

**CREATIVE PROFESSIONALISM AND DIDACTIC
FUNCTIONALISM: SCULPTURE GARDENS OF
SELECTED TERTIARY ART INSTITUTIONS
IN SOUTHEASTERN NIGERIA**

BY

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DEDICATION

This work is dedicated to God Almighty who alone has the glory, and to my family, particularly, my wife, Mrs. Amarachi Osita; my son, Ola George Osita and my daughter, Chimdi Victoria Osita.

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ABSTRACT

The study sees sculpture garden as an important phenomenon in the history and development of artistic creation not only in Southeastern Nigeria but also in the entire country. Sculpture gardens are also considered as places devoted to the display of sculptural works created in different media; ranging from stone, metal, fibre, cement or found objects like junk in the private or public places. Sculpture gardens are significant tourist attractions and sources of inspiration and motivation to the public, and particularly to artists and students within and outside Southeastern Nigeria. Other relevant issues on sculpture gardens are further highlighted in the introduction to the study, followed by methodological processes. Review of related literature is effectively carried out. Sculpture gardens in the Southeastern institutions are brought into focus with emphasis on historical development. Sculpture materials are extensively discussed along with various sculpture gardens in the Southeastern tertiary institutions. Sculpture gardens and functions constitute a significant part of the study, because of the important roles they play in the lives of individuals and communities. This is followed by formalistic significance of Southeastern Nigeria Sculpture gardens with emphasis on their formalistic characters. Conclusively, there is a high level of creative professionalism in the works displayed in the various sculpture gardens. Again, these sculptures increase the didactic functionalism that improves the quality of teaching and learning among the students and staff in the various tertiary institutions. It is recommended that Fine Arts departments of tertiary institutions should take the business of sculpture gardens seriously, since they are arenas not only for the display of creative professionalism, but also for achieving didactic functionalism, among others.

CHAPTER ONE

INTRODUCTION

Background Account

A sculpture garden is an important phenomenon in the history and development of artistic creation in Nigeria. Sculpture gardens are places devoted to the display of sculptural works produced in different media, ranging from stone, metal, fibre, cement or found objects like junk and others in tertiary institutions or public places. It is a significant tourist attraction and also a source of inspiration and motivation to the public, particularly, to artists and students.

Emphatically, sculpture garden provides an avenue through which sculpture pieces of different sizes and media are assembled in an open space for admiration, thereby increasing aesthetic appeal and awareness. This awareness, to a considerable extent, is needed to move forward artistically and culturally by creating enabling environment that could challenge and stimulate the interest of students and others in creative exploration. This will eventually lead to improvement in standard of not only sculpture but also in other areas of visual arts.

Sculpture is a plastic art and a branch of the visual arts which is produced in three dimensional forms. Sculpture has been dominant and central in religious worship in many different cultures. However, in recent times, large sculptures, too expensive for private individuals to collect or create, or originally made for community use, are usually used as an expression of religion, sometimes, politics and expression of peoples' way of life in the society. Sculpture is one of the most

important media of expression in Africa, both in the traditional and contemporary contexts.

Sculpture in the traditional African setting is dynamic and performs social, religious, creative and aesthetic functions. Oloidi sees sculpture in the traditional context as the “physical synthesis of people’s struggle for survival”.¹ Oloidi further observes that “Traditional sculpture is a transmissibly acquired three-dimensional form of art that is purely African in form and concept without any adulteration from non-African cultures”.² Considering the indispensable role sculpture plays in a given society, particularly, in the promotion of cultural values and the enhancement of the environment aesthetically, Oloidi states:

Traditional sculpture was that authoritative image whose cultural paramountcy embodied people’s cultural and spiritual continuity. In fact, sculpture among the people was the most conceptually beautiful object to life existence.³

Sculpture in the opinion of Grillo could be considered as a “medium of expression that dictates a certain discipline and structural standard to convey both meaning and aesthetic values”.⁴ Yusuf Grillo, in an interview with Mike Omoighe observes that:

Apart from the nature of the materials and techniques involved in producing a sculpture piece, anyone in the area of sculpture as a career or hobby must have a certain level of ruggedness, tenacity and perseverance, as the technical process demands a calculating mind.⁵

However, this demanding nature of sculpture could be a reason for the absence of meaningful monumental environmental sculptures in the past. Today, the situation is gradually changing for the better; one can now see monumental

sculpture pieces at strategic locations in different major cities, adorning and enhancing the aesthetic values of the society, as well as communicating different other messages. They are found in cities like Enugu, Owerri, Uyo and Lagos. Similarly, monumental sculpture pieces are also found in the sculpture gardens of tertiary institutions in Nigeria. Apart from the works found in the gardens, sculptural pieces are also mounted at strategic locations in the institutions, either to convey certain messages to the people or strictly for aesthetic functions.

Works in the sculpture gardens serve religious, social, preservatory, therapeutic, inspirational or motivational as well as educational functions. Sculpture gardens in tertiary institutions are products of creativity which, if properly harnessed, could lead to increase in professionalism in the visual arts as well as promote effective teaching and learning of art in Nigeria. Sculpture gardens in tertiary institutions with particular reference to Southeastern Nigeria, for example, are situated in teaching and learning environment. They are permanent exhibition stands which could help inspire and stimulate both artists and art students.

The sculpture gardens perform dual functions. First, they increase the didactic functionalism that improves the quality or standard of teaching and learning among the staff and students of the tertiary institutions. Sculpture gardens also encourage professionalisation, giving rise to creative professionalism not only in the field of sculpture, but also in other areas of the visual arts.

Preble and Frank are of the view that, “creativity developed through art experiences, enhances creative problem solving and communicating in other areas of life.”⁶ They believe that opportunities that sculpture gardens offer for creative

expression are extremely important. They further observe that creativity develops one's abilities to integrate experiences of the outside world with those of the inner selves. Creativity is important in the creation of sculpture and other areas of the visual arts. It has helped in the improvement of the present art standard and in the attainment of new reality, which is exemplified by the impressive and expressive works in the various sculpture gardens of the tertiary institutions in Southeastern Nigeria.

The exhibition of different stylistic approaches to sculpture rendition with structural rightness, is a strong indication of advancement in standard which employs creativity and its components, like imagination and originality. However, "Creativity is as fundamental to experiencing and appreciating a work of art as it is to making one."⁷ One of the reasons for this discussion, is to advance knowledge and to determine the role and extent the concept "creativity" has influenced the growth and standard of sculpture gardens of the tertiary institutions. It has led to improvement in standard of works not only in sculpture but in all the areas of Fine and Applied Arts.

Creativity has also ushered in dynamism, dexterity and spirit of competition among artists and students within and outside tertiary institutions. The moment the natural forms of subjective experiences are abstracted to the point of symbolic presentation, the forms could be used to imagine feeling and appreciate its nature. This is exemplified by the works of abstract compositions seen in the sculpture gardens of the various Nigerian tertiary institutions.

However, for the works in the various sculpture gardens to be creative and perform the functions for which they are conceived and made, the artists have to

be continuously open to change; open to new ideas, new possibilities as these will create atmosphere for the desired leap of the imagination which is the bedrock of creativity. Again, most of the works in the sculpture gardens are a reflection of the culture of the people of the area where such gardens are located. Through the sculpture garden, the students, researchers, tourists and the entire society are informed, knowledge advanced and creativity enhanced, as well as economic, social and cultural development. Sculpture gardens could be used, and at an early age in life, to enhance or induce creativity and technical interest in students as well as artists.

The establishment of sculpture garden is a vital phenomenon in the history and development of tertiary art institutions in Southeastern Nigeria. This is because, today, there is hardly any art department in the tertiary institutions within the scope of the study without a sculpture garden. It must be stressed that the establishment of sculpture gardens in the art departments of tertiary institutions is based on a collective effort of both students and other members of the art departments. They usually have a common philosophy and a common system of aesthetic principles. Thus, each tertiary institution flourishes with different stylistic approaches, exploring different media like fibre, metal, stone, concrete, marble, silver, bronze and others to achieve a distinctive style that distinguishes them from other art departments.

To this extent, most of the works in the major sculpture gardens are produced within the context of the above principles. It is observed that the works speak more for themselves and tell more about the traditional and cultural background of the artists and the immediate environment where the works are

produced. One also discovers that each sculpture piece in the garden has a message to convey to the viewer. It is for this reason that Oloidi asserts that in traditional Nigerian society, artists were highly revered and were part of the social process at various levels of development, both in the spiritual and material realms of the society.⁸ Oloidi believes that the art products, particularly, sculpture pieces, are quite functional and appreciated by the communities.

However, this background account will not be complete without acknowledging Ahmadu Bello University (ABU) as the pioneer of sculpture garden in Nigeria. Historically, sculpture garden traditional at ABU goes back to the late 1950s when notable or important students' works, particularly, sculptures were displayed in the art department's premises for instructional, aesthetic, and social reasons among others. Interestingly, one may consider Yaba College of Technology, Yaba as the first institution to establish Sculpture garden in Nigeria's tertiary institutions. This consideration is advanced in the sense that Yaba College of Technology is seen as the first tertiary institution in Nigeria. However, there was no formalised sculpture garden in the institution until much later.

It is believed that Department of Fine Arts of Yaba College of Technology, Yaba may have been established long ago, and before that of ABU Zaria, Oloidi states that the institution lacked the ambition to establish an organized and formalized sculpture garden. It was so, until in the late 1960s when Ahmadu Bello University, Zaria took the bold step and a giant stride to establish one, which eventually became the first and foremost sculpture garden in the history of modern art in Nigeria.

Yaba Technical Institute was established in 1948, formally it was Yaba higher college and it was changed to Yaba Technical Institute, by that time it was to run a sandwich programme in the visual arts for the yearning civil servants. By 1952, a full-fledged Department of Fine Arts was established by Paul Mount who was also an expatriate teacher employed to teach art in Nigeria.⁹ Yaba Higher College now Yaba College of Technology started Fine Arts earlier, but was not eager and ambitious to establish sculpture garden, though there were some sculpture works done by the students, but the works produced were not kept in a garden setting or in a formalized garden setting.

This was the situation for sculpture until 1955 when Nigerian College of Arts, Science and Technology (NCAST) was moved from Ibadan to Zaria, the present Ahmadu Bello University Zaria. It was at this point that a formalized sculpture garden was established in Zaria and consequently became the first in the history of Nigeria's tertiary institutions.¹⁰ In support of this, Ogboto states that the sculpture garden of Ahmadu Bello University Zaria, was set up in 1969 by Professor Salihu Sulieman, during the period he was Head of the sculpture section of the department in order to stop the destruction of created works as a result of lack of adequate storage space after examination and exhibition.¹¹ From there, the sculpture garden of Ahmadu Bello University, grew and developed into what it is now.

Consequently, the sculpture garden of Ahmadu Bello University, Zaria became very distinctive, a good example and a big influence to other tertiary institutions in Southeastern Nigeria. In an attempt to throw more light on the establishment and development of sculpture garden in Ahmadu Bello University,

Zaria, Okoli believes that the sculpture garden of Ahmadu Bello University is a big influence to others, and asserts that the institution (ABU) popularised sculpture garden and thereafter, lecturers and graduates of the institution migrated to other institutions and contributed to the development of sculpture and sculpture gardens in different tertiary institutions throughout Nigeria.¹² For example, Ben Ekanem, and Yusuf Grillo all Professors of Fine Arts, both left ABU, Zaria for University of Uyo and Yaba College of Technology, respectively, contributing to the development of sculpture and the gardens in their respective institutions.

However, in that same way, others equally left ABU Zaria, for Ife Art School, Benin, Auchi, and Institute of Management and Technology, Enugu (IMT). Some left for other tertiary institutions within Southeastern Nigeria and outside the country, and contribute to the teaching and establishment of various departments of Fine Arts throughout the country. They have also made positive impact in the establishment of various sculpture gardens in the tertiary institutions today. Works in figures 1 and 2 are good examples.



Fig. 1: Eze, Ngene. *Aggressive Digger*, Concrete, 7.5ft, 1990, ABU. Zaria, © Eze Ngene.



Fig. 2: Matthew Ehizele, *Hard Labour*, Welded Mild Steel,. 4.8 metres, 1998, ABU. Zaria. © Zaria Art School, 50th Anniversary Exhibition.

Oloidi acknowledges that “notably, Ahmadu Bello University, Zaria is the first and the foremost institution in Nigeria to establish sculpture garden in her institution.”¹³ However, in his opinion, he observes that the establishment of sculpture garden in the tertiary institutions is borne out of the need to preserve, educate, enjoy the works of other artists within a garden setting for aesthetic, inspirational, educative, social and therapeutic purposes. Other examples include figures 3 and 4.



Fig. 3: Chinedu Obi, *Drummer and Dancer*, Concrete, 78 x 106cm. ABU. Zaria. © Zaria Art School, 50th Anniversary Exhibition.



Fig. 4: John Udeh Obande, *Anthill of Sorrow*, Concrete, 2.1 x 3.1Metres. ABU. Zaria, © Zaria Art School, 50th Anniversary Exhibition.

It is for these reasons that sculpture gardens of the tertiary institutions are constantly visited by students and staff of similar institutions.¹⁴ There are examples of students' experimental works created by the likes of Eze Ngene, Mathew Ehizele, Tonie Okpe, Kenneth Okoli and others from the 1970s to 1990s. Other examples are figures 5 and 6.



Fig. 5: Ordor, E.E., *Solitude*, 1994, Concrete, ABU. Zaria, 6.1ft. (c) Hon. Theo Wogu



Fig. 6: Torjir Jerry, *Embrace*, 2011, Concrete, 11.31ft.
ABU. Zaria. (c) Hon. Theo Wogu

These were sculpture students in the department whose works made and are still making positive impacts in the sculpture garden of the institution. From 1970s till the present, the works in the sculpture garden become a platform for housing a diversity of works for critical enquiry and the direction of sculpture education, not only at Ahmadu Bello University, Zaria but in Southeastern Nigeria and Nigeria generally. Okpe concludes that the nature of the sculpture curriculum in Ahmadu Bello University, Zaria gave rise to courage and a lot of inspiration to the establishment of the institution's sculpture garden which is highly rated in the country.¹⁵

However, Okpe further asserts that the sculpture curriculum includes large scale sculptures which should be produced by students during the course as part of the requirements for graduation. Monumental sculptures were therefore created,

and these led to the establishment of sculpture garden of the institution. One of the reasons for its establishment was to stop the destruction of created works as a result of lack of adequate storage space after examination and exhibition.¹⁶ In view of this, a large space was mapped out for the sculpture works for security and preservation of the various sculpture works in 1969. Figures 7-8 are more examples of sculpture works from the sculpture garden of Ahmadu Bello University, Zaria.



Figures 7: Akohol Joseph T, *Expectation*, 2000, Concrete, 5.8ft. © Zaria Art School, 50th Anniversary Exhibition. ABU. Zaria.



Fig. 8: Owoade Waheed, *Aluya*, 1997, Concrete, 12.8ft. ABU. Zaria. © Hon. Theo Wogu

The above works are some few examples of sculpture works from the sculpture garden of Ahmadu Bello University, Zaria which have inspired and motivated the creation of monumental sculptures and various sculpture gardens throughout the country. These equally have triggered and promoted the growth of modern Nigerian Art, locally, nationally and globally. Ahmadu Bello University, Zaria's sculpture garden represents the first and foremost sculpture garden in Nigeria's tertiary institutions. However, one interesting thing about the works in this sculpture garden is, each sculptor's peculiar way of handling the materials at their disposal and also the unique technology employed to achieve their creative objectives.

There is, in each sculptor's works, inherent, identifiable and peculiar formalistic characteristics, which invariably help to separate or distinguish one sculptor from another in the sculpture garden. For example, the human figures and

their rendition catch the aesthetic attention of sculptors, other artists and non artists. In most cases, they are rendered in abstract form as observed in the works within the sculpture garden. Further observations made include, every effort or attempt at rendering human figures in naturalistic form must be able to capture a close to life appearance and a display of the sculptors mastery of the human figure and its anatomy. The concrete works in figures 1, 3, 7 and 8 have these qualities, and are outstanding and inspiring to other tertiary institution, particularly, the southeastern Nigeria's institutions. Thus, sculpture garden tradition of ABU Zaria, gave impetus to the establishment and development of sculpture as well as sculpture gardens in other tertiary institutions in southeastern Nigeria.

Statement of the Problem

Sculpture garden is an outcome of a collection of sculpture of different types in a garden setting. Many artists, scholars and researchers have carried out investigation on different aspects of the visual arts, with particular reference to sculpture. Most of these investigations, however, are centered on the biographies of selected artists who work in various media as well as various aspects of the visual arts such as fibre art, pottery, wood carving, fibre glass, textile design or painting.

The problem however, is that most of these sculpture gardens have not been properly maintained to highlight the creative professionalism that the works displayed on them embody and achieve the didactic functionalism that is expected both for students and the general public. Moreso, sculpture gardens have not been extensively studied or comprehensively documented. However, it is also observed

that no significant works have been done on sculpture gardens of Nigeria's tertiary institutions, with particular reference to southeastern Nigeria, hence the need to research into new materials, products, aesthetics and ideas that will develop not only sculpture but sculpture gardens in Nigeria. This will contribute to the growth and development of contemporary art in Southeastern Nigeria.

Objectives of the Study

Sculpture gardens provide teaching and learning environment for artists and art students. No doubt, these gardens play socio-cultural roles in the community, generally. Sculpture gardens are constantly visited by students, staff of institutions and others, for educative, recreational and aesthetic reasons. However, since little or no scholarly attention has been given to this important visual art tradition of tertiary institutions, it is therefore, proper to focus on the sculpture gardens in selected tertiary art institutions in Southeastern Nigeria. The core objective of this study is to examine to what extent creative professionalism is embodied in the sculpture pieces exhibited in the gardens, and what level of didactic functionalism is achieved by and with sculpture gardens. Other specific objectives include:

1. To draw attention to sculpture gardens as a framework that will instill or arouse the art consciousness in the students and the community at large.
2. Bring into focus the urgent need for the preservation of sculpture gardens for historical and research purposes.
3. Expose the didactic uniqueness and functionality of sculpture gardens to the society at large.

4. Present sculpture gardens as therapeutic, recreational and educational centres for the community.
5. Situate sculpture garden as a body of knowledge that could induce creativity and technical interest in students, artists and the society at large.

Significance of the Study

This research is significant in a number of respects. It helps to give insight into the artistic and cultural values as well as aesthetic and therapeutic functions of the sculpture gardens in the Nigeria's tertiary institutions. This study therefore, serves as a record of artistic event with particular reference to sculpture garden and will expose the socio-cultural and philosophical relevance of the unique art heritage in Nigeria.

To artists, it is significant as it draws their attention to the need to see the sculpture garden as a place where they could exhibit their creative ingenuity in actualizing all the functions that the visual arts perform for humanity. To Art students, this study is significant as it presents the sculpture gardens as places where they could draw inspiration and motivation in their effort to learn, master and prosper in the arts (particularly sculpture). The study presents sculpture garden as a place of education both in the skills exhibited in the works displayed and in the environment it represents.

To the government and other agencies, the study calls for more attention to be paid to art education and art patronage, considering the creative professionalism exhibited in the works displayed and the didactic functionalism achieved when people are educated in and by sculpture gardens. To the tertiary institutions'

managements, the study is significant as it draws their attention to the need to allocate to the art departments adequate space and resources for the development of art education, considering the enormous functions performed by the visual arts, especially, through the sculpture gardens.

To the public, the study is significant as it draws their attention to the therapeutic functions, aesthetic and other functions of the sculpture gardens. These enable the public to access and patronize these gardens and satisfy their different needs for the arts. To researchers, this study constitutes a solid body of knowledge that would continue to serve as a reference material for further researches in this area.

Limitations

A work of this nature could not have been executed without challenges. A number of factors presented challenges that the researcher worked hard to overcome in executing the study. Some of the challenges encountered and how they were resolved include:

- i. The dearth of materials on the key variable of the study, sculpture gardens was a major challenge. However, the researcher depended extensively on primary data drawn through observation, informal and unstructured interviews in carrying out the study. This was combined with the little available secondary literature to achieve balance in the analysis. To a large extent, this challenge and how it was resolved helped make the work more original.

- ii. Inadequate information from the art departments of the various tertiary institutions with regard to dating and creation of some of the works displayed in the sculpture gardens also presented some challenges. The researcher tried to overcome these challenges by looking at such works from other perspectives such as formalism in executing the study.
- iii. Incessant strike actions by staff of the various tertiary institutions hampered the smooth execution of the project as data collection during field work was seriously impeded. However, the researcher overcame this challenge by delaying some aspects of the field work, hence the long time it took to complete the study.

Procedure

The study is executed adopting the participant observation method. The ways of participating and observing can vary widely from setting to setting. Participant observation is a strategy of reflexive learning, not a single method of observing. In participant observation, researchers typically become members of a culture, group, or setting for not less than twelve calendar months, and adopt roles to conform to that setting. In doing so, the aim is for the researcher to gain a closer insight into the practices, motivations and emotions.

The research design is executed through the use of fieldworks carried out by the researcher. During the fieldwork, the researcher employed the use of informal and unstructured interviews to draw information from key informants. Participating and observing is important here considering that there is information which may not be released to the researcher unless the respondents consider him

one of their own. Considering that the researcher is a sculptor and also teaching in the university system, he is afforded extra emic conditions to get the information required of this study.

