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UNIVERSITY OF JOS FINE AND APPLIED ARTS JOURNAL (UJFAAJ)

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Faculty of Environmental Sciences
University of Jos
Jos – Plateau State.

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FOREWORD

Dear Readers

The boundaries of knowledge are more explored when we read to rob minds with other academics who profess thoughts and research in writing.

As the Editor-in-chief, I present to you contributions by scholars, researchers, and artists in this peer-reviewed publication.

The UJFAAJ since it came has fostered critical discourse and projected diverse perspectives within the realm of Fine and Applied Arts. The journal is committed to promoting intellectual growth, stimulating creativity, and encouraging interdisciplinary approaches that push the boundaries of artistic exploration.

This issue offers a wide range of topics covering different aspects of contemporary art practices and culture in Art history, Painting, Sculpture, Graphics, Ceramics, and Textiles.

Every article in this journal on various topics has gone through a rigorous peer review process to ensure the standard of academic excellence. On this note, I wish to appreciate the editorial board, reviewers, and all those who contributed their time and expertise in ensuring the quality of this publication.

I want to encourage our esteemed readers to read the articles in this edition and I hope it will widen the scope of your understanding of the subject highlighted.

Finally, I want to especially thank all contributors to this scholarly journal, be assured that your contributions will go beyond the shores of our locality. I invite researchers, artists, and scholars to consider submitting their work to UJFAAJ for the next edition.

Yours sincerely,

John Oyedemi Joshua PhD

Editor-in-Chief

University of Jos Fine and Applied Arts Journal (UJFAAJ)

**EDITORIAL REVIEW: UNIVERSITY OF JOS FINE AND APPLIED ARTS
JOURNAL (UJFAAJ) VOLUME 4(1) JUNE 2024**

**BRIDGING TRADITIONS AND INNOVATIONS: CELEBRATING
CULTURAL HERITAGE AND CONTEMPORARY ART PRACTICES**

Welcome to the June 2024 edition of the University of Jos Fine and Applied Arts Journal (UJFAAJ), a publication that continues to showcase ground-breaking research and creative explorations within the field of fine and applied arts. This volume brings together a diverse collection of scholarly articles and artistic inquiries, reflecting the richness and complexity of Nigerian art and its intersections with culture, history, and contemporary practices.

Delineating the Jos Burnt Market in Colours Ephraim Dankyes offers a poignant exploration of the Jos Burnt Market's history and its emotional landscape through the lens of colour. His work underscores the resilience and rebirth of this significant cultural and commercial hub, demonstrating how colour can encapsulate and communicate complex narratives of loss and recovery.

A Synthesis of Gbagyi Female Forms and Their Symbols in Sculpture Doris Dauda's study delves into the cultural and symbolic significance of Gbagyi female forms, presenting an innovative synthesis in sculptural representation. By exploring various postures and stylizations, Dauda bridges traditional material culture with abstract art, contributing to the discourse on sculpture's role in documenting and celebrating cultural heritage.

Synaesthesia Art: Interpreting Fela Anikulapo Kuti's Afrobeat Music as a Visual Commentary in Painting Salako Adebayo Leonel and Nadama Mustapha Garba present a compelling analysis of synaesthesia in art, interpreting Fela Kuti's Afrobeat music through painting. Their exploration of cross-modal correspondences enriches our understanding of how auditory experiences can translate into visual forms, pushing the boundaries of contemporary art practices.

The Rationale for Using Fluid Rendition in Studying Watermelon Painting Aondover Gabriel Gyegwe and Ibrahim Umoru delve into the fluid characteristics of watermelon in painting. Their qualitative study critiques arbitrary studio terminologies, advocating for a reasoned approach to categorization. This paper highlights the importance of fluidity in capturing the essence of contemporary human experiences.

Exchange of Tribal Attires Among Nigerians: A Tool for Ethnic Cohesion and Economic Development Olive Adaobi Iweka proposes a novel approach to fostering ethnic cohesion and economic development in Nigeria through the exchange of tribal attires. Her study outlines how integrating this practice into a national program could promote unity and stimulate growth in the indigenous textile and fashion industries.

Traditional African Batik Design: An Analysis of Techniques, Symbolism, and Contemporary Application Lateef Adedayo Lasisi provides an insightful analysis of African batik designs, examining their techniques, symbolism, and modern applications. This paper underscores batik's enduring relevance and its potential to bridge traditional and contemporary artistic practices.

Animation-Based Learning Instructions (ABLI) in Early Childhood Education in Higher Institutions of Learning in North-Central Nigeria John Zaitu assesses the readiness and challenges of implementing animation-based learning in early childhood education programs. His study highlights the significant potential of ABLI to enhance teaching and learning, despite existing infrastructural and knowledge-based challenges.

The Impact of Global Turbulence on Visual Arts Emmanuel Jebechi Ofili and Ijeoma Felicia Urien explore the profound effects of the COVID-19 pandemic on visual arts. Their study reveals how artists adapted to global challenges, utilizing digital platforms to maintain art sales and exhibitions, thus demonstrating resilience and innovation in times of crisis.

Exploring the Nigerian Creative Industries as Catalysts for Sustainable Development: Challenges and the Way Forward Habib Mustapha, Ishaya Shunom Leo, and Semlek Mercy Andrew analyze the Nigerian creative industries' role in sustainable development. Their paper highlights both the significant contributions and the challenges faced by these industries, offering solutions to harness their full potential for national growth.

Enhancing Art Production Through Modern Technology: Implications for the Nigerian Economy Adeyemo Hakeem Bolaji and Etim Ekpenyong Mfon address the critical issue of inadequate skill acquisition due to the lack of modern technology in art education. Their comparative study advocates for better resources and policies to improve graduate quality and reduce youth unemployment.

An Analysis of Exploratory Paintings with the Dagi Motif Ibrahim Umoru and Aondover Gyegwe focus on the Dagi motif, a symbol of personal and cultural expression in Northern Nigeria. Their qualitative analysis of selected paintings explores the motif's artistic potential, setting the stage for future transformative work in painting.

Aesthetic Coding Keyboard Chronicles: An Artistic Odyssey from Jos Plateau to the Global Stage Jacob Enemona Onoja narrates his artistic journey of transforming discarded laptop keyboards into abstract art. His work exemplifies innovation and cultural connectivity, aiming to bridge divides and forge global connections through his unique artistic vision.

The Intersection of Art and Digital Technology in Nigerian Art Practice Jeremiah Unimke and Bojor Enamhe explore how digital technology has transformed Nigerian art practice. They highlight the shift from traditional techniques to digital methods, driven by advancements in artificial intelligence that offer enhanced speed, precision, and reproducibility. The paper emphasizes the creative potential of digital tools in preserving and promoting Nigerian cultural heritage and traditional aesthetics. By examining the works of contemporary Nigerian artists, the authors demonstrate how digital technology fosters innovation and cultural exchange. Through

literature reviews and interviews, the article contributes to the scholarly discourse on the role of technology in advancing art and culture in Nigeria.

This volume of UJFAAJ celebrates the dynamic interplay between tradition and modernity, individual creativity and cultural heritage, and local perspectives with global relevance. Each contribution reflects the journal's commitment to fostering scholarly excellence and artistic innovation. We invite you to explore these thought-provoking studies and artworks, which offer valuable insights and inspiration for the field of fine and applied arts.

Dr. Jacob Enemona Onoja

Editor

University of Jos Fine and Applied Arts Journal (UJFAAJ)



Call For PAPERS

VOL. 4
NO. 2



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FINE AND APPLIED ARTS
JOURNAL

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AUTHORS' GUIDELINES

The paper should have the following structure

1. Title of the paper in block capital
2. Authors and affiliations (SURNAME IN BLOCK CAPITAL AND OTHER NAMES as initials e.g. KINGS Z. A.)
3. Abstract (150-250 words)
4. Keywords
5. Introduction - including motivation, aims (and for long paper, overview and references to related work (in separate action)
6. Main body - explanation of methods, data used, instrumentation
7. Results and Discussion
8. Conclusions
9. References in APA 6th edition
10. Paper should not exceed 15 pages for each presentation.

TEXT FONT OF THE ENTIRE DOCUMENT

The entire document should be in Times New Roman.
Font size 12 with double line spacing

FIGURES, PLATES AND TABLES

Figure should appear throughout the text as close to their mention as possible and it should be in Arabic numerals, while plates should be in Roman numerals. figures and plates shouldn't infringe upon the page borders. tables must be centered according to the length of the caption. large table can be in one column in order to see them more clearly and avoid placing them in the middle of the columns. (Figure 1, Plate 1 and Table 1, should be used accordingly and appropriately where necessary).

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DELINEATING THE JOS BURNT MARKET IN COLOURS.**Ephraim Dankyes****Abstract**

This paper aims to explore the vibrant history, significance, and aftermath of the Jos Burnt Market, focusing on the role that colours play in its delineation. The Jos Burnt Market, located in Jos, Plateau State, Nigeria, has been a central hub of commerce and cultural exchange for many years. Tragically, it suffered a devastating fire in February 2002, leading to its devastation and degeneration. Throughout this paper, we will delve into the historical context, cultural significance, and the role of colours in marking the resilience and revival of the Jos Burnt Market.

Keywords: Delineating, Jos Burnt Market, resilience, aesthetics

Introduction

There is a 'beauty' within which challenges the conventional definition of a place of burnt, by exploring the aesthetic qualities that can be found within the destruction of the Jos burnt main market. The beauty in a destruction is an intriguing concept that challenges our conventional definition of beauty. It evokes a paradoxical sense of fascination, as we witness the aesthetic qualities that often emerge from the devastation and ruins left behind. One of such examples is the Jos burnt main market, a place once bustling with activity and commerce, now transformed into a hauntingly "beautiful" scene. The destruction

caused by fire leaves an indelible mark on any structure, often reducing it to charred remains and ashes. Yet, there is a certain allure to the destruction that can be found within these burnt walls. The blackened facade and the traces of soot offer a powerful visual narrative, telling the story of an event that forever altered the landscape.

The Jos market became the hub for the sale of all sorts of commodities, until it was gutted by fire on 12th February, 2002 by unknown cause. Several Administrations in Plateau State have made failed attempts to rebuild the market. Then on 20th May 2014, a twin bomb blast occurred around the market and dragged

the market to its current state of dilapidation. (Daily Trust, 2022). In the aftermath of chaos, amidst the ruins and remnants, there stands a haunting symbol of resilience and destruction of the fallen walls of the Jos burnt market. Like a wounded warrior clawing against the ravages of time, these scorched remnants bear witnesses to the fragility of human endeavours, while whispering tales of loss, despair, and the potential for rebirth. There is also psychological impact of witnessing the destruction of a familiar and essential space such as the Jos main market. A viewer can emotionally connect with the artworks that portray the feelings of loss, desolation and hope in them. This paper is dealing with the burnt market as a disaster that has befallen the market, and has decapitated all existing glory and beauty that the market had. The burnt market now represents the destruction caused by the fire. The fallen walls in a deeper interrogation, symbolize the crumbling of structures and the

breaking down of established systems. This metaphorically represents the loss of livelihood, community and stability of the economy.



Figure 1: The Jos Main Market (Terminus) before it was burnt. **Source;** on google www.facebook.com

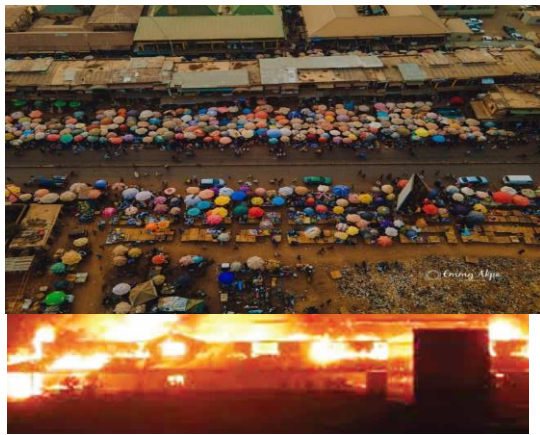
The photographs in figures 1-5, presented the systematic diagrams of the unfortunate journey to the Jos Main Market inferno. In Figure 5, titled, The Jos Main Market, Terminus, the current site, the burnt site presents the artist with plethora of ideas that are inspired from the place of burnt, ruins and relic. In the face of destruction, nature sometimes takes over, reclaiming its space in a captivating display of resilience and rejuvenation. Over time, you may witness the growth of resilient plant life and the emergence of wildflowers in the midst of the

ruins. These splashes of colour and life paint an ethereal picture against the backdrop of charred debris, creating an unexpected harmony between the unnatural and the organic.

Figure 2: Jos Main Market (the aerial view)

before it was burnt **Source:** Emmy Akpe, 2020

Figure 3: Jos Main Market (Terminus) burning. **Source:** found on google from www.facebook.com



The textures that emerge from the destruction inspire contemplation. The interplay between the rough, jagged edges and the delicate, intricate patterns left behind by the flames often mesmerize observers. There is a certain beauty in the contrast between chaos and symmetry, inviting us to question our preconceived notions of aesthetics.



Figure 4: Jos Main Market (Terminus) after it was burnt

Source: found on google from www.facebook.com



Figure 5: Jos Main Market Terminus, the current state. (The Relic and the Ruin)

Source: the researcher. 2020

The Jos burnt main market exemplifies the transient nature of beauty and its ability to emerge even in the face of devastation. Its skeletal structure, now void of purpose, stands as a testament to the impermanence of human achievement and the fragility of our existence.

By exploring these aesthetic qualities within destruction, we challenge the conventional definition of beauty. It compels the artist to seek beauty in unexpected places and to

question whether the notion of beauty is solely confined to the conventional or whether it can encompass the extraordinary. In the Jos burnt main market, the paradoxical beauty within destruction emerges as a reflection of the cycle of life and evolution.

The ruins bear witness to the past, reminding us of the fleeting nature of our achievements. It reminds us to appreciate the present, for it, too, shall fade away and transform into something new. Ultimately, the beauty within destruction challenges us to embrace impermanence and find solace in the ephemeral. It urges us to question our narrow definitions of beauty and seek the extraordinary even in the most unconventional places. The Jos burnt main market becomes a symbol of resilience, reminding us that even in destruction, beauty can flourish.

Discourse on related works

Artists have continued to paint markets from the perspective of their views in terms of

colour, forms and structure. They have also made attempts to paint burnt markets. They paint them from the view of environmental hazards and destruction. Other artists have painted such scenes to provoke political and economic discourse.

Artists like Oyedemi, (b.1966) and Oshinowo, (b.1948) have painted markets from both the figural gestures and abstracted forms. The paper, however is interested in ‘beauty’ that rubbish and ruins can produce, in the place of death and decay. As Gold (2006) observes that “artist have the ability to explore the subjects in the ways that are accessible to everyone. By presenting various visions of a similar subject, artists have the power to change how the past is viewed”. In this same way the artist symbolically attempts to produce and envision a rebirth through painting market scenes. Muted colours in painting have become associated with decay and abandonment. In this paper, the works discussed will be able to make

aesthetic and symbolic commentaries from the ruins of the Jos burnt market site.

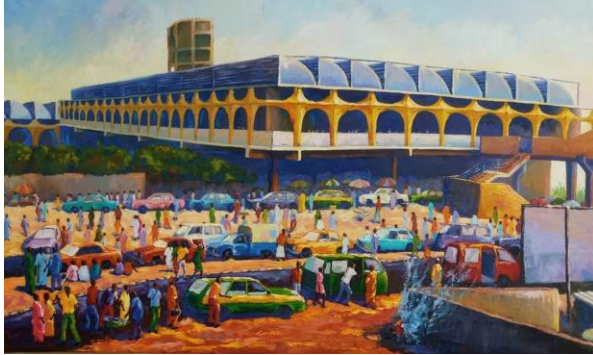


Figure.6. "Jos Imagine" Rwang Mark, Oil on Canvas, Size: 91.44 x 182.88.cm, 2015 – 2016.

Source: Mark Rwang.2022

Rwang Mark

“Jos Imagine” was painted by Rwang Mark. He is an Ahmadu Bello University Zaria trained Artist-Painter. The artist had his Diploma from the same University and has also diversified in Graphics and television floor and set design. Mark paints the Jos, Plateau city scape with particular interest in its environmental exploration and market scenes. Gestures and moods dominate his paintings. This is aptly captured in his style of colour rendition which quickly imitates the impressionistic drives of visible brush

strokes, open composition, emphasis on accurate depiction of light in its changing qualities, often accentuating the effects of the passage of time.

"Jos Imagine", as shown in Figure. 6, is Marks's' painting of the Jos main market in its glorious days before it was burnt. The artist employed the dominance of the yellow colour from his palette to encapsulate the market. The brilliance of Mark's palette is seen in the painting as he painted a clear blue-yellowish sky, which gives the environment a feeling of "calm", and yet a cover over a peaceful human activity on the fore-ground. The market has a remarkable trade mark of the "yellow star metal" which is also the identifiable motif of the structure.

Typical of the impressionists' traits, Mark uses predominantly yellow colours and ochres with shades of purple, blues and greens to indicate shadows and darker tones on the fore-ground. The title "Jos Imagine" is a pun, a nostalgic and evoking show of how

the "Jos Main Market" used to be like. At the bottom right of the painting, there appears to be a fire place-like, probably a suggestion of a human activity, of a refuse burning to maintain sanitary and environmental cleanliness. The work is a visual contrast with the current state of the Jos burnt market. It has however captured the story of this study of the market before the burnt, during and the effect on the market after it was burnt. The painting depicts a bustling atmosphere. It captures the bustling activities, and a sense of the market's function as a social and economic hub. The composition includes elements such stalls, vendors and vehicles, capturing the daily life of the market. Rwang paid attention to architectural details, highlighting the diverse structures that house the stalls and businesses. This narrates the story of the Jos burnt market before the fire. In the introductory of this study, the researcher noted that the Jos main market was the 'largest indoor market in West Africa'

and was 'the hub for sales of all sorts of commodities'.



Fig. 7 Market on Canvas (Palace of Oppression) 2012, John Oyedemi, Oil on Canvas 133 x183 cm. Source. Oyedemi, John. (2015).



Fig.8 Market on Canvas11 (Palace of Oppression), 2013 John Oyedemi, 122 x 122 cm. Source. Oyedemi, John. (2015).

“Market on Canvas II” John Oyedemi.

The Paintings are similar to this study. John's exploration of the "Charcoal Market" focuses on the environmental effect on colour value. His painting explores the place of black which is the visual outlook of charcoal, a suggestion of "oppression", a place where other colours are subdued and overwhelmed. John's technique of restricted palette builds up structures in painting. His palette of grey and subdued primary colours produce paintings that evoke sombre mood because of the restriction in palette, the colour scheme becomes "muted".

The 'Market on Canvas', Figs.7 and 8, examine and explore the place of colour "oppression" with circular forms to represent circles of life under oppressive situations. The colours are muted with black delving into possibilities which exist in the colour field. These paintings depict conditions that arise from the subject of oppression. "Lines here are randomly composed to create effect of motion on the overall expression of the

works" (Oyedemi, 2016). Interestingly to the researcher, vertical and horizontal lines indicate the linear walls of the Jos burnt market as they describe the vestiges of the left-over ruins of the market in form of a "skeleton". Oyedemi's muted colours and restricted palette technique are similar with the burnt and the overwhelming suppression of colours at the site of the Jos burnt market. The lost in colours at the charcoal market, from the black of the charcoal is also simulated in the place of burnt of the Jos market. The muted colours and the use of black build up emotional depth in painting a charcoal market as well as a charred environment characterised in this study.



Fig.9. "The Hunt" Jacob Jari, 2012. Fabric, Mixed media on canvas, 88.9 x119.4cm. A collection of the artist.

Jacob Jari .

Jari is aware of the "power of conceptual art in social commentary", hence, "conceptual art stresses process over product and plays down the importance of conventional media". Jari therefore, "drifted into exploration with other media such as discarded cornstalk, fabric offcuts and paper". Jari states that, "things discarded can be reinvested with beauty; a symbolism for how discarded people can still be useful in society". According to Oyedemi, (2016), Jari's work "mimics the society projected through the restoration of the discarded to give them continuity". Fig. 9 is a work titled, The Hunt. His philosophy in this work is based on second chance. The work is created from producing bullet holes-like shapes through the canvas, with a hot metal, moulded in a round pointed shape that is able to punch holes through the canvas when it is heated by fire. Inspiring to this research is Jari's bullet

holes style of painting. Jari burns his canvas by perforating it thereby creating bullet-holes spaces. The burnt holes are semblances of decomposition and ruination. Jari uses discarded or cut off fabrics and the bullet-holes to recreate a painting. His works remind viewers that there is still hope where it appears all hope is gone. Discarded materials in painting have also been explored to suggest wastefulness, recycling, regeneration and restoration. Discarded things mean those things are no longer useful or desirable. Without product waste, discard practices and creative conversion of dormant materials into substances of benefit to end users, the entire society will be susceptible to environmental epidemics emanating from waste and rubbish. This artist explores the artistic symbolism, conceptually too, of the conversion of "waste" to "use" from discarded materials as Jari has explored.

The excitement

Plate I: Puus Jos 2021 Dankyes Ephraim
Acrylic on Canvas 87x 102cm

Once one approached the Jos Terminus Main Market, one was confronted with this monumental edifice with “yellow” star shaped metals. The writer had always found this structure of immense inspiration. The painting shown in Plate I captures one of the hustling sides of the market with umbrellas. The umbrella has become a significant motif of the market. Traders enjoy the shade away from the scorching heat from sun. The umbrellas were rendered in different colours to harmoniously conform to the “yellow star metal” on the market building. The foreground was divided by what appeared to

be like a pathway. It is dividing the traders along their lines of trade; on the left part are the sellers of second hand clothes while the part to the right sells foodstuff. The researcher captured them in the brilliance of yellow, orange to accentuate the distant “yellow star metals”. One major element the artist enjoyed here is shape. Traditional African markets enjoy the aura of peaceful and religious tolerance. The language in the market is always one, ‘businesses’.

This painting, ‘Puus Jos Series’ shown in Plate 1 shows the imposing Jos main (terminus) market on the background in its characteristic yellow channels pronounced plates, of the iconic star shapes which was the symbol of the market’s glory. ‘Puus Jos’ literally means Jos Market Day. This is the literal photo of the Jos Main market before it got gutted by fire. The excitement, the hustle and bustle activity of the market qualified it for a vibrant economic system.

The mid-ground suggests a space for brilliant and colourful umbrellas supported by wooden and metal ribs mounted on plastic poles. They signify “the canopy of the heaven, shelter and protection”. They are symbols of shade to traders in the market. The foreground is rendered in tones of red and ochres, these are activated by the dusty effect of human' busy footsteps



Plate II. Such a Loss, Acrylic on Canvas, 87 x 102 cm, 2022.

In Plate II titled, Such a Loss, the artist has borrowed a leaf from Oyedemi's influence of Piet Mondrian's Neoplasticism. Mondrian eliminated all representational components reducing Paintings to their elements: straight

lines, plane surfaces, rectangles and the primary colours, (red, yellow and blue) combined with neutrals (black, grey and white).

(<https://www.britannica.com/topic/De-styl-art>) Plate 2, is a painting titled, Such a Loss.

It is a semi-abstract work which implies the resilience of the Jos market after it was burnt. Semi-abstract painting here means a style of painting in which the subject remains recognizable, although, the forms are highly stylised in a manner derived from abstract art. The yellow star metal-shaped motif is recognisable amidst the interconnecting lines and other shapes on the painting. It is an indication that a 'stump is left on the ground to bud'.



Plate.III: Wasted Phase II, Acrylic on
Canvas, 91.44 x152.4 cm, 2022

The image in **Plate III** this image here shows that the thick black smoke from the burnt market has gradually dropped and was out of the way and so, part of the walls of the structure can be visually sighted. The composition reveals the dominating and identifiable trademark shapes of the main market. This time the fire has transformed the yellow-shaped metals to a “burnt brownish red” because of the effect of the heat. The inferno was at night. One can note the night represented by black murky yellow, orange and purple. The flames could have been encouraged by the inflammable

items such as, kerosene and petrol used inside the market.

Already, the subsiding inferno reveals the scourges of the fire and adverse effects on victims. The touch of white at the centre of the painting conveys the feelings of intense heat and pain, the surrounding colours inject the sombre and sorrowful state of the once magnificent building. It has become a shadow of its own self. The thick fat brush strokes convey the exhaling vibrant flames and the “energy” with which the depth of this combustion was. The building at this point was becoming a “skeleton” which means “death”. The painting presented in Plate.3 reveals how the market remains burnt but the spirit of the market remains in our memories



Plate IV Ruin and Relic 1, Acrylic on Canvas, 60.90 x 91.44cm, 2022

The ideas in the work, Plate IV, are communicated with colours from a restricted palette to achieve muted colour schemes. The muted colours refer to all colours that have low saturation or chrome. They are subtle and not bright, they have been subdued, dulled or “greyed”. Grey colours in this painting were achieved by colours mixed with black, white and complement of the colour, for example, red was desaturated by mixing it with green. The bottom of the painting was painted in black, cobalt blue and orange to aid the grey as well as white was mixed with it. The surface quality of the painting is rough was achieved through using pallet knife to achieve impasto technique. There are hatched

and cross hatched lines which indicate the environmentally infested space with several piercing objects that range from broken glasses to fragmented metals. Greyish sky towards the top left of the work helps to illuminate the emerging market structure from the inferno. There are vertical and horizontal hues that show a continuous interconnection between the structures. They interweave to create composition in the work despite the unfortunate wreckage on them.



Plate V Sprouting Petal V, Acrylic on Canvas, 87 x 102cm, 2023

Using vibrant colours, the artist incorporated uplifting colours to symbolise renewal and rejuvenation. Bright colours can evoke a sense of hope, optimism and a fresh start. A sprouting plants as shown in Plate VI

signifies a new life and growth emerging from the decay. This is metaphor for the capacity to rebuild and a regeneration from what had fallen. The researcher also focused on light and contrast in the execution of this work. The light and dark areas as seen in the painting Plate VI symbolise the contrast between the past and the future, with light representing new possibilities and bright future.

The greys in the painting symbolise a rise from ashes. The flowers growing in a muddy space or areas convey the idea that out of destruction comes a renewal and the opportunity for a fresh start. There is a place for human resilience as shown in Plate V of the painting titled ‘Sprouting Petals V’. The painting has clustered human figures which are indicated by daubs and shredded slaps of different colours. This seeks to signify the capacity for resilience, adaptation and overcoming challenges. The figures here are

a community working together to rebuild and recreate a new future from the ruin.



Plate VI: Sprouting Petal VI, Acrylic on Canvas, 121 x152cm, 2022

Conclusion

In conclusion, the artist has effectively conveyed a movement from the place of hustle of life, ruins, and to a place of hope and optimism. The paintings have also effectively symbolized and envisioned a rebirth from the place of ruins and decay and the ability to overcome adversity. The paper has given a narrative or representation of a contrasting transition from destruction or decay, desolation to restoration and optimism within the context of colour symbolism, metaphor and aesthetics. It involved portraying both the dilapidation and the potential for renewal or transformation in the artistic composition.

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A SYNTHESIS OF GBAGYI FEMALE FORMS AND THEIR SYMBOLS IN SCULPTURE

Doris Dauda

Abstract

The Gbagyi people over the years have developed and sustained an enduring culture where the women carry the load on their shoulders; this has drawn the attention of various artists showing that the female forms remain an interesting theme for exploration in sculpture. Therefore, the problem of this study is the synthesis of Gbagyi female forms and their symbols in sculpture. Three objectives that led to the studio explorations were captured in this study. The first objective was to produce different representational postures of Gbagyi female forms in three-dimensional form, secondly; to create stylised sculptures of Gbagyi female forms and lastly, to synthesise the Gbagyi female forms and their symbols in sculpture. This study is justified because it has incorporated the Gbagyi traditional female forms with their material culture into abstract sculpture. The end of this study will give a new perspective to the Gbagyi female forms in abstract sculpture and will visually document the Gbagyi female forms and their cultural symbols in three dimensions as an act to further buttress the existing relationship between sculpture and culture. This research is rooted in the concept of “Natural Synthesis” fusing two or more forms, components, symbols and concepts into one piece. To the knowledge of the researcher, there is a gap in an attempt to synthesise Gbagyi female forms and their symbols into abstract sculpture while there appears to have been no attempt by sculptors to synthesise these forms in sculpture and documented.

Keywords: Gbagyi, culture, sculpture and synthesis

Introduction

The evolution and civilization of man have shaped society over the centuries. Man has evolved into a complex species with diverse characteristics, philosophies and cultures within which all sorts of ideas, thoughts and opinions are always

interrogated. While the outcomes are recorded in literature or expressed in different art forms, this diversity is largely expressed in the ethnic configuration of Nigeria, which is made up of over 250 ethnic groups, each having a distinct culture, language and heritage (David, 2007).

Li and Karakowsky, (2001) opine that culture is the way of life that captures the world view of a group of people living in a geographical area; their behaviours, beliefs, values and symbols that they accept, generally, without thinking about them, and that are passed along by communication and imitation from one generation to the next. The multiplicity of cultures and traditions has made it difficult to differentiate one ethnic group from another. It's for this reason that people usually look for something unique in different cultures and begin to identify them by it: as has been done to the Gbagyi, the Gbagyi who are regarded as one of the prominent heterogeneous societies in the Northern part of Nigeria. They have developed and sustained one of the ancient and enduring cultures in Nigeria, where women carry loads on their shoulders, which has marked them out culturally among other ethnic groups in Nigeria (Chigudu, 2008). Over the years, as people kept on seeing the

Gbagyi women carrying loads on their shoulder, they began to identify the Gbagyi with it and it became a National symbol for them. Over time, artists have paid little or no attention to other cultures practised by the Gbagyi. The unique culture of carrying loads on the shoulder by the Gbagyi females has drawn the attention of various Artists; Buhari Jerry, Nwankwo Chidimma, Agbo A. E, Seyi Ajayi, Kareem Olalekan H, Kelvin Verr among others, thereby showing that it remains an interesting field of study.

Tradition is made up of the elements of culture such as beliefs and customs, which are handed down from one generation to another in arts, either oral or written form (Michael, 2001). Material culture refers to the legacy of physical objects, resources, artefacts and spaces that people use to define their culture which could be both human-made and natural examples are, buildings, tools, goods and products, weapons, utensils, ornaments, arts, monuments, written records,

clothing and lots more. Various artists have been influenced by the different cultures in their communities, especially on the female theme; Lamidi, (b.1966), Buhari, (b.1958), Enwonwu, (1937 - 1992), Okoli, (b.1964), Okachi, (b.1964), Onabrakpeya, (b.1932), James, (b.1959), Whyte, (b.1968) and Alatise, (b.1975). This shows that the female theme remains an inspirational source to many artists.

