy tales, myths or narrative films, with the invocation of this pessimistic modus could be very effective in serving as deterrent for others. It could positively influence a generational change. However, there are other instances in Yoruba films and due largely to the influence of other variables (such as glamorisation of materialism, plausibility and implausibility), this method could fail to accomplish its set target of serving as deterrent and generating positive impact on the viewers.

It could be established that, the main danger of this method is in its abuse and misuse. For instance, as some filmmakers do in Nollywood, if the screenwriters, directors or producers of a film should devote a larger part of the screen time into glorifying and making the criminal experiences very attractive as in the case of “Living in Bondage” (1992/93) where Andy Okeke (Kenneth Okonkwo) who desires an affluent lifestyle ends up murdering his wife for money making ritual. But despite his wealthy status and glamorous lifestyle, he has no peace of mind. While the torment of his deceased wife makes him insane, roaming the street of Lagos until he confesses his sins at a church that saves him. Similarly, in “Glamour Girls 2” (1994) this film focuses mainly on international prostitution syndicate. Where young girls are lured with glamorous life in Lagos, but end up as scandalous Nigerian figures in the international imagination, associated with dangerous human traffic and prostitution syndicate in Italy.

In each of these movies, a good number of times is devoted to revealing charming and affluent lifestyle while little time left in showing the unpalatable outcome(s) of the false lifestyle. Thus, the strength of this pessimistic pedagogy approach was drastically weakened. The efforts invested in such film may be tantamount to what Akinwunmi Isola (2008) termed “holding up decay as a model for the society to copy.”

If the basic aim of mirroring and revealing the disastrous outcomes of social evils on screen is to discourage people from committing crimes, then the effort and method invested in the making of such films must be truly channelled towards discouraging viewers from patronising and perpetuating evil. For instance, the producer/director of narrative films on ritual money such as Ken Nnebue of *Living in Bondage* (1992/93) or Ebun Oloyede of “*Olalade Mr. Money*” needs to play down on the glamour or materialism which such unholy income could accord the perpetrator. Efforts should be paid on highlighting the various levels of repercussions of evil or this unpalatable act.

Forms/Unique Characteristics of Nollywood/Yoruba Films:

The concept of forms/unique characteristics of narrative in Nollywood used here is not suggesting the exclusion of other forms of narratives but rather acknowledging the fact that there exist some distinctive forms of Yoruba story in the midst of other characteristics of narratives. The dominant form of narrative in Yoruba films is therefore meant to narrow down the focus of this discussion to specific, identifiable features or unique characteristics of the Yoruba narratives. The interest in this mode is based on the conviction that despite the inbuilt system of supernatural elements or linear and nonlinear structures, the African/Nigerian narratives especially Yoruba films still maintained some features which could be compared with attributes of films from other culture such as the American fictional movies.

In the Nigerian experience, the dominant mode of narrative has many qualities that could be compared with the Hollywood mode. Some of the characteristics/features of Nigeria/Yoruba films so far identified include but not limited to the followings:

- I. Even though some films, “*Igboro Ti Daru*” for example, attempts to break the convention of non-screening of nudity but on moral ground, it could be reiterated that Yoruba screen still does not encourage the revelation of profane act, nudity and indoctrinate sexual act or the dissection of human anatomy on screen.
- II. Findings from Ola-Koyi’s study in 2019 on “the narrative structure/characteristics of Nollywood/Yoruba films” revealed that of the thirty (30) films he examined, 60% of these films are based on family stories, 30% are on personal/social harmony while 10% are on war related issues. From his findings and the recent observation, one could reiterate that Yoruba films are often based on domestic story, personal/social harmony or on traditional wars. However, the productions of modern war stories with the use of sophisticated weaponry or the scientific fictional films are still alien to the Yoruba screen.
- III. The actions in Yoruba narrative movies usually spring from human characters that served as primary agents of causality. Although natural causes (flood, earthquakes or other unfavourable weather conditions) or societal causes (institutions, wars, economic depressions) or metaphysical causes (ghost, witches, charm and spell) or animal with human attributes (bird, cats, goat, snake) could serve as secondary agents of causality/catalysts or preconditions for the narrative action, but, the main agents of change in Nollywood stories are still human beings.
- IV. It could be observed that some of the Yoruba fictional films studied in this work have spiritual colouration. A situation in which the plot reveals man as mere handmaid to the gods. In this case, metaphysical forces have capacities to affect and influence man’s actions or inactions. Thus, the invocation of metaphysical forces could be identified as another feature of Yoruba

films or another narrative feature in Nollywood. In recent film criticism, the use of the metaphysical influences in Yoruba films had been observed by Ogunleye (2008) as “overstressed.” She reiterated that this overstressed shortcoming constituted one of the major problems in Nigerian films and she claimed this fact was placed on O.A.U. intranet channel on the 10th of October, 2007.

- V. The invocation of binary opposition could be seen as another feature of Yoruba films. This is a situation where a desire of a role will kick-start the chain of events in a narrative, the counter-interest of another character will bring into the narrative a conflicting structure. According to Levi-Strauss (1966) a narrative will reveal the two main blocks of the protagonist and the antagonist. In other words, binary opposition will occur in a narrative when the “desire” of the hero and the “counter-desire” of the villain are on a collision course in which only the hero will emerge victorious.
- According to Ola-Koyi (2009) a conflict is “the soul of any dramatic presentation”, thus as it is in other narrative films from different cultures, binary opposition arrangement also plays a very important role in Yoruba film structure. Examples of this binary opposition construction abound in Yoruba films: in “Thunderbolt...”, we have Dimeji [Wale Macaulay] a medical doctor – vs Yinka [Lanre Balogun] – an engineer, in “October 1”, there is Danladi Waziri (Sadiq Daba) vs Prince Aderopo (Demola Adedoyin). In most Yoruba films, these two characters whose traits and goals are opposed are mostly presented as human agents than the use of any other catalysts such as animal, nature or spiritual force. Along with this binary structure, all other dramatic elements will come to play their parts in the course of the unfolding events along within these two opposing forces.
- VI. In the case of films based on a nonlinear narrative structure, the issue of cause and effect might not follow the logical/scientific reasoning but a cultural one. For instance, in “Thunderbolt: Magun”, a narrative which aimed at authenticating the existence of *magun* spell, and tried to dissuading the couple from using it as promiscuous control mechanism in marriage, the scene where the *magun* spell is cast on Ngozi (Uche Obi Osotule) is never shown to the viewers, no one knows she has a deadly affliction on her body until she is told by a celestial being – her grandmother’s spirit. Again, the case against Yinka (Lanre Balogun) is not physically/scientifically established. However, his guilt is established through metaphysical evidence as he refuses to have intercourse with his wife for the fear of sudden death and his refusal to defend himself when accused. Consequently, he is seen as the culprit who casts the *magun* spell on his wife. In addition, the attempt of Dr. Dimeji Taiwo (Wale Macaulay) to demystify the existence of the *magun* spell ends up confirming the potency of the spell.
- VII. The Hollywood tradition of filmmaking would subject or subordinate the audio components to the visual elements. However, it could be established that the visual elements in Yoruba films are often projected as equilibrium to audio components. In other words, speech and soundtrack are placed on equal level with visual images. In most cases any of these audiovisual elements could be prominently used in revealing parts of a screen story. In some extreme instances, the deployment of the visual quality is subordinated to audio elements. This often occurs in a situation where producer or filmmaker intends to promote oral arts and narratives. In this case, words (poetic chants and narratives) are used as substitutes to required images in order to reveal some pieces of vital information or to complete other structural portions of the pictures in the story.

The value so placed on the use of words and other audio means in narrative films could be traced back to the Yoruba world view, where knowledge is not restricted to scientific modes alone. As previously established in this work, Yoruba believe in spiritual universe, which is made up of both the physical and metaphysical entities. Thus, words are used in as a means of communication among these three spheres of existence: the physical, the psychological, and metaphysical. From all indications, both the physical and psychological entities could be scientifically verified and logically proven. However, metaphysical entities still defy any logical or scientific experimentation. Hence, words and other audio means remain the most potent means of accessing the spiritual domain in the Yoruba world view.

By extension, some filmmakers exercise this doctrine of the Yoruba world view in the use of words in their productions. Therefore, words are used in reality and on the screen to address not only the physique/physical nature, but also to communicate with the psychic/psychological (extra-sensory, intuition) and supernatural (spiritual, mystical) essences of persons, animals, plants, or things. Consequently, in order to understand and appreciate better, the values of words on Yoruba screens, an adequate acquaintance with Yoruba cultural values and logic is required.

A school of thought believed that some filmmakers make use of words on Yoruba screens to promote the values Yoruba placed on orature or oral arts common among these arts are poetic chants and stories. Some of the poetry often feature in narrative films include Oriki – Panegyric, Iyere-Ifa – Ifa divination poetry, Ijala – hunters’ chants, rara – ballad, Ekun Iyawo – bridal chants etc., while the stories usually featured riddles and anecdotes.

A pessimistic school of thought opined that some filmmakers make use of words on Yoruba screens to make up for their short-comings in film techniques or to cover up their improper application of the film images. Even though this school of thought may be right to a level, though, it is not true in all cases.

- VIII. Some Yoruba film makers are highly tied to their socio-cultural roots. Hence, they tend to glorify and project in their works the positive values existing within their culture. For instance, in “Thunderbolt...”, the filmmaker displays the potency of traditional healing over the orthodox medical practices. In some films which members of the Association of Nigerian Theatre Practitioners (ANTP) considered as “traditional films”, there is usually the promotion of indigenous values and ethics, or glorified cultural practices and festivals. A good example of films where tradition rites is glorified is “The Narrow Path”, “Soworoide” and “Arugba” while fiestas and festivals are captured in “Fopomoyo”, “Yemoja” and “Arugba”.

In another category of film which ANTP classifies as “modern films”, the narration usually attacks traditional values, cultural practices and indigenous institutions for instance in “Kufori” the traditional religious institution was debased. Some other films get to the level that is counter-productive. Such films allow the foreign religion/faith to conquer the indigenous beliefs/cultural practices. It is on record that this miscarriage of justice occurs on screen due to misunderstanding on the part of the filmmakers, or lack of in-depth knowledge about African value system. It may also occur as a result of deliberate misinterpretation and misplacement of socio-cultural values.

On the part of viewers, those who are culturally conscious and proud of their origin on one hand will condemn some of these productions that give victory to foreign elements over the

indigenous/cultural values. Some elites and foreign religious fanatics on the other hand will praise such productions that downgraded indigenous principles for a cheap foreign culture in the name of the new-found religion.

- IX. Although most classical Hollywood narratives/films display a strong degree of closure at the end, leaving few loose ends unresolved, these films often seek to complete their causal chains with a final effect. In other words, viewers usually learn the fate of each character, the answer to each mystery, and the outcome of each conflict at the end. Even though a filmmaker needs not resolve all of the actions at the end of a film, films made outside the classical tradition sometimes have open endings closure.

Moreover, it could be reiterated that, some productions in Nollywood still leave the audience dissatisfied due to lack of proper resolution, while others deliberately hang up the resolution till the next episode. In addition, it could be pointed out that that Nollywood production has invented another convention or idiom for film closure/ending. Rather than writing "The End", most Nigerian films will sign off with "To God be the Glory" which is not acceptable in some quarters.

Conclusion

In this study attempt had been made to appraise and highlight the common features of Yoruba narrative films by identifying and discussing the principle of non-linear plot structure; the principle of pessimistic pedagogy and the issue of forms in Yoruba narrative films. The principle of non-linear plot structure was established with practical demonstration on how it allows the film directors to employ both the physical and metaphysical elements in the construction of the plot structure.

Specifically, the experience in "Soworoide", is used to buttress and demonstrate the deployment of the principle of pessimistic pedagogy. Here viewers are expected to shun evil after watching a film that showcased the repercussion of evil act and encouraging the audience in making up their minds not to do evil. The study further advocated for a shift in paradigm. That, any auteur of Nollywood film should channel his pessimistic pedagogy on interrogative modus of dramatic/filmic presentation. This new situation could emerge where filmmakers will not only present a film version of events in reality, but a mediated mode of reality on screen. This mode will naturally require deeper interpretation and a further interrogation of social occurrences. In this case, viewers will not just be exposed to evil occurrences in reality through the screen narrative but will experience a well-developed cum mediated screen message that is directed towards the specific objective of correcting evil. Consequently, the viewers will receive the message not just as a filmic reflection of social reality, but as a message full of appropriate interpretations and clear guidelines for positive change.

On the examination of forms or the unique attributes of Nigerian/Yoruba films among other things, the study observed that Yoruba screen still does not encourage the revelation of profane act, nudity and indoctrinate sexual act or the dissection of human anatomy on screen. That films of Yoruba extraction are based on domestic story, social harmony or tribal wars. The two ways in which metaphysical influences are used in Yoruba narrative films had been examined. It has also been observed that the use of modern/sophisticated weaponry in some Nollywood - English/Igbo films, had not been extended to Yoruba film productions while the scientific fictional films are still alien to the Yoruba screen. It had equally been demonstrated that some narratives reveal man as mere handmaid to the gods and the invocation of binary opposition is another feature of Yoruba films.

Finally, the study examined the values Yoruba film producers placed on the use of words and other audio means in narratives.

Based on the foregoing, the study will like to conclude that the identified features of Yoruba film would not only serve as background information and insight for critics but also aid in decoding and analysing various films from Nollywood especially Yoruba films from an indigenous African point of view.

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Democratization of Communication: Methodological Consideration for Participatory Researchers

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Abstract

Rethinking participatory communication and its priorities is a necessity, especially as it relates to social change. The conceptualization of participatory communication in development implies questioning the component-approach to communication research which ignores the synergistic interaction among participatory communicators, message, strategy and beneficiaries. In spite, of the best efforts of independent practitioners, governmental and nongovernmental agencies in the context of participatory communication, the required change that was expected is not demonstrably evident. This research explores how democracy can be brought into the relationship between participatory communicators and the target-beneficiaries. It attempts to present modus for incorporating genuine collaborative mutualism into the design of participatory communication so that the intended social change can be achieved. The research posits that for the potency of every participatory research, there is need to democratize the process by giving power to the beneficiaries from project formation stage to implementation stage. It concludes that participatory communicators should shun token involvement of project beneficiaries and democratize the scope, methods and direction of the process for the achievement of the objectives of participatory communication.

Key words: Democratization, Communication, Methodological, Participatory, Social Change

Introduction

Various approaches to research in the field of communication for development have emerged over the years. From the World War II era where modernist approach to research flourished to the emergence of communication research, scholars like, Quebral, White, Servaes, Rogers, Schramm, Freire, Mc Quail and Gumucio have attempted to develop several development models through research meant to arrive at dependable solutions to problems for the improvement of the society. It was the growing interest for a more democratic pattern of communication that 'participatory communication' was coined. Even though development communicators work with the faith that increased communication will lead to development, it is instructive to note that development without fundamental changes in social structures is an impossibility.

There exists a risk in participatory research that discussions never manifest in action. This is because the communication strategies that most practitioners adopt allow them as facilitators to frame how, and why participation will occur, and imply the facilitators as owning resultant research. This is a severe limitation of democracy and ownership in many participatory researches, which prevents the

motivation and collective struggle required for social change. So, it is gratifying that new theoretical thinking and model are emerging. This gives hope that development will be able to move from its obsession with 'modernization' and priorities on economic growth, towards a model which deem critical to the democratization of communication. The role of genuine collaborative mutualism is acknowledged as an unavoidable force for development, and can indeed be a positive one when framed within a culturally sensitive and humanistic focus. This research seeks to fill a critical knowledge gap in the appreciation of genuine participation as the proper means through which social change can be achieved.

Theoretical Moor

This research is hinged on the Congruity theory which was developed by Osgood and Tannenbaum, in 1995 deals with the problem of direction of attitude change towards both the source and the goal object. The congruity theory predicts change in attitude, the direction of attitude, as well as the amount of that change. Congruity is a state of balance of an individual's cognition. It is when a person's evaluation of a communication source and his evaluation of the source's message are similar. Incongruity, on the other hand, exists when there is difference in the cognitions held at a particular time.

The fundamental axiom of the theory is that when there is incongruity (i.e. when two cognitions disagree) an individual will feel motivated to change his attitude balance to restore congruity through a proportional change in each cognition. This means when a message results in internal inconsistency, the receiver is likely to change the attitude towards both the source and the message, not just to one of them. The principle of the theory states that when two attitude objects of different evaluation are linked with an assertion, there is a tendency for evaluation of each object to be similar or shifts towards a point of equilibrium or congruity. As such, if an individual is confronted with an assertion by a communication source regarding a particular matter which he/she believes, there is the tendency for evaluation of one or both of them to change so that the evaluations of the two objects are similar.

The congruity theory states that the evaluation (attitude) of the source changes along with the attitude (evaluation) towards the object of the assertion. The theory predicts that the higher the evaluative rating of a source, the greater the change of attitude towards the object of the assertion. Hence, the congruity theory links attitude change to the evaluation an individual has for the source of a message. If the source makes assertion, the receiver will change his evaluation of both the source and the assertion, either positively or negatively. Osgood and Tannenbaum's congruity theory is suitable for this research as it could be deduced that it places the source and the receiver in an equalitarian relation, inherently shifting source and receiver roles, i.e., dialogic communication transactions. This is a necessary component of democratization of communication.

Concept of Democratization of Communication

There are two major approaches to democratization of communication which almost every communicator today accepts as common sense. The first is the dialogical pedagogy of Paulo Freire (1970, 1983, 1994) and the second involves the ideas of access, participation and self- management articulated in the UNESCO debates of the 1970s (Berrigan 1991, p.19). Every communication project which calls itself participatory accepts these principles of democratic communication. Nonetheless, there exist today a wide variety of practical experiences and intentions. Before moving on to explore these approaches, it is useful to take a cursory look at the concept of democratization of communication.

In as much as it is difficult to pick a point in history when the concept was first used, the MacBride Report of 1980 entitled "Many Voices, One World" has been widely credited for popularizing and assigning legitimacy to the concept (White, 1980, p.253). The report, which was sponsored by UNESCO, perceived communication as a basic individual and collective right. It also stressed the need

for the decentralization of the media to allow for more participation and the accentuation of the needs and rights of the minorities.

Democratization of communication, therefore, simply refers to the wider process of redistributing social power and influence within a given society and the enforcement of more participatory communication across the length and breadth of any given society (White 1980, p. 233). As White (1980, p.234) puts it, democratization of communication involves:

The studies of concentration of economic control over the press and other media; analysis of dominant ideologies in news, drama, and other programming; the unfavourable presentation of minorities and other less powerful groups in the media; the many studies of forms of cultural imperialism and multinational control of media products.

In the context of development work, this communication perspective of democratization is that of an interactive process characterized by the exchange of ideas, information, points of view and experiences between persons and groups. It is a two-way transactional process. The communicating partners are equal - two participants jointly arrive at a course of action. The uniqueness of this approach is that apart from revealing alternative ways of designing for grassroots, it also uncovers strategies and materials to enable people to create their own messages. They are enabled to voice their own perceptions of community needs, use local knowledge, open opportunities, define problems and seek their own solutions, confronting related communication issues as they arise.

The Major Approaches to Democratization of Communication

Two approaches were mentioned in the introduction – dialogical pedagogy and the ideas of access, participation and self-management. These two approaches we are going to focus on here have common ground and it will be interesting to accentuate it. The Freirean argument works by a dual theoretical strategy. Freire insists that subjugated people must be treated as fully human subjects in any political process. This implies dialogical communication and action. Although inspired to some extent by Sartre's existentialism – a respect for the autonomous personhood of each human being, the more important source is a theology that demands respect for otherness – in this case that of another human being. The second strategy is a moment of Utopian hope derived from the early Marx that the human species have a destination which is more than a fulfilment of material needs. Also, from Marx is an insistence on collective solutions. Individual opportunity, Freire (1990 p.94) stresses, "is no solution to general situations of poverty and cultural subjugation".

Since the theory of dialogic communication is based on group dialogue which is core to action research rather than such amplifying media as radio, print and television, we will quickly look at communication as a dialogue or a social process. This does not mean that the UNESCO discourse is by any means inferior. The assumed bias is strictly connected to the fact that the combination of both will not be suitable for understanding the democratization process in "collective" participation.

Communication as a Dialogue

This approach views communication as a continuous dialogic relationship which may arise through group interaction situation which could be among villagers, social groups mobilizing for development or even social scientists working with the NGOs. However, for the evaluation of the degree of democracy in a dialogue aimed at democratizing work, Gustervsen & Hunnius (1995, p.59) proposed nine criteria;

- i. Process of exchange: points and arguments move to and from between participants
- ii. All involved must have the possibility to participate
- iii. All participants must be active in the discourse
- iv. All participants are equal
- v. Work experience is the foundation for participation
- vi. Experience of participants as he or she joins the dialogue must be considered legitimate
- vii. Every participant must be able to develop an understanding of the issues at stake.

- viii. All arguments with regards to issues under discussion are legitimate.
- ix. Dialogue must continuously produce agreements that can provide platform for investigation and practical action.

Meanwhile, these criteria may however reflect particular cultural context and may not necessarily apply in the other. For instance, while direct questioning and open dialogue obtains in the western world, it is ignored in many sub-Saharan African countries. Here also ‘experimentation and mistakes are often regarded as conveying unacceptable risk’ (Fernandez, as cited in Maclure & Bassey 2001, p.202). Hence, it is obvious significance to raise issues of what forms of participation under what context promotes emancipatory communications and how do these patterns differ in different cultural contexts.

Benefits of the Dialogic Communication Approach

In view of the role which group dialogue plays in the overall democratization of communication, the following are considered as its benefits:

- i. The approach departs from the functionalist method that begins with the scientist’s selection of its own model of societal organization down to reaching conclusions based on the pre-selected model. Instead, it places emphasis on the subjective and dynamic realities of the people that the researcher comes into contact with during the research.
- ii. The approach through discussion sessions, encourages participants to believe that individuals have the capacity for reflection, for conceptualizing, for critical thinking, for making decisions, for planning and social change.
- iii. It enables participants to embrace positive attitudes through dialectical and emancipatory process of action and reflection that constitutes the process of conscientization. If people are active in decisions affecting them, they are more likely to adopt new ways.
- iv. Through collaborative reflection, participants would understand that human beings have an innate ability to create knowledge. Emphasis on historical analysis reinforces the fact that no society is without a history, and people’s history plays a significant role in shaping their lives and outlook on life.
- v. It reveals the fact that It is not merely awareness, however, that is important, but its relationship to a project of social transformation, whereby consciousness and action on consciousness are dialectically linked.
- vi. The approach, by its exposition of the gains inherent in participatory communication, also reveals how detached from reality idealistic models of communication research are; and how such models are inadequate in addressing the grievances and needs of those at the periphery of the society and the society as a whole.

Whatever name it carries, participatory research, collaborative enquiry, contextual action research, emancipatory research, participatory learning and action, community driven development, participatory rural communication and so on, and whatever form it now takes, users are cautioned against deviation from its underlying principles of participation and collaboration.

Problem Areas for Participatory Researchers

In spite of the foregoing benefits of participatory methodologies in communication, there are still issues that deserve to be interrogated for clarity and probity. Let us look at them in turn:

One of the major problems participatory researchers face is that much of their policy-related research begins with the implied premise that the mere designing of a set of coherent rational policy and attaching to them both political and economic backing, is sufficient for the effective implementation of the said objectives. Based on this false premise, such research endeavours do not take into cognizance the fact that groups and institutions of participatory communication emanate from movements, and these movements do not rise from a vacuum but from the structural and historical contexts of a people.

A second problem is found in the development of communication theory itself – a development that is overly concerned with providing an explanation of the influence and consequence of mass communication, without paying much attention to explaining the factors of social change that bring about the process of democratization (White 1980, p.231). There is virtually little comparative analysis of the manner in which the democratization process occurs.

Thirdly, in the event that some researchers pay attention to the social change involved in the democratization process, they are too utopian in the model they proffer. This is particularly evident in their agitation for a revolutionary change which is greatly faster than what the reality of the social process allows (Ogbonna 2004, p.27). The reality points to the fact that democratization of communication does not occur at a neck-breaking speed but at a slow pace, which involves careful and steady negotiation with reality.

Fourthly, it is no longer news, that a good number of participatory research projects still adopt the conventional stratagem. This stratagem involves getting research experts that are external to the community being investigated and commissioning them to gather and evaluate information on the target community and forwarding a written report with conclusion and recommendations to external investigations. This strategy downplays not only the fact that the community members are also active participants but also the important role that they should play for participatory communication to be effective. More so, it is not every researcher that is the initiator or funder of the projects they are involved in and they are often constrained by the specifications of the initiator(s) or funder(s).

Lastly, researchers, many of whom are confined to the walls of educational institutions or research institutes, are often removed from the real-life situations of popular communication movements and do not have a first-hand experience of the reality of the actors in the movement (Okwori 2005, p.23). On this basis, researchers often do not share the profound commitment and passion typical of the actors of the movements themselves. Oftentimes, some of the researchers perceive a call to research as just another contract to accept and finish as rapidly as possible with shallow survey.

Adapting Communication Research to Strategies of Social Change

The adaptation of communication research to social change strategies is important for the democratization of communication. However, there are some limitations that communication researchers face in their research efforts. Here are some key limitations which are briefly explained below:

- i. Perceptual differences among researchers and community members: False perception can create a lacuna in communication. Perception plays a key role in communication; therefore, it is necessary to ensure that the researchers and the community do not have varying perceptions of the issues or problems that they are trying to resolve. The problem with unearthing rural people's perceptions and local knowledge lies in the fact that most of these communities have developed ways of hiding their true feelings and information from outsiders. Ascroft (1998, p.11) called this ability of rural people to treat outsiders nicely without revealing themselves, 'the conspiracy of courtesy'. Researchers should not go into a community making assumptions and judgments about the people and their situation.
- ii. Theoretical limitations in the critical research tradition: This limitation stems from researcher's overreliance on theoretical frameworks and utopian models to the detriment of the practical day-to-day realities of the communities being researched. Such research gives little information on the cause or the occurrence of the process of social change, just as it also pays a little attention to the peculiarity of the context from which such a change has emanated. Using the monolithic model of societal organization, it does not consider the revolutionary tendencies of the masses toward the distribution of social power and resources within their society. A dialectical model of societal organization that takes these tendencies into consideration is a more appropriate model for evaluating societal organization.

- iii. Inadequate frame works for comparative analysis: In an attempt to adapt communication research to the realities of the people, it is valuable to have a systematic framework on which to do a comparative analysis of the peculiarities and diverse needs of the population. Also, this framework is needed to move from the level of mere isolated and idealistic experiments conducted in different pockets of the society to the level of an integration of the experiments into the national framework of communication. This new framework will be better placed to make room for the participation of everybody and also cater for every facet of the society.
- iv. Definition of research objectives and procedures: Inasmuch as researchers possess some technical expertise to collect and analyze data, they have to bear in mind that research is not just a conglomeration of theories and systematic methodologies. Hence, in deciding on the research objectives and procedures, the community has to be put into consideration. In fact, the objectives do not have to evolve from baseline studies of the audience's existential realities.
- v. The relationship between the researcher and the host group: Any research that does not adopt a symbiotic relationship between the researcher and the host group is most likely not going to be effective as it will not be able to capture the intricate and convert experiences of people. This is more so if the researcher enters a community knowing that they too are learning a dialogical fashion espoused by Paulo Freire's pedagogy, they will be better placed to translate their technical expertise into goals that suit the community (Freire 1990, p.81)
- vi. The understanding of Professional research organization and research centres: In many cases, research centres and organizations have put their myopic and preconceived agendas before the interests and needs of the audience they seek to research. For instance, the pace and timeline of the research they conduct is long determined before the project even begins. The pace and duration of projects should not be determined by the terms of the timing of a contact but by the rhythm and steady progress of audience itself. Communication researchers certainly need to stay in the community as long as the people do not see it as an inconvenience.

Conclusion

Information need to be provided on all sector of the society. But more than just the mere provision of information is the need for the information to be relevant to the development of the society. In the same vein, the accessibility of the information to every member of the society is significant for participation in communication to occur and for the holistic development of the society. Thus, the rural people should be given the privilege that will enable them to articulate their opinions and perceptions, identify and prioritize their problems and needs to improve their livelihood in a sustainable manner. It is not enough to pool the inputs of grassroots into an information reservoir. Their inputs need to be considered and integrated into the fabric of communication policies and development initiatives of any government or intervention group. Rather than indoctrinate the masses with a preconceived idea of participatory communication, whereby the masses are only meant to be a clean slate onto which the ideas of external interventionists are dumped, we need to adopt a liberating philosophy typical of Freirean pedagogy, whereby the masses are not perceived as passive entities but as active agents of change.

To say the least, researchers are indeed valuable to the process of democratization of communication. However, they must not pay lip service to the project they are embarking on by dictating to audience their personal ideas and trying to force the audience and their realities into an already – made research frame work. At the same time, it is important for researchers not to see themselves as facilitators and co-participants with the audience in research. Also, researchers need to view research as a learning process both for the audience and themselves. This learning process may lead them to the realization that the masses are themselves protagonists of the social change which the researchers are investigating.

It is germane to remember that participatory research is not just a fixed hodgepodge of theories and abstractions of objectives but a dynamic process that involves a marriage of both theories and praxis, and takes into consideration the existential realities and participatory inputs of the target audience. Inasmuch as the researcher possesses technical expertise to analyse a given societal organization, it has to be noted that the target communities themselves are not a bunch of ignoramuses but are in fact protagonists of social change from which researchers can also learn valuable experiences that can lead to a more thorough and representational research outcome. Such an outcome can lead to holistic communication and development in the society. Finally, researchers need to make conscious efforts to extricate themselves from any prejudicial agenda that external interventionists may have interwoven into the research script presented to them.