This design entails the researcher adopting the technique of going into the area of study and participating in the activities. In doing that, the researcher engages his key informants through informal and unstructured interviews. Using this kind of interview helps in getting unbiased and undiluted information which aids him in executing the research. Even though these interviews may be recorded, direct reproduction of the transcripts here is not necessary as only useful information is taken. The researcher also, during the field work draws sketches, takes photographs and makes notes which assisted him in the execution of the study.

Again, in executing this study, the researcher employs two sources of data – primary data and secondary data. Primary data he gets during the fieldwork through interviews, observations, sketches and photographs, while the secondary data is drawn from library research, journals, exhibition catalogues, magazines, newspapers and conference papers, proposals, seminar papers. This makes the method diachronic and thus helps in achieving balance in the analysis.

Every research is said to build on existing knowledge for it is always said that it is from the known that one proceeds to the unknown. To this effect, the study is executed against the framework of some art theories like structural functionalism, formalism and or icons and iconography.

Structural functionalism comes in as a broad perspective in the arts which addresses social structure in terms of the function of its constituent elements,

namely norms, customs, traditions and institutions. It studies society as a structure with interrelated parts. Ikwuegbu states that a common analogy, popularized by Herbert Spencer, regards these interrelated parts of society as "organs" that work towards the proper functioning of the "body" as a whole. The perspective was implicit in the thought of the original sociological positivist. Those sculptural pieces that are displayed in the sculpture gardens could be viewed in terms of how they fit into the overall working of the setting or the cultural area and the functions they perform.

Formalism in art theory, on the other hand, is also relevant being the concept that a work's artistic value is entirely determined by its form-the way it is made, its purely visual aspects, and its medium. Aniakor shares the view that, formalism can be traced to Plato who argued that *eidos* (or shape) of a thing included our perceptions of the thing, as well as those sensory aspects of a thing which the human mind can take in. Again, formalism as art theory, in another perspective, is also relevant being the concept that a work's artistic value is entirely determined by its form, the way it is made, its purely visual aspects, and its medium. The works that populate the sculptural gardens and their effects could also be analysed under formalism as to their aesthetic components.

Iconography in art theory is also relevant here. Iconography is the branch of art history which studies the identification, description, and the interpretation of the content of images. The word *iconography* literally means "image writing", and a secondary meaning is the painting of icons in the Byzantine and Orthodox Christian tradition. Aniakor points out that an iconography may also mean a particular depiction of a subject in terms of the content of the image, such as the

number of figures used, their placing and gestures. The term is also used in many academic fields other than art history, for example, semiotics and media studies, and in general usage, for the content of images, the typical depiction in images of a subject, and related senses. Sometimes, distinctions have been made between *Iconology* and *Iconography*, although the definitions and so the distinction made varies. This is relevant because there is more to some of the sculpted images displayed in the sculpture gardens and pictured in this study than the pictures depict.

Scope of Study

The study focuses on some selected tertiary art institutions in Southeastern Nigeria. These include: University of Nigeria, Nsukka; Imo State University, Owerri; Abia State University, Uturu; Institute of Management and Technology (IMT), Enugu; Enugu State College of Education (Technical), Enugu; and Alvan Ikoku Federal College of Education, Owerri. This selection covers both federal and state tertiary art institutions within this region. Discussions will focus on the sculpture gardens and the works in the gardens.

The study does not intend to dwell on other aspects of the visual arts or investigate other media such as painting, textile and others. It focuses on examining the creative professionalism and educative effectiveness of sculpture gardens in art schools of tertiary institutions in Southeastern Nigeria.

Organization

The research is divided into eight chapters. Chapter one contains the introduction which covers the background account of the study, followed by methodological processes. Chapter two covers the literature review, while chapter three focuses on Southeastern Institutions and sculpture gardens with strong emphasis on historical development of these sculpture gardens. In chapter four, sculpture materials are extensively discussed. Chapter five contains the various sculpture types, and chapter six discusses the sculpture gardens and functions. Chapter seven covers formalistic significance of sculpture gardens of selected tertiary institutions in Southeastern Nigeria, while chapter eight concludes the work.

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CHAPTER TWO

LITERATURE REVIEW

Without doubt, there is dearth of literature on the subject matter of the study. Sculpture garden, which is an important part of art development in recent time, is yet to be seriously studied or examined by art historians, scholars and other researchers. Therefore, only a small body of literature is available in the form of conference papers, magazines, newspapers, art brochures, journals and other unpublished materials. Pitiably, most available information or data are channeled towards biographies of sculptors in Nigeria or sculpture as a three dimensional art with emphasis on metal, fibre, terracotta or installation. No serious effort has been directed towards sculpture gardens in terms of their creative professionalism and didactic functionalism, in relation to the contemporary art situation in Nigerian society as well as its relevance to the modern Nigerian art experience.

However, few secondary sources that focus on sculpture generally but without laying strong emphasis on sculpture garden have provided useful information for this study. For example, some unpublished scholarly theses, dissertations and projects have provided useful information that directly and indirectly focus on the study's objectives. It is pertinent here, to examine and review some of the available literature.

Jean-Luc Daval in "Introduction" to the book, *Sculpture From Renaissance to the Present Day*, shares the view that "Sculpture offers the most objective evidence we have of man's power over the world"¹. The book identifies sculpture

garden as a product of a collection of sculpture pieces assembled or displayed in a given area. It describes sculpture as a three dimensional art work created by shaping or combining hard materials typically stone such as marble or metal, glass or wood. Softer materials (plastic) such as clay, textiles, plastics, polymers and softer metals could also be used. The term has been extended to works like found object.²

In a related study, Wale Abiri, in a paper titled: “Sculpture in Nigerian Art” published as part of the *International Art Expo*, examines sculpture as a three dimensional art and highlights the basic materials suitable for sculpture creation. The paper observes that sculpture is the branch of fine arts that is primarily concerned with the creation of expressive form in three dimensions. It includes a wide range of different art works extending from free standing, independent objects through various heights, media and low relief that are more than raised drawing-high relief³. The book is useful to the study as it highlights further on sculpture materials. It also shows how sculpture pieces could be produced in more perishable materials like feathers, soap, leathers, plastics and in most cases in edible materials like bread, *fufu* and few others. The book concludes that “many countries of the world have produced great sculptors who have executed quite impressive sculptures in various media, styles and techniques.”⁴

Berkeley, in a book titled: *Art In Our Times: A Pictorial History 1890-1980*, attempts to highlight or explain the quality of a work of art, (sculpture) and what constitutes a sculpture garden in the contemporary society. The book states that the quality of a work of art can, perhaps, best be judged by its potential yield of new experiences. According to the book, the purpose of art was stated

beautifully by Paul Klee in 1920, when he asserts that “art does not reproduce the visible rather it makes visible”, thereby taking one into the land of greater insight.⁵ He therefore, describes sculpture as an important form of plastic art. The book sees sculpture as a plastic art because it could involve the use of materials that can be moulded or modulated.⁶ It concludes that a collection of sculpture in a garden setting could be referred to as a sculpture garden. The book is very relevant to the study.

The *Modern Wikipedia Online Encyclopedia*, which by all standards, gives a vivid impression of what sculpture garden is all about, sees sculpture garden as an outdoor garden dedicated to the presentation of sculpture, usually several permanently sited works in durable materials in landscaped surroundings.⁷ It shares the view that sculpture garden may be categorized into two: private and public. The private sculpture garden may be owned by an individual or a museum which may be accessible freely or for a fee, while the public sculpture garden is accessible to everybody, sometimes with or without a fee.

In a related study, Laurie Schneider Adams in a book, *the Methodologies of Art: An Introduction*, describes sculpture garden as an area where environmental sculpture pieces are displayed. Again, it sees “sculpture garden as a breeding place for environmental sculpture in durable materials like stone, marble, metal and others”.⁸ The book makes one see sculpture gardens of Nigeria’s tertiary institutions from cross cultural standpoint. It is easily observable that the present status of the sculpture gardens in the Nigerian tertiary institutions agrees with Uche Okeke’s ideology of “Natural Synthesis”, the marriage of foreign or external influences with the indigenous traditional culture.⁹

The Rejected Stone: Visual Arts in an Artistically Uninformed Nigerian Society, by Ola Oloidi is relevant to the study. Although, the book does not focus directly on sculpture gardens of tertiary art institutions in Nigeria, it provides valuable information that directly or indirectly addresses some of the problems this research seeks to solve. It brings into focus the negative impact of colonial authorities in the growth of modern Nigerian art. It also traces the history of destruction, retardation, vandalism of art works, particularly sculpture pieces, which eventually negatively affected art appreciation in Nigeria.¹⁰ The book also identifies other problems which militated against the growth and development of sculpture and other forms of the visual arts in the country.

In “Zarianism: The Crusading Spirit Of A Revolution In Nigeria” an article in *Zaria Art Society: A New Consciousness*, Oloidi attempts to consciously discuss the turbulent transitional modern Nigerian art. The article examines the revolutionary activities of the Zaria school. Although, the paper does not focus directly on sculpture gardens of the tertiary art institutions in southeastern Nigeria, it indirectly made useful contributions which are useful to this study by giving a vivid explanation that there is no clear difference in the mental capabilities of the black and white man in terms of artistic creation.¹¹

“Lessons for Contemporary Nigerian Art Pupils” an article by Adoh Emi in *Second National Symposium of Nigerian Art* is useful to this study. The article discusses the objectives and aims of creating new forms of artistic expressions that differ from existing ones. It observes that the history of visual arts over the ages has revealed that art forms, techniques, styles and traditions were the results of artistic experiments and exploration of the early graduates of the Nigerian College

of Arts, Science and technology who contributed to the development of Sculpture and other areas of the visual arts. Furthermore, the paper believes that an art movement is borne out of feeling of the need to create something new and different from the existing ones.¹² It serves as a useful source of information, particularly in understanding the pioneering efforts of Ahmadu Bello University (ABU), Zaria art graduates, most especially in their conceptual, ideological and stylistic contributions which have aided and encouraged the establishment of sculpture gardens in the various tertiary institutions in the country, particularly, in the Southeastern Nigeria.

Uzoagba, I.N. in *Certificate Model Notes on Art Theory*, affirms that African art has an emphasis on sculpture. The book observes that the style, aesthetic characteristics, materials and techniques used in the creation of a piece of sculpture reflect the region from which it originates.¹³ It asserts that sculpture often has unique functions and style which vary widely from one geographical region to another. The above observation is clearly evident in the sculpture gardens of the different tertiary art institutions in Nigeria. Examples are works in the sculpture garden of University of Nigeria, Nsukka, which are more of conceptual representations than those works in the sculpture gardens of Imo State University, Owerri; Alvan Ikoku Federal College of Education, Owerri and those of the Institute of Management and Technology (IMT), Enugu, which tilt towards photo realism or naturalism. It is observed that these institutions have unique styles and meaning to the sculptures in their gardens.

African Art: The Years since 1920 by Marshal Mount does not directly focus on sculpture gardens, but some of the salient issues raised contribute to this

study. The book tries to examine the development of art in sub-Sahara Africa, particularly, in relation to the introduction of new art materials and emergence of new creative art activities. It gives continuity to the study of the traditional, colonial and modern art.¹⁴ It therefore, contributes to this study.

“Uche Okeke and His Creative Dynasty in Nigeria”, in *Triumph of Vision* by Ola Ololade is relevant because it reveals the beginning of revolution in the Nigeria’s artistic creation, paving the way for different art schools and other tertiary art institutions, giving the way also for the establishment of various sculpture gardens in the tertiary art institutions in Nigeria.

Another relevant paper here is one by N.O. Umoru and M.O. Fajuyigbe titled: “Emergence of Art Movement in Modern Art of the 20th Century: Lesson for Nigerian Art and Artists”, in *National Symposium of Art*. The article considers some important concepts that help promote creativity and individualism which serve as basis for radical innovations in styles. It observes that some artists come together to establish art movement or art societies based on the similarity in their visual art creations.¹⁵ This activity alone, reflects positively in the standard of works seen in the various sculpture gardens of the tertiary art institutions today.

A book by Preble and Frank, *Art Forms: An Introduction to the Visual Arts*, has no direct link to sculpture garden but the ideas raised are of relevance to this research. The book presents some accounts that focus on the historical background of sculpture from the prehistoric to the present era. The book observes that the earliest known sculptures are from the Nok culture which dates around 500 BC.¹⁶ It shares the view that figures of West African sculptures, typically have elongated bodies, angular shapes, and facial features that represent an ideal rather

than an individual. These figures are used in religious rituals. They are also made to have surfaces that are often coated with materials placed on them for ceremonial offerings.¹⁷

In line with the above material, Uzoagba in *Certificate Model Notes On Art Theory* observes that Ife art derives close inspiration from Nok since both have some characteristics in common.¹⁸ It must be noted, however, that this borrowing of ideas from one region to another and or between cultures, have greatly influenced artistic creation all over the world. A close and objective study of the major sculpture gardens of Nigeria's tertiary art institutions shows this borrowing as well as the vitality, meaning and functions that sculpture has given to the visual arts in the contemporary Nigerian art. It is also observed that the presence of external or western influences have led to the gigantic and monumental sculptures in major sculpture gardens, and many of them have been used in adorning major cities, thereby enhancing the aesthetic appeal of the society.

Simon Ikpakronyi in a paper titled: "Yusuf Grillo and His Contemporaries in the Growth of Nigerian Arts" in *Master of Masters, Yusuf Grillo: His Life And Works*, agrees on the influence of cross cultural influences on sculpture. The article reveals cross cultural influences on sculpture and its impact on the present standard of the sculpture gardens of the Nigeria's tertiary art institutions. It also gives an insight into how Paul Mount was influenced by some sculpture traditions and how he also influenced some Benin carvers like Idehen, Osifo and Felix Idubor who later became known locally and internationally.¹⁹

The Artist's Handbook of Materials and Techniques by Ralph Mayer is vital to this study. The book examines, carefully, the materials that could be used

for producing sculpture. According to Mayer, materials and techniques vary, depending on the type of sculpture created.²⁰ The book observes that wood is one of the studio sculpture materials, but in recent times, researchers have proved that wood, despite termites and other weathering conditions, could be used for outdoor sculptures. The book also enumerates varieties of wood and points out that wood could be used for outdoor sculptures if properly and carefully treated and well covered with sun and water proof agents.

J. Hospers' "Introduction" in *Reading in Aesthetics*, shows that whatever the interests, decisions and purposes of the sculptor in creating a form, the sculptor's form possesses unified and harmonious composition.²¹ The central principle of form hallowed by long tradition, is unity. According to Hospers, "a work of art must hang together, all the parts of it must be mutually coherent".²² He further observes that some people see sculpture form "as a difficult element to decode and comprehend, especially in a cultural context where some churches and other groups abhor visual images."

"The (Doing) Experimental Sculpture Site at Ahmadu Bello University, Zaria" in *Zaria Art School 50th Anniversary Exhibition* by Tonnie Okpe observes that well structured curriculum in sculpture by Ahmadu Bello University, Zaria is responsible for the high standard of works in the institution's sculpture garden. The article stresses that conscious modeling of the sculpture degree curriculum, both at the Undergraduate and the Post Graduate levels, is a recognition of the role of content, context and artistic development.²³ According to Okpe, sculpture garden at Ahmadu Bello University, Zaria as an experimental 'site', has contributed to the propagation of public sculpture tradition in Nigeria.²⁴

Still on sculpture curriculum, the article observes that sculpture programme component of the studio art curriculum in Zaria, can be adjudged to be one of the largest and most comprehensive training grounds for form or creative development in Nigeria. The works in the ABU sculpture garden, to Okpe, are full of “experimentation or exploration and encompass contemporary trends of installation and performance art as well as confronting philosophical issues”.²⁵ Emphatically, the paper stresses the importance of developing a well structured and diversified sculpture curriculum in the tertiary art institutions. This is necessary in achieving high standard or creating more aesthetic sculptures not only at Ahmadu Bello University, Zaria but also in Nigeria’s tertiary institutions, particularly, in the South Eastern Nigeria.

Another relevant material here is “The Story of Nigerian Art” published in the *Daily Times* by Kunle Filani. The paper highlights ideological and stylistic peculiarities of various tertiary art institutions reflecting their cultural locations.²⁶ These are exemplified by the types of sculpture pieces in the various sculpture gardens which, to a larger extent, depict the culture and tradition of the people of that location. The paper cites some notable art groups or societies like *Aka* Group from Nsukka, *Ona* Group from Ife and *Eye* society from Zaria. All of these groups later emerged as notable formal art schools, contributing to the development of sculpture and the sculpture gardens as well as other areas of visual arts in Nigeria. The paper becomes more relevant to the study for its presentation of the historical evolution of artistic schools and movements, and their contributions to the overall development of art in Nigeria which also helped in the establishment and

development of various sculpture gardens in the tertiary institutions of the Southeastern Nigeria.

Ola Oloidi's "Art And Nationalism In Colonial Nigeria" published in *Nsukka Journal of Humanities* shows the growth of political awareness through meaningful experiences that promote national, ancestral interests and identifies the sharp distinction between traditional and modern art.²⁷ The paper observes the negative attitude of both Christianity and other religious groups to traditional sculptural culture and to the development of modern art in Nigeria, generally.

"Form, Content, Context, Material and Materiality" by Eze and Egwali in the *Journal of Arts*, focuses directly on the concept of form in relation to sculpture. The paper explains that form in its entirety has generated a lot of serious academic discourse in recent times. To them, forms and their relationship to art and object have been the concern of the artist, and these have been the concern of different sculptors from the ancient times to the present. To Eze and Egwali, the major concern of some sculptors is the achievement of form in any medium. They also observe that the art historians, art educators and neuron physiologists relate the appreciation of form that exists in an art work to visual thinking and perception.²⁸ The authors, also observe that the sculptors' goal, over the centuries, is to create new form that generates new insight that informs the viewer and the community about the artist, his processes and his art object.

Ngene Eze in "Execution of Public Arts for the Beautification of the Environment and the Artists Experience in Imo State" in the *Journal of Modern Nigerian Art*, contributes to this study. Though, the essay is not directly on sculpture garden, it takes a position on what constitutes a public art. The paper

cites Downey's view on "Public Art" and concludes that "Public arts is the intervention by artists into the public experience."²⁹ The essay observes that the artists explore different media and creativity in their artistic expression to develop the public spaces in order to appeal to people's aesthetic experiences and values. The paper takes a position that public art transforms the environment to pleasant sceneries.³⁰

Similarly, an unpublished Bachelor of Arts project in sculpture by Uzor Chidiebere titled: *Sculpture, Aesthetics: Panacea for Environmental Development*, observes that there is a lot of borrowing of ideas from the Western world to improve upon standards in the creation of sculpture pieces in Nigeria's tertiary art institutions. These external influences have resulted into monumental sculptures in the various sculpture gardens.³¹ The external influences are mainly from other cultures in Africa, America, Central Asia as well as Europe and others.

Abiodun Banjo's unpublished Ph.D thesis, *Culture, ideology and modernity: Three Decades of Ife Art School, 1975-2005* has been an important source of information, especially in understanding the pioneering effort of Ahmadu Bello University, Zaria, Yaba College of Technology, Auchi Polytechnic, Institute of Management and Technology, Enugu, University of Nigeria, Nsukka as well as Ife Art School and others in spreading and teaching of art in schools.³² Until recently, sculpture garden remained unpopular in most of the tertiary art institutions in the country. However, the information in the unpublished Ph.D thesis of Abiodun Banjo are not directly on sculpture gardens, but the materials have been useful to the formalistic, conceptual, stylistic analysis and interpretation of the students' works in the various sculpture gardens of the institutions.

Taking into account all the above reviewed literature, it is observed that there is dearth of literature on the main variables of the study, because no much work has focused on sculpture gardens in Nigeria's tertiary art institutions, particularly in the Southeastern Nigeria. It is therefore, necessary to carry out a comprehensive research on the sculpture gardens of Nigeria's tertiary institutions with focus on the selected ones in Southeastern Nigeria's tertiary institutions.

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CHAPTER THREE

SCULPTURE GARDENS IN SOUTHEASTERN TERTIARY ART INSTITUTIONS

Historical Development

The search for knowledge, ideology and identity in creative and artistic fronts in Nigeria did not start recently; it could be traced back to the pre-colonial era. The introduction of art in schools has helped to promote and influence development and marriage of different art traditions, and new aesthetic concepts in the modern Nigerian art scene. There is no doubt that these philosophy and ideology have led to the present distinctive styles which in turn differentiate one art school from the other. Consequently, the crave for identity and the amalgamation of different traditions, as well as the embracing of new aesthetic principles have led to the emergence of different art schools, art societies, giving birth to different sculpture gardens particularly in the tertiary institutions of Nigeria.

The establishment and location of the tertiary institutions, including their years of continuous practice, exploration and experimentation, have helped these institutions to grow from strength to strength in relation to ideology, philosophy, preservation and stylistic approaches to artistic creation, particularly, sculpture works. With constant destruction, looting and indiscriminate relocation of the sculpture works from time to time, these have, in no small way, inspired, motivated and encouraged the idea of establishing and developing modern sculpture gardens in the institutions for preservatory purposes.

However, the origin of sculpture gardens could be traced back to the informal education system era. This was when education was based strictly on apprenticeship system, a method whereby “each of the arts was practised as a family trade, the techniques and the secrets passed down from the elders to the children”¹. Most often, a specified amount and number of years of apprenticeship have to be agreed upon before the transaction will be authenticated by both parties.

Actually, this was the situation in Nigeria before the advent of the colonial authorities that eventually introduced formal education which, in the end, altered the entire Nigerian traditional educational system. With western education, came the formal system of training in the visual arts. This led to the inclusion of art in the schools’ curricula, and this has metamorphosed into a high standard of creative exploration and innovation in art today, also leading to the emergence and development of sculpture gardens in the Nigeria’s tertiary institutions.