When sculptors produce artworks in diverse forms using synthesis and abstract techniques, which serve certain functions in society, it brings transformation of the human mind and brings to life written history so that people can see, touch and feel their culture (Nimmer, 2017). Konkwo, (2016) opines that synthesis blends two or more cultural forms or ideas, which has influenced the concept of this study. This concept has great cultural, social and educational possibilities. Synthesis in sculpture is the fusion of two or more forms, symbols or elements into one piece of

artwork. Some sculptors that have successfully used abstraction and synthesis in their works are Ben Enwonwu, Uche Okeke, Geoffrey Yaweti, and Emodi Jide amongst others, they created sculptures that reflect different cultures in Nigeria fused into one piece, as has been carried out in this study.

Statement of the Problem

There have been many attempts by Nigerian artists like Jerry Buhari, Nwankwo Chidimma, Agbo A. E and Kelvin Verr among many others, to create paintings and sculptures of Gbagyi female forms and their cultural symbols, but they have mostly been treated separately or independently of the other. Little or no attempt has been given to fusing the Gbagyi female form with its cultural symbols (hoe, bow and arrow, mortar and pestle, pot, motifs, facial scarification, grinding stone, firewood, calabash, hut and granaries) in sculpture, thereby creating a gap. Therefore, the problem of this study is to fill the gap by creating a synthesis of the

Gbagyi female form and its symbols in sculpture.

Aim and Objectives of the Study

This study aims to sculpturally create a synthesis of the Gbagyi female form and its symbols, while the objectives are to:

- i. Produce different postures of representational forms of the Gbagyi female with loads on her shoulder.
- ii. Create stylized sculptures of the Gbagyi female with loads on her shoulder.
- iii. Synthesise the Gbagyi female form and its symbols in sculpture.

Research Questions

The research questions were derived from the objectives.

Justification of the study

This study is needful because it will incorporate the Gbagyi traditional female forms with its material culture into abstract sculpture and will create more awareness of

the cultural essence behind each of these symbols in sculpture.

Significance of the study

The study is hoped to further buttress the existing relationship between sculpture and culture. The research will help to symbolize and project sculpture to Nigerian society as a discipline that has a huge positive impact on humanity.

Scope of the study

- The study will be executed with the use of fiberglass as primary material.
- This study will be limited to the women who reside in the community of Karu - Abuja.

Conceptual Framework

- This research is based on Ben Enwonwu's concept by Ogbechie, (2004).
- This study also benefited from Michael James' works by saatchiart.com, (2019).

Synthesis and Abstraction in Sculpture

The transition in art over the years has made artists create simplified objects and figures (in stylisation, elongation, biomorphic, cubism, two and three-

dimensional, vast or small and could be made with diverse materials, surfaces and textures); artists creating it still focuses on the elements of art (lines, colours, forms and textures). Art has gone through a series of stages from prehistoric, Mesolithic, and Neolithic to the contemporary stage. Most sculptures before the 20th century were figural; this means that they resembled persons, animals or things that could be seen in the real world. Sculptures were used to commemorate events like battles, portray famous people or decorate the front buildings (Konkwo, 2016). Konkwo (2016), further observes that “abstract art is a nonrepresentational art; these can be traced back to Impressionism, Post-impressionism and Cubism” as all these helped in realizing the idea that art could be non-representative as modern abstract art was born early in the 20th century.

According to Makarov (1979), “synthesis is the uniting of different art forms

into an artistic whole that aesthetically organizes man’s material and spiritual environment”. The concept of artistic synthesis implies the creation of a qualitative new artistic phenomenon irreducible to the sum of its component parts. Konkwo, (2016) opines that, “synthesis and abstraction in arts plays an important role in achieving self-development and attitudinal change in individuals which is a prerequisite for real development”: be it mental, social, religious, scientific, and cultural, economics and technology. This trend in art helps the artist to realize his or her potentials as a participating and contributing member of the society by equipping him with tools and knowledge to create his own response to important issues of life. Makarov, (1979) further states that “the general principles of synthesis of arts were expressed with particular completeness in the works of such great 16th and 17th-century masters as Bramante (1444 - 1514), Raphael, Michael

Angelo (1475 - 1564), Pablo Picasso (1881 - 1973) and Bernini (1598 - 1680)". In abstraction, it is important that forms are represented, without losing its real content, as was carried out in this study. Various artistes

Review of Related Works

The reviewed works have aided the researcher in understanding the visual and physical nature of the Gbagyi traditional

“Gbagyi Woman”



Fig.1: Gbagyi Woman, 1989, Agbo A.E. 183 x 74cm, Sculpture Garden, Ahmadu Bello University Zaria. Photograph: Doris Dauda, 2019.

(Fig.1) shows a realistic sculpture of a mother and child dressed in common African attire. The baby is strapped on her back with a wrapper, while on her left shoulder carries a

and artists have done works on the Gbagyi females carrying loads on their shoulders, but little has been done to synthesise it with their unique cultural symbols, thereby leaving room for more exploration.

female form and appearance and some characteristics of the subject matter. Lastly, it will direct the researcher towards achieving the aim and objectives of the study.

pot well supported by her left hand. This sculpture is a typical representation of Gbagyi's motherhood and her everyday struggle in Africa. This work is reviewed

because of its relevance to the developmental stage of this study, which has captured a Gbagyi woman in her representational form.

“Anyanwu”



Fig.2: “Anyanwu”, Ben Enwonwu, 1956, Bronze, 210cm.

Source: <http://nigerianartdiglibrary.wordpress.com/crucified-gods-galore/>

(Fig.2) *Anyanwu* means “eye of the sun” which invokes the Igbo practice of saluting the rising sun as a way to honour *ChiUkwu*, the Great Spirit. This beautiful piece of art is an abstract and elongated display of the beauty of an African woman adorned with a beautiful protruding cap that looks like that of a queen, she also has a necklace, bracelet and earrings on and is tying a wrapper on her

chest that flows to the ground. The figure, with its lithe bronze torso arising as if from the earth, is considered the predominant expression of what Ogbechie describes as “the aspirations of the Nigerian nation and Enwonwo’s intercession for its survival and growth”. Another relevance found in the work is the elongation of his female form in composition, hence it has been adopted

“African Arts Odyssey”



Fig.3: “African Art Odyssey”,
Robbie Hood, 2014
Source: veniceclayartists.com

The sculpture in (Fig.3) is a terracotta sculpture showing the fusion of a pot and head decorated with a rough texture of small beads around the pot. The pot is placed upside down to the ground. The head looks like that of a female because of the hairdo hanging on the head. The head has bulgy eyes that look almost as if it were sleeping or meditating. Synthesis can be found in this artistic expression, which has been captured in this study.

Deduction from the Literature Review

During the analysis of these works, the researcher discovered that most of the

sculptors who produced the Gbagyi female form rendered them in realism. The reviewed works show that various artists have used the idea of synthesis to approach their works. The reviewed literature exposes that there is a gap in an attempt to synthesise the Gbagyi female form and its symbols in abstract sculpture, there appears to have been no attempt by sculptors to synthesise these forms. The reviewed literature also reveals that Gbagyi cultural symbols are all important.

Research Methodology

This section provides the processes that are used in producing and achieving the sculptural forms. It involves the collection of data; preliminary sketches, preparation of materials, tools, techniques, procedures and pictures of the processes of the studio works. “Practice-based research is adopted in carrying out this study; this involves a research in which practice is the key method of enquiry and where a practice is submitted as substantial evidence of a research inquiry” (Candy and Edmonds, 2016). Skain (2018) opines that creative practice is characterized not only by a focus on creating something new but also by the way that the making process itself leads to a transformation in the ideas, which in turn leads to new works.

Sources and Instruments for Data

Collection

The method and processes used for gathering information for this research are

divided into primary and secondary sources.

The researcher went to the field to photograph the Gbagyi females and their cultural symbols in their natural domain as primary data. While pictures or images from books and the internet are used as secondary sources. The observation method will be used for the analysis of the data by transforming these images into sketches and drawings, which were further translated into sculpture.

Procedure for Data Analysis

The procedures or methods adopted for the research are discussed systematically for a better understanding of how the works have been executed. In the studio, the researcher observed and selected the appropriate data from the primary and secondary data collected and developed sketches from them. These sketches have aided the researcher in achieving the sculptures while the studio works were achieved through modelling and casting in fibreglass.

Representational Stage



Plate I: *Bminkoyi*, Doris Dauda, Pencil on Paper, 29.6 x 21cm, Photograph: Doris Dauda, 2020.



Plate II: *Obyi Nyinkwoza*, Doris Dauda, Doris Pencil on Paper, 29.6cm x 21cm, 2020. Photograph: Doris Dauda, 2020.

Exploration Stage 1



Plate III: *Nyikwo Nubwoda*, Doris Dauda, Pencil on Paper, Ht. 29.6cm x 21cm, 2020. Photograph: Doris Dauda, 2020.

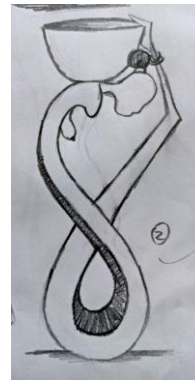


Plate IV: *Nyimwa-Nyinwa*, Doris Dauda, Pencil on Paper, 29.6cm x 21cm, 2020. Photograph: Doris Dauda, 2020.

Exploration Stage 2



Plate V: *Ohwe*, Doris Dauda, Pencil on Paper, 29.6cm x 21cm, 2020. Photograph: Doris Dauda, 2020.



Plate VI: *Zoknwukpa*, Doris Dauda, Pencil on Paper, 29.6cm x 21cm, Photograph: Doris Dauda, 2020.

Procedure of Studio Works

The discussion, analysis and pictures of works produced at the end of the studio exploration using the modelling and casting techniques were documented herein.

re with steel rods, modelling in clay, mould making with Plaster of Paris, charging with fibreglass, finishing, mounting on base and patination.

Catalogue of Works

Four works were produced in the representational stage, five, in stylized stage and seven works in the idealized stage. Sixteen works were produced and two works

The technique used for the studio exploration is modelling and casting which begins with the construction of an armatu

from each stage have been selected for discussion;

Group I: Representational Stage

(objective 1)

The researcher produced the representational works at the first stage of the studio exploration, so that the researcher could be acquainted with the features of the traditional Gbagyi forms in three-dimensional.



Plate VII: *Obyi Nyinkwoza*, Doris Dauda, Fibre Glass, 90cm x 25cm, 2020. Photograph: Adeyemi Segun, 2021.



Plate VIII: *Bminkoyi*, Doris Dauda, Fibre Glass, 100cm x 30cm, 2020. Photograph: Adeyemi Segun, 2021.

(Plate VII) represents a female child.

The work is a three-dimensional view of a Gbagyi female form carrying a calabash on

her left shoulder, supported by both hands, mounted on a wooden base. The calabash contains a load tied in a net and visible in the calabash is a traditional spoon and a small calabash container used for carrying drinking water. She is adorned on a short gown that stops a little bit above her knees and is carrying a hairdo that is braided from her forehead to the back of her neck. Visible on her face are tribal marks, one on her forehead and the other on her right cheek. The older women teach the culture of carrying loads on the shoulder to little girls, thereby passing down the culture from one generation to another.

Bminkoyi in (Plate VIII) is also a realistic representation of a Gbagyi female form rendered in a three-dimensional view. One of the prominent features of the Gbagyi is the culture of carrying loads on the

shoulders of the women. The work shows a young lady, which explains the title” *Bminkoyi*“in Gbagyi. She can be seen carrying an empty bowl on her left shoulder supported by her left hand. She is putting on a sleeveless shirt and has one wrapper tied on her waist, flowing down below her knees and the other wrapper is wrapped on her right shoulder neatly knotted together around her left waist. Her hair is packed neatly behind and she has earrings and a hand bracelet on her right hand. The work is mounted on a wooden base.

The Exploration (objective 2)

The exploratory stage shows the stylized and elongated Gbagyi traditional Female forms.



Plate IX: *Nyimwa-Nyinwa*,
Doris Dauda, Fibre
Glass, 60cm x 30cm, 2020.
Photograph: Adeyemi Segun, 2021.

Nyimwa-Nyinwa in (Plate IX) is an abstracted elongated figure that is twisted to form the shape number eight as the title of the work implies. Most women in Nigeria are said to be very curvy and their curves form the number eight shape. The woman is carrying a calabash on her shoulder and incised on the body of the work are motifs. This work was produced to celebrate the beauty of the Gbagyi womanhood.

While (Plate X) is a representation of the features of Gbagyi traditional female



Plate X: *Nyikwo Nubwoda*,
Doris Dauda, Fibre Glass, 120cm x 25cm,
2020. Photograph: Adeyemi Segun, 2021.

forms. The work is an elongated abstract sculpture of a pregnant woman carrying a pot on her right shoulder and supported by her right hand. The pot has motifs and designs on it while, from her waist down looks to have some texture created with lines. The work looks nude and her left hand looks like a torso. The work displays elegance and beauty.

Exploratory Stage 2 (Sketches)

This stage shows the idealized synthesis of the traditional Gbagyi female forms with its cultural symbols.



Plate XI: *Ohwe*, Doris Dauda, Fibre Glass, 60cm x 20cm, 2020. Photograph: Adeyemi Segun, 2021.

(Plate XI) is an abstract sculpture of a Gbagyi woman-carrying firewood fused with other cultural symbols of the Gbagyi. These symbols are bow and arrow, which represent hunting, pot, which represents pottery, mortar and pestle, which represents carving and hoe, which represents farming. *Ohwe* in Gbagyi means heritage, these cultural symbols are cultures that have been passed down from one generation to another. Textural effects on the work have been varied in different places. One could see a display of some of the identified features like beadwork and a traditional calabash spoon on her waist.



Plate XII: *Zoknwukpa*, Doris Dauda, Fibre Glass, 90cm x 15cm, 2020. Photograph: Adeyemi Segun, 2021.

(Plate XII) is also an abstracted sculpture and typical representation of a traditional ladle made from the calabash plant used by the Gbagyi to take their special delicacy known as *zshepho* a combination of corn or millet and potash. Inside the ladle are some textures and on the handle is the Gbagyi female form carrying a basket on her shoulder. She has a hairdo and some motifs designed on her front and back. The Gbagyi female form has been synthesised with the spoon.

Summary

This research was able to merge the Gbagyi female forms with its cultural symbols in sculpture. Several related literature and related works were reviewed. Sixteen works were produced in the studio using fibreglass, ranging from the representational to the stylized and the idealized stage. The works produced were all catalogued and analysed.

Findings

The researcher was able to unravel several findings during the research:

1. The research discovered some key visual elements (such as line, shape, texture and colour) embedded in the traditional Gbagyi female form and its environment, which has brought out the beauty that is inherent in the Gbagyi culture and translated into sculpture. Achieving objective one of the study, examples of such works can be found in plates IX and X.

2. The researcher further discovered that the Gbagyi traditional female form can be distorted by abstracting the forms and yet retain its cultural and aesthetic essence. Abstracting the traditional female form takes a deep sense of creativity and understanding of how to create unity and harmony in forms. Achieving objective two of the study, examples of such works can be found in plates XI and XII.
3. The study shows that synthesis can be achieved on the traditional Gbagyi female form and its cultural symbols in sculpture. Synthesis gives room for more exploration and does not have limitations. This study shows the possibility of fusing human forms with objects and symbols. Achieving objective three of the study. Examples of such works can be found in plates XIII and XIV.

Conclusion

Based on the findings of the study, the researcher concludes that culture cannot exist without art because art helps culture to live. The works produced are evidence of the attempt to solve the problems posed by the research and the researcher is aware of other attempts to create the traditional female Gbagyi in realistic forms, but this study offers a different approach to the traditional female form by abstracting and fusing it with its cultural symbols.

Recommendation

Karu as one of the fast-developing cosmopolitan cities in Abuja Municipal Area Council is gradually losing its culture. Therefore, the Gbagyi people should preserve this knowledge system and more exploration can be carried out on other Gbagyi cultural symbols away from the Female form to ensure that the core knowledge and values are passed on from

generation to generation, to be good stewards of their cultural heritage.

Contribution to Knowledge

This study established a:

1. Fusion of the Gbagyi female form carrying the loads on her shoulder with three transformative stages of studio creation (representational, stylization and idealization).
2. Novel style in sculpture termed “Femality Symbolic of Gbagyi Sculptures” a concept that means a synthesis of the Gbagyi female forms and its cultural symbols.
3. Synthesis of the Gbagyi female forms and its cultural symbols such as hoe, huts, pots, motifs, calabash, mortar and pestle, grinding stone and firewood in creating a personal visual expression in sculpture (Gbagyi stylistic sculpture).

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SYNAESTHESIA ART: INTERPRETING FELA ANIKULAPO KUTI'S AFROBEAT MUSIC AS A VISUAL COMMENTARY IN PAINTING.

Adebayo Leonel Salako & Mustapha Garba Nadama

Abstract:

Music-centred visual art interpretation, otherwise known as synaesthesia art, remains largely a territory rarely charted. This contemporary art practice lends credence to the interface of music and visual art as forms of interpretation connecting cognitive centres, such that the sense of hearing arouses the sense of sight. In context Fela Anikulapo Kuti's Afrobeat music experience and interpretation, into paintings, mirrors existential issues, exploring artistic conceptual creative style and content. The paper explores cross-modal correspondences derivative of perception, connecting music and visual art referred to as synaesthesia in art. The idea of Fela's Afrobeat music serves as a trigger for inducing conceptual creation aligns with conceptual art practice in developing an emergent creative process. A review of literature analyses antecedent music-centred explorations by Kandinsky (1866-1944), Klee (1879-1940), Albers (1888-1976), and McCracken (b-1990) among others, comparatively assessing disparate process-based styles, forms, and content. Visual art creative strategy adapts Jung's four-fold cognitive functions. Jung's cognitive function is an observation process connecting archetypes of sensation, feeling, intuition, and thinking as channels for creativity. A question contributing to objectives includes: How would Triptych forms adaptation conceptualise Fela Anikulapo Kuti's Sorrow Tears and Blood song? What potential forms can evolve from fabric colour tesserae forms interpretation of Suffering and smiling songs? How can spiral installation string tesserae forms allegory conceptualise rhythm and movement of forms in Yellow Fever song interpretation? This Paper recommends that further contemporary art exploration of disparate forms of music genre, and adaptation of Jung's cognitive function as a strategic process of creative unfoldment. Development of mobile installation art forms. The study findings contribute to knowledge of novel art forms. It promotes the idea of Music and visual art connection, Triptych form and Mobile installation string tesserae. Spiral fabric tesserae forms. Validation of Jung's four-fold cognitive function as creative strategy.

Keywords: Synaesthesia. Interpretive. Aesthetic. Triptychs. Cognitive. Conceptual. Archetype. Afrobeat. Gestalt.

Introduction

The search for newer paradigms, in extending visual art practice (Wolfman, 2013) posits Baudelaire's concept of 'Synaesthesia', a condition wherein the senses unite, act in harmony, awaken, and

lead to profound experience and interpretation, underpinning Wagner's 1848 ideal of the Gesamtkunstwerk the totality of the work of art- a critic of boundary and synthesis of the arts. Schoenberg's 1911 Munich classical music concert revitalised

Wagner's coherence uniting the arts, as proposed by Russian expressionist painter Kandinsky's colour and music correspondence (Buja, 2016).

Sourcing visual inspiration from music came into light in the late 19th century, with Kandinsky's (1866-1944), paintings centred on music. McBurney (2006) emphasises Kandinsky's music and visual art correlation. Ward (2006) posits synaesthesia as a cognitive experience unifying the musical with the visual. The term derives from combining two Greek words, together (syn) and sensation (aesthesia). Kandinsky's music-centred visual art expressions inspired contemporary explorations in music-induced pure abstraction, including Paul Klee (1879-1940), Josef Alber (1888-1976), and classical music interpretation in the first quarter of the 20th century. Mid-20th century, American Artist Jackson Pollock's (1912-1956) "action painting," showcased visual art forms largely influenced by the

modern jazz music of Charlie Parker and Dizzy Gillespie's, jazz tunes. Similarly, Marcia Smilack, Carol Steen, and Marina Whitemann's exploration of cognitive experience and interpretation of music-inspired visual art forms invoke feelings interpreted in colour. Thus, developing a creative style and elaborating ideas brings quality to their works of art. By inference, the evolutionary creative catharsis integrating music and visual art creation according to Cleland, (2017) is essentially grounded in perceptions from 'lived experiences' connecting subjective processes to unbounded creative capacitation.

This paper heralds the exploration of Fela Anikulapo Kuti's Afrobeat music legacy, as a source of transformation, and the creation of visual allegories. The use of conceptual art style and synaesthesia in processing and conversion of Fela's narratives visually into paintings. Painting in context, as visual rhetoric, is a cognitive

medium for responding to issues in a given society. This is often done with the idea of implementing or promoting change by informing the general populace about a given problem and appealing to the collective social sense of justice. Therefore, social commentary according to Salib, (2015) assumes alternative methods of presentations, ranging from types of communication, including printed forms, conversations, computerised communication, and visual art forms. Banksy (b-1974), a notable visual artist and political activist known among others for producing street art, specifically visual murals that raise awareness of social issues, as social commentary, spotlighting human rights deprivation including themes on Slavery, loss of childhood and the devastating effects of war, exemplified in his works including Stop and search, 2007 (Hepner, 2021).

Fela and Afrobeat Music

Fela Anikulapo Kuti's Afrobeat at most is a revolutionary and philosophical ideological music promoting social awareness through interactive dialogues and diatribes on institutional stereotypes. An adaptation of Fela's Legendary "Purple period" music legacy creations that focuses on the 1974-77 category of songs considered by Bodunrin, (2019) as charged with politicised lyrics and awakening rhythmic compositions. Fela Anikulapo Kuti (1938-1997), an iconic Legendary Multi-instrumental Nigerian songwriter /Musician, pioneered a unique music style called Afrobeat, addressing the exigent revolution of consciousness. Euba (1989) describes Afrobeat as a unique genre defined by the fusion of indigenous and foreign elements, a distinctive, eclectic genre style, combining Jazz, Salsa, Calypso, Funk, traditional Nigeria pidgin and Yoruba chants. (Dougan, 2021) posits Afrobeat music as combining blazing horn sections, drums, and antiphonal

operatic vocals. Afrobeat's hallmark identity is characterised by emancipative lyrics and rhythmic compositions advocating for conscious liberation from oppression, using rhetorical lyrics in musical compositions of protest narratives. Gillette (2002) describes Fela Anikulapo Kuti's Afrobeat as one of the best music genres evolving from the continent of Africa, with the narrative's subject matter spotlighting existential dilemmas in Nigeria. Afrobeat is characterised by a large band with many instruments, vocals and musical structures featuring jazzy, funky horn selections. Dubenion, (2017) considers Afrobeat as eclectic and mesmerizing. Its roots stem from divergent geographical, social, and musical backgrounds.

Afrobeat Music derives its popularity and fame from Fela Anikulapo Kuti's creative ingenuity forged from the unique configuration of instrumental sound, textual context, and social fusion. Notable scholars

in Africa and diaspora believe Fela's endowment with special instincts or sacred fire, grants the ability to unite variations of theoretical constructs, and environmental adaptation as factors contributing to the emergence and development of the music genre, (Moore, 1982; Graham, 1992; Floyd, 1995; Veal, 2004; Olorunyomi, 2005). The political intensity of Fela's Afrobeat music, coupled with the intellectual orientation of the style relied significantly on a sophisticated compositional style in which foreign musical elements were woven with traditional African music, thereby constituting a larger original form. This paper conceptually interprets music through the creation of visual art forms, based on subjective perception of music in the form of visual structure, harmoniously composed within context. Omibiyi (1981) and Akpabot (1998) imperatively advocate that African popular music should attract, to a very large extent, scholarly enquiries on analysis of its

content, forms, and styles. Oguigbe (2003) defines Afrobeat as an infectious musical genre, which combines American funk and Jazz with traditional highlife as a weapon of social justice.

Fela's ideological dictum: "Music is the Weapon of the Future," encapsulates his view of music as an oppositional tool, his enactment of which led to frequent violent confrontations with the Nigerian state. Throughout his lifetime, Fela held hegemonic sway over Afrobeat's stylistic and ideological trajectories. Popular opinion describes Fela's music as "revolutionary;" soundtracks of resistance that continue to serve as beacons giving Nigerians hope during the dark era of military dictatorship. The Nigerian Daily Times,(1970) argues Fela's music as "intriguingly one of the greatest achievements by any Nigerian popular musician of the century." With widely popular hits such as "Jeun Koku," "Open and Close," "Shakara" (Oloje),

"Lady," "Gentleman, and 'Go Slow' This paper purposively selects songs including Gentleman, Go Slow, Yellow Fever, Authority stealing, No Agreement, Sorrow Tears and Blood among others as relevant commentaries. This paper brings folklore to the light of visual art interpretation by adapting it to colour symbolism.

The Statement of Problem

Despite Steve Rhode's (1926-2008) contextual exegesis of Fela Anikulapo Kuti's Afrobeat structural combination of foreign and traditional modal scale consisting of West African traditional ensemble stratification, modalism and hocketing, Tejumola Olaniyan's (1959-2019) book, Arrest the Music!: Fela, his Rebel Art and Politics, impact as a literary critic and historiographic analysis of context. Lemmy Ghariokwu' (b.1955) visual portrayal of Afrobeat epic heroic storytelling album covers. Actor and choreographer Adesola Osakalumi, (b.1975) and Sahr Ngajuah's

(b.1976) Fela on Broadway performances.

This article upholds synaesthesia, as a creative art paradigm, centred on the synthesis of style, media and cultural references for contemporary visual art reflective practice. Thus, is the revitalisation of Wagner's harmony engendered via Fela Anikulapo Kuti's Afrobeat music-induced colour correspondence, a perceptual gestalt of variety, proportion, pattern, repetition and harmony of elements, towards the realisation of visual rhythm and movement in allegorical portrayal of cultural references of existential dilemma themes in Nigeria.

The study aims to visual interpretation of music, via allegorical portrayal. The objectives explore figural representations of themes. Geometric symbolic exploration. Creation of a three-fold structure.

Research Questions

- i. In which way can the Triptych forms conceptualise Fela's Sorrow Tears and Blood song?
- ii. How can material adaptation of fabric tesserae form the interpretation of the Suffering and Smiling song?
- iii. How can spiral installation string tesserae form an interpretation of the movement principle in the Yellow Fever song?

Methodology

This article adopts qualitative methodology characterised by flexibility of process, pushing boundaries as the ideal structure for creative artistic inquiry within the context of 'lived' experience and interpretation. The main impetus for this paper is the association of visual archetypal elements with Fela Anikulapo Kuti's Afrobeat music conceptual genre as a process, of subjective inquiry, corroborating Bhandari, (2020) non-numeric methods and

Surbhi, (2016) unstructured method's suitability to studying the complex phenomenon. Selected Fela Anikulapo Kuti's Afrobeat music narratives, with themes of social commentary such as Kalakuta Show, Sorrow Tears and Blood, Yellow Fever, Suffering and Smiling among other songs are conceptualised into paintings. The process emerging from the immersive, subliminal, experiential perception of music melody interpretation is characterised by a unique set of aesthetic values including line, shape, forms and texture as foundational and functional principles. Music perception is conceptualised, by adapting visual principles of pattern, proportion, balance, rhythm, and harmony of visual elements composition of melody in colour. Creative design strategy incorporates the idea of cognitive gestalt as an underlying principle of Jung's fourfold cognitive structure of information sensing, accessing and transformation, in conceptual processes of the human mind.

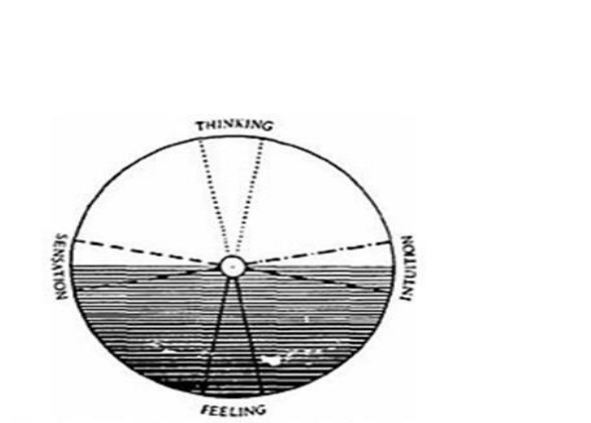
Visual interpretation of melody is uniquely a transformational process from a given auditory structure. Sullivan (2005) agrees that the imaginative and intellectual work undertaken by artists is potentially sufficient as art. Borgodoff, (2012) points at artistic exploration as imperative for developing human aesthetic faculties leading to the creative capacitation of vocational abilities.

Jung's cognitive functions of Perception (Studio strategy)

Jung's concept of four-fold cognitive function underlies systematic progression, from initiation to completion of the task, in qualitative methodology of creative development. Comparative examples abound of four-fold progressive divisions, or four categories or compositions belonging together, including the four cardinal points (North, East, West, South), the four seasons (Winter, Spring, Summer, Fall), the four temperaments (Sanguine, Choleric,

Phlegmatic, Melancholic), four-fold symbol of spirit (Earth, Air, Water and Fire), Jung's transcendent functions is a four-fold psychological structural interface, mind processes, initiative application in visual interpretation of Fela Anikulapo Kuti's Afrobeat music.

Jung's transcendent cognitive functions:



Sensation:

Jung presented sensation as a psychological function identifying physical forms to perceive outer and inner stimuli. Primarily this process of perception confers physical representations of stimuli, through the harmonisation of psychological aggregates, representing the experience of

the phenomenon, via presentations, of archetypes of perceived images of the outer or inner stimulus in purely objective terms. This stage interrogates representational and abstraction paradox, evident in (Fig. 1) *Kalakuta Show*, the visual composition process of melody in colour chords progression. Sensation functions associate definition to experience through interpretation of the idea of music perception as visual elements permute and combine principles of design in creation from active imagination to exquisite compositions in colour.

Feeling:

Jung defines feeling primarily as a fluid perceptual response. Accordingly, this stage of the process is typical of liminal feedback that takes place between the observer and a given content, a process that imparts to the content a malleable subjective value in the sense of acceptance or rejection.