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Analysis of the Cartoons and Illustrations of Three Artists from the Defunct *Daily Times* of Nigeria

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Abstract

Cartooning and illustration flourished in Nigerian daily newspapers between the 1980s and 1990. The period brought to light great draughtsmen and comic geniuses. Unfortunately, many of these artists and their art remain undocumented. This research investigates the drawings of Jossy Ajiboye, Ola Abayomi and Victor Ekpuk, three avant-garde artists who practiced between the 1970s and the 1990s. Observing the rules of formalism and iconography, this study examined the formal, thematic and technical features of the drawings of the trio. The primary data were elicited from interviews of the artists and direct observations of their cartoons and illustrations. The paper observed the dogged adherence of Ajiboye to realism and his employment of assorted line thicknesses. Ajiboye is also observed to make use of heavy light and dark in a seemingly two-tone modulation. Abayomi is noted for his excellent portrait painting; he uses a combination of hatching and cross-hatching modulation to achieve photorealistic portraits. Ekpuk, the third artist is highly innovative in his use of almost pure abstract forms, and traditional forms and motifs that double as decoration and shading. Ekpuk's drawings indeed challenge our perception of how illustrations and cartooning should be.

Keywords: *Cartoon, Daily Times of Nigeria, Illustrations, Jossy Ajiboye, Ola Abayomi, Victor Ekpuk,*

Introduction

The word 'defunct' in the title of this paper induced the researcher to ask the rhetorical question, why does a present research has to go back in time to discuss the drawings by artists who no longer practice cartooning or illustration. Worst still, the artists under investigation operated within a newspaper house that is now defunct. The reasons are quite enthralling; one of which is the fact that the three cartoonists/illustrators under this study possess stylistic qualities of illustration and cartooning that can be used as case-studies for a sizeable number of cartoon and illustration styles that were part of the different newspaper trends of that period. Secondly, the fact that the *Daily Times*, where they practiced, is defunct and the history of how these artists operated needs to be properly documented. Also worthy of mention is the fact that the three artists under discussion have left cartooning for other forms of art and endeavours. Two of them are full-time studio painters in Nigeria and the United States of America. One has since risen to become a university professor of art history in America. Their experiences as cartoon illustrators can, therefore, be employed to draw a narrative of their evolvments in their present endeavours.

In the 1980s and 1990s, newspaper cartoons and illustrations flourished in an extraordinary tempo in Nigeria. Illustrations and cartoons were featured profusely in the daily newspapers. Three notable events appear to have strongly contributed to the success of this development. First, the period coincided with the evolution and importation of lithographic printing technology in Nigeria. Apple Macintosh computers with their graphical user interface features were also imported in large quantities into Nigeria and the web offset printing machines began to gain popularity. These technologies facilitated the effective rendering and printing of tones, colours and line drawings of cartoons and illustration in newspapers (Afolabi, 2015). Also contributing to the development was that art schools at that time had just begun to graduate artists in great numbers, as a result many daily newspaper houses could boast of two or more artists in their organisations as full-time or

freelance employees. The third reason for the popularity of cartoons and illustrations was the increased political consciousness and aspiration to have a voice in the turbulent political atmosphere occasioned by the military dictatorship at that time.

A considerable part of the period coincided with the time when the country's political power was held by a military ruler, Ibrahim Badamosi Babangida, who ruled between 1985-1993. He claimed he had the agenda of handing over power to a civilian government. However, at a point, it became clear to the people that the military head-of-state was dribbling Nigerians and it appeared like he was not willing to hand over power. Nigerians were provoked and had a voice in Nigerian cartoonists and illustrators who yearned to express their displeasure with the government of the day. Cartoons and illustrations, therefore, became one of the few of the several tools that were used massively by the people to lend their voice to the ongoing political impasse. Cartoons, therefore, as conjectured by Cole (1985) and Ganiyu (2019) became the masks behind which the cartoonists indirectly air their personal political opinion or condemnation that would otherwise have been considered confrontational and unlawful, especially under a military government. This article presents the study of selected Nigerian cartoonists and illustrators of the *Daily Times of Nigeria*, who possess exemplary artistic inventiveness in the late 1980s through the 1990s.

The Problem

As eventful as the late 80s and the 90s were for illustrators and cartoonists, it is regrettable, however, that scholars did not adequately document the lives and the works of the period's artists. Among the cartoonists and illustrators that gained popularity at that time are Dele Jegede, Jossy Ajiboye, Laobis Obilonu, Dada Adekola, Boye Gbenro, Muiyiwa Adetula, Aliu Eroje, Moses Osawe, Ebun Aleshinloye, Moses Ebong, Leke Moses, Albert Ohams, Peter Thomas, Peter Rock Onwuka, Yemi Adaramodu, Obe Ess, Sanya Ojikutu, Erapi G. E., Ebun Aleshinloye, Ola Abayomi, Akin Onipede, Victor Ekpuk, to mention some. Regrettably, however, enough scholarly attention has not been paid to the documentation of most of the work of these artists. Many were not even scholarly documented at all. Worse still, some have died and many are no longer practising the art of cartooning. Evidently, future generations will be deprived of the history and records of the artistic inventiveness of these artists. Although efforts were later made by upcoming scholars on cartooning to document the artistic oeuvre of some of the artists, such studies were in retrospect and do not capture the immediate thematic nuances depicted in the art. Therefore, lack the momentary lustre that connects the events to the drawings as capturing the mood of the moment in time.

Research Methods

This employs a descriptive research method. It engages interviews, observation and perusal of the newspaper in its design, to identify the illustrations that exemplify the unique styles and messages of Jossy Ajiboye, Ola Abayomi and Victor Ekpuk who were notable cartoonists and illustrators of the 1980s through the 90s. A large portion of the fieldwork for this study was carried out in 1992 when the author was working on his Master's degree dissertation. At that time, the cartoonists and illustrators discussed were still in the active practice. However, for the reasons to update and confirm some of the author's findings that may have gathered dust, the author crosschecked facts and developments. So, interviews were conducted with the artists. In the years 2016 and 2017, the author discussed with Victor Ekpuk twice at his Eckington studio in Washington DC. Also, in 2016, the author met Ola Abayomi at the College Art Association of America conference, the very occasion that took the author to Washington. The duo relocated from the conference centre to a nearby coffee shop, Connecticut Street, for the convenience of discussions. Jossy Ajiboye, the third artist, lives in Lagos, Nigeria, where the author also reside and strike conversations frequently.

This study peruses the history of the *Daily Times* to locate the narratives of the ingenuity of the artists within the context of the historical excellence on which the *Daily Times* of Nigeria was established. It further identifies the intrinsic qualities and graphic peculiarities of the cartoons and illustrations of Jossy, Ola and Victor of the *Daily Times* in 1992; it examines and compares their drawing styles and

techniques. The socio-political and economic iconology of the cartoons and illustrations were elicited from the drawings and interviewing the artists. This was to reconcile and synthesise the pictures with the veracity of the satirical statements they claim to make.

The artists are considered prolific, great draughtsman and some of the best that the *Daily Times* employed. They possessed unique individual styles that amount to complementary variety within their cluster when they were together in the employment of the newspaper house. Important to note is that this research does not pretend to present them as representational of all the stylistic trend of cartoonists and illustrators of the *Daily Times*. The three artists dictated the trajectory of the cartoon and illustration tradition of the *Daily Times* for more than 15 years. Jossy Ajiboye joined the *Daily Times* in 1974. Ola Abayomi was employed by the newspaper house in 1989, while Ekpuk joined the organisation in 1991. As of 1992, all three were in the service of the newspaper when the main fieldwork of this research was carried out.

Survey of Literature

To better appreciate the paucity of scholarly attention and literature on cartoons and illustrations in the 1980s and 1990s in Nigeria, it is important to briefly discuss the few works of literature available on the subject. At that time, a few universities and polytechnics offer art at the tertiary level and the schools were just beginning to graduate students in art in relatively sizeable numbers. Therefore, there were not many scholars of art in Nigeria. Apart from a few academic theses such as those of Emi (1980), Oyo (1983), Adeniran (1984), Akande (1992) and a few others in journals and unpublished university research theses in the art schools, four publications stand out. The four publications were published by *The Daily Times* newspaper house. They are on the cartoons of Jossy Ajiboye and Dele Jegede. The ones on Jossy Ajiboye include the *Romance of Life* (1985) and another one titled *Jossy Ajiboye on Sunday*, this has two volumes. That of Dele Jegede (1986) is titled *Kole the Menace*. The publications are selections of cartoons by the artists in the *Daily Times* over a period of time. The publications simply present cartoons without any literary analysis. The audience is left to make meanings from the cartoons as they were originally intended in the newspapers. The publication seems to have been meant for the enjoyment of readers rather than critical academic scholarship.

Much more recently, several scholars, though still relatively small in number, whose interest in cartoon transcends the thematic and pictorial characteristics of cartoons to the investigation of its capacity to serve as a measure of popular opinion to its use as an instrument of setting social agenda and as an evidential source for historical narratives. Some of the scholars include Jimoh (2010) who worked on the roles of editorial cartoons in the democratisation process in Nigeria. He surveyed the political landscape of Nigeria between 1983 and 1999, focusing on the cartoons of Jossy Ajiboye, Adeboye Adegbenro and Akin Onipede. He concludes that the cartoon played a critical and documentary role during the period. Recently, in 2020, at a conference in Chicago, the author witnessed Jimoh (2020) presenting a paper on the possibility of the use of archival cartoon and illustrations as evidential material in the authentication of history. Saniet *al* (2012) surveyed 50 cartoons of the *Daily Trust* and the *Vanguard* between the period 2007-2010 to prove cartoon as a potential tool for reorientation and set the social agenda through repetitions and continual emphasis. Mohammed (2014) examines the effectiveness of cartoons in the Nigerian print media. He notes that although cartoon is a means of recreation and may mistakenly and easily pass as 'trivial,' they relay very crucial messages that can only be passed across under the guise of cartoons. This, he observes, was especially so during the military regimes in Nigeria. Also, in 2014, Adesanya and Falola (2014)¹ wrote on the personage and works of art of Dele Jegede, they discussed in details his current paintings as well as his cartoon strips when he was at the *Daily Times* of Nigeria. Jimoh (2019) and Salisu and Tairu (2016) are among the scholars whose work feature cartoons in Nigerian dailies. The authors studied the use of satire as a form of imagery to depict the socio-political situations in cartoons; they

observe that the images of the cartoons in Nigerian daily newspapers depict cruelty, brutality, corruption, failure and suffering, to mention just a few.

The work of Jewell (2016) is remarkable in the study of Victor Ekpuk, one of the artists under this investigation. Jewell studied the embedded *nsibidi* inscriptions and characters in the cartoons of Victor Ekpuk between 1989 and 1998. The period covered by Jewell's research was when Ekpuk was an artist in the employment of the *Daily Times*. The work attempts to link the early cartoons of Ekpuk *nsibidi* symbols, thereby establishing the possibility that Ekpuk started with *nsibidi* symbols as far back as his days at the *Daily Times*. The present research on the thematic and graphic features of the cartoons of Victor Ekpuk and two other cartoonists and illustrators of the *Daily Times* avails readers the pleasure of interacting with the cartoons and illustrations of the artists.

A much recent publication on Victor Ekpuk is a comprehensive one; the entire volume is dedicated to Ekpuk. The publication, titled *Victor Ekpuk: Connecting Lines Across Space and Time* (Falola, 2018), is a collection of writings from esteemed scholars of art history on the life and art of Victor Ekpuk. Notable among the collection's contributors is Okediji (2018). Perhaps no one is likely to understand the development and evolvement of Victor Ekpuk's art better than Okediji. Okediji taught Ekpuk all through his university days and, indeed, he was Ekpuk's main teacher and mentor in his years 3 and 4 - the final years when Ekpuk specialised in painting. This article stands bold to say that Okediji is one of those who strongly mentored Ekpuk in becoming what he is today. The author says this audaciously because he was a year behind Victor Ekpuk in the same school and studio. In his writing, Okediji equates the process of the performative art of Ekpuk to the spontaneity and extemporisation that characterise the scribbling of a playing child in the sand. He also observes that Ekpuk's performative paintings create a dialogic experience where the painter engages the painting in the process of execution and enjoys it for as long as it lasts, but the engulfing memory of it persist ever after.

Filani (2018) associate the evolvement of Ekpuk's art with his attendance of the Obafemi Awolowo University (Ife Art School) background and his experiences in the school with the *onaism*. An art concept and movement which employs indigenous Yoruba forms and motifs in art. In her essay, Adesanya (2018) envisions Ekpuk as a 'cryptographer' and an 'image scribbler.' She considers him a cryptographer because of his deep understanding of the cultural *Nsibidi* symbols and his ability to extemporise a once-sacred artistic form into canvas drawing. Again, she considers Ekpuk as an image scribbler because of the image status and transition he bestows on what ordinarily is writing. However, much earlier than all these writings, Akande (1992) is perhaps one of the earliest writers to observe that Victor Ekpuk's drawings and illustrations, if framed up, could as well serve purely aesthetic functions, detached from the stories they originally elucidate. He points out that the illustrations have inherent individual stories devoid of any accompanying stories.

Theoretical Framework

For the most part, this study is concerned with the formal features of the illustration and cartoons of the artists under investigation; this study therefore, strongly inclined to adopt the formalism theory in the interrogation of its data. The study delves into the dissection of elements such as line, shading, pictorial elements, composition, shape and texture, which are all fundamental ingredients of formalism (Gocsik and Adan, 2019). Formalism is indeed a theory of art that attempts to define what a work of art is as different from what it is not. However, without mentioning it, this research will engage with the analysis of the works of the artists under this study bearing in mind a subliminal conception that illustrations should ideally be realistic. Rather than praise its preconception, it considers deviation from the norms an innovation. It is this researcher's opinion that such innovations are welcome as they usher in the evolvement of new traditions.

In the process of analysis, this paper might, inadvertently, transit from formalism to iconography and from iconography to iconology. Of a truth, there is a thin line between these theories. A description of the formal features of a piece of art, especially such as the one discussed in this paper, without

some references to iconic forms and their socio-political and economic meanings may appear inadequate. References made to iconography and iconology are, therefore, not totally unavoidable.

Analysis

A Brief History of the *Daily Times* of Nigeria

A brief historical background of the *Daily Times* of Nigeria becomes necessary to profile the history of the newspaper organisation where the three artists worked. The *Daily Times* was established in 1926 (Olagunju, 1996). It was originally a private newspaper, a brain conception of Messrs. V. B. Osborne, L. A. Archer, R. Barrow and Adeyemo Alakija in June 1925 in Lagos. Its founders conceived the newspaper as one that should not be touched by the various politicking and agitation for self-government and other nationalist activities that were the concern of the media at the beginning of the 20th century in Nigeria (Uche, 1989). The founders aimed at tailoring the newspaper to take after the *Times of London*, the successful British newspaper based in London, and it was to be read by "serious-minded persons" (Awogbemila, 1991). Indeed, the colonial government considered the paper "responsible" for its non-partisanship (Akpo, 19865).

The newspaper was a four-page column newspaper. The printing house was at 172, Broad Street, Lagos, and Mr Ernest Ikoli was its founding editor. On the first of June, 1926, an edition of the daily newspaper (a tabloid) sold for one penny per copy (Awogbemila, 1991). It had a four-page column with the name *The Nigerian Daily Times*. The establishment of the *Daily Times* was timely in that at the time of its establishment, the British colonial government was planning to scrap its overseas foreign news service in Nigeria (Awogbemila, 1991) and, therefore, Herbert Macaulay's *Lagos Daily News*, another local newspaper publication, would have been left with no keen competition and would have dominated news reportage in the country. However, different from the *Lagos Daily News*, the *Times*, as it was fondly called, was in origin not aimed at antagonising the colonial regime, which was the trend followed by most newspapers in the country at the time. At that time, fighting colonialism was journalism's first task in Nigeria and it was how newspapers got their popularity and acceptance. Interestingly, over time, the *Times* grew to be the largest circulating newspaper in Nigeria because of its objectivity, non-partisanship and political neutrality (Uche, 1989p.101).

The *Daily Times* has passed through a series of ownership changes. According to Akande (1992 p.7), 'in 1935 Mr. R. B. Paul bought it from its original owners but resold it to the *Daily Mirror Group (DMG)* London in 1947.' In 1968, the arrangement to buy the establishment from DMG by the Nigerian Government started on May 30, but this did not materialise until 1974. When the Nigerian government bought over the times, it was one of the most successful private businesses in Africa. Alhaji Ismail Babatunde Jose was the first African managing director of the newspaper. Duodu (2008), quoting Babatunde Jose, states that "the acquisition of the "Daily Times of Nigeria" by the Nigerian Government made it a national newspaper to be sold and distributed nationwide as well as respected and quoted." In the 80s through the 90s, the *Daily Times* newspaper happened to be one of the bestselling newspapers in the country and had in its employment some of the best cartoonists and illustrators in the country.

In 1992, a section of the editorial room of the *Daily Times* office was partitioned and used as the "Art Studio". In this enclosure, there were artists ready to take on the illustration of stories from the editor's desk or are working on cartoons to be published in the days to come. The administrative procedure is that stories were submitted on the Art Editor's desk, which, depending on his schedule, might take up the task of illustrating the story himself or pass it to one of the artists in the studio. He, however, has the final say on the suitability of illustrations. The writers themselves are most of the time not consulted to ask how they want the story or news to be illustrated, indeed, on occasions, writers of stories may not be known to artists. The illustrations were simply generated or derived from the story lines written by reporters or feature writers.

On one of the researchers visit to the ground floor studio of the *Daily Times* in 1992, he asked Ola Abayomi, who was the cartoon and illustration editor of the studio, where he visited, as there was

another studio upstairs occupied by Jossy Ajiboye and one Adewale Adenle (a youth copper), and asked if there were specific style or technique in which the drawing should be rendered. Ola Abayomi explained to the researcher that he allowed artists to express themselves freely but he reserved the right to comment on the suitability of the drawing for the stories. On technical features, such as style, shading technique and others, he leaves the artist to use his/her discretion. In Abayomi's own words "I may comment on arrangements and the use of space and sometimes how well the theme elucidates the story, I seldom question the technique used by the artists." He acknowledged that every artist has his own technical identity; as such, they can express themselves freely. It is difficult to establish if what Ola Abayomi said actually represented the policy of the newspaper house, or it was his personal disposition. But since their cartoons were published daily without objection from the editors and directors of the newspaper house, it may as well be assumed that he was in the right. However, if the styles of Abayomi and Ekpuk, for example, are compared with that of early cartoonists of the *Daily Times*, they show a remarkable difference in style and differ greatly from the realism traditions established by Jossy Ajiboye and Dele Jegede.

Analysis of the Cartoons and Drawings by Ajiboye, Abayomi and Ekpuk

The individual styles of the artists vary widely; even though they worked in the same newspaper house, their works show no appearance of influence on one another. Jossy Ajiboye, the oldest of them in age and the establishment is consistently a realist cartoonist. His figures are usually almost proportionally accurate and his lines are modulated in tune with the fall of light and shade on objects and figures (see plate 1). He draws with a wide variety of lines from very thin to very thick. The shadow areas on his figures are rendered with very thick lines to reflect their positions. It appears the artist executes the lines with sable brushes rather than drawing pens. He uses heavy darks on the hair and draperies. When figures or objects overlap, he employs heavy contrast of light and dark to project visibility. In some of Ajiboye's drawings, the middle tones are intentionally taken out, thus leaving a dark and light heavy, sometimes disturbing contrast. In some other drawings where the middle tones are suggested, they are hatched-in after the mass darks (see plate 2).

Ajiboye's compositions are usually simple, although this is not always the case, but more often, they are composed of three to four figures (plates 1 and 2), concentrated on the foreground are the main characters of the narrative. The themes of Jossy are mostly on politics, but he occasionally does cartoons that tell the story of the intrigues of men as husbands and women as wives.

In the case of Ola Abayomi, basically, his style of cartooning can be categorised into two, the first being the ones with realistic and identifiable faces of personages, and when he does this, the torso is intentionally stunted at the expense of an overblown head (see plate 3). Abayomi employs this style when depicting personages or popular political figures, such that can be recognised by an average newspaper audience. In the drawings in this category, Abayomi combines cross-hatching, hatching, solid darks and the white picture plane as highlights to achieve a strong illusion of depth and reality. He employs this unique style by oscillating the dark with heavy cross-hatching, the middle tone with a little bit of cross-hatching and more of hatching and then transit these hatches into plain picture plane; a remarkable technique which the artist used to create strong three-dimensionality. In the second category of his style (see plate 5), the shading techniques are almost the same with that of the first category, except that sometimes in the execution of this style, he employs solid darks (see plate 5); the figures are totally comical and obviously the creation of the artist. In his drawings with this style, the figures appear comical and have no resemblance to any known person. His compositions are simple and concentrated on the actors in the narrative and, sometimes, just a single figure. The themes of Abayomi's cartoons vary; they cover politics, economics, social life, education but rarely purely comical.

Victor Ekpuk, the third artist uses a style that is more difficult to characterise. It appears his drawing style does not suit what one may perceive as a regular illustrator's style. The drawing style and techniques vary depending on the subject of the drawing. Sometimes he employs only extreme dark

and light to achieve his aim (see plate 6), and at other times, he adopts the cross-hatching and hatching, in combination with mass darks, to create three-dimensionality (see plate 8). One inventive feature of many of his drawings is the use of decorative motifs to pattern and, at the same time, to serve as shading or tone on the drawings (see plates 9). His compositions vary from realism to semi-abstractness to almost abstractions (see plate 6). The themes of his works cover religion, culture, socio-economic life, education but rarely politics. However, for the reason of compactness, the illustrations of Victor Ekpuk analysed in this essay fall into two categories. The categorisation is based on the artist's use of drawing elements to achieve three-dimensionality. The first category is the drawings with hatching, cross-hatching and solid darks, and the second category is the drawings with hatching, cross-hatching, solid darks combined with decorative motifs. In the next section, this paper will carry out the thematic and formal analysis of the cartoons and illustrations of the artists. Jossy Ajiboye, the artist in this consideration, is the producer of the cartoon in plate 1. The cartoon shows two young children discussing in a setting that appears like a home, there is a blind and a television in the background. The children comment on the 'Better Life for Rural Women's programme of the Ibrahim Babangida regime in Nigeria. It lampoons the popular social welfare programme as more of a mantra than reality. Huge money was spent on it but the results were not seen nor felt. Worse still, the office of the wife of the military ruler was in charge of the programme. Many Nigerians, Ajiboye inclusive, saw the programme as a means to siphon tax payers' money by greedy rulers.

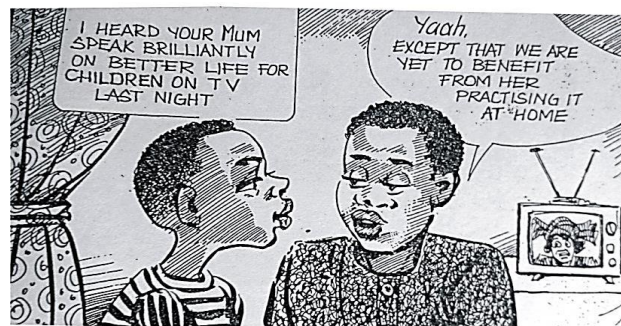


PLATE 1, Artist: Jossy Ajiboye, Title: Better Life Programme, Medium: Pen and Ink, Size: 7cm. x 12cm.

As usual with Ajiboye, the composition of the drawing is simple, with just two main figures. The figures are proportionally accurate and are placed in the foreground. They do not possess much comical appearance. The lines appear more likely from sable brushes than pens. The artist employs thick and thin brush lines to delineate the dark sides of the figures from the light areas. He employs the hatching shading technique throughout and incorporates surface motifs to depict realistic patterns on the draperies.

In plate 2, Ajiboye depicts a rural farmer on the left-hand side of the picture, facing the picture of the then head-of-state, President Ibrahim Babangida. The farmer appears very wretched; he has a machete under an armpit and a hoe in one hand. The farmer is depicted pleading with the president that he should also consider that rural men are equally suffering as the women. This picture speaks the mind of rural men who implored the government to consider their plight, just like it had established the 'better life for rural women' programme which catered to the basic needs of rural women.

The figure of the farmer is in a profile, this time appears very comical. It will be observed that a similar pattern can be observed in Ola Abayomi's drawings. He also depicts unimportant figures with strong comical features. The figure of the president in this drawing is realistic and indeed a portrait of the president. This drawing style is also observable in Abayomi's drawing, plate 3.



PLATE 2, Artist: Jossy Ajiboye, Title: *Why not Better Life for Rural Men?* Medium: Pen and Ink, Size: 7cm. x 12cm.

Plate 3 is a cartoon drawing by Ola Abayomi; it is a social commentary on the activities of Dele Jegede, a renowned Nigerian artist who was at that time working on the restructuring of the *Society of Nigerian Artists* (SNA), a society to which Jegede himself belong. The story that inspired this drawing is the laudable efforts of Dele Jegede, the president of SNA between the early 1990s to 2005, who greatly transformed the artists' society into one envied by all.

The drawing style used by Ola Abayomi for this drawing falls into the first category of the two drawing styles, the author observed him use frequently. It can be observed in the drawing that the personality of Dele Jegede is identifiable, but his torso and other parts of the body are rendered stunted, thus making the entire figure look comical. A complete comical style is used for the two figures behind the figure of Jegede. Abayomi does this to less-important figures in his cartoons. In the illustration, Dele Jegede is depicted executing a painting on a canvas mounted on an easel. Behind the drawing of Jegede are two stunted totally comical figures, that appear intentionally hastily sketched, to create an illusion of depth as they are far off, further enhancing the atmospheric effect on them. The figures are drawn with astonishment on their faces as they observe and wonder what Jegede is doing to the image of the 'SNA' on his canvas. The on-lookers, attempting an interpretation of Jegede's painting, interchangeably pass several comments: "Looks like cubism!" "No, no, no, it's more like futurism!" "It's, Em... Impressionism." "Arrh! It is surrealism!" And finally, the Jegede figure replied emphatically, to correct the figures, by saying: "No way! It is dynamism."



PLATE 3, Artist: Ola Abayomi, Title: *Dele Jegede and the Society of the Nigerian Artists (SNA)*, Medium: Pen and Ink, Size: 10 cm x 18cm.

Another of Abayomi's cartoon similar in style with that in plate 3 is in plate 4. In plate 4, Abayomi depicts the erstwhile military head-of-state of Nigeria, President Ibrahim Badamosi Babangida, in his military regalia; in one hand, Babangida stretches out a piece of paper on which his paramount agenda is written. It reads *economic reconstruction, political re-orientation, social justice*. The picture appears to be an artistic soliloquy by Abayomi. Without writing the message in the balloon, it seems to ask the question of how far has these items on the agenda been realised by General Babangida.



PLATE 4, Artist: Ola Abayomi, Title: General Ibrahim Babangida's Political Agenda, Medium: Pen and Ink, Size: 15cm x 21cm.

The Cartoon in Plate 5 by Abayomi depicts a robust figure wearing a cap on which the inscription "Gov" is imprinted. The inscription is an indication that the figure satirises the governors of various states in Nigeria. The robust figure is shown large, standing tall and holding a sceptre of office; its overblown image covers up the small figure of the deputy governor standing behind. The picture lampoons the overbearing office and powers of the governors over the position of their deputies. At that time in Nigerian politics, the deputy governors were rendered redundant and over-shadowed by the governors in most of the federating states of Nigeria.

The style used in this cartoon falls in the second category of Abayomi's cartoon and illustration styles. The governor figure bears no resemblance to any known Nigerian governor; it is indeed very comical and is not meant to be a portrait. It is simply meant to be comical. In the artist's usual manner, cross-hatching and hatching shading techniques are employed.



PLATE 5, Artist: Ola Abayomi, Title: Governors Overshadowing their Deputies, Medium: Pen and Ink, Size: 7cm. x 12cm.

The third artist, Victor Ekpuk has a radically incomparable style with the first two artists. Victor's drawing in plate 6 comments on the social life in Lagos, Nigeria. The drawing is a strong semi-abstract and strictly speaking, it may not pass as a conventional illustration. Little wonder, Victor Ekpuk himself corroborated this assertion that he tries to draw his illustration just like the subject of his canvas paintings (Okediji, 2017). In plate 6, the artist deliberately uses up the entire picture plane. The covering up of the entire picture plane in itself echoes the congestion and chaotic struggle for space in Lagos; the very message of the painting. In the backgrounds, there are skyscrapers, rendered in linear forms, a drawing technique extemporised to show the distant location of the buildings in the picture. The next set of skyscrapers is rendered in solid white over blacks, which puts them in the middle ground of the painting. At varying intervals within the buildings are square-like cells with the

images of people squatting with their necks, waist and knees bent to be able to occupy the spaces. This actually characterises the living unavailability of accommodation space to live in Lagos, and when people find a space to live in, it is usually terribly small. In the foreground of the picture are drawings of people struggling to board a *molue*¹ bus, a popular commercial bus and a popular means of transportation in Lagos. In the buses, one can see more passengers standing than ones sitting. The bus-stop shows more people waiting endlessly for the buses to come. In the picture, amidst the congestion and confusion is an exquisite three-seater limousine moving majestically through the crowded street. Depicted in the car is just one 'big man'² sitting in a corner and having all the room within the luxury car to himself, while a host of others struggle outside for a chance to stand in a *molue*. The message here is while some live-in luxury, many live in abject poverty, even in the same neighbourhood. The illustration captures the wide social stratification; the hallmark of a capitalist living that pervades Lagos.