Historically, sculpture gardens in Nigeria’s tertiary art institutions have their root from the present Ahmadu Bello University (ABU), Zaria. Before this time, the apprenticeship form of training in the visual arts practice dominated the Nigerian art scene until Aina Onabolu introduced modern, western art. This was when, according to Ola Olodi, Onabolu had been formally trained in the academic tradition of Britain and France in the early 1920s.² In 1927, Kenneth C. Murray from Britain was brought into Nigeria at the instance of Aina Onabolu to help in the teaching of art in Nigerian schools.³ As a result of their joint effort, the teaching of art in schools became a reality. Consequently, fine arts departments emerged in various schools in Nigeria; from secondary schools to tertiary institutions.

This development gave birth to the establishment of sculpture gardens in such institutions. The sculpture gardens are established to help protect and preserve the historical and artistic relics of the country. In support of this, Afigbo and Okita observe that “it is usual for a nation to take pride in their history, and owing to the absence of written records, the old arts of Nigeria represent a large part of evidence of our history.”³ It is for this purpose that the authorities of the Nigerian College of Arts, Science and Technology, now Ahmadu Bello University (ABU), Zaria considered it necessary to establish sculpture garden in the institution. The University was the first institution in Nigeria to establish sculpture garden in Nigeria. Consequently, the sculpture garden of the university (ABU) became the pioneer and the foremost in the history of sculpture garden in Nigeria today. This singular effort, motivated others and encouraged the spread and establishment of sculpture gardens in Nigeria.⁴

The graduates and staff of the institution later motivated the establishment of sculpture gardens in other tertiary art institutions in Nigeria,”⁵ particularly those who later went to other tertiary institutions to teach or establish visual arts departments.⁶ This was how the establishment of sculpture gardens in various tertiary institutions in Nigeria also began and spread.

The history of sculpture gardens will be incomplete without further focusing on the Ahmadu Bello University (ABU), Zaria. However, there is a question. Does it mean that there was no sculpture garden before that of ABU? Although the Yaba Higher College came into existence before the Nigerian College of Arts, Science and Technology (NCAST), now Ahmadu Bello University, Zaria, it was not ambitious, and did not have a formalized sculpture

garden. This was the situation until in 1955 when the NCAST was moved from Ibadan branch to Zaria to eventually become the present Ahmadu Bello University (ABU), Zaria. This institution eventually gave inspiration and motivation to the establishment and development of other sculpture gardens in other institutions, particularly, the Southeastern institutions. It must be stressed that the establishment of sculpture gardens in other tertiary institutions in Nigeria came from Ahmadu Bello University, Zaria which is regarded as the first and foremost institution to establish and develop sculpture garden in Nigeria.

It is based on the establishment of the institution's sculpture garden than other institutions across the country got inspired and became moved to establish one in their various institutions today. Other works in figures 23 and 24 present good examples. More examples are in the figures 9 and 10.



Fig. 9: Onyegegbu, Basil, *Basic shapes*, Metal, 6.11ft ft., 2011, UNN. © Osita, Williams Ago.



Fig. 10: Mete, Paul, *The Last Dance*, Metal, 6.8ft., 2011. UNN. © Osita, Williams Ago.

The above works represent good examples of sculpture pieces from the University of Nigeria Nsukka's sculpture garden. Others include works in figures 11 and 12 from the sculpture gardens of Institute of Management and Technology (IMT) Enugu and Imo State University, Owerri respectively.



Fig. 11: Ogbuagu, Ikechukwu, *Drug Abuse*, Direct Concrete, IMT. Enugu, 6.3ft, 2010. © Osita, Williams Ago.



Fig. 12: Anugwolu, Chukwunonye E. *The Pregnant Farmer, (Child Spacing)* Concrete, 13ft, 2010, IMSU. © Osita Williams Ago.

Other examples are figures 2, 4, 5 and 6 which are more of abstract compositions. Figure 2 represents a good example of abstract composition in metal. It is a monumental steel sculpture produced by Ehizele, Mathew. This colossal steel figure as noted by Ken Okoli was produced through the arc welding process stands 4.8 metres high.⁷ The work was produced in 1988 and depicts a man holding a sledge hammer with his two hands above his head and positioned as if it is in the process of striking something with the hammer. The sculptor posits some objects that look like smaller tools around the waist of the figure while he places the right leg in front of the left one. The head is shifted to the left with the mouth open or agape to indicate the pressure of the work the figure is doing.

The sculptor's understanding and an almost impeccable mastery of materials and anatomy is very clear in this work. Same applies to other works in figures 4, 5 and 6. The distinctive style and manipulation of materials are

expressive and show good mastery of human anatomy in all consideration. Most of the works are naturalistically depicted or represented; this demonstrates the formalistic characteristics of works in the major sculpture gardens. Again, most of the works in the sculpture gardens are devoid of structural weakness. This factor remains a strong consideration in the creation of the works in the sculpture gardens. Again, it separates them from the works of the road-side artists which have no professional or academic touches. Figures 13 and 14 are examples of works with professional touches.



Fig. 13: Ugwuagbo, Alphaeus, O. *Leadership Tussle*, Direct Modeling, 6.5ft, 2011, IMT. Enugu.
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Fig.14: Iwu, Kingsley, C., *Unemployment*, Direct Concrete, 6.2ft, 2009, IMT. Enugu.
© Osita, Williams Ago.

In fact, it has become a tradition to other tertiary institutions which have naturally imbibed this culture. However, this quality of structural rightness has become an established standard in all the Nigeria's tertiary institutions today as exemplified by the works of other sculptors from other tertiary institutions. More examples include figures 15 and 16.



Fig. 15: Ordu, Joshua, *Maiden*, Direct Concrete, 9.3ft, 2011, ABSU. © Osita, Williams Ago.



Fig. 16: Okpe, Byzantine, *Cultural Affiliation*, Direct Concrete, Cement 13.ft, 2010, IMT. Enugu. © Osita, Williams Ago.

The above are works from the sculpture gardens of Abia State University Uturu and Institute of Management and Technology Enugu (IMT).



Fig. 17 : Emegbusim, Casmir, *Stone Cracker*, Direct Concrete, 3.2ft, 2011, IMT. Enugu. © Osita, Williams Ago.



Fig. 18: Nnadiukwu Charles, *Untitled*, Direct Concrete, 5.6ft, 2010, IMT. Enugu. © Osita, Williams Ago.



Fig. 19: Ibekwue Emmanuel, *The Warrior*, Direct Concrete, 6.3ft, 2009, IMT. Enugu. © Osita, Williams Ago.



Fig. 20: Ugwuoke, Sabastine, *Academic Load*, Direct Concrete, 8.7ft. 2010, UNN. © Osita, Williams Ago.



Fig. 21: Owo, Paul, N., *Bicycle Rider*, Metal, 7.3ft, 1992, IMT. Enugu. © Osita, Williams Ago.



Fig. 22: Ifeyi, Uchechukwu, *Slavery*, Direct Concrete, 5.8ft, 2009, IMSU. © Osita, Williams Ago.

Eventually, the sculpture garden tradition of Ahmadu Bello University, Zaria influenced very rapidly the art departments of other tertiary institutions

in the Nigeria. The sculpture garden of Ahmadu Bello University, Zaria, thus, marked the historic beginning of sculpture garden in Nigeria.



Fig. 23: Onyemaechi, Chinedu, *Slavery*, Direct Concrete, 6.1ft, 2010, ABSU. © Osita, Williams Ago.



Fig. 24 David Chimezie, *My Tradition*, Direct Concrete, 5.7, 2010, IMT. Enugu. © Osita, Williams Ago.



Fig. 25: Uzor, Chidiebere, Gideon, *Music Maker*, Direct Concrete, 6.1ft, 2010, ABSU. © Osita, Williams Ago.



Fig. 26: Onuora, Chijioke, *Ofor bu ije*, Direct Concrete, 8.7ft, 1986, UNN. © Osita, Williams Ago.

One may say that Ahmadu Bello University has metamorphosed sculpture into a big time venture, institution, body of knowledge and above all, a living profession of all time. Sculpture is no longer sculpture for sculpture sake, or purely for aesthetics or sculpture for the glorification of gods as it was the case in the traditional art era. They have moved sculpture above the pedestal or horizon to the point of embellishment and adornment of the public square and major cities of the states in the country. More examples include works in figures 27 – 29.



Fig. 27: Nwokolo, *Hunter*, Direct Concrete, 5.8ft, 1985. UNN. © Osita, Williams Ago.



Fig. 28: Nnabuike, Kenechukwu, *Coronation*, Direct Concrete, 6.2ft, 2011, IMT. Enugu. © Osita, Williams Ago.

These works possess the quality of structural rightness, and could be used for adorning the major cities in the states. Apart from aesthetics, these works could serve religious, economic, educative and therapeutic functions to the society. Fig. 29A is also another good example.



Fig. 29A: Ajalla, *Freedom*, Cement/Direct Concrete, 9.2ft, 1987, University of Nigeria Nsukka. © Osita, Williams Ago.

University of Nigeria, Nsukka Sculpture Garden

It is noted that the first conventional art school in Nigeria is the art department of the Nigerian College of Arts, Science and Technology, Ibadan which was founded in 1953 and was later relocated to Zaria in 1955. This relocation brought with it a total transformation in terms of structure and school curricula. In 1962 it was eventually changed to Ahmadu Bello University, Zaria and subsequently elevated to the status of a conventional degree awarding institution till date.⁸

In the Southeastern Nigeria situation, it is observed that a lot of ideas, inspiration, motivation, were drawn from Ahmadu Bello University (ABU), Zaria's Art School, particularly, in the area of sculpture garden. This development

has given a lot of impetus to the establishment and development of sculpture gardens in the Southeastern tertiary art institutions for which University of Nigeria, Nsukka's sculpture garden is a good example.

The Department of Fine and Applied Arts of University of Nigeria, Nsukka was established in 1961, a year after the establishment of the university. In its inception as a full established department, Fine and Applied Arts was under the Faculty of Technology, with Music, Home Economics, Physical and Health Education, (PHE) Secretarial Studies and Engineering as departments making up the faculty.⁹ However, "by 1962, it was changed to Faculty of Arts, with Music, English Language, Igbo Language as well as few other departments now making up the Faculty". Before this time, it was known as Ben Enwuonwu College of Fine Arts. In the opinion of Onuora, by 1965 the first batch of students were graduated, three students in graphics and two in sculpture.

It was later changed to Department of Fine and Applied Arts in 1970 when Uche Okeke came and made African Art History an integral part of the programme. However, prior to this time, there was no formalized sculpture garden in the institution. It was so until 1973 when the likes of Paulinus Emejue graduated in sculpture, and with the introduction of Uko Akpaide, a lecturer in sculpture from 1971 to 1993/1994.

However, Asogwa shares the view that, the Nigeria-Biafra Civil War (1967-1970) affected adversely the academic activities of the university and others in the Southeastern part of Nigeria. The devastating effect of the Civil War, brought with it a set back and a huge decline in national development both in human, economic, educational and other areas of human endeavours.

This was one of the national and natural factors that affected growth and development in this institution, which also affected adversely, the establishment, growth and development of the institution's sculpture garden. However, Onuora remarks that, between 1970 and 1976, when the likes of Uche Okeke, Chike Aniakor, Uko Akpaide, Paulinus Emejue and Ola Ololdi and few others were employed to teach in the department.¹⁸ This gave a boost to the growth and development of modern art in the Southeastern Nigeria. This measure also brought in dynamism and retrospectively, redirected the futuristic focus of the department. Onuora further reveals that, the sculpture unit of the department, from its inception, was dominated by wood sculptures that were not exhibited outside. Explorations were more on woods and later graduated to functional wood sculptures. These exploration and experimentation on wood ushered in new direction of creativity and innovation, resulting into the new functional sculptures, like creative wood chairs, tables, wood panels and doors of diverse designs. This area of endeavour dominated the sculpture unit of the department and delayed or shifted the attention of the institution from considering a formalized sculpture garden till later.

However, in recent times, students have started working on cement (concrete) metal, stones, marbles as exemplified by the works scattered or littered all over the place in the sculpture garden. Objectively, what was, as part of formalized sculpture garden was destroyed by the university authority, during the construction of the institution's Post Graduate School building, which eventually led to the relocation of the sculpture works in the garden. Many of the works got

missing, some got destroyed in the process of relocation. The creative professionalism exhibited in those works and their didactic elements are lost.

Today one could see a cluster of works all over the place devoid of professional outlook and arrangement which is against the objectives for which sculpture gardens are established. For example, sculpture garden should be an outdoor space where sculpture works of different media are arranged in a manner that is consistent with rationality. This consistency with rationality helps to promote knowledge, aesthetics, culture of the people as well as other functions of the sculpture gardens to the individuals and the communities.

Again, apart from the Nigeria – Biafra civil war of 1967 – 1970, the recent destruction and or relocation of works from the institution's sculpture garden, has impacted negatively on the development of the sculpture garden of the institution, following the fact that most of the sculpture works destroyed may not be regained or may not have been documented. This constitutes a set back to the department and the development of the institution's sculpture garden.

Today, lack of space in the institution, is also, adversely affecting the growth and development of the institution's sculpture garden. The problem is to the extent that part of the sculpture garden has been converted to lecture rooms and students' study centers where students, sit out for lectures and do class assignments. This is obviously not in tandem with the aims and objectives of the sculpture garden's establishment in the tertiary institutions. Thus, a lot has to be done to improve upon the standard of what is available in the name of sculpture garden in this institution.

Despite the short comings of this institution, the available works in the sculpture garden are good examples in terms of quality, style, and structural defects. Again, the monumentality of the sculpture pieces in the garden is strong indication of mastery of human anatomy and form. Again, the mastery in the stylistic rendition of form and sculpture media which help in the achievement of creative objectives of the department, are strong indicator of success and achievement in the creation of various sculpture works in the garden of the institution. Above all, works in the sculpture garden are highly expressive and aesthetically appealing till date.



Fig. 29B: A Section of the Sculpture garden of University of Nigeria, Nsukka, 2012. © Osita, Williams Ago.



Fig. 29C: A Section of the Sculpture garden of University of Nigeria, Nsukka, 2012. © Osita, Williams Ago.

Institute of Management and Technology (IMT) Enugu Sculpture Garden

From all indications, it is observed that sculpture gardens of other tertiary institutions in Nigeria sprang from Ahmadu Bello University, Zaria whose sculpture garden remains the first and the foremost in the history and development of sculpture gardens in Nigeria's tertiary institutions.

In the Southeastern Nigeria situation, Institute of Management and Technology (IMT), Enugu, became one of the tertiary institutions with organized and formal sculpture garden within the institution. According to Udentia, who is the current Head of Department of Fine and Applied Arts, Institute of Management and Technology (IMT), Enugu, the department was established in 1973¹¹. The establishment of the department was strictly under the umbrella of the institution's philosophy, which is anchored on the strong belief that technological growth is a product of indigenous development. In view of this, "the institute, continually produces thorough bred graduates who use the excellent skills they have acquired to give invaluable service in all sectors of the economy".

Udenta in his view, further remarks that, this is achieved through a common understanding and fundamental beliefs as well as core values of knowledge, hard work, tenacity, balanced personality, professional competence and creativity, which are the underlying principles governing the establishment of the institution's sculpture garden. One of the objectives for establishing the department of Fine and Applied Art is "to produce self-motivative and creative graduates who possess training and skills needed to turn the wheels of industry; raise the bar in management and finance; and expand the frontiers of science, technology and creative arts at all levels".

Another objective of the institution which also gave rise to the establishment of the department and the sculpture garden as a whole, is to give a department a sculpture garden that will serve as a "reference point in the area of quality, technological education, building of viable careers; transformation of lives; impartation of quality education; creation of rewarding opportunities for students; and the raising of aspirations through socially responsible agenda".¹² It is for these reasons, as noted by Udenta, that Department of Fine and Applied Arts and the sculpture garden of Institute of Management and Technology IMT, Enugu were established in 1973, four years after the sculpture garden of Ahmadu Bello University, Zaria was established.

Ikenegbu of same department, acknowledges that in 1973, the department of Fine and applied Arts was established by John Kammen, with Rowland Amadi and few others as the pioneer staff of the department. Udenta, points out that Enugu, being under the then East Central State of Nigeria, has a rich cultural heritage and tradition which were expressed in their arts, religion and music. By

that time, the institution used to hire traditional and local carvers to teach carving and modeling. With this exercise, sculpture became prominent and pronounced. Sculpture became popular more than other areas of the discipline.

However, the popularity of the sculpture unit gave rise to the need for space, for the storage and preservation of works done by the students. This eventually, paved the way for the establishment of the institution's sculpture garden, which gradually began to grow, and has developed into a reputable standard. Works in figures 30 and 31 are good examples.



Fig. 30: Ike, C. Ike, *Looking Inwards*, Concrete, 1991, 7.2ft, IMT. © Osita, Williams A.



Fig. 31: Ihekwereme, Chidike, *Slave*, Concrete, 1999, 6.3ft, IMT. © Osita, Williams A.

The sculpture garden presently contains works of different character and media which range from human compositions (figurative), abstract compositions, animal, installations, as well as kinetic sculptures. The works in the garden come in different sizes, and media, for example, metal, stone, concrete (cement) and mixed media as exemplified by different works and themes in the sculpture garden today. Ikenegbu remarks that “the sculpture garden of the institution was not formalised, and functionalised until 2006 when it was moved to the permanent site at campus 3, now having the works at the old campus un-attended to and prone to destruction and theft”.¹³

From the observations made-so far, it is important to note that from 1973 to 2006, what was regarded as sculpture garden of Institute of Management and

Technology (IMT), Enugu may not be regarded completely as a sculpture garden but a cluster of works that were not well arranged and composed in a way that would be attractive and make sense to the hosting community and others. Ikenegbu explains that sculpture garden is a “place where you store outdoor sculptures”. “It is like an outdoor for leisure and touching the sensibility.” However, today the institution has improved upon the standard to what could safely be regarded as formalised and functionalised sculpture garden in the institution’s permanent site at campus 3.

The works in the former or old site are of high quality standard though not in a garden setting, but in a more of an unorganized setting different from what it is now. It was so until 2006 when the institution took a bold step and moved to the permanent site where a new and more of a realistic and functional sculpture garden is established. Till date, the new sculpture garden of the Institute of Management and Technology is growing with new works of high standard and structural rightness, with the garden also showing a touch of professionalism in the landscaping, and the arrangement of works to arouse and sustain the interest of the spectators.

Enugu State College of Education (Technical) Sculpture Garden

Enugu State College of Education (Technical) is another tertiary institution within Southeastern Nigeria. This institution offers courses in Fine and Applied Arts Education (FAAE). It was established in 1978 to cater for the needs of the teeming population seeking teacher education to help teach fine and applied arts in schools. According to Okolo Nwokolo, who is the present head of department and

a sculptor from the University of Nigeria, Nsukka, the department was established in 1978 as a Department of Art Education in Institute of Management and Technology (IMT) Enugu; then offering Nigerian Certificate in Education (NCE) programme. The man who championed the establishment of the department was Ichie Anene Obianyo who was also a sculptor and art educator trained in Great Britain.¹⁴ Other pioneer staff of the department include Sylver Okereke, Bona Ezeudu, Obiora Anide, Chris Afuba, CY Nwokoro and Aduba. For now, many of them have retired and some relocated to other states, following state creation.

In the opinion of Nwokolo, in the first two years of its existence, the courses of the programme were serviced by both the department of fine and applied arts and education foundations. In the course of the programme's rapid development, a number of staff with requisite specialisation were engaged to teach courses in Fine and Applied Arts Education. Professional courses, like Principles and Practice of Education are now being taught by staff from Education Department, also within the same school of Science and Vocational Teacher Education (SSVTE).

By 2007, the main College of Education (Technical) was established from Institute of Management and Technology (IMT) Enugu by the State College of Education (Technical), Enugu Law of 2006.¹⁵ Presently, at the departmental level of development, it has continued to rank positively above average, particularly, in area of sculpture which is exemplified by the standard and quality of sculpture pieces or works, in the sculpture garden. Figs. 32 and 33 are also other examples.



Fig. 32: Aniagor, Chuka, *Palmwine Tapper on bicycle* , 6.4ft,ESCET.© Osita, Williams A.



Fig. 33: Ozobia, Chuka, *Adonido (Onitsha)*, Concrete and Metal 6.3ft, ESCET. © Osita, Williams A.

From all indications, what could be regarded as a sculpture garden of this institution came into existence after three years of inception of the department, with the major lecturers coming from sculpture section. With more students in sculpture unit, the need for space to store and preserve the sculpture works of the students after exhibition, became extremely necessary. This became one of the preservatory measures by the institution to protect and secure the sculpture works against theft and destruction. Again, the establishment of the sculpture garden in the institution became a vital measure through which other functions of the sculpture garden as contained in subsequent chapter of the study could be actualized, thereby contributing to the growth and development of modern art in Nigeria. Figures 34 and 35 are also some examples of works in sculpture garden of Enugu State College of Education (Technical), Enugu.



Fig. 34: Ejeckam, *Music Maker*, 2004, 6.5ft, ESCET. © Osita, Williams A.