The feeling can be considered as a cyclic flow

of form, with judgment-based subjective criterion. In context, (Fig .ii) *Go Slow ii* features the interaction of liquid colour combination of visual elements. Thus, interpretation leverages nostalgic recollections of live experiences of Fela's Shrine Performance as a catalyst for developing visual concepts of perceived music melody.

Intuition:

Intuition presents a basic psychological function combining hunches and visions of heightened perception beyond sensation. Intuition as a psychological function transmits variables of perceptions in an unconscious way, presenting outer or inner objects or their associations with objects of perception. As studio strategy, intuition mobilises peculiar qualities of combined creative elements of colour, shape, line, forms, and space in creating holistic rhythmic compositions wherein the whole adds up to more than the sum of its parts. The

surpassing element of intuition within the context of visual creativity lies in its dynamic overreaching capacity of counterintuitive functions, harnessed in the invention of unique visual art form, (Fig. iii) *Sorrow, Tears and Blood* Triptych installation, emergent evolutionary forms defined by blurring of functions.

Thinking:

According to Jung, psychological function by its laws brings given presentations into conceptual connection. Jung further argues that thinking is synonymous with the conceptual connection of information, considered intellectual judgement, a result of definitive cortical activity, in exploration, selection, simplification, abstraction, analysis and synthesis. As comparative sequence, combining and separating, and putting in context process. Visual thinking in context, Arnheim (1969), argues, is the ability to see and process by way of mental reasoning, and

logical deductions, through identification, categorisations, and generation of images as foundational. (Fig. IV) *Yellow fever IV* showcases the qualities of creation based upon combining, separating, and putting into context, simplification, abstraction, and synthesis...as characteristic of forms.

The creation of works for discussion within the context of this paper is based on visual analysis of music melody, perceived as colour processes. The conceptualisation process is initiated via listening to select songs under observation, contemplations, and theoretical readings of information considerably effective in building up visual thinking, outline imaging and sketching.

Artworks.

Visual exploration of Fela Anikulapo Kuti's Afrobeat music melody is a creative initiative based upon unique trends emanating from contemporary explorations

of qualitative practice. The visual interpretation of music positions artworks created alongside critical and theoretical analysis in the visual art area and other relevant fields of Symbolism and Philosophy. This approach furthermore advances qualitative methodology values as steeped in the search for meaning, characteristic of subjective experience and interpretation of the vibratory phenomenon. Visual interpretation of Fela Anikulapo Kuti's Afrobeat music mirrors Jung's cognitive functions through a process wherein the whole is more than the sum of the parts, a gestalt, creative visual evolution of colour processes from music experience. This paper embarks on the evaluation of cognitive and emotional attributes of reflective-action practice in developing visual art forms. Emergent visual forms symbolise operative harmony of contrasts, variety, and movement of the melodic interplay of fast, staccato, and

slow legato rhythms of pitch, amplitude, and duration.

The above statement aims to assist viewers, visual artists, commentators, critics, and analysts with underlying aesthetic principles as springboards to interact with select created works. This may enhance the visual, psychological, and emotional response an individual may have as one encounters creations of visual art forms. The artworks created for this paper are considered symbolic paintings, based upon visual perception and interpretation from personal experience of Fela Anikulapo Kuti's Afrobeat music melody. Artworks created followed a systematic order according to Jung's transcendent cognitive functions of sensation, feeling, intuition and thinking mode of actualisation of the ideal.



Fig. i, Kalakuta Show, Oil on Canvas, 130x 120 cm, Salako Adebayo. Source: Artists Collection. 2021.

Fig. I titled *Kalakuta Show* starts as resonant coherence of high-pitched serenading alto-saxophone tunes, drums and treble bass guitar groove and keyboards unfold as music melody experience perceived and interpretation as rhythmic lyrics of Fela's polyphonic music composition representation in colour. The experience of melodic music informs the perception of stratified ensemble squares and spirals portrayed as interacting overlays of chords. Harmony of variations and combinations of

colour, line, shape, and form organise asymmetric visual balance. Physical response to perception is symbolised by facial representation, identifying with the cognitive function of sensation, evocative of intense and sensational response to existential issues. The lower visual field incorporates an overlapping proportion of contrasting colour repetition with the implication of visual dynamics of rhythm.



Fig.ii. Go Slow. Oil on Canvas, 130x 120 cm, Salako Adebayo. Source: Artist's Collection, 2021.

Fig. ii is a visual adaptation of liquidised oil colour combined polychromes. Complementary blue, orange, green and red overlay of notes interact with aesthetic

elements combined as scenic overlapping of automobile forms highlights the existential theme. Principles of movement and rhythm are portrayed by the stratification of chords progressing and counterpoint play of Fela Anikulapo Kuti's Afrobeat music structure. Tonal values harmony of variations effects implied proportion, rhythm, and movement of visual forms. The optimum use of overlapping and juxtapositions aids in merging elements of design in accentuating the idea of flowing rhythm and movement adaptation via visual imagination.



Fig. iii Sorrow, Tears and Blood, Salako Adebayo. Source: Artist's Collection, 2021.

Fig. iii Sorrow, Tears and Blood, is a Triptych format portrayal of a three-piece combination unit. Triptych form emerges from a combination of three equal section planes, in connection from one to the other. The overall idea renders abstraction, non-representational creation of contemplative forms blurring functions of representational figural perception. Flowing liquid colours and shapes in red, white, black, brown, lilac shades and tints fiercely interact creating the bizarre emergence of high-pitched polyphones visualised in colour. At this stage, intuitive perception functions are deployed towards aesthetic diffusion, evoking blurry movement, and rhythm. The threefold support space, is allegorical of linear time, merging a sequence of intervals, obtained from musical structure of notes as chords.



Fig. iv Shuffling and Shmiling III Salako Adebayo.
Source: Artist's Collection, 2021.

Shuffling and Shmiling III, Fig iv, is an installation art form. The Triptych form, metamorphs into a fold-up hinged vertical structure, guaranteed to induce observer participation in movement around the conceptual form. This stage combines fabric tesserae chords emphasising a set of three-note arrangements in developing an abstract sequence of fluid aesthetic combination allegoric of rhythmic flow of forms

incorporating visual elements and principles in compositional arrangement harmonics observed in the notal structure of forms. Thinking: as cognitive functions modulate process based on conceptual connection through subtraction and addition of fractions, establishing wholeness via synthesis, harmonising variety.



Fig. v Yellow Fever IV Salako Adebayo.
Source: Artist's Collection, 2021.

Yellow Fever IV, Fig. v, is a spiral installation art form composition of multiple colour chord progression at intervals. The fabric-wrapped spiral support is characterised by ratioed intervals of stringed colour fabric components consisting of lightweight polyvinylchloride bits composition of visual dynamics synonymous with Fela's Afrobeat music structure. The cognitive function of the thinking process isolates combinations of three sets of contrasting colour bits shapes and forms in fostering conceptual connection. Visual art principles of movement, rhythm and harmony engage design elements adaptation to enhance the creation of installation art forms with emphasis on a string of contrasting arrangements in mutable connection. The objective of this exploration is the creation of actual movement, induced by proportion patterned repetition maintaining rhythm as fabric strings are provoked by air stimuli and thrust around in

perpetual motion, time and time, much as it remains hanging by central rope.

Findings: Social, Philosophical and Psychological interpretations

The qualitative nature of Art practice reveals intrinsic open-ended creative procedure, conferring artistic freedom of interpretation of forms as portrayed in the interrogation of music from a visual art perspective. Fela Anikulapo Kuti's Afrobeat music narratives border on existential dilemma themes. Okeke (1992) argues artistic process is akin to the visual documentary of trends in society. In essence, artistic creation mirrors social experience, as symbolic forms, and documents of events, addressing social issues, raising questions, and gratifying visual and aesthetic experiences.

Towards the creation of conceptual artefacts inspired by, an idea-based interpretation of Anikulapo Kuti's Afrobeat music structure, as social, philosophical, and

psychological inquiry. The creation of artworks as a form of social inquiry engages artist and observer in thematic monologues and dialogues based on matters arising, calling for social attention, mediation, and justice on existential dilemma themes of social commentary. Artworks as a form of psychological inquiry allude to the experience and interpretation of music phenomenon. Jung's creative process exemplifies the integration of cognitive elements, relating parts to parts and parts to whole. The systematic visual art creative progression as a process requires meditative unification of thought and feeling functions, drawing inspiration and meaning from disparate elements, and instinctual archetypal patterns as action engages reflection. The act of creation can be argued as a robust form of intellectual activity as well as transformational engagement with the potential for newer insight and understanding of the subject matter. Furthermore, art in

general has the property of revitalising human creative faculties and developing memory, cognitive and emotional tools. As a Philosophical form of inquiry, the exploratory interpretation of music makes elaborate use of visual elements for aesthetic interpretation through active imagination of forms inspired by combinations and permutations of elements and principles of design. The abstract creation of forms follows a visual structure characterised by the play of variations of colours, proportion, repetition, and patterns constituting organic and geometric forms elaborating rhythm and movement. The visual artistic compositions of triptychs, installations and mobiles are testimonials of creative progression and artistic ingenuity, contributing to development and psychological wholeness, promoting improved memory, cognitive development, and creative art methodology.

Conclusion

The use of music as a source of inspiration through the synaesthetic experience in the study and practice of visual art is a territory rarely explored, albeit Schoenberg, Kandinsky (1866-1944), Klee, Albers (1879-1940), and McCracken (b-1990) among other predecessors have created artworks through immersion in classical and jazz music experience, perception, and interpretation. The paper visually explores some of Fela Anikulapo Kuti's Afrobeat (the purple period) ethno-musicological fusion. This is the interpretation and adaptation of musical arrangements by employing visual aesthetic elements and principles. Dynamic music interface combination in colour adapts Jung's cognitive functions as interpretive methodology, materials, tools, and equipment employ the creation of visual structure. Works created have the potential to introduce the viewers to the innate aesthetic

characteristics existent within music-centred visual art phenomenal creation.

The array of interpretations of Fela's Music address discussions within context are considered forms of social, psychological, and philosophical inquiry. This paper adduces the fact that this exploration is a

robust form of intellectual and emotional engagement creating novel knowledge as well as leading to further evolution of cognitive interface facilitating forms of visual art innovation including triptychs and spiral installations.

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THE RATIONALE FOR USING FLUID RENDITION IN STUDYING WATERMELON PAINTING.

Aondover Gabriel Gyegwe & Ibrahim Umoru

Abstract

This paper explores the artistic investigation of the watermelon fruit in painting within studio settings. It probes into the logic behind studio research methodologies, particularly in categorizing paintings based on their unique attributes. The paper critiques the arbitrary expressions and terminology often used by studio researchers, highlighting the importance of reason in categorization. Specifically, it aims to justify the use of fluid rendition in depicting the watermelon fruit in painting. Employing a qualitative approach, the paper examines paintings that embody elements of fluidity, analysing studio results inspired by the fluid characteristics of the watermelon. Examples such as “Race of Destiny” “Entangled,” “Paradox” and “Secret Battle” are discussed in the context of contemporary human experiences.

Keywords: Fluidity, Watermelon, Painting, Categorization

Introduction

Within the space of artistic research in painting, many artists find comfort in the logical categorization of their works, a trend evident in numerous Master of Fine Arts theses and Painting PhD dissertations within Nigerian universities. This categorization often reflects the stages of artistic exploration

or investigation. Artists frequently classify their results under stages such as realistic, semi-realistic, and abstraction, demonstrating a progression from known paradigms to the exploration of the unknown in education. Similarly, other artists may define these stages as exploratory and developmental, subsequently analysing and presenting their findings. In certain unique

studio experiments and investigations, researchers employ creative terms specific to their topics, such as the concept of fluid rendition.

Gyegwe (2008, 2017), Gyegwe, and Haruna (2017) initially addressed the foundation of this study in a series of investigations into the watermelon fruit in painting. These studies identified seven stages to achieve the objectives, aiming to explore the watermelon beyond its superficial appeal and aesthetic form. The use of a microscope became essential in facilitating this internal investigation, contrasting with the standard practices of artists from the cave period to the postmodern era. One of the seven established stages was fluid rendition. This application was not arbitrary but justified on logical grounds. The term "fluid" refers to a liquid substance that can flow freely and without resistance to external factors. The movement of water in a river exemplifies this fluid characteristic.

Fluidity and Other Artists

The fluid element is evident in the paintings of various artists, though their focus has often been on the medium rather than the subject. Kleiner (2011) notes, "By 1950, Pollock had refined his technique and was producing large-scale abstract paintings such as Number 1, 1950... This work consists of rhythmic drips, splatters, and dribbles of paint." Jackson Pollock's technique showcases an artist's unconscious benefit from fluidity in painting. Similarly, Muazu et al. (2013) also benefited from the fluid characteristic of a watery acrylic medium in his blend of Swange dance and painting, where abstract forms and expressions were created through the flow of paint. These examples highlight artists using fluid paints to express their ideas, whereas this paper focuses on the fluid subject as a basis for categorization and inspiration in painting.

The Fluidity of the Watermelon

The watermelon, by nature, has a high water content, which has been scientifically established. Brittany (2011) states, "Watermelon: Its very name should clue you in that watermelon is 93 percent water. You don't always have to eat your watermelon straight off the rind." Due to its high water content, watermelon is popular in fasting, especially among Islamic adherents. Its hydration properties contribute to better health for the consumer.

In the Holy Bible, the psalmist supports this dietary regimen, writing, "He causeth the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth" (Psalm 104:14). Diet is a crucial aspect of a spiritual aspirant's regimen, as emphasized by atmajyoti.org: "it will determine the quality and effectiveness of his meditation experience." The website further illustrates, "just as soft wet wax readily takes the impression of a print and

retains it (in contrast to cold hard wax) so the mind formed of light and pure food energies like fruits will respond most readily and permanently to vibrations and impressions produced by meditation." This underscores the fluidity of the fruit.

The fluidity of the watermelon is further demonstrated by its behaviour in the studio. The fruit has a short lifespan once cut open and left unrefrigerated, decomposing rapidly into a watery and pulpy state. Often, its contents flow onto the table and drip to the floor. This flowing characteristic, producing an aesthetic attraction, served as the basis for contemplating and justifying the watermelon in the fluid rendition.

Examination of Fluid Rendition in Watermelon Art

Expanding on the fluid rendition concept, this study meticulously examines how the fluid nature of the watermelon can be a driving force for artistic expression. The term "fluid" is not merely descriptive but also conceptual,

guiding the artist's technique and approach.

When an artist engages with the watermelon, they are not just painting a fruit; they are capturing the essence of its fluidity, its tendency to change form, and its inherent life cycle. This dynamic aspect makes the watermelon a powerful subject for exploring themes of impermanence, transformation, and the beauty inherent in natural processes.

Artists like Gyegwe have utilized tools such as microscopes to delve into the microstructures of the watermelon, uncovering patterns and forms that are invisible to the naked eye. This microscopic view allows for a deeper appreciation of the watermelon's complexity and a more intricate representation of the artwork. The fluidity observed at this level reflects broader artistic themes, resonating with the fluidity found in other natural and human-made systems.

Wider Implications of Fluid Rendition

The implications of fluid rendition extend beyond the scope of painting and artistic research. By adopting a fluid approach, artists and researchers can challenge and expand existing paradigms in various fields. This method encourages a holistic view, considering the interconnectedness of elements within a subject. For instance, the study of the watermelon's fluidity can inspire new techniques in sculpture, installation art, and digital media, where the concept of fluidity can be translated into physical and virtual forms.

Moreover, the fluid rendition aligns with contemporary ecological and environmental concerns. By emphasizing the natural properties of subjects like the watermelon, artists can draw attention to broader issues of sustainability and the importance of preserving natural resources. This approach not only enriches artistic practice but also

contributes to a deeper understanding of our relationship with the natural world.

Furthermore, the exploration of fluid rendition through the lens of the watermelon fruit reveals the importance of specificity and depth in artistic research. It advocates for a categorization system that is intimately tied to the subject's unique attributes, promoting a more informed and inspired artistic practice. This approach not only enriches the understanding of the subject but also enhances the creative process, leading to works that are both innovative and deeply connected to their material origins.

By grounding artistic investigations in the inherent properties of their subjects, artists can produce works that are more resonant and meaningful. The fluid rendition, as exemplified by the watermelon studies, demonstrates the potential for a deeper engagement with the subject matter, fostering a richer and more dynamic exploration of art.

This methodology encourages artists to move

beyond traditional frameworks, embracing the unique characteristics of their subjects to create more impactful and authentic art. Furthermore, it highlights the broader implications of such an approach, offering new insights into ecological sustainability and interdisciplinary research, thereby setting a precedent for future artistic and academic inquiries. Plate I



Artist: Gabriel Gyegwe

Title: Race of Destiny- 2005

Medium: Enamel on Canvas.
110x80cm.

Source: Researcher

"Race of Destiny" shown in plate I

explores the intricate and symbolic interior of

the watermelon, drawing a profound comparison to the woman's womb and the miraculous process of conception. This metaphorical exploration parallels the hidden act of conception, an intimate process often shrouded in privacy and societal discretion. While the act of conception is conducted in secrecy, its results (the creation of new life) become visible and celebrated within a few months.

The abstraction in "Race of Destiny" is conveyed through the contemplation of the decomposing interior of the watermelon. This choice of subject matter and its state of transformation echo the themes of hidden processes and eventual revelation. As the watermelon's interior decays, it undergoes a transformation, mirroring the secretive and transformative journey of conception and pregnancy. The use of a decomposing fruit not only emphasizes the transient nature of life but also reflects on the hidden beauty and complexity within natural processes.

The technique employed in this artwork involves pouring paint onto the support and then using a brush to direct the flow, creating an organic and fluid composition. This method of paint application is deliberate, mirroring the natural flow and movement found within the watermelon and the biological processes it symbolizes. The act of guiding the paint flow with a brush reflects the artist's intent to shape and control the creative process, much like the natural yet guided progression of conception and gestation.

The fluid dynamics of the paint, as it moves and mingles on the canvas, capture the essence of fluidity and transformation inherent in both the watermelon and the womb. This technique allows for a spontaneous yet controlled creation of forms and patterns, symbolizing the unpredictable yet directed nature of life's creation. The resulting imagery is a blend of abstract shapes and flowing lines, evoking the inner

structures of the watermelon and the metaphorical womb.

"Race of Destiny" thus becomes a powerful visual narrative that intertwines biological and artistic processes. By abstracting the decomposing interior of the fruit, the artwork invites viewers to contemplate the hidden yet essential aspects of life and creation. It challenges societal norms about discussing conception and pregnancy openly, suggesting that the beauty and complexity of these processes deserve recognition and reflection.

Furthermore, the decomposing watermelon serves as a poignant metaphor for the cycle of life and death. As the fruit breaks down, it gives rise to new forms and shapes on the canvas, much like how the process of birth and creation is both an end and a beginning. This cyclical nature is intrinsic to both the watermelon and the process of conception, reinforcing the themes of continuity and regeneration.

This piece stands as a testament to the artist's ability to translate profound biological and societal themes into visual art. It exemplifies the use of abstraction to delve into deeply personal and universal experiences, offering a new perspective on the intersection of natural processes and human life. Through the fluid rendition technique, "Race of Destiny" captures the essence of transformation, hidden beauty, and the inevitable revelation of life's secret acts.

The work also serves as a broader commentary on the passage of time and the unseen forces that shape our existence. Just as the interior of the watermelon transforms and decays, so too do the moments of conception and gestation unfold over time, hidden from view until their culmination. This hidden progression is a powerful reminder of the many facets of life that operate beneath the surface, unseen yet profoundly impactful.

By focusing on the fluidity and transformation of the watermelon, "Race of Destiny" invites viewers to reflect on their perceptions of creation and the often unspoken aspects of human life. It encourages a deeper appreciation for the processes that occur behind the scenes, both in nature and within ourselves. This profound connection between art and life underscores the significance of exploring subjects with depth and sensitivity, fostering a greater understanding of the world around us.

In conclusion, "Race of Destiny" is not just a painting but also a thoughtful exploration of life's hidden processes, rendered through the fluid and transformative nature of the watermelon. It challenges conventional narratives and encourages viewers to engage with the underlying beauty and complexity of creation, offering a rich and layered interpretation of the natural world.

Another painting; "Entangled" (shown in Plate II) expresses the complexities of contemporary marriage, presenting a vivid and symbolic representation of the challenges faced by couples in an era of acculturation and cultural blending. The artwork seeks to encapsulate the reality of how individuals often find themselves caught between their own cultural identities and the influences of external, often alien, cultural norms. This tension is visually articulated through the depiction of a couple, centrally positioned and encircled on the canvas, symbolizing their entrapment within the institution of marriage.

The central figures of the couple, intertwined and encircled, embody the notion of entanglement. This metaphorical entanglement represents the intricate and often inescapable web of expectations, compromises, and conflicts that arise within a marriage. The painting captures the moment when the initial allure and romance

give way to the stark realities of each partner's shortcomings and excesses. This transition from idealization to confrontation is a common theme in many marriages, where the idealized version of a partner is replaced by the reality of their true nature.

Symbolism plays a crucial role in "Entangled." The use of watermelon seeds as representations of sperm signifies fertility and the creation of new life, which are fundamental aspects of marriage and relationships. These seeds, scattered across the canvas, highlight the biological and reproductive elements that bind the couple together, adding layers of meaning to their entanglement. The seeds serve as a reminder of the physical and emotional investments made within the relationship, which further complicate the dynamics of their union.

Additionally, the heart symbol, traditionally representing love, is used here to underscore the emotional core of the couple's connection.

However, in "Entangled," the heart also

symbolizes the complexities and contradictions inherent in love and marriage. While love is the foundation that brought the couple together, it is also the source of their struggles and conflicts. The juxtaposition of the heart with the entanglement motif suggests that love is not always pure and simple but is often fraught with difficulties and challenges.

A philosophical dimension is introduced through the contrast between the container and the content, a theme that runs throughout the painting. The couple, as the container, represents the outward appearance and societal expectations of marriage. In contrast, the content (their true selves, with all their flaws and excesses) remains hidden beneath the surface. This dichotomy highlights the disparity between the idealized version of marriage and the complex reality experienced by the individuals within it. The painting suggests that the outward appearance of a

relationship can be deceiving, masking the deeper, more intricate truths that lie within.

The painting also explores the impact of cultural influences on personal identities and relationships. In an age of globalization, couples often find themselves influenced by a myriad of external cultural norms, which can lead to internal conflicts and pressures within the marriage. "Entangled" highlights the struggle to balance these external influences with personal identity and cultural heritage, emphasizing the tension between adapting to new cultural norms and maintaining one's own cultural identity.

"Entangled" thus becomes a powerful commentary on the nature of modern relationships. It challenges viewers to consider the impact of cultural influences on personal identities and relationships, urging a reflection on the pressures and expectations placed on couples. The artwork invites an

exploration of the deeper philosophical questions surrounding love, identity, and the true nature of commitment. By capturing these elements, "Entangled" offers a nuanced and thought-provoking perspective on the reality of marriage in today's world.

In summary, "Entangled" (Plate II) uses rich symbolism and a philosophical approach to depict the complexities of marriage. Through the portrayal of a couple encircled and entangled, the painting explores themes of cultural influence, personal identity, and the dichotomy between appearance and reality. The symbolic use of watermelon seeds and the heart enriches the narrative, adding layers of meaning that resonate with the viewer's own experiences and reflections on love and relationships.



Plate II

Artist: Gabriel Gyegwe

Title: Entangled- 2005

Medium: Oil on Canvas. 101x81cm.

Source: Researcher

The painting captures the philosophical dimension of the container not being the same as the content.

"Paradox" (Plate III) presents a haunting composition of faces in agony, drawing inspiration from the decaying form of a watermelon. Executed in black and white pastel on paper, this artwork serves as a visceral commentary on the pervasive impact of high-scale corruption in Nigeria, resulting

in profound economic hardship and societal distress.

The composition centres around a series of faces contorted in anguish, each bearing the scars of hardship and suffering. The face positioned in the top right-hand corner dominates the composition, its mouth agape in pain and its lone eye closed in despair. Adjacent to it lies another face, its eye bearing the weight of disfigurement wrought by the hardships endured. The lower portion of the composition features a mouth torn open, symbolizing the harsh reality of the moment and the pervasive nature of suffering.

The use of black and white pastel enhances the starkness of the imagery, creating a visual contrast that accentuates the depth of despair depicted. The dark shades evoke a sense of foreboding and melancholy, while the white areas pierce through the darkness, highlighting the raw emotions conveyed by the faces.

Embedded within the imagery is a poignant commentary on the political landscape of Nigeria, particularly during the tenure of the All Progressives Congress (APC)-led administration in 2017. Against the backdrop of economic recession, exacerbated by the removal of fuel subsidy by the administration of Bola Ahmed Tinubu in 2023, the nation grapples with a myriad of challenges. These include skyrocketing food prices, attacks on farmers, erratic power supply, currency devaluation, rampant kidnappings, and a pervasive sense of insecurity. (Onafowokan, 2024)

The painting serves as a profound contemplation of the fluid interior of the watermelon, juxtaposing the fleeting nature of life and abundance with the harsh realities of corruption and economic hardship. Through its poignant imagery and stark symbolism, "Paradox" prompts viewers to confront the paradoxical nature of existence,

wherein beauty and decay, abundance and deprivation, coexist in uneasy harmony.

In essence, "Paradox" (Plate III) stands as a powerful testament to the resilience of the Nigerian people in the face of adversity, while also serving as a scathing indictment of the political and economic forces that perpetuate suffering and inequality. Through its evocative imagery and social commentary, the painting transcends its medium, inviting viewers to engage with the complexities of contemporary Nigerian society and the enduring struggle for justice and equality.



Plate III

Artist: Gabriel Gyegwe

Title: Paradox- 2005

Medium: Pastel on paper. 92x62cm.

Source: Researcher



Plate IV

Artist: Gabriel Gyegwe

Title: Secret Battle- 2005

Medium: Pastel on paper. 90x75cm.

Source: Researcher

"Secret Battle" (Plate IV) offers a captivating exploration of the clandestine conflicts that unfold in the depths of the human psyche and the spiritual realm. Through a composition characterized by flowing amoebic forms and contrasting light and dark tones, the painting evokes a sense of dramatic tension and existential struggle.

At the centre of the composition, asymmetrical balance is achieved as amoebic forms converge, creating a dynamic visual narrative. Light and dark tones interplay to heighten the sense of drama, casting the scene in an aura of mystery and obscurity. Amidst this enigmatic backdrop, two creatures engage in a fierce battle, their identities obscured yet their conflict palpable.

The creature positioned atop the composition bears resemblance to a bird of prey, perhaps an eagle, wielding its weapon-like beak to subdue its adversary. Its aggressive stance and formidable presence suggest a relentless

pursuit of dominance and victory. In contrast, the subdued creature below writhes in agony, its open mouth emitting white wavy lines that extend into oblivion. This visual motif symbolizes the creature's anguished cry, echoing into the depths of the unknown.

The juxtaposition of black and white within the composition serves to underscore the timeless struggle between good and evil. The interplay of light and shadow becomes a metaphor for the eternal conflict between opposing forces, each vying for supremacy in the cosmic battle of morality and righteousness.

Beyond the physical realm depicted in the painting, "Secret Battle" captures the metaphysical dimensions of human existence. The skirmish between the two creatures serves as a metaphor for the secret battles fought within the spiritual landscape of the soul. It reflects the internal struggles, temptations, and triumphs experienced by

individuals as they navigate the complexities of life and morality.

Ultimately, "Secret Battle" offers a profound meditation on the nature of human existence and the eternal struggle between light and darkness. Through its evocative imagery and symbolic language, the painting invites viewers to contemplate the hidden battles that shape the course of human destiny, both in the material world and beyond. It serves as a poignant reminder of the enduring conflict between good and evil and the eternal quest for spiritual enlightenment and transcendence.

Conclusion

The concept of fluid rendition arises from the inherent behavioural traits of the watermelon fruit, capturing its natural flow and aesthetic appeal. This unique approach highlights aspects of the fruit that have often been overlooked in artistic investigations by other artists. Studio researchers frequently use

broad terms to categorize works within a specific group or stage of their research. However, this paper argues that such categorizations should be grounded in the distinctive characteristics of the form or subject being explored, rather than relying on arbitrary expressions that may lack a direct connection to the subject under study.

By focusing on the watermelon's fluidity, this study not only underscores the significance of examining the intrinsic properties of the subject but also opens up new avenues for artistic expression and interpretation. The fluid rendition goes beyond conventional methods, offering a fresh perspective that challenges traditional categorizations in art. It encourages artists to delve deeper into the unique traits of their subjects, allowing for more nuanced and meaningful representations.

Furthermore, this approach can be applied to various other subjects in artistic research, promoting a more personalized and subject-specific method of categorization. By doing so, artists can achieve a deeper understanding and appreciation of their subjects, leading to more innovative and authentic works of art. The fluid rendition thus serves as a compelling example of how artistic investigation can benefit from a closer examination of the subject's inherent properties, fostering a richer and more dynamic exploration of art.

This method also provides a framework for redefining artistic processes and outcomes, encouraging a shift from generic classifications to more specific and descriptive terms. By anchoring categorizations in the unique qualities of the subject, artists can create more intentional and resonant pieces that reflect a deeper engagement with their materials. The fluid rendition approach exemplifies how a

detailed study of an element's characteristics—such as the watermelon's high water content and decomposition behaviour—can lead to a more profound artistic insight and innovation.

Moreover, this study's focus on fluidity aligns with contemporary trends in art that emphasize process and materiality. It reflects a broader movement towards understanding and utilizing the inherent properties of materials to guide artistic creation. This alignment not only situates the study within current artistic discourse but also highlights

its relevance and potential impact on future artistic practices.

In conclusion, the exploration of fluid rendition through the lens of the watermelon fruit reveals the importance of specificity and depth in artistic research. It advocates for a categorization system that is intimately tied to the subject's unique attributes, promoting a more informed and inspired artistic practice. This approach not only enriches the understanding of the subject but also enhances the creative process, leading to works that are both innovative and deeply connected to their material origins.