PLATE 6, Artist: Victor Ekpuk, Title: *Congestion in Lagos*, Medium: Pen and Ink, Size: 10 cm. x 18 cm.

In another illustration by Ekpuk (plate 7), the drawing depicts the debauchery of Lagos social life. In the picture, a woman is drawn seated but crouching, and beside her is a can on fire; she is cooking a meal right outside on the streets. Beside her are two children and in the foreground is another one playing. This picture speaks volumes in the narrative of the social structure in Lagos and it is a pictorial example of the several families living under overhead bridges and on the streets in Lagos. The children are nude, with big heads and very slim bodies, a strong indication that they have kwashiorkor. In the background, at the top are skyscrapers signifying that the location of the family under the bridge is right in the heart of the city. The drawing is another social satire resulting from economic depression and, therefore, blatant social class stratification in Lagos in particular and Nigeria as a whole. The picture also speaks to the narrative of pathetic poverty and the accommodation problem in Lagos.

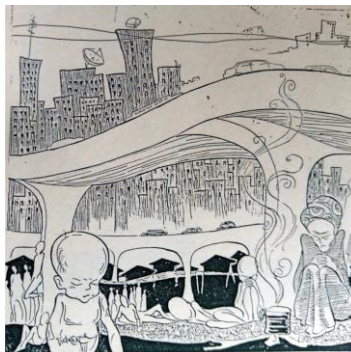


PLATE 7, Illustration, Victor Ekpuk

This paper intends to carry out one more analysis of Victor's drawings in which, the author is particularly impressed at the masterful compositional ingenuity and masterful cross-hatching shading displayed by the artist. Perhaps the author is in love with the emblematic African arts ensemble in the picture. The drawing (see plate 8) is an illustration of a feature story about culture.

Ekpuk combines a variety of techniques; he demonstrates a mastery of the use of solid darks, hatching, cross-hatching, thick and thin lines. With the addition of traditional motifs, a feature that the paper opines that he learnt from the *Ona* group (Filani, 2018). He has been able to put the motifs into conceptual use by utilising them to achieve solidity and the characteristic decorative patterns found on Yoruba woodcarvings and batik cloths.

It is important to note that the forms depicted in plate 8 include identifiable traditional forms that have been established as cultural icons. At the lower part, on the extreme left-hand corner of the picture is the representation of Yoruba *opon* Ifa (divination tray). The top section of the *opon* Ifa, the part captured in the illustration bears the representation of *oju* Esu, which is usually located at the *oju opon* (Pogeson & Akande 2011). The *oju* Esu is iconologically emblematic of the of the mythological relationship between Ifa and Esu (Akande 2020). Another iconic figure is placed directly over the *opon* Ifa. This is the *ekpu* figure; a representational wood carving of ancestral figures among the Oron people of the Akwa Ibom state of Nigeria (Eyefoki 2004). On the lower right-hand side of the same picture are the depictions of two *akwaba* dolls. *Akwaba* dolls are wooden images used among the Fante people of Ghana as idealistic representation of beauty for young women and an attraction of fertility for pregnant and newly married women. Apart from the iconic images found in plate 8, the artist also utilized iconic traditional motifs from Yoruba tie-dye batik in plate 9 (Areo and Kalilu 2013). The usage of traditional forms and motifs as central images or tonal values in the illustrations of Ekpuk's are signatures of his drawings.

As earlier pointed out, another illustration of Ekpuk that bears decorative motifs in place of shading is plate 9. The picture on this plate is that of an under-aged girl who probably had an unwanted pregnancy. The upper part is liner semi-abstracted forms of people forming a crowd, the crowd themselves form a tone in the shading extemporisation. At the top central position is a large circle achieved by leaving out white space in the middle of the series of lines that make up the crowd. At the lower end of the picture plane, Ekpuk employs sumptuous traditional motif decorations in solid black and white to serve as the background for the figure.



PLATE 8, Artist: Victor Ekpuk, Title: African Cultural Images: Divergence and Overlaps, Medium: Pen and Ink, Size: 7cm. x 12cm.



PLATE 9, Artist: Victor Ekpuk, Title: Underage Pregnancy, Medium: Pen and Ink, Size: 10 cm. x 15 cm.

Conclusion

Clearly, the three artists presented have their individual styles which are distinct from one another. The compositions of Jossy Ajiboye and that of Abayomi are usually simple, not entailing more than a few protagonists in the foreground of the drawings. Ekpuk sometimes equally approaches his composition with similar simplicity, but in most cases, he creates much more complex compositions that include city crowds, onlookers or passive audience who simultaneously serve as the background of the composition. At times, the crowd in Ekpuk's drawings is subdued in the background, appearing like surface embellishments than human beings as exemplified by the picture in plate 9.

Of the three artists, Ajiboye employs the largest variant of lines. He works from very thick, almost shadow size lines to extremely thin lines. His figures are at all times more realistic and proportionally accurate, they are rarely comical. Ajiboye combines hatching and cross-hatching to achieve the effect of depth in his drawings. In very many cases, he employs mass dark against direct white highlights in a two-tone modulation. Abayomi is a master of hatching and cross-hatching shading technique. He employs various grains of pen strokes to modulate light and dark to achieve an undoubtedly photo-realistic three-dimensionality. Abayomi's patience and mastery of lines set him over and above Ekpuk and Ajiboye in portrait drawing. Looking at plates 3 and 4 he seems to be the best portrait painter of all three. His lines are meticulous, calculated and precisely positioned on figures to portray life-like facial appearances. Ekpuk is a line extemporiser. He uses traditional motifs in the place of known shading techniques to modulate two-dimensional surfaces into three-dimensions. Victor Ekpuk sometimes romanticises his lines, as seen in plate 7, to the extent that they appear like 'the lyrics of music.' The smoke from the fire and the undulations of the bridges in Ekpuk's drawing, in plate 7, emit the rhythm of a musical movement that is almost 'danceable.' It must again be pointed out here that the drawings of Ekpuk are particularly unique in that, though meant as illustrations for stories, they can as well stand independent of the associated stories as decorative pictures.

Arguably, Ekpuk's inclusion of iconic cultural forms and images into cartoons and illustrations has expanded the frontiers of cartoon and illustrative drawings. In times past, such motifs and images are uncommon in cartoons and illustrations. Undoubtedly, Ekpuk's redefinition of the principles of drawing appeals to the viewers' native knowledge. Therefore, the subject matter of his drawings can be understood by the viewers from cultural standpoints.

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NOTES

- i. 'Big man' is a local appellation used in referring to very rich people in Nigeria.
- ii. *Molue* buses are large buses, built to commute people *en masse* from one bus-stop to the other in Lagos. It was very popular in Lagos as it was the cheapest means of transportation. At rush hours, it is usually filled from the front doors to the back doors. More and more commuters are admitted into the bus until there is almost no space for movement in the bus. There were usually more people standing than sitting.

Physio-Chemical and Thermal Properties of Alkalari Kaolin for Ceramics Application

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Abstract

A kaolin deposit of considerable economic potential occurred in Alkalari local government in Bauchi state Nigeria. It is well accepted that the mineralogical composition controls ceramics processing properties. The qualities of raw clays are evaluated merely by their chemical composition and grains size distribution. The kaolin investigated in this study was evaluated through multi-approach method. Atterberg limit: Liquid limit 50.4%; Plastic limit 24.3%; Plasticity index 26.1%; drying and firing shrinkage 5%. Chemical composition: XRF revealed SiO₂ 40.90%; Al₂O₃ 38.90% and total fluxes content of 1.43%; LOI 13%; XRD revealed the present of quartz, hematite, kaolinite and illinite; DTA curve revealed the present of endothermic peak at 600°C and exothermic peak at 1000°C; SEM showed irregular particles shape and porous texture. The study elucidated properties of Alkalari kaolin suitable for application in ceramics.

Keywords: Alkalari, Kaolin, Physical and Chemical quality.

Introduction

Kaolinite forms as a residual weathering product or by hydrothermal alteration of aluminosilicates, especially of feldspars (Oberlin and Couty, 1970). Kaolinite occurs in soils and a sedimentary rock like kaolin, which contains minable amounts of kaolinite. The thickness of the unit layer is 7.15 Å. The charges in the ideal kaolinite structure are balanced. Thus, kaolinite has no layer charge. Talibudeen and Goulding (1983) reported kaolinite samples to have low percentages (0.1 to 10%) of vermiculitic, micaceous, or smectitic layers, which is probably the explanation for the negative layer charge of some kaolinites, resulting in a low shrink-swell capacity and a low cation exchange capacity (<15 meq/100 g).

related properties (Schmidt, 1981), but relations between components in mineralogical systems and properties considering the main components only (Schüller, 1980). As summarized by Kaufhold and Penner (2006), especially the amount and nature of swelling clay minerals (smectite and smectitic components in illite-smectite mixed-layer minerals) exert a strong influence on workability, such as viscosity (Störr, 1983, Lagaly, 1989), making moisture content (Hofmann, 1962), plasticity (Kromer and Rose, 1994), dry bending strength (Wiegmann et al., 1978; Schüller, 1980), and shrinkage (Kromer and Schüller, 1973; Wiegmann et al., 1978; Störr and Schwerdtner, 1979).

Despite the known influence of mineral composition, the quality of raw clays for industrial application is often still evaluated merely by their chemical composition (Schejbal, 1978) and grain-size distribution (Winkler, 1954). The mineralogical composition of ceramic clays is characterized by varying amounts of finely dispersed quartz, feldspars (mostly K-feldspars, albite/oligoclase), micas (often referred to as sericite*, muscovite and biotite), illites, kaolinite, Fe-(oxy-hydro) oxides, and occasionally varying portions of mixed layer minerals, as illite-smectite. In addition, several clays contain very fine organic matter and also lignite, which sometimes contains marcasite (Kromer,

1979; (1980).

Alkalari clay is investigated in this study for ceramic application. Despite the known variations in properties of Alkalari kaolin as reported by various authors due to the variability of mineralogical composition, from different location, ceramic clays similar in composition show different processing properties. Those differences can only be elucidated with a comprehensive mineralogical characterization by the advanced methods.

The different processing properties in terms of extrusion behaviour and making moisture content could not be explained on the basis of the bulk material composition. As minor constituents exert a strong effect on processing properties (Schüller, 1980), a detailed characterization of the smectite layer content is required to understand and predict the behaviour of ceramic masses in a forming process.

Aim of this study is a consistent mineralogical characterization by a multi method approach that is able to detect processing-related differences of Alkalari kaolin according to ceramic industrial assessment.

A kaolin deposit of considerable economic importance occurs in Alkalari, a village north of Bauchi in Bauchi State of Nigeria. Alkalari kaolin deposit is a sedimentary deposit formed most probably by the decomposition of some igneous rocks and later deposited in its present position or by an in situ kaolinization of a sedimentary rock. Contacts between the kaolin concentrations and the overlying Laterite are sharp suggesting transported rather than in situ decomposition. A sedimentary deposit of commercial importance may be produced where conditions are favourable for an adequate amount of the clay to be separated from associated non-clay material, deposited without appreciable "dilution" by other detritus or chemical precipitates and preserved from subsequent alteration or erosion (Bates, 1964, Eze, 2015).

The deposit has well exposed sections along the Jalgawa River bank. The Kaolin occurs as a continuous massive body overlain by a ferruginous Laterite top soil which constitutes the overburden. Generally, the Kaolin occurs as light grey to pale orange, with variable iron oxide staining which results in red coloration in some places. The deposit trends approximately in an east-west direction (Eze, 2015).

The Atterberg limits (*liquid limit*, *plastic limit*, and *shrinkage limit*) provide a very useful indication of the properties of the tailings. They have been used in soil mechanics for over 50 years, providing a measure of the moisture content at which a soil (tailings) changes from a liquid, to a plastic, to a semi solid to a solid state. (*Moisture content* is defined as the mass of water divided by the mass of dry solids.) In particular, the arithmetic difference between the liquid limit and the plastic limit (the *plasticity index*) is a particularly useful indicator of likely soil properties, including its potential to resist liquefaction, Williams 2016 Kaolin's for ceramics are assessed for their plasticity (determination of Atterberg limits), green strength, dry strength, volume and linear drying, firing shrinkage, and modulus of rupture. Chemical composition is also important for ceramic grades. Physical properties are determined on wet and dry test specimens with specific dimensions which are prepared from the raw materials (Christidis, 2013).

X-ray fluorescence (XRF) spectrometer is an x-ray instrument used for routine, relatively non-destructive chemical analyses of rocks, minerals, sediments and fluids. It works on wavelength-dispersive spectroscopic principles that are similar to an electron microprobe (EPMA). However, an XRF cannot generally make analyses at the small spot sizes typical of EPMA work (2-5 microns), so it is typically used for bulk analyses of larger fractions of geological materials. The relative ease and low cost of sample preparation, and the stability and ease of use of x-ray spectrometers make this one of the most widely used methods for analysis of major and trace elements in rocks, minerals, and sediment.

Powder X-ray diffraction (XRD) is the common standard technique of mineral identification and quantification (e.g., Chung and Smith, 2000). Clay minerals are very difficult to quantify, because of

their variable chemical composition and structures. Due to their platy habit, clay mineral particles have a strong tendency for orientation, enhancing the (00l)-reflections and weakening the (hk)-reflections as compared with a sample of fully random orientation (Środoń, 2006). Information on the magnitude of analytical errors is available from recent worldwide contests and round-robins (e.g., the Reynolds Cup) in quantitative analysis of artificial rocks containing clay minerals. Out comings of these contests indicate that some XRD techniques are capable of providing very accurate results of below 10% of cumulative error from actual values (McCarty, 2002; Kleeberg, 2005).

Differential Thermal Analysis (DTA) DTA is a semi quantitative technique which is especially important in the study of short-range order materials since it is applicable irrespective of the degree of crystallinity. The method determines the differences in temperature (T) between a sample and reference material as the two are heated at a controlled rate. When the sample undergoes a transformation, the heat effect causes a difference in temperature between the sample and reference materials. The difference in temperature ($\sim T$) is normally plotted against the temperature at which this difference occurs (Fig. 8). Reviews of DTA and other related methods such as thermo-gravimetric analysis are contained in Mackenzie (1970), Mackenzie and Caillere (1975), and Tan and Hajek (1977)

A scanning electron microscope (SEM) is used to generate surface images of a specimen on a microscopic level. It does this by scanning a specimen with a beam of high energy electrons in an optical column. The electrons emitted by the beam then interact with the atomic structure of the specimen and generate topographic images. Different types of electrons are produced from the beam, secondary and backscattered, and are discussed in more detail below. If the microscope is also equipped with X-ray capabilities, the equipment can generate information about the elemental make-up of the structure as well as the specific location of those elements. The section serves to further discuss the processes occurring in the SEM optical column, the images produced by secondary and backscattered electrons, and complementary analyses using an energy dispersive X-ray spectroscope (EDS) (David, 1983)

Abel et al (2012) evaluated Ikere Kaolinite using XRF, and physical: specific gravity and Atterberg limits the results found showed that the sample is predominantly kaolinite but high content of Fe_2O_3 and CaO content. Shehu et al (2017) conducted study on chemical composition and particle size analysis of kaolin through XRD, XRF, LALLS and the results showed presents of eight element expressed in percentage in form of their oxide; five crystalline structures revealed by XRD result; particle distribution showed that kaolin particles are mainly in the range of 25-35 μm while few particles have size distribution varied between 0.4-0.75 μm . Aroke et al (2013) subjected kaolin clay through XRF, XRD, Fourier transform infrared (FTIR); Thermo-grametric (TGA) and Differential thermal analysis (DTA) surface area, pore volume and pore size and found the techniques successful to analyse for conversion of raw Alkalari kaolin clay to organo-clay for contaminated water treatment. Ozkan (2016) characterized ceramic properties of Turgutlu clay using XRD and plastic measurements, water absorption, linear shrinkage bulk density and Scanning Electro-Microscopy (SEM) based on the results the clay recommended for structural ceramics. Mohsen (2010) investigated Saudi clays by DTA, TGA, SEM and XRF and found them suitable for use in ceramics.

Materials and Methods

The Kaolin material used for research was sourced straight from the mine site in Alkalari LGA of Bauchi State. The lump was crushed in ceramics studio ATBU, using Retsch BB 100-Mangan crusher machine. There after the material was soaked in plastic container for 48 hours. The slurry was plunged, Levigate and sieved through a 20mm mesh, there after the kaolin particle were allowed to settled down for 24 hours and the water decanted. The kaolin was placed into plaster of Paris mould (POP) mould allowed thoroughly dried. Liquid limit and plastic limit were conducted using Atterberg cone test (Matest S.P.A. Treviolo 24048 Model; 8057). Chemical composition was determined by x-ray fluorescence (XRF) using Manipal 4 panatical B. V. machine, as well as x-ray diffraction (XRD)

analysis was conducted using the model. Scanning electron microscopy elucidated through PRO X Phenom world, Model 800-7334 machine. Differential thermal analysis was observed using Nestch DTA/TGA thermal analyser.

Results and Discussion

Table1. Atterberg Limits Test, colour, and shrinkage observation.

| Alkaliner Kaolin | Result | Raw | Fired 900°C |
|------------------|--------|-----------------|--------------|
| Liquid Limit | 50.4 | Very white gray | White Colour |
| Plastic Limit | 23.4 | Dried 1% | 4% Shrinkage |
| Plasticity Index | 26.1 | | |

Table2: chemical composition

| Si O ₂ | Al 2O ₃ | Ti O ₂ | F ₂ O | Cl | Ca O | M gO | Na 2O | K ₂ O | M nO | V ₂ O ₅ | Cr O ₃ | Cu O | Zn O | Ga 2O ₃ | As O ₃ | Sr O | Zr O ₂ | B a O | P b o | LO I |
|----------------------|-----------------------|----------------------|---------------------|------|---------|---------|----------|---------------------|---------|----------------------------------|----------------------|---------|---------|-----------------------|----------------------|---------|----------------------|-------------|-------------|---------|
| 40.90 | 38.80 | 2.93 | 1.25 | 1.61 | 0.039 | 0.020 | 0.065 | 0.023 | 0.001 | 0.001 | 0.043 | 0.028 | 0.011 | 0.021 | N D | 0.021 | 0.0245 | 0.077 | 0.026 | 12.20 |

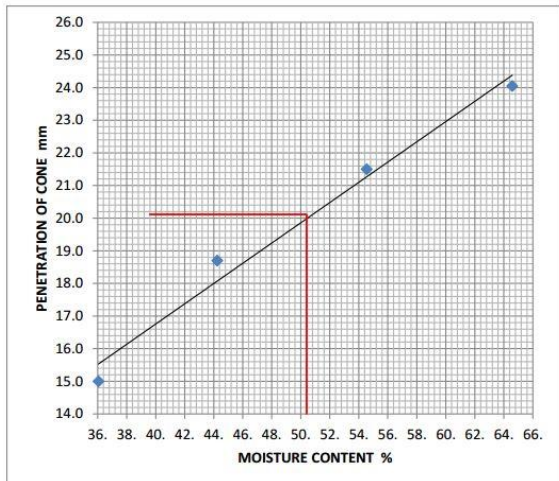


Figure1: Atterberg Limit Cone Test

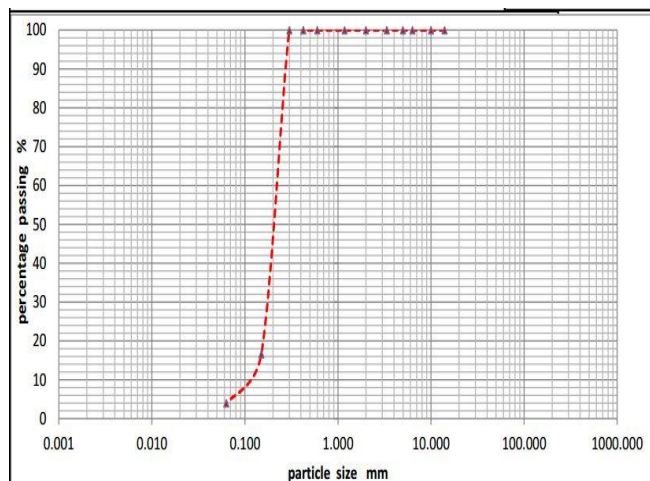


Figure2: Particle Size Distribution Sieves analysis

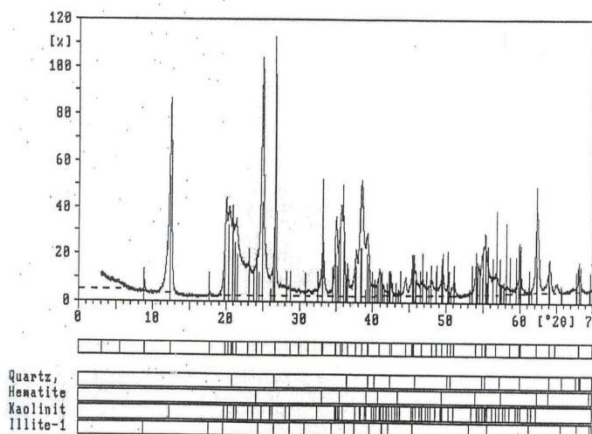


Figure3: X-ray diffraction Composition of Raw Alkaliner Kaolin

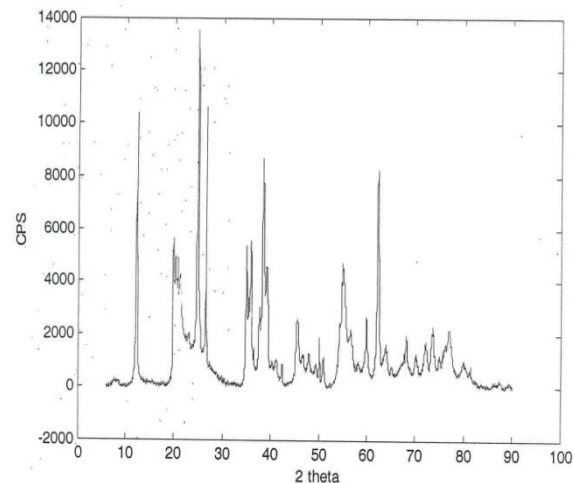


Figure4: X-ray Diffraction Pattern of Raw Alkaliner Kaolin

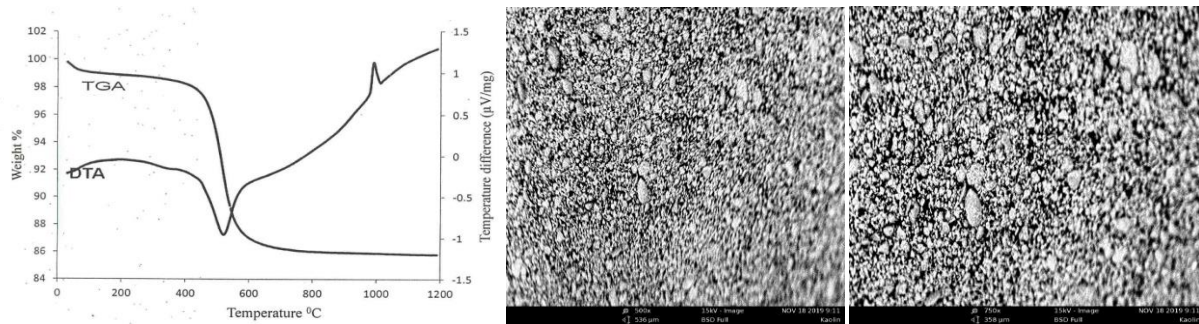


Figure 5; TGA-DTA Thermo gram of Kaolin of Particle Fraction less than 63um, Figure 6; Scanning electromagnetic results of Alkaleri kaolin sample.

Liquid Limit (LL) (table 1) is the moisture content in percentage at which the clay begins to behave as a liquid material and begins to flow. The liquid limit (50.4) shown on Table 4 is higher than the 49.54% computed from the liquid limit reported by Dondi et al., (2008) for 20 ceramic kaolin samples. High liquid limit value corresponds to high clay content which is a desirable characteristic of kaolin in ceramic works.

Plastic limit is the minimum moisture content, in percent, at which the soil begins to crumble when rolled into a thin thread, approximately 3mm in diameter. The plastic limit of Alkaleri kaolin (24.3) corresponds to the plastic limit of 36 for Ca-kaolinite according to Worrall, (1986). This class of kaolin is particularly a good raw material for ceramics.

Clays may present a wide range of plasticity values. Plasticity is a fundamental property in the ceramic industry since it defines the necessary shape changes without rupture when a clay body with added water is submitted to an external force. Plasticity index (PI), is a measure of the range of moisture content over which the clay behaves plastically. Typical values of Atterberg's plasticity index for kaolinite clays range from 5 to 22 (Fernando et al., 2010). The more plastic a clay, the more water it will tolerate without becoming fluid. Grimshaw and Searle (1971) recommended plasticity index of 10-30% for ceramic clays. The plasticity index of 26.1% obtained for Alkaleri kaolin fall within Grimshaw recommendation and presents the kaolin as excellent ceramic clay. The lowest plasticity indices are generally obtained from hydrothermal kaolin deposits where the clay is both coarse and well crystallized. Secondary kaolin clays, formed by weathering and eventually carried into sedimentary deposits, are generally finer grained and less well crystallized, both features producing higher plasticity indices (Bain, 1971). The high plasticity index value of Alkaleri Kaolin is an evidence of its secondary origin.

Shrinkage is a property of clay which makes it undergo structural changes and disintegration while being heated. High shrinkage values may result in warping and cracking in the finished products. The usually firing temperature range of commercial ceramic products is 1050oC-1100oC. The samples were fired to 900oC. The average linear and volume shrinkage for the samples tested were 3.4% Chester (1973), recommended linear shrinkage range of 7-10% for refractory clays. Alkaleri kaolin has a low linear shrinkage and consequently low volume shrinkage. Low shrinkage is beneficial in ceramic industry as it implies less cracking. Low linear shrinkage limits of less than 7% are obtained for kaolin of low feldspar or high quartz content. According to Correia (2004), kaolin's which exhibit linear shrinkage limit as low as 3% are composed of as much as 65% quartz. The average quartz content of Alkaleri kaolin sample in work is however only 40.90%.

X-ray Fluorescence (XRF) (figure3) Different researchers have reported varying SiO₂ content for clays used in the various products in the ceramic industry. Chester, (1973) reviewed the SiO₂ content of clays from five different ceramic industry and gave a range of value of 47-48%. Abubakar et al., (2014) recommended clays from Dabagi clay deposit in Kebbi State, Nigeria with an average SiO₂ of 64.50% for ceramic works. The mean value obtained from the analysis sample of Alkaleri kaolin is 40.90% which is within the reported range of values of ceramic clays. The alumina content 38.90%

of Alkalari clay falls within the range of 25-44% recommended for ceramic by Chester, (1973). A low iron content ($<0.9\%$) is necessary in order to achieve fired brightness in excess of 83% at temperatures of 1000°C and above (Highley, 1984). The iron oxide content of 1.25 may inhibit the kaolin from attaining brightness on firing. High level of iron oxide usually imparts reddish colour to clay when fired, and this is capable of making the final product attractive to some users. Where a red colouration is undesirable some form of beneficiation will be required to reduce the effect of high iron content in the final ceramic product. Firing behaviour is mainly affected by the “fluxing oxides” (i.e. $\text{Fe}_2\text{O}_3 + \text{MgO} + \text{CaO} + \text{N}_2\text{O} + \text{K}_2\text{O}$). The fluxing oxides content in the kaolin is 1.424. The low flux value gives the clay a refractory behaviour which is an advantage in ceramic products such as porous ceramic. High concentration of fluxing oxides impacts dark colour after firing and high shrinkage. Loss on ignition (LOI) is a commonly used method to determine the organic matter content of clay by oxidation at an elevated temperature in a muffle furnace by measuring the weight loss. It is a test designed to measure the amount of moisture or impurities lost when the sample is ignited under the Conditions specified in the individual monograph. Organic matter is oxidized at 500-550°C to carbon dioxide and ash. Carbon dioxide is evolved of carbonate at 900-1000°C, leaving oxide (Heiriet al., 2001). The weight loss during the reactions is easily measured by weighing the samples before and after heating and is closely correlated to the organic matter and carbonate. The average loss on ignition recorded is $12.46 \pm 1.40\%$ and this attested to the inorganic nature of the kaolin thereby making it a good ceramic raw material. Bloodworth et al., (1993) put the loss on ignition value of ceramic-grade kaolin as 13.20%, for the sample studied. The value obtained based on the LOI qualifies the Alkalari kaolin as a ceramic-grade kaolin.

Differential Thermal Analysis Figure 5A well known chemical reaction either gives off or takes on heat, at 200°C the curve revealed the free water drove off adsorbed on the surface of the particles. At 400°C -600°C the revealed the endothermic peak the lost OH-ion from the kaolin structure in form of water, at period the weight occurred and lost its plastic properties. The curve showed exothermic peak at 1000°C and Meta kaolin layers condenses to form a new type of crystal structure called spinal with approximate composition $2\text{Al}_2\text{O}_3 \cdot 3\text{SiO}_2$. (Lawrence, 1972).

The X-ray diffractor gram (of Alkalari kaolin sample (figure 4) revealed the presence of quartz, hematite kaolinite and illinite. The semi quantitative mineralogical composition was based on determined on relative peak intensities and reflects to a reasonable extent the mineralogical characteristic of kaolinite of about 70 %. Aroke 2014 citing Asmatulu, 2002 recommended clay with high kaolinite content as basic raw material for ceramics.