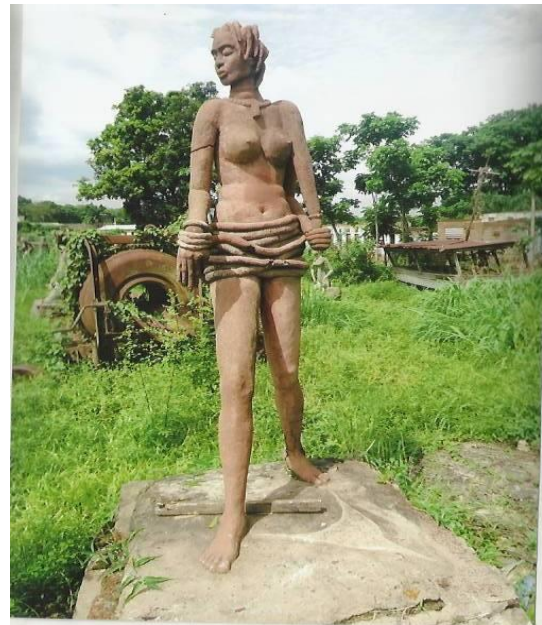


Fig. 35: Okeke, Ify, *Iru Ngbede*, Concrete 6.1ft, ESCET. © Osita, Williams A.

However, from the observations made from the institution, it seems a lot needs be done to improve upon the level and standard of the garden. One may not safely consider what is available there in the institution as a sculpture garden, but a littering at random of different works of sculpture, which are not in tandem with the aims and objectives of the established sculpture gardens in other tertiary institutions. Figures 36 and 37 are also good examples of works from the institution's sculpture garden, which are also effective in terms of expressiveness and mastery in the rendition of different media for effective communication.



Fig. 36: Ohunta, J., *Nkwa Agboho*, Concrete, 1998, 6.3ft, ESCET. © Osita, Williams A.



Fig. 37: Emenike, Chika & Group, (A group project), *Woman in Agony*, Concrete, 7.1ft, 1987 ESCET. © Osita, Williams A.

Abia State University, Uturu Sculpture Garden

Department of Fine and Applied Arts, Abia State University was established in 1988 not as a full department of its own but as a unit in Architecture Department. Since its inception, the department has not really felt the impact of core artists or professionals to teach visual arts particularly sculpture. From the available data and observations made in the course of this study, the Department of Fine and Applied Arts of this institution is surrounded by non professional artists who teach visual arts and graduate students in sculpture and other areas of visual Arts without much to show for it. This situation has negative impact on the students and the quality of sculpture works in the institution. It was so until 2007 when few lecturers with Master of Fine Arts (MFA) degree in sculpture and painting were employed to help out. However, the influence of the non professional artists in the department impacts negatively on the overall performance of the students, particularly in area of sculpture. Imaga and Eze

Ngene were later employed on adjunct basis to save the situation. They helped in reviving the sculpture unit of the department.

There was no definite sculpture garden until last year (2013) when one of lecturers in the department, Osita, Williams visited other tertiary art institutions within and outside the Southeastern states to improve upon the standard of sculpture, and created a defined sculpture garden for the department and the institution. Having seen the sculpture gardens of other institutions and drawing example and inspiration from these institutions, Abia State University now has a presentable sculpture garden to be reckoned with. The works in this garden include, mainly, sculpture works on metal and concrete. The works are monumental, and mostly devoid of structural deficiency.

One could easily identify a touch of Ahmadu Bello University (ABU), Zaria on the entire works in the sculpture garden of the institution. This is because of the presence of Imaga and Eze Ngene who are both sculpture graduates of Ahmadu Bello University, Zaria. Figure 38 is also a good example of works in the institution's sculpture garden.



Fig. 38: Chibuisi, Sunday, *Last Dance*, Concrete, 2013, 7.4ft ABSU. © Osita, Williams A.

Imo State University, Owerri Sculpture Garden

The Department of Fine and Applied Arts of Imo State University was established in 1994 from the present Fine and Applied Arts Department of Abia State University, Uturu. It was from Abia State University that Anthony Okpara, who was a staff and also the founder of Fine and Applied Arts Department of Abia State University, which was established in 1988, relocated to the present Imo State University Department of Fine and Applied Arts. Upon the creation of Abia State in 1991, Anthony Okpara left Abia State University, Uturu for Imo State University, Owerri where he pioneered the establishment of the department in 1994.

By 1995, the department had its first batch of students enrolment of 9 who graduated in 1999: 4 students in sculpture, 2 in painting, 2 in graphics and 1 in ceramics. According to Okpara, by 1999, when these students graduated, the four students who graduated in sculpture had their sculpture project works mounted in the university's park called "love garden".¹⁶ The "love garden" of the university subsequently became the institution's sculpture garden till date, examples of works in the sculpture garden are represented in figures 39, 40 and 41.



Fig. 39: Anyanwu, Adimchinobi *Bicycle Rider*, Metal, 2012, 6.2ft, IMSU. © Osita, Williams A.



Fig. 40: Artist Unknown, *Maiden, Dance*, Concrete, 7.8ft IMSU. © Osita, Williams A.



Fig. 41: Anyanwu, Adimchinobi *Beggar* Metal, 2012, 3.4ft, IMSU. © Osita, Williams A.

According to Anthony Okpara, the University's sculpture garden was established four years after the inception of the department in 1995. Omen was the pioneer sculpture lecturer who inspired the students into large scale sculpture pieces. Later in 2002, Ikwuegbu Francis was employed to help in the teaching of sculpture which also became a big boost in the development of the institutions sculpture garden till date.

The garden is filled with various monumental sculpture works of different media. Basically, the works in the sculpture garden are predominantly metal and concrete with themes on figurative, animal, and semi abstract compositions.

Alvan Ikoku Federal College of Education, Owerri Sculpture Garden

This institution was established in 1963, while the Fine and Applied Arts Department of the institution was established in 1974 through the singular effort of Felix Ekeada, one of Zaria revolutionaries. According to Hycent Ngumah, Felix Ekeada has a degree in Education and was deployed to teach foundations of education in Education Department of the institution. He was there until 1974 when he was called to draw up a programme in Fine and Applied Arts by Professor B.O. Ukeje who was the then provost. This was done, and accepted, and Fine Arts was introduced as a single major course. This singular effort paved way for the present sculpture garden in the institution which is well organized and managed by the department and the institution at large. The sculpture garden became established in 1980 when students' sculpture project works were displayed within the immediate environment, because such works belong to the department and needed to be displayed outside.

Subsequently, these sculpture works attracted a lot of attention from public and private individuals including the hosting institution. The name of the institution was changed from Advanced Teacher Training College (A.T.T.C.) Owerri to College of Education Owerri, that is Alvan Ikoku College of Education, Owerri, and presently, Alvan Ikoku Federal College of Education, Owerri. The department grew rapidly in terms of sculpture and other areas of visual arts including man power. The quality of sculpture teachers there, gave a boost to sculpture which helped tremendously in the growth and development of the institution's sculpture garden.

Felix Ekeada was the pioneer staff and Head of Department, with Rowland Iwuamadi, Lemechi and Onwanaku, V.O. who are the products of Yaba College of Technology and University of Nigeria, Nsukka respectively.



Fig. 42: Ononuju Paschal & Group, (A group project) *Dignity of Labour*, 2012, 8.8ft, AIFCE. © Osita, Williams A.

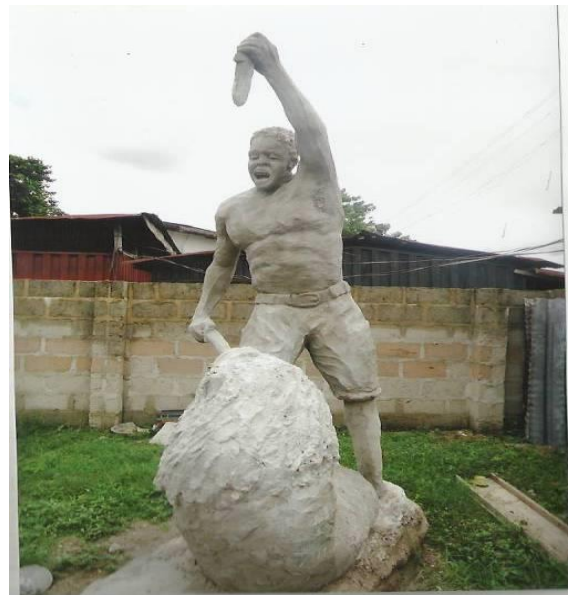


Fig. 43: Odueze, Joe, *Ogbuagu*, Concrete, 2013, 6.7ft, AIFCE. © Osita, Williams A.

institution's sculpture garden. The above lecturers in sculpture played vital roles in the growth and development of sculpture which is exemplified by the standard of

works displayed in the sculpture garden today. Geoffrey Nwogu was engaged as a support staff, specifically arranged by Felix Ekeada to help students in sculpture particularly, modeling and carving. With the arrival of Rowland Iwuamadi, Lemchi and Onwanaku, sculpture in this institution assumed a new dimension in terms of teaching, styles and rendition.

However, with time, monumental sculptures became encouraged and practised by students. One could safely say that, the sculpture garden of Alvan Ikoku Federal College of Education was formalized in 1980. Other examples of works in the sculpture garden include works in figures 43, 44, 45 and 46



Fig. 44: Anyamele, Gregory O. & Group, (A group project) *Torch Bearer*, Concrete 1988, 6.7ft, AIFCE. © Osita, Williams A.



Fig. 45: Okey. A. *Justice*, Concrete, 7.2ft 1987, AIFCE. © Osita, Williams A.



Fig. 46A: Artist Unknown, *Maiden*, Concrete, 5.6ft, 1989, AIFCE. © Osita, Williams A.

which are mainly group project works given to the students at the end of their academic programmes (NCE and B.Ed). However, in recent time, individual project works have emerged with the introduction of degree programmes. The works produced by these students, particularly the degree students, have given meaning and direction to the sculpture garden till date. According to Ngumah “a lot of ideas and inspiration are drawn from ABU, Zaria because of the presence of Felix Ekeada who is a product of ABU, Zaria.”¹⁷

Having examined all these art schools and their sculpture gardens, it is obvious that the sculpture gardens of the present tertiary institutions emerged as developed from the College of Arts, Science and technology, now the Ahmadu Bello University, Zaria, as a result of the need of the artist for a place to display his creative ingenuity and efforts. It was also appreciated among other things, that

the sculpture gardens should be a place of education, relaxation, healing as well as a tourist attraction.

All these art schools under study have endeavoured to set up the sculpture gardens. However, the problem remains that many of them are not properly managed to achieve the objectives for which they were set up. A visit to most of these gardens will show that most of the works exhibited and displayed there have either been adversely affected by the weather without maintenance, or they have been completely dilapidated. Some of the gardens are overgrown with grasses, while others have not felt the presence of visitors for a long time. In this way, there is no way the sculpture gardens can be valued either for their creative professionalism or didactic functionalism that are basic features they should embody.



Fig. 46B: A Section of the Sculpture garden of Alvan Ikoku Federal College of Education, Owerri. © Osita, Williams Ago.

The works in the sculpture garden here, comprise mainly fibre glass and cement (concrete) materials. Again, the works are done in group, as group projects.

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CHAPTER FOUR

SCULPTURE MATERIALS

The sculpture gardens of the Nigeria's Tertiary Art Institutions are becoming increasingly dynamic and gradually developing into a large body of knowledge. They could be described as a citadel of learning and custodian of culture and tradition. This is because 90 percent of the works in the sculpture garden are a total reflection of the people's tradition and culture with high aesthetic implications. Sculpture garden will not be realistic or in existence without sculpture pieces. These works constitute the garden as the materials constitute the integral body of the works. Sculpture works cannot be achieved in isolation of the materials. Therefore, sculpture materials are the most important elements in the creation of sculpture pieces because, in all considerations they are the life wire of the works.

The type of sculpture to be produced, to a great extent, determines the type of materials to be acquired. This is because the classification, strength and durability of the works depend on the material used. Apart from skills and experiences of the sculptors, materials, to a considerable extent, determine the strength and durability of each sculpture piece in the gardens. The choice of material therefore, becomes very crucial to the sculptors in sculpture creation. One needs to consider the types of material that will be suitable for outdoor sculpture since such works are meant to be exposed to sun, rain and other climatic conditions which impact on them in the gardens. To achieve these, sculptors become very scrupulous in the choice of materials.

In view of this, works in various sculpture gardens of the tertiary art institutions in Southeastern Nigeria are executed in different materials such as metal, stone, glass, fiber, clay, bronze and wood as well as found objects. All these constitute the bulk of materials used for sculpture works in the various sculpture gardens of the tertiary institutions today. However, it must be noted that the materials used in sculpture today are diverse, unique, changing throughout history. Based on these, sculptors have generally sought to produce works of art that are as permanent as possible, working in durable and frequently expensive materials such as bronze and stone; marble, limestone, porphyry, and granite.

Rare precious materials such as gold, silver and ivory are also used for chryselephantine works. It is observed that common and less expensive materials are also used for sculpture for wider consumption including glass, hardwoods (such as oak and lime); terracotta and other cast metals such as pewter and zinc spelter. Materials play important roles in the creation of form which embodies content and context. However, it is observed that the visual relationship between Material, Form, Content and Context is very important to the sculptor and the viewer.

The viewers in most cases are concerned with the material involved in the making of a sculpture form, therefore, adequate information heightens the interest of the viewer to verify the sculpture form in order to know and appreciate the sculpture work in question. Materials reveal the content and context of sculpture form.¹ They aid one in analyzing the physical qualities of form in terms of size, shape, space and texture. The materials used in achieving sculpture work vary. They range from traditional to superficial ones which include plastic, polymers,

fabrics, welded metals, wood and found objects, among others. The materials commonly used in the tertiary art institutions as observed in the course of the study are basically metal, wood, stone and cement, and few others. A look at these materials will be useful to the study.

Metal Material

Metal is a useful material used for sculpture. Naturally, metal as a sculpture material, has the quality of formability and strength. The types of metal most often used for sculpture, as observed from the sculpture gardens of the tertiary art institutions, are cut, hammered, welded, joined with rivets to give a desired result. The greatest number of craft artists using metal today is among those who make jewelry, but the present type of jewelry which is combined with metal material and precious stones. The best metal art works are those executed by way of miniature sculpture.

Apart from miniature sculptures and jewelry, metal as a sculpture material can be used for functional sculptures like wrought iron chairs, metal gates in private and public places. These types of sculpture are not very popular or common in the sculpture gardens as observed from the works exhibited in the various sculpture gardens under review. The most prominent among the metal sculptures in the various sculpture gardens are the following sculptures with metal materials. Metal sculptures in figures 47–51 are good examples where metal materials are used to achieve impressive and highly expressive sculpture pieces with structural rightness.

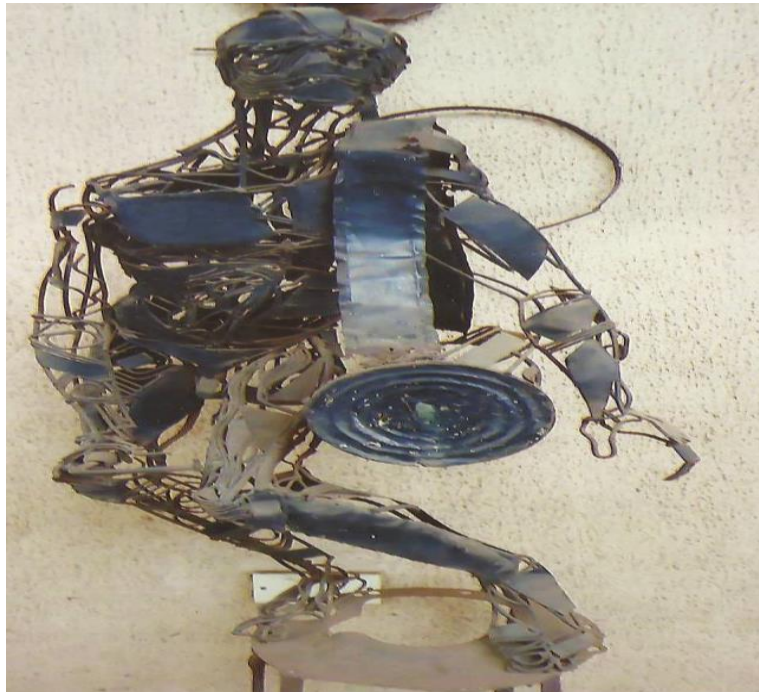


Fig. 47: Mgbefiofor, Eric, E., *Drummer*, Metal, 3.1ft, 2003, IMT. Enugu. © Osita, Williams Ago.



Fig. 48: Okongwu, Jude, T., *Untitled*, Metal, 13.2ft, 2011, UNN. © Osita, Williams Ago.

Most of the sculptors in the tertiary institutions create kinetic sculptures, stone sculptures (mixed media), installation, construction or assemblage. In some

cases site-specific sculptures and few other works are featured. Metal as a sculpture material has become very popular among scholars, sculptors, researchers and even artists in the making in the contemporary world. Few examples of metal sculptures are those witnessed in the sculpture gardens of University of Nigeria Nsukka, Institute of Management and Technology, Enugu State College of Education (Technical) Enugu, Abia State University, Uturu and Imo State University, Owerri. Examples of metal sculptures are seen in figures 47-51.



Fig. 49: Okechukwu Opara, *Begggar*, Metal, 7.3ft, 2008, IMT. Enugu. © Osita, Williams Ago.



Fig. 50: Owo, Paul, N. *Bicycle Rider*, Metal, 7.3ft, 1992, IMT. Enugu. © Osita, Williams Ago.

The above works are some examples of metal sculptures in the selected sculpture gardens. Another good example is one in figure 34 below and is also another example of metal sculpture from University of Nigeria, Nsukka sculpture garden.



Fig. 51: Ngwu Livinus, *Untitled*, Metal, 2013, University of Nigeria, Nsukka. © Osita, Williams Ago.

Wood Material

Wood is recognized and generally accepted as one of the viable, pliable media of expression in the visual arts. For this reason, there are wood sculptures of different sizes and styles, created by employing different techniques to achieve aesthetically appealing needs as well as social, religious, economic and therapeutic functions. The living spirit of wood has given second life in craft forms.² Growth characteristics of individual trees have remained visible in the grain of wood long after the trees are cut, giving wood a vitality not found in other materials.

Its abundance, versatility, and warm tactile qualities have made wood a favoured material for sculpture as well as other human uses. One thing surprising about wood is its quality advantage of abundance and in inexplicable varieties. Ordinarily, one looks at wood as just wood or as just wood in the bush or in the workshop, but further enquiry into wood in its entirety has a lot of amazing revelation on numerous wood types of different qualities that could be used for the creation of works of sculpture of different sizes.

Investigations have revealed that wood could be used for indoors and out door sculptures. Ahmadu Bello University, Zaria is an example of tertiary art institutions in Nigeria where woods sculptures are conspicuously displayed in the sculpture garden. Some are figurative and some, non figurative, while some others are by way of found objects shaped stylistically to give a desired impression within the out door setting. From all indications, wood sculptures are not popular in the sculpture gardens of tertiary art institutions in South Eastern Nigeria.

However, in recent times, the idea of wood sculpture as an out door sculpture is gradually being introduced and embraced by the tertiary institutions

within this region as a creative medium of artistic expression. For example, University of Nigeria, Nsukka has experimented and embraced such, likely from here, the use of wood for out door sculpture will spread to other institutions. Gradually, it will grow, and through documentations and awareness it will develop into acceptable art tradition. For example, figure 52 is a wood sculpture, at University of Nigeria Nsukka where the well finished (aesthetically) wood sculpture is standing.



Fig. 52: Onyishi Erasmus, Wood Sculpture, *Installation*, Wood, 8.3ft, 2013, University of Nigeria, Nsukka. © Osita, Williams Ago.

The above work in wood by Erasmus Onyishi (Fig. 52), is an example of wood sculpture in an out-door setting in University of Nigeria, Nsukka. In an interview with Ikwuegbu Francis, Okay Ikenegbu, Onuora Chijioke, Imaga all sculptors in Fine and Applied Arts Department of Imo State University, Institute of Management and Technology, Enugu, University of Nigeria Nsukka and Abia State University respectively, they all shared the view that wood could be used for

an out-door sculptures. Again, they cited examples with play sculpture seen in public places like parks, amusement and other related parks. Such play sculptures are made of wood. Sculptor Imaga also confirmed that, in Ahmadu Bello University, Zaria where he was trained as a sculptor, there are wood sculptures in the university's sculpture garden, which is about the first and foremost sculpture garden in the history of art and sculpture garden in Nigeria. They confirmed that wood sculptures in the sculpture garden of Ahmadu Bello University (ABU), Zaria are still there and serve as sources of inspiration to both students and non students, researchers, sculptors, anthropologists, historians and others. Sculptor Imaga asserts that there are different types of wood in the world, some are very strong and durable and can stand the test of time, some of these woods are used for bridge, rail and house constructions.³

Similarly, Okoli and Ngene, sculptors from Ahmadu Bello University, Zaria assert that wood is a fine medium of artistic expression, depending on the handling, and that if wood is well treated against termite and harsh weather, it could last for many years. In support of these, Onuora, a sculptor in the Department of Fine and Applied Arts, University of Nigeria, Nsukka confirms that, many woods have the capacity to last longer than metals and few other sculpture materials.⁴

However, he cites an example with wood structure at the Department of Fine and Applied Arts of University of Nigeria, Nsukka which lasted several years, (more than thirty years), in fact he estimated that the wood structure lasted for more than thirty five years before it was pulled down by the university authority for the new Post Graduate School building and other places within and

outside the University. He further cited two examples of wood sculpture presently at the Faculty of Arts building of the University by Onyishi Erasmus (Fig. 52). However, he emphatically remarks that for wood to be used for such an outdoor sculpture, it has to be properly treated and protected against ants or termites and other environmental hazards.⁵

From all observations and enquiries from all the authorities including lecturers, researchers and scholars in the various sculpture units of the selected tertiary art institutions, many are of the view that the blocks, logs, and planks of wood used by sculptors must be well selected from properly seasoned stock, and as free as possible from defects in the inner mass of the wood. Obviously, many of such defects are discovered only as the outer portions are cut away, and in some woods they are impossible to be foreseen, certain species of wood are notably free from such flaws, while others are more likely to exhibit them.