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EXCHANGE OF TRIBAL ATTIRE AMONG NIGERIANS: A TOOL FOR ETHNIC COHESION AND ECONOMIC DEVELOPMENT

Olive Adaobi Iweka

Abstract

Nigerian civil war threw Nigeria into further disunity than was the situation before the crisis that led to the war. It is therefore necessary to garner measures that will stimulate ethnic cohesion in Nigeria today. This study proposes the integration of the exchange of indigenous garments of Nigeria's ethnic groups amongst ethnic groups into Nigeria's "National Friday Wear" programme. This is a situation, whereby, on every Friday, every Nigerian will dress to work in a Nigerian outfit that is not of his own ethnicity. For instance, the Hausa-Fulani people will dress in Igbo attire to their offices and terminate the dressing of themselves in Hausa-Fulani fashions. Likewise, the Igbo will dress in Hausa-Fulani gear to their places of work and discontinue kitting themselves in Igbo indigenous garment designs. The same becomes of Yoruba, Bini, Ijaw and other ethnic groups in Nigeria. This effort will encourage friendship amongst diverse ethnic groups. It will generate development in Nigeria's indigenous textile and fashion design industries and boost in the sales of her indigenous textile and fashion design products. The post-civil war resolution, reunion, reconstruction and restoration of marginalised ethnic groups in Nigeria stand to be achieved if the proposals made here are given a trial. Data that informed this paper were gathered from books, book chapters, magazines, journal articles, newspapers, the internet, oral interviews and observations of the researcher. The method of data interpretation adopted in this study is descriptive as qualitative research methods of data collection and analysis were engaged.

Keywords: Ethnic Cohesion, Indigenous Garments, Economic Development, Nigeria.

Introduction

British amalgamation of northern and southern parts of Nigeria in 1914 did not take into consideration the tribal differences amongst the over three hundred ethnic groups of Nigeria. There were and still are clothing, political, religious, language and other cultural differences amongst the diverse

ethnic groups that do not propel ethnic cohesion and economic development among the people. These cultural differences exacerbated disunity amongst the ethnic groups of Nigeria. The British colonial government did not prepare measures that would unite a culturally heterogeneous

people before and after the amalgamation of northern and southern parts of Nigeria. It thus can be deduced that the British colonial government did not care about the unity, peace and progress of the Nigeria she created (Harold Smith, 2020).

This study therefore seeks to propose and discuss a measure capable of uniting such heterogeneous people and thus, proffers that Nigerian ethnic groups should for a change, try out the practice of exchanging their indigenous garments through the already established Nigeria's "National Friday Wear" programme. The "National Friday Wear" programme was enacted by the government of Nigeria for Nigerians in January 2011 (Edegbai, 2013, p. 107). This is a situation, whereby, on every Friday, all Nigerians are to dress to work and to their various destinations in native garments (Edegbai, 2013, p. 107). This paper hereby proposes a further profound step to be taken

by civil servants, workers in all parastatals in Nigeria and all other Nigerians every Friday. The ethnicities in Nigeria, should on Fridays dress in outfits that are not of their own ethnic group. For instance, members of all the different ethnic groups in Nigeria should choose to wear or dress in the indigenous dress of a tribe different from their own tribe's native dress on Fridays. This exercise will thereby engage Nigerians in exchange for their tribal outfits. By so doing, qualitative local production of Nigerian indigenous garment designs will be realised. In addition, there will be an economic boost in the marketing of Nigeria's indigenous textile and fashion designs.

This mission and effort have the chance to breed exciting and happy relationships between the different ethnicities as they begin to appreciate and wear one another's apparel. Psychologically it will create warmth and acceptance in the hearts

and minds of people. By doing so, a physical cloak would have been established as a unifying factor among people. For instance, the uniforms worn by students, those of the police and the army, the identifying clothing of medical doctors which is of white colour and the black sartorial identity of lawyers have helped to unify and project the different bodies and professions. The professionals' cloaks have helped them achieve their objectives.

In the turn of this 21st century, political parties all over Nigeria at their political rallies have resorted to dressing in the uniforms locally known as *Asoebi* in Nigeria (Iweka, 2020, p.22). *Asoebi* has helped Nigerian political campaigns and other social groups achieve their objectives. Thus, physical cloak has proven to be agent of unification of societies and groups in Nigeria. This study foresees that the exchange of physical cloak by the different

ethnic groups of Nigeria will to a good extent instil friendship and unity amongst the diverse ethnic groups, which will subsequently lead to progress in Nigeria.

The following components were engaged sequentially to examine the exchange of tribal attires among Nigerians as a tool for ethnic cohesion and economic development. They are **1** statement of the problem **2** aims of the study **3** methodology **4** areas of disunity amongst Nigerians **5** rehabilitation and reconstruction **6** samples of some Nigerian indigenous garment designs for ethnic cohesion amongst Nigerians **7** recommendations and **8** conclusions.

Statement of the Problem

The Nigerian civil war that lasted from 1967 to 1970 threw Nigeria into further divisions and disunity than was the situation before the war and the crisis that led to the war. It is therefore necessary to garner measures that will stimulate ethnic cohesion

in Nigeria today. This study foresees a situation whereby, the exchange of physical cloak by the different ethnic groups of Nigeria will to a good extent instil friendship, unity and progress amongst the diverse ethnic groups of Nigeria. It thus, proposes the exchange of indigenous garments of Nigeria's ethnic groups amongst the ethnic groups. In addition, the Nigerian textile industry today requires measures that will build it and elevate it for economic boost in the local production and marketing of Nigeria's indigenous textile designs and fashion designs. Thus arises the call for exchange of tribal garment fashions by Nigerians for ethnic cohesion and economic development of the textiles and fashion design sectors of Nigeria.

Aim of the Study

This study aims to stimulate the realisation of qualitative development in the local production of Nigeria's indigenous

textile and fashion designs. The study also intends to stimulate to fruition, economic boost in the marketing of Nigeria's indigenous textile and fashion designs.

It is the purpose of this study to establish that the exchange of Nigerian indigenous garment designs by the diverse ethnic groups of Nigeria will foster ethnic cohesion amongst the diverse ethnic groups of Nigerians. Nigerians will appreciate the dressing of other cultural groups. This will boost tourism.

This study wants to break the strength of acculturation on the eroding of Nigerian indigenous textile and fashion designs.

Methodology

Qualitative research methods of data collection and analysis were engaged in this study. The method of data interpretation adopted was more or less descriptive. Data that informed this paper were gathered from books, journal articles, newspapers, the

internet, oral interviews and observations by the researcher. The study engaged narrative, historical and formal approaches in data presentation and analysis.

AREAS OF DISUNITY AMONGST

NIGERIANS: The areas of disunity amongst Nigerians can be grouped into political differences and religious differences

A. Political Differences

The different political systems of the different ethnic groups of Nigeria have values and customs that generate contradictions between the different ethnic groups. For instance, the Indigenous political system of the Igbo allows opinions from men and women who constitute stakeholders in the leadership of the Igbo people. Igbo traditional leadership consists of men and women participatory in decision-making in the Igbo society while the case is the reverse amongst the Hausa-Fulani and some other cultural groups in the country. The Hausa

decisions are taken by their men folks and chiefs/Emirs. They submit implicitly to the decisions of their Emirs without asking questions. Though the level of submission of the Yoruba group to their indigenous rulers is not as severe as that of the Hausa-Fulani people, the Yoruba political system is however similar to that of the Hausa-Fulani ethnicity. These differences in the political systems and methods of the different ethnicities are critical issues that encourage the filling of political differences among the people.

B. Religious Differences

The western region of Nigeria inhabited largely by the Yoruba ethnic group was the first people in Nigeria to come in contact with the Christian religion which brought along with it Western education and other Western cultures. The Christian religion is more flexible than the Islamic religion. For instance, in the clothing culture,

the Muslim group forbid their women to be seen outside their homes without covering their faces, necks, legs and bodies. Whereas Christian women are free to move about without their faces necks and legs covered. The Islamic religion encompassed the northern parts of Nigeria which is largely of the Hausa-Fulani ethnicity. A sect in the Islamic group known as Boko Haram believes that Western education is a sin (Nwigwe 2018, p. 4). They therefore forbid Western or European education whereas the Christian religion is a proponent of Western education. The identified Islamic group view Western education as sacrilegious whereas practically, the whole of the Igbo, Yoruba and some other groups of Nigeria embraced Western education implicitly. They also embraced some other Western cultures as well. Another area of religious differences is the fact that the Christian religion forbids polygamy but the Islamic religion of the Hausa-Fulani groups encourages polygamy.

These differences and more are factors that could bond or dis-unite nations.

Rehabilitation and Reconstruction

Fifty-four years after the civil war, it still stands glaring that the ethnic groups of Nigeria do not trust one another and this lack of faith in one another has been hindering rehabilitation, reconstruction and progress in Nigeria after the civil war. This study thus proposes the integration of the exchange of indigenous garments of the ethnic groups by the ethnic groups into Nigeria's "National Friday Wear" Programme in the hunt for some level of faith, oneness and progress amongst the ethnic groups of Nigeria.

Since the end of the war, reconstruction of Nigeria has been aided by the money realised from the sale of crude oil but religious differences and other ethnic differences have strongly featured in the governance of Nigeria thereby hindering rehabilitation of war-torn people and

reconstruction of the nation. They have hampered the peace and progress of Nigeria.

War produces damage to cherished properties and the death of cherished people. Many people who escaped death during the Nigerian civil war were left damaged in their bodies and some in their minds. Families were torn apart. Many casualties of the war have not been recovered. This necessitates the call for reunion, rehabilitation, reconstruction and restoration of marginalised ethnic groups in Nigeria. This paper hopes that the exchange of tribal garment fashions by Nigerians will summon ethnic cohesion among the diverse ethnicities of Nigeria.

Indigenous wears worn every Friday of the week by indigenes of Anambra State was in the 1980s, introduced by Air Commodore Samson Emeka Omerua, the then governor of Anambra State. In 2011, “National Friday Wear Programme” was

established by the federal government of Nigeria. In the words of Edegbai (2013, pp. 108 and 110)

National Friday Wear Programme was launched by the government of Nigeria on Thursday 10th January 2011, in Abuja. Under the programme, Nigerians especially workers at every level; local, state, federal and private are to wear clothing made from locally produced fabrics on Fridays irrespective of their kind of job.....National Friday Wear goes a long way to promote unity and progress and revive and sustain African textiles and textile industries.

Therefore, since “National Friday Wear” goes a long way to promote unity and progress according to Edegbai (2013, pp. 108 and 110), it thus can be inferred that the exchange of tribal attires among Nigerians is a ready tool for ethnic cohesion and economic development

SAMPLES OF SOME NIGERIAN INDIGENOUS GARMENT DESIGNS FOR ETHNIC COHESION AMONG NIGERIANS

Some Nigerian indigenous garments are exhibited here in Figures 1 to 5. In addition to other Nigerian indigenous garment designs, the garments sampled here can be exchanged by the different ethnic groups of Nigeria in order to foster ethnic cohesion amongst the different ethnic groups. Figure 1 is an illustration of two indigenous attires of Igbo men. They are caftan shirts worn over Igbo designs of waist wrappers. The wrapper designs are of Nigerian prints. The images are illustrations of Lyndersay (2011). Currently, Igbo men are seen more in loosely fitted long skirts with caftan tops.

Figure 2 showcases an illustration of Yoruba men's traditional garments and hat. The cap is locally called *Ikori*. The garments are flared caftan made of *Aso-oke* Yoruba weaves and embroidery. They are locally called *Gbariye-Dangodo*. Figure 3 displays

Exchange of Tribal Attires Among Nigerians: A Tool for Ethnic Cohesion and Economic Development

some Fulani men's traditional attires of Fulani designs of caftans and Fulani brief trousers.

Itsekiri men's indigenous attires include Itsekiri designs of caftan, waist wrappers, hats that are similar to straw hats and strings of Itsekiri designs of necklaces. They are exhibited in figure 4. Figure 5 displays Tiv men's traditional attire which comprises of Tiv woven fabric worn as a wrapper wrapped over a caftan top. The wrapper is designed in equally spaced lines woven in black/blue and white stripes. The design is locally known as *anger*. Tiv men also wear the headgear known as *idyer* and flat footwear *akou* of figure-eight shape (Lyndersay, 2011, p. 395).



Figure 1: Some Igbo men's traditional attires.
© Lyndersay. 2011, p. 410.



Figure 3: Some Fulani men's traditional attires. © Eve de Negri. 1976, p. 97.

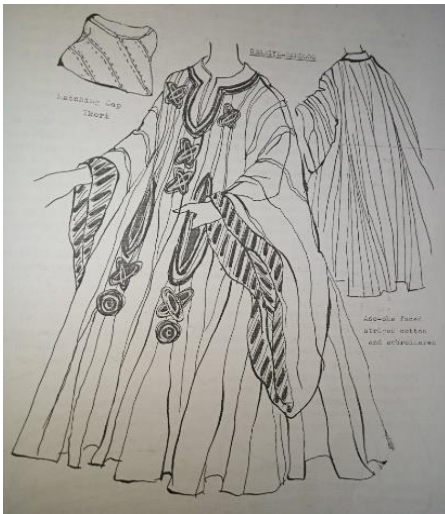


Figure 2: Some Yoruba men's traditional attires. © Eve de Negri. 1976, p. 77.



Figure 4: Some Itsekiri men's traditional attires. © Eve de Negri. 1976, p. 105.



Figure 5: Tiv men's traditional attire. © Lyndersay. 2011, p. 398.

Recommendations

Certainly, the massacre of the different politicians of the different ethnic groups that constitute Nigeria and the pogrom (which ultimately led to the civil war) embittered the different ethnic groups so much that “trust” was killed in Nigeria. For trust, Nigerians foster unity, peace and progress to commence in Nigeria, this study

recommends that the bitterness be buried and measures that will establish ethnic cohesion in Nigeria. Thus in the quest to bring unity and love amongst the ethnic groups of Nigeria, the paper recommends the exchange of indigenous garments of Nigeria's ethnic groups amongst the ethnic groups. This step will bring the different ethnic groups to reach out to one another to obtain one another's garment designs and in the process; harmony will be harnessed amongst the different ethnic groups of Nigeria. Boost in the marketing and sales of Nigerian indigenous attires will be realised.

This study acknowledged the fact that Nigeria is a country with many ethnicities, as such there is the tendency to place pre-eminence on one ethnic group over others. The paper thus recommends the creation of a Nigerian system that stimulates talent-imbued government open to every citizen of Nigeria devoid of ethnic biases.

Conclusion

This paper discussed the impact of the British amalgamation of northern and southern parts of Nigeria in 1914. It illuminated on the lack of British preparation of measures to unite a culturally heterogeneous people before and after the amalgamation. The study proposed and discussed a measure capable of uniting such heterogeneous people. It suggested that Nigerian ethnic groups should for a change engage in an exchange of their indigenous garment designs through the already established Nigeria's "National Friday Wear" programme. This is a situation whereby the diverse ethnic groups of Nigeria will engage in wearing garment designs of other ethnic groups in Nigeria instead of just

their ethnic group garment designs. The study discussed factors that foster disunity amongst Nigerians. These factors include political differences, religious differences and the filling of the primacy of one ethnic group over others. To avoid these, the paper calls for the exchange of their indigenous garment designs in the quest to achieve some level of oneness and progress in the country. This study illuminated some samples of Nigerian indigenous garments as a vehicle capable of fostering ethnic cohesion amongst Nigerians. It concluded that an economic boost in the marketing and sales of Nigerian Indigenous attires would be realised if the proposal this study proffers is welcomed and administered by policymakers.

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**TRADITIONAL AFRICAN BATIK DESIGN: AN ANALYSIS OF
TECHNIQUES, SYMBOLISM AND CONTEMPORARY APPLICATION****Lateef Adedayo Lasisi****Abstract**

African nations' ingenuity and rich cultural past are exemplified by traditional batik. This paper aims to provide analyses of traditional African batik design, emphasizing its use in modern contexts, symbolic meaning, and utility. African Batik design's lasting relevance and adaptability are examined through a thorough review of previous works and literature. Examining the usefulness of traditional batik in contemporary settings, especially in fashion, home décor, and social commentary, is one of the goals. The study's methodology includes case visual analysis and a literature survey. The results highlight African Batik's creative potential and cultural legacy, highlighting the Art form and its ability to connect the past and present.

Keywords: African Batik design, Techniques, Symbolism, Contemporary applications, Cultural heritage and creativity.

Introduction

African Traditional Batik design is a tribute to centuries of artistic expression and cultural legacy on the continent, with its elaborate designs and vivid colours. Africa gave birth to the vibrant art form of batik, which now reflects the many customs and practices of different African cultures. This paper examines the techniques used to produce Batik artworks, elucidates the meaning contained in these patterns, and talks about their modern uses in the increasingly interconnected world. Each Batik design

contains layers of cultural importance waiting to be unearthed, ranging from representing proverbial scenes and philosophical themes through Traditional Yoruba motifs and symbols to showing animals and natural elements symbolizing harmony with the environment.

Traditional African Batik is still developing and finding new ways to express itself in the contemporary world. Modern artists are reimagining traditional Batik techniques to produce works of art that are culturally relevant, whether for fashion runways or home décor. Batik's design

provides a forum for social commentary, bringing attention to current events and promoting societal change through image representation or design impression on fabrics. This paper aims to demonstrate the long-standing value and relevance of traditional African Batik work by thoroughly analyzing its techniques, symbolism, and modern uses.

The Problem

Despite its cultural importance, traditional African batik design is not well explored in terms of its methods, meaning, and applicability in the modern era. This paper aims to close this gap by dissecting the complex methods, revealing layers of symbolism, and evaluating how well it has been adapted for contemporary settings. In doing so, it hopes to explore the potential for innovation in traditional African batik design and conserve its legacy in modern creative activities. The paper will use the following objectives to direct the discussion: To investigate the traditional methods used for creating African batik designs; to explain the cultural implications, patterns, and themes seen in traditional African batik Artworks; to examine the value and uses of traditional African batik art in modern settings and to

showcase the flexibility and historical development of African batik design.

This paper utilizes a methodology that incorporates a review of the literature, Adinkra and Yoruba tribe as case studies, comparative analysis, visual analysis, multidisciplinary integration, and ethical concerns. Insights from academic publications and primary sources on traditional African batik design, techniques, symbolism, and modern uses will be acquired starting with a thorough literature review.

African Batik

Examining African Batik design techniques, meanings, and contemporary applications is just one of its many facets. Albright (2005) provided an in-depth examination of the intricate processes involved in African Batik design, looking at the labour-intensive patterning techniques employed by artisans and the wax-resist dying process. Based on this comprehension, Bergman (2010) investigated the symbolic meanings included in Batik designs, elucidating the cultural significance of subjects such as Adinkra symbols and landscape portrayals. This analysis of symbolism helps in a better understanding of the cultural narratives woven into each work of Batik art. Carter (2017)

shifted the focus to the present and looked at the ways that African batik design has thrived in modern environments. However, Batik is used in fashion, home décor, and as a medium for social commentary, Carter demonstrated how Batik's artistry is still relevant and valuable in the modern world.

Furthermore, Diallo (2020) investigated innovative techniques for Batik artwork, going beyond accepted practices. By utilizing digital technology and trying out new materials, artists are extending the possibilities of batik art and demonstrating the medium's ongoing innovation and evolution. Eze (2015) furthered the discussion by examining how African Batik design blurs the boundaries between innovation and cultural heritage. By stressing the value of upholding antiquated customs while welcoming fresh creative possibilities, Eze also highlighted the dynamic quality of Batik artwork and its function in honouring the past and influencing the future. In addition, Smith (2012) looked at the socioeconomic impacts of Batik design production, highlighting the significance of the art form as a source of income for African communities. Smith's study clarifies the financial implications of batik painting and its role in enhancing local economies.

The Evolution and Significance of Traditional African Batik Art

Over two millennia, the wax-resist dyeing and decorating method known as batik was developed. There have been finds of Batik remnants in Egypt (Middle East) and China (Far East). The most exquisite batiks, however, are found in Java, Indonesia. The word 'batik' originates from the Javanese word batik, which is a contraction of "tik", meaning to mark with a drop, dot, or point. Using heated wax and dye, batik is a cloth decoration technique. Wax acts as a resist, which is the fundamental idea behind batik. Forms, designs, and lines are either imprinted on the cloth using various waxing instruments, such as caps (tjaps), brushes, and cantings (tjantings), or they are drawn directly in molten wax. Either direct painting of the dyes or dip-dyeing is used to colour the fabric. The waxed portions hold onto their natural colour despite the dye's resistance. The dye will only be absorbed by the unwaxed parts.

Waxing and dyeing can be done again to produce intricate and vibrant designs. Waxing the details at each step, you may progressively build up the tones to the darkest colour by beginning with the lightest colours. Before wax can be laid, the fabric must be allowed to dry. The final dye is applied and allowed to dry, and then the batik is ironed

between newsprint to partially remove the wax, leaving the design on the fabric. Both boiling out and dry cleaning can be used to get rid of the final traces of wax. If it is an image,

Figure: 1
Cutting off the pattern



Figure: 2
Deeping on wax



Figure: 3
Stamping on Fabrics



Note: Figures 1, 2 and 3: show the stages in the processes of bringing up the techniques of Cutting, Deeping and Application of the wax on fabric © Afrothreads LLC 2019

The traditional African batik design is created using a variety of techniques that have been passed down through the years and reflect the rich cultural legacy of different African communities. Using brushes or tjantings, skilled artisans apply hot wax to specific fabric sections in the first process, known as wax-resist dyeing, to form barriers that prevent dye bleed and produce detailed patterns. After that, the cloth is submerged in dye multiple times to create rich hues and multi-layered effects. Upon boiling or soaking in hot water to remove the wax, the completed Batik design becomes visible. Another well-

the Batik work or fabric can be framed in glass or stretched over stretchers. , batik can be used to adorn wood, T-shirts, shawls, and clothes.

liked method is hand painting, which allows artists to apply wax directly to fabric for either freehand or pre-drawn patterns, allowing for greater creative freedom (Onwubiko, 2016). Meanwhile, traditional African batik painting may incorporate embellishment techniques like block printing or stencilling, which entail stamping or spraying complex images onto fabric and require accuracy, patience, and a good sense of colour and design (Asika, 2019). The innovation and cultural diversity of African communities throughout history are attested to by this creative legacy. See Figures: 4,5and

Figure: 4
Tjanting Technique



Figure: 5
Stamping Technique



Figure: 6
Brush-Application Technique



Note: Figures 4, 5 and 6 Showing the three major techniques and application of wax on fabrics. © Shodunke Ganiu 2024

Functions and Realistic Interpretation of Selected Symbols and Motifs

In the realm of artistic expression, underlying preconditions shape every stroke and curve, revealing the threads of time and place. Each line and each shape carries significance, yet often eludes easy explanation to the uninitiated eye. Within the human mind, both physical and metaphysical forces intertwine, rendering some actions inscrutable to mere logic. Traditional artworks, steeped in symbolism, transcend their physical forms to convey deeper meanings.

The Yoruba, in particular, hold a profound reverence for spiritual forces, a sentiment echoed by Drewal. et.al. (1989) assert that: "In Yoruba view, all the arts are closely related and are often meant to be understood and seen as images on the mind and eyes." Across various Yoruba arts and crafts, traditional patterns, images, and symbols persist, guided by artistic sensibilities

rooted in cultural heritage. The pursuit of fulfilment and cultural resonance drives artists to adhere to cherished norms. Yet, to truly comprehend these motifs, one must look beyond surface appearances to unravel their embedded symbolic connotations. As Boas (1903) cited in Smith, (2008) aptly observed, "The very sacredness of the idea represented might induce the artist to obscure his meaning intentionally. Therefore, it is only those who understand the root of the Yoruba culture that would grasp the meaning of the basic structure of their products." Indeed, the motifs meticulously crafted by the Olona (designers) bear sacred connotations, echoing the hereditary philosophy and metaphysical beliefs of the Yoruba.

A Comparative Review of Yoruba and Adinkra Traditional African Batik Design

Traditional Yoruba batik design is derived from the Yoruba people of Nigeria and is distinguished by elaborate patterns, vivid colours, and profound symbolic meanings. Yoruba batik designs, which employ wax-resist colouring techniques, frequently feature themes influenced by religious beliefs, nature, and mythology. Birds, trees, and geometric shapes are examples of fluid and organic forms that represent ideas of fertility, wealth, and ancestry. The Yoruba people's cultural identity and legacy are reflected in this artistic tradition that has been passed down through the years.

On the other hand, the Akan people of Ghana are the source of Adinkra traditional African batik design, which is well-known for its usage of Adinkra symbols, which are symbolic motifs. These symbols, which were first etched onto stamps and then transferred onto cloth using natural dyes, represent social ideals, proverbs, and philosophical ideas. Adinkra patterns are characterized by geometric shapes and stylized depictions of various items, including plants, animals, and human beings. These designs have deep symbolic implications that are associated with social interactions, spirituality, and wisdom. In Ghanaian culture, Adinkra cloth is

extremely important and is frequently worn during ceremonies and special events to convey messages and exhibit cultural identity. The employment of symbolic patterns and wax-resist dyeing processes are common to both Yoruba and Adinkra traditional batik designs, but they also display different aesthetic styles and cultural influences. Adinkra designs use stylized symbols and geometric patterns to communicate abstract ideas, whereas Yoruba designs are more likely to depict flowing, organic forms influenced by mythology and nature. The designs' underlying symbolic meanings also vary; Adinkra symbols communicate moral and intellectual ideas, while Yoruba motifs represent themes of fertility and ancestry.

Comparative Analysis: Although traditional African batik designs from Yoruba and Adinkra share a common usage of symbolic motifs and wax-resist dying processes, they differ in terms of their aesthetic styles and cultural influences. Adinkra designs are distinguished by geometric patterns and stylized symbols that reflect abstract concepts, whereas Yoruba batik designs are more likely to incorporate organic and flowing forms that are inspired by nature and mythology. Furthermore, the designs have different symbolic connotations. Adinkra symbols

communicate moral and intellectual ideas, whilst Yoruba motifs express themes of

fertility and ancestral links. See Figures: 8,9,10 and 11

Figure: 8

Sample of Traditional Batik Design

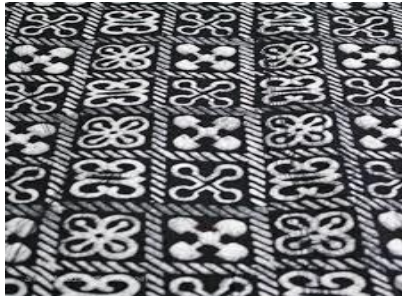
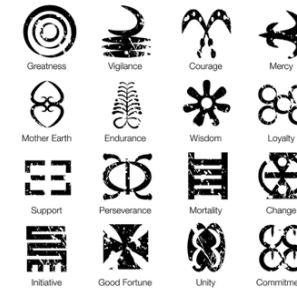


Figure: 9

Adinkra Symbols



Note: African traditional batik uses a variety of symbols, many of which have deep cultural, religious, and societal significance. African proverbs, beliefs, and philosophical concepts that derive from the West African people are frequently represented by African symbols in traditional African batik. According to Okafor’s (2017). Analysis and geometric patterns are also prevalent and frequently represent harmony, unity, and connectedness. Ghanaian Textile Artists © Google Image 2024

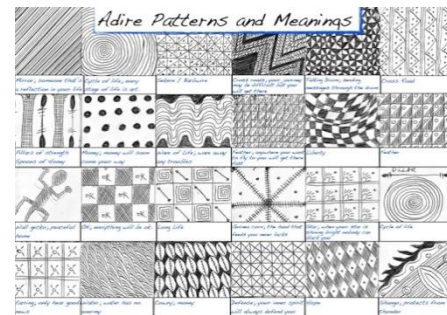
Figure: 10

Sample of Yoruba Traditional Batik Design



Figure: 11

Yoruba Traditional motifs Pattern/ Symbols



Note: The paper indicates that Fish, Birds, animal symbols and linear Ascent used for design represent qualities like strength and spirituality, while motifs influenced by nature stand for concepts like renewal and progress. Generally speaking, by expressing the rich cultural legacy and spiritual beliefs of African cultures, these symbols aid in our comprehension of African culture and identity as expressed via Batik design. ©Gasali Adeyemo, Google image 2020

Contemporary Applications and Evolution of African Batik Art

In contemporary, African batik design has developed, opening up new markets and uses. Artists are experimenting with cutting-edge techniques and aesthetics to create Batik artworks that speak to modern sensibilities (Kwasi, 2018). The adaptability of this ancient art form is demonstrated by the rise in demand for batik clothing, accessories, and home decor items worldwide (Ndlovu, 2020). Additionally, batik art is being used more and more to represent culture and provide social commentary on contemporary issues like identity, globalization, and environmental preservation. This development demonstrates the dynamic nature of cultural legacy, which is the result of innovation and tradition coming together to create new mediums for artistic expression and distinct cultural identities.

Traditional African batik, which blends many techniques passed down over the years, reflects the rich cultural history of the many African communities. Scholars have

recorded these techniques and offered valuable perspectives on their historical and contemporary relevance. Wax-resist dyeing is one primary method, which thoroughly investigated. To produce intricate designs, it entails applying hot wax to specific areas of the fabric using tools like brushes or tjantings. Another technique that affords artists artistic versatility is hand-painting, as recorded by Onwubiko (2016). This technique allows artists to directly apply wax onto cloth for freehand drawings or to fill in pre-drawn patterns. Block printing, which is the process of mass-creating consistent designs by carving patterns into wooden blocks that are subsequently dyed and imprinted onto cloth, was examined by Asika (2019). According to academics, stencilling is the technique of slicing cardboard or paper patterns, pasting them onto fabric, and dyeing the fabric to reveal silhouette designs. These techniques, which need precision and caution, showcase the creative ingenuity and cultural diversity of African communities.

Figure: 12

Wall Hanging: title Village Setting



Figure: 13

Wall-hanging: Title African Masks



(C) Artist "Nics" (Nicolau Parrique)
Google Image 2024

Figure: 14

Batik-T Shirt Design



Figure: 15

Batik- Sort Necker Design



Note: the above pictures show the end use of traditional African Batik
Showing the effects of contemporary design by Artist Shodunke Ganiu

Conclusion

African Batik Art stands as a testament to the creativity, resilience, and cultural richness of the African continent. Through its intricate techniques, rich symbolism, and contemporary applications, Batik art continues to captivate audiences worldwide, bridging the past with the present and

celebrating the diverse heritage of African cultures. As look to the future it is essential to support and celebrate the artists who carry forward this ancient tradition, ensuring that African Batik Art remains a vibrant and integral part of our global artistic landscape.