Figure 6, Scanning electron microscopy (SEM) shows the kaolin particles; the particles were irregular in shape and having porous texture. There is morphology which consists of big agglomeration of the particles surround by smaller particles around few micron sizes. Oscar (2016) reported the same morphology for natural kaolinite.

Conclusion

A comprehensive mineralogical investigation of Alkalari kaolin for ceramic and its respective grain-size fractions was conducted to elucidate the processing properties. The study was aimed at contributing to the long-term objective of developing an assessment scheme for quality evaluation of Alkalari kaolin for ceramic. The necessity of ceramic expert to evaluate special properties of Alkalari kaolin to elucidate its suitability for single class of ceramic product is required in order to understand its bulk material properties. The deduction of a generally valid clay assessment scheme is additionally complicated by the high variability of clay systems and, thus, mineralogical composition, which have been shown to vary notably even in one single mining area. Nevertheless, decision-making for clay grade-classification on the basis of mineralogical phase analysis remains challenging due to the partial inconsistency of the quantification results obtained by XRD analysis using the Rietveld method. However, to conclude with the words of Galán et al. (1998), “the industrial properties of kaolin cannot be predicted from other basic properties such as mineralogy because they are

intricately related to one another.” This means that the long-term objective of developing an assessment scheme for the quality evaluation of industrially used clays can only be reached by further efforts dedicated to a detailed determination of the quantitative phase content.

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The Hidden Figures of The Nigerian Cartooning Art Form

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Abstract

Cartooning just like any other skill imbued profession continue to be practiced by females elsewhere and in Nigeria. The study presents the works of seven female cartoonists Folashade Adebare, Ronke Adesanya, Ijeoma Nwogu, Gloria Ejimofor, Emilia Oniegbu and Adaora Onele and Uche Uguru in Nigeria that have practiced the art form with three that presented editorial cartoons while the other four made cartoons on the familial platform. The study aimed at rethinking the exclusion of the female gender from the cartooning epistemology, while one of the objectives is to identify female cartoonists in Nigeria among others. The article relied on cultural feminism and queer theory to set the tone of the study so as to reveal that there are still various issues worth studying to expand the cartooning epistemology with focus on the works of female cartoonists. The article deduced in its finding that Emilia Oniegbu has not shown any clear-cut ability to make cartoons from the works she made. The article posits that scientific and biological inhibitions initially thought to prevent the female gender from any form of depiction are not true. The study recommends that Female cartoonists should publish their works for sale like the male cartoonists are doing so as to make the reading public aware of their existence among other recommendations.

Keywords: Gender, female, cartoonist, culture, queer

Introduction

Between 1970s and the late 1990s it is observed that as the boys grew through primary and secondary schools, some of them continued to improve on their drawing skills both at school and at home, and the collection of cartoon strips cut out from newspapers continued to increase.

Moreover, studies consistently mention boys' knack for drawing from comics. This is based on observation of a trend greatly uncommon with the girls at the time and even now. This gives credence to the reason why most boys practise drawing more than girls, whenever they come in contact with comics. On this, the study infers here that to hold that a female has a lesser or outright inability to draw as it compares to a male is wrong. As much as possible, it simply posits that abilities in both genders are what can be improved upon over time rather than hold one gender ability high above the other.

Culture and society are both agencies that form the basis for men and women to express their innate pains, desires, hopes and aspirations. The cartoonist's depictions often relate to the race he or she is born into. Currently, there are about fifty-three newspapers in Nigeria, and the researcher is not aware of any female cartoonists who are practising or may have practised the art form in the newspaper and magazine. The existing scholarship on cartooning appears to exclude the works of female cartoonists in Nigeria. This leaves out discursions on the works of female cartoonists such that it is as though there are no female cartoonists practising or that had practised the art form.

Aim and Objectives of the Study

The aim of this study is to rethink the exclusion of the female gender from the cartooning epistemology, while the specific objectives are to:

- i. identify female cartoonists in Nigeria
- ii. trace the academic background of the Nigerian female cartoonists, and investigate what informed their choice of the profession
- iii. examine the styles, themes, perspectives of the female cartoonists' work

- iv. examine the stylistic differences, similarities and influences between the works of male and female cartoonists, and
- v. ascertain the types of cartoons the female cartoonists make

The article highlights the stylistic differences in the female cartoonists' works in comparison to the works of male cartoonists. It will enable scholars to direct studies towards the works of female cartoonists. It will reveal the possible reasons why there are no scholarly works done on the works of female cartoonists practising in Nigeria. The study will expand the cartooning epistemology in that the mindset of the female is ordinarily different from that of man but has the capacity to be equally productive in any field of expertise, which may inspire further studies of their works. This study focuses mainly on both existing and retired female cartoonists in Nigeria with the aim of highlighting and examining the contributions their works make to cartooning.

Conceptual framework

Two concepts will be relied upon as vehicles to drive the thrust of this article. The first in no specific order is Cultural feminism. Lewis in Adeoti (2020: 294-5) hold that

Cultural feminism is a variety of feminism which emphasizes essential differences in reproductive capacity. Cultural feminism attributes to those differences distinctive and superior virtues in women. What women share, in this perspective, provides a basis for "sisterhood" or unity, solidarity and shared identity.

In the light of the above nuances, this article presents the work of female cartoonists alone to reveal the capacity in their works without to avoid the patriarchal shadow that has and continue to prevent the audience or and public from being able to realize that women make cartoons. While, the Queer Theory that started in the 1990s as a study that made attempts at understanding the deviant behaviour that led some men and women to become gay and lesbian. The word queer is a word that is used to describe an odd behaviour, attitude, or an event that is out of place. That a female making cartoons is out of place is what has and continue to make it difficult for women be accepted in the print media as cartoonists. It is important to note that Queer theory actually originated from queer studies and women studies. The theory is influenced with credits given to Eve Kosofsky Sedgwick (1950-2009), Judith Butler (b. 1956) and Lauren Berlant (b. 1957). Over the years, the theory continued to enjoy a wide variety of expansions that have led Gauntlett (1997: 3) to define it thus

Queer theory is a set of ideas based around the idea that identities are not fixed and do not determine who we are. It suggests that it is meaningless to talk in general about 'women' or any other group, as identities consist of so many elements that to assume that people can be seen collectively on the basis of shared characteristic is wrong. Indeed, it proposes that we deliberately challenge all notions of fixed identity, in varied and non-predictable ways.

Some examples of these set ideas are the typecasting that is common in relationships linked to challenges that come up between couples in marriage, societal stereotypes, the patriarchal perception that is used to prevent women from pursuing their desired careers among others.

Literature on cartooning and gender exclusion

Lent (2010: 8, 26) opines that

Given their high readership and the vast reservoir of researchable topics identified with them, it is difficult to fathom why comics and cartoons remained unstudied (or at least, understudied) for so long... After these early efforts to advance comics as a field of study, a more sustained drive surfaced in the late 1980s, when various factors coalesced to change still prevailing negative attitudes about comics...the academy could no longer ignore the broad discipline of popular culture (which embraced comics), given its immense importance to the global economy and individuals' lifestyles.

The achievement attained abroad in the study of comics generally is evident from the above opinion with evidence seen in the books and scholarly published articles. Nigeria on her own has come a long

way in the contributions made by her cartoonists locally and internationally. Donnelly (2013: 1) and Lazzari and Schlesier (2008: 376) hold unequivocally that the role of the female in the arts and cartooning in particular is worth paying attention to because of the perspective that it has. This they affirm is potent and worth adequate consideration just like those of the male in any field and cartooning in particular. They posit that the female gender at one time or the other have held protests against their exclusion from some galleries as it presupposes that the female's works lack the value that equals those of the male artists. Apart from Nigeria, female cartoonists continue to lend their voice to the male dominated profession. In Kenya is Celestine Milka Wamiru, Lydia Paul in Tanzania and Stacey Stent in South Africa where they make strips in their various countries with little or nothing written about their works

Methodology

The quantitative research method was used to obtain information on the number of female cartoonists that may have or that are still practising the art form. Both the intrinsic and extrinsic approaches of collecting data were used for this study. The intrinsic approach, which is a primary method of gathering information, was used to establish the inspiration behind the female cartoonists' works. The extrinsic approach relied on cartoon strips, books, journals, magazines, electronic libraries, internet and other archival materials to discuss the female cartoonists' works' styles, influence, techniques and content.

The article used the historical approach to trace the educational background of the female cartoonists, so as to document what informed their choice of the profession. In addition, the expository approach was used to bring to bear on the study unfold a knowledge or any hidden event, or persons. The descriptive approach enabled the researcher to delve into the underlying interpretations of each of the female cartoonists' works so as to gain the nearest meaning of the intended message. The comparative approach was used to find out the differences in the content, depiction and message between the works of female and male cartoonists.

Population and sampling technique

The population for the study is the female cartoonists who had and are still practising cartooning in Nigeria. Purposive sampling was used since it is a method used to exclude people who do not fit into a particular profile. The profile needed for the study are the female cartoonists who may have and are still practising the profession.

Styles, themes and perspectives of female cartoonists' works

The study examines the styles, themes and the stylistic differences and similarities and influences of, and on the female cartoonists' works. Again, it assesses the stylistic differences between the works of the female and male cartoonists. Folashade Adebare trained at the Yaba College of Technology Lagos, Nigeria and on graduating got employed as the first female and cartoonist in the now rested National Concord newspaper. The themes focused on varied from editorial cartoons to socio-cultural issues in Nigeria and the world at large. The strip plate I berates the culpable attitude of both uniformed men and some members of the public as they engage in the ignoble act of giving and taking bribe.

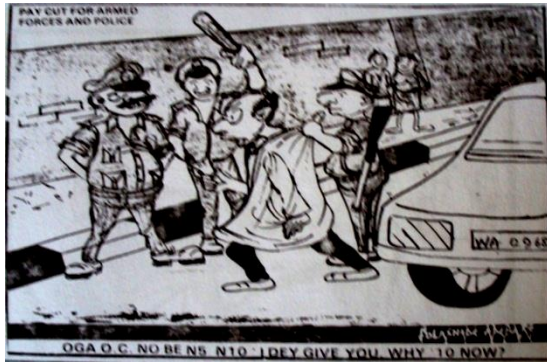


Plate I: Pay cut for armed forces and police, Folashade Adebare, *National Concord* newspaper, November 12, 1985



Plate II: Untitled, Folashade Adebare, *National Concord* newspaper, January 19, 1987

It is important to add that Adebare holds firmly that the main cause of the act of asking for gratification instead of punishing the offender is hinged on the pay cut of the two units of the armed forces. She further asserts through the strip that it is a more common practice that transcends pay cuts as seen in the conversation coming from the driver that has been arrested by the uniformed men. The depiction seems to be a cross pollination of influence of her colleagues' (Boye Gbenro, Dotun Adegboyega and Osazuwa Osagie) mannerism of depicting figures. In the strip in plate I, she aptly depicts a female figure standing by a man, both standing as onlookers as the driver is arrested. She does this to further express the helpless situation the citizens in the country find themselves, in the face of the attendant aggressive manner that characterises policing at check points.

In plate II, the man in a flowing gown could have been depicted as a female figure without losing the thrust of the message. However, the early 1980s was a time when women were just gradually finding an increasing footing in the civil service. This ordinarily beclouded her enough to depict men in her strips more than the frequency at which to depict women. More so, she might have done this to also maintain her place in the eye of the male dominated profession vis-a-vis the almost inexistent place of women in the print media when she started in the *National Concord* newspaper.

Ronke Adesanya made cartoon strips in the now rested *Daily Sketch* newspaper, *The Vanguard* and the *Nigerian Tribune* newspapers. From the *Nigerian Tribune* are these two strips that focus on socio-cultural issues that affects women. The first strip depicts a wife's frantic effort at preventing her husband from continuing to date his secretary. Adesanya helps the reader see the mode of dressing that the secretary is usually seen in, and the wife also decides to imitate her husband's secretary in order to win him back to herself.

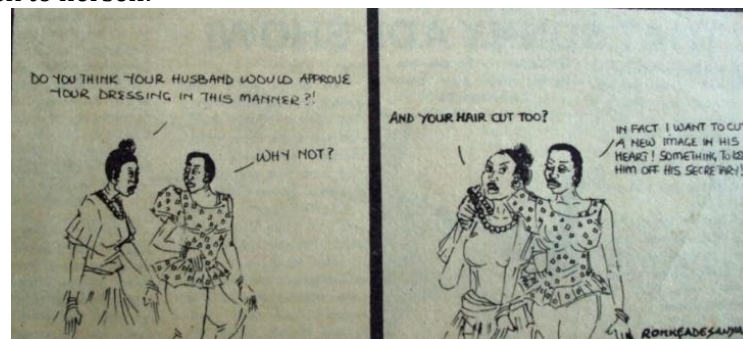


Plate III: Untitled, Ronke Adesanya; *Nigerian Tribune* newspaper, no date

The cartoonist has used just two panels to convey lots of messages and imagery that would have taken a few more strips to achieve. She presents the story in a way that captures the anxiety in the wife such that in the second panel the reader is able to get an impression that she is on her way to her husband's office to douse the existing competition her husband has created. In the next strip

Adesanya depicts one of the throes and challenges, thoughts and desires of a couple in the drive for public office.



Plate IV: Untitled, Ronke Adesanya; Nigerian Tribune newspaper, 23 July, 1987

In the second panel she asserts that some men in the eastern part of the country still see the place of the women to be in the kitchen. Her works are replete with female figures which should make scholars to inquire to want to know the gender of the cartoonist that makes the strips. This should inspire a gender study of Adesanya's works to lead to findings such as (i) The existence of a female cartoonist, and (ii) A replete use of female figures; perhaps to protest the neglect of the use female figures in cartoon strips. It also makes it clear that the overt gender stereotype makes it easy for readers and scholars in particular to hold that only men make strips.

Witek (2012: 37) holds that

One of the basic skills of any kind of drawing is the ability to render the appearance of objects consistently, and in comics the expectation is that no matter how stylized or iconic the drawings may be, the figures will look more or less the same throughout the narrative.

This ability is evident in Adesanya's work in the Vanguard newspaper such that it might have made many scholars to think it is not possible for a female to make cartoons let alone with the type of proficiency displayed by her in the VIRGINIA comic strips.

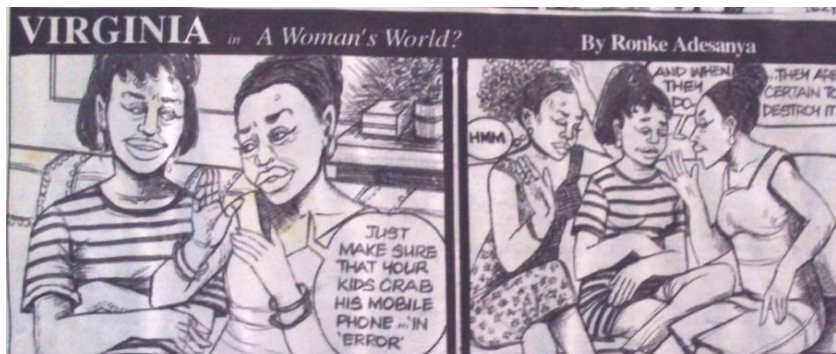


Plate V: VIRGINIA in A Woman's World? Ronke Adesanya; Vanguard newspaper, August 15, 2002

The ploy depicted in plate V is meant to wonder if the decision taken would actually resolve the issue for which VIRGINIA seeks revenge. Adesanya as a female decides to present the negative life style of some women through a woman's eye so as to better present this without the bias and poor information that a male narrator would have had to depend on hence ending up with a derogatory view of the women. McCloud (1994: 63) posits that, "This phenomenon of observing the parts but perceiving the whole has a name. It's called closure...Some forms of closure are deliberate inventions of storytellers to produce suspense or to challenge audiences". This technique cannot be easily attributed to the work above because the first woman on the left in the second panel has her arm

stretched behind the woman in the middle of the two women, but the first panel did not show any part of the body of the first woman in the first panel.

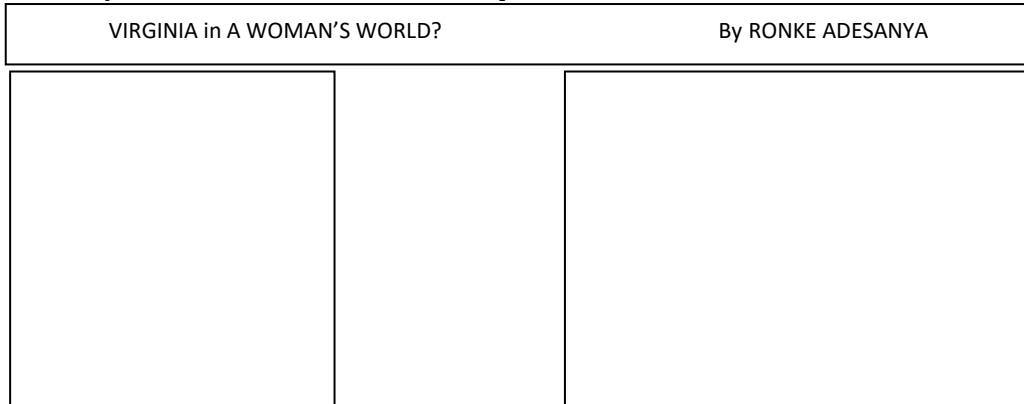


Diagram 1: Closure; as suggested by Scott McCloud shows the gutter that should have been used in the strip in plate V.

The gutter between the two panels in the above diagram is a widely accepted practice the world over. Again, VIRGINIA in TALES OF A CITY GIRL is a portrait of a lady portraying one that has chosen to be wayward. Singer (2012: 56) holds that

In narrative discourse, Gerard Genette defines narrative time through three types of relations between story and discourse: the order in which events transpire in the story and the order in which they are presented in the discourse; the duration of events in the story and in the discourse; and the frequency with which these events are repeated in the story as opposed to the frequency of their repetition in the discourse.

These narrative styles are evident in Adesanya's comic strips as seen in the following strips.

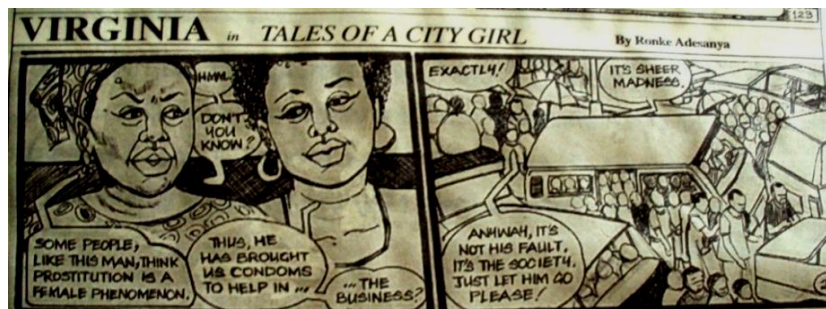


Plate VI: VIRGINIA in TALES OF A CITY GIRL, Ronke Adesanya Vanguard newspaper, 18 May 2001

The cartoonist in the strip above avoids the use of a few other frames to show the reader where the two women are by missing the scenes, and in the second panel creating a frame that captures the busy traffic laden road they are both travelling on. The replete use of female figures in Adesanya's comic strip is indicative of the thinking of radical feminists. The reason for this exclusion is varied, one of which is the low number of those who had practised the profession as observed by Professor John Agberia in a telephone interview of 16th March 2013. He explained that "I am not aware of any female cartoonist in Nigeria, and if there are, the figure is infinitesimal." The scholar had published an article titled 'The role of cartoons in the socio-cultural development of Nigeria' in 2001.

Ijeoma Nwogu studied Medicine at the University of Ibadan, Nigeria and took interest in drawing while in secondary school. The characters she made are depicted in the clear-line style of presentation and the text in the strip are inspired by aphorisms and those drawn from the devil's dictionary. The character in THOTS is depicted as a thoughtful man wearing a face cap with his eyes not depicted. He is depicted on a strip with two panels of the same size with the sentence broken into the two panels. The essence of this is to draw the reader into the opinion that every thought must be

thought through as a process. In this strip, she implies that a person should destroy all evidence of failed attempts at success so that, apart from the ability to start again, the person does not get the reprimand of any one.

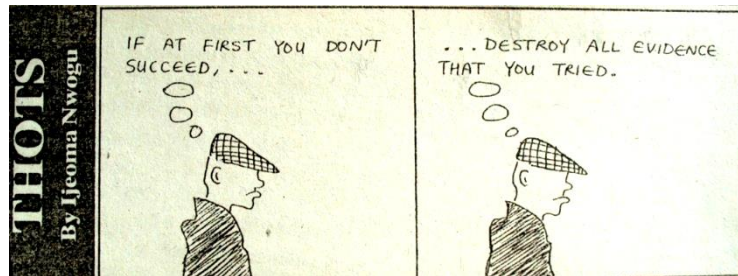


Plate VII: THOTS, Ijeoma Nwogu; Nigerian Tribune newspaper, no date, (Scrap Book, Kashima Ibrahim Library, Ahmadu Bello University Zaria)

Above is a strip with a stern expression that runs parallel with the text used by Nwogu. The first panel goes any reader that knows the idiomatic expression that leads to 'try, try and try again'. But in the light of the various spate of evidence been burnt before or during a court in some Nigerian cases, Nwogu lampoons the social and judicial system for lacking the integrity to stand on its decisions. Again, many people always want to hide their failures and would rather present a façade of being unaware of what to do under a precarious situation so as to seek peoples' sympathy.

The context in which the dollar in plate VIII is used in the strip below is suggestive of a possibility that Nwogu alludes to the economic downturn in the country. This is so bad that the naira has lost its value enough for many to rely more on the American dollar that is also affected by a slight drop in value. However, the target reading audience is an elite class of the Nigerian society that would understand the thrust of the message as such a small class of people possess the opportunity of the use of the American dollar.

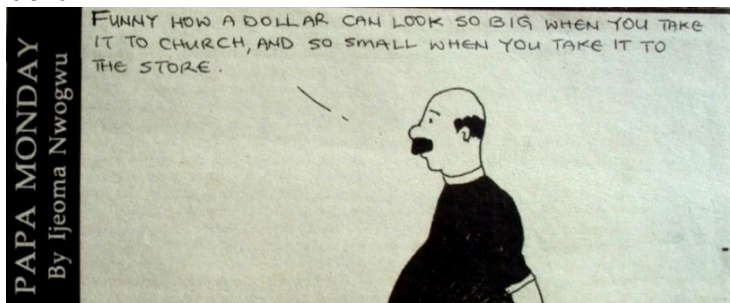


Plate VIII: THOTS, Ijeoma Nwogu; Nigerian Tribune newspaper, no date, (Scrap Book, Kashima Ibrahim Library, Ahmadu Bello University Zaria)

The female figure in the next strip in plate IX captures the way and manner seen in some young ladies behave they are proposed. The female character in the strip is been admonished to avoid being difficult when been proposed to by a man. The hand she has on her hip is made to suggest arrogance in her attitude towards men when any comes around to propose to her.



Plate IX: BETRAYAL, Ijeoma Nwogu; Nigerian Tribune newspaper, no date, (Scrap Book, Kashima Ibrahim Library, Ahmadu Bello University Zaria)

In an interview with Adaora Promise Onele, she refused to give a hint of the thrust of the comic when the researcher asked her to explain the thrust of the comic. She studied Painting at the Polytechnic Ibadan and made illustrations for the now rested Post express. She explained that she prefers readers to follow the strips and make out the meaning as they read. The comic strip she makes portrays some of the challenges unmarried young ladies go through on the path to getting married. The title moreover suggests that ANGELA is her own problem as indicated by the adjective that sets the tone of the comic strip.



Plate X: ANGELA THE TOOTHLESS GIRL, Adaora Onele; Daily Sun newspaper, no date

The two panels present both subjects from two different views. In the first panel, ANGELA is depicted to be sitting in the centre of the table opposite the man's seat, but in the second panel, she is depicted to be sitting on the right side of the table giving the viewer a clear view of the pastor. It is clear the cartoonist was aware of the impending possibility of the viewer being blocked from having a good view of the man in the depiction in the second panel that made her make the depiction in error. The next strip depicts a man and woman in a love tango as Onele uses an election campaign as an import of her inspiration for the strip. The allegory presented here depicts the man as a symbolic representation of Nigerian politicians and the woman as the electorate. She is openly frightened by the incessant spate of rigging that brings many of them into office without the expected performance they had promised while campaigning.



Plate XI: Untitled, Adaora Onele; Daily Sun Newspaper, May 3

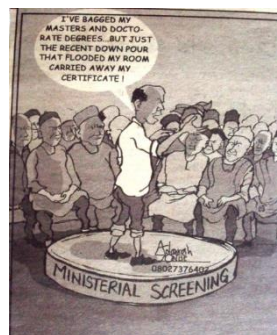


Plate XII: MINISTERIAL SCREENING, Adaora Onele; Daily Sun newspaper, July 25 2007

The folded arms of the woman are indicative of wariness from the failure previous governments leave trailing them, and a show of distrust to the politician's overture. It is observed by the study that

cartoons increasingly fail to sway or inspire members of the public in their decisions on various national issues. This is borne out of the fact that the incidence of threats to newspapers over a cartoon's inspiration over the public's decision is null. The nominee in the panel is depicted with both trousers rolled up to his knees to further prove that flood swept his certificates away, thereby attempting to draw the sympathy of the gathering.

The next strip takes a more subversive way in mentioning the scandal that rocked the lower house of the National Assembly when N625million was reportedly proposed for the renovation of some houses. Here, the cartoonist mocks the intention that should have increased housing unit for more poorly housed people as the victims of flood are presented as the primary beneficiaries of such a decision.



Plate XIII: Untitled, Adaora Onele; Daily Sun newspaper, September 14, 2007

Just like Folashade Adebare, Onele's works would have irked any politician that takes cartooning serious. Her contribution to the journalistic arm of news reportage is such that makes it difficult to be easily attributed to a female within the purview of the stereotype that informs gender roles and abilities. In an interview with Albert Ohams, the chief cartoonist with The Sun on the 14th March 2013 in which he explained that Onele had to be groomed regularly, and she continued to improve in the cartooning craft. He added that her works are average, yet progressive in the quality of depictions she churned out. She was however told to leave the job in 2007 as 'management was not satisfied with the quality of work she made'. Patronage, Onele added made a few readers come over to actually see her to convince them that she is actually a female cartoonist. She has also experienced no threats for her satires because they are in the least iconic level of depiction which makes it difficult for any person or group to be irked by her work. She has since stopped making cartoons and has gone into the clothing business, she told the author.

In comparison, Onele's works display the ability to satire political issues with the relish typical in the works of both Ohams and Erapl who continue as male cartoonists in The Sun newspaper. The visual content of the depictions to a large extent could be attributed to have been made by one single cartoonist. In a world, nation and work place, that is powered and dominated by men, the likes of female cartoonists will barely find a long and strong footing to practice the art form without an imminent end in sight that is hinged on one unfounded claim of inability on the side of women or the other.

Gloria Ejimofor made the strip in plate XIV published in the mode of presentation common to all cartoonists in the Guardian newspaper holds the depiction of political cartoons. The work posits that corruption is a word that characterises the activities of a majority of Africa's leaders as presented in the second panel. In the first panel, it highlights a decision that should be common among all African leaders with the aim of reducing corruption at all cost. Again, the character to the right of the second panel describes the attitude of African leaders while in office. This, he concludes in the last panel to

hold an opinion that many African leaders lack the willingness to fight corruption because they are involved in it too.

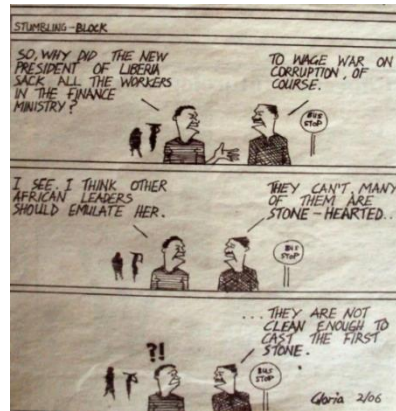


Plate XIV: STUMBLING BLOCK, Gloria Ejimofor, February 2006

On the top of all the strips is a theme that sets the tone for the reader and primarily for the cartoonists to drive the narrative through in the three panels. The less iconic strip will irk any leader in that the Liberian is leader is a woman and that ordinarily will be taken as an insult on the maleness that pervades any culture to be compared with a woman; though it is not intended in the work. Perhaps, the fact that she also a female cartoonist will heighten the anger on discovering that the cartoonist is a female. In an interview held on 18th March 2013 with Onu a male cartoonist with the Guardian newspaper, he explained that the quality of work Gloria Ejimofor made does not qualify her to be called a cartoonist. He added that only one of her works was approved for publication in her brief stay while she was participating in the mandatory Student Industrial Work Experience Scheme in the Guardian newspaper.

Emilia Oniegbu studied Law at the University of Nigeria Nsukka but made strips in her third and fourth year in the Punch newspaper. In the two strips below in plates XIV and XV Emilia Oniegbu actually used another cartoonist's work twice. The name of the cartoonist is signed on the third panel of the strip. The first one is published in colour while the second strip is published in black and white on two different dates.



Plate XV: WITTY WITZ, Emilia Oniegbu; Sunday Punch newspaper, 21 March 2010



Plate XVI: WITTY WITZ, Emilia Oniegbu; Sunday Punch newspaper 9 May 2010



Plate XVII: EXPENSIVE JOKE, Drazee; Sunday Punch newspaper, 6 November 2011

The strip in plate XVII above reveals that the three-panel work is also shared by the cartoonist known as Drazee; his real unknown as it was not given. The voice bubbles in each panel is also the same but the wordings are different which means that they both use this perhaps, by permission of the original creator of the panel; unknown to the author of this article. The third panel of both strips has the name of a cartoonist signed on it which clearly proves that Oniegbu or Drazee are not the original owners of the strip. It is pertinent to add that both cartoonists used the strip severally such that one can easily say that they lack the ability to draw cartoons which has led to why they chose to reuse the strip continuously.