However, if the wood has a very pronounced grain or is distinctly two-toned in colour, these markings will have their effect upon the sculptural forms, and while experience may be a guide to the sculptor in planning his general results, most of such graining will contribute entirely accidental markings. In the veneer or wood industry, where thin plies of wood are sliced or sawn from the log at various angles in order to take full advantage of various graining and markings, the manufacturer is seldom sure of the exact results until the log has been cut.

Both hard woods and soft woods are used by sculptors. The requirements for a satisfactory wood are that it should last indefinitely and not be subject to splitting, cracking or similar defects during work or upon ageing. For general purposes, a wood that presents a pleasing and responsive texture under the tools is

preferred, but some of the close-grained hardwoods are also used, these are difficult to cut and chip away. A most desirable property in any wood is uniformity or freedom from irregular soft or hard spots. The woods technically best suited to carving are uniform and solid throughout. The logs of some woods have cores (heart-wood) much less dense than the outer wood and of an entirely different texture.

Wood sculpture may be stained or dyed with any colour, and oiled, waxed, or polished like furniture, but this procedure is seldom, if ever, resorted to. The material is ordinarily left in its original state as much as possible. Some woods may be given a high smooth polish by simple rubbing, others notably walnut, have a naturally attractive finish after being cut. When a smooth, yet natural finish is desired, most hard-woods will take on a pleasing surface if rubbed or buffed with thin shavings of their own wood. A good example of wood sculpture is seen in fig. 53 from University of Nigeria, Nsukka's sculpture garden.



Fig. 53: Onyishi Erasmus Wood Sculpture, *Installation*, 8.3ft, 2013, University of Nigeria, Nsukka.
© Osita, Williams Ago.

However, wood sculpture is not popular in the sculpture gardens of the Southeastern Nigeria's tertiary institutions. This is because of its peculiar nature of perish ability. Harsh weather, termites and other environmental factors which constitute serious impediment to the sculptors, particularly, in their choice of wood as a medium of sculpture creation. This could be one of the salient factors which has made wood sculptures few in the various sculpture gardens.

Clay Material

Clay is another important material used for sculpture as well as ceramics or pottery. Clay as noted by Bridget Egbeji, in *pottery making: methods and processes*, as an "earthy material, soft when wet, and hard when fired at a high temperature."⁷ It is the commonest material for sculpture that one can find in the environment and has formed a very substantial proportion of the earth's surface. However, clay manifests as a pure mineral in decomposed igneous rocks.

Clay originates from the disintegration of granite and other feldspathic rocks which as they decompose, deposit alumina and silica particles. At this stage, the decomposed rock had changed its nature and it is no longer the hard igneous rock of its original state, but a softer disintegrating rock. As it continues to be exposed, it is acted upon, and washed away by the agents of weathering.⁸ Uzoagba, in *Certificate Model Notes on Art theory* sees clay as a "decomposed rock, earth minerals which have been derived by the processes of weathering and hydrothermal degradation."⁹ He observes that millions of years of erosion have reduced the mother rock to extremely fine particles which have either been

deposited in beds on the site of their formation (primary source) or have been carried by wind or water to be laid down elsewhere as strata or sedimentary rock within the earth's crust (secondary source). However, sculptors can get clays near streams, anthills, hillsides, wells and brick quarries.

It is observed that clay is the most common material used by sculptors, particularly the students in the tertiary art institutions to achieve their three dimensional art forms. Apart from using clay as a very common material for sculpture with reference to modeling, they also use clay for Marquette, casting and others. Clay is principally used in the tertiary art institutions for teaching and learning of sculpture processes. It is through this material that sculptors and sculptors in the making learn and acquire skills and competence that enable them become skillful and reputable sculptors of international repute.

Considering the fragile nature of clay, works in the sculpture gardens of the tertiary art institutions are not in clay directly, but the ideas and the finished works have been preconceived and worked out in clay material before arriving at the final stage of creation either in cement, fibre, bronze or silver, as the cases may be. Therefore, clay plays very vital role in the execution of works of sculpture of any given size and dimension, aesthetic and functional status. Clay therefore, plays prominent role in the final execution of a sculpture work in the sculpture gardens. Apart from these, there are other forms of clay which perform different functions depending on the desire or intent of the sculptors.

Ralph Mayer in his contribution to “modeling material” observes that clay could be classified as modeling clay (plastelene, modeling wax). Mayer in his view describes modeling clay as a “non hardening gray-green mass which, if of

the best quality, has a pleasing, short, plastic quality”.¹⁰ Cheap grades have less desirable properties; they may be sticky or over-firm. However, it must be noted that the original plastelene modeling clay was an Italian product said to be made of tallow, sulphur, and a special clay.

Apart from plastelene or modeling wax which are generally referred to as modeling clay used by different sculptors there are others as observed by Ralph Mayer in his contribution to “some notes on sculptors materials” where he points out that there is clay known as sculptors’ clay (wet clay).¹¹ according to Mayer, this clay comes in dry powder form and is moistened before use. It is described as a native earth consisting largely of Kaolin combined with silica.¹² It must be noted that many varieties of clay occur in nature, and various small percentages of impurities are the chief causes of their distinctive properties. For every use there is a best-suited variety. When wet, all clays are plastic to some degree and can be modeled, if the molded objects are fired in a kiln or furnace at high temperatures they become hard and rocklike, retaining their shapes.

It is observed that some of the most plastic modeling clays, however, are not well suited for ceramic uses. The varying degree of plasticity in clays has been attributed to a number of chemical or physical causes, thereby limiting or restricting such clays to specific purposes. Wet or sculptor’s clay is selected for plasticity and moisture holding properties that are important ‘in potters’ clay. Wet clay as observed from different sculptors in the tertiary art institutions is used only to make models, which are to be cast in some other material soon after they are completed.

Useful varieties are available in all parts of the communities particularly communities with heavy damp, more prominent at Okigwe, Umuahia, Lokpanta, Lokpaukwu, Uturu, Nunya and other areas in Isuikwuato within Abia State. It is also commonly available in other places like Enugu, Mbano, Owerri and Obowo in Enugu and Imo States. Fortunately these communities serve as major sources of clay supply to the various tertiary art institutions within the localities.

Wet or sculptors' clay is constantly used by scholars, particularly students and other professional artists from the various tertiary art institutions including, Onuorah, Obodo, Ikwuegbu and Ikenegbu, Imaga. Again, others believe that such clay will last indefinitely in its original powder state or if kept in a wet or moist condition, that is when it is much kneaded and aged in the moist state. It improves in plasticity. If wet clay is allowed to set and harden, a considerable amount of reworking, usually by mechanical means is required to bring it back to its smooth plastic form. But on account of its low cost and the labour involved in reworking it, hardened plastic clay is in most cases discarded.

Ralph Mayer also observes that when a piece of sculpture is being molded with clay, it must not be allowed to dry out, because of the cracking and shrinkage that would ensue, it must therefore, be moistened by a liberal spraying or whisking of water every twelve to twenty four hours, and in the average climate, it is best wrapped in damp cloths and then covered up to minimized evaporation of moisture during the periods when the work is set aside. In fact, it is most easily accomplished by constructing a light moveable framework covered with a piece of waterproof sheeting. It is also observed that wet clay is stored in a pail or tub, covered with wet cloths and the container is closed with a tight fitting lid.

Another type of clay for sculpture as noted from the sculpture unit of the tertiary art institutions is Terra-cotta clay. Terra-cotta is ceramic clay, but not always containing iron oxide, which imparts characteristic reddish colour to it. Whitish varieties are also in use, as well as those of intermediate colours obtained by mixing clays and by adding small amounts of iron oxide or other colouring ingredients, however, the traditional terra-cotta colour is a pale tile red, such as would result from mixing burnt sienna, white, and a little red oxide burnt sienna white, and a little red oxide. Traditionally sculpture modeled or cast in this material is directly fired in kilns and made permanent and durable. Sometimes its surface may be coloured, glazed or enameled with various ceramic materials before firing. Below is an example of sculpture executed in Clay or Terracotta as contained in fig. 54A of the study.



Fig. 54A: Functional Sculpture, Artist Unknown, Courtesy UNN Sculpture garden, Medium – Clay (Terra Cotta), 19ft. © Osita, Williams Ago.

Stone Material

The use of stone by contemporary sculptors as well as the ancient Greeks of a fine snow-white or creamy white native marble of smooth crystalline structure, established their material as a traditional standard for artistic sculpture all over the world; including Nigeria where stone is commonly found everywhere and well utilized by sculptors for artistic creations. The Romans perpetuated this tradition by using similar white marbles for the creation of sculpture pieces. In America, the standard marble and for many years in the past the only acceptable standard sculptors medium has been pure white or slightly toned carrara marble from Italy.

However, sculptors have always employed an almost unlimited number of stones of various colours, textures, and degrees of hardness, durability, and ease of manipulation. Each one is selected not only for its technical fitness for the work in hand, but also for its appropriateness to the nature of the work. It must be understood that all stones are perfectly durable and permanent when preserved under normal indoor conditions, but for outdoor use, they vary greatly.

Stones withstand both chemical and mechanical wearing or abrasion and destruction by water frost, and the action of acid or acid-forming gases in the atmosphere. It is observed that few stones will withstand great heat, as in the case of fires. It is not clear of any researches into the durability of artistic stone sculpture under exposure to weathering, but from the studies that have been subjected to the severe conditions of industrial centers, it is clear that great care is necessary in the selection of stones for outdoor sculptures.

Marble and Limestone Materials

It is observed that chemically and geologically, limestone and marble are closely related. Both are usually composed of more or less pure calcium carbonate, some marbles are dolomites – calcium, magnesium carbonates, containing approximately two parts of magnesite to three of calcite. Commercially, the term “marble” is used in a broad sense, and is applied to many of the finer varieties of limestone, particularly to those that are close grained and will take a polish or will display decorative patterns or colour effects when polished.

For sculptural purposes, marble may be defined as a smooth, close-grained, compactly crystalline calcium carbonate, capable of taking a smooth, high polish, usually white, although, coloured marbles in great variety are also used for the same purpose.¹³ Limestone in this connection is softer more easily worked and commonly of a characteristic light gray colour, with a smooth, close grained, but rather dull and sandy instead of crystalline texture, which takes a mat surface rather than a high polish.¹⁴ A glossy polish on marble is never durable under outdoor conditions. Oolitic limestone are composed of small, rounded grains bound together compactly.¹⁵

However, it is because marble consists of practically pure calcium or magnesium carbonates, it is extremely sensitive to the solvent action of air polluted by acids, principally carbonic acid from the carbon dioxide normally present in the atmosphere, and the sulphur acids which originate from smoke, soot and fuel formed by the action of moisture. Marble is not an indefinitely permanent stone when exposed to the elements or to the atmosphere of industrial centers, as can be seen by the wearing away of old gravestones and monuments especially

those that have been subjected to the high concentration of atmospheric impurities in the cities.

It must be noted that there is considerable difference in the resistance of various marbles to atmospheric action, the dense varieties selected for sculptor's use are among the most durable. The occurrence of flaws or defects in the interior of a block of marble is a matter that cannot be foreseen, but in general, these defects occur with less frequency among the selected grades than the others. The better grades of Italian statuary marbles are particularly free from major flaws, but sometimes contain "pinholes". Only the most compact and hard Marbles and lime stones should be used in out door sculpture.

Marbles and limestone are not very common materials in Nigeria, the sites are considerably few, when available, they are very expensive and out of reach of the students for their out door sculpture exercise. However, marbles and lime stones occur in America in wonderful variety of colour from a pure flawless white to black, and in numerous veined and figured designs.

The availability of the well-known stones of European and American quarries vary continually, the dealers in cut stone for sculptural purposes are generally able to supply any type of stones from specific quarries such as the historically famous Greek and Roman sources are sometimes not easily affordable. The most desirable grade of carrara marble is known in the trade as Italian statuary, a snow-white or creamy white stone of fine, compact crystalline grain, it is the standard for working qualities and finish.

Although, it is believed that the Italian White marbles are traditionally preferred among sculptors, a few of the finest American grades approach them

closely in purity of colour, fineness of grain, freedom from veins or clouds and uniformity of texture and some are considered equal to the Italian marbles by trade authorities. Among sculptors, individual preference were based principally on carving properties, other artistic criteria might shift the rating but marbles will usually be graded by the trade in the following order:

Vermont white statutory

Georgio white.

Colorado Yule Statutory.

Alabama cream.

Tennessee pink.

Although liked by sculptors for their carving properties, the last two are generally rated as distinctly inferior to the others in and around architectural properties. The best black marble is Belgian black, a dense, hard stone. Among the many limestones, the French varieties enjoy the best reputation among artists, they are mostly cream- coloured stones with excellent sculptural properties. Some of the principal names as observed by Ralph Mayer in *The Artists Handwork of Materials and Techniques* are Caen stone, Peuron Lotharinga, Euville and Normandaus.¹⁶

Many American varieties of limestones are suitable for sculpture pieces, but the most widely used are the Indiana Limestone, the best grades of which are known as Indiana Select Buff Statutory. A few others are Batesville (sometimes known and addressed as Batesville marble) from Arkansas, either gray or cream in colour, Dunville stone from Wisconsin, an easily worked variety, Napoleon Gray, a dark limestone and Texas limestone. The soft porous limestones may weigh as

little as 110 pounds per cubic foot and the compact varieties 150 to 170 pounds. However, limestones vary in colour from white to black others include gray and pale tan.¹⁷

Sand Stone Material

Sand stone material is a porous material composed of fine particles of Silica. Traditionally, different varieties have their grains cemented together by calcium carbonate, clay, iron oxide or silica binders. Iron oxide is regarded as the most durable material for sculpture work.¹⁸ It is observed that some sandstones disintegrate quite rapidly when used outdoors. While others are among the most permanent of stones. The best and most durable varieties occur in United state of America, specially, Ohio and are gray or buff in colour. It is also observed that freshly quarried sandstones often contain certain natural moisture (quarry water) which dries out after cutting. From observation made, such stones become harder, less porous, and hard to carve. There is another type of stone known as Brown stone which is a sandstone that contains iron. It is also very durable for sculpture piece and architectural designs.

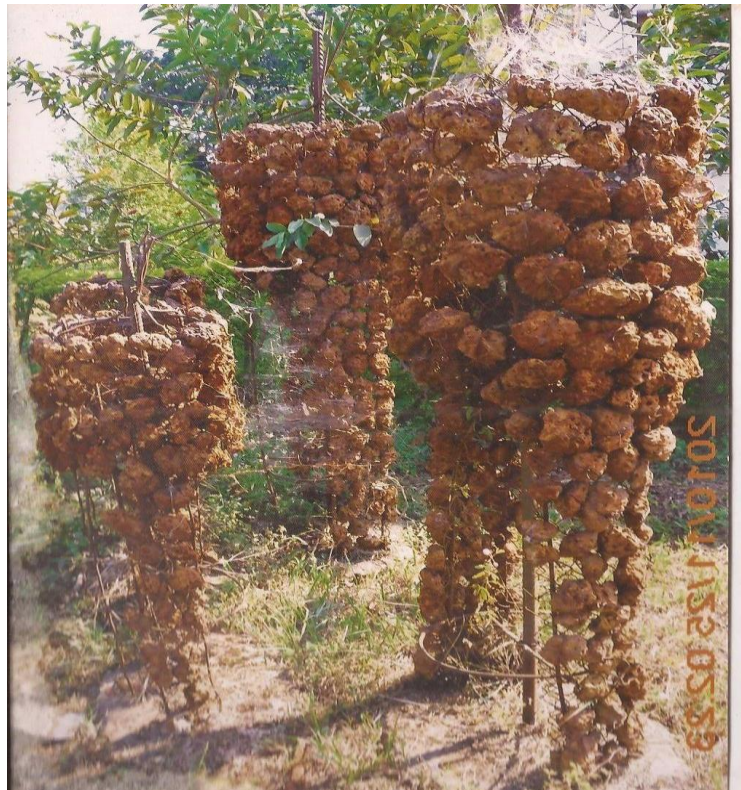


Fig. 54B: Artist unknown, *Unity* (stone sculpture)
University of Nigeria Nsukka, 2010.
© Osita Williams Ago

Alabaster Stone Material

Alabaster stone material is a pure, snow-white, translucent stone. Traditionally, two entirely different minerals of similar appearance have been used under this name. The material, in common use of many years is a variety of gypsum (calcium sulphate) it occurs in large solid masses. It is very soft and can be scotched with the fingernail and it is durable only under conditions of careful conservation. It can be blocked out with a hand saw. Inferior pieces sometimes contain brownish veins and clouds. The other kind which was used by the ancients, is pure white calcium, a native calcium carbonate of definite crystalline structure which is really a strong type of marble.

Soap Stone Material

Soap stone material is another type of stone that could be used for sculpture. It consist mainly of silicate, it is rather soft and easily worked. It has peculiar characteristics of resisting great heat and severe chemical conditions. Because of the fact that soapstone is so easily worked, it was used by primitive societies in the past before the advent of modernism in terms of tools, implements or materials for sculpture production. Soapstone was used for the making of implements, cooking utensils as well as sculpture. A tabulation of weights of various stone materials in pounds per cubic foot will be useful to the study.

Onyx Marble Material

Onyx marble material is another type of marble that could be used for artistic creation with particular reference to sculpture. It is a translucent variety of marble that when polished gives a glass-like quality and exhibit layers of a variety of colours. Though, it is seldomly used for artistic sculpture. It is available only in small pieces. It is scarce and expensive when available, this accounts for the reason why works in this medium are not commonly found in the various sculpture gardens of the institutions.

Granite Material

Granite material is a much more compact, durable mass than marble. Granite is carved with greater difficulty, and for outdoor use. It is a stone of far greater durability and performance of polish than marble. Granite occur in many variations of composition, colour, texture, and hardness. Infact, the most durable

types are well known for their use in building construction and are generally of a grayish or reddish colour. They consist largely of silica and silicates.

Geologically or from the view point of their origin, granites are in a different class from the other stones mentioned in this study. They are cut from Igneous rocks, formed by the cooling of molten material, the other stones are classified as sedimentary rocks deposited by water from the decomposition of other matter.

Cement Material

Cement is one of the most common materials used in the tertiary art institutions for the execution of sculpture works, particularly, in their sculpture projects. Cement is readily available and affordable to the students unlike stone, Marble, Granite, Alabaster and others. Because of scarcity and expensive nature of different brands of stones, like marble and granite, students in the tertiary art institutions resort to cement as a durable and lasting alternative.

However, it must be noted that models in clay, plaster or modeling wax may be sent out to be cast in artificial stone, a material that can be made to duplicate exactly almost any stone in colour or texture, and the best varieties of which are at least as durable as the stones generally used for carving. Infact, durability of materials is given higher preference over others with less quality. In cast stone and cast concrete, each process requires expert workmanship, and although there are many establishments that can produce cast stone of a quality adequate for average architectural use.

However, there are few craftsmen who can turn out satisfactory casts of sculptors' work of the proper degree of durability and strength. The material could be carved, refinished filed and polished after casting. It is observed that the usual composition of commercial cast is similar to that of a high-grade Portland cement and sand mixture, but the individual workers on artistic cast stone will seldom give out any information regarding details of their process. Just as they hardly allow you entry into their various studios, and also, their sculpture garden, unless on a special arrangement or through an authenticated letter of authority or letter of identification from a recognized body or organization.

It is observed that a strong policy of "No free entry and exit" to visitors are maintained in the various institutions. For example in Institute of Management and Technology Enugu (IMT) and Imo State University, Owerri where the students and staff refused the researcher entry into the studio and the sculpture garden, for research purposes. Infact, it took the Head of the Department and the Director of the school as well as Section Head (Sculpture) before attention was given and information regarding sculpture materials and techniques of production were made available. It is very common to observe that most of the sculptors in the tertiary institutions conceal and hide information regarding details of their process and materials.

However, magnesia cement as observed from the institutions is probably used more often than Portland cement. Apart from the durable and varied results the major advantage of these methods over the duplication of models by commercial stone carvers is the saving in expense. By implication, instead of using carved stone, sculptors are now beginning to appreciate employing it in an

entirely separate technique in which its own properties can be used to achieve new effects especially in colour. From the result of the data collated from the sculptors and distinguished scholars from various tertiary institutions, cement is one of the common materials used by sculptors in the creation of sculpture works in the various sculpture gardens of tertiary institutions as such cement as a sculpture material could be classified according to their functions and constituted components or properties. For example there are Portland cement, neat cement, coloured cement and few others. A look at these cement in terms of their functions and components will be useful to the study. However, since the major emphasis of the study is not on cement, dwelling so much on cement and cement types may not be necessary to the study as it is the case with wood material. However, it has to be brought into focus, because cement constitutes the major sculpture materials used in the creation of sculpture works in the various selected sculpture gardens in the southeastern tertiary institutions.