Recommendations

1. The paper seeks collaborative efforts among scholars, artists, and cultural groups should be initiated to systematically document and preserve traditional batik techniques, motifs, and narratives, safeguarding indigenous knowledge for future generations.
2. Artists are to explore the integration of modern tools such as computer-aided design software and digital printing technologies to enhance traditional techniques while preserving cultural authenticity.
3. Engage local craftspeople, communities, and stakeholders in research activities to facilitate knowledge exchange, skill development, and economic empowerment through collaborative projects.
4. Develop training programs, conferences, and educational resources to promote and sustain African batik art, emphasizing ethical sourcing, sustainable practices, and cultural sensitivity.
5. Disseminate research findings through publications, digital platforms, and multimedia presentations to enhance their impact and accessibility in scholarly and public domains

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ANIMATION-BASED LEARNING INSTRUCTIONS (ABLI) IN EARLY CHILDHOOD EDUCATION IN HIGHER INSTITUTIONS OF LEARNING IN NORTH-CENTRAL NIGERIA

John Zaitu

Abstract

This study was on the appraisal of Animation for instructions in Early Childhood Education Programmes in higher institutions of learning in North-Central States of Plateau, Nasarawa and Kogi States of Nigeria. The objectives were to appraise the ABLI readiness that is to determine the level of staff knowledge in ABLI and identify the challenges to the effective deployment of ABLI in the study area. The study was carried out in the Early Childhood Education Departments of the higher institutions of learning in North-Central States of Plateau, Nasarawa and Kogi. The 250 questionnaires was administered to relevant teaching staff in ECE Departments, and a total of 219 were received and used in the analyses after putting off incomplete ones. The general response rate after data screening was 87.6 percent. Descriptive statistics based on mean ranking was used to determine the results. Research question 1 was on the level of animation facilities provided in the ECE Department, and the major level is Computer Equipment/Printers, while the least level was reported in Closed circuit television (CCTV) and Cable satellite facilities respectively. Question 2 was to determine the level of staff knowledge with ABLI. The results indicated the highest ranked as Computer Equipment/Printers, while the lowest are loud speakers/Amplifiers/Microphones, Editing/dubbing machines, Floodlights, Closed circuit televisions (CCTV) and Cable satellite facilities respectively. Question 3 was on the challenges encountered in deployment of ABLI. Inadequate animation facilities ranked high, lack of animation instructional applications, inadequate electricity supply, and lack of training among others ranked moderate. The findings show a high level of readiness in ABLI, high level of ABLI usage, very high level of staff knowledge of ABLI and a moderate level of challenges encountered in the deployment of ABLI in the ECE departments. Recommendations were made on how to enhance the deployment of animation facilities for effective teaching and learning.

Keywords: Animation, ABLI, (Animation Based Learning Instructions). Early-Childhood Education.

Introduction

Solid educational programmes and methods of implementing them are panacea for a virile and vibrant educational system for the growth and development of any society (Dodds, 2011). Poor quality of education in Nigeria has affected the proper plan and lack

of proper implementation of this plan. Several attempts have been made towards addressing this handicap but to no avail. Adepoju (2012) observes that the falling standard of education, exemplified by the rate of failure in external examinations by students, can no longer be hidden or treated

with soft gloves. Therefore, time has come for animation-based learning to be adopted as a method of instruction (teaching and learning) in Nigerian educational institutions, especially in the early childhood education. This is because technology today has taken over methods of instructions; it has made it very easy for people to learn at a very convenient atmosphere. In addition, the importance of animation in the early childhood education cannot be over-emphasised, as it provides practical approach to teaching and learning. Children assimilate this method of learning very easily, fast because it is entertaining and captivating and enhances, and motivate them towards effective learning.

Animation is a term which makes people recollect the funny cartoons, ferocious characters, imitation of real people and magical styles of text flowing which create laughter and joy of the beauty of creativity. Today, the wonders of animation are not limited to cartoon shows and films that people enjoy, but have become the highlights for the video marketing campaigns and platforms or vehicles for teaching and learning which grab attention due to the entertaining, captivating and simplified

nature (Tversky, Morrison & Bétrancourt, 2002).

Animation refers to motion created by recording a series of still images — drawings, objects, or people in various positions of incremental movements — that when played back no longer appear individually as static images but combine to produce the illusion of unbroken motion. The term animation also applies to creations on film, video, or computers, and even to motion toys, which usually consist of a series of drawings, three-Dimensional models or photographs that are viewed with a mechanical device or by flipping through a hand-held sequence of images (for example, a pad of paper can be used to create an animated flipbook of drawings) (Marvell & Halas, 2001). The term cartoon is sometimes used to describe short animated works (under ten minutes) that are often humorous in nature (Culhane, 2008).

Mayer (2002) asserts that current educational use of animation suggests two main roles in instruction. Firstly, is to fulfil a cognitive function: In this role, animation is intended to support children's cognitive processes that ultimately result in their understanding of the subject matter. Instructors can also use animation to demonstrate things and concepts

visually and exactly. It can be used to show how things can be brought together and work together. In science for example, animation might be used to show how the solar system works. Other subjects such as Engineering, English, Foreign languages, Music, and Art can also be taught through animation. Secondly, as an affective learning tool that attracts attention: In this case, animation engages the learner, and sustains attention and motivation. Affective Animation Training (AAT) does not only focus on facilitating comprehension of any academic subject matter but also portrays activities that are interactive, creative, fun and motivational (Lowe, 2003).

Furthermore, children's population has grown so large such that a teacher cannot give adequate and desired information and attention, as it will be stressful and exhaustive and they (children) may not get the desired message or instruction (Hesmondh, 2017). Therefore, animation-based learning is better in this scenario because many children can learn from any animated instruction on the screen and anything said by the instructor will be given due attention and be easily understood (Kehoe, Stasko & Taylor, 2001).

Statement of the Problem

The teaching-learning situation has over the years lost lustre and the impact of instructions has been minimal resulting in series of problems in the classrooms in particular, and in the educational system in general.

It has become a truism when Nigerians cry out about the fall in the standard of education, but often shy away from the fact that the traditional classroom settings are static, and dull without life, for example, Yusuf, Ajidagba and Olumorin, (2012), asserts that the classroom learning situation has not been interesting again, as it has been static, abstract and uninteresting. Therefore, certain things that would have been communicated and learned easily with animation makes it difficult with the static or inanimate objects (Schnotz et al, 2019).

Lack of enough and qualify teachers in animation, especially in area of film and television special effects, three-dimensional technology and game development. Some teacher's computer may have good technical skills, but often lack the ability to create animation and game and although the art teachers have a certain artistic heritage, they do not master the software application technology (Kafai & Peppler, 2011).

Some teachers lack the basic animation industry experience; some have not participated in corporate interaction on animation, (Sharma & Ramachandran, 2009). From the view on curriculum system, lack of thorough investigation on animation job demands, too emphasis on computer design technology, while ignoring the rich connotation of humanistic courses (Aikenhead, 2003).

Research questions of the study

- i. What are the animation facilities provided in the Early Childhood Departments in the study area?
- ii. What is the level of staff knowledge of ABLI in the Early Childhood Departments in the study area?
- iii. What are the challenges experienced in the application of ABLI in the Early Childhood Departments in the study area?

Aim and objectives of the study

The aim of this study was to assess the Animation Based Learning Instructions (ABLI) in early childhood departments of higher institutions of learning in North-Central Nigeria, with the view to improve the usage.

The objectives of the study are to;

- i. Identify the animation facilities provided in the study area.
- ii. Determine the level of staff knowledge of ABLI in the study area.
- iii. Identify the challenges encountered in application of ABLI in the study area.

Scope of the study

The study covered the higher institutions of learning in North-Central States of Nigeria offering early childhood education; these are University of Jos, Jos ECWA Theological Seminary (JETS), Jos, College of Education Gindiri and College of Education Pankshin. Others are Nasarawa State University, Keffi, Nasarawa State College of Education, Akwanga, Kogi State University Ayigba and Federal College of Education Okene. The respondents to the research instruments are the relevant staff of the Early Childhood Departments of the above-mentioned institutions.

Benefits of using animation as an effective learning tool are:

- i. It emphasises development of students' skills and understanding of creating and responding to the instruction.
- ii. Enables children to apply imaginative and rational thinking.
- iii. Enables children to invent and explore multiple solutions to a problem.
- iv. Enables children to understand the value of reflection and critical judgment in creative work.
- v. Facilitates positive peer interaction, including receiving and using feedback.
- vi. Encourages self-motivation to create things and solve problems.
- vii. Animation is self-stimulating. It can motivate the child to exert his or her mental and physical energy in any direction of human endeavour in order to make life more meaningful.

Early Childhood: Concept and Analysis

Early childhood has been defined as a period of life between 3 to 8 years of age. This is the period of greatest growth and development, when the brain develops most rapidly, almost at its fullest. It is a period when walking,

talking, self-esteem, vision of the world and moral foundations are established. It is generally believed that the child's early years constitute the period of most rapid and permanent learning. By age four, about 50.00% of intellectual development potential of the child is already in place (Maduwesi, 2003). Enhancing the quality of young children's lives is now a national and international priority, expressed through research and policy initiatives, programme development and advocacy. This therefore may explain the increasing global attention being given to early childhood education.

According to the National Policy on Education (2013) given to a child in an educational institution prior to his entering primary school. This level includes the crèche, the nursery, and the kindergarten. This can also be called pre-primary education programme. Obiweluzo, (2011) stated that the years between birth and age five are the foundation upon which successful (or otherwise) lives are built. Cryer, et al. (2009), affirms that the first five years is critical for a child's overall development and later life chances. Creemer, (2009) asserted that ECE is the term commonly used to describe the formal teaching and care of young children by people other than their families or in

settings outside of the home. Early childhood Education span the human life from birth to age eight. However, Early Childhood and Education covers the period from birth to when a child starts school.

Early Childhood Education

Early Childhood Education is a term that refers to educational programmes and strategies geared toward children from birth to the age of eight. This time is widely considered the most vulnerable and crucial stage of a person's life. Early Childhood Education often focuses on guiding children to learn through play. The term commonly refers to preschool or infant/child care programmes.

Early Childhood Education, according to Brabre (2003), is actually the first part of basic education and must be given priority and accorded appropriate workforce for effective service delivery. Mishra (2008) posits that Early Childhood Education (ECE) refers to a wide range of programmes, all aimed at the physical, cognitive and social development of children before they enter primary school theoretically from birth to age 7 or 8 years. Ibiam and Ugwu (2009) defined early childhood education as that which is designed to develop the habits,

attitudes and skills needed for primary education, while Harkonen (2004), maintains that the concept of early childhood education only covers the practice of early childhood education and learning of the child. Similarly, Hujala (2002) posits that early childhood education in Finland deals with the process of Care, Education and Teaching of the child to ensure that he or she effectively acquires basic skills to cope with the primary stage of schooling. UNESCO and UNICEF (2012), further define the term early childhood education (ECE) as a range of processes and mechanisms that sustain, support and aid the holistic development of children, from birth to age 8.

Early Childhood Education summarily is seen as the first formal form of education given to children between the ages of 1 to 5 years and learning is usually through play by the use of toys and games.

Prescribed Minimum Standards in Early Childhood Education in Nigeria

Education For All (EFA) global monitoring report (2007), in Nigeria stated that a minimum standard package has been developed and approved to ensure quality of service delivery both at home, community or school-based centres. This package takes care of the basic requirements of the pupils.

This report focuses on the first EFA goal, which calls upon countries to expand and improve early childhood care and education, which is a holistic package encompassing care, health and nutrition in addition to education be the minimum to be provided to children especially the less privileged. The report contains 4 parts divided into 9 chapters. Part 1: A Comprehensive Approach stresses on the fact that Learning begins at birth (chapter 1). Part 2: Monitoring EFA includes chapter 2: The six goals: how are we doing; chapter 3: Tackling exclusion: lessons from country experience and chapter 4: International support: making better use of more aid. Part 3, Early Childhood Care and Education (ECCE), encompasses chapter 5: The compelling case for ECCE; chapter 6: Worldwide progress in early childhood care and education; chapter 7: The making of effective programmes; and chapter 8: Fostering strong ECCE policies. Finally, the last part; Setting Priorities emphasizes on the EFA: action now (chapter 9). The report is completed with lots of annexes which provide statistical tables, index or glossary in particular. Even if the report is not specifically about HIV/AIDS education, this subject is treated here in a more general way.

Drawing from researches and recommendation from organisations like the United States Consumer Product Safety Commission (CPSC) and the American Society for Testing and Material (ASTM), they prohibit known hazards such as sharp edges, loose bolts and splintered wood, and require shock-absorbing surfaces under indoor and outdoor climbing equipment to protect children at critical fall heights. To ensure that the environment contributes to quality care, it is also important to consider how its contents are organised. Provision of appropriate developmental activities that support the physical, social, emotional, linguistic, and cognitive development of children are required.

Method of Data Analysis: The data collected was analysed using Statistical Package for Social Sciences (SPSS).

Field survey results

The total of 250 units of questionnaires were administered to relevant staff teaching early child education departments in the higher institutions of learning from the North-Central geopolitical zone of Nigeria (namely Plateau, Nasarawa and Kogi). A total number of two hundred and twenty-seven (227) questionnaires with a 90.08 % response were retrieved. A total of 219 had were used in the analyses after putting off incomplete ones.

The general response rate after data screening was 87.6

Table 1: Questionnaire Administration

Questionnaire	Number	Response rate
Administered	250	-
Collected	227	90.08%
Screened	219	87.6%

Reliability Results

Source: Questionnaire

The reliability of the constructs was analysed by finding Cronbach's alpha as recommended by Pallant (2011). The reliability test for the field records presented in Table 2 confirmed

that the Cronbach's alphas acquired for each of the constructs are above the minimum recommended of 0.7 in Pallant (2011).

Table 2: Reliability test

Constructs	Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
Available Animation Facilities	.936	.934	16
Staff Knowledge	.845	.843	16

Source: Questionnaire

Research question 1: What is the level of the animation facilities provided in the study area

Descriptive statistics based on the mean ranking were carried out to identify the major

animation facilities provided in the study area. Hence, the results showed the ranking, mean, and standard deviation for each item in Table 3.

Table 3: Animation Facilities Provided in the study area

	Mean	Std. Deviation	Rank	Remark
Computer Centre	4.3562	.99129	1	Very high
CorelDraw	4.2719	1.25061	2	Very high
Photoshop	4.1806	1.28855	3	High
Macromedia Flash	4.0234	1.34247	4	High
Internet infrastructure	3.9402	1.05843	5	High
Web camera	3.4667	1.23085	6	High
Projectors	3.4647	1.17794	7	High
Tripods	3.3585	1.23918	8	Moderate
Digital stills camera	3.3224	1.19008	9	Moderate
Digital Board	3.1539	1.12506	10	Moderate
Computers for animation	3.0922	.96773	11	Moderate
Digital storybooks	2.6714	.93928	12	Moderate
Monkey-Jam application	2.6204	1.01564	13	Moderate
iMovie	2.5767	1.13429	14	Low
Stop motion software	2.4953	1.05686	15	Low
Windows Movie-Maker	2.4601	1.02919	16	Low

Source: Questionnaire

Table 3 showed the results of animation facilities provided in higher institutions of learning in the North-Central, Nigeria. The major animation facilities provided in the study area ranked Very high are Computer Centre and CorelDraw, with mean values of (M = 4.3562, std. deviation = .99129), (M = 4.2719, std. deviation = 1.25061). Photoshop and Macromedia Flash provision were ranked High, with their mean values of (M = 4.1806, std. deviation = 1.28855) and (M = 4.0234, std. deviation = 1.34247). The lowest animation facilities provided in the study area were iMovie, stop motion software and Windows Movie-Maker with

their mean values of (M = 2.5767, std. deviation = 1.13429), (M = 2.4953, std. deviation = 1.05686) and (M = 2.4601, std. deviation = 1.02919) ranked at 14th to 16th respectively.

Research question 2: What is the level of the staff knowledge of ABLI in the study area?

Descriptive statistics based on the mean ranking were carried out to identify the level of staff knowledge with ABLI in the study area. Hence, the results showed the ranking, mean, and standard deviation for each item in Table 4.

Table 4: staff knowledge/awareness with ABLI

	Mean	Std. Deviation	rank	Remark
Computer Centre	4.4815	.92351	1	Very high
Photoshops	4.1822	1.18842	2	High
CorelDraw	4.1368	1.21729	3	High
Internet infrastructure	3.9954	1.11494	4	High
Macromedia Flash	3.9952	1.25068	5	High
Web camera	3.7204	1.17798	6	High
Digital stills camera	3.5403	1.08874	7	High
Projectors	3.5370	1.15279	8	High
Tripods	3.4670	1.10621	9	High
Digital Board	3.2972	1.08847	10	Moderate
Computers for animation	3.2406	.97851	11	Moderate
Digital storybooks	2.9429	1.00301	12	Moderate
iMovie	2.7746	1.28360	13	Moderate
Monkey-Jam application	2.7547	.95602	14	Moderate
Stop motion software	2.7136	1.06558	15	Moderate
Windows Movie-Maker	2.6238	1.08636	16	Moderate

Source: Questionnaire

Table 4 present the results of staff knowledge/awareness with ABLI in higher institutions of learning in North Central, Nigeria. The results indicated the major level of staff knowledge with ABLI in the study area were in Computer Centre, ranked Very high with a mean value of (M = 4.4815, std. deviation = .92351). Photoshops and CorelDraw with their mean values of (M = 4.1822, std. deviation = 1.18842), and (M = 4.1368, std. deviation = 1.21729) were ranked high at 2nd and 3rd respectively. The lowest staff knowledge/awareness with ABLI in the study area were in Digital storybooks, iMovie, Monkey-Jam application, stop motion software and Windows Movie-

Maker with their mean values of (M = 2.9429, std. deviation = 1.00301), (M = 2.7746, std. deviation = 1.28360), (M = 2.7547, std. deviation = .95602), (M = 2.7136, std. deviation = 1.06558) and (M = 2.6238, std. deviation = 1.08636) ranked at 12st to 16rd respectively.

Research question 3: What is the level of challenges encountered in the application of ABLI in the study area?

Descriptive statistics based on the mean ranking were carried out to identify the major challenges experienced in the application of ABLI in the study area. Hence, the results showed the ranking, mean, and standard deviation for each item in Table 5.

Table 5: challenges encountered in application of ABLI

	Mean	Std. Deviation	Rank	Remark
Inadequate Animation facilities	3.5459	1.17175	1	High
Lack of interest	3.1905	1.35522	2	Moderate
Lack of animated instructional applications	3.1602	1.09149	3	Moderate
Inadequate electricity supply	3.1579	1.21872	4	Moderate
Inadequate computer skill/knowledge	3.0144	1.15130	5	Moderate
Lack of internet infrastructure	3.0049	1.11984	6	Moderate
Wrong perception and attitude	2.9714	1.17666	7	Moderate
Lack of training	2.9665	1.13890	8	Moderate

Source: *Questionnaire*

Table 5 showed the results of challenges encountered in the application of ABLI in higher institutions of learning in North-Central, Nigeria. The results indicated the major challenges encountered in the application of ABLI in the study area is Inadequate Animation facilities, ranked first and highest with a mean value of (M = 3.5459, std. deviation = 1.17175). Lack of interest and Lack of animated instructional applications with their mean values of (M = 3.1905, std. deviation = 1.35522), and (M = 3.1602, std. deviation = 1.09149) were ranked at 2nd and 3rd respectively. The least challenges experienced in the application of ABLI in the study area were Wrong perception and attitude and Lack of training with their mean values of (M = 2.9714, std. deviation = 1.17666), (M = 2.9665, std. deviation = 1.13890), ranked at 7st and 8rd respectively.

Major Findings and Discussion

In this discussing, the research questions which guided the study were examined individually in the light of the major findings and published data.

1. What are the ABLI facilities Provided for Early Childhood Education in the study area?

Based on the result of question one above, on the levels of ABLI facilities provide in the early childhood departments of the higher institutions of learning in North-Central Nigeria shows that the Early Childhood Education have good facilities. This shows that the early childhood departments in the study area (Plateau, Nasarawa and Kogi States) have adequate animation facilities.

Some possible reasons why some of the institutions were better equipped with some animation resources than others are that the institutions may have received different

levels of funding from the government or other sources.

Based on the findings on question one above, general mean ranking shows 3.36 which is high, implying that the early childhood departments in the study area are ready with the Animation Based Learning Instructions (ABLI). The findings reveal that most of the animation items are provided in most of the early childhood departments in the study area, except for few items who ranked low. These findings agree with Chinelo and Ayodeji, 2016, in their study on the effects of multimedia on primary pupils' academic performance and attitude in English Studies in Lagos State, Nigeria. They reported that most of the schools in the study area had sufficient supply of most multimedia facilities. Also, in their findings, it was reported that the use of multimedia in teaching and learning was of great advantage to the pupils as it avails them with modern instructional applications. This study however differs from the findings of Genc and Sahin (2020) in their study: Animation facilities in secondary schools: the Borno State experience. It was revealed that most of the schools did not have adequate multimedia facilities (especially animation) for instructions. This was because the

multimedia facilities were generally not there or not provided, probably because the study was conducted at the heat of Boko haram insurgency where budgetary attention of the then Borno State government was not adequately given to education, or probably most of the facilities provided were destroyed or stolen because people were chased away from their inhabitants thereby abandoning their schools

2. What is the level of staff knowledge of ABLI in the Early Childhood Education of the higher institutions of learning in North- Central Nigeria?

The study found out that the level of staff knowledge of ABLI in the Early Childhood Education in the higher institutions of learning in North-Central Nigeria is very high. This means that most of the staff in the Early Childhood Education in the study area have a high level of knowledge in animation facilities in teaching and learning situation. The general mean ranking is 4.627 meaning that the level of staff knowledge in ABLI in the ECE departments in the study area is very high. This reveals that the staff of the Early Childhood departments in the study area are very knowledgeable in handling animation facilities and applications for instructions. The findings are in line with that of Falola and Jolayemi (2020). They studied the

Impact of Animation Technology on the Teaching and Learning of Oral English in Osun State Secondary Schools, Nigeria. They reported that the teachers in Osun State were very familiar with and had been using technology for a long time since the transition from traditional teaching methods to modern methods commenced. This has enhanced the teaching and learning of oral English in the State. They added that, the government of the State had been given premium to education in the State due to the sustainable increase in the education budget over the years. This became more interesting considering Patel's (2013), observation that the new era has assigned new challenges to modern teachers and that the use of multimedia technology in teaching has made it more interesting and productive. Solanki and Shameel (2012), Gilakjani (2017), and Ahmadi (2018) corroborate Chirag's views by noting that teaching has changed due to technology thereby becoming more interesting.

3. What are the challenges encountered in the application of ABLI in Early Childhood Departments in the higher institutions of learning in the study area?

The level of challenges encountered in the application of ABLI in the Early Childhood Departments of the higher institutions of learning in North-Central Nigeria was

moderate. Meaning that most of the factors that would constitute problems in the teaching and learning using animation resources have been appreciably taken care of.

Based on the overall mean ranking of 3.12, the challenges encountered in the application of ABLI in the Early Childhood Departments of the higher institutions of learning in North-Central Nigeria were moderate. This means that most of the variables that may constitute hindrances to the smooth teaching and learning situation in the ECE Departments have been moderately taken care of. This finding is however, in aberrance with that of Abdulrahman et al, (2020), their findings were contrary. They reported in their work: Multimedia tools in the teaching and learning processes: A systematic review, that most of the institutions with early childhood departments in their study areas (Osun State) do not have adequate multimedia facilities and applications, especially, animation. They reported that attitudes and beliefs towards the use of technology in education, lack of teachers' confidence and resistance to change, lack of basic knowledge and ICT and multimedia skills, lack of technical, administrative and financial supports, lack of physical environment are some of the barriers

identified in the various articles reviewed. These barriers affect the integration of multimedia in education.

In addition, Muhammad, et al, (2019) in their study titled Factors militating against the use of multimedia/ICT in teaching and learning in public secondary schools in Kebbi State, Nigeria reported contrary to this study. They revealed that majority of the respondents within the selected schools said they do not have internet facilities in their schools. They added that most of their teachers do not use multimedia/ICT resources in their teachings. This was probably due to lack of electricity, internet facilities, lack of training of teachers and general lack warm attitude of Kebbi State government towards public education. The above findings are supported in the existing literature as reported by the Kurawa (2008), that inadequate material resources posed a serious challenge to science teachers because most of the schools are poorly equipped. In such a condition, teaching impedes knowledge and less development of the skills by the students.

Recommendations

The findings in the course of this study generally revealed positive outcomes based on the responses. There are however, some areas that need adjustments that can help

improve the deployment of ABLI and enhance the learning outcome and experience for pupils. It is therefore recommended that: government, institutions and well-meaning individuals should:

- i. Provide training for staff on how to use these facilities effectively. The training can be through workshops, seminars, and online courses.
- ii. Create a culture of innovation and creativity that encourage staff to use animation in their teaching, and to share ideas and collaborations on projects. This can be achieved by the constant and sustained use of animation in their teaching, and providing the staff with incentives, such as release time or financial rewards.
- iii. Create incentives for staff to improve their proficiency with animation by offering financial rewards, promotion opportunities, or other recognitions.
- iv. Address the issue of inadequate animation facilities.
- v. Develop animation instructional applications that are relevant to the needs of the pupils, by working with staff to identify their specific needs.

- vi. Monitor the impact of their efforts to improve the deployment of ABLI. This will help them to identify areas where further improvement is needed.

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THE IMPACT OF GLOBAL TURBULENCE ON VISUAL ARTS

Emmanuel Jebechi Ofili & Ijeoma Felicia Urien

Abstract

The paper examined the impact of global turbulence era on visual arts. The major purpose is to re-examine the effects of COVID-19 pandemic on the visual artists, and the place of art during the pandemic era. The study is cross sectional in nature and was carried out using descriptive design to collect data from respondents and three respondents were used for the study. Data from both primary and secondary sources were collected using interviews and personal observation and later analysed and presented accordingly qualitative formats. This paper also reviewed the existing literature as obtained from academic research reports and online articles. The study however, concluded that the limitation of social activities led to the changes in the sales and exhibition of arts; mostly conducted via the internet, the art appreciation in exhibition. Activities found in art spaces or galleries also changed and there was a rapid growth in the use of digital communication technologies (social media) in publicizing art. The paper also concluded that the impact of the global turbulence experienced in 2020 affected so many sectors all over the world in which the visual art sector was not excluded. It suggested that artists should intensify use of social media platforms to promote the image of visual arts and sales of art products as well as intensify the use of improvised tools and materials as experienced during the pandemic era in 2020 to promote the use of locally made goods in favour of the nation's economy as being currently solicited by the Federal Government of Nigeria.

Key words: Turbulence, Pandemic, Art appreciation, and digital art.

Introduction

This paper is a study that helps to examine the impact of the turbulence era that was experienced in various sectors all over the world including the field of visual arts. Following the announcement of social restrictions as a result of the outbreak of corona virus in 2020, all social interactions and physical activities suddenly changed. It started from social restrictions to self-quarantine and finally ended with

inscriptions such as on hashtags stay-at-home on social media. Almost all activities outside the home were grounded; schools, offices, art exhibitions, performances, and many others. Many activities were carried out indoor and visual arts activities like paintings, drawings, sculptures, ceramics, textiles to mention but few then relied on digital communication technology commonly known as the internet to advertise and to exhibit works of art to the public.

According to Marilena et al, (2022), the COVID-19 pandemic is one of the most substantial recent challenges facing business and governments this century. It has generated health concerns as well as an unprecedented social and economic crisis, which has particularly hit service industries hard and induced an acceleration of digitalization practices. The COVID-19 pandemic is very different from other forms of crisis, for instance, financial and political, because it has had a significant overall impact on all business models, organizations, creative workers and users. It is a health crisis, which specifically affects both the outdoor and indoor leisure industry.

Florida and Seman (2020) also opined that this pandemic is characterized by some specific aspects: first, its non-linear character contra the one assumed by traditional crisis lifecycle models, as it may flare up again in intensity following a first wave and ebb as has been predicted by medical experts. Second, far from being an imminent or emerging crisis, it is a sustained crisis as it can last for months or years, over a very long crisis existence phase and being cyclical crisis as well because of the different contagious waves. All the restrictions and measures taken to reduce human contact and

movement to slow down the spread of the virus together with relevant challenges represent a discontinuity, breaking from the past reality. From a management perspective, COVID-19 represents a huge strategic challenge as it disrupts the mechanisms of demand and supply, and production capacity, contributes to increased uncertainty as well as financial instability leading to unpredictable scenarios, unforeseeable in a pre-crisis time. (Kim S, et al., 2020)

The Impact of the Turbulence Era on Art

An interview with Olumide who is an expressionist painter at the Universal Studio of Art, Iganmu Lagos Nigeria; helps to further understand that the recent lock down experienced during the COVID-19 has a great influence on both the art, the artists, art exhibition and the art business. He explained that making artwork itself is an activity that can still be done when social restrictions is imposed unlike some other professions such as the builders, drivers, engineers, and so on; that have to be in the field or on the road but had to forcibly stay at home while doing nothing but engaged in some activities that would make them catch fun at home. Olumide further explained that *“though, the lock down was not really easy on the artists too but they were able to survive and even*

used art as a tool for therapy to encourage people especially the public as not to take their own life but by adhering to all the instructions given by the government so as to be safe.’’

Furthermore, the turbulence era had a great impact on the artists’ ideology in his artistic

creation and subject matter of his works, which was mostly geared toward the situation face by every individual, communities, countries and the world as a whole during the COVID



Title: Isolation

Artist: Tobi Nancy Keshinro,

Medium: Acrylic on Canvas, **Year:** 2020

Photograph: Amao Ranti M., 2022.

The above picture is a canvas painting titled ‘Isolation’, executed by a Nigerian female painter; Nansy Keshinro, 2020. The painting features a reclining female figure lying helplessly on a couch in her sitting room, stretching her left hand down to the foreground of the painting, which creates a foreshortening perspective effect. The figure

is partly dressed as clothe covers only the breast and the hip region and the hair, having a shabby shaggy look without treatment. She holds a black nose mask in her right hand, tilted toward the edge of the couch, almost dropping off to the floor. Behind her is a large window with curtain opened to the two sides to brighten up the room and a door entrance

leading to the living room. The overall painting is executed in naturalistic form showing the angular view of the room while, the wall is painted in yellow with a poster having the caption “STAY SAFE”.