The wit of a boy is depicted here in plate XVIII that leaves the father quizzing in surprise at the response he got from his son. Again, Oniegbu used the strip below without the images changing their positions in all subsequent presentations. Despite the fact that she is not originally a trained artist, it is still required of her to perhaps, have some basic ability to draw the human figure and use it to make her cartoons.

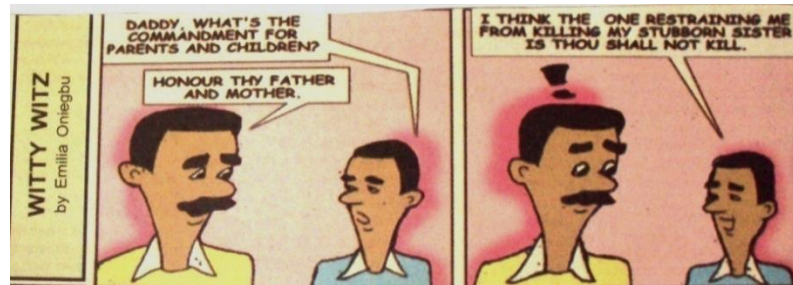


Plate XVIII: WITTY WITZ, Emilia Oniegbu; Sunday Punch newspaper, 16 May 2010

In the SMART KID strip below, Oniegbu presents the mind of a girl who is taking it to the extreme as she expresses her dislike for her teacher. It is worthy to note however, that any young reader who is equally the possible audience could read the message wrongly enough to hate her teacher. Cynthia in the last panel holds out her shock with an exclamation mark in dismay over her friend's rash suggestion. In this regard, the final opinion with the use of an exclamation mark does not necessarily state whether the cartoonist is support of the SMART KID's intention or not. Since the title of the cartoon is in the positive, Oniegbu clearly presents the ironic angle of smartness that attempts to reveal what some children believe is smartness. Furthermore, she made several strips with the use of this template imagery to present other issues. This further points out her evident inability to draw through the use of a variety of image positions.

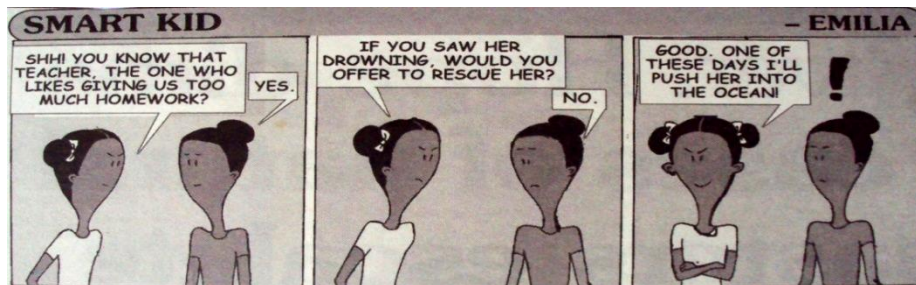


Plate XIX: SMART KID, Emilia Oniegbu; Sunday Punch newspaper, 30 January 2010



Plate XX: SMART KID, Emilia Oniegbu; Sunday Punch newspaper, no date

In the space between the two panels in plate XX is the tell-tale indication that the cartoonist actually worked directly on the panel. That proves her ability to depict without having to make sketches before a final work is done. Moreover, it would have been better when such lines that have nothing to do with the panel are erased at the end of the work. This work ordinarily still makes it difficult to aver that she can draw since most of the works she made while in the Punch newspaper relied on template of cartooning strip with already made images that are evidently not her.

Oniegbu made strips along with male cartoonists like Aliu Eroje, Drazee, Michael Ugali, Bidemi David, Ediene Abak, Ijoma Nwachukwu, Tope Olujimi, A. K. Simon, Shola, Nd'Usoro, Moses John, Tosin John, Niyi Aragbaola (NEARO), Ayo Oyerinde, Henry Cheche Egbune, Bayo Daniel, Bennett Omeke, Chukwuka Nwachukwu (Chukky Nwakky) and Abayomi O. It is worthy to note that only Eroje, Egbune, Omeke and NEARO are the cartoonists who make editorial cartoons and other cartoons that are in the familial platform.

Uche Uguru was born in Eboyin state and attended the Model Primary School and Model Secondary School both in Abuja passing out in 2003 and 2009 respectively. She studied Fine Arts in the Department of Fine Arts, Ahmadu Bello University Zaria where she specialised in Painting graduating in 2012. She made comic strips for the *Nigerian Pilot* newspaper on Sundays on the column made for children and teenagers. The comics are titled as follows, **Abdul can't find his school bag** and **Nothing comes easy**; both strips were started in 2011. **BON AND GEAN** is an anthropomorphic comic strip that depicts pigeons. All are comic strips attempt at teaching morals to its target young readers. The works are depicted in black and white since the newspaper cannot afford the cost of producing coloured pages. She stopped publishing her work with the newspaper in August 2013.

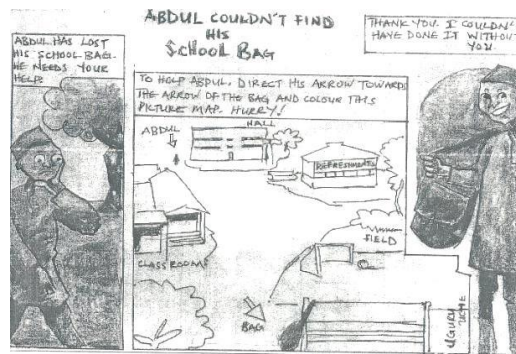


Plate XXI Abdul couldn't find his bag, Uche Uguru, Nigerian Pilot, Sunday, April 24 2011

Each strip has a puzzle that is made to tease the children's intelligence quotient and also make it fun learning to assist friends in looking for lost items. She has used three vertical panels to make this strip with voice bubbles on the top of each panel to guide the reader in the puzzle. Perhaps, the amount of space made available to her on the page has made it difficult for her to make it challenging for the reader such that she has had to make arrows on the top and bottom of the centre panels to lead the reader's eyes. The depiction of the subject in the first and last panels attempts at depicting a school boy but fails, because the boy rather too old for the age she had hoped to depict. In the last panel, the background has the same tonal value with the bag such that at first glance, it is as though the school bag is actually as big as a knap-sack.



Plate XXII Bon and Gean, Uche Uguru, Nigerian Pilot, Sunday, July 28 2013

Bon and Gean are two pigeon friends that Uguru uses to teach the spirit of sharing among friends and all and sundry. The choice of the pigeon enlists the young readers to be gentle as a metaphor, yet it is only an adult that might understand the choice of the pigeon. The dual panel strip weekly takes the readers through a story line that engenders friendship. The depiction is devoid of the use strong bold lines as she works within the shades of grey that makes it visually subtle, which might be borne out of her choice of pen.



Plate XXIII Nothing good comes easy, Uche Uguru, Nigerian Pilot, Sunday, May 8 2011

Uguru explains that the strip focuses on a 'man that wants to make money without working for it'. The work further attempts at promoting the position that there is dignity in labour. The story starts with the rural-urban drift plot as the only son the couple have leave his parents to the city where he has never been. The amount of information presented in the four panels, the narration and the conversation send the readers' minds reeling with the topical issues bordering on the thrust of the story. The teenagers and adults that read comics and cartoons might find it interesting to follow every week. The work indicates that Uguru works directly on a strip and sends it for publication after making one or two sketches. Three of the voice bubbles are not legible because of the shade she has created behind the text making it difficult to read. The second, third and fourth panels are poorly rendered as the background and the images are infused accidentally out of a poor study of the making of the comic art form. This gives it the unfinished look that characterise her works.

Making comics and cartoon strips require careful planning just like any other form of art. Since the strips were published once a week, the amount of time given to the making of each strip albeit the quality of the finished work leaves so much to be desired of her to have improved over time. Having specialised in Painting; coupled with the intense drawing classes had for four years, the figure drawings in the first and last strips fall short of expectations of her ever getting a place in another newspaper or magazine to make cartoons. Despite these short comings, it still opens her work for study in that the body of work produced can be subjected to further discussions bringing different analytical perspectives to bear on them.

The value placed on the female child falls lower than that placed on the male child in many cultures. This to a large extent continues to inform why many berate the female ability to excel in some career choice. This is a peculiar stereotype that cuts across many professions until recently when women increasingly gain employment in their choice places without prejudice. Teboh (1994: 56-7) and Aniakor (2004: 158) hold the need to turn greater attention to the study on the works of females to expand studies' epistemology. This is owing to the fact that the works of females are mostly deemed unfit for research due to their gender. Deepwell (1998: 3) posits that there are hurdles of choices that women's works fail to 'jump' have led to the exclusion of the works of female cartoonists in a period where women practise in about every area of expertise and profession the world over.

The artistic indices set by male scholars to decide whose work fits study or and display leaves one with wonder if the set rules of criticism are not violated in favour of another individual or group vis-a-vis the absence of studies on the works of female cartoonists. Ajiboye in Glendora review (2006: 7) critics the works of many cartoonists of today to be lacking in the ability to put words and images adequately properly which asserts that it weakens the quality of work produced. Agberia (2001: 42) affirms that, "It is time more attention should be paid to cartooning". Inference is drawn from this for the female cartoonists' works be studied more often to further expand the cartooning epistemology. Murray and Syed (2016:416) posit that,

Women are visibly marginalised on the basis of socio-cultural stereotypes embedded in the structures and practices of many societies...Societal norms,

together with gender differences in the distribution of resources have created a hierarchy of roles that awards higher status and authority to men as compared to women.

This no doubt unequivocally accounts for the reason why some males in the cartooning profession find it difficult to stand the presence of a woman practising the art; with comments made by Onu and Agberia. The culturally assumed hierarchy of the man being above the women stands as a yard stick that is always used to decide where a woman fits in. In other professions such as music and photography, the gender barrier has been broken so well that there several female musicians that continue to gain both local and international acclaim and perform collaborative with their male colleagues. In photography, T. Y. Bello a trained architect, former singer and now photographer served as the official photographer to former president Goodluck Ebele Jonathan. While, Tolani Alli had served as official photographer to former governor of Oyo state Abiola Ajimobi, she now serves as the official photographer to Vice-President Professor Yemi Osinbajo.

This brings up Ellemers (2014:1) position that "Organisations benefit from gender diversity, as research clearly documents. Nevertheless, statistics reveal consistent gender differences career development and payment. Women who feel undervalued at work will re-evaluate their priorities are tempted to "opt out". This type of re-evaluation is to a large extent what has not led to the fact that, as at the time the author of this article concluded a PhD in 2015, there were, and still are no female cartoonists practising the art form in any of the print media in Nigeria that the author is aware of. Sibani (2017: 432) holds that

Gender inequality in our society today, is among the most prevalent forms of social inequality which exists all over the world, with different efforts in different regions. These differences are primarily due to cultural legacies, historical development, geographical location and religious norms which predominate the society.

As potent as this inequality continue to somewhat prevent female cartoonists from been seen, written about and employed, it is important to raise the need for the female cartoonists to take responsible for not taking to social media as an open platform. The social media has and continue to compete, be cheaper because of the ubiquitous nature in which all the information required are installed on one device. These platforms that are hypothetically more popular than newspapers and magazines are Facebook, Instagram, Twitter among numerous unpopular ones. Cultural feminism by definition therefore expects the female cartoonists to take responsibility to make themselves known to the national and international public.

Findings

- 1) There have been seven female cartoonists have practised cartooning in Nigerian newspapers since the early 1980s.
- 2) In the over eighty-year history of cartooning in Nigeria, female cartoonists have worked side by side male cartoonists doing strips and comics for more than twenty years.
- 3) Three of the female cartoonists Folashade Adebare, Gloria Ejimofor and Adaora Onele made editorial cartoons and female cartoonists write their names boldly, which makes it easy for any reader that is not given to gender stereotype to identify.
- 4) The works of the female cartoonists can also serve the same scholarly discourse the works of male cartoonists have and breaks the gender exclusion that characterises scholarship that makes them look inexistent.
- 5) Emilia Oniegbu's and mode of using a single cartoon template to present cartoons shows she does not have the ability to make cartoons by drawing her images.

Suffice it to say that the purpose of establishing that female cartoonists practised the art form in the print media in Nigeria. The findings made, informed by fieldwork conducted by the author abridged from a PhD dissertation completed in 2015, have led to establishing the exclusion of female

cartoonists' works from most cartooning scholarship. These include the type and style of works they produced, their influences and the cartooning techniques they employed to make their works.

Conclusion

The study has been able to establish that female cartoonists practised the art form in Nigeria. It established that there is ignominy in the possibility of women's ability to practise the art form. It also established that most women do not make editorial cartoons as they focus mainly on the family, while only one of them overtly uses the female figure to express a feminine position with the aim of contending the patriarchal inspired society she lives in. The exclusion of the works of female cartoonists from scholarly discussion indicates a male stereotype amongst scholars of both genders such that cartooning is viewed as a 'biologically' male profession. The amount of scholarly discourse possible through the works of female cartoonists also shows that their works expand the cartooning epistemology.

Recommendations

- a) Scholars should bring other scholarly tributaries to bear on the works of female cartoonists
- b) Cartooning should be taught as a course of study in tertiary institutions so as to expand both the practical and theoretical knowledge of the area of specialisation.
- c) Female cartoonists should publish their works for sale like the male cartoonists are doing so as to make scholars aware of their existence.

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Interviewed persons

- i. Professor John Agberia, Lecturer, University of Port Harcourt, Rivers state, Nigeria
- ii. C. C. Onu, Chief Cartoonist, The Guardian newspaper, Lagos, Nigeria.
- iii. Albert Ohams, Chief Cartoonist, The Sun newspaper, Lagos, Nigeria.

A Survey of Surface Design and Practice on Fabrics in Abeokuta Ogun State

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Abstract

The study focused on the surface design on adire in Abeokuta south local government area, Ogun state. Adire is one of the important traditional fabrics in the Yoruba society. The paper assesses a brief of dyed adire fabric in Yoruba land right from its inception. The socio-economic characteristics of the respondents (consumers); to determine the adire producers' perception on traditional and symbolic designs and production; to assess certain factors associated with adire introduction of synthetic and to determine consumers' awareness on traditional and symbolic designs used in production. A questionnaire was designed to elicit relevant information on perception, design, cost, socio-cultural beliefs, production, knowledge on designs and production. In order to have a broad knowledge of adire design and production, the respondents were interviewed. Both descriptive and inferential statistics were used to analyse the data. The findings revealed that 88.3% of the respondents are between ages 20-30 and a high number of 73.3 of the respondents had formal education. In the course of the study, various statements were generated to assess the design and production on adire. respondents could easily recognize the adire fabric but very few respondents (consumers) were familiar with the designs despite the high level of their education and their proximity to a major and relevant producing centre. Results from the inferential statistics showed that there is no significant relationship between usage rate of respondents and their perception of adire fabric ($\chi^2 = 7.564$, $df = 6$, $P = 2.72$) which implies that there is no significant relationship between their usage rate and the perception of adire with positive correlation. The inferential statistics also shows that there is no significant relationship between the cultural influence and design knowledge of adire production. This implies that their knowledge might not affect the production of adire design and vice versa.

Keywords: Decorative, Designs, Adire, Motifs, Culture

Introduction

The Yoruba are known to be rich with cultural heritage and crafts which are often displayed in their social-economic activities. Abimbola (2002), writes that the Yoruba have high of aesthetic consciousness and they are respected and regarded for their artistic skills especially in traditional textiles (aso-oke and adire); these overrides whatever physical or social shortcomings they may possess in culture. Pattern design has been used in the dyeing of fabric in Africa for more than 2000 years, no scholar recorded it that no other culture has developed the art of dyeing to a higher level than Yoruba, (Suleiman, 2008). Adire pattern gives the designer the initial outline of the design. Apart

from providing the outline, patterns also give an idea of how many yards of fabric that are needed and the type of material or fabric for production thereby minimizing waste during the process. Designing cloth with the use of patterns can increase the standard and rate of Adire as surface design, especially with a good motif. A motif, is a pattern, or an arrangement of repeated design in corresponding parts. A motif is not necessarily a theme; the latter is usually defined as a message, statement, or idea of a design in textile production. According to Grayson and Curzon, (2000) and Akinwunmi (2003), a motif is any recurring element that has symbolic significance through repetition; a motif can help produce other literary aspects such as theme or mood. It can also be created through the use of imagery, structural components, language and other narrative elements. In a visual, a motif establishes a pattern of ideas that serves different concepts in different designs. The aesthetic of motif as surface design on adire fabric materials (from the client choice of pattern) that will be used as a basis or guide for making working patterns of several designs. However, there are several classes of Adire, some of which do not include tying to produce designs.

Adire is made in Yoruba land and its inception starts in large cities like Ibadan and Osogbo about 17th century according to (Akinwumi,2003). Historically, Egba settlers in Ibadan returned to Abeokuta where they introduced the occupation in the 1920s and 30s, Akinwunmi (1992). One of the settlers from Sierra-Leone was Balogun Sowemimo Coker. The craft works of weaving, designing and dyeing are done by women in various households. Sometimes a particular pattern or design could be peculiar to a specific household and even children were assigned the designing tasks such that some of them eventually ended up being designers and dyers of African fabrics. In the early 20th century, an influx of imported European textiles into South Western Nigeria led to an increase in the range and quantity of designed dyed cloths produced, and consequently a boom in the demand for these artistic designs, attracting buyers from all over the West African coast according to Akinwunmi (2008). By the end of the 1930s, the introduction of synthetic indigo dye and caustic soda contributed to a collapse in demand for the cloths dyed with natural indigo. More recently, there has been a resurgence of interest in exploring the beauty of these African designs, and with that, an increase in demand once more, amongst art enthusiasts.

Many designers in Abeokuta, Ogun State are of different views in designing and dyeing of fabrics material. This might not be far – fetched from the fact that the knowledge and use of surface design on adire in the process of patterns design construction is important to reduce the production of sub-standard and rate of adire as surface design in Abeokuta, Ogun State, thereby leading to an increase in growth of their business. Assessment of the aesthetic of motifs and patterns as surface design on adire is also important in creating awareness of the method thereby improving the standard of fabrics produced.

Considering many artistic traditions, Adire, the patterned, indigo dyed textile of the people perhaps still remain the most decorative. The symbols of adire which are created, accepted and standardized aspect of the people culture, are drawn from oral tradition such as history, legends, myth, proverbs, folklores. Its various patterns and designs make it acceptable and attractive. A study of this nature will help in providing designers with information on how they can modify their practice through the use of various patterns and designs that will catch the attention of the end users. Also, the aesthetic of the various motif and pattern as surface design will make adire material very attractive and further improve the use of adire for social engagements, interior and exterior decorations. This will boost the economic activities of the traders who deals in adire textile business.

Many art historians and critics have had personal experiences with Africans art and have collected them in various forms and categories. These writers have tried to classify these art works into various categories based on how they have perceived them. Some of these critics especially non-Africans who came out of curiosity and to confirm what they have seen brought into their countries, had thought the African art were faceless, because the works tend to bear no signature of the artist, whether dead or alive (Beier, 1997).

Some had also based their own classification on the functional contents of the works, while some thought about the aesthetic of designs, which they believe had just been included after consideration for their uses. Writer as Griaule thought that the art works of Africa were more of religious consciousness, circular purposes, pure and applied art (Beier, 1997).

Tomori (2011), has written that culture is essentially the way of life of a people, which generates assets such as skills, products, expression, and insight that contribute to the social and economic well-being of the community. These were seen in the people predominating attitudes, norms, behaviors, beliefs, value, art, craft, heritage and creative activities that characterize the functioning of a people. Looking at fabric surface design as expressing universal messages, undermining the intricacies and diversity of culture and cultural designs and expression, (Castheda, 2008). With respect to their inherent power to generate value by leveraging other production variables for creating incremental wealth through the resources at hand, which later translates into a cultural heritage that is passed on from one generation to the other.

Motif and pattern in adire are most positively multi-design, and they give a lot of value to different types of arts, which primarily include ivory carving, weaving, wood carving, leather, calabash engraving, pottery, painting, glass and metal works, and cloth weaving. Perhaps more than any form of these arts, adire textile, which is common among the people of Egba land in Ogun State of Nigeria, reflects the culture from which they come (Tomori, 2011).

The Yoruba of Southwestern Nigeria are renowned for their vibrant cultural environment. From around the twelfth century to the nineteenth century, they have made significant contributions to the world culture through their great artistic traditions in terracotta, wood carving, stone and metal sculpture, pottery, bead making, blacksmithing, mat weaving, leather work, gourd decoration, cloth weaving, and pattern cloth dyeing known as Adire. At the beginning from the middle of twentieth century up to the present, their contributions to world visual artistic culture have largely been in painting, sculpture, printmaking and textile art. Of all the artistic traditions, the textile art of *adire* fabric remains, perhaps the most decorative. This is perhaps due to fact that the Yoruba are traditionally a deeply religious people. Their thinking is greatly influenced by their history, legends, myths, proverbs, folklores, and deep observations of their natural environment and from all of which most of the traditional decorative symbols have been drawn Kalilu, (2013).

Carr (2001), in his study observes that the name Adire, in essence, points to the cloth's origin or that was tied and dyed. Perani, Fred and Smith (1998) similarly observe that the name of the cloth relates to a specific ethnic group who are the producers of the cloth, and that it also serves as a style and design. In the same vein, Tomori (2001) also observes that the word Adire identifies the culture, the language, and an art tradition of the people while Aronson (1999) observes that Adire motif and pattern and facilitator of the said surface design.

Yoruba of Southwestern Nigeria along with selected design Ademefun, (2010) are a properly clothed people. They also lay emphasis on the theme of pattern drawn on their dresses for domestic and fashion occasion. The significance of motif and pattern in the people's taste of fashion expressed in the textile, Ogunduyile (2010). The design appreciation is related to comprehensive symbols, character and religious of the individual. Euba (1986), observed that tradition perhaps still remains the most decorative of all their artistic traditions. They are renowned for the production of both Aso-Ofi, the hand-woven prestige cloth and pattern-dyed cloth, Adire. Traditional dyeing with many indigenous plants as a vocation and art tradition especially indigo dyeing is a specialized art which has become a legacy of the Yoruba women, and a hereditary craft passed from mothers to daughters. Its importance in the area is demonstrated by the iniquitousness of the practice everywhere even in the smallest villages (Eluyemi, 1978)

It is the creativity and the designs in Adire that makes it significant both as process and objects of communication in the world of the Yoruba and perhaps beyond. The designs and the decorative elements on the cloth are meaningful part of the people's day-to-day lives. Adire cloth therefore

functions as visual language. Its significance can however not be accurately and effectively understood without the foregoing appropriate etymological and semantic definitions as has been done here. An exposé of the history and development of Adire will reveal the design orientation and the semiotics of Adire (Kalilu, 2013).

Not until recent time, the design of adire textile production, like other motifs which is a dynamic aesthetic of creating incremental ideas by individual through the use of resources at hand, Muhammed (2001). These designs are assumed to be inborn inherited by birth, and the heritage passed on from one generation to another (Olaoye, 1999). The craft, formerly known to be a family business in Abeokuta. However, with a new period of innovation in handcrafted cloth production in Yoruba land in the 1960s, and the growing availability of chemical dyes from Europe, which introduces a revolution in color and techniques (wikipedia, 2008), the entrants of numerous motifs and pattern who adapt the designs to produce high-quality cloth.

Before focusing on aesthetic of motif and pattern, one needs to make general observation of specific functions and expectations, motif and pattern designs on the surface of adire are much too diverse to be easily analysed according to Jegede (2002). **The Centres of Adire Art Tradition**

Kalilu (1991), argues that need and challenges inspire creative ideas, and that access to materials is catalysts to the origin of art forms, while patronage determines the dimensions of practice and provenance of the arts. Kalilu's theory of the significance of need and access to motifs as factors in the origin, provenance, and function of African forms becomes relevant here. This theory is applicable to the ubiquitousness of indigo dyeing among the Yoruba which may be partly because of the level of availability of indigo plant in each area, and partly because of the different levels of distribution of the dyeing skill.

Cloth is also a motivating factor in the creation of new pattern. Cotton, the commonest and the raw material for adire making grows easily. It is cultivated in vast quantities among the people (Byfield, 2002). Used in Edo kingdom of Benin as early as thirteenth century AD (Adépégba, 1995). Most scholars are also unanimous on the fact that the prototype for Adire is the dyed Kijipa, woven by Yoruba women on the vertical upright loom, with its raw materials made from locally cultivated, hand spun and hand-woven cotton (Eicher, 1976).

Certain notable and large Yoruba cities traditionally noted for Adire motifs and pattern are Osogbo, Ibadan, Ede, Ondo and Abeokuta. There are several other centres, but they are either not as large or active or of international reckoning as the centres in the aforementioned five cities. Of all the centres, Osogbo is traditionally renowned as the home of indigo, and the "home of dyeing"; "Osogboiluar" and the people are so good as dyers as to elicit the Yoruba saying "Aronbel' Osogbo, omoeniyanmbenile Ibadan," (Price, 1971). It is Indigo that dominates Osogbo, while large human population dominates Ibadan. At the peak of the demand for indigo-dyed fabric for export, many Adire producers in Abeokuta had to take their cloth to Osogbo for dyeing, while its neighbouring town of Ede supplied Abeokuta dyers with indigo balls, according to (Akinwunmi, 1996). The advent of European merchants on the coast in the sixteenth century brought a shift from the existing regional trans-Saharan trade to trade on the Atlantic coast. Akinwumi (2008), writes that, in the response to the early European demand for indigenous cloths, the Yoruba adire and aso-oke fabrics served to integrate local economies and placed Africa on an enviable position in international trade.

Historically, designs in Adire making was introduced into Abeokuta, a town founded in 1830 by, Egba settlers of Ibadan who returned to Abeokuta, after fleeing from the result of the nineteenth century civil wars. One of such early settlers was Balogun Coker Sowemimo. The remains of old dye pots at Sowemimo compound at Ita-Baale, Olugbode, Ibadan attest to this (Akpata, 1971). Though the original Egba dyers quickly imbibed this patterned dyeing tradition, they were however not very good at the beginning of the twentieth century,⁴⁹ but learnt quickly and by 1926, about 25% of the town's population was involved in Adire production, and by 1933, about 80% of the cloth

trade in the town, was Adire. With importation of different types of material, development of different techniques and technology of Adire production, Abeokuta currently takes the lead in Adire production, with wide varieties of Adire in Itoku market, and a large number of the dyers, designers, and traders of Adire concentrated at Alake, Oke-Ona, Egba and Idomapa. Traditionally, three centres were renowned for flourishing Adire production in Abeokuta. These were Kenta, Ijemo, and Igbein quarters. While the Igbein centre is no longer vibrant, production at Ijemo quarters is on the average but the Kenta quarters still produce high volume of Adire (Roliata, 2006). This may be due to its proximity to the popular Itoku market which is popular for retailers Adire and sellers of materials of Adire production. Also, vibrant contemporary Adire centres using synthetic dyes can be found in the proximity of this market (plate 1). There is also a division of labour.

Figure.1: Sampling Techniques

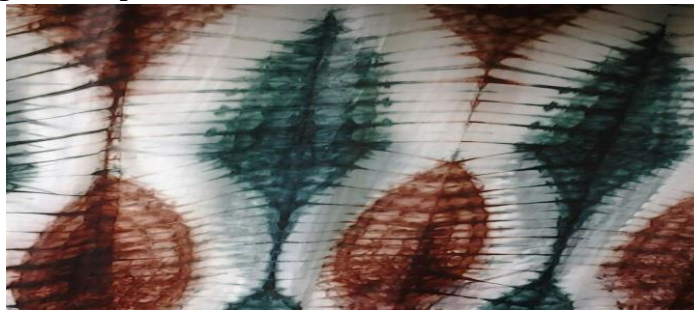


Plate 1: Fold & Dye (Free Pattern), Source: Nosiru, 2014

Figure 2.



Plate 2: Indigo dye (Indigenous dye stuff), Source: Nosiru, 2014

Table 1: Distribution of The Socio-Economic Characteristics of Respondent

| S/No. | Variable | | Frequency | Percentage |
|-------|--------------------|-----------------|-----------|------------|
| 1. | Age | 20-30 years | 106 | 88.3 |
| | | 31-40 years | 8 | 6.7 |
| | | 41-0 years | 3 | 2.5 |
| | | Above 50 years | 3 | 2.5 |
| | | Total | 120 | 100.0 |
| 2. | Sex | Male | 26 | 21.7 |
| | | Female | 94 | 78.3 |
| | | Total | 120 | 100.0 |
| 3. | Marital status | Married | 29 | 24.2 |
| | | Separated | 3 | 2.5 |
| 4. | Religion | Single | 88 | 73.3 |
| | | Total | 120 | 100.0 |
| | | Christianity | 82 | 68.3 |
| | | Islam | 38 | 31.7 |
| | | Total | 120 | 100.0 |
| 5. | Educational status | Adult education | 20 | 16.7 |

| | | | | |
|----|----------------|--------------------|-----|-------|
| 6. | Native | Formal education | 88 | 73.3 |
| | | Informal education | 12 | 10.0 |
| | | Total | 120 | 100.0 |
| | | Yoruba | 94 | 78.3 |
| | | Igbo | 8 | 6.7 |
| 7. | Monthly income | Others | 18 | 15.0 |
| | | Total | 120 | 100.0 |
| | | N10,000-n30,000 | 66 | 55.0 |
| | | N30,001-n40,000 | 20 | 16.7 |
| | | N40,001-n50,000 | 30 | 25.0 |
| | | Above n50,000 | 4 | 3.3 |
| | | Total | 120 | 100.0 |

Source: field survey, 2014



Plate 3: Practical work of Indigo dye (Batik), Source: Nosiru, 2014



Plate 4: Practical work of fold & dye by the researcher, Source: Nosiru, 2014

Summary, Conclusion and Recommendation

Summary

The study was conducted on the aesthetic of motif and pattern as surface design on adire in Abeokuta, Ogun State. The study population comprised of designers and traders of adire from the study area.