Bronze

Bronze is another beautiful medium or material used in artistic creation. However, this medium is not very common in the various sculpture gardens visited, the explanation is that the material is very expensive and many of the sculpture units in the tertiary institutions don't have furnaces or fondry for bronze casting hence many of the students resort to using cement, metal found objects, stones and others. It is very important to acknowledge the usefulness of bronze as a vital material used for sculpture and other artistic creation.

Ian Chilvers in *The Concise Oxford Dictionary of Art and Artists* considers bronze as “an alloy of copper and tin, often containing, small amounts of other metals such as lead or zinc”.¹⁹ He remarks that since antiquity, metal is most commonly used in cast sculpture because of its strength, durability, and the fact that it is easily workable-both hot and cold-by a variety of processes. It is easier to cast than copper because it has a lower melting point and its great tensile strength makes possible the protrusion of unsupported parts, which is an advantage over marble sculpture.²⁰

The colour of bronze is affected by the proportion of tin or other metals present, varying from silverfish to a rich coppery red and its surface beauty can be enhanced when it acquires a patina. In support of this, Ralph Mayer in “Sculpture Cast in Metals” believes that the traditional metals for casting works of art from clay or wax models are regarded as bronze, which according to him is normally an alloy of copper, tin, and brass.²¹ Alloys are used instead of single metals because of their more desirable properties, one thing very important is that the various metals impart certain characteristics to the mixtures.²²

The compounding or formulation of an alloy is not a haphazard matter, however, there are innumerable recipes for bronzes, most of which are designed for specific purposes other than the casting of works of art.²³ Modern sculptural bronze usually contain an addition of zinc, melted just before casting.²⁴ Apart from this small amount of lead, other metals are also found in various bronzes. It is noted that the use of more modern innovations, such as aluminum, stainless steel and model metal, is so recent compared to the traditional use of bronze that no standard has been established, and sculpture in such materials may still be

regarded or considered as experimental. The principle concern of the sculptor in the selection of bronze is probably the colour, the strength and the durability over other materials used for sculpture.



Fig. 55: Ezemokwe, Uchenna C., *Royal Knife*, Bronze, IMSU. 2012, 110cm. © Osita, Williams A.

However, the presence of bronze works are not conspicuously felt in the sculpture gardens of the tertiary institutions, unlike others materials that are less expensive, durable and also attractive as well as retaining a high level of aesthetic appeal. Reasons for this include accessibility of materials. The sculptors in the various tertiary institutions are of the view that materials such as cement, metal are convenient to work with than bronze. It is also believed that the processes involved in bronze creation is a little cumbersome and delicate than other

materials commonly available and used in the creation of sculpture works in the sculpture gardens. Again, the expensive nature of bronze and its accessories are also contributory factors deterring most of the sculptors and students from embarking on bronze projects in the tertiary institutions.



Fig. 56: Mere, Uchenna, *Royal Knife*, Bronze, 2011, 92cm. © Osita, Williams A.

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11. Ibid., p. 586.
12. Ibid., pp. 586-587.
13. Ibid., p. 589.
14. Ibid., p. 580.
15. Ibid., p. 581.
16. Ibid., pp. 581-582.

17. Ibid., p. 582.
18. Duane and Sarah Preble, *Art Forms: An Introduction to the Visual Arts*, Fifth Edition (New York: Harper Collins College Publishers, 1994), p. 201.
19. Ian Chilvers, *The Concise Oxford Dictionary of Art and Artists* (Oxford: Oxford University Press, 1990), p. 101.
20. Ibid., p. 100.
21. Ibid., pp. 100-101.
22. Ralph Mayer, *The Artists Handbook of Materials and Techniques* (New York: Viking Press, 1981), p. 588.
23. Ibid., pp. 587-588.
24. Ibid., p. 586.

CHAPTER FIVE

TYPES OF SCULPTURE

There are basically two major types of sculpture all over the world. It is from these two major types of sculpture that other forms of sculpture emanate. There are Relief sculpture and sculpture in the round which is popularly referred to as free standing sculpture. However, sculpture types could still be further classified from other perspectives, for example, sculpture types based on material, processes or techniques and sculpture types based on Functions. Eze and Egwali state that sculpture types could be based on sculpture form, content, context, material and materiality.¹ “Form in relation to sculpture deals with the critical and imaginative expression of the sculptor’s arrangement of the element which obviously distinguishes one sculpture piece from the other.”² It brings to focus the hidden attributes in a sculpture work that elude the ordinary eye.

A little explanation on content, context and material is not out of place here. Content, according to Eze and Egwali, refers to sculpture types based on content. Sculpture content is associated with meaning, which a particular sculpture piece represents or portrays to the viewers. Sculpture content, as described by Eze and Egwali, includes the element of the sculpture work that expresses knowledge and emotional evaluation of the essence of the work of art, that is, the “Function.”³ It emphasizes the idea underlying the creation of the very sculpture piece. Many of the works in the various sculpture gardens take to this sculpture type. Sculpture works in figures 49 – 52 are good examples. Sculpture content is regarded as the physical quality of a sculpture work. It involves the final installation and location

of the sculpture piece within a designated site or environment.⁴ Works in figures 53 – 63 are also good examples.

Material is important in the choice of sculpture creation. It plays a significant role in the creation of sculpture pieces in the sculpture garden. Materials as they affect sculpture types, have been discussed in the previous chapter and may not be over emphasized. However, they have to be brought into focus for the purposes of clarity. In view of this, therefore, attention will be given to sculpture types based on relief and sculpture in the round. This consideration is given because, every sculpture type is created within the context of relief and sculpture in the round. Sculpture types in relation to form, content, context and material are created under the umbrella of relief sculpture or sculpture in the round. Based on these, therefore, a closer look at sculpture types from the above perspectives will be useful in achieving the objectives of the study. In discussing this, the sculpture processes will also be brought into focus.

Relief Sculpture

Relief sculpture is a work of art created on a flat surface with the forms projecting from the surface, but not completely detached from its base. According to Effiom and Ikpakronyi, relief work is an integral part of the object or building, it decorates and it is especially effective for figurative groups and narrative sequences.⁵ “Relief sculpture is achieved through cutting or chipping away materials from around shapes so that they stand out from the surface without hindrance.”⁶

Relief sculpture is further classified into different types according to the sizes of projection from the surface. There are low, middle and high relief sculptures. By this classification, the low relief sculpture is regarded as *baso* relief, while middle is, in other words, known as *Mezzo* relief, while the high relief is known and referred to as *alto* relief sculpture. All these depend on what proportion of a figure's depth that projects from the surface.

Effiom and Ikpakronyi, state further that relief sculpture is achieved through cutting or chipping away materials from around shapes so that they stand out. They also observe that Relief Sculpture (carving) was a sophisticated versatile art form, using the blank surfaces of stone buildings or tombs as vehicles for images by the sculptors in ancient Mesopotamia, Egypt, Greece, Rome and India.⁷ Relief as exterior architectural decoration, are highly more durable than paint, although ancient reliefs were often painted as well.

Relief sculptures are more associated with architectural sculpture, though, they are not directly related to this study but has to be mentioned and discussed as a part of sculpture type, because relief sculptures are not common in the various sculpture gardens of the tertiary institutions. However, Effiom and Ikpakronyi conclude that, architectural sculpture is "that which is integral to a building and includes features by which people remember and relate to the architecture itself as they tell stories or embody stories. In their views, building of different types provide a range of framed surfaces that in some cases have led to the development of distinctive sculptural genres. One may not need to dwell so much on this form of sculpture because emphasis is not on relief sculpture but sculpture in the round which constitutes the bulk of the works in the various sculpture gardens.

Sculpture in the Round

Sculpture in the round or free-standing sculpture, according to Effiom and Ikparonyi citing Olu Amoda and Tonie Okpe, “can be viewed in all sides, front, back, sides and top.”⁸ By implication, one can conveniently walk around and freely in order to appreciate it. Examples of this type of sculptures are found in the sculpture gardens of the art institutions under study. They are also found in the public places, particularly, those at round-about in most communities and other public places like Nsukka, Enugu, Port-Harcourt, Lagos, Owerri, Benin City, Uyo, Calabar and others. Examples are works in Figures 39-76.

Emphatically, works in the various sculpture gardens under study take the form of sculpture in the Round. This is because one can conveniently walk round the works and view all the sides of the works without any form of inhibition or obstruction. Such works are properly reinforced with armature which protects or prevents the works from collapse. Sculpture in the Round forms the bulk of the major works in the various sculpture gardens in the tertiary institutions.



Fig. 57: Adiele Henry Obinna, *Ant-Hill*, Direct Concrete, 2013, 7.1ft, ABSU. © Osita, Williams Ago.

Architectural Sculpture

Architectural sculpture is another type or form, of sculpture available. Architectural sculpture is that which is integral to a building and includes features by which people remember and relate to the architecture itself as they tell stories or embody stories. However, Effiom and Ikpakronyi suggest that building of different types provide a range of framed surfaces that in some cases, have led to the development of distinctive sculpture genres.

They therefore, conclude that:

The development of cast-iron construction in the 15th Century and reinforced steel and plate glass in the 20th century made the use of carved architectural sculpture unfashionable. In fact, modern architects do away with any form of sculptural decoration... the 20th century, but postmodern reaction during the 1970s re-established the relationship on completely new terms with entire buildings conceived as sculptures with their form being as much about meaning as function.⁹



Fig. 58: *Functional Sculpture*, UNN. Sculpture Garden of University of Nigeria, Nsukka Medium Clay/Terra-Cotta. 19.1ft, UNN. © Osita, Williams Ago.

Sculpture, as noted by Luc-Daval offers the most objective evidence of man's power over the world. While painting is apt to be travestied by time, sculpture in his opinion, more easily retains its original form and more often remains in the place for which it was made. However, the total experience of a sculpture is the sum of its surfaces and profiles. The perceived tactile quality is an important part of the way one experiences sculpture. Dell'arco observes that "One of the steps in the new papal policy was to organize the *Congregatio de Propaganda Fide* (1622) in order to coordinate missionary activities, and this was done in a spirit closely connected with that of the Jesuits."¹⁰ He further states that propaganda (the spreading of the faith) was the order of the day for the Baroque sculptors at every step.

In another relevant essay titled "The Concept of Baroque Sculpture-The Function of Sculpture", Campanella writes:

Man is the epilogue of the whole world. The world is statue and image, it is the living temple of God, where He has depicted His acts and written out His ideas. He adorned it with living statues, simple in heaven mixed and feeble on earth, but from all of them goes the way to God. He created the world by means of the three great arts: sculpture (because it is statuary) painting (because it is image) and architecture (because it is a temple). Man is therefore, seen as "living statues" as sculptures in motion.¹¹

Stone Sculpture

Traditionally, materials used for the creation of works of sculpture, to a large extent, determine or suggest the sculpture type. In this case, a sculpture piece is classified according to the materials used in the creation of such work as stated

above. For example, if a piece of wood or stone is used for the creation of a sculpture piece, one could safely classify such as wood or stone carving hence there are sculpture types as wood sculpture or stone sculpture as the case may be.

However, if on the other hand, metal or iron is used for the creation of such works, one could simply classify as metal sculpture and when different pieces of materials like metals or iron as the case too may be, are assembled together to create a visual impression or three dimensional effects or concepts, one would refer to such works as assemblage or installation or construction. In view of this, therefore, sculpture has been classified or made by either through the following processes like modeling, Casting, Carving, Constructing and Assembling or a combination of these processes.¹² From the observation made, many of the sculpture pieces found in different tertiary art institutions in Southeastern Nigeria take the form of the above processes of execution or creation.

Many of the works in the various sculpture gardens are of direct modeling (direct concrete); some by way of casting, that is, fibre glass and others. Some are traditionally executed through constructing or assembling and others a combination of these processes. Wood carving or wood sculpture is not very common or popular. This is because weather and termite destroy wood easily in the open garden.

Consequently, wood is usually kept for indoor decorations. However, apart from wood carving, there are other forms of carving found, particularly in the sculpture garden of University of Nigeria, Nsukka. These include stone carvings exhibited in the garden for aesthetic purposes. Apart from stone carving, there is another form of sculpture executed in stone. The sculpture is not a stone carving

but a construction done with stone by way of using metal or iron, rope and stone combined to create a sculpture piece. Example is seen in figure 59.



Fig. 59: Onyishi, Uche, *The Globe*, Stone (Mixed media)
7ft, 2004, University of Nigeria, Nsukka. © Osita,
Williams Ago.

The above sculpture piece could be classified as a stone sculpture, but quite different from stone carving. However, it is observed that apart from materials, sculpture processes are also a determining factor in the consideration of sculpture type. This by implication, means that the process involved in the creation of a sculpture piece also determines the type of sculpture it is. For example, modeling, carving, construction and others. While modeling goes for direct or reinforced concrete sculpture, carving process goes for wood or stone sculpture types, while construction process could go for metal sculpture or assemblage or kinetic sculpture. From the observation and interaction with the sculpture students and some lecturers in the tertiary institutions, it is believed that the process involved in

the creation of sculpture determines the type of sculpture the work is. A little more illustration on this subject will make for clarity and full comprehension of the study.

For instance, modeling, as described by Preble and Frank, is a “manipulative attempt and often, additive and subtractive processes are employed using pliable materials such as clay, wax and or plaster to create three dimensional impressions, ideas, or forms.”¹² Materials such as clay, plaster or wax are usually soft, and are best suited for modeling.¹³ To prevent sagging during modeling, usually the work is started with small pieces of rigid inner support referred to as armature. The armature prevents the work from collapse. Traditionally, armature in sculpture is a frame around which the sculpture is built.¹⁴

This framework actually provides structure and stability particularly when plastic and pliable materials such as wax, clay or plaster are used as a medium. It is observed that when sculpting, especially the human figure, the armature is analogous to the major skeleton, and has essentially the same purpose to hold the body erect. From *Wikipedia Online Encyclopedia* an armature is often made of heavy dark aluminum wire which is stiff, but can be bent and twisted into shape without much difficulty.¹⁵ The wire is said to be affixed to a base which is usually made of wood.

The students or sculptors begin fleshing up the sculpture by adding wax or clay over the wire (armature). In most cases, depending on the material and technique, the armature may be left buried within the sculpture, but if the sculpture is to be hollowed out for firing, the wire must be removed. Large representational sculptures meant for out door display require armature for internal support and

stability.¹⁶ However, the ultimate goal of armature in sculpture is to prevent the sculpture piece from sagging as well as total collapse during the process and after the exercise.

Casting

Casting is one of the conventional methods of reproducing sculpture piece(s) in recent times, though this process has been in existence for centuries.¹⁷ It could be seen as a manufacturing process in which a liquid material is usually poured into a mold, which contains a hollow cavity of the desired shape, and then allowed to solidify.¹⁸

The solidified part is also known as casting, which is ejected or broken out of the mold to complete the process. Casting materials are usually metals or various cold setting materials that cure after mixing two or more components together, examples are epoxy concrete, plaster and clay.¹⁹ Casting is most often used for making complex shapes that would be otherwise difficult or uneconomical to make by other methods. Casting enables sculptors to carry out a given sculpture piece in an easily handled medium and to preserve the results in a more permanent material like fibre or bronze.²⁰ Casting can also be referred to substitution or replacement process. This is because most casting involves substitution of one material for another. Preble shares the view that casting involves three broad steps. In the first step, a mold is taken from the original work known as the pattern. Second, the original sculpture is removed from the mold and the casting liquid is poured into the resulting hollow cavity. Finally, when the casting liquid has hardened, the mold is removed.

However, the process of making the mold varies depending on the material of the original and the material used in the casting. Materials that can be poured and will harden could be used to cast, clay slip, molten metal, concrete or liquid plastic. The second step is that, the original sculpture is removed from the mold and the casting liquid is poured into the resulting hollow cavity. The third step which is also the final step is when the casting liquid has hardened, the mold is removed.²¹

It must be noted as observed by Preble that, some casting processes employ molds or flexible materials that allow many casts to be made from the same mold with other processes such as the lost wax process where the mold is destroyed to remove the hardened cast, thereby allowing only a single mold.²²

In modern times, many sculptors, as seen from the selected tertiary art institutions, have actually turned to modern synthetic media such as rubber or plastics which could be cast and painted to look like a variety of other materials even human flesh. Preble points out that sculpture made with materials such as polyvinyl or epoxy resin are often formed in separate pieces in plaster molds, then assembled and unified with the addition of more layers of plastic. Ikwuegbu asserts that molds are used for casting or reproduction of sculpture works, however, the initial pouring process differs from conventional casting because, forms are built up in layers inside mold sections rather than made out of material poured into a single mold all at once.

Many of the tertiary institutions in the Southeastern Nigeria employ predominantly, this type of sculpture creation in achieving their creative objectives. For example, University of Nigeria, Nsukka, Institute of Management

and Technology (IMT), Enugu and Imo State University, Owerri and others adopt this method of sculpture creation in their sculpture work. This is exemplified by sculpture work in figure 60 which is one of the works in the sculpture garden of Institution of Management and Technology (IMT), Enugu in Southeastern Nigeria.



Fig. 60: Ugwuagbo Alphaeus O. *Leadership Tussle*, 2011, Direct Modelling 6.5ft, IMT. Enugu.
© Osita, Williams Ago.

Construction and Assembling (Assemblage)

Construction and assembling (assemblage) are other types of sculpture available. Sculptors, traditionally and even in the contemporary time, employ three techniques in the creation of sculpture pieces. These are carving, modeling and assembling. However, carving and modeling are normally preparatory to casting. Assembly or Assembling is relatively new, deriving from the revolutionary art movements during the first quarter of the twentieth century in France, Russia and

Germany. Assembly in sculpture includes all works in which preformed elements are joined, such as welded metal constructions.²³ Construction or assemblage in the visual arts, is an artistic process which involves making three-dimensional or two dimensional artistic compositions by putting together found objects for the purposes of achieving a visual equilibrium.

Some assemblage artists like George Herms and Williams Seitz describe assemblage as being made up of preformed natural or manufactured materials, objects or fragments not intended as art materials.²⁴ It is observed that before the present century, the major sculpturing techniques in the western world were modeling, carving and casting. It was so until 1912 when Pablo Picasso constructed a Cubist Guitar. This method of artistic creation eventually gave rise to what is today known and referred to as assemblage in the visual arts. Examples are in figures 51, 53 and 88.

However, Preble and Frank observe that, in the later part of 1920s, Julio Gonzalez pioneered the use of the welding torch for cutting and welding metal sculpture. The invention of oxyacetylene welding in 1895 as noted by Preble and Frank in "Sculpture: Methods and Materials". *Art forms: An Introduction to the Visual Arts* has provided the necessary tool for welded metal sculpture, but it took three decades for artists to realize the new tools' potential.²⁵ Consequently, Gonzalez assisted Picasso with the construction of metal sculpture. From there he got influenced and started to create metal sculpture, and asserts:

The age of iron began many centuries ago by producing very beautiful objects, unfortunately mostly weapons. Today, it makes possible, bridges and rail roads as well. It is time that this material ceased to be a murderer and the simple instruments of an overly mechanical science. The door is wide open at last! For this material to be forged and hammered by the peaceful hands of artists²⁶.

Gonzalez used iron rods to construct his linear abstraction *Maternity*, in contrast, *the montsrrat* created a few years later, is a much more representational art than realism.²⁷ Other examples include metal sculpture in Institute of Management and Technology Enugu, University of Nigeria Nsukka, Abia State University, Imo State University and others, (Figures 61 and 62).

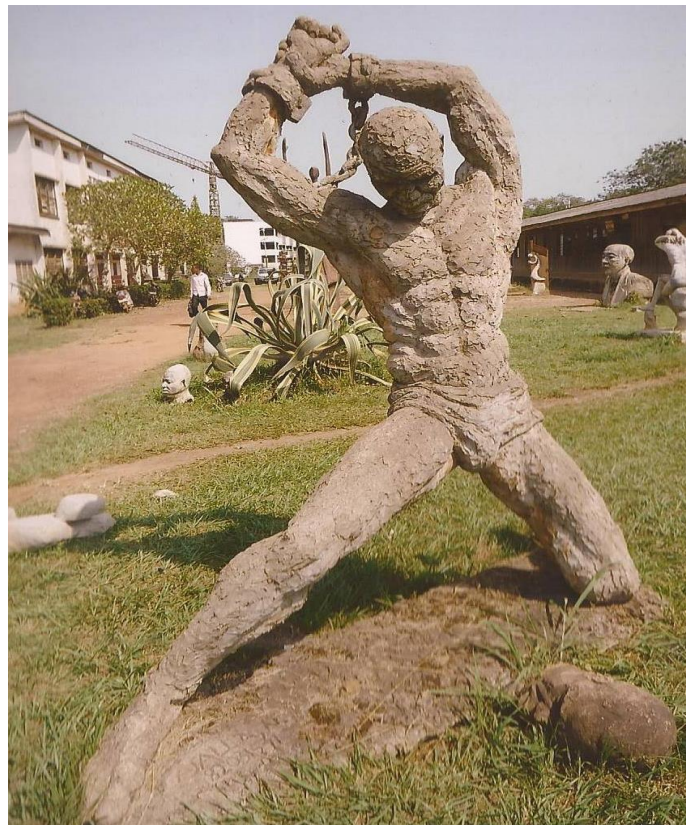


Fig. 61: Ajalla, *Freedom* Direct Concrete/Cement, 9.2ft, 1987, University of Nigeria, Nsukka.
© Osita Williams Ago.



Fig. 62: Okongwu, Jude, T., Untitled, Metal, 13.2ft, 2011, University of Nigeria, Nsukka. © Osita, Williams Ago.