The artist uses this painting as a visual representation to explain and expressed the impact of the turbulence era (COVID 19) during the lockdown days. The lady in the painting is used as a an oxymoron to show how the lockdown was to keep people safe from the pandemic, and how the lockdown boredom almost rendered people useless and sick on the kind of lifestyle they had to adapt to without any other choice. The caption on the wall and the nose mask are used as a means to educate the public on how to protect themselves during the lockdown period to avoid contracting the deadly virus. In addition, from another point of view, the lady could be seen as someone who was quarantined and isolated from the public so as not to affect others with the deadly disease she had contracted. However the psychological assessment of this painting speaks volume on the danger one could encounter, haven been exposed to the deadly virus.

Impacts of Lockdown on the Artists

As an artist and art educator whom have been in practice for many years, I cannot deny the fact that the pandemic really affected the artists’ both in positive and negative ways. It increasingly influences how people create and maintain social relationships, structure their social networks, do their jobs, meet their partners, educate their children, how they shop, relaxing, present themselves to the world and retain their memories.

The Positive impacts

It has been discovered from various studies that the turbulence era really had positive impact on some artists during the lock down because it helped them to discover themselves. To some, they were able to explore new styles of creating works of arts while the period availed many the opportunity to create more visual art forms of different themes with various subject matters of great magnitude. This period also helped many artists to do more of online exhibitions through various social media platforms, which subsequently helped them to make appreciable sales.

Hensel (2022), a multidisciplinary artist in New York also gave her opinion in her article on how she made lots of sales in arts using the social media during the lockdown thus;



Susan Hensel

Artists changed the way that they create, interact, and do business and there is no turning back. Technological advancements will lead to more digital channels and tools for art. The art industry will continue to host virtual galleries and online exhibitions. Art will become more of a financial product than a collector's piece. Fine art has become an asset class, along with gold, stocks, and real estate. There has been more of a demand than ever for blue-chip artists.

I had been observing the changes happening with online sales. All indications were that this segment would grow during the pandemic, reduce somewhat as it died down, but remain at 15-25% of sales going forward. Subsequently, several things intersected as I looked to take a more online approach to my sales. I had hired Faceless Marketing, a full-service marketing agency prior to COVID, to re-brand my business, polish up my personal website as well as my gallery website, and create a real presence on the internet. I was looking for more ways to exhibit, even though galleries and museums were shut down. The first thing I did was begin to create, small, thematic, [pop-up exhibitions](#) on my own much-improved website—much like many artists and arts organizations have taken to.

The Negative Impacts

According to Dennis (2022), since the pandemic (COVID 19) did not allow people to go out; some artists had to go out of the spotlight for a while. Some took break from it and just live the normal life, while some were cooped in their own creativity indoors

cooking up songs to surprise their fans or just express themselves. Some artists could not really practice because of the unavailability of some art materials while some were depressed because they could not travel for their already planned exhibitions and some could not even sell any of their art pieces.

Significant of Negative and Positive Impact of COVID 19 Pandemic on Visual Arts

Negative Impact

- **Economic impact:** The pandemic has led to a decline in funding, cancelled exhibitions, and decreased sales of artworks, causing financial strain for artists, galleries, and cultural institutions (Buchholz et al., 2020).
- **Reduced exposure and opportunities:** Cancelled events, exhibitions, and art fairs have reduced opportunities for artists to showcase their work, network, and gain exposure (Comunian and England 2020).
- **Shift to digital platforms:** While online exhibitions and digital platforms have provided alternative avenues for showcasing art, they cannot fully replicate the experience of viewing art in person (Pesce et al, 2019).
- **Impact on mental health:** The pandemic has taken a toll on artists' mental health, as financial stress, isolation, and creative block can

exacerbate anxiety and depression (Chmiel et al, 2022).

These challenges have underscored the vulnerability of the arts sector in times of crisis and highlighted the need for greater support for artists and cultural institutions.

Positive Impact

Despite the challenges posed by the COVID-19 pandemic, there have been some positive impacts on the visual arts:

- **Digital innovation:** Artists, galleries, and museums have embraced digital platforms and technologies, such as virtual exhibitions, online performances, and digital art, to reach a wider audience and create new forms of artistic expression (Giannini and Bowen 2022).
- **Accessibility:** The shift to online platforms has made art more accessible to people who may not have had the opportunity to visit galleries or museums in person due to geographic, physical, or financial constraints.
- **Community support:** The pandemic has spurred a sense of solidarity within the arts community, leading to initiatives that provide financial

assistance, emotional support, and resources for artists in need (Bradbury et al, 2021).

- Re-evaluation and introspection: The pandemic has prompted artists and arts organizations to reflect on their practices and priorities, leading to a renewed focus on inclusivity, sustainability, and community engagement.
- New themes and narratives: The pandemic has inspired artists to create work that reflects on the current moment, leading to powerful artworks that capture the zeitgeist and foster empathy and connection (Culleton and Radley, 2021).

These positive developments demonstrate the resilience and adaptability of the arts sector in times of crisis, underscore the vital role that art plays in helping us navigate, and understand turbulent times.

Conclusion

This study found out that visual arts served as the tool to bring out the image of COVID 19 since the virus was not very visible and therefore could not be seen with naked eyes except under electron microscope. The visual representation of COVID 19 in colours has aided peoples “visual comprehension of the

shape which in turn made people to wonder more on the danger this virus might portend. Artists as different themes or subjects for discourse to make its essence and visibility more comprehensible to the public did the representation of the virus through different media such as colours, digital, metal and plastics. It also found out that artists and artisans responded in different forms during the pandemic. One of the responses was the production and sales of nose masks when it became clear that imported facemasks were scarce and costly since March 2020. This added to the economic boom of the artists, which was a positive one.

The impact of the turbulence era on visual arts as narrated in this study was both positive and negative. The effects were in such a way that some of the artists have continued to make waves in the art industry both at home and in Diaspora while some are still counting their losses till date. Worthy of note is the fact that the turbulent era has made artists to be more active on internet as they now use it frequently to update their artworks, status, lifestyles etc. through posts, tweets and the rest. It is certain that we do not pray for this turbulent era to resurface because of its overwhelming negative effects, however, few positive effects were still experienced

and it is on this basis that it is hereby suggested that artists should continue with the spirit of dedication to work with utmost focus as experienced during the pandemic restriction and use their artworks as tools to address pressing issues in the society. Artists should intensify the use of social media to promote importance of visual arts across the globe as well as increase sales of art products.

In addition, the use of improvised art materials and tools generally experienced during the pandemic era because of the lack of accessibility to foreign ones should be sustained and improved upon to promote locally made goods in favour of the nation's economy as aggressively canvassed for by the Federal Government of Nigeria.

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PERSONAL INTERVIEW

Olumide Daniel (05/11/2022), Age: 30years old, Venue: surulere Lagos; 11:20 a.m.

Okoni Dennis (06/11/2022), Age: 28years old, Venue: Orile iganmu, Lagos; 4:00p.m.

EXPLORING THE NIGERIAN CREATIVE INDUSTRIES AS CATALYST FOR SUSTAINABLE DEVELOPMENT: CHALLENGES AND THE WAY FORWARD

Mustapha Habib , Shunom Leo Ishaya & Mercy Andrew Semlek

Abstract

The Nigerian creative industries have emerged as a powerful tool for sustainable development in recent years. These industries include sectors such as film, music, art, literature, fashion and design. They contribute significantly to the country's economy, job creation and cultural identity. This paper examines cultural and social impacts of creative industries in Nigeria. It discusses their role in generating employment, promoting cultural heritage, fostering innovation and facilitating social inclusion. However, it also highlights the challenges faced by the creative industries such as inadequate copyright protection, piracy, limited access to finance and lack of infrastructure. The paper proffers suggestions for addressing these challenges and outlines a way forward to harness the full potential of the Nigerian creative industries for sustainable development.

Keywords: Exploration, Creative Industries, Sustainable Development and Challenges

Introduction

The Nigerian creative industries have witnessed remarkable growth in recent years contributing significantly to sustainable development in the country. The industry encompassing sectors such as film, music, fashion and visual arts have gained increasing recognition for their significant contributions to the country's economy. According to Ndubuisi (2020) “the Nigerian

film industry popularly known as Nollywood has become the second-largest film industry in the world in terms of production output”. Similarly,” Adeshina and Tukur (2016) noted that, “Nollywood films do not only entertain audiences but also promote social awareness cultural exchange and national unity”. they further stated that “this sector has contributed significantly to employment generation as it provides opportunities for actors, directors,

technicians and other related professions”. According to a report by the United Nation’s Conference on Trade and Development (UNCTAD) Nollywood's economic impact is estimated to reach \$7.2 billion by 2020 (UNCTAD 2016). Therefore, Nollywood industry plays a pivotal role in driving sustainable economic growth and development in Nigeria.

Similarly, the Nigerian music has also gained global recognition it has also become one of the most influential and profitable creative industries in the country. Artists like Wizkid, Davido and Burna Boy have not only achieved international fame but have also contributed significantly to Nigeria's economy. Mahtani and Shum (2018) “the Afrobeats genre popularized by these artists has attracted millions of fans worldwide and created opportunities for collaboration with international artists”. Thus, “the music industry in Nigeria generates its revenue through music sales, concerts endorsements and licensing deals which in turn contributes to the country's GDP” (Olorunyomi 2019).

Additionally, the textiles and fashion industry in Nigeria have experienced significant growth as seen in the country's diverse cultural costumes and creativity.

Itamunoala (2017) noted that, “Nigerian fashion designers such as Lanre Da Silva Ajayi Tiffany, Amber and Mai Atafo have gained international recognition and have successfully positioned Nigerian fashion on the global stage. Nigeria textile and fashion industries have contributed immensely to sustainable development in local craftsmanship which has created jobs opportunities in the Nigerian-made clothing and accessories”.

The Nigerian literature and art have also played a crucial role in sustainable development. “Nigerian authors like Chinua Achebe, Wole Soyinka and Chimamanda Ngozi Adichie have achieved global recognition and have contributed to shaping the country's cultural identity. Nigerian literature reflects the nation's history challenges and aspirations creating a platform for dialogue and social change” (Obioma 2018). Similarly, Nigerian art with artists like Bruce Onabrakpeya, Ben Enwonwu, El Anatsui and Njideka Akunyili Crosby have gained international acclaim and have created economic opportunities through art sales and exhibitions (Adepegba and Ademolu 2020).

The Nigerian creative industries consist of film, music, fashion, literature, crafts and art are catalysts for sustainable development in the country. These industries do also contribute to the economic growth of the country and national identity. Their impact is recognized both within Nigeria and internationally.

The Impact of Nigerian Creative Industries in Sustainable Development

The Nigerian creative industries apart from their role in enforcing, they are tools for economic development and sustainability.

Economic Impact

One key aspect of economic impact is job creation. The Nigerian film industry in particular has emerged as one of the largest employers in the country both directly and indirectly. According to the United Nations Development Programme (UNDP) Nollywood alone employs over one million people (Oyelaran-Oyeyinka and Sampath 2007). This employment generation has not only improved individuals' livelihoods but also contributed to poverty reduction in Nigeria. Furthermore, the Nigerian creative industries have had a positive influence on the country's foreign exchange earnings. Nollywood for

instance has gained international recognition and serves as an export of Nigerian culture. Nigerian films are distributed globally generating revenue through international distribution rights. (Okome and Haynes 2019), added that “This influx of foreign exchange contributes to the overall economic development of the country” . Entrepreneurship and innovation are also prominent outcomes of the Nigerian creative industries. The growth and success of these industries have spurred entrepreneurial activities particularly in sectors like fashion music and film. Individuals have established their own businesses leading to the growth of small and medium-sized enterprises (SMEs). These businesses in turn contribute to economic growth and foster innovation and creative problem-solving in Nigeria (Amaeshi et al, 2008).

Cultural Influence and Social Development

Nigeria's creative industries particularly Nollywood which is the second-largest film industry globally have showcased the nation's rich cultural heritage and diversity (UNCTAD 2018). Nigerian artists, musicians, filmmakers and writers draw inspiration from their cultural heritage

incorporating traditional elements into their work. This helps in preserving and promoting Nigeria's diverse cultural practices, languages and customs. By doing so these industries contribute to the preservation of cultural identity and foster a sense of pride and heritage among Nigerians. Nigerian creative industries act as powerful tools for social change and activism. Artists and filmmakers in Nigeria often tackle social issues such as corruption gender inequality and human rights through their work. From movies addressing social injustices to musicians using their lyrics to advocate for change these industries have the potential to raise awareness and drive social progress.

Innovation and the Adoption of Technology

Innovation and technology have become increasingly important in the growth and development of Nigerian creative industries for sustainable development. One area where innovation and technology have played a significant role is in the Nigerian film industry also known as Nollywood. With the advent of digital cameras and affordable filmmaking equipment, Nollywood filmmakers have been able to produce high-quality films at lower costs (Okome and

Haynes, [2019](#)). This technological advancement has not only improved the production value of Nigerian films but also increased their marketability both domestically and internationally contributing to the sustainability of the industry. Another example of innovation and technology in Nigerian creative industries is the use of digital distribution platforms. Onuzulike and Sobola, ([2019](#)) stated that, "Online streaming platforms such as iROKOTv and Netflix have provided Nigerian filmmakers with a global audience and revenue streams" . This technological advancement has opened up new avenues for revenue internally generated revenue (IGR). Furthermore, technology has played a pivotal role in transforming the fashion industry in Nigeria. According to Ibem and Arayela ([2021](#)) "Social media platforms like Instagram have allowed Nigerian fashion designers to showcase their work to a broader audience increasing their visibility and creating new business opportunities". Additionally the use of e-commerce platforms has facilitated the growth of online retail enabling Nigerian fashion brands to reach customers internationally and further contribute to the sustainable development of the industry.

The integration of innovation and technology in Nigerian creative industries has not only enhanced their economic impact but also fostered sustainable practices. For instance digital platforms and mobile applications have facilitated the promotion of sustainable fashion practices such as upcycling eco-friendly materials and ethical sourcing (Oyefeso, 2019). This integration of technology and sustainability efforts has enabled the creative industries to contribute to Nigeria's sustainable development goals.

Social Inclusion and Community Development

Social inclusion and community development have become integral aspects of the Nigerian creative industries fostering sustainable development through their inclusive practices and community engagement. “Nigerian creative industries such as music and art have played a significant role in promoting social inclusion by providing platforms for diverse voices and narratives. For instance the music industry has seen the rise of genres like Afrobeats which blend traditional Nigerian sounds with contemporary influences allowing different cultural backgrounds to be celebrated and embraced” (Giuffre, 2018). This inclusivity

helps to foster a sense of unity and social cohesion within Nigerian society contributing to sustainable development by promoting cultural diversity and social integration.

According to Adeagbo (2019) “The Nigerian creative industries have been actively involved in community development which address social issues and promote positive change. For example, the visual arts sector has seen the emergence of artists using their work to raise awareness about environmental degradation gender inequality and other social challenges”.

These creatives artistic performance among their communities stimulate have discussions for social justice which has contributed to the sustainable development of Nigerian society. Furthermore, the Nigerian creative industries have been instrumental in the creation employment opportunities that have gone a long way in stimulating economic growth within local communities. For instance the Nollywood film industry has provided employment to thousands of actors directors and technicians directly impacting the livelihoods of individuals and their communities (Okome and Haynes, 2019). This economic empowerment helps to reduce poverty improve living standards and

enhance the overall well-being of communities contributing to sustainable development goals.

The Nigerian creative industries have actively participated in community-based projects that promote skills development, education and cultural preservation. Organizations such as the Nigerian Tourism Development Corporation (NTDC) have implemented programs that aim to train and empower local artisans traditional dancers and musicians enabling them to preserve their cultural heritage and generate income from their crafts (Nwankwo, 2019). These initiatives not only contribute to the preservation of Nigerian cultural traditions but also enhance the social and economic well-being of local communities promoting sustainable development.

The creative industries in Nigeria are very important for helping young people feel included and part of their community. This is especially true when it comes to programs that help artists learn new skills, get support from mentors, and find jobs. These kinds of initiatives can be really helpful for young people who want to grow as individuals while also giving back to their communities. Overall, the goal is to empower young artists

so they can make a positive impact on society.

Challenges Facing the Nigerian Creative Industries

Despite the significant contributions of the Nigerian creative industries challenges such as limited infrastructure, copyright and intellectual property, Funding Constraints and Skills and Capacity Building hinder their growth and sustainability.

Limited Infrastructure

There aren't enough modern production facilities, art studios and exhibition spaces for artists and creatives to use (Oloyede, 2020). Because of this, it's hard for them to show off their work and make money from it, which makes it difficult for them to survive financially. Basically, if there isn't enough good places or equipment for artists to work with, they can't do their job properly and might struggle to make a living.

Copyright and Intellectual Property Issues

Copyright infringement and the lack of protection for intellectual property can harm creativity and innovation in Nigeria's creative industries (Esimaje 2017). This means that people who create things like music, art, or writing might not be able to make money from their work if others are stealing it or

using it without permission. This can make it harder for these creators to keep making new things because they aren't being rewarded for their hard work.

The problem is made worse by the fact that there aren't strong laws in place to protect these creators' rights, so they're more likely to be taken advantage of by other people who want to profit from their work without giving them credit or compensation. This makes it less attractive for investors to support creative projects in Nigeria, which could slow down growth in this industry.

Financial Limitations

One of the obstacles encountered by innovative individuals in Nigeria is a dearth of financial resources (Toluwalase, 2019). Financial institutions and banks often view investing in creative ventures as excessively perilous, leading to a lack of assistance for artists and entrepreneurs. Consequently, these industries struggle to prosper and devise lucrative strategies.

Skills and Capacity Building

There is a need for targeted training and capacity-building programs to enhance the skills and professionalism of Nigerian creatives (Omololu 2018). Many artists lack the necessary business acumen or perception of marketing skills and knowledge of

intellectual property rights limiting their ability to effectively navigate and thrive within the industry.

The Way Forward: Strategies for Sustainable Development

To address the challenges faced by the Nigerian creative industries, it is essential to take a multi-stakeholder approach involving government, private sector, civil society, and international organizations. The following are some suggestions for addressing these challenges to harness the full potential of the creative industries for sustainable development.

Infrastructure Development

Infrastructure development refers to investing in the creation of various facilities that support creativity, such as production studios, art galleries, and cultural centers. These facilities are important for creative productivity because they provide them with the necessary tools and resources to showcase their talents. When these infrastructures and equipment are established, it can attract creative individuals from different fields to want to develop their areas of specialty. Therefore, it is essential for governments and relevant stakeholders to invest in infrastructure.

Legal and Regulatory Reforms

Legal and regulatory reforms and policies that aim at improving the protection of intellectual property rights. Sustaining creativity and innovation is important for economic growth because it leads to new products or services that can benefit society. However, without adequate protection for intellectual property rights, creators may not have an incentive to invest their time and resources into developing new ideas.

As piracy is a major problem in today's digital age where it is easy to share content online without permission. Therefore, legal frameworks must include enforcement mechanisms which can help combat piracy; to eliminate people from steal other people's creative works with little consequence.

Access to Finance

Financial institutions should be encouraged to develop specialized funding schemes and investment opportunities tailored to the needs of the creative industries (Adeniji, 2020). This will provide artists and entrepreneurs with the necessary capital to develop and grow their businesses sustainably.

Conclusion

The Nigerian creative industries have emerged as a catalyst for sustainable development as they have contributed to its economic growth, cultural preservation, innovation and social inclusion. However, challenges such as copyright infringement, piracy, limited infrastructure and financial constraints need to be addressed to ensure their long-term sustainability. By implementing appropriate policies and fostering collaboration among stakeholders Nigeria can harness the full potential of its creative industries and further drive to sustainable development.

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ENHANCING ART PRODUCTION THROUGH MODERN TECHNOLOGY: IMPLICATIONS FOR THE NIGERIAN ECONOMY

Adeyemo Hakeem Bolaji & Etim Ekpenyong Mfon

Abstract

This study addresses the problem of inadequate skill acquisition among Nigerian undergraduates, stemming from insufficient monitoring and implementation of educational policies, as well as the lack of modern technologies, machines, and equipment in tertiary institution art studios. These deficiencies hinder effective knowledge transfer and practice, resulting in the production of underqualified graduates. The study opines that providing the necessary tools would greatly enhance teaching and learning, which will lead to quicker comprehension and proficiency in creating marketable and internationally recognized art products. Comparative analysis of educational environments in societies with and without modern technological resources revealed that access to up-to-date equipment produces highly skilled professional artists. These artists contribute significantly to the economy, as entrepreneurs in various organizations. The study concludes that implementing and monitoring appropriate policies in Nigeria could alleviate youth unemployment, which is a primary factor in societal insecurity. Modern technological advancements have led to significant innovations in various software and products, which visual artists are increasingly utilizing in their work. This study benefits policymakers, educational administrators, and stakeholders in the Nigerian educational sector by highlighting the importance of modern equipment and effective policy implementation to improve graduate quality, enhance economic growth, and reduce youth unemployment and insecurity.

Keywords: Economy, modern technology, equipment, tools, machine

Introduction

In recent decades, the rapid advancement of technology has profoundly influenced various sectors, revolutionizing processes and enhancing efficiency. The integration of modern technology into education, healthcare, manufacturing, and other fields has yielded significant improvements in productivity and innovation. However,

Nigeria, like many developing nations, struggles to keep pace with these technological advancements, particularly in the educational sector. This lag has adverse effects on skill acquisition and the overall quality of graduates, especially in creative disciplines such as art. Nigeria is significantly behind in technological advancement, which is a major factor contributing to the growing unemployment

rate in the country. Moreover, it is well-known that high joblessness leads to increased crime rates. To address this, while researching and collaborating with technologically advanced nations, it is crucial for the Nigerian government to equip the educational sector and other economic sectors with the latest machines, equipment, and tools for producing visual arts such as textiles, graphics, sculpture, and ceramics.

In today's world, it is essential for our higher education institutions to adopt the latest technologies in materials, tools, and machines for knowledge transfer. The visual arts sector can significantly enhance Nigeria's economy if the necessary teaching and learning tools are provided to both students and educators. Modern equipment and machines can greatly enhance art education in various ways. For instance, digital tools for creating and editing art, like digital drawing tablets and software such as Adobe Creative Suite, streamline the creation and editing of digital artwork, saving time and reducing the need for physical materials while opening new avenues for artistic expression.

Importance of Modern Technology in Various Sectors

Modern technology plays a pivotal role in transforming industries by automating processes, improving accuracy, and fostering creativity. In education, technological tools facilitate interactive learning, provide access to vast resources, and enable the application of theoretical knowledge in practical scenarios. In the art sector, advanced technologies such as digital drawing tablets, sophisticated editing software, and immersive virtual reality environments have opened new avenues for artistic expression and innovation. These tools not only enhance the creative process but also ensure that artists can compete on a global scale by producing high-quality, marketable products.

Relevance to Art Production and the Nigerian Economy

The relevance of modern technology to art production in Nigeria cannot be overstated. The art sector holds significant potential for economic growth, cultural enrichment, and job creation. However, the absence of up-to-date technological resources in Nigerian educational institutions hinders the development of highly skilled artists. By

incorporating modern technology into art education, Nigeria can produce graduates who are proficient in contemporary techniques and equipped to contribute to the economy. This transformation can drive entrepreneurship, attract international attention, and integrate Nigerian art into the global market.

Aim and Objectives of the Paper

This paper aims at exploring the impact of modern technology on art production and its broader implications for the Nigerian economy. The objectives are to examine the current state of technological infrastructure in Nigeria, particularly in educational institutions, and identify the challenges and barriers to integrating modern technology into art education. The paper will also analyze some case studies from other countries to highlight the benefits of technological advancements in art production. Finally, it will propose actionable recommendations for policymakers, educators, and stakeholders to enhance the quality of art education and harness its potential to boost the Nigerian economy.

Literature Review

Technological Lag and Its Impact on Unemployment and Crime

Nigeria's significant technological lag is a critical factor contributing to the country's high unemployment rate. The lack of advanced technological infrastructure hampers various sectors, especially education, where modern machines and tools are crucial for skill development. Without access to the latest technologies, Nigerian graduates often lack the practical skills needed in today's job market, making them less competitive compared to their counterparts in technologically advanced nations (Adesina, 2017). This technological deficiency not only limits job opportunities but also exacerbates the unemployment crisis, which, in turn, fuels higher crime rates as a significant portion of the population remains idle and disenfranchised (Eze, 2020).

The Role of Modern Equipment in Enhancing Art Education

To bridge this gap, it is imperative for the Nigerian government to invest in the latest machines, equipment, and tools, particularly in the educational sector. Modern digital

tools, such as drawing tablets and software like Adobe Creative Suite, revolutionize the way art is taught and practiced, offering students new methods of expression and creativity (Johnson, 2019). Furthermore, technologies like virtual and augmented reality can provide immersive learning experiences, allowing students to explore global art collections virtually or augment their physical environment with digital creations. Such advancements not only make the learning process more engaging but also align educational outcomes with global standards, ensuring that Nigerian students are well-prepared for international opportunities (Ogundele, 2021).

The Need for Comprehensive Implementation and Training

However, simply providing modern equipment is not enough. The successful integration of these technologies into the educational system requires comprehensive training for lecturers and educators. Effective use of these tools depends on the ability of educators to seamlessly incorporate them into their teaching methodologies (Uwaifo, 2018). This training ensures that the equipment is utilized to its full potential, enhancing both teaching and learning

processes. Additionally, the adoption of these technologies can significantly improve efficiency, allowing students to produce high-quality work more quickly and explore diverse artistic techniques. This holistic approach not only fosters a more dynamic learning environment but also equips students with the skills needed to thrive in a competitive global market (Aluko, 2022).

Equipping art studios with up-to-date machines, tools, and equipment can facilitate quicker learning and comprehension. However, it is important to note that the presence of tools and equipment alone does not guarantee fast learning. Their effectiveness depends on proper usage and integration into the learning process. Lecturers must be trained to operate these machines effectively for optimal production and knowledge transfer.

Modern equipment and machines can enhance efficiency by saving time and effort, enabling students to produce more work in less time. Digital tools can speed up sketching and editing processes, and 3D printers can quickly create physical models from digital designs. Additionally, the latest tools and equipment provide students with new options for artistic expression and

experimentation, allowing them to explore various mediums and techniques. This flexibility helps students develop their skills and find their unique styles.

This paper will further explore the different ways in which up-to-date equipment and machines can enhance knowledge transfer and expedite comprehension.

Importance of Modern Technology in Art Production

Modern technology has introduced a wide array of tools and equipment that have revolutionized the field of art production. Digital drawing tablets, for example, have become essential tools for contemporary artists, allowing for precise and intuitive creation of digital artwork. These tablets, often paired with styluses that mimic traditional drawing instruments, enable artists to sketch, paint, and design with a high degree of accuracy and control (Huang et al., 2019). Editing software such as Adobe Creative Suite provides comprehensive platforms for photo manipulation, graphic design, and animation, giving artists the capability to refine their work to professional standards (Smith, 2021). Additionally, 3D printers have opened new possibilities in

sculpture and model-making, allowing artists to create complex three-dimensional objects with precision and efficiency (Jones, 2020).

Benefits of Digital Tools

Digital tools offer numerous benefits that enhance the creative process and output in art production. Drawing tablets and editing software, for instance, significantly reduce the time and cost associated with traditional art-making. Artists can experiment with different techniques and styles without the need for physical materials, making the creative process more efficient and environmentally friendly (Wilson, 2018). These tools also provide new avenues for artistic expression, enabling the creation of digital artworks that can be easily shared and distributed online, expanding the artist's reach and market (Brown, 2019). Furthermore, digital tools facilitate collaboration, as artists can easily share their work with peers and receive feedback in real-time, fostering a more dynamic and interconnected creative community (Davis, 2021).

Role of Virtual and Augmented Reality in Art Education

Virtual and augmented reality (VR and AR) technologies are transforming art education by providing immersive and interactive learning experiences. VR allows students to explore virtual art galleries and museums, gaining access to a vast array of artworks from around the world without leaving the classroom (Green, 2020). This exposure not only broadens their understanding of different art styles and cultures but also inspires creativity and innovation. AR, on the other hand, enables students to overlay digital elements onto the physical world, creating a blended reality where they can interact with their own artwork in new and exciting ways (Kim et al., 2019). For example, students can use AR to visualize how their designs would look in real-world settings or to add interactive features to their creations. These technologies make learning more engaging and interactive, helping students to better grasp complex concepts and techniques (Lee, 2021).

By integrating modern technological tools and equipment into art production, educational institutions can provide students with the skills and experiences necessary to

excel in a rapidly evolving creative landscape. This not only enhances the quality of art education but also ensures that graduates are well-prepared to contribute to the economy through innovative and marketable artistic endeavors.

Case Studies from Other Countries

Examples of Successful Integration of Technology in Art Education

Several countries have successfully integrated modern technology into their art education systems, resulting in significant advancements in teaching methodologies and student outcomes. In the United States, institutions like the Rhode Island School of Design (RISD) have incorporated digital tools such as 3D printers, virtual reality, and advanced software into their curricula. This integration allows students to experiment with new mediums and techniques, fostering a more innovative approach to art creation (RISD, 2021). Similarly, in the United Kingdom, the Royal College of Art (RCA) utilizes cutting-edge technologies, including augmented reality and digital fabrication tools, to enhance the educational experience and prepare students for contemporary artistic practices (RCA, 2020).

Impact on Student Skills and Employment Opportunities

The integration of technology in art education has a profound impact on student skills and employment opportunities. At institutions like RISD and RCA, students develop proficiency in using modern tools and software, equipping them with a diverse skill set that is highly valued in the job market. For instance, graduates from these programs often find employment in various sectors, including digital media, game design, film production, and interactive art installations (Smith, 2021). The hands-on experience with technology not only enhances their technical skills but also encourages creative problem-solving and innovation, making them attractive candidates for employers seeking individuals who can navigate the intersection of art and technology (Jones, 2019).

Economic Benefits Observed in Those Countries

The successful integration of technology in art education has also yielded significant economic benefits in countries like the United States and the United Kingdom. By producing graduates who are adept in both traditional and digital art forms, these

educational systems contribute to a workforce capable of driving the creative economy. In the U.S., the creative industries—including film, gaming, and digital media—are a major economic force, contributing over \$800 billion to the GDP in 2019 alone (NEA, 2020). Similarly, in the U.K., the creative sector, supported by technologically skilled artists and designers, generated £116 billion for the economy in 2019 (DCMS, 2020). These economic contributions underscore the value of investing in technology-driven art education, as it not only enhances individual career prospects but also stimulates broader economic growth and innovation.