Simple random sampling technique was used to select one hundred and twenty (120) respondents. A well-structured questionnaire was used to get information in both English and Yoruba language from the respondents. Data obtained were analysed using descriptive statistical (frequency, percentage).

Based on the findings from the study, 88.3% of the respondents falls within the age group of 31-40 years, based on the sex, 78.9% of the respondents were female, while 21.7% were male. About 73.3% of the respondents were married, 68.3% of the respondents were Christian, 73.3% had formal education. 78.3% of the respondents used in then study were Yoruba, 55% earn between N10,000 – N30,000.

From the findings below, 30% and 36.7% of the respondents respectively agrees that only designs can do this: 64.2% and 31.7% of the respondents respectively agrees that the designs are usually well illustrated. 54.2% and 31.7% of the respondents respectively strongly agrees that freehand gives a free reflection of the socio-cultural life 43.3% and 29.2% of the respondents respectively disagrees that the symbols and designs produced by freehand drawing are usually foreign not indigenous. 53.3% and 31.7% of the respondents respectively strongly agrees that freehand illustrations are favoured in communications of ideas.

Findings from the study indicates that 95% of the respondents believes that art is part of the socio-cultural life of the people. 86.7% believes that adire fabrics colour fabrics are attractive. 87.5% of the respondents believes that patterns and designs bring out uniqueness. 70.8% believes that aesthetic of motif and pattern as surface design communicates with the on lookers. 78.3% of the respondents believe that aesthetic of motif and pattern as surface design is an important aspect of African art designs. 78.3% believes aesthetic of motif and pattern as surface design promotes balance for frame work. 83.3% believes it gives the surface design a multicolour effect. Also, 86.7% believes that it makes the adire material more unique. This meant that for the selected motifs to be operative on an adire wear, acceptable and good communicative designs must be incorporated in its production.

Based on the findings from the table below, 40.2% and 10% of the respondents respectively strongly disagrees that the use of multi-colour effect has made the traditional method of dyeing to fade away, 37.5% and 10.8% of the respondents respectively disagrees that the traditional method only involves the use of only indigo blue and it's not usually attractive. 27.5% and 12.5% strongly agrees with this statement. 27.5% and 32.5% of the respondents respectively agrees that the use of contemporary motif design to produce more detailed surface patterns replaces the old traditional design of dyeing fabric. The study also reveals that 35.8% and 46.7% of the respondents agrees that modern dyeing involves the use of synthetic dyes and colour other than blue while 14.2% and 3.3% disagrees with the assertion.

Conclusion

Findings based on the study carried out on the aesthetic of motif and pattern as surface design on adire in Abeokuta, Ogun State. It could be concluded that majority of the respondents have high preference for the freehand design to the pattern use as they believe it could be corrected easily, design is well illustrated and it gives a free expression of our socio-cultural life. Also based on this study, it could be concluded that majority of the traders and designers believes that with motif and pattern design used, it gives the adire fabrics uniqueness and a multicolour effect.

From the study it could be deduce that majority of the respondents (producers) still prefer the traditional method in the production of adire to the modern production method.

Recommendations

Based on this study, the following recommendations will help in promoting the face design on adire;

- The designers should develop the traditional methods of adire production to international standard and produce adire design beyond their cultural frame.

- The federal and state government should provide incentives and soft loan for designers (producers) and traders to boost adire production and create more employment for the youths.
- Designers should use freehand design that will reflect the socio-cultural value of the people which will thereby promote our cultural heritage.
- The study considered more comprehensive design visuals that will not be narrowed to a singular cultural frame but look beyond traditional designs, preference choice and cultural history.

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Identification and Categorization of Adire Symbols Among the Yoruba

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Abstract

Adire resist fabrics constitute a vital part of the material culture of Yoruba people of Nigeria. This art form of patterned resist - dyed cloth is dynamic. It is widely practiced and ubiquitous. Adire is part and parcel of today's socio - cultural development; and its symbolization processes are found on the surfaces of dress and decorative materials. However, this art form has suffered systematic scholastic neglect because of the initial scholarly attention to other traditions. In view of this, the aim of this paper is therefore to explore and present Yoruba cultural Symbols in Adire. The specific objectives are; to identify and categorize the various types of symbols used in Adire. The study intends to increase the visibility of local cultural history; as well as showcasing the aesthetic and cultural riches of textile design as a medium of artistic expression. Qualitative research method was adopted. Historical techniques were employed for the analysis of the work for the search of basic data which was collected through primary and secondary sources. This study could provide additional symbols for designers, artists, historians, anthropologists, and others. The study is expected to contribute to the advancement of knowledge on motifs, design, and innovation in the Nigerian and African Textiles and Fashion Industries. Adire textiles could create enormous market for Nigerians and African countries, because of their aesthetic and cultural values.

Keywords: *Adire, Amin, Iconography, Symbols, Motifs, Socio - cultural, Sustainability.*

Introduction

Adire is a resist - dyed cloth. The art of *adire* making is commonly practiced among Yoruba people. Although the exact location and the circumstances surrounding the beginning of this ancient art is debatable; however, some scholars are of the opinion that, Abeokuta is the current capital of *adire* in Nigeria (Zakaree, 2017). Others posit that, Ibadan and Osogbo are equally as important as Abeokuta in the art of *adire* making (Doig, 1972). *Adire* constitutes a vital part of the material culture of Yoruba people. It is an embodiment with hidden meanings in symbols (motifs) used for decoration. *Adire* is a means of expressing cultural identity. The iconography of *adire* provides them a voice on matters of public interest (Davies-Okundaye, 2001).

Adire motifs (*amin*) are usually developed from symbols and are used to create design patterns. One could say that this is highly developed textile craft that is embedded in Yoruba culture; whose

patterns are expressed on cloth. These symbols are sometimes an abstract representation of objects, ideas, feelings, or behaviour. Jefferson (1974) opines that these symbols are complex in nature; and that their meanings can be a sense of appreciations of an individual. These symbols are often used as body adornment and to reinforce morals. He further says that, the best way to comprehend symbols in *adire* among the Yoruba people is to draw them. These then Symbols become a visual vocabulary which one uses as a starting point to develop and create personal visual statement. Motifs of *adire* are taught by mothers to daughters within dyeing families from generation to generation. However, reports have indicated that, the origin and meaning of symbols (motifs) used in *adire* are systematically being lost due to lack of documentation (Areo & Kalilu, 2002). In support of Areo and Kalilu, more work needs to be done on the meaning and use of *adire* symbols (Davies-Okundaye, 2016). Simmonds (2016) agrees with Davies – Okundaye that more work needs to be done on how *Adire* cloths get their names, along with the motifs and their meanings.

This study, therefore intends to bridge this gap, by exploring the possibility of sustaining Yoruba cultural symbols and motifs in *adire* through documentation in form of a catalogue of visual vocabulary reference point for scholars. This study is justified for two reasons: First, it will enhance the provision of documental materials for references purpose. Secondly, findings from the study could boost *adire* design culture and documentation.

The Significance of this Study is:

1. Education value: This will identify and contribute new visual vocabulary in the organization of fabrics decoration. The writing component will demonstrate that the researcher has acquired a 'language for research' and 'writing skill' with which to express that language.
2. Cultural value: It will serve as a store house for Yoruba craft and design vocabulary.
3. Tourism value: This could serve as a strong attraction of tourists and open up Nigerians fashion industry for international investment.

Theoretical Framework

This is an idea of the logical structure with which the research is anchored on Semiotics.

1. Semiotics:

The research is investigated on Semiotics/semiology, Gillian (2012) explains that, semiotics sometimes also called semiology and is influential as an approach to interpreting the materials of visual culture; because it draws upon the work of several major theorists where impact on the social sciences since the 1960s has been immense. As an art historian, Mieke Bal and Bryson (1991) say in their defence of semiology that, human culture is made up of signs, each of which stands for something other than itself; and that the people inhabiting a culture busy themselves making sense of those signs as applicable to this study work. Semiology has an elaborate analytical vocabulary for describing how signs make sense. However, it is important to note that *adire* cultural symbols can be analysed using many other methods, and semiology as a method can be used with many other kinds of visual (and other) for documentation of *adire* visual vocabulary as references.

Symbols, Motifs, and Patterns of the Yoruba

Visual artists have always replicated nature. They have, over the ages, adopted images from their immediate environments. Eicher (1976) in her research stated that, fabric decoration is an art that is peculiar to different culture and people. In order to explain these symbols and their meaning, it is vital to know whether their representations are related to purely personal experience, or whether they have been chosen by a dream for its particular purpose from a store of general conscious knowledge. Some symbols relate to childhood and the transition to adolescence; others to maturity, and others again, to the experience of old age, when a person is preparing for their inevitable death (Carl, 1984). According to Womark (2005) human cultures use symbols to express specific ideologies and social structures and to represent aspects of their specific tradition. Thus, these symbols carry meanings that depend upon one's cultural background; in other words, the meaning of a symbol is

not inherent in the symbol itself but is culturally learned. With old African fabrics, one can easily communicate without saying a word (Sotade, 1993).

Usually in textile design, motifs are developed from symbols in order to create design patterns. Symbols are abstract representation of objects. Some symbols are laden with high philosophical meanings while others are just images or objects for aesthetics, like *Ona* motifs of the Yoruba.

***Adire* cultural Symbols (Motifs)**

Adire constitutes a vital part of the material culture of Yoruba; and embodiment with hidden meanings in the motifs used for decoration. *Adire* is the name given to the indigo blue cloths patterned with resist techniques of designs, and it is an inherited craft work done mostly by women. Eicher (1976) argues that, Yoruba people embellish their fabrics to define several phenomena, believed that symbols have mythological impacts, which is often based on the history and culture of the environment. Indeed, it is among the Yoruba people that patterns dyeing is at its most complex, Abeokuta, Ibadan and Osogbo are the main centres. Makinde (2013) says that, however, Barbour was of the opinion that in Ibadan and other Yoruba towns, every motif and symbol had a name, symbolical meanings and that they were recognized and requested again and again. According to Adépégba (2017), Yoruba motifs have always been inspired by local animals, birds, plants and insects of different group for both functional and aesthetic purposes. All the motifs incorporated in *adire* fabrics originated from somewhere. Some designers claim that they got some of their designs in dreams, some are created by the designers themselves. While some are copied from other cultures and some designers are motivated by getting some inspiration from the surrounding, such as: folklore, tales, stories etc.

However, *Adire* cloth beauty depends on the skilful variations in colour combination, motifs, patterns, design, and texture, rather than on a highly evolved technology. Young girls work with their mothers and at early age become skilled in patterns making. Kuba (1991) also accepts that, the Yoruba art of patterns making is outstanding and possesses peculiar art identity that makes it stand out among other similar resist patterns. The capacity to develop these symbols into suitable designs will make it adequately in contemporary textile and fashion design. The ability for these designs to be adjusted for use in different conditions enhances its great and potentials. All patterns and motifs in *adire* cloth have their own names, and traditionally many have a particular meaning or symbolism. Also, people who wear the dyed cloth may give it another name, perhaps in commemoration of a person or events, and a cloth trader may further complicate the terminology

Research Design and Methodology

Qualitative research method was adopted and art historical techniques were employed for the analysis of this study as suggested by Adetoro (1997). The population of the study consisted of thirty-five (35) craftsmen and women, purposively sampled, while forty-five (45) *adire* cultural motifs were identified and extrapolated using the deviant case of sampling for the analysis and discussions. In conclusion, the researcher applied observation, field, library and participation as further says by Egonwa, when the setting of research is used as the major parameter, the researcher may apply field (the field work approach has been successfully used by researchers, such as; Saliu (1994), Dunia (2009) and Babalola (2010), and library as is the case with aspects of the visual arts. The approach has enabled the researcher to use instruments like interview schedule, questionnaire, observation, participation and internet search.

***Adire* Symbols**

Major finding in the course of the study were extracted from the objectives of the study. The identified *adire* cultural symbols are shown in plate 1 (*Olokun*), and Plate 2 (*Ibadan dun*). Which is free hand painting and with a great variety of designs in the squares and were extracted in (plate 3 to 6) and redrawn for documentation.



Plate 1: Olokun (Sea goddess), @ Jane Barbour, 2012 © Beyond Indigo, Nike Davies-Okundaye 2001

In this study, as shown in Plate 1, *Olokun* is the *Orisa* (deity) of the Sea, and it means, life is sweet. *Olokun* cloth is divided differently from any other, which consists of two rows of five large squares with long rectangles at each end at the bottom, with twelve smaller squares



Plate 2: (Ibadandun) Ibadan is sweet, @ Jane Barbour, 2012 © Beyond Indigo, Nike Davies-Okundaye 2001

While Ibadan dun means, Ibadan is sweet and is one of the highest qualities adire eleko and it is named after Ibadan. The square which gives the cloth its name contains the pillars of Mapo Hall, alternating with spoons appears either two or three. It consists of the following motifs: many birds (ducks, ostriches, turkeys, guinea fowl hens and crested crane. Also, crocodiles, Chameleons, Scorpions, Snakes, Lizards, Hedgehogs etc.

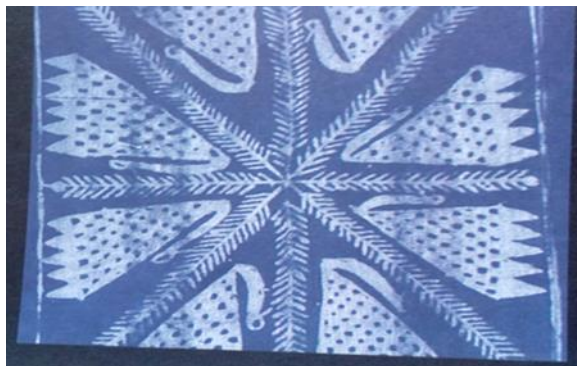


Plate 3: (Eye'n joka) Birds eating corn

Significance: Valuable items must not be kept in

© Beyond Indigo, Nike Davies-Okundaye 2001.



Plate 4: (Omo lere aiye) children are the Pride of the world

Significance: Children are the gain of this world presence. of thieves.

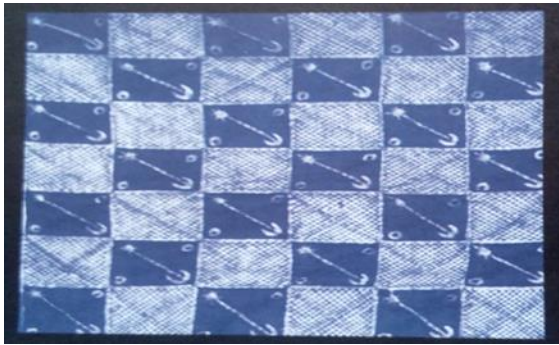


Plate 5: Isana (Matches)
Significance: He whose roof is on fire does not go to sleep.

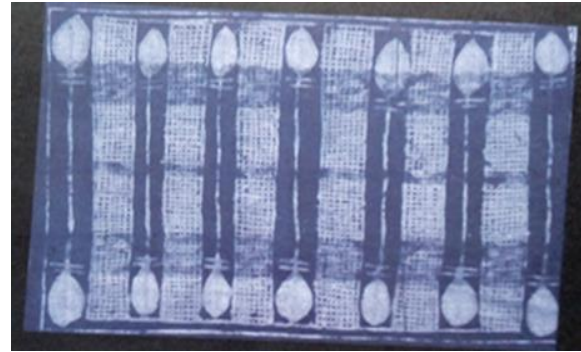


Plate 6: (Opo ile mapo) Pillar of Mapo Hall
Significance: The Pillar of a home shoulder many responsibilities.

© Beyond Indigo, Nike Davies-Okundaye 2001.

Plate 1 & 6: Adire cultural symbols explored (Simmonds, 2016)

Findings:

The study achieved its aim and objectives with varying degrees of success, from the data obtained, analysis made and through the interviews conducted during fieldwork. It was in an effort to achieve these objectives that the following corresponding findings were made. The objective of this study is to **identify and categorize various type of Yoruba cultural symbols used for adire in Nigeria**. In this study, all the *adire* symbols covered in this study have been identified. However, concerning the identification of motifs, it was informed that a single example may be known by a variety of names, but since these design elements are often highly abstracted and simplified, they may be identified differently by different people. For instance, same designs may carry a symbolic or metaphorical connotation; another may describe the quality of the motif's appearance and another may be a reference to its position on the body. General opinion from the field, a name may show that a motif is associated with or worn by either a group of status. It may even describe the event; the decorations are meant to celebrate or advertise. In as much as names of designs are useful when trying to learn something about Yoruba culture from Yoruba women's art, one should bear in mind that the traditional artists are at liberty to name a design. *Adire* motifs are numerous but the researcher identified forty-five (45) *adire* symbols (motifs) and patterns; names in Yoruba. According to Nike Okundaye (oral interview, 2019), *Adire* symbols (motifs) and patterns employed on *adire* cloths include: Floral, Fauna, Object and Abstract Motifs.

Table 1:

| Floral Motifs | Fauna Motifs | Object Motifs | Abstract Motifs |
|-----------------------------------|--------------------------------|-----------------------------------|----------------------------------|
| <i>Ewe</i> (Leaf) | <i>Egugun Eja</i> (fish bone) | <i>Opon iro</i> (Tray of lies) | <i>Imu</i> (Nose) |
| <i>Igi oye</i> (Chieftaincy tree) | <i>Oobe</i> (small bat) | <i>Iyari</i> (Comb) | <i>Arewa</i> (Star of the North) |
| <i>Igi lye</i> (Tree of life) | <i>Omo eye</i> (chick) | <i>Jigi</i> (Mirror) | <i>Ifeinukoenu</i> (The kiss) |
| <i>Ewe ege</i> (Cassava leaf) | <i>Ogongo</i> (Ostrich) | <i>Sekere</i> (Maracas) | <i>Olokoto</i> (Cycle of life) |
| <i>Okababa</i> (Guinea corn) | <i>Eja</i> (Fish) | <i>Agborun</i> (umbrella) | <i>Ori orun</i> (Sun head) |
| <i>Wewe Osun</i> (Sliced orange) | <i>Alangba</i> (Lizard) | <i>Agogo</i> (Metal Gong) | |
| | <i>Oga</i> (Chameleon) | <i>Amuga</i> (Scissor) | |
| | <i>Agunfon</i> (Crested crane) | <i>Opo ile Mapo</i> (Mapo Pillar) | |
| | <i>Eye</i> (Birds) | <i>Oju opo</i> (Road track) | |
| | <i>Ejo</i> (Snake) | <i>Ade</i> (Crown) | |

| | | | |
|--|---|--|--|
| | <i>Igbin</i> (Snail) | <i>Isana</i> (Matches) | |
| | <i>Pepeye</i> (Duck) | <i>Ipon</i> (Ladle) | |
| | <i>Erin</i> (Elephant) | <i>Ilu igi</i> (Drum stick) | |
| | <i>Yoro</i> (flea) | <i>Waya</i> (wire net) | |
| | <i>Opolo</i> (Frog) | <i>Jakan</i> (Hemming) | |
| | <i>Alaingba brekete</i> (Fat Lizard) | Oni koko (The one with Cocoa) | |
| | | <i>Aage</i> (Kettle) | |
| | | <i>Agbo'le</i> (Circle of houses or compound) | |
| | | <i>Rita</i> (Fork) | |
| | | <i>Pataki</i> (Mat) | |

It was found that many new motifs that form patterns that symbolize a lot of things have been incorporated in the *adire* modernize African style. They have a particular tendency for innovation. The identified *adire* symbols (motifs) above, includes representing plant life, animals, and bird's activities, actions or movements, everyday objects and cosmic or celestial bodies. These form the criteria for categorizing the *adire* motifs and symbols. The categorized below, is in various components by nature and the techniques used, such as: type of designs and techniques used, as shown in table (a). i - v, and (b). i - iii. All ***adire* symbols identified in this research have been categorized** as outlined. Consequently, upon the below categorizations, it was found that, *adire* symbols, are not only many but also varied. The *adire* symbols do not only differ in form, but also in function and meaning. Some are reserved for the royalties, festivals and craftsmen and women household. It was found that there are many replications from one dyeing centre to another amongst the Yoruba and even from foreign countries. It is evident that modernity has penetrated the Yoruba *adire* cultural symbols in many respects, especially in the use of second-hand clothes (*bosikona*) and well-tailored made clothes. However, the design motifs have stood the test of time as they have not changed much over the years.

a. Categorization by Type of Designs:



- i. Flora Pattern
- ii. Fauna Pattern
- iii. Everyday objects Pattern
- iv. Abstract pattern

b. Categorization by Techniques

- i. Stencilled Cassava *Adire* Technique
- ii. Freehand Cassava *Adire* Technique
- iii. Machine Stitched *Adire* Technique

a. Categorization by Types of Design:

Table 2: Flora Patterns

| Yoruba Names | English Names | Motifs |
|----------------|------------------|---|
| <i>Igi oye</i> | Chieftaincy tree |  |
| <i>Igi iye</i> | Tree of life |  |

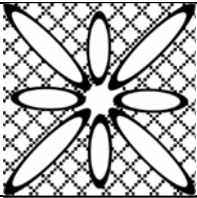
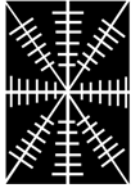










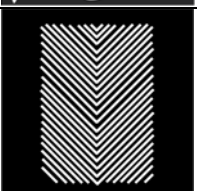

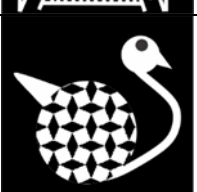

| | | | |
|------------------|---------------|---|--|
| <i>Ewe ege</i> | Cassava leaf |  | |
| <i>Oka baba</i> | Guinea corn |  | |
| <i>Were osan</i> | Sliced orange |  | |
| <i>Ewe</i> | Leaf |  | |

Table ii: Fauna (Animal) Patterns

| Yoruba Names | English Names | Motifs |
|-------------------|---------------|---|
| <i>Ogongo</i> | Ostrich |  |
| <i>Adam -Oobe</i> | Small Bat |  |
| Eja | Fish |  |
| <i>Alangba</i> | Lizard |  |

| | | | |
|------------------|---------------|---|--|
| Oga | Chameleon |  | |
| Erin | Elephant |  | |
| Alangba berekete | Fat lizard |  | |
| Eye | Bird |  | |
| Egunguneja | Fish Bone |  | |
| Omo eye | Chick |  | |
| Pepeye | Duck |  | |
| Agunfon | Crested crane |  | |








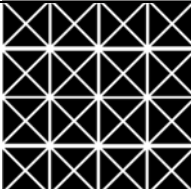


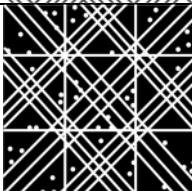


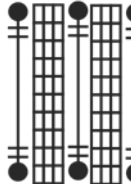

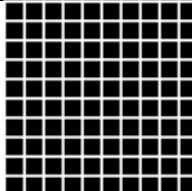
| | | | |
|--------------|-------|---|--|
| <i>Yoro</i> | Flea |  | |
| <i>Ejo</i> | Snake |  | |
| <i>Opolo</i> | Frog |  | |
| <i>Igbin</i> | Snail |  | |

Table iii: Everyday Object Patterns

| Yoruba Names | English Names | Motifs | |
|---------------------|----------------------|---|--|
| <i>Amuga</i> | Scissors |  | |
| <i>Iyari</i> | Comb |  | |
| <i>Ilu igi</i> | Drum stick |  | |
| Waya | Wire net |  | |

| | | |
|---------------------|--------------|---|
| <i>Isana</i> | Matches |  |
| <i>Agbo ile</i> | Compound |  |
| <i>Sekere</i> | Maracas |  |
| <i>Opon iro</i> | Tree of lies |  |
| <i>Ipon</i> | Ladle |  |
| <i>Opo ile mapo</i> | Mapo Pillar |  |
| <i>Ojuopo</i> | Road Track |  |
| <i>Pataki</i> | Mat |  |









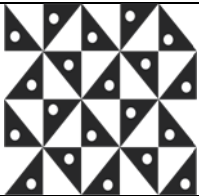
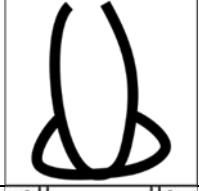



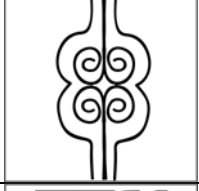

| | | | |
|----------------|--------------------|---|--|
| <i>Aage</i> | Kettle |  | |
| <i>Ade</i> | Crown |  | |
| | Local Architecture |  | |
| <i>Agborun</i> | Umbrella |  | |
| <i>Jakan</i> | Embroidery |  | |
| <i>Orita</i> | Fork |  | |
| <i>Agogo</i> | Metal gong |  | |

Table iv: Abstract Patterns

| Yoruba Names | English Names | Motifs |
|--------------|---------------|---|
| <i>Arewa</i> | Northern star |  |

| | | | |
|---------------------|--------------------------|---|--|
| <i>Ayed' egbe</i> | the world is on its side |  | |
| <i>Imu</i> | Nose |  | |
| <i>Olokoto</i> | Circle of life |  | |
| <i>Ori orun</i> | Sun Heads |  | |
| <i>Olorokun Aro</i> | Lame man's knees |  | |
| <i>Ifenuko enu</i> | The kiss |  | |
| <i>Onikoko</i> | Seed of cocoa |  | |

- i. Stencilled Cassava Resist Technique ii. Free hand cassava *Adire* Technique
iii. Machine stitched *Adire* Technique

b. Categorization by Technique:

Table i: Stencilled Cassava Resist Technique:



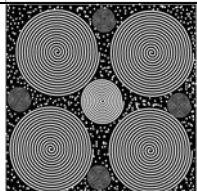


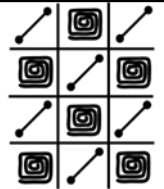






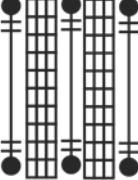


| Yoruba Names: | English Names: | Motifs |
|-----------------|-------------------|---|
| <i>Oniyarin</i> | One with the comb |  |
| <i>Opon iro</i> | Tray of lies |  |
| <i>Olokoto</i> | Tops (Toys) |  |
| <i>Erin</i> | Elephant |  |
| <i>Orita</i> | Fork |  |
| <i>Onisana</i> | Matches |  |

Table ii: Free hand Cassava Technique:

| Yoruba Names | English Names | Motifs |
|--------------|---------------|---|
| <i>Iboju</i> | Mask |  |

| | | | |
|-------------------------|----------------------|---|--|
| <i>Ifenukenu</i> | Kiss |  | |
| <i>Onikoko</i> | The one with cocoa |  | |
| <i>Agunsofin</i> | Crested crane |  | |
| <i>Alangba</i> | Lizard |  | |
| <i>Omoeye</i> | Chick |  | |
| <i>Opo ile mapo</i> | Pillars of Mapo Hall |  | |
| <i>Alangba berekete</i> | Fat Lizard |  | |
| <i>Ogongo</i> | Ostrich |  | |

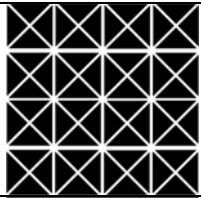

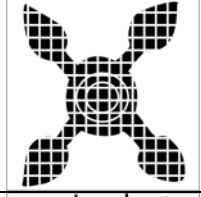
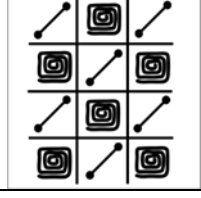


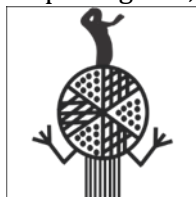
| | | |
|-----------------|---------------|--|
| <i>Waya</i> | Wire net |  |
| <i>Oga</i> | Chameleon |  |
| <i>Opon iro</i> | Divinity tray |  |
| <i>Isana</i> | Matches |  |

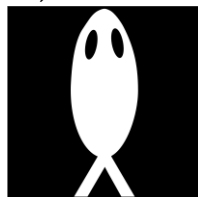
Table iii: Machine Stitched *Adire* Techniques:

| Yoruba Names | English Names | Motifs |
|----------------|------------------|---|
| <i>Igi oye</i> | Chieftaincy tree |  |
| <i>Amuga</i> | Scissors |  |

Also, this research tried to fulfil its objective by documented *adire* cultural symbols in the form of repertoire as references for designers, historians, artists and scholars. Pursuant to the achievement of this objective, it was found that, the *adire* symbols obtainable together, are a repertoire of a rich and flamboyant cultural heritage, which could serve a springboard for the development of unique and lovely ideas in contemporary African fashion. Through the opinion gathered in the field, this will help designers, artists, as well as other professionals to look through another lens in designing.