Other examples of construction or assemblage are some works in the sculpture gardens of Abia State University Uturu, and the University of Nigeria Nsukka, figures 57 and 62 are good examples. From all indications, construction or assemblage as a form of sculpture, has come to stay as it has gained acceptance and popularity in modern Nigerian art scene.

It must be stressed that the direct metal working technique is quickly adapted by other leading sculptors in the western world, for example sculptors like Alexander Calder, David Smith, Deborah Butterfield, Marcel Duchamp and others. By 1970, Deborah Butterfield created figures of horses from found materials such as sticks and scrap metal. Much of butterfield's time is spent on ranches in Montana and Hawai where she makes metal character of the place.²⁸

Many of the sculptors in Nigeria's tertiary institutions have popularized metal materials for sculpture. These, they have achieved by assembling or constructing figures, animals and others with metal creating different patterns that are aesthetically appealing to the viewers. In South-Eastern Nigeria example, sculptors like Okay Ikenegbu, Francis Ikwuegbu, Imaga Lekwa, Chijioke Onuora, Rowland Amadi, Samson Uchendu, Uche Onyishi, Erasmus Onyishi and few others, have all worked and experimented on Construction and Assemblage as a sculpture type within the various tertiary institutions.

Apart from metal and wood, other materials are still used by sculptors to create assemblage. Figures 51, 52 and 62 are good examples where the sculptor in figure 51 used metal of different shapes and sizes to create a metal form by way of construction or assemblage, thereby creating a zig-zag-like impression, yet, very expressive and appealing. Again, figure 52 shows where Onyishi Erasmus assembles woods of different sizes and shapes to create a pattern that is so defined by the movement and rhythm of the piece of work at University of Nigeria, Nsukka.

Another example, is by Okongwu, Jude in figure 62 where the sculptor tries to construct or assemble different metal materials in geometric form to achieve an aesthetically appealing sculpture piece at University of Nigeria, Nsukka. Other examples are available in other tertiary institutions like Institute of Management and Technology, Enugu, Abia State University, Uturu and others. Most importantly, these sculpture pieces in the various sculpture gardens are devoid of structural weakness, which is important in the advancement and

development of modern Nigeria art that has gained acceptance nationally and intentionally.

Kinetic Sculpture

Kinetic sculpture is another type of sculpture. It is a sculpture with a movement hence, kinetic sculpture. “Today’s artists frequently use a variety of media within a single work. Rather than present a long awkward, list of materials, artists often identify such combinations as mixed media.”²⁹ The media involved may be all two dimensional, all three-dimensional or a mixture of the two as the case may be. In most cases, sculptors arrange or organize preexisting objects so that their original identities are still apparent, yet radically changed by the new context or form. This subcategory of constructed work of sculpture is regarded as assemblage or construction as noted in the previous chapter. This form of sculpture has a strong relationship with kinetic sculpture. The difference is that in kinetic sculpture there is mobility. It is this sensation of mobility that differentiates it from other types of sculpture, like assemblage and others.

It is this singular distinction that best describes kinetic sculpture as sculpture that moves. Duane and Sarah Preble, in their description of kinetic sculpture state that, Alexander Calder was among the first to explore the possibilities of kinetic sculpture.³⁰ However, in Nigeria this type of sculpture is not very popular particularly amongst the tertiary art institutions. However, an attempt has been made by few sculptors in the University of Nigeria, Nsukka and Institute of Management and Technology Enugu, to popularize this form of sculpture, but it does not seem to gain acceptance or popularity, hence, the dominance of other

types of sculpture in the sculpture gardens of the tertiary art institutions. An example of kinetic sculpture, that is a sculpture piece with movement and dynamism is in figure 63. The flow of different metal materials makes the work unique and outstanding and at the same time serves the purpose for which it is created.



Fig. 63: Omeh, N. Mathew, Kinetic Masquerade, Metal, 13.2ft, 1991, UNN. © Osita, Williams Ago.

Site-Specific Sculpture

Site-specific sculpture is a type of sculpture in recent time. In fact, sculpture designed for a particular place is called site specific sculpture. It has become a major part of contemporary art. It is an effort to turn things around or event from the old position to something new, yet original. Many artists or sculptors have sought to move beyond the limitations of sculpture as moveable, collectible objects and sculpture on pedestals, such as statues of historic figures. In addition, commission for art in public places usually involves designing

permanent works for specific locations. The most exciting thing about site specific sculpture is that the best of site-specific sculpture interacts with its location in such a complete and complementary way that the surroundings become part of the piece and the sculpture helps define the character of the place.³¹

Notable examples within the context of this study are the statue of a lion, conspicuously mounted at a strategic location in the University of Nigeria, Nsukka (fig. 64). Two other examples are sculpture pieces at Abia State University Uturu (figs. 65 and 66). The works are totally removed from the university's sculpture garden. One can obviously observe the interaction of the pieces with their locations in such a complementary and aesthetical way that the surroundings become part of the sculpture pieces and works help define the character of the place.³²



Fig. 64: Akpaide, Uko, *Lion*, *Terrazo*, 13.5ft, 1985, University of Nigeria, Nsukka. © Osita, Williams Ago.



Fig. 65: Artist Unknown, Courtesy, Abia State University
Uturu, *Ikenga*, Direct Concrete, 12.2ft, 2005, ABSU. ©
Osita, Williams Ago.



Fig. 66: Imaga, L.A., *Literacy*, Direct Concrete, 20.6ft,
2006, ABSU. © Osita, Williams Ago.

Apart from the various sculptural processes which, to a large extent, determine the sculpture types available, there are other notable materials for sculpture as observed from the various sculpture gardens of the tertiary art institutions. They constitute the bulk of the sculpture materials employed in the creation of sculpture works in the gardens. They include metal, wood, stone, glass, fiber, clay and bronze.

Found Objects

Found Objects are another type of sculpture in existence, but not very common in the sculpture gardens. However, it has to be brought into focus here because traditionally, this type of sculpture has been in existence before the advent of modern art which began during the middle or the end of the 19th century. For example, Robert Atkins puts the dates of modernism to roughly between the 1860s and the 1970s, and writes that the term is used to describe both the styles and the ideologies of the art produced during those years as affirmed by Barrett, and concludes that although modernism is now old and perhaps over, it was once new and very progressive, bringing a new art for a new age³³.

Most of the found objects that are perceived and considered as sculpture pieces are looked at and judged from two or more perspectives. For example, they could be considered and judged from either conceptual or formalistic angle or any other depending on the mind frame of the viewer. In these cases, if the idea in a given piece of found object matters more or supersedes the physical representation of the object, becomes formalistic. However, if the emphasis is on the significance of form over content as the source of the works subjective appeal, in this case, it

must be stressed that a formalist analysis of a work of art would consider primarily the aesthetic effects created by the component parts of design or the work of art. These parts called formal elements, in the opinion of Laurie Adams, constitute the basis of the artists visual language.³⁴ Found objects, even though they are not common in the sculpture gardens, constitute a significant aspect of sculpture types in the contemporary times and cannot be over looked.

Apart from found objects and other sculpture types mentioned earlier, sculpture types could further be classified under the following categories.

1. Figurative Sculptures
2. Animal Sculptures and
3. Abstraction in sculpture (Abstract-composition) or installation.

All these fall under sculpture types and could be classified under the categories of types of sculpture. However, they also constitute majority of the works in the various sculpture gardens of the tertiary institutions. Examples are in figures 48-69 comprising figurative sculptures, animal and abstract compositions as well as installation art.

Figurative Sculpture

Figurative sculpture is a type of sculpture that deals with human figures. Most of the sculpture pieces in the sculpture gardens are more of figurative sculptures. In fact, 90 percent of works in the gardens as discovered in the process of this study, are figurative sculptures of different dimensions ranging from full size, half size, group compositions based on different figures, and also bust. Many of the works are symbols of excellence in terms of creativity, structuralism,

monumentality, movement, balance, texture and above all, in-explicable mastery of form leading to dexterity in draughtmanship. There is action and life exhibited in the works within the sculpture gardens. These are exemplified in figures 67 - 71.



Fig. 67A: Onyeje, O., *Portraiture (Stylized)*, Direct Concrete, 5.8ft, 2012, UNN. © Osita, Williams Ago.

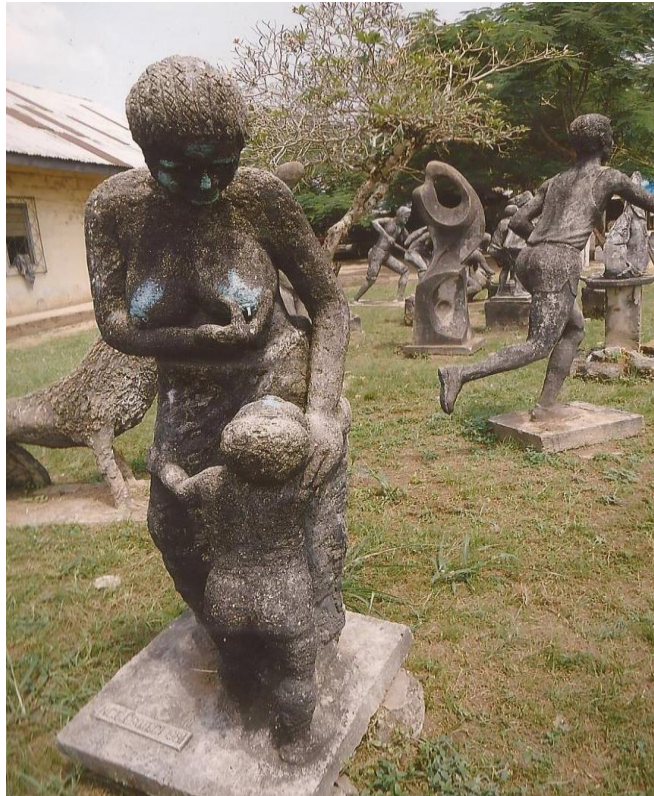


Fig. 67B: Group Project, Concrete, 5.6ft, 1984, AIFCE, © Osita, Williams Ago.



Fig. 68: Anaeto Vincent, *Hunter*, Direct Concrete, 5.3ft, 2010, IMT. Enugu. © Osita, Williams Ago.

Other examples include figures 50 and 51 where the sculptors demonstrate good knowledge and mastery of human form and exploration of different sculpture media to achieve their creative objectives. Another example is in figure 52 where the artist tries to be expressive and communicating in media rendition with the sculpture piece devoid of structural defects. This is one of the most important considerations in the creation of sculpture pieces.



Fig. 69:Okoro, Sunday, E., *Had I Known*, Direct Concrete, 5.3ft, 2010, IMT, Enugu.
© Osita, Williams Ago.



Fig. 70: Ezech, Augustine, E., *Reading Culture*, Direct Concrete, 6.3ft, 2011, IMT, Enugu.
© Osita, Williams Ago.



Fig. 71: Ifejika, Ajumobi, *Victory*, Direct Modeling, 14.ft, 2010, IMT, Enugu. © Osita, Williams Ago.

Animal Sculpture

Animal Sculpture is a sculpture type that deals with creation of animals in sculpture form. Most of the works found in the various gardens are of animal motif. The sculptors, as observed, in the various sculpture gardens, have expressed a lot of freedom and liberty in their creative quest, leaving no stone unturned in exploring all possibilities to create a new aesthetic standard.



Fig. 72: Orji, Chinedu, *Tortoise*, Direct Concrete, 3.6ft, 2012, UNN. © Osita, Williams Ago.



Fig. 73: Ibe, Anthony Nosike, *Untitled*, Direct Concrete, 5.8ft, 2004, UNN. © Osita, Williams Ago.

Sculpture today in the gardens is no longer reproduction of the palpable world but a new exploration of visible and invisible reality going by the standard and rendition of the works. Figures 74 and 75 are good examples.



Fig. 74: Ibe, Anthony Nosike, *Untitled*, Direct Concrete, 5.8ft, 2004, UNN. © Osita, Williams Ago.



Fig. 75: Orji, Chinedu, *Tortoise World*, Direct Concrete, 3.6ft, 2012, UNN. © Osita, Williams Ago.

One could identify without stress and doubt that the sculptors have diversified their themes and subjects thereby breaking the bounds of monotony. For example the sculptors have introduced new themes instead of concentrating on figurative sculptures. They have moved a little further by introducing animal sculpture just to add variety and glamour to the works in the various sculpture gardens.



Fig. 76: Ugwu, Ifeanyi, *Untitled*, Direct Concrete, 3.5ft, 2012, UNN. © Osita, Williams Ago.



Fig. 77: Egbuluka, Felix, Alexander, *Untitled*, Direct Concrete, 8ft, 2006, UNN. © Osita, Williams Ago.

The animals are of different variety, ranging from wild animals to domestic animals, including birds of different types as well as tortoise and others as could be seen in figures 59-64.



Fig. 78: Ogboji, E.J., *Untitled*, Direct Concrete, 4.2ft, 2013, UNN. © Osita, Williams Ago.



Fig. 79: Assam, Owo Stephen, *Radiance of the Liberal Spirit*. Courtesy, UNN, 12.6ft, 2012, UNN. © Osita, Williams Ago.



Fig. 80: Ugwu, Anthony, Ify, *Untitled*, Direct Concrete, 3ft, 2006, UNN. © Osita, Williams Ago.



Fig. 81: Ebunyebe, *Untitled*, Direct Concrete, 4.2ft, 2013
UNN. © Osita, Williams Ago.



Fig. 82: Ogboji, E.J., *Functional Sculpture*, Direct
Concrete, 4.2ft, 2013, UNN. © Osita, Williams Ago.



Fig. 83: Adiele, Henry Obinna, *Ant-Hill*, Direct Concrete, 2013, 7.1ft. ABSU. © Osita, Williams Ago.

Abstract Composition

Abstract composition in sculpture deals with distortions and exaggeration of forms or ideas to achieve a creative work of arts. The twentieth-century art has been a march towards abstraction and reduction under the major direction of modernism. In support of this, Claudia Betti and Teel Sale, in their contributions to “Definitions of Modernism and Post Modernism”, assert that modernism has been characterized by dialectical shifts in style, stressing and drawing attention to the fact that analytical cubism, futurism, abstract expressionism and others are only a few in line of “isms”, progressing through the century. Figures 84 - 88 are good examples.



Fig. 84: Bede, *Untitled*, Direct Concrete, 5.1ft, 2012, UNN. © Osita, Williams Ago.



Fig. 85: Ukpohor, Felix Uzezi, *Woman with the pot*, Cast Concrete, UNN (Arm less Sculpture), 8.1ft, 1991, © Osita, Williams Ago.

They believe that each “ism” responded to a different philosophical theory of what art is.³⁵ Ian Chilvers shares a similar view in his description of “Abstract art” in *The Concise Oxford Dictionary of Art and Artists* where he states that, abstract art in its broadest sense be applied to any art that does not represent recognizable objects but which is most commonly applied to those forms of 20th century art in which the traditional conception of art as the imitation of nature is neglected.³⁶



Fig. 86: Ojiako, Collins Chibuike, *Untitled*, Direct Concrete, ABSU 6.5ft, 2008, © Osita, Williams Ago.

Imaga also cites an example with Kandinsky who is credited with having made the first entirely non-representational picture around 1910, and since then, according to him, modern abstract art has developed into many different movements and “isms”. However, three basic characteristics are recognizable in

abstract composition which are as follow; the reduction of natural appearances to radically simplified forms; and the construction of art objects from non-representation basic forms, spontaneous free expression.³⁷ Examples of Abstraction or abstract composition found in the various sculpture gardens are shown in the figures 87 – 88, others are in figures 84, 85 and 86.



Fig. 87: Nwabuike Kenekwukwu *Corronation*, Direct Concrete, IMT. Enugu 6.5ft, 2011.



Fig. 88: Omeh, N. Matthew, Kinetic Masquerade, 13.2ft, UNN 2006. Metal © Osita, Williams Ago.

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CHAPTER SIX

SCULPTURE GARDENS AND FUNCTIONS

Sculpture gardens in Nigeria's tertiary institutions have come to stay because of the significant roles they play in the development of modern art in Nigeria. However, sculpture gardens have many functions which make them indispensable to modern society. Some of these functions are subsequently examined.

Therapeutic Function

Art therapy is one of the functions performed by art to humanity. Art therapy is a form of psychotherapy that needs art media as its primary mode of communication.¹ Sculpture gardens can help one's emotional behaviour or mental health by reflecting or interacting with the images in such gardens. Merely viewing or seeing the art works in the gardens help bring awareness to oneself, thereby, reducing stress and other traumatic experiences. Sculpture gardens also help in reactivating and calming down emotions and other physical and mental disorder.

Sculpture gardens serve as therapeutic centres for children with learning disabilities, behavioural or social problems at schools or homes. Very silently or subconsciously, these works, according to psychologists, check, reduce, control or remove, on the long run, such emotional or mental disorders that naturally oppress the mind. It is observed that there is a feeling that emanates from the works in the various sculpture gardens, particularly when such works are viewed objectively.

Such feelings become intrinsic, and such intrinsic perceptual appeal results to emotional healing, psychological healing and remedies to other human disorders. In most cases, such feelings could come from one or a combination of factors, for example, the materials used for the works, the elegance, the form, the colour or a combination of other factors as the case may be, could arouse and sustain a feeling of calmness, wellness, stress free and a source of healing to other health challenging situations.

In the developed countries like America, Europe and others, sculpture garden is regarded as a serious business, and are important arena where people with emotional problems can be stopped from wandering in imagination, and brought back from the unreal to reality.

Educational Function

Educational function is one of the major functions performed by Sculpture garden to the individual and society at large. Sculpture garden being an outdoor space, dedicated to the display of large pieces of art work, according to Tony Okpe, centres around providing the atmosphere and other challenging environment for students and others to acquire appropriate skills needed for art training and present resulting works.²

Educationally, it is understood that the concept of sculpture garden dates back to ancient Greek and Roman societies, that used the gardens as places for public art display, teaching and learning environment. Sculpture garden serves as an educational centre for the teaching and learning of visual arts, culture, tradition, anthropology and archeological studies.³ This accounts for why most schools at

primary, secondary and even at the tertiary levels organize and arrange their students for occasional visits to sculpture gardens for the purposes of advancing knowledge and exchange of ideas.

Sculpture gardens in the tertiary institutions are part of the school community, therefore, they become part of the educational process which helps in the overall development of man. Educationally, sculpture garden increases knowledge which, in the end helps in the restoration of dignity of man at all developmental levels. Through this function, educational research, seminars, workshops are organized, not only to improve the standard of works in the garden but to improve and advance knowledge. The contribution of sculpture garden, to the sculpture curriculum, as noted by Okpe is “uniquely aiding the capacity building of students at both undergraduate and graduate levels, as well as a great site specific avenue for popular visual culture in Nigeria.”⁴

Economic Function

Economic function is another vital function performed by Sculpture gardens in the tertiary institutions in Nigeria. Generally, sculpture garden provides a platform through which artists can introduce themselves to the art patrons through their works in the sculpture gardens. So, sculpture gardens in art institutions can be located in “private rendezvous” or “common areas”.

Some sculpture gardens accommodate, within reasonable distance that does not disturb art works, minimum or moderate commercial activities that make visitors to these gardens more comfortable, relaxed and stay longer. In such sculpture gardens, gift shops can be accommodated, while, also, snack centres or

“*suya spots*” can be found. This way, sculpture gardens are also economically viable to their environment.⁵ Commercial and professional photographers can also be accommodated to snap visitors within the sculpture gardens, thereby providing the economic empowerment to the photographers and others.

Tourist Centre

Tourist centre cannot be detached or removed from Sculpture garden. Sculpture Garden in recent times, has developed and functions as a tourist centre for lovers of visual arts. For instance, sculpture garden being an outdoor space or environment, particularly for the display of large pieces of sculpture works of different media is attractive to tourist.⁶ For example, at Imo State University, Owerri, part of the sculpture gardens take the form of garden park that allows visitors or tourists to enjoy art in a natural outdoor setting. Institute of Management and Technology Enugu has a similar garden in form of a park.

Many sculpture gardens in the institutions are based around a large green space, though some may include hard capes and paved areas. However, the sculpture gardens not only allow the public or the tourists to enjoy out door public space and works therein, some encourage visitors to linger by offering café or interactive displays. The sculpture gardens in the tertiary institutions feature a “variety of permanent and temporary sculptures along with immaculate landscaping and plant life.”⁷ The café, just like other small scale ventures discussed under economic function, the sculpture gardens allow visitors or tourists to enjoy a meal while gazing at the works of art.⁸ This should be encouraged and

emulated by Nigeria's tertiary institutions. It will add glamour and variety of experiences in the individual and society at large.

Aesthetic Function

Aesthetic function is another benefit derived from sculpture garden. Sculpture garden provides an aesthetic function to the viewers. Sculpture gardens of the tertiary institutions in Southeastern Nigeria cater for the aesthetic needs of the students, researchers, and the entire community. To this extent, aesthetic function of sculpture garden of the tertiary institutions is not only restricted to physical beauty alone, but also seen as a set of principles that help, in no small measure, to influence artistic style or taste that could lead to growth and development of art in the institutions and beyond. Figure 89 below is a good example of sculpture work that could be aesthetically appealing to the individuals or different group of people.



Fig. 89: Okpe Byzantine, *Cultural Affiliation*, Direct Concrete, 13ft, 2010, IMT. Enugu. © Osita, Williams Ago.