By examining these case studies, it becomes evident that the integration of modern technology in art education can significantly enhance student skills, improve employment opportunities, and generate substantial economic benefits. These examples provide a compelling argument for the Nigerian government and educational institutions to invest in similar technological advancements to boost the country's art sector and overall economy.

Influence of Direct Imaging Printers on the Practice of Printing on Fabric

Beautification

Overview of Direct Imaging Printers

Direct imaging printers, particularly in the realm of digital printing, have revolutionized the practice of printing on fabric, enhancing both the efficiency and quality of fabric beautification. Unlike traditional methods, direct imaging printers use advanced technology to apply designs directly onto fabrics with precision and vibrant color reproduction. This technology allows for intricate patterns and detailed artwork to be transferred onto textiles with ease, offering a

range of benefits over conventional printing methods.

Different Types of Printing Methods Used for Fabric Designs

Screen Printing:

Screen printing is one of the oldest and most widely used methods for fabric printing. It involves creating a stencil (or screen) and using it to apply layers of ink on the fabric. Each color requires a different screen, making the process labor-intensive and time-consuming for multicolored designs. However, screen printing is highly effective for large quantities and produces durable prints with vibrant colors.

Transfer Printing:



Plate I: Transfer Printer

Source: www.colmanandcompany.com

Transfer printing involves transferring a design from a paper or film onto fabric using heat and pressure. This method is often used for producing high-quality, detailed prints. It's particularly popular for small runs or

custom designs because it does not require extensive setup. Transfer printing allows for a wide range of colors and complex patterns, but the prints may not be as durable as those produced by screen printing.

Digital Printing:



TX300P-1800B Belt Drive Direct-to-Fabric Textile Printer. (Mimaki Printer)



Artis 3000T - Direct to Garment T-shirt Printer

Plate II- III Digital Printers

Source:www.google.com

Digital printing, including direct imaging printers, is the most modern method of fabric printing. It involves using computer-controlled printers to apply ink directly onto the fabric. This method allows for high-resolution designs and the ability to print small batches efficiently. Digital printing offers flexibility in design and color usage, enabling the production of detailed and photorealistic images on fabric.

Influence of Direct Imaging Printers

Enhanced Design Capabilities:

Direct imaging printers have significantly expanded the possibilities for fabric design. Unlike traditional methods, digital printers can handle highly intricate and complex patterns without any additional setup for each color or design element. This capability is particularly beneficial for designers looking to create unique, detailed, and multicolored prints. The precision of direct imaging

printers ensures that even the smallest details are accurately reproduced on the fabric.

Efficiency and Flexibility:

The efficiency of direct imaging printers is unmatched compared to traditional methods. With digital printing, there is no need for screens or transfer papers, and designs can be altered digitally and printed immediately. This reduces production time and costs, making it ideal for both large and small-scale projects. The flexibility to print small batches without significant setup costs is a major advantage for custom orders and on-demand printing.

Quality and Durability:

The quality of prints produced by direct imaging printers is generally superior to those created by traditional methods. Digital printers use high-quality inks that penetrate the fabric, resulting in vibrant, long-lasting colors. Moreover, digital printing allows for continuous tones and gradients, which are challenging to achieve with screen or transfer printing. The result is a high-quality print that maintains its beauty and vibrancy over time.

Environmental Impact:

Digital printing, including direct imaging, tends to be more environmentally friendly

than traditional methods. It uses less water and produces less waste because it does not require the use of screens, films, or excess ink. Additionally, the precise application of ink reduces the likelihood of wasted materials, making digital printing a more sustainable option for fabric beautification.

Customization and Personalization:

The ability to easily customize and personalize fabric designs is a significant advantage of direct imaging printers. Consumers increasingly demand unique and personalized products, and digital printing meets this need effectively. Designers can quickly adjust designs to cater to individual preferences, creating bespoke fabric prints that stand out in the market.

The introduction of direct imaging printers has transformed the practice of printing on fabric, offering unparalleled design capabilities, efficiency, quality, and sustainability. By embracing digital printing technology, the fabric printing industry can produce highly detailed and vibrant prints, meet the growing demand for customization, and reduce environmental impact. As technology continues to advance, the influence of direct imaging printers on fabric beautification is likely to increase, further

enhancing the possibilities for textile design and production.

Monogramming: This is another technique of fabric beautification in textile, used in designing and personalizing T-shirts, throw pillows, face towels, caps, totes and native wears. Monograms are often made by

combining the initials of an individual or a company, used as recognizable symbols or logos. This technology has also helped the commercial embroiders, T-shirt printers, Tailors e.t.c to add creativity to their designs

The latest of this machine can work on 15-20 shirts at a stretch



Plate IV: 15-20 heads monogram machine. **Plate V:** Monogram design on Agbada

Source: www.zjqihong.en.made-in-china.com/product...

The Effects of Technological advancement to Artist and designers

Technology has not only introduced new means but has also increased productivity and efficiency to create complex and intricate designs, the unrestricted access to new digital tools, machines and software can provide new opportunities for artists and designers. This opportunity gives them

freedom to express their creativity on a large scale, without fear or workload, due to the up to date machines that gets the work done speedily.

Technological advancements have revolutionized the field of art and design, providing new tools, techniques, and opportunities for creative expression and innovation. Artists and designers can now

push boundaries, explore new ideas, and reach a wider audience than ever before.

Merits of Modern Technology on Youth Development

Technology has become an essential part of our lives, there are also many advantages that cannot be overlooked. From unlimited access to information and education and development of innovative and entrepreneurial skills, opportunities for digital creativity and content creation Modern technology has opened up a world of possibilities for young people.

Awareness has to be made so as the youth can take advantage what is made available to them, young people are now better equipped to identify and capitalize on opportunities, change course when needed, and view mistakes as an opportunity to learn and improve.

Technological advancement has the potential to empower Nigerian youths, bridge the digital divide, and drive economic growth and development in the country.

Challenges in Implementing Modern Technology in Nigeria

Financial Constraints

One of the primary challenges in implementing modern technology in Nigeria is the financial constraints faced by educational institutions and the government. The cost of acquiring advanced technological tools and equipment, such as digital drawing tablets, 3D printers, and virtual reality systems, is significantly high. Additionally, maintaining and upgrading these technologies require substantial ongoing investments. Many Nigerian educational institutions operate on limited budgets, making it difficult to allocate sufficient funds for these technological advancements (Adamu, 2021). Furthermore, government funding for education is often inadequate, and competing priorities mean that investment in technology for art education may not receive the necessary attention (Ojo, 2020). These financial limitations hinder the widespread adoption of modern technology, thereby affecting the quality of art education and skill development.

Infrastructure Issues

Infrastructure issues also pose significant challenges to the integration of modern technology in Nigerian art education. Many educational institutions lack the basic infrastructure needed to support advanced

technological tools. Reliable electricity, high-speed internet, and modern facilities are essential for the effective use of digital and virtual technologies (Nwosu, 2019). However, frequent power outages and poor internet connectivity are common problems in Nigeria, particularly in rural areas. These infrastructure deficiencies create a significant barrier to the consistent and effective use of modern technology in the classroom (Ekpo, 2020). Without the necessary infrastructure, even well-funded initiatives can fail to achieve their intended outcomes, limiting the potential benefits of technological advancements in art education.

Need for Training and Capacity Building for Educators

Another critical challenge is the need for training and capacity building for educators. The successful implementation of modern technology in art education depends not only on the availability of equipment but also on the ability of educators to use these tools effectively. Many Nigerian teachers lack the necessary training and experience with digital tools and advanced technologies, which can limit their ability to integrate these resources into their teaching practices (Adeoye, 2018). Comprehensive

professional development programs are needed to equip educators with the skills and knowledge required to utilize modern technology effectively (Ajayi, 2019). This includes not only technical training but also pedagogical strategies for incorporating technology into the curriculum in ways that enhance learning outcomes. Without such capacity building, the potential benefits of technological advancements in art education cannot be fully realized.

Addressing these challenges requires a coordinated effort from the government, educational institutions, and other stakeholders. Financial investment, infrastructure development, and targeted training programs are essential to overcome the barriers to integrating modern technology in Nigerian art education. By tackling these issues, Nigeria can improve the quality of art education, enhance skill development, and ultimately contribute to the growth of the creative economy.

Proposed Solutions and Recommendations

Government Initiatives and Policies for Technological Advancement

To address the challenges hindering the integration of modern technology in art

education, the Nigerian government needs to implement targeted initiatives and policies that prioritize technological advancement. This includes increasing budget allocations for education, with a specific focus on technological infrastructure and resources (Ojo, 2020). Government policies should also incentivize private sector investment in educational technology through tax breaks and grants. Establishing regulatory frameworks that support the deployment and maintenance of advanced technologies in schools can further facilitate these efforts. Additionally, the government can create partnerships with international organizations to access funding and expertise, ensuring a comprehensive approach to integrating technology in education (Adamu, 2021).

Investment in Modern Equipment and Tools for Educational Institutions

Substantial investment in modern equipment and tools is crucial for enhancing art education in Nigeria. Educational institutions need financial support to acquire digital drawing tablets, 3D printers, virtual reality systems, and other advanced technological tools (Nwosu, 2019). This investment should also cover the maintenance and regular upgrading of equipment to keep pace with

technological advancements. Schools and universities can establish dedicated technology labs that provide students with hands-on experience using these tools, fostering a more engaging and practical learning environment. Such investments will not only improve the quality of art education but also prepare students for careers in the digital and creative industries (Adeoye, 2018).

Training Programs for Educators and Students

Effective integration of modern technology in art education requires comprehensive training programs for both educators and students. Professional development initiatives should be designed to enhance educators' technical skills and pedagogical approaches to using technology in the classroom (Ajayi, 2019). Training should cover the operation of digital tools, software applications, and innovative teaching methods that leverage these technologies. For students, workshops and courses focusing on digital art techniques and the use of advanced tools can help them develop the necessary skills to excel in a technology-driven art landscape. Continuous learning opportunities and support systems, such as online resources

and mentorship programs, can further bolster these efforts (Ekpo, 2020).

Collaborations with Technologically Advanced Nations

Collaborating with technologically advanced nations can provide Nigerian educational institutions with valuable resources, expertise, and support. Such collaborations can take the form of exchange programs, joint research initiatives, and technology transfer agreements. Partnering with institutions and organizations in countries that excel in integrating technology into education can help Nigerian schools adopt best practices and innovative solutions (Green, 2020). These partnerships can also facilitate access to cutting-edge equipment and software, as well as training and capacity-building programs for educators and students. By leveraging international collaborations, Nigeria can accelerate its progress in integrating modern technology into art education, thereby enhancing the overall quality and competitiveness of its educational system (Smith, 2021).

Implementing these proposed solutions and recommendations requires a coordinated effort from the government, educational institutions, private sector, and international

partners. By focusing on comprehensive policies, substantial investments, targeted training, and strategic collaborations, Nigeria can overcome the current challenges and harness the full potential of modern technology in art education, ultimately contributing to the nation's economic and cultural development.

Potential Economic Implications

How Enhanced Art Production Can Boost the Nigerian Economy

Enhanced art production, facilitated by the integration of modern technology, can significantly boost the Nigerian economy. By providing artists with access to advanced tools and training, Nigeria can produce high-quality, competitive artworks that attract both local and international buyers (Smith, 2021). This can lead to increased revenue from art sales, exhibitions, and cultural events. Additionally, the improved quality and marketability of Nigerian art can enhance the country's cultural exports, contributing to foreign exchange earnings. As the art sector grows, it can stimulate related industries such as tourism, media, and entertainment, further amplifying its economic impact (Jones, 2019).

Job Creation and Reduction in Unemployment

The integration of modern technology in art education can lead to significant job creation and a reduction in unemployment. As students gain proficiency in using advanced tools and technologies, they become more attractive to employers in various creative fields, including digital media, animation, game design, and virtual reality (Adeoye, 2018). This can lead to higher employment rates among graduates. Additionally, the demand for skilled technicians and support staff to maintain and operate new technologies can create numerous job opportunities within educational institutions and the broader art sector (Ojo, 2020). Furthermore, as the quality and output of art production increase, more art-related businesses, such as galleries, studios, and production houses, are likely to emerge, providing further employment opportunities (Ekpo, 2020).

Promoting Entrepreneurship and the Creative Industry

Modern technology can also play a crucial role in promoting entrepreneurship and the growth of the creative industry in Nigeria. By equipping artists with the skills and tools

needed to produce innovative and marketable products, educational institutions can foster a culture of entrepreneurship among graduates (Green, 2020). Many artists may choose to start their own businesses, such as freelance design studios, digital art platforms, or multimedia production companies. This entrepreneurial activity can lead to the creation of new businesses, contributing to economic growth and diversification. Additionally, a thriving creative industry can attract investment, both domestic and international, further enhancing the sector's economic potential (Ajayi, 2019). The growth of the creative industry can also stimulate other sectors, such as marketing, advertising, and technology, creating a ripple effect that benefits the broader economy (Nwosu, 2019).

By focusing on enhancing art production through modern technology, Nigeria can unlock significant economic benefits. These include increased revenue from art sales and cultural exports, job creation, and the promotion of entrepreneurship. Investing in the creative industry not only supports economic growth but also enriches Nigeria's cultural landscape, making it a vital component of the nation's development strategy.

Conclusion

Summary of Key Points

This paper has explored the significant impact that modern technology can have on art production and its potential to influence the Nigerian economy positively. We discussed the critical role of advanced technological tools and equipment in enhancing the quality of art education, thereby producing highly skilled graduates. The case studies from other countries highlighted how successful integration of technology in art education leads to improved student skills, increased employment opportunities, and substantial economic benefits. We also addressed the challenges Nigeria faces in implementing modern technology, including financial constraints, infrastructure issues, and the need for comprehensive training programs for educators and students. Finally, we proposed solutions and recommendations, emphasizing the importance of government initiatives, investments in modern equipment, training programs, and international collaborations.

Reaffirmation of the Importance of
Technology in Art Production

The integration of modern technology in art production is essential for advancing Nigeria's educational and economic landscape. Technological tools such as digital drawing tablets, 3D printers, and virtual reality systems can significantly enhance the teaching and learning experience, leading to the creation of high-quality art that is competitive on both local and international stages. By equipping students and educators with the skills and resources needed to harness these technologies, Nigeria can foster a generation of artists who are innovative, skilled, and ready to contribute to the creative economy. Moreover, the economic benefits of a thriving art sector, driven by modern technology, include job creation, reduced unemployment, and the promotion of entrepreneurship, all of which are vital for the country's overall development.

Call to Action for Stakeholders to Invest in
Technological Advancements

To realize the potential benefits of integrating modern technology in art education, it is imperative for all stakeholders—including the government, educational institutions, private sector, and international partners—to take proactive steps in investing in

technological advancements. The government should increase funding for education with a specific focus on technological infrastructure and create policies that encourage private sector investment. Educational institutions must prioritize the acquisition and maintenance of advanced equipment and tools, while also implementing comprehensive training programs for both educators and students.

Collaborations with technologically advanced nations can provide valuable resources and expertise, accelerating Nigeria's progress in this area. By working together, stakeholders can ensure that Nigeria's art education system is equipped to produce skilled graduates who can drive the creative economy and contribute to the nation's economic growth and cultural enrichment.

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AN ANALYSIS OF EXPLORATORY PAINTINGS WITH THE DAGI MOTIF**Ibrahim Umoru & Aondover Gabriel Gyegwe****Abstract**

"Dagi is the Hausa word for "feline paw". It is a prominent motif and symbol in northern Nigeria. It is found on the decorated walls of Hausa palaces and homes. It is also found on decorative and utilitarian utensils. The focus of this study is narrowed to this motif which serves as a medium for personal expression for artists. However, this does not prevent it from serving other purposes. The study has already been carried out in postgraduate research, which identified the non-utilisation of the motif as a singular focus of painters. The objectives are to; explore the rich artistic qualities of the Dagi motif, appreciate the artistic forms peculiar to the Dagi motif, transform the Dagi motif forms into compositional purposes in painting, and make the research a source material for further reference in artistic work. The objective of exploring the motif is at this moment focused on through a qualitative analysis of selected paintings. This exploration sets the tone for further paintings creating the transformative stage. The term "exploration" involves a search for artistic ideas for further work in the studio. Notably, Dagi has equivalents in other parts of the world.

Keywords: Dagi, exploration, motif, analysis.

Introduction

The "Dagi" is a prominent motif and symbol in northern Nigeria. It is found on the decorated walls of Hausa walls of palaces and homes. This motif serves as a medium for personal expression for many artists. However, it does not prevent it from serving other purposes. While its origin in Nigeria is not clear, it is obvious that the motif has a close source from the Celtic knot designs from Ireland, and it has evolved to be incorporated into Christianity and other forms of decorations and thereafter adopted by other cultures around the world. The

Celtic knots have different spiritual and philosophical meanings that are embedded in the cultural belief systems. Similarly, Muzdakias (2020) states that; Pre-Christian Celtic art contained geometric motifs such as spirals, key patterns, and step patterns. The first interlace patterns—looping, braiding, and knotting—arrived on the British Isles with the Romans in the third or fourth century CE. As England, Scotland, and Ireland became Christian, the artwork of these areas began to transform. Around 600 CE, local Celtic traditions merged with Anglo-Saxon to produce the insular style of art, which would

dominate the early medieval period in Britain and Ireland. Interlaced motifs became an integral part of insular illuminated



Celtic knot designs as seen in the "Book of Kells," an illuminated manuscript displaying insular art.

(Photo: Wikimedia Commons [Public domain])

"This Celtic Knot meaning is said to be strength, balance and harmony, a core concept of Celtic culture. It is also believed to symbolise community and belonging, and perhaps even the eternal oneness that states we're all—Gods, humans, animals, and plants alike—descended from the same root".

The Oxford Advanced Learner's Dictionary of Current English, (2000) defines a motif as

manuscripts and metalwork, particularly in the work of Irish Celtic monks.

a design or a pattern used as a decoration. Banjoko (2000) sees a motif as a unit of a design or major theme in artwork, especially in pattern making. Motifs can be formed from natural or artificial objects like abstract, geometric, regular or irregular shapes. (Chambers 20th Century Dictionary, 1983) sees a symbol as an emblem; which by custom or convention represents something else while a motif is a theme, subject, an element in a composition, especially a dominant element. It is often symbolic.

Nataf (1994) is of the view that "a symbol is not a simple convention as is the case in mathematics. Symbolism is not a language, but a way of speaking; it is much more than a collection of signs. A true symbol always designates the being - in - the world". The Dagi motif is subject to constant concrete adaptation to the ever-changing fields of its application and this has given rise to various stylizations, transformation but not beyond recognition. Today, as people travel long distances but are increasingly indifferent about learning other people's languages, the role of the sign can become an important means of communication. Holmes (1985)

stated that a symbol stands for something. It is visually precise;



Plate I: "Dagi" Motif, Source:

<https://www.google.com/url?sa=www.pinterest.com>

It attempts to get at the essence of an idea and by repeated use can come to equal it. This is captured by Frutiger, (1989) thus;

word or speech, written or spoken, do not appear to play any part at all in the mechanism of my thought processes.

The basic psychic elements of thought are certain signs and more or less clear pictures, which can be reproduced and combined to order.

Often, motifs have been an integral part of human society and it is believed that even language and the art of writing are all woven into symbolism. One of the earliest forms of writing (hieroglyphs) is said to have

originated from various motifs and symbols embedded in the day-to-day life of human beings.

Background of the Study

There are many languages in northern Nigeria. But the most widely spoken language is Hausa, with Islam as the dominant religion. Islam's doctrine of non-representational art has been an important catalyst in northern Nigeria's artistic development. Heathcote, (1979) a historian, opined that the earliest history of the Hausa people is obscure. Bayajida, a ruler of Baghdad, is said to have come to Borno from Baghdad. There he married Majira; a daughter of the reigning king. When Bayajida's life was threatened he fled, taking with him his wife and his horses. Eventually, he reached Daura. On the way, his wife, who was pregnant, was left at Biram. She gave birth to a son and when he grew up he became the ruler there. Having arrived in Daura, Bayajida killed a large snake, called Sarki which lived in the local well and allowed water to be drawn only on Fridays. In return for his service, the queen of Daura married Bayajida. She bore him a son, Bawo, in his turn had six sons. These became the rulers of Daura, Kano, Katsina, Zazzau (Zaria), Gobir, and Rano. With Biram, these formed the

original seven Hausa states, the Hausa Bakwai.

The 'Dagi'

So far, no certain spot has been marked to be the birthplace of the Dagi even though some speculations hold that it is from the oriental world, Jefferson (1974) in quoting Heathcote, states that "The precise origin of many of the motifs used in Hausa embroidery will probably never be known. Variations of some, such as the Dagi (knot), can be found in various parts of Africa which are far removed from one another". However, Heathcote (1979) also wrote that it is certain that silk fabrics were being woven in southern Spain and northern Africa in the fourteenth and fifteenth centuries, and that some of the patterns on them incorporated motifs such as the eight-pointed star, the motif of two interlaced ovals (known by the Hausas as Dagi), and various geometric – interlace devices. All these motifs eventually turned up in Hausa embroidery or other forms of Hausa decorative art as shown below;



Plate II: Title: Gown Embroidery showing
dagi amongst other motifs

Photo- D. H. Heathcote, PhD Dissertation
1979

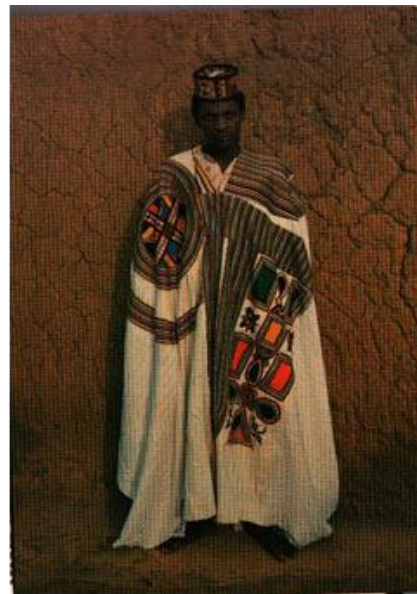


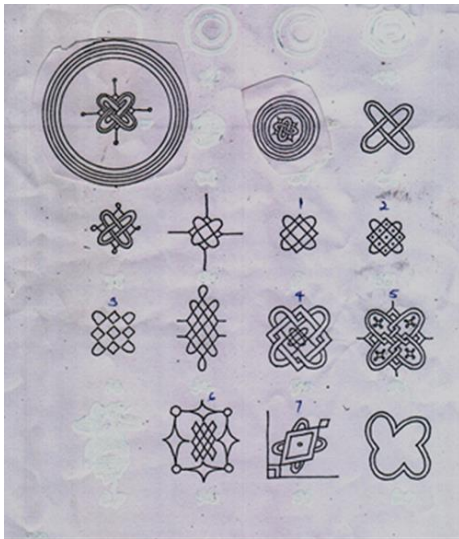
Plate III: Another Gown Embroidery with
Dagi amidst other motifs.

Photo – D.H. Heathcote PhD Dissertation
1979



Study of the Dagi Symbol

D.H Heatcote PhD Dissertation 1979



Drawing of Dagi by Alhaji Sani of Kano

D.H Heatcote PhD Dissertation 1979

The interest of the researchers lies in the artistic rather than the traditional or historical aspect of the Dagi. The motif is believed to have been inspired by the star and is associated with royalty that is embedded in the northern Nigerian aristocratic nature or philosophy. The Dagi if seen as a whole; the experiences are in complete harmony with each other and if viewed, evoke a strange visual tension which offers many interesting possibilities for painting. The play of light upon the knot Dagi can be interesting as certain areas reflect or refract light with fascinating results.

This paper problematizes the absence of artistic exploration of the northern knot motif as a single visual subject by artists. Dagi is a motif incorporated into almost all northern Nigerian artistic expressions such as cultural and traditional embroidery, wall decorations, architectural design and durbar. It has equally evolved over some time into different shapes, designs and patterns. This study manipulates the Dagi for visual expressions as well as unfolding its aesthetic values and qualities. The research explores the rich artistic qualities of the Dagi motif and appreciates the artistic forms peculiar to the Dagi motif.

Significantly, This study may promote sociocultural and aesthetic awareness among

the diverse ethnic groups in northern Nigeria as well as synthesise the cultural tradition that surrounds the Dagi motif with contemporary dynamics of art, with the view of providing a springboard for further studies in the projection of the traditional motifs in northern Nigeria through painting. It is observed that not much has been documented through appropriate visual sources on the Dagi motif. This study therefore explores the aesthetic potentials of the motif. In doing this, a painterly pathway for understanding the motif is hence established within the scope of the traditional symbolic motifs of the Hausa known as Dagi as found in the Zaria Emirate, (Council or Area). However, a paucity of literature appears to be scanty on the dagi motif, and some of the artisans had no Western education, so the researcher had difficulty in communicating.

In reviewing the literature, although, motifs represent the dominant artistic expression of the Hausa, available records reveal that few artists have attempted to isolate Dagi for painting. Most motifs are symbolic, from the information obtained from a series of unstructured interviews and various research findings. "Dagi" is believed to have been inspired by the star which is considered by astrologers to be the father figure. Fenton,

(1991) states that "the sun is a star, but astrologers tend to call everything in the solar system a planet for the sake of convenience. The sun is regarded as the first of the personal planets, representing the active decision-making side of a subject's nature". The star is associated with strength, personal achievement leadership qualities, power and authority. It denotes adulthood and a grown-up attitude to life. It is concerned with creativity of all kinds, whether this be designing and building an object, a home, a business or a family. The star's placement also indicates how a person feels about creative endeavours. The star is intensely personal and is a strong pointer to the subject's modus operandi. Each day, the blue sky dominated by the sun changes to darkness, from the depths of which the star appears giving a sense of the infinity of the universe.

Frutiger (1989) is of the view that in all pictorial representation, with the causes of these heavenly bodies expressed as "paths" and "ways", one can say, in a narrow sense, that the northern knot, in all its diversity, is loaded with serious emotions pointing to the future by comprising and conserving something of the past.

Some artists whose works have been found relevant for this study are Akin Afuwape (1984), Robert Ogenyi (1989), Jerry Buhari (1992), Chafe Ismail Shehu (1995), Kaltume Gana (2008) Jummai Ogbe (2000)



Plate IV, "Children of Martyrs", 1992, Jerry Buhari, Oil on Canvas, 113.5x82.5cm, Source: Catalogue, three from Zaria Goeth Institute (German Cultural Centre Lagos)

The lower part of the painting Jerry Buhari's "Children of Matyrs" suggests a woven motif, the artist used a knot to suggest an idea of bondage, the work portrays captivity, and the helpless and unsafe nature of life especially as it pertains to the child. The knot which ties the subject of the work bears resemblance with the Dagi in the researcher's view and the enigma of the knot captures the

socio-political circumstance of the northerners and other regions of Nigeria today.

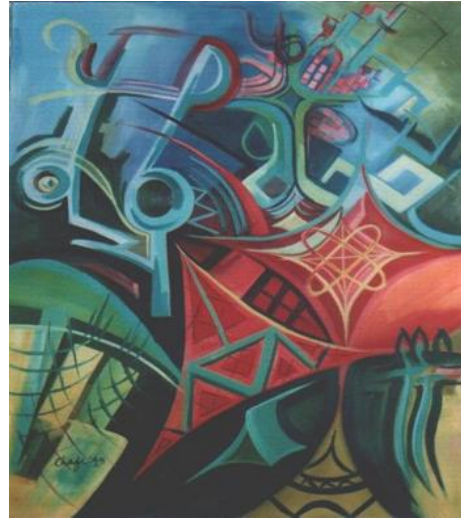


Plate V, "Horse Regalia", 1995, Chafe Shehu Ismail, Oil on Canvas, 75x90cm, Unpublished MFA Thesis Ahmadu Bello University Zaria,, 1995.

"Horse Regalia" vividly illustrates the various motifs in a simplified manner, the Dagi motif which symbolizes power and authority is interlocked with other motifs. In this work, balance and movement are achieved through the representation of motifs closely related to the Dagi in the background with various brush strokes and the contrast of red and green with red spotting through the Dagi motif is an indication of the symbolic power and authority embedded in this Dagi knot. In this piece of painting, Chafe harnessed the Dagi to create a "Horse Regalia

which is an asset amongst the nobles like Emirs. Therefore, "Dagi" once again is significant in this context in radiating one of the paraphernalia of power in northern Nigerian emirates.



Plate VI, "Emir's Regalia II", 1995, Chafe Shehu Ismail, Oil on Canvas, 90x100cm, Unpublished MFA Thesis Ahmadu Bello University, Zaria, 1995.

In "Emir's Regalia", the motifs were also used to create a rhythmic balance. The artist emphasized the Dagi prominently at the centre of the painting with yellow suggesting light (star). The Dagi motif which is inspired by the star is seen radiating light at the centre of the green background. This work is relevant to the study because it clearly shows the light in the star which the Dagi knot represents to the Hausa. Once again, "Dagi" is the source of inspiration in this work. The painter taps into the rich aesthetic value of the "Dagi" motif to create a work psychically

inspired by the star as embedded in the Hausa traditional cosmology.

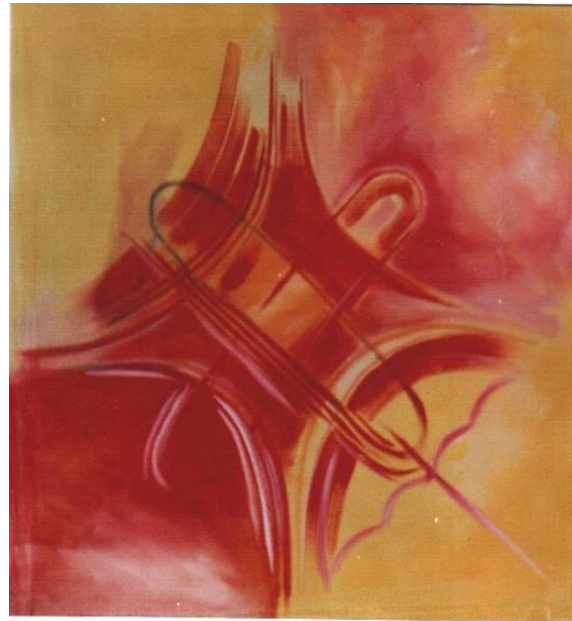


Plate VII, "The Northern Knot and Umbrella", 1995, Chafe Shehu Ismail, Oil on Canvas, 76x79cm, Unpublished MFA Thesis, Ahmadu Bello University Zaria, 1995.