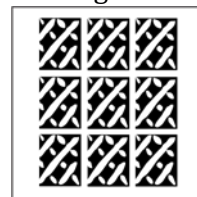
Oobe (small bat)
(Plate 7)



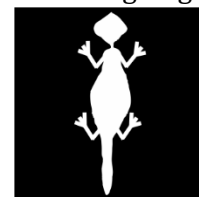
Eja (fish)
(Plate 8)



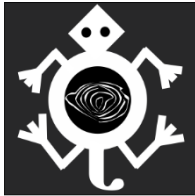
Eye (bird)
(Plate 9)



Orokunaro (lame man's knees)
(Plate 10)



Alangba (lizard)
(Plate 11)



Alangba berekete (fat lizard)
(Plate 12)



Oga (chameleon)
(Plate 13)



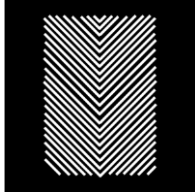
Amuga (scissor)
(Plate 14)



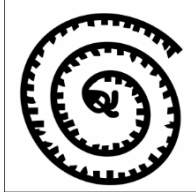
Omoeve (chick)
(Plate 15)



Agufon (crested crane)
(Plate 16)



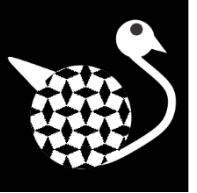
Egun eja (fish bone)
(Plate 17)



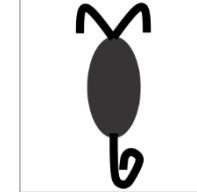
Ejo (snake)
(Plate 18)



Opolo (frog)
(Plate 19)



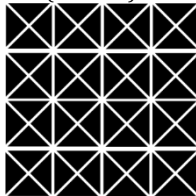
Pepeye (duck)
(Plate 20)



Igbin (snail)
(Plate 21)



Yoro (flea)
(Plate 22)



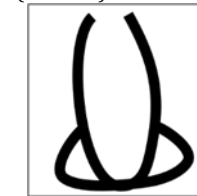
Waya (wire net)
(Plate 23)



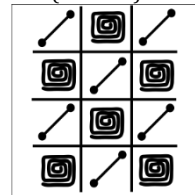
Wewe osan (Sliced orange)
(Plate 24)



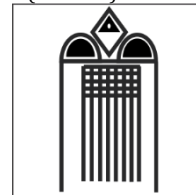
Local Architecture
(Plate 25)



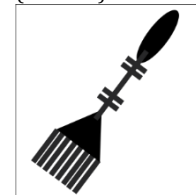
Imu (Nose)
(Plate 26)



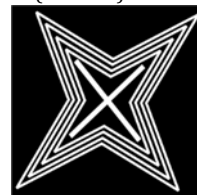
Isana (matches)
(Plate 27)



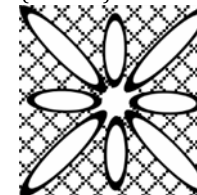
Oya (comb)
(Plate 28)



Ipon (ladle)
(Plate 29)



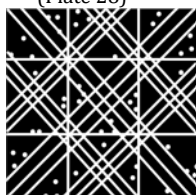
Arewa (Star of the North)
(Plate 30)



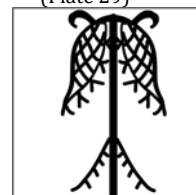
Ewe ege (cassava-leaf)
(Plate 31)



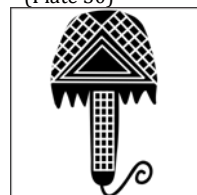
Agbo'ile (compound)
(Plate 32)



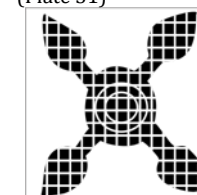
Sekere (Maracas)
(Plate 33)



Igi iye (Tree of life)
(Plate 34)



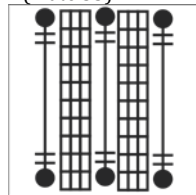
Agboorun (Umbrella)
(Plate 35)



Opon iro (Tray of lies)
(Plate 36)



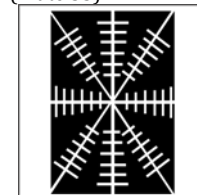
Ogongo (Ostrich)
(Plate 37)



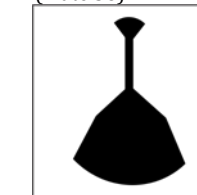
Opo ile mapo (Mapo Pillars)
(Plate 38)



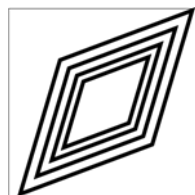
Igi Oye (Chieftaincy tree)
(Plate 39)



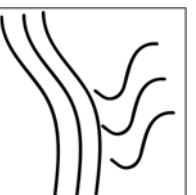
Oka baba (Guinea corn)
(Plate 40)



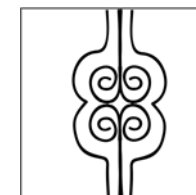
Agogo (Metal Gong)
(Plate 41)



Oju-opo (Road track)



Jakan (Hemming)



Ifenukonu naa (The kiss)



Oni koko (The one with cocoa)



Iboju (Mask)

(Plate 42)



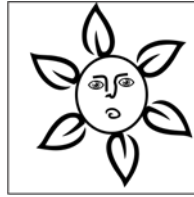
Aage (Kettle)
(Plate 47)

(Plate 43)



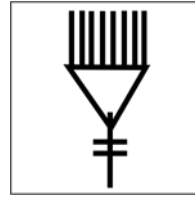
Ilu igi (Drum stick)
(Plate 48)

(Plate 44)



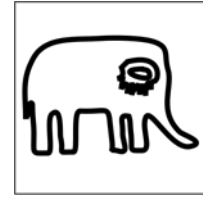
Ori orun (Sun Head)
(Plate 49)

(Plate 45)



Orita (Fork)
(Plate 50)

(Plate 46)



Erin (Elephant)
(Plate 51)

Plate 7 - 51: *Adire* cultural symbols Catalogue (Bakare, 2019)

Recommendation:

This study has identified, and categorized the various *adire* cultural symbols of Yoruba people in Nigeria. The researcher appreciated the categorized art tradition in the form of shape, and meaning expounding their social – cultural essence. It had further shown that each category of the *adire* symbols varied in form, shape, meaning *et cetera*.

Conclusion:

This study presents are just few of several works analysed finally for the study due to space constraints, only a few were analysed in this paper. The research work is expected to document the extent to which *adire* symbols could serve as repertoire for designers, artists, scholars etc. This research is a historical study of Yoruba cultural symbols used in *adire* in Nigeria in the socio – cultural and economy setting in Nigeria but the scope of this study was *adire* symbols which was found to have significant records for research on the subject matter.

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Investigation into the Problems facing the Teaching of Art in Secondary Schools Jos South Local Government Area of Plateau State.

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Abstract

The research investigated the problems associated with the teaching of Art at the secondary school level of Education. The case study was conducted on some selected secondary schools in Jos-South Local Government Area of Plateau State. 80 questionnaires were administered using the random sampling technique and simple percentage was used in analysing the data generated. It was found that: Inadequate provision of instructional materials, specific syllabus, insufficient lesson periods and nonchalant attitudes of students and parents negatively affected the teaching and learning of the subject. Furthermore, the personal social behaviours of teachers negatively affected the performance of students in the subject. The solution to the problems of teaching Art are: Employment of qualify Art teachers, provision of instructional materials, provision of adequate learning environment, positive attitude of parents, government, students and the society as a whole toward Art. The teaching of Art should be made compulsory in Secondary Schools because it will enhance students' creativity in other subjects. Also, the use of educational technology resources will greatly help in teaching and learning of Art in secondary schools. Some of the objectives and questions that guided this research: Find out the problems of teaching art in secondary schools of Jos-South Local Government Area. Correct negative or erroneous thoughts people, teachers, and students might have concerning art in secondary schools. And: What are some of the problems confronting the teaching of art in secondary schools of Jos-South Local Government Area of Plateau State?

Keywords: Art, Teaching, Education, Teachers, Students, Secondary Schools.

Introduction

The importance of teaching art in secondary schools cannot be over emphasised. As it affords the teacher the opportunity to impact and tap the basic creative skills imbedded in the students. The teaching of art as a subject in Schools is concerned with the training of students in the knowledge of art at an early stage of their education. This will in turn help them do well in other subjects and enhance their creative skills as artists and even in their chosen future careers other than art. But the teaching of the subject has suffered serious neglect in many respects. This is because most people including the well-educated feel that an artist is someone who only draws and paints. Drawing and painting thus appear to them as products of the lawless activity of self- expression, (Uzoagba, 2000). This assertion created the basic problem of teaching and learning of art in secondary schools and even across all levels of education. Though this topic is not a new one, if there is persistence, there will definitely be changes towards art in the near future. As artist, we have to keep encouraging and make art a priority in our schools.

Art is a very wide human activity involving some skills. It is imaginative, creative, innovative and aesthetic in nature. One unique thing about art is that it affects almost every aspect of human's life thereby making it viable to other aspects of human endeavours and developments like science and technology. Art is a general name to all skilful activities, (Saliu, 2016).

Art has been mistakenly understood to mean the ability to draw, paint and sculpt only; this is because society has not understood the meaning and value of art in human development. Uzoagba, 2000 asserts

that art is not a subject with definite limits but rather an aspect of mental development which is all embracing. Any attempt to define art may not adequately embrace all that art stands for. To the ancient Greeks and Romans, what art stood for included not only aesthetic skills but also purely utilitarian ones such as agriculture, mining, medicine and war (Uzoagba, 2000). Defining art may therefore seem abstract to those who expect it to be limited to familiar categories such as drawing, painting and sculpture. During the last quarter of the 20th century, critics and art historians considered many more types of object as art today. These authorities often speak of “visual culture” which may include motion pictures, television, advertising and comic books instead of the pre-conceived restriction to sculpture, drawing and painting, (Ajayi, 2005). The word art is derived from the Latin word ‘ars’ which mean ‘skill’. To be deduced from this, is the fact or understanding that the artist is a skilled individual with the creative ability to communicate in diverse ways. (Microsoft Encarta Encyclopaedia, 2007).

Art can also be defined as a human concept made manifest through the skilful use of a medium. Art signifies doing, making, fashioning or putting together, and it usually implies that the thing is accomplished through the skills used. In a nut shell art is simple defined as self-expression. But for this expression to be really artistic, it must create pleasing forms which satisfy our sense of beauty, though they may have other functions as utilitarian, religious, and or political. (Furst, 2002).

Statement of the problem

The research aimed at examining of the problems of teaching art in secondary schools in Jos-South Local Government Area of Plateau State. The research is therefore aimed at finding solutions to the problems, because the poor results recorded over the years bothers both internal and external examinations such as terminal and promotion examinations, as well as Basic Education School Examination (BESE) and Senior School Certificate Examinations (SSCE) in art. Most of the secondary schools in the study area hardly score 60% marks in the subject. The research investigated problems associated with the poor performance in art subject and proffer possible solutions.

Objectives of the study

The research has the following purposes/objective:

1. Find out the problems of teaching art in secondary schools of Jos-South Local Government Area.
2. Correct the negative or erroneous thoughts teachers, and students might have concerning art in secondary schools.
3. Make recommendations on how art can be properly taught in secondary schools of Jos-South Local Government Area and beyond.

Research questions

This study was guided by the following research questions:

1. What are some of the problems confronting the teaching of art in secondary schools of Jos-South Local Government Area of Plateau State?
2. What are the negative or erroneous thoughts teachers and students have might have towards art in secondary schools in Jos-South Local Government Area?
3. What are the possible solutions to the problems of teaching art in secondary schools?

The possible solutions to the problems of teaching art in secondary schools are employment of qualify teachers, provision of instructional materials, provision of adequate teaching/learning environment, positive attitude of parents, towards the subject, provision of adequate lesson periods.

Effective Teaching-what is it?

Teaching is a unique and dynamic profession. It is a component in the education of all and sundry (Gbenga, 2001). This is because education is a veritable instrument for the building and sustenance of any nation. What a nation becomes is dependent on the type and quality of education provided for her citizenry. No nation can rise above her educational system, therefore, the school is the mirror of

the society and an agent of societal change, hence teaching becomes a wheel in the vehicle of nation building, and the teacher, a driver of the process.

Ajala, (2000), opines that the classroom teacher is a key factor and accountable for the destiny of a nation because there is a strong tie between his instructional activities, the eventual outcome of his instruction and the development or otherwise of the nation. This is because the positive or negative influence of teacher's action has multiplying effects on the destiny of persons, groups and nations. Teaching therefore becomes an overwhelming responsibility and a "task" word. The teachers' responsibility is made more cumbersome by the fact that his effectiveness is measured in terms of how much the learners will benefit from his professional expertise or be led astray by those actions of his that undermine professionalism. It is in the light of this that this discussion sets out to highlight those qualities that enhance teaching effectiveness and efficiency.

Over the years, educationists, especially teachers' trainers, have been concerned with making teaching and learning more result orientated. Consequently, research on teaching has made considerable strides in identifying those teaching behaviours that are associated with high students' achievement (Brophy & Good, 2016). However, a good percentage of this research has emphasised teacher's knowledge and mastery of the content, planning and delivery of the lesson.

Research has shown that mere possession of adequate knowledge does not guarantee effective teaching, (Eze, 2003). He added that as important as the mastery of the content is, effective teaching is not an issue of content alone, but also of process. In other words, effectiveness of the teacher is not solely measured in terms of his versatility with the content, but also in terms of his proficiency in classroom management. His dexterity in varying instructional methods, his ability to identify and respect the individuality of the learners, and in his firm resolve to maintain order and discipline in the class and, his commitment to judicious use of class, time, and variables of effective teaching. In other words, an effective teacher should not only know what to teach but how to teach it well. In support of this, Albrecht, (2008) observes that one important ingredient of effective teaching is the realisation that "Some ends of instruction are best served by scrupulous attention to content while other ends of instruction are best served by attention to process". In the same vein Slavin, (2002) maintains that effective instruction is more than good teaching and that teachers must be concerned with many elements of instruction in addition to the lesson itself. Teachers must pay attention to ways of adapting instruction to students' level of knowledge, motivating students to learn, managing students' behaviours, and testing and evaluating students. These elements of classroom organisation are as important for students' achievement as the quality of teachers' lessons, (Slavin, 2002).

Understanding the Learners

These and many more of the desirable behaviours of the effective teacher would still not produce the expected outcome unless the teacher has a deep understanding of the learners, (Albrecht, 2012). Teachers who function best in this world dare those who respect the differences inherent in the individual learners. Therefore, becoming an effective teacher is not just a factor of being knowledgeable about the content and how best to teach it, but also a function of adjusting both content and strategies to the obvious individual differences that exist among learners.

No two learners are exactly the same. Learners vary in their experiences, learning ability, achievement personality, interests, creativity and self-discipline, (Adewuya, 2009). Adewuya, (2009) also postulates that on the part of the effective teacher, would mean taking extra care and time to adapt instructional methods to learner's needs and prior experiences and the ability to observe, identify and to explain differences in students' rate of understanding by establishing why Musa is not learning, why Obi learns without studying and why Jide does not seem to learn at all. And more importantly, the ability to accommodate the differing learning rates in one classroom and still sustains the interest of the learners. The most difficult problem of classroom organisation as it relates to appropriate level of instruction is adapting instruction to the needs of students with different levels of prior knowledge and different learning rates (Slavin, 2002).

Students' involvement in the Learning Process

In order to manage a class effectively, the students must be involved in meaningful activities that may direct their energies towards effective learning. The teacher must have faith in the desire and ability of students to do those things, which are proper.

Numerous variables are found to have positive effects on the task students are involved in the classroom. These are:

1. Selection of instructional materials to match objectives. This will enable more students to be engaged.
2. Clearly stated objectives and issuance of clear procedural instructions enable students to be engaged more significantly. They become more interested since they know what they are expected to do. This increases the attention and so there are less management problems during classroom activities.
3. Ample opportunity for the teacher to work with small as well as large groups would enhance students' involvement.
4. Provision for a variety of activities in class would remove monotony and will get more pupils engaged. Station activities are useful specifically where the instructional materials are in short supply for individual activities. A group of students may be engaged in an activity at one station, after which they can exchange with students from another station. This reduces scramble for materials.
5. Attendance to routine tasks enhances students' involvement as most students would attend such tasks.
6. Provision of relevant textbooks to students for purpose of reference may enhance students' involvement.
7. Appropriate use of equipment enhances student's involvement. If the equipment is complex, the teacher must demonstrate how such equipment can be used.
8. Provision of feedback to the learners encourages them to be more significantly involved in learning tasks. Such a feedback gives the students the opportunity to identify their shortcomings. Those who succeeded get encouraged.

Research Design

The study is designed solely as a descriptive survey. The survey method was used so as to present information concerning "An investigation into the problems confronting the teaching of Art in Secondary schools in Jos South Local Government Area of Plateau State with the sole aim of generating baseline data that may facilitate intervention on the problems.

Population of the Study

The population for the study comprises all secondary schools in Jos South L.G.A of Plateau State. There are 176 secondary schools in Jos-south LGA of Plateau State, and only 18 are offering art as a subject, with 22 art teachers. This means most of the schools have only one art teacher. There are 123 students offering art in SS2 and SS3 of the 18 Secondary Schools that are offering art in the study are. 10 schools were selected for the study. This is because 10 is more than half (about 60 percent) of 18, and also the researcher will effectively handle the number due to scarcity of funds and time and other logistics. The population targeted includes the students, and teachers were considered suitable, as they are involved in the teaching and learning of the subject.

Sample of the Study

Ten (10) secondary schools were randomly selected for the study. The schools were: G.S.S. Kufang, G.S.S. Bukuru, G.S.S. Hwolshe, College of Mary Immaculate Zawan and Noble College Bukuru. Others are Manjei Y. Secondary School Bukuru, G.S.S. Kuru, G.S.S. Nyango-Gyel, NVRI Staff Secondary School, Vom and Rochas Foundation College Jos. Each of the schools was given eight (8) questionnaires, one for the Art teacher and seven for the Art students bringing the total to 80. Questionnaires were administered to three (3) students in SS2 and four (4) students in SS 3 of each school.

Sampling Techniques

Random sampling technique was employed in selecting the seven (7) students and one (1) teacher from the sampled schools that has more than one Art teacher. This gives us a sample size of seventy (70) Art students and ten (10) Art teachers as indicated below

Method of Data Collection

Direct Delivery Technique (DDT) was used in administering the questionnaires for this study. This means that the researcher was visibly present in the selected schools where he administered the questionnaires. The objectives of this are:

1. To make sure that the rightful participants from the ten (10) secondary schools are the actual people responding.
2. To ensure a high percentage of return. It is expected that 100% of the eighty (80) questionnaires to be distributed should be returned. In other words, none of the questionnaires to be distributed would be lost on the way. All of them should be filled and return.
3. The questionnaire was divided into two, questionnaire "1" was for the art students, comprises of 2 items for their bio-data and 16 items for the questions which sought to find out the problems the students encountered in learning art. Questionnaire "2" was for the art teachers, comprises of 4 items for their bio-data and 12 items for the questions which sought to find out the problems the teachers face in teaching Art in secondary schools.

Procedure for Data Analysis

The raw data from the questionnaire were presented and analysed using the simple percentage table method, the responses of the respondents on investigation into the problems of teaching Art in secondary schools in Jos-South Local Government Area of Plateau State.

The simple percentage statistical formula used is

$\frac{NR}{NP} \times \frac{100}{1}$ Where NR refers to the number of responses to items on the questionnaire and NP stands for the numbers of population sample.

Data Analysis

The result of data collected and analyses were presented in the order of stated research questions. Simple percentage statistical calculations were used. The questionnaires contained questions of Likert Scale, (Agree, Disagree and Uncertain). The respondents are art teachers and art students of the selected secondary schools in Jos-South LGA.

Discussion

Just because certain people have not learned to appreciate Art they tend to approach contemporary Art with closed minds, submitting it to intellectual analysis when what is required is intuitive knowledge. They did not get the right Art education and therefore cannot share the artist's vision. If a proper understanding of art education has been made and better instructions of art followed in our schools much would have been done to redeem the subject from the neglect it has always suffered in the society (Uzoagba, 2000).

It is very important to note that according to research question 1, the types of educational technology resources used by Art teachers in secondary schools of Jos- South L.G.A are computer 15 (27.4%), radio, television, film 10 (18%), chalkboard 20 (26.6) and book materials 10 (18%). Using the stated types of educational technology resources will greatly help in effective teaching and learning of Art.

The finding further reveals in research question 2 that some of the problems confronting the teaching of Art are lack of adequate provision of instructional materials, specific syllabus, lesson period, insufficient textbooks, and lack of students' interest, parents' nonchalant attitude and societal factors. As 100% respondents, responded that these are the various problems facing the teaching and learning of Art in Secondary Schools in Jos-South LGA. In research question 3,

majority of the respondents 17 (85%) said that teachers personal social behaviours influenced students' performance in Art while only 3 (15%) of the respondents said that teachers' personal social behaviours do not influence students' performance in Art. This assertion shows that teachers of Art should improve on their personal social behaviours.

Research question 4; the solution to the problems of teaching Art are:

1. Employment of qualify Art teachers,
2. Provision of instructional materials,
3. Provision of adequate learning environment,
4. Positive attitude of parents, government, society and students toward teaching the learning Art.

100% respondents stated the points above. Therefore, it becomes very imperative to note that if the above stated are put into consideration, there will be maximum performance in teaching and learning of Art in secondary schools of Jos South L.G.A and beyond.

Summary

The findings of this research work revealed that the teaching of Art in secondary schools in Nigeria is of very high value to the overall creativity of all students irrespective of their area of specialisations. But the problems confronting the teaching of the subject in the secondary schools of Jos-South LGA of Plateau State are:

1. Inadequate provision of instructional materials
2. Lack of good learning environment.
3. Lack of enough qualified teachers
4. Insufficient lesson periods.
5. Nonchalant attitudes of students
6. Parents negative attitude towards the subject.
7. Lack of encouragement from the school authorities and
8. Lack of encouragement from the government.

Conclusion

The educational system in Nigeria is collapsing because the root of the educational tree is harmed. Nevertheless, teachers of Art should always exhaust dialogue before any other means of pressing for their welfare, while government should endeavour to stabilise educational policy and also ensure attractive conditions of service for teachers.

This should also challenge the private organisations and non-governmental organisations (NGOs) to do more in assisting the nation's educational sector. It should not be a government affair alone or strictly for profit making.

Recommendations

Having enumerated some of the problems of teaching Art in secondary school of Jos-South L.G.A it has become necessary for the researcher to forward some recommendations as part of the solutions to the problem of teaching Art in secondary schools in Jos South Local Government Area and the country as a whole.

Every learner is unique. Therefore, teachers should realise that a student is limited by his experience and interest in this respect the teacher should endeavour to discover these needs as all human beings possess unique qualities and to a considerable extent they are molded by the environment they live in.

Everybody should be allowed to develop his potentials through guided instructions which are excursion through awareness, understanding and appreciation. This means that the student is guided and assisted by the knowledge and the essence about the values of his culture, to a stage where he is allowed to depend on his own inner resources for the development of his intellect. Through free expression and performance, the student receives necessary motivation and re-enforcement for the acquisition of skill and competence.

The importance of all branches of art expression to the commercial and industrial development of this age and the change in the system of education emphasises the need for recognising art teaching in our schools. The structure of art syllabus and scheme of work must be planned to take into consideration the broad outline of such social, commercial and technological background. In other words, the educational objectives of art teaching and art contents should be determined by Nigeria's social, cultural and technological climate that is her felt needs and aspirations.

One of the present needs of the African content is a broad-base, well-balanced educational system that allows for thorough development of individual's skills. Manual dexterity is an essential ingredient for technological accomplishment, and practical art can help to overcome many problems in the technical field.

Art is self-stimulating. It can motivate the child to exert his mental and physical energy in any direction of human endeavour. Appreciation of beauty and nature's phenomena begins to grow if the child is exposed to a world of art, and the art teacher must be eager to do discern the creative know-how of the child and be his constant guide until the child achieves self-realisation.

Effective art teaching is possible with a fair knowledge of the subject, zeal and good teaching devices. Good teaching requires knowledge of the psychological needs of children and the ability to maneuver methods of approach to suit their needs. With the less sensitive, child the art teacher has to create avenues for generating interest. Some love to draw, paint and sculpt, some love to sing and act plays, some like to compose music and dance to its tunes, while some also like to play games or be engaged in other creative activities. Art education in Africa should be poised to train children's artistic inclinations thus enabling them through experience to acquire increasing control over local tools and materials. It should stimulate creative interest and powers of imagination and should also provide a forum for displaying the local resource materials, knowledge of skills, thus creating an opportunity for exploiting the indigenous art and culture.

Other recommendations are the authorities (government and private) should endeavour to:

1. Provide adequate instructional materials.
2. Provide adequate learning environments.
3. Employ enough qualify Art teachers.
4. Encourage positive attitude of Students towards the subject
5. Encourage parents towards the subject.
6. Introduced the teaching of Art an early stage of the students' growth to boost their interest of the subject.
7. Encourage the teaching of Art subject in Secondary schools; by organizing refresher courses for Art teachers in order to enable them improve and produce (improvise) instructional materials by themselves.
8. Make the teaching of Art compulsory in Secondary Schools because it will help students to be creative in other subjects.

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Determination of Shrinkage and Water Absorption of Ceramics Tile Clay Body from Bauchi And Gombe States, Nigeria

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Abstract

Clear understanding of the physical characteristics of one's clay body is paramount to any successful ceramist. Bauchi and Gombe states in Nigeria is abound with deposits of silicates and limestone, that could constitute a suitable clay body for the production of ceramics tiles. Three; A, B, and C Lime clay bodies were formulated and their shrinkage and water absorption values were determined according to ASTM –C-34-71 Standard. 4.86 %, 5.07% and 4.52% were recorded for the A, B and C bodies respectively as shrinkage values. 4.4%, 0.3% and 3.6% were recorded as the A, B and C bodies respectively as water absorption results. The above obtained values were within the limits of suitable clay bodies for ceramics wall tiles production.

Key Words: Ceramics, Tiles, Shrinkage, Water absorption, Clay body.

Introduction

Bauchi and Gombe states of Nigeria have silicates and limestone deposits which form the components for ceramic tiles raw materials. It is important to investigated for their suitability for the production of ceramic wall tiles (Carter et al, 1963; Zaborki, 1997; Obaje et al,1999; Umar, 2000; Litan, 2007). This study has been carried out on the said materials. Ashaka limestone, Alkalari kaolin and Bagali quartz were used, based on their qualities reported by Ofulume (2008), Umar (2000) and Munai (2018).

There is a great deal that can be learned about a clay by feeling it when it is moist. Plasticity and working quality can be judged that way. However, until you try it out, you will not be sure at what temperature the clay matures. There are other things which should be measured: (i) density, (ii) porosity, and, (iii) degree of shrinkage.

Berry (1971), United Nations Industrial Development Organization; UNIDO (1986), Ryan and Radford (1987), Rhodes (1996), American Standard for Test and Materials (ASTM), as well as Kenneth (2002), affirmed that the following physical characteristics for wall tile product are necessary:

Die to fire contraction – 0.8%. Note that the body expands or “springs” from the die when it is removed to give an expansion of 0.35% over the metal die size.

On firing there is an overall contraction in this case 1.15% to give a die to fired contraction of 0.8%.

Water absorption – 18%. This is based on soaking tiles in water for 24 hours.

UNIDO (1986), gave a range of 6 – 24% absorption.

Modulus of rupture; fired – 2300 lb. in² (162 kg cm²).

Thermal expansion – 0.38% at 500°C.

Moisture expansion – 0.06%.

Glaze thickness unfired – 0.010 in (0.25 cm).

Firing – Bisque 1080°C, glost 1120°C, glaze – low soluble.

Glaze resistance against crazing after Harkort minimum for white ware – 150°C.

Dimension-tolerance maximum – 0.4 – 0.6%.

Deviation from right angle, maximum – 0.5% of the edge length.

Warp age of facial edges, maximum – 0.3% of the edge length.

Materials and Methods:

Shrinkage level test

Since clay shrinks as it dries and shrinks further some more when it is fired, ASTM -212, (2018), BSI -1281 -F, (1974) and Kenneth (2002) recommended shrinkage level test through the following formula:

$$\frac{\text{Original length minus fired length}}{\text{Original length}} \times 100 = \% \text{ Shrinkage.}$$

Above theory was used for this study.

Water Absorption test

Water absorption test is an accurate measure of density. Kenny (1976) guided as follows: Weigh a piece of fired clay, then let it stand in water overnight. After it has soaked for 12 hours, take it out of the water, remove any surface moisture, and weigh the piece again. Its percentage of absorption will be indicated by the following formula as affirmed by the American National Standard Institute ANSI; 137.1 (1988) together with the American Standard for Testing of Materials (ASTM, 2018).

$$\frac{\text{Weight of wet minus weight of dry} \times 100}{\text{Weight dry}} = \% \text{ Absorption} \left\{ \frac{w_w - D_w}{D_w} \times 100 = \% \text{ Absorption} \right.$$

Three bodies were formulated as in table 1 below:

Table 1: New tile Body formulated for the Study.

| Material | A | B | C |
|----------|----|----|----|
| Kaolin | 55 | 50 | 50 |
| Quartz | 30 | 30 | 35 |
| Lime | 15 | 20 | 15 |

20% of Plastic clay was added to each body

From each clay body A, B and C, 5 specimens were tested for shrinkage as in tables 2 below:

Table 2: Shrinkage Percentage of the Produced Tile Specimens

| S/No | Batch | Specimen | Original length | Fired length | % Aver. Shrinkage |
|------|----------|----------|-----------------|--------------|-------------------|
| 1 | A | 1 | 30 | 28.7 | 4.4 |
| | | 2 | 30 | 28.7 | |
| | | 3 | 30 | 28.7 | |
| | | 4 | 30 | 28.7 | |
| | | 5 | 30 | 28.6 | |
| | B | 1 | 30 | 28.7 | 0.33 |
| | | 2 | 30 | 29.4 | |
| | | 3 | 30 | 29.4 | |
| | | 4 | 30 | 29.4 | |
| | | 5 | 30 | 29.3 | |
| | C | 1 | 30 | 28.9 | 3.66 |
| | | 2 | 30 | 28.9 | |
| | | 3 | 30 | 28.9 | |
| | | 4 | 30 | 28.8 | |
| | | 5 | 30 | 28.9 | |

Kenneth (2002), stated that for wall tile, shrinkage to the fired state should not exceed 10%.