"The Northern Knot and Umbrella", painting used the Northern knot as a single element of design. Different shades of red and yellow are used. Here the umbrella is not prominent. Chafe appears to be different in approach in this work by his use of minimal colour and motifs. Although the colour of the background and that of this motif blend the motif still retains its symbolic prominence and dignity in the work. "Dagi" is used here essentially for aesthetic purposes as the singular projection of the Dagi motif in this

contest with different lines of yellow, creates a synthesis of deep floral appeal, thereby embellishing the umbrella which serves as a canopy of safety, security and authority in Northern Nigeria.



Plate VIII, "Emir's Trumpeter", 2000,
Jummai Ogbe, Oil on Canvas, 57x89cm,
Unpublished MFA Thesis Ahmadu Bello
University, Zaria, 2000

The trumpet and the hand of the figure are visible and other motifs used, the Dagi which is the centre of study in this research stands out, which made this work relevant to the research. The northern knot (Dagi) is aimed at representing the rhythm of the music produced, also in this work the dark and bold representation of the knot (Dagi) is used to create the much-needed contrast. The work draws our attention to the relationship between the performing and the visual or decorative art of the Hausa. In Northern Nigeria, the trumpet popularly known as "khakaki" is an instrument blown to herald the appearance of the Emir. In this work, the

trumpet is superimposed on the "Dagi" motif thereby synthesizing authority and ovation as captured in this work.



Plate IX, "Queen Amina of Zaria", 2002,
Jummai Ogbe, Oil on Canvas, 78x98cm,
Unpublished MFA Thesis Ahmadu Bello
University, Zaria 2000

In "Queen Amina of Zaria", it is made clear that the northern knot is truly a symbol of royalty, the political leader Queen Amina is expressed in a rhythmic atmosphere through the use of various motifs revolving around the Dagi. The motifs are woven together on a blue background, and the Dagi at the far lower left of the work is presented in a manner that the centre of interest is captured at that side of the painting. Again the "Dagi", motif is used to capture the essence and the majesty of power. The inspiration in this regard is not far-fetched;

the "Dagi" continued to symbolize power, authority, and valour which is the hallmark of the Zaria Emirate.

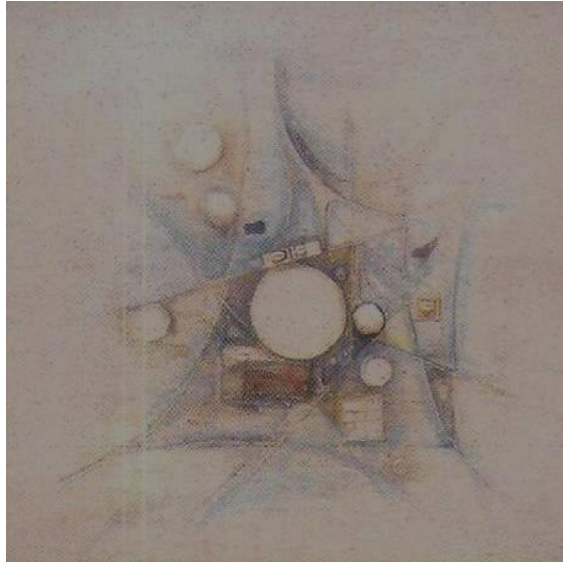


Plate X, "Plus Jamais Ca", 2004, Donatien Alihonou, Not given, The Pan-African Circle of Artists Pearls and Gold-Enugu 2004

The expression of line and colour and the aesthetic splendour and achievement of rhythmic balance with the use of symbols, make "Plus Jamais Ca", the work significant to this study. There is a harmonious use of colour and the movement of the motifs, these motifs seem to blend into the background and foreground at the middle of the work is an opening, giving the impression of a tunnel concealed with motifs, when looked at generally, the work is in no doubt truly African and shares the same source with all other works in this review.



Plate XI, "Gidan Dan Hausa", 2008, Kaltume Gana, Oil on Canvas, 83 x 66cm, Atmosphere - A publication of National Gallery of Art, Nigeria

"Gidan Dan Hausa", derives inspiration from the artists' native tradition, the architectural design bearing conspicuously the famous Dagi motif as used by the Hausa, especially at the main entrance. This work is found to be relevant for this study as the explicit use of the famous Dagi can be seen around the doorpost of the building. Other abstract decorative motifs can also be seen in the work.



Plate XII, "Fulani Milkmaid", 2008, Kunle Adeyemi, Not given, Catalogue Traditional Och Stanid 2009

In "Fulani Milkmaid", the artist influenced by the beauty of the Hausa culture, used Vorex skillfully in embellishing various motifs forming an interesting background for the typical Fulani woman Milkmaid. At a glance, the motifs are scattered all over the work, and the artist draws attention to the rich heritage of African culture, only tints and shades of brown (earth colour) are used. The motifs are not only used as decoration but also as symbolic elements, the figure stands out solidly as it is rendered in subtle colour to suggest life. In this work, the aesthetic potency of the "Dagi" motif is unarguably visible. The artist has tapped into the malleability of the motif to vary his idea of beauty in the culture of Northern Nigeria.

From the paintings shown so far, it is not far-fetched that the "Dagi" motif has continued to serve as an unfettered source of ideas for artists in northern Nigeria and elsewhere around the world as already shown among the Celts. Thus, in line to isolate the "Dagi" motif as a source of inspiration and mode of expression for artists, this review of paintings has shown extensively that the "Dagi" motif is indeed a symbolic source of inspiration that will continuously serve as inspiration for artists.

Analysis of Exploratory Paintings by Ibrahim Umoru

For this analysis, selected paintings from the first category which are essentially exploratory have been presented and analysed below. The first category isolates and highlights the Dagi paintings as this stage dwells on the motif as a unit of expression, and attention is focused on the motif form.



Plate XIII, Ibrahim Umoru, Northern Knot I,
112 x 104cm, Oil on Canvas, 2008

"Northern Knot I", is a representational work, yellow is the dominant colour. However, red, green and blue are seen on the main Dagi motif, while purple compliments the yellow. The rhythm and movement of the brush strokes emphasize the strength of the symbolic meaning of the Dagi: Power and Authority. The painting depicts only the Dagi motif on a busy background. The knot in the painting is partially tilted toward the left-hand side of the canvas.



Plate XIV, Ibrahim Umoru, From the Sea,
91x 69cm, Oil and Enamel on Canvas, 2008

In "From the Sea", the Dagi motif is in a solid state; with a thick lump of enamel paint, the painting is in a yellow scheme. Suffused with the blue sea water, this work is characterised by the use of minimal colour, to create a holistic atmosphere of royalty. The outline of the Dagi knot is built out vividly, demonstrating how the motif could be used as a subject of a composition. It adds vigour and balance to the painting. The motif shifted to the right side with some part of it out of the composition, while the blue surf (water wave) at the lower left creates a rhythmic movement.



Plate XV, Ibrahim Umoru, Mother Earth,
52x64cm, Gouache on Paper, 2008

In "Mother Earth" " only tints and shades of brown and yellow are used, the knot is prominent in this painting as it appears to be muddy with the use of earth colour though the outline is faint. This type of representation of the knot is seen on buildings as design, the circular movement and centralisation of the knot are suggestive of the motif as a medium of communication. In this approach, the motif is concealed within the motif.

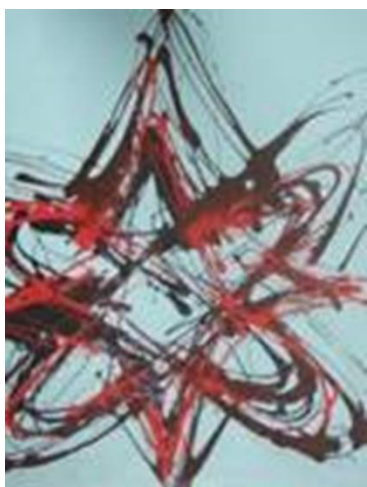


Plate XVI, Ibrahim Umoru, Northern Knot II,
86x82cm, Oil and Enamel on Canvas, 2008

In "Northern Knot II", Dagi appears to carry more weight on a blue flat background. To avoid monotony and create rhythm, the motif is reduced to mere lines of Prussian blue and red. This painting is an attempt to represent the various ways of expression and possibilities that abide in the unique knot as it is not only used as decoration but also as a symbolic motif for power and authority in northern Nigeria and deeper spiritual connotations among the Celts. A close examination of the spiral line in the painting is suggestive of speed or flow. The illusion of movement revolving around the entire work creates a contrast between negative and positive space.

Conclusion

The "Dagi" which has consistently inspired artists or painters is an inexhaustible inspirational and functional icon for both old and contemporary artists. It is, therefore, the summation of this research, as further studies of "Dagi" such as this will allow painters to continually explore, it as a tool for such artistry. The use of the dagi has roots in the ancient Celts with its' usage in the Christian church. Its spiritual applications have equally been captured as the Celtic Knot meaning is said to be strength, balance and harmony, a core concept of Celtic culture. It is also

believed to symbolise community and belonging, and perhaps even the eternal oneness that states; "we're all—Gods, humans, animals, and plants alike—descended from the same root". While northern Nigeria sees it as a symbol of power and authority, the artists appreciate it from the vantage position as a source of inspiration for artistic exploration as shown in the paintings of Ibrahim Umoru and other reviewed paintings by other artists.

Recommendation

Drawing from the varied research analysis, and literature review in this project, it is pertinent to say by way, of recommendation that the artistic potential of the "Dagi" is vast and inexhaustible. Therefore, contemporary painters both within and outside the academia should further explore the "Dagi" for painting. This underscores the relevance of "Dagi" which has continued to inspire painters who are in constant need of iconic inspirational materials.

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AESTHETIC CODING KEYBOARD CHRONICLES: AN ARTISTIC ODYSSEY FROM JOS PLATEAU TO THE GLOBAL STAGE

Jacob Enemona Onoja

Background: The Creation Process of the "Aesthetic Coding" Series

In the heart of Jos Plateau State, Nigeria, a new artistic movement is emerging, woven from the threads of discarded laptop keyboards and infused with the vibrant spirit of African motifs. As an artist living in this dynamic region, my journey is one of boundless creativity, fueled by a relentless pursuit of innovation and a deep connection to my cultural roots.

At the core of my latest body of work lies a fascination with abstraction, where familiar forms dissolve into a tapestry of symbols reminiscent of ancient hieroglyphics. Each stroke of the keyboard keys becomes a brushstroke, weaving a narrative that transcends language and speaks to the universal human experience.

Drawing inspiration from the rich tapestry of African culture, I explore themes of identity, tradition, and transformation. The intricate patterns and motifs that adorn my creations pay homage to the diverse heritage of the continent, from the geometric designs of West African textiles to the symbolic iconography of ancient civilizations.

However, it is not just the content of my work that sets it apart; it is the medium itself. By repurposing discarded laptop keyboards, I breathe new life into overlooked objects, transforming them into vehicles for artistic expression. The clatter of keys becomes a symphony of creativity, each stroke a testament to the potential for beauty in the everyday.

As I embark on this artistic odyssey, my sights are set on the global stage. I believe that art knows no boundaries, and I am committed to sharing my unique vision with audiences around the world. Through exhibitions, collaborations, and multimedia installations, I aim to spark dialogue, provoke thought, and inspire wonder.

Nevertheless, my journey is far from over. With each new creation comes the thrill of discovery, the joy of experimentation, and the pursuit of the next Eureka moment. From drawing to painting to the use of extraneous materials, my creative spirit knows no bounds. In addition, as I continue to push the boundaries of artistic expression, I invite others to join me on this exhilarating voyage of self-discovery and exploration.

In the end, my hope is simple: that my art will not only captivate the eye but also touch the soul, bridging divides, and forging connections that transcend language, culture, and geography. For in a world that often feels

divided, art has the power to unite us, to remind us of our shared humanity, and to inspire us to reach for the stars.

Introduction

"My inspiration comes from things people have used - there are so many endless delights" El Anatsui

(<https://www.studiointernational.com/index.php/el-anatsui-interview-behind-the-red-moon-turbine-hall-tate-modern>)

The "Aesthetic Coding" series is an innovative body of work that transforms discarded laptop keyboards into vibrant, abstract art pieces infused with African motifs, rings, nuts and other accoutrements. This paper outlines the detailed process of creating these artworks, from sourcing materials to the final touches, providing insight into the technical and creative aspects of this unique artistic endeavour.

Sourcing and Preparing Materials

1. Sourcing Discarded Keyboards

The journey begins with sourcing discarded laptop keyboards. These are typically obtained from e-waste recycling centres, computer repair shops, and donations from

individuals. Ensuring a steady supply of keyboards is crucial for the continuity of the project.



Plate I: Acrylic colours, brushes, and keyboard panels are some of the materials used for aesthetic coding paintings.

2. Disassembling and Sorting

Upon acquiring the keyboards, the next step involves sorting them. This process includes removing the keyboard base and other backside knobs and cellophane materials to give a flat backside. The keyboards are then sorted by size, shape, and colour, which allows for greater flexibility and creativity in the design phase for either single-framed work or an assemblage.

Cleaning and Preparation

3. Cleaning the Surface

To ensure the keys are clean and free, of any residues that might interfere with the painting process, they are thoroughly washed. The cleaning process involves soaking the keys in a solution of detergent and water. The keys are scrubbed gently with sable brushes and soft rags to remove dirt, grease, and other contaminants. After washing, the keys are

rinsed with clean water and left to dry completely under the sun (see Plate 1).

Design and Layout

4. Conceptualization and Sketching

With clean materials ready, the creative phase begins with the conceptualization of ideas. This involves sketching out designs on paper or my mind's eyes. The sketches often incorporate African motifs and symbols, inspired by traditional textiles, hieroglyphics, and other cultural elements. These preliminary sketches serve as a blueprint for the final artwork.



Plate II: Preliminary colour layout and lyrical flow.

5. Layout on Canvas

The next step is arranging the cleaned keyboards on African print canvas or board according to the sketched or perceived design. This involves careful planning to ensure that the works are positioned correctly to form the intended patterns and motifs. The layout process is iterative, often requiring adjustments to achieve the desired visual effect.

Painting and Detailing

6. Base Painting with Acrylics

Once the layout is finalized, the keys are painted with a base coat of acrylic colours. Acrylics are chosen for their versatility, quick drying time, and vibrant pigments. The base coat serves as a foundation, providing a uniform background that enhances the visibility of subsequent details.

7. Adding Details with Tulip Colours

After the base coat has dried, finer details are added using Polymark Tulip colours, which

are dimensional fabric, paints known for their bright colours and durability. These paints are used to create intricate motifs and patterns, drawing from the rich visual language of African art. The raised texture of Tulip colours adds a tactile dimension to the artwork, enhancing its visual and physical appeal.

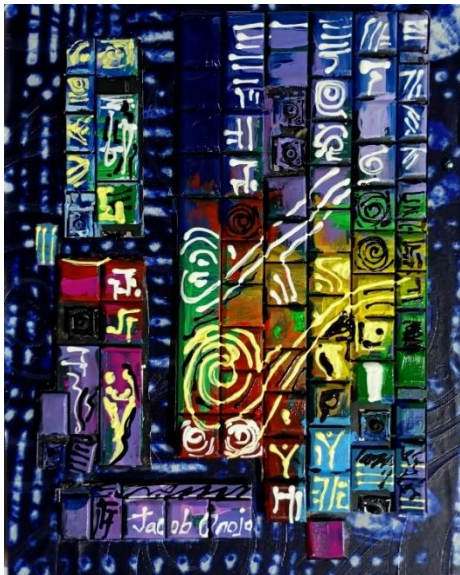


Plate III: A visual narrative on Adire material

Finishing Touches

8. Final Adjustments and Sealing

With the detailed painting complete, the artwork undergoes a final review. Any necessary adjustments are made to ensure

that the design is cohesive and visually striking. Once the adjustments are finalized, the artwork is sealed with a clear acrylic sealer or varnish where desirable. This protective layer ensures the longevity of the piece, safeguarding it against dust, moisture, and UV damage.



Plate IV: A visual assemblage of various laptop keyboards using hinges to join the panels together.

Conclusion

The creation of the "Aesthetic Coding" series is a meticulous process that combines technical precision with artistic creativity. From sourcing and cleaning discarded keyboards to painting and detailing with acrylics and Tulip colours, each step is integral to transforming everyday objects into extraordinary pieces of art. By repurposing e-waste and infusing it with cultural significance, this series not only creates visually stunning artworks but also promotes sustainability and celebrates African heritage.

Future Directions

Looking ahead, the "Aesthetic Coding" series aims to expand its reach within the global art community. Future projects may explore the incorporation of other discarded electronic components, further pushing the boundaries of what is possible with upcycled materials. Additionally, workshops and collaborative projects could engage communities in the creative process, fostering a broader appreciation for both environmental sustainability and cultural expression through art.

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THE INTERSECTION OF ART AND DIGITAL TECHNOLOGY IN NIGERIAN ART PRACTICE

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Abstract

The emergence and application of digital technology have greatly revolutionized the process of design and art practice generally. Digital technologies have become an integral part of contemporary art practice to the degree that traditional techniques are on the verge of less patronage in the age of artificial Intelligence that offers the luxury of speed, precision and reproduction. This integration of technology into art-making results in varied applications locally and globally, giving rise to diverse forms of digital expression. In Nigeria for instance, artists have employed the potential of digital tools to explore and maintain the rich and diverse Nigerian cultural heritage and traditional aesthetics. This paper draws from the works of these artists to advance the creative potential of technology for fostering indigenous aesthetics. Through a literature review and interviews with artists, designers and cultural practitioners, this paper establishes the contributions of selected artists to the ongoing digital revolution. By exploring the intersections and interactions between these domains, the paper seeks to contribute to ongoing scholarly discourse on the role of technology in fostering creativity, innovation, and cultural exchange in contemporary Nigerian society.

Introduction

The role and application of digital technologies in design and art practice signify a notable paradigm in today's global society (Manovich, 2001). This shift largely constructs a new and dynamic prism for understanding, perceiving, and interpreting art. Digitization is becoming a global culture that permits every aspect of human activities and endeavours, including art and design. As global cultures diffuse, less dominant cultures are likely to be suppressed or face outright decline. The question of maintaining cultural content in the face of digital

proficiency becomes necessary to maintain relevance and identity. It goes further to establish how cultural narratives are shaped, shared and interrogated in the age of new media. The link between digital technologies and art-making gets stronger by the day with the continuous advancement and upgrade in digital software and programs. Beyond the existing symbiotic relationship between technology, art and society, there exists another level of cognate interfusing of key stakeholders in the art world occasioned by the new order. The merging, which could be termed a digital melting pot in the artistic

process, brings a whole aura of freshness to the creative process that demands a conscious effort to unlearn and relearn new modes of art-making to stay afloat in the digital stream of ideas and techniques. The artists, media, the message, and the audience have become intermixed to a profound degree. What this means is that the key players in the art domain are intricately interlinked as opposed to what was obtainable in previous times. Paul (2015) buttresses this fact that artists benefit from digital tools, which provide unprecedented opportunities for experimentation, collaboration, and expression while Gere (2008) asserts that the medium through which art is created and consumed experiences a shift, with digital platforms offering expansive and accessible channels for artistic distribution. Collaboration and sharing have become dominant features that define art practice in the digital era.

In contrast, traditionally, content in art was perceived as the innate quality of an object that simplifies meaning, message and interpretation. Content as a requisite attribute of art has been redefined to imply the holistic make-up of any creative expression in the digital space. For instance, a photograph of a work of art circulated in social space

becomes content in a different context and application as meaning and message. Content becomes a holistic approach of the artist, his creative instincts, ideas and techniques. The content itself becomes more dynamic and interactive, facilitated by digital technologies that enable multimedia experiences and user engagement. Moreover, audiences are empowered to actively engage in the artistic journey, interacting with artworks in novel ways and contributing to the creative process and cultural dialogue surrounding them (Bishop, 2012).

By exploring the intersections and interactions between these domains, the study seeks to contribute to ongoing scholarly discourse on the role of technology in fostering creativity, innovation, and cultural exchange in contemporary Nigerian society. To say the least, digital tools offer unprecedented capabilities for experimentation, manipulation, and collaboration, empowering artists and designers to explore new creative possibilities (Paul, 2015). The current sharing culture opens a new form of ownership, participation and interaction through the proliferation of social media and platforms. This democratization of the creative process enables individuals to easily

create, share, and engage with art and design, bypassing traditional gatekeepers and perceived hierarchies and limitations of previous eras (Katz, 2012). Whereas, the democratization of the creative process makes art and design more accessible to a wider audience within record time (Jenkins, 2006). Fleischmann (2012) argues that one more factor that can be deciphered is the fact that the democratization of the creative process has led to the emergence of hybrid practices that blur disciplinary boundaries and incorporate elements from multiple fields while Gere (2008) thinks that, digitalization has reshaped the way people perceive, consume, and interact with art and design, influencing everything from exhibition formats and museum experiences to art market dynamics and cultural identities. Throwing more light on digital technologies, Benkler, (2006) insinuates that such has facilitated the formation of collaborative networks and communities of practice, enabling artists, designers, technologists, and audiences to connect, collaborate, and co-create across geographic and disciplinary boundaries.

Development of Digital Arts in Nigeria

The evolution and development of digital arts stems from the emerging cultural forms, and

local practices in the global space. Nigeria's rich art terrain provides a vibrant background for understanding the origins and humble beginnings. A brief excursion into this rich heritage will provide a clearer view of the evolution of contemporary digital design in Nigeria. Chiemeké, (2015) thinks that Nigeria is renowned for its cultural richness and historical legacy, boasts an extensive heritage of conventional artistic expressions and traditional art forms such as pottery, weaving, and wood carving have held profound significance within Nigerian society for generations while Cole (2013) further asserts that, "characterized by their vivid hues, intricate motifs, and symbolic representations, these artistic traditions epitomize the essence of Nigerian cultural aesthetics". According to Akomolafe (2017) "following the colonization of Nigeria by the British during the late 19th century, the introduction of Western art and design principles profoundly influenced the Nigerian artistic landscape". Notably, the infusion of digital technologies into these traditional art forms has precipitated the emergence of innovative hybrid art forms, blending conventional techniques with digital tools. According to Aderinto (2018), "the advent and proliferation of digital technologies, encompassing the internet,

social media platforms, and digital art tools, have engendered a seismic shift within Nigeria's creative industries".

However, the availability of personal computers, along with the introduction of software such as Adobe Photoshop and CorelDraw, have provided Nigerian artists with powerful tools for image manipulation, graphic design, and visual storytelling. Okeke-Agulu (2015) thinks that Nigerian artists possess a level of digital technology awareness and proficiency that is competitive on a global scale. The huge variety of Nigerian modernism can be attributed to the complexities of its great history and the constant combination of old and new forms. Furthermore, the internet plays a crucial role in the growth of digital art, offering Nigerian artists a global stage for exposure beyond their local environment. Okeke-Agulu (2015) posits that "platforms such as Instagram and Twitter act as digital galleries, allowing artists to display their works and engage with a diverse international audience". This exposure leads to international recognition and fosters collaborative opportunities for Nigerian digital artists. Nigerian artists are harnessing the power of digital platforms to transcend geographical boundaries and connect with global audiences, marking a

significant departure from traditional modes of artistic dissemination.

Moreover, the economic implications of this digital revolution are not left out as it has revolutionized the commercialization of art in Nigeria. Traditionally, artists relied on local galleries and exhibitions to showcase their works and reach potential buyers. By leveraging digital tools and platforms, artists are driving innovation and economic growth within the creative industries, which contributes to alleviating the economic status of Nigerian artists as well as significantly contributing to national economic development and in turn driving national Gross Domestic Product (GDP). This wave of innovation extends to various areas of art such as fashion, sculpture, graphics, animation, ceramics, and painting, as well as digital art forms. These entrepreneurial initiatives are thriving, contributing to employment generation, skills development, and wealth creation across the world. The collaboration in the digital age enables artists to push the boundaries of creativity and cater to diverse consumer preferences. This influx of innovative and creative products and services not only enriches Nigeria's cultural heritage but also positions the country as a hub for creative excellence and

entrepreneurial innovation in the global space.

Review of Related Works

To establish the contributions of selected artists to the ongoing digital revolution and the ongoing scholarly discourse on the role of technology in fostering creativity, innovation, and cultural exchange in contemporary Nigerian society, the works of three Nigerian Artists, Adetoro Debas, Mike Unimke and Olajide Opeyemi Ezekiel will be examined in the light of technique, forms and cultural content. These artists are selected as examples of the numerous Nigerian artists whose works express the use of digital tools for designing while maintaining indigenous ideas, forms and content.

Adetoro's style and approach adopt the stylistic feature of abstraction with a masterly handling of geometrical forms with a touch of cubism. His works, *Mother's Cradle* (plate in the face of moral decadence.

1) and *Dear Mama* (Plate 2) capture the influence of a mother in the life of her child, which is profound and central to African and family life. According to him, "The affinity between a mother and child is beyond calculation because care is what every mother would do to get the safety of her child. Until you become a woman, you will not understand the reason why the first human to forgive is your mother." The works in the *Motherhood* series are digitally painted prints. The themes speak of love, care, motherhood, nurturing, and upbringing. These are some of the qualities that are lacking in modern homes due to the busy nature of modern life and demands. Therefore, it could be said that through his works, Adetoro calls attention to the vital place of child upbringing in sustaining and maintaining the morals and ideals that help to colour and restore the moral fabric of society



Mother's Cradle, Adetoro 36" x 48" inches,
2023, (www.tomiwaadelagun.com)



Dear Mama, Adetoro 36" x 48" inches,
digital prints, 2024,
(www.tomiwaadelagun.com)

Another artist whose works are discussed is Olajide Opeyemi Ezekiel. Olajide's expertise as a graphics designer extends beyond mere technical proficiency; which encompasses a

deep understanding of effective communication principles. In the digital space, where attention spans are fleeting and competition for engagement is fierce, Olajide stands out for his ability to create visuals that captivate and resonate with audiences. His experience in the digital world has honed his skills in utilizing various design elements such as colour, typography, layout, and imagery to convey messages in a manner that is both impactful and aesthetically pleasing. Whether he is designing, marketing, branding, social media graphics, or multimedia presentations, Olajide's works consistently showcase his talent for marrying form and function. His work, "The African Queen" (plate 3), is a stylized figure with exaggerated and elongated narrow neck bearing stylized facial forms underneath a colourful gele, portraying the flamboyance of a peacock. The entire work, form, beads, and adornment speak eloquently of the celebrated African subject of beauty. According to him, the piece addresses the "girl child" syndrome, whose identity is swimming in the pool of global tide and on the verge of being drawn. Western ideologies seem to define the values and expectations of the girl child in the current societal milieu. This extends beyond morality, and dignity, to adornment. The African must stay true to her identity and

convictions in the global scheme of events. According to him, we must reject not only the stereotypes that others hold of us but also the stereotypes that we hold of ourselves. His other work, "Celebration", is another digitally painted piece with effects of brush strokes that depict African dancers and communal living. Festivity is an integral part of African life. The era of the internet has had a serious impact on communal existence to a large extent. His work is a reminder of the significance of communal living and sharing.



Celebration, Olajide Opeyemi Ezekiel 24" x 44" inches, digital print, 2024,



African Queen, Olajide Opeyemi Ezekiel
36" x 45" inches, digital print, 2024,

The works of Mike Unimke show a different approach to image handling. He explores the creative skill of digital reprography by employing digital tools to manipulate photographs of cultural festivals. Through the use of advanced software, he imbues the images with innovative stylistic effects, offering a fresh perspective on African cultural celebrations. His artistic endeavour serves as a profound and insightful means of engaging with the iconography of African festivals. His work titled Melody Makers and Dancers (Plate 4 and 5) shows a diverse array of traditional instruments, ranging from drums and percussion instruments to stringed instruments and wind instruments. Each instrument carries its unique timbre, contributing to the rich auditory experience that resonates throughout the festival grounds. The synergy between the melody makers and the festival participants creates a harmonious fusion of sound and movement, elevating the festive mood into a

multisensory celebration of culture and tradition.

It is pertinent to state that, Nigeria art has passed through different stages of growth. The narrative can be drawn from particular individual artists, or a group of artist (untrained) art schools with stylistic characteristics. The influences and inspirations are taste, globalization and patronage. Technology and culture are somewhat intertwined. While culture forms a bulk of shared experiences, technology defines the tools, techniques and methods for the creative process. However, according to Pineda (2014) the term "technoculture" describes the intersection of technology and culture, where technology is seen as a cultural force that shapes and is shaped by societal values, beliefs, and practices. In this context, technoculture recognizes that technology is not just a tool, but a carrier of cultural values and meanings that can shape and transform cultural identities, social relationships, and power dynamics.



Melody Maker, Mike Akambende 36" x 44" inches, digital print, 2024,



Dancer, Mike Akambende 24" x 44" inches, digital print, 2024,

Conclusion

The paper captures the role and impact of digital technology in the creative process and what some Nigerian artists have done so far. The emphasis is their focus on indigenous concepts as a vehicle for cultural exchange. The works of Adetoro Debas, Mike Unimke, and Olajide Opeyemi Ezekiel demonstrate the adept use of digital tools in designing while maintaining indigenous ideas, forms, and content. Their art pieces showcase

Nigerian cultural aesthetics, exploring themes of motherhood, identity, communal living, and celebration. This fusion of tradition and innovation has positioned Nigeria as a hub for creative excellence, enriching its cultural heritage and contributing to the global digital arts. As technology continues to evolve, it is essential to recognize the potential of digital technologies in shaping the future of Nigerian art and design. By embracing these advancements, artists can be classified by their artworks, societies, styles, subjects, materials, techniques, periods (eras) and technologies as they apply in the current milieu.

Recommendations

From the discussions above, the following recommendations are made:

In the age of digital revolution, artists should imbibe the use of digital tools to enhance their creative process, explore new ideas, and reach a wider audience. This calls for continuous learning and emphasis on digital art education for artists. The a need for artists

to stay updated with the latest digital tools and technologies that are useful to the creative process by attending workshops and training sessions to enhance their skills and knowledge.

More artists in Nigeria can take advantage of digital technology to promote cultural exchange, preserve indigenous content, and drive innovation. By sharing their cultural heritage and aesthetics on online platforms, they can foster cross-cultural understanding and access global audiences. Collaboration and sharing within the art community can further encourage openness and innovation. Additionally, digital technologies can be used to document and preserve Nigerian cultural heritage for future generations. By experimenting with new digital techniques, artists can push the boundaries of creativity and contribute to the country's economic growth, providing employment opportunities and driving entrepreneurship in the creative industry.

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