Discussion

Shrinkage

The value recorded as the shrinkage levels of ceramic tile clay bodies: A, B, and C of 4.4%, 0.33% and 3.66% respectively were within the range of ceramic uses of not more, than 10%. However, for ceramic wall tile production, UNIDO (1986); Ryan and Radford (1987); Rhodes (1996); ASTM 212

(2018) as well as Kenneth (2002), presented 0.8% as the maximum shrinkage level of clay. Therefore, only sample 'B' has the shrinkage requirements for the ceramic wall tile.

Water Absorption

Clay bodies tested as A, B and C were 4.86%, 5.07% and 4.57% respectively. The maximum of 18.5 % limit as water absorption for any wall tile body is recommended by ASTM-C34-71 and Kenneth (2002) has not been reached. It is obvious therefore that both tile bodies do not absorb moisture too much. They are therefore suitable for the tile production.

Conclusion

Based on the standards mentioned above, the values of shrinkage and water absorption recorded of clay body 'B' is more qualitative and therefore more suitable for the production of ceramics wall tiles. Bauchi and Gombe states of Nigeria are potential sources of ceramic wall tiles raw materials for Industrial production.

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The Need for Utilizing Glaze in Traditional Pottery/Ceramic Ware Production in Nigeria: A Historical Overview of Methods, Types, Compositions and Impact.

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Abstract

Pottery/ceramic wares have over the years evolved from plain red clay to glass like forms and many more flawless varieties as a result of advances in finishing, textures, and styles of production. This has been made possible by the incomparable efforts of local traditional pottery. This paper therefore, explores the historical development of glazes, types and compositions of glazes and their uses. It discusses the need for a comprehensive type of glaze to be prepared and put to use in traditional Nigerian pottery. Other aspects of this article include the challenges faced/ing the ceramic/pottery industry of Nigeria and as well as the significance in the use of glaze in the finishing of traditional ceramic products. The study adopted the use of an already administered questionnaire (Adelabu, et al 2013) combining it with the opinion sampling technique. The general outcome of the study indicated the need for the boosting of glaze use and application in traditional Nigerian pottery as a key element in the advancement of pottery production and subsequent export in Nigeria.

Keywords: *Pottery/Ceramics, Glaze, Traditional, Nigeria*

Introduction/Background

Ceramic wares and pottery production have seen little or no improvement over the years in Nigeria the little improvement registered is mainly in terms of the introduction of dynamic shapes, methods and techniques of production as well as the introduction of newer materials. Ceramic/pottery production as profession is majorly controlled by internal and external factors, internal factors includes variations in skills, dexterity and the machinery needed for efficient processing and production. External factors revolve around the availability and supply of raw materials and attitudes of potters who are further influenced by education, explorative/ creative wits, which are all essentials items that can move the industry forward. Improvements and other forms of cultural and creative adaptations need to made especially with regards to local practice of glazing pottery.

Glaze is an impervious filmy layer of usually transparent coating of a vitreous substance which is usually used together on a ceramic body through firing. Glazes serves the purpose of colour, decorations and also as a source for water proofing the items. Glazes are fused permanently on the surface of clay through a crystalline structure during firing. Glaze surface finishing can increase the compressive strength of the ceramic body. Glaze also imparts aesthetic look to the finished product. The use of Glaze on locally produced Nigeria ceramic wares has the potential of visibility putting Nigerian ceramic wares industry on an International competitive edge with its limitless possibilities and advantages. Adelabu et al (2013) infers that a look through traditional history to contemporary life systems of clay-based products reveals a continues and consistent diverse satisfaction of humanity's needs from utility wares for culinary, sanitary and structural purposes to technical ceramics with advanced application. Irabor (2009), has remarked that pottery/ceramics has gone through varying developmental stages both in sciences, technology and engineering and has been able to grow and attach a formidable standard and also plays an equally impressive role in modern times.

Adelabu (2013), Irabor (2009) and this author all agree that, the prospect of glazed ceramics in Nigeria is remarkable; as it stands a chance to accelerate the socio-economic development of the country. This fact is supported by the 2009 estimate that, the Nigeria ceramics market is said to be valued at three hundred and twenty-seven million dollars (USD 327M) (Wray, 2009). Despite the

large market and a population of over 150m people who are available for a wide range of consumer products, a substantial percentage of the ceramic needs of Nigeria is still being met by foreign countries. Stock (2010) reports that, a 2009 report on the world production and consumption of ceramic tiles between 2005 and 2009 ranked Nigeria the 12th largest country consumer of tiles by importation more than any other African nation. This and many other indicators justify the prolonged stagnation in terms of growth and contributions/development. These unfavorable statistics are further made glaring by the presence of vast and available mineral resources within the country's borders.

The stagnant and somewhat slow-paced development of the Nigerian ceramic industry can be attributed to many factors amongst which include but are not limited to the following:

1. Gross inadequacies with regards to delivery and quality of finished products.
2. Poor and unaesthetic application of glazes on usually produced ceramic wares/pottery
3. Discrepancies in product output.
4. Unrealization of indigenous effective and dependable methods of applying glaze for sustainable productions.

Following the above listed deficiencies of the Nigerian ceramic industry; it is congruent to conclude that, the development and production of indigenous ceramic wares using glaze amidst local potters is an essential step in the right direction. This can boost the development of the industry by increasing the socio-economic growth, and reduce significantly the consumption and purchase of foreign/imported ceramic wares. This article considers the production and utilization of glazes by local potters a specialized advancement that can enhance the science and technological based process of ceramic product finishing. This will ensure a heightened impact on the outcomes of indigenous ceramic manufacturing properties and processes of this country.

Problem of the Study

The use of glaze all over the world has over the years given ceramic wares their much loved and cherished finish. This systematic and aesthetic quality of applying glaze on ceramic wares has given them a distinct place in the hearts of consumers both domestic and international. African/Nigerian pottery possesses unique forms and patterns which have been in use for centuries until date. These patterns though unique have seen little or no improvement, change or even development for centuries thus the stagnation of improvement in the quality of products produced especially by local potters this stagnation. This discourse is of the view that, the development of a traditionally based type of glaze which potters at the grass root can utilize efficiently with regards to materials and cost implications is much needed. This is strongly believed to be a step in the right direction towards the elevation of the ceramic production industry in Nigeria.

Historical Overview of Glaze

Ceramic glaze is best described an impervious layer of a vitreous substance which has been fused to a ceramic body through firing. Glaze can serve many functions which includes as coloration, form/style of decoration, and as a waterproofing. The process of glazing renders earthenware/potteries and other fine clay vessels capable of holding liquids, and seals the inherent porosity of unglazed biscuit earthiness. The Potters Dictionary of Materials and Techniques (2014), posits that, "glaze is a special type of glass, made for coating ceramic products". Whereas normal glass is suitable for forming bottles, windows etc. Glaze is a different type of glass what is melted and applied on ceramic ware surfaces. It must form a hard-durable coating after it has been melted in the kiln at specific temperatures. When applied on a ceramic ware, it must not run off but stay glued to the surface without cracking after firing.

The first glazes were probably invented in middle eastern countries, where natural deposits of sodium and potassium (soda ash and pearl ash) exist that melt at low temperature (800°-1000°C). By chance, potters of the early periods discovered that some clays when put in the fire developed a shiny surface. These self-glazing clays are known as "Egyptians paste"; they are not very useful for making

household items, being very difficult to form. Glazing of earthenware has been around for almost as long as the human race, it is unknown exactly when people first started glazing their pottery but most archeologists believe and agree that, the process of glazing pottery started between the 9th and 8th century BC. Since then glazing has been used to keep many different style and compositions of pottery and other earthenware waterproof and decorated. Many of the glazing methods used today have their roots in the earliest glazing methods.

The earliest discovery of glazed pottery came from the 5th or 9th century BC or even earlier. Early glazing was also discovered in China, Egypt Mesopotamia and Greece. Each of these countries has been noted to have a particular style of glazing that was preferred. Egyptian glazes were largely Alkaline based as that of China and Mesopotamia. Greece and Rome used Lead or clay glazes. It is from these forms of glazing that modern practice of glazing was adopted and fine-tuned. Glazing material was usually incorporated into the body of the ceramic object which was known as "Frit Paste". Over succeeding millennia, developments in glazing techniques continued to be made thus making the practice of glazing now common place. Powdered glass was originally used as the base of historic glazes. Materials and water-soluble salts were added which altered the colour and texture of the final product.

Forms/ Types of Glazing

Lead Glazes

Lead glazing is believed to have been first used by the Romans from around the 1st century BC. A mixture of Lead Oxide and sand was placed over the pottery before it was fired. Lead glazing was used for thousands of years after the Romans first used it, it is believed that the introduction of lead into glazes was very important to the development of ceramic history. The practice of lead glazing continued from the Romans to Syria and quickly spread to China by 500 BC. The 6th century BC saw large improvements to the Kiln which now allowed glaze materials to melt at far lower temperatures than would normally be needed to get the materials to blend into the glaze. Prior to this discovery, it was common practice to add lead into glazes for any purpose until the discovery, in the 19th century; this was a common cause of poisoning of pottery workers in the industry.

Alkaline Glazing

This form of glazing employs some of the earliest forms of pottery glazing. A variety of materials were used to make the glazes. In Mesopotamia, ash was mixed with sand to create the surface glaze over the pottery constructed in that area. Another ancient method of Alkaline glazing used Soda and sand. Greek glazing was created using clay particles themselves some modern glazes still use Alkaline bases for their finishes. Alkaline glazes can produce brilliant colors, such as Egyptian blue, using low temperature firing. However, Alkali materials are often hygroscopic resulting in lumpy, poorly dispersed suspensions. Some modern glazes still use alkaline bases for their finishes.

Tin Glazing

Tin glazing was first introduced around 1100AD in Persia. Tin glazing was used as an alternative to porcelain, and pottery fired with tin Glaze took on an opaque, white cast. Mixtures of Kaolin and veldspar clays created the tin content necessary to cover the pottery in a coating of white. Tin glazed earthenware is also called tin enamelled earthenware. It is an opaque glaze that, unless colour has been added remains white. It is variously called faience, majolica and delftware. Tin glazing became very popular during the renaissance period and fell out of favour with the introduction of enamel glazing in 1700s, which could be fired at lower temperatures. Tin glazing is essentially the use of lead glaze made opaque by the addition of tin oxide. Tin glaze was no doubt originally devised to conceal flaws of colour in a fired clay body. Unlike Lead glazed objects, which is painted on a fired unglazed body, tin glazed earthenware is painted on a fired unglazed body, this is done on a fired body that has been coated with raw or unfired, glaze material. The ware is then fired a second time, at a lower temperature indelibly fusing pigments and glaze together. Sometimes a transparent lead glaze is added over the painted decoration requiring a third firing. The advantage of tin glaze over lead is that

it does not run when fired, and thus the pigments do not blur. The disadvantage is that the surface is absorbent making alterations impossible as is in frescos.

Modern Glazing

Modern glazing is created by making a mixture of glass particles and colored oxides. Glass powder is brushed onto the surface of the pottery, then heated to extreme temperatures to melt the glass powder over the glaze. Modern glazing has and continues to advance enough to provide thousands of different glazing combinations and appearances. Potters are constantly creating, changing and improving the way what they decorate ceramics. This is generally done in the form of glaze. The difference between the types of glaze and another type of glaze can be as complex or as simple as the potters imagines and the effects as numerous as the number of potters themselves.

Nowadays, a glaze is generally applied to the surface of a ceramic product/object after it has been through the kiln for preliminary firing, when it is dipped into a glaze mixture. Glazes can also be sprayed, air brushed onto the surface of the object to be decorated. A glaze usually takes the form of an opaque mixture similar to a thin cream in consistency. After firing the glaze becomes fused to the surface of the pottery and it is only then that it becomes transparent and the final colors are revealed.

Glazing in Traditional Nigerian Pottery

The Vanguard (2011) explains that, pottery is one of the crafts from Ancient Nigeria that is still in practice in most parts of the country. Pottery is Nigeria's most cultural material that has caught the attention and interest of every British archeologist such as Prof. Shaw whose early work of excavation of such baked clay objects remains outstanding and herculean in nature. Pottery is also seen as one of the cheapest art forms of craft being practiced in Nigeria and it is also heavily dominated by women. The reasons for the above assertions rally around the fact that the primary raw materials which are clay and water are common and can be easily found in major parts of the country; they are not scarce neither do they rely specifically on the use of specialized machinery to access them.

Nature of Nigerian Traditional Pottery

The practice of pottery in Nigeria is ubiquitous meaning it is practiced in nearly every ethnic group found in Nigeria including the three major groups namely: Hausa, Igbo and Yoruba. In its traditional setting, pottery is unique in the sense that it is majorly done manually hence, the uniqueness in each piece. The ethnographic efforts of the colonial archeologist Prof. Thrustan Shaw who excavated most of the early material evidences of prehistoric times show and proves that art of pottery making has been in existence dating as far back as 300BC in Nigeria.

The earliest examples of pottery making in Nigeria were found in Afikpo in Ebonyi State. There the archeologist Professor Shaw is recorded to have excavated some material remains of the pottery at Iwo Eleru in Yoruba land which are order. He also discovered the ritual potteries of Igbo Ukwu in Igbo land which were also excavated by Shaw in the company of other museum professionals. With these excavations and many other discoveries, led to the strategic placement of Nigeria on the international scene. However, despite the prehistoric genius and advancements in Nigerian pottery practice, there appears to have been a stagnation in the industry's development. Irabor (2009) attributes such slowness in the pace of traditional pottery development in Nigeria to the gross inadequacies initially enumerated at the opening sections of this article. These are considered to be responsible for the slowness in progress towards attaining quality finish in the produced objects. Irabor considers and posits that, the local development and production of specialized glazes such as has been discussed in earlier segments of this article; using established science and technological based processes, glazes can be formulated and applied to enhance the unexplored area of quality finish in traditional Nigeria pottery.

Concept of Glazes Formulation Methods and Design Techniques

Basically, the design and formulation of new glaze have involved two major approaches. Adelabu et al (2013) identify these to include "the trial and error method and more currently the scientific

method which now incorporates advance computer application". The trial and error method are usually characterized by guesswork and rigour with various uncertainties while the latter is offering a methodical and systematic approach to glaze formulation, which however might help the designer to have a greater level of control on the final result. To design a new glaze successfully as described by Buck (1999), it requires no mysterious chants, but just a thorough understanding of the factors involved in the process. According to Buck (1999), two main steps are involved and can be explained as follows.

1. Choosing suitable raw materials and mixing them in various proportions to meets a planned series of glaze test; or
2. Choosing an appropriate formula based on previous practice, and deriving a mix-batch recipe for testing, etc. in either case, one needs to have proper underlying knowledge about the raw materials at hand.

One way to enhance a glaze formula process and evaluate a glaze recipe is through the molecular Unity Formula otherwise called Seger Formula. This approach was developed by a German ceramist Hermann Seger who a century ago arranged glaze component into a particular order- the RO/R₂O group for basic oxides, R₂O₃ group for amphoteric oxides and RO₂ for the acidic oxides. Hermann Seger carried out in-depth research into the importance of the ratios which are of outstanding importance to the potter when compounding glazes. Unity Formula as noted by Latorre (2009) provides a means of comparing different glaze formulas with each other or a way to show the relative amounts of the oxides in a fired glaze as pictorially described by Ewing (2009) in figure 1 below.

For every 1 "molecule" of flux in the glaze there is 0.6 of a "molecule" of stabilizer and 4 "molecule" of glass-former. Together they could be thought of a single unit of glass

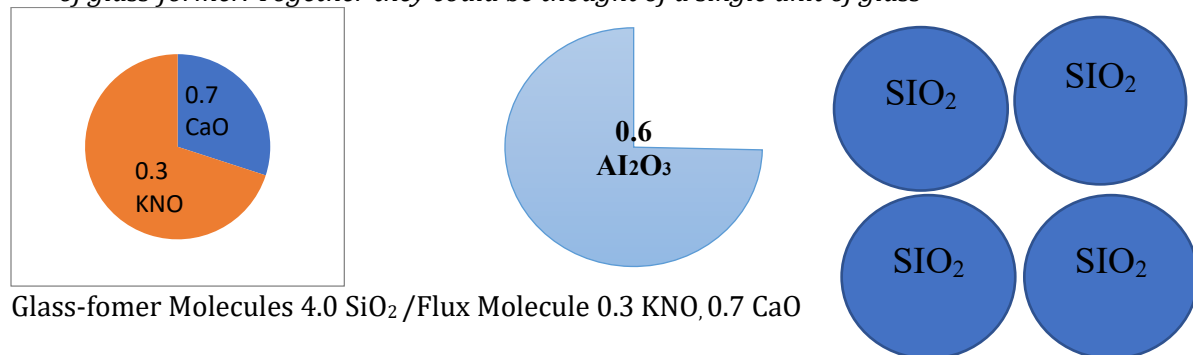


Figure 1: Graphical Representation of Glaze Based on Unity Formula Ewing (2009)

Table 1 below shows an example of a computer glaze software generated recipe derived from Nigerian local materials based on the unity formula.

Table 1. A glaze software formulated recipe in Unity format using Nigerian local materials

| Flux | Stabilizer (Amphoteric) | Glass former (Acid) | Oxides Composition value | % Recipe in % |
|------------------------|--------------------------------------|------------------------|---|--|
| KNO 0.363 CaO 0.637 | Al ₂ O ₃ 0.407 | SiO ₂ 2.309 | Flux - 26.81 Ampho. - 10.92 Acid. - 62.27 | Auchi feldspar - 78.69 Auchi Kaolin - 7.08 Auchi Whiting - 14.23 |
| 1.000 | | | 100.00 | 100.00 |

Source: Adelabu (2011)

Si: Al 5.67

Cardew (1969) opined that, the main use of the Seger Formula is that it provides a simple means for controlling the balance of the three-oxide group (i.e. RO, R₂O and RO₃ and RO₂) and the composition within the group. He added that this combination plays the chief part in determining the character of a glaze like its fusibility, its maturing range (the length of the temperature over

firing), crazing, viscosity, the colour and stability of the in-glaze pigments (especially iron pigment); and the surface (whether bright or matt). Adelabu (2011) presented a comprehensive report on computer aided approach to apply the Unity Formula for glaze formulation based on locally available materials in Nigeria.

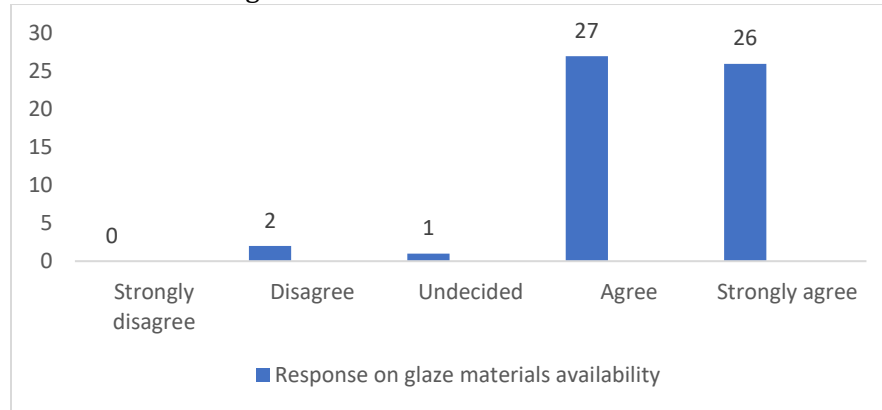


Figure 2: Response about the availability of abundant glaze materials for local ceramic production in Nigeria

On the subject of availability of glaze raw materials in Nigeria, about 95% of the respondents in the field process agreed that there is a vast presence of glaze raw material in Nigeria (Figure 2 above.) Meanwhile in Figure 3 (below), it was observed an equivocal response on the issue of accessibility to local glaze materials by the respondents.

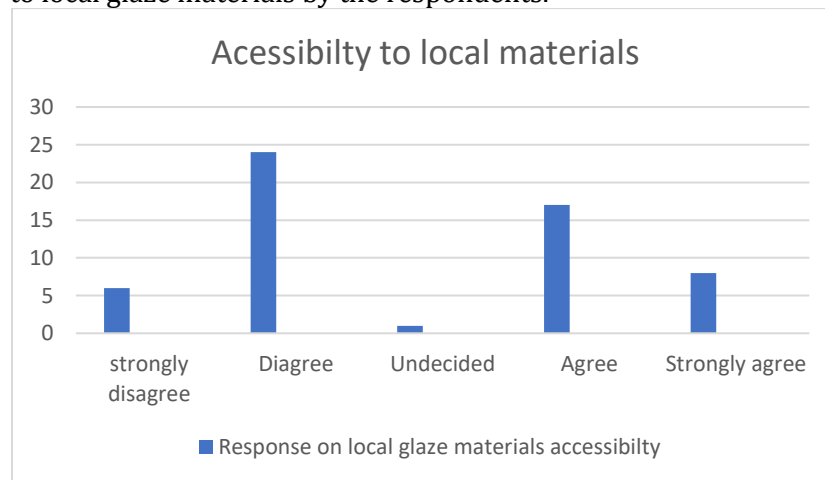


Figure 3: Response about the non-availability of glaze materials for local ceramic production in Nigeria

Nevertheless, it was reasoned that the level of access to various local materials sources may not be consistent since there are existing challenges of land ownership and territorial land resource control. In addition, it was noted that there is a low presence of industries involved in mining and beneficiation of locally available materials which in turn could have facilitated the distribution and access to these materials for local consumptions. While there might seem to be several factors downsizing access to local glaze materials. Figure 4 below indicates the low prospects for locally available foreign substitute, hence an under-utilization of local materials.

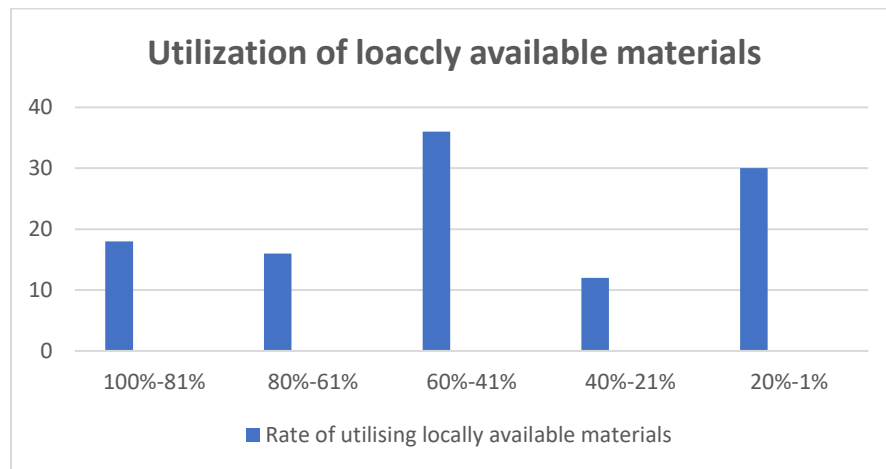


Figure 4: Utilization of locally available glaze materials for composition of glaze recipes.

From Figure 5 below, we can infer some key influential factors affecting an advance development of glaze ceramics practices using local materials. These factors could be summed up as under-utilization of glaze materials due to inadequacies of technical knowledge and paucity of efficient glazing facilities.

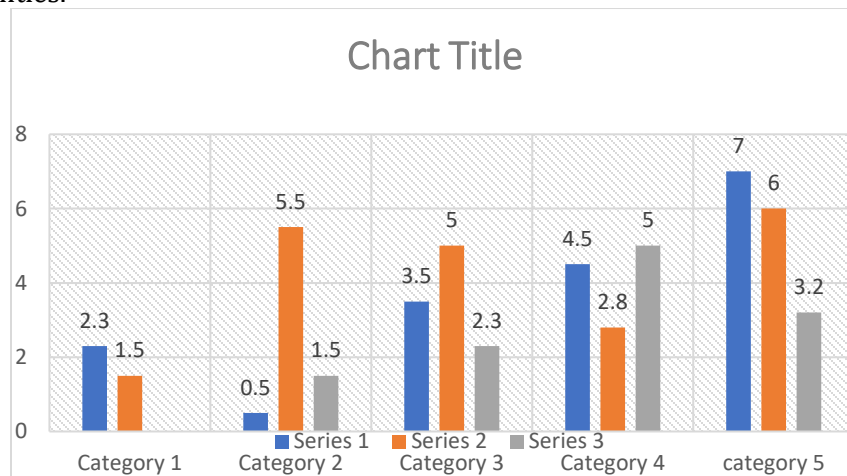


Figure 5: Responses to factors affecting the development on glaze ceramics practices. Keys: SD-Strongly disagree, D-Disagree, U-Undecided, A-Agree, SA-Strongly agree

While traditional ceramic practice seems to have come of age in Nigeria, this study findings indicated that the global advance in ceramic glaze technology in Nigeria is yet to be felt. Generally, many challenges remained unresolved as ineffective traditional approach to glaze formulation and paucity of equipment continues to abound. The trial and error are still common practice in most ceramic institutes and cottage ceramic outfits in Nigeria. This does not often deliver as expected due to varying conditions which cannot be accounted for scientifically in the course of replication of an existing glaze or trying out new ones. Another point worthy of mention is it that most of the opinion that the generality of the respondents (practitioners) discontented to the opinion that glazes composed basically with local materials are often problematic. This indicates that, they are confident about the viability of glaze material resources which are locally obtainable. It was also observed that within the south-western area of Nigeria, local pottery productions appear to be driven by demand for artistic and studio potters. In this regard, unity articles such as glazed tableware, dinnerware or sanitary ware are rarely produced as contrary to the studio production culture around the northern areas.

Conclusions

Irabor (2009) having observed the big opportunity in the ceramics business awaiting the nation, considering that 85 percent (85%) of raw materials that would be needed could be obtained locally, described the current challenges facing ceramics and its being enormous. Oyeoku (2003) simply referred to modern Nigeria ceramics as a sick baby as he questioned why the sector was not enterprising enough with the opulent raw materials that abound in the country. Irabor (2009), however noted that there are a number of crucial factors necessary for the development and growth of ceramic and glaze technology and manufacture in Nigeria and such varied factors ranges from government policy frame work, financial structure, politics, expert manpower, technology, to availability of appropriate raw materials. Of significance is the science and engineering nature of the ceramic discipline as obtained in the developed and developing worlds, except in the under-developed worlds where a degree of lack of knowledge exist in the area of pottery, its technology and engineering. All of the foregoing situations can be tracked down on the issue surrounding understanding of glaze raw materials and low level of technical know-how for the emerging glaze technology. From issues bothering on glaze materials to composition methods, this paper has considered investigating more deeply into some of the main clog in the wheel of progress towards maximizing the untapped potentials for glazed ceramic productions with survey findings drawn from selected areas in Nigeria. Many a reason has been attributed to this abysmal performance of the productive sector, with over-dependence on the country's vast and non-renewable oil resources as the most convincing reason. Akinbogun (2008) decried the downtrend of the small-and medium-scale businesses which are supposed to be the economic nerves center of a developing country like Nigeria. For the educational sector, Akinbogun (1997, 2006) identified one of the major factors responsible for student skepticism on specializing in the area of ceramics being the fact that prospective students without science background tends to avoid anything that has to do with chemistry of ceramic materials and glaze calculation. As observed, the retarded growth of the local glazed ceramics practices can be justified against the fact that the trial and error methods of glaze formulations are still being used which proves unpredictable. Therefore, the importance of gaining materials and chemistry of composition cannot be overstressed. This enables the chemists to have better control over glaze preparation of dependency on pre-mixed glaze bodies.

Recommendations

Despite the previous achievement following the pioneering works of Michael Cardew in the Angola-Nigeria pottery experiment (Akinbogun, 2009) there is a need to constantly review local ceramic production process on the background of content technological possibilities as supported by Kashim and Akinbogun (2007). An appraisal of the traditional method vi-a-vis the scientific approach somewhat shows that the former is liable to suffer much setback modification, creativity, accuracy and analytical approach to glaze formulation.

There is a large potential growth prediction for Nigeria as a world emerging economy. Interestingly, Nigeria is rated first among top 11 nations (referred to as 3G countries) that will experience an unprecedented economic growth between 2010 and 2050 (Citi investment Research and Analysis, 2011). One of the stated reasons in that Nigeria has large natural resources endowments that is hoped will be more beneficial than often have been in the past. Adelabu and Kashim (2020) rightly affirmed that the when local materials are effectively utilized. It creates impetus for industrial development, thus minimizing over-dependence on imported materials with its derailing effect on the economy.

Despite the current abysmal performance of Nigeria ceramic industries, there is a ray of hope. Glazing process expedited through technological inventions of new methods, tools and energy management. Hence, the best of ceramic practices in Nigeria could be achieved if technological inventions on glaze processing and composition are explored.

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