Recreation

Recreation is another function provided by Sculpture garden to the various institutions and the society at large. Sculpture garden is considered an outdoor space committed to the display of large piece of artworks and other art making activities. In the past, and presently, particularly in the developed world, for example, Europe, America, Asia and others, sculpture garden is used both for public art display and public recreation. For instance, during the ancient Greek and Roman societies, sculpture garden was in fact, till date used as both public art display and public recreation where people walk in freely to relax and enjoy art works displayed for therapeutic or aesthetic purposes.

In the Nigeria's tertiary institutions today, sculpture garden is gradually gaining momentum, apart from serving as a place for recreation. The sculpture garden functions as a recreation or leisure space where students and others could relax and spend their leisure time with the view to drawing inspiration, increasing awareness, aesthetic perceptual appeal, among other things. Sculpture gardens allow students and other visitors to enjoy art in a natural outdoor setting without reservation. For example, the sculpture work by Ezigbo in figure 90 could serve a good example for recreation or relaxation.



Fig. 90: Ezigbo, Chijioke, *Water Fountain*, Functional Sculpture Piece, 18ft, 2011, IMT. Enugu. © Osita, Williams Ago.

Documentary Function

Documentary function is an important function of sculpture gardens to the society and the various institutions within the Southeastern Nigeria and beyond. Sculpture gardens of the Nigeria's tertiary institutions function as a repository of knowledge and culture. It can be seen as a place that has a lot of information to give, socially, politically, educationally, historically and spiritually. In view of these therefore, sculpture garden becomes a place where students and visitors could garner a lot of information concerning many areas of knowledge as well as culture of the people within and outside tertiary institutions. Information gathered through this process also helps to develop and improve knowledge and standard of works of art.

The implication of this, therefore, is that sculpture gardens become a repository of knowledge; in the sense that they provide a suitable ground for a body of information to be shared by different people. This body of information increases awareness, standard as well as development of skill which help in the overall development of man and the society. On the other hand, culture is not left out as sculpture garden helps to promote and create necessary awareness about different aspects of people's way of life. This without doubt, situates sculpture garden as a repository of culture. Obviously, it is believable that it is within the context of the above definition that sculpture garden in the tertiary institutions exists or operates, thereby positioning itself as a repository of knowledge.

The works in the various sculpture gardens of the tertiary institutions are a reflection of different cultures which are brought about by the participation of students from different cultural backgrounds. Each of the students tries to portray or exhibit or sell his/her cultural heritage artistically, using sculpture as one of the media of expression to achieve this goal. By so doing, sculpture garden becomes a repository or a source of documentation where the entire community and visitors could visit to enjoy works from art of different cultural background. This is exemplified by works in figures 91 and 92.



Fig. 91: David, Chimezie, *My Tradition*, Direct Concrete, 5.7ft. 2010, © Osita, Williams Ago.



Fig. 92: Ezeikechukwu, Marcelus, *C. Libation*, Direct Concrete, 8.3ft, 2010, © Osita, Williams Ago.

Socialization

Sculpture gardens in the various tertiary institutions are meeting points for people of different backgrounds: social, political, religious, educational, professional, and cultural. Such meetings naturally and necessarily take people's interest or motives beyond their art interests to that of socialization. In this case, therefore, people occasionally or usually meet old friends, students as well as those whose appearances in these gardens, particularly popular celebrities, attract attention. Also usually, the social atmosphere created by sculpture gardens allows an exchange of, particularly, addresses, telephone numbers and even topical contemporary events. Socially, therefore, this is how a sculpture garden can be a reference point to the public and private individuals, corporate bodies, government and non governmental bodies.

Motivational Function

Sculpture garden helps to stimulate the interest of students, researchers, sculptors in a way that promote professionalism and art appreciation, generally. For example, young students who are not art students are easily encouraged, seeing art works in the gardens, to make art their future career. Art students are also well motivated to be like the sculptors whose works they seriously admire in these gardens. Some professional artists are also encouraged to give continuity and professionalism to their works, particularly seeing works that are creatively challenging to others. Some other art institutions which are yet to build or have sculpture gardens can also be easily motivated by the existing ones to have their

own gardens; the way the Ahmadu Bello University (ABU), Zaria's sculpture garden incited or inspired other institutions to acquire this art culture.

Preservation

Sculpture garden in the Southeastern Nigeria's tertiary institutions also perform preservatory function. This is particular so if it is understood that nearly all the sculptures in these gardens are permanently built on solid and heavy pedestals that clearly discourage the theft or destruction of the works by, for example, vandals or assailants, among others.

The works in these gardens are virtually sculpture works of durable materials which cannot easily be destroyed by fire or harsh weather. Sculpture gardens are also usually not affected by flood or erosion, since they are consciously located in well designed and safe locations. All the above information has given sculpture gardens great preservatory power.

Creative Function

Creative function is also another vital function performed by sculpture gardens of the tertiary institutions. Works in the sculpture gardens encourage creativity in the various institutions. This is achieved by the motivation and inspiration derived from the various works of other sculptors from other institutions. Most of these sculpture works are highly inspiring and captivating, consequently could trigger students and non students into creative explorations, thereby increasing knowledge and standard of sculpture works in other sculpture gardens.



Fig. 93: Ibekwue, Emmanuel, *The Warrior*, Direct Concrete, 6.3ft. 2009, IMT, Enugu.
© Osita, Williams Ago.



Fig. 94: Okechukwu Opara, *Beggar*, Metal, 7.3ft. 2008, IMT, Enugu.
© Osita, Williams Ago.

Other examples of sculpture works from the sculpture gardens are in figs. 95A and 95B which in all standards, epitomize creativity. The works here in various sculpture gardens could be used to induce creativity and technical interest in the artists and the students, as well as the communities at large.



Fig. 95A: Ejeckam, *Music Maker*, Metal, 6.5ft ESCET, 2004. © Osita, Williams Ago.



Fig. 95B: Ibe, *Wrestler*, Concrete, 11.2ft, 1998, UNN. © Osita, Williams Ago.



Fig. 95C: A cross section of sculpture garden of Alvan Ikoku Federal College of Education, Owerri. © Osita, Williams Ago.



Fig. 95D: Cross Section of Sculpture garden of University of Nigeria, Nsukka, 2013. © Osita, Williams Ago.

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CHAPTER SEVEN

FORMALISTIC SIGNIFICANCE OF SOUTHEASTERN NIGERIA SCULPTURE GARDENS

This chapter focuses on formalistic analysis of works in the various sculptures gardens and full discussion on the analysis of the works from a perspective of structural functionalism. This discussion is therefore, based on structuralism and stylistic approaches or features of the sculpture works in the sculpture gardens in Southeastern institutions. Egonwa shares the view that structural function in the arts is a view which states that objects of art is part of the larger structure of a culture or society and each has roles to perform for the proper working of the system.

The works displayed in the sculpture gardens not only contribute in making the gardens a complete system, but also often reflect a major element in the culture of the people or the area where the garden is located. The sculpture garden will not be what it should be if it is without the individual works that are displayed in it. It is in each of those works that the artists have exhibited their creative ingenuity. It is observed that when one brings together all these ingenious creations into one garden, it results to a full field of great creative professionalism.

People come to the sculpture gardens to satisfy one need or the other. Those looking for art therapy may be healed either by observation or feeling in a particular sculpture piece displayed in the garden or by being reminded, through the art works on display, of a probably lost culture or practice, which one was privileged to witness and like while it was being practised, or simply by taking in

the whole scenery. So also is the man who is looking for aesthetic appeal and art works that serve other purposes.

On the other hand, structural functionalism also ensures that every element of traditional culture is kept intact and in place to ensure order, functionality and continuity. Art has served such wonderful functions in history, like helping to preserve and document dying or dead cultural practices, if for nothing else, but for posterity and for the future generation. In this way, the public is reminded of the practices that kept communities together in the past, before the coming of the Whiteman and the influx of western practices and styles and the subsequent erosion of elements of traditional culture. Figs. 24, 26, 46 and 54 are some of the examples of such art works that depict fading elements of traditional culture that must be documented and preserved through the artists' creative ingenuity.

Formalism is one of notable expression in visual arts, suggesting that it is where one sees stylistic features of art works or the morphology of formal presentations¹. In view of this therefore, the formalistic considerations of the works of sculpture in the various sculpture gardens is based on structuralism and stylistic features of the works. However, there are different types of sculpture works in the various sculpture gardens of the tertiary art institutions. These works range from different works of different media. For example, there are stone sculptures, construction, assemblage, cement, fibre (casting), metal sculptures and few others. The sculptors in these institutions have worked and experimented on various media within their reach to achieve a high expressive and aesthetic standard.

They have also renewed their themes with a high level of freedom and expressive characteristics. They have equally moved sculpture a little further by extending it beyond the horizon of aesthetics to the point of functionality. One may suggest therefore, that the present sculptors have succeeded in adding glamour and a fourth dimension to sculpture. That is, sculpture in the contemporary times not only has length, width and depth, but also functionality. Sculpture as witnessed in the various sculpture gardens of the tertiary art institutions in the Southeastern Nigeria today are unique and dynamic, and stand the purposes for which they are made.

Apart from the purposes for which the sculpture pieces are conceived and made, one may look at or classify these works from the following perspectives; the form, medium, and techniques or styles as well as all the various elements that are organized together to arrive at a given sculpture piece in the gardens. Therefore, these works will be examined, or described in terms of stylistic features of the works in the various gardens.



Fig. 96: Okay Ikenegbu, *Freedom*, Direct Concrete, 10ft, 1986, UNN. © Osita, Williams Ago.



Fig. 97: Vin Ochim and Group, *Slave*, Concrete, 1989, 6.5ft, ESCET. © Osita Williams Ago

For example, in the major selected sculpture gardens, consideration is given to the formal elements that make up the entire work. For instance, in figure 12 Anugwolu, Chukwunonye's *Pregnant Farmer (child spacing)* 2010, from the sculpture garden of Imo State University, Owerri, the work shows the effects of Anugwolu's formal treatment of his materials: The joy of this sculpture piece which is over two and half meters high, is the miraculous marriage of lightness and weight. It seems to float, airily suspended both supremely confident and infinitely frail.

The formal elements the critic wants to identify are size, space, and mass, and the principles of design are scale (it is gigantic) directional force (it floats) and emphasis and subordination (it is supremely confident and infinitely frail). Another example is figure 102, Emmanuel's *Warrior*, 2009, from the sculpture garden of Institute of Management and Technology Enugu (IMT). The formal elements as observed in this gigantic work are the size, space, and mass, and the principle of design are scale (gigantic) rhythm or directional force (it floats) and emphasis (it is supremely confident and infinitely frail).

The "significant form" of the art work is what is to be exclusively attended to. For example, the same thing is applicable to the work in figure 98, where the sculptor tries to showcase form as his primary objective in achieving his creative goals in Imo State University, Owerri sculpture garden.



Fig. 98: Maduawueke Ifesinachi Junior, *Installation of Igbo, Traditional Wrestling*, 6.8ft (IMSU), 2011. © Osita, Williams Ago.



Fig. 99: Artist Unknown, *Traditional Dancer*, 8.2ft, Direct Concrete, 2006. (IMSU). © Osita, Williams Ago.

Formalism as it affects works in the major sculpture gardens of the tertiary art institutions, stresses that the works and their artistic values are entirely determined by its form in the way they are conceived and made, including the medium or media and all the compositional elements such as colour, line, shape as well as texture all put together add flesh and glamour in the creation of a given sculpture piece in the sculpture garden. The above factors constitute relevant criteria for assessing, judging or comprehending a piece of art work. This is exemplified in the works in figures 99–101, as well as work in figure 103 of Kenneth Amadi's *Knowledge is Power* in Imo State University, Owerri sculpture garden.



Fig. 100: Adom, Walters, *Ekere Nwagbai Okohia*, 2011. Direct Concrete, 7.2ft (IMSU). © Osita, Williams Ago.



Fig. 101: Ogbuagu, Ikechukwu, *Drug Abuse*, Direct Modeling, 6.3ft (IMT), © Osita, Williams Ago.

Attention is directed to the compositional elements of the various sculpture pieces in the sculpture gardens than context and content of the works. For example, most of the works in the sculpture gardens of University of Nigeria, Nsukka, Imo State University, Owerri and Institute of Management and Technology, Enugu, are good examples where everything necessary to comprehend the works in the gardens is contained within the works of arts. Figures 80-85 are also good examples.



Fig. 102: Ibekwue, Emmanuel, *The Warrior*, Direct Modeling, 6.3ft 2009. (IMT), © Osita, Williams Ago.

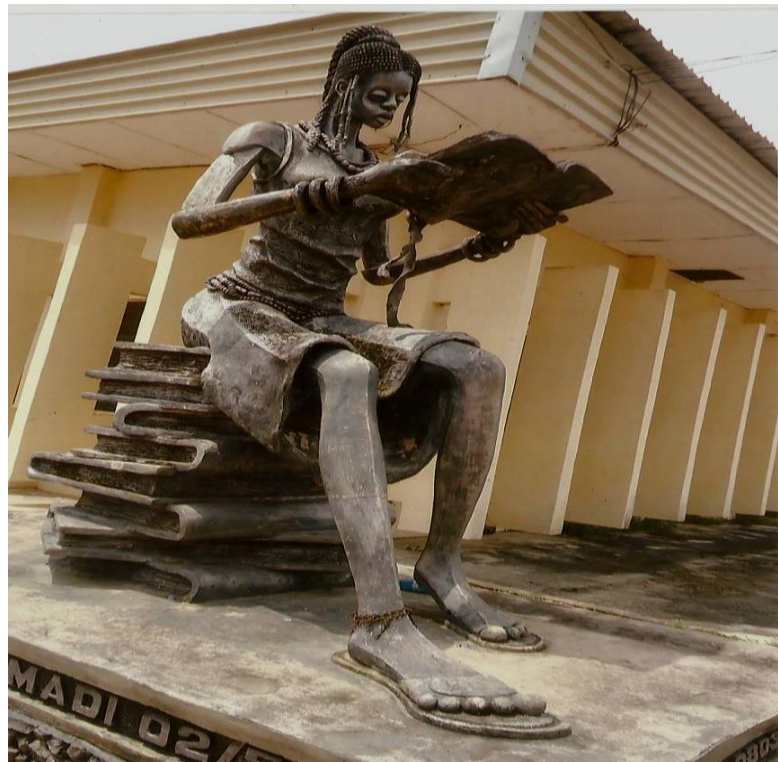


Fig. 103: Amadi, Kenneth, *Knowledge is Power*. Direct Concrete, 6.3ft 2007. (IMSU). © Osita, Williams Ago.

It must be stressed that the concept, content, or context for the creation of the works in the sculpture gardens or the historical background, the life of the artist, the meaning or message contained in the works are all considered irrelevant and secondary in importance and in all considerations.² The twentieth-century art has been a march towards abstraction and reduction under the major direction of formalism or modernism.

In view of the above therefore, Claudia Betti and Teel Sale in their contributions to “Definitions of Modernism and Post-Modernism” assert that modernism has been characterised by dialectical shifts in style.³ Stressing and drawing attention to the fact that Analytical Cubism, Fauvism, Futurism, Constructivism, Purism, Abstract Expressionism, and Minimalism are only a few in line of “isms” progressing through the century. They observe that each “ism” responded to a different philosophical theory of what art is. They describe formalism as a set of codified values about art and art making whose role is to investigate the essential nature of visual art.⁴

Betti and Sale maintain that formalism deals with the processes by which art is made and with the nature of pictorial space. Formalism stresses the primacy of form, it promotes truth to the intrinsic properties of the material from which the works are made, and assert that “art is a way of thinking and seeing that is opposed to the natural appearance of objects in the real world”. Formalism is involved in how an object is made, how it is perceived and what defines art as it relates to sculpture.⁵

Formalistic Consideration of Works in the Southeastern Nigeria Tertiary Institutions' Sculpture Gardens

Most of the sculptors and sculpture works in the various sculpture gardens under study are influenced by the graduates of Ahmadu Bello University Zaria, University of Nigeria, Nsukka, Yaba College of Technology and few others. However, Ahmadu Bello University, Zaria remains the foremost in all, following a historical account of major sculpture gardens in Nigeria's tertiary institutions.

From the observations made from the works in the various sculpture gardens, there exist in each artist's works obvious, identifiable and peculiar formalistic characteristics, which help to distinguish one artist from the others in terms of skills and manipulation of art media. One interesting thing about the works in the various gardens is each artist's manner of handling or manipulating the materials at his or her disposal and the unique styles they employ to achieve their creative objectives. All these are strong indications of mastery of form as well as human anatomy in the execution of the works in the gardens. However, most of the works in the various sculpture gardens are devoid of structural weakness. This factor remains a strong consideration in the creation of the works in the sculpture gardens. Examples are works in figures 80-85. Other example are seen in figures 96 and 97.

Figure 106 is a monumental concrete sculpture at University of Nigeria Nsukka, created through direct concrete modelling process by Okay Ikenegbu in 1986. The sculpture piece is depicting a man of dignity and a liberator, who has, against all odds broken the shackles of bondage to freedom. This is in line with one of the University's goals and objectives that is to "restore the dignity of man". "The head of Sculpture piece is shifted to the right with the mouth agape to show

pressure, conquer as well as liberation from bondage. The flow of the muscles from the left hand to the right, including the forms within the ribs and waist regions are strong indications of the artist's understanding and an almost mastery of anatomy and materials. There is a strong indication of good form expression as well as harmony in the choice of sculpture media as observed in the work.

The sculptor breaks down the muscular flows of the figure into basic shapes such that its feeling is almost the same as in realism. The other example is a "*Slave*" in figure 97. The flow and the movement of the figures are good examples of mastery of form and anatomy. Structurally, the sculpture piece exhibits a high level of structural rightness.

The human figures and their rendition have always caught the aesthetic attention of so many people including the sculptors. Sometimes it is rendered in abstract form and some, in realism and some in semi abstract. It must be noted that "any attempt at rendering the human figure in naturalistic form should be able to muster a close to life appearance and a display of the artist's mastery of the human figure and its anatomy". The concrete sculpture of the "*Slave*" in figure 97 at the Department of Fine Art Education, Enugu State College of Education (Technical), also possesses these qualities. Other works include concrete sculptures at sculpture gardens of Institute of Management and Technology, Enugu by Ibekwue Emmanuel, in figures 19 and 102, another example is by Ogbuagu Ikechukwu, in figure 83 and some from the sculpture garden of Abia State University Uturu, by Onyemaechi Chinedu "*Slavery*" and Uzor Gideon, "*The Music Marker*" in figures 23 and 25 respectively.

There are some others from the sculpture gardens of other Universities or Institutions in the Southeastern Nigeria, for example the University of Nigeria, Nsukka and Imo State University, Owerri. These sculpture pieces in the various sculpture gardens possess the quality of structural rightness and mastery of human figure and its anatomy.

Again, most of the works in the sculpture gardens are exaggerated in terms of style, some have imposing and axial movement, contraposto postures. For example, installation of Igbo traditional wrestling in Imo State University's sculpture garden by Maduawueke Ifesinachi Junior, in figure 98, has an axial movement, not rigid. The human figure and their rendition have always caught the aesthetic attention of many people including the sculptors and others. The artist's understanding and an almost mastery of anatomy and material is evident in the sculpture piece. The muscular flows of the wrestlers show a display of the artist's mastery of the human figure and its anatomy. The artist's rendition of sculpture media and other elements to achieve his creative objectives in terms of form, is aesthetically appealing. However, the intrinsic perceptual appeal emanating from the works based on careful arrangement of the various elements and sculpture media, arouse and sustain the interest of the viewers.

Most of the works are described in terms of structural rightness and structural wrongness. Most of the works are within the standard of structural rightness, which implies that such works are in proportion, and all the typical aspects of the sculpture are in place, in accordance with all the rules governing proportion including all the elements that make up the entire work. It is this structural rightness that gives the viewer the aesthetic satisfaction. It also helps in

giving a judgment of acceptance and sustenance of interest aroused by the effect of the structural rightness of the sculpture piece. For example, one of the sculpture pieces in the sculpture garden of Imo State University, by Nwachukwu Chimereze, in figure 104 showing a lion eating an animal.

The contraposto posture of the lion exhibiting all the forms in the lion and the prey being consumed, indicates a good knowledge of proportion and balance in the formal appearance of the animals, creating a sense of rhythm and balance in the appearance of the entire sculpture piece.



Fig. 104: Nwachukwu, Chimereze, *Lion eating an Animal*, 2011. Direct Concrete, (IMSU), © Osita, Williams Ago.



Fig. 105: Onyemaechi, Chinedu, *Slavery*, Direct Concrete, 6.1ft, 2010, (ABSU), © Osita, Williams Ago.

Other examples of works exhibiting quality of structural accuracy and mastery of the human anatomy are works in figures 105-108.



Fig. 106: Onuora, Chijioke, *Ofor bu ije*, Direct Concrete, 8.7ft, 1986. UNN. © Osita, Williams Ago.



Fig. 107: Sabastine, Ugwuoke, *Academic Load*, Direct Concrete, 8.7ft, 2010, UNN. © Osita, Williams Ago.



Fig. 108: Nwokolo, *Hunter*, Direct Concrete, 5.8ft, 1985, UNN. © Osita, Williams Ago.

The above works are examples of works depicting realism and a good level of mastery in human form. For example the “*Hunter*” by Nwokolo, Okolo in figure 108, is a sculpture piece in the sculpture garden of University of Nigeria, Nsukka, the face of the hunter shows determination, expectation to kill or to hit at the target of the subject. The posture of the hunter with the right knee on the ground, having the second leg as if suspended in the air, the muscles and the facial characteristics are enough evidence of mastery of anatomy, thereby giving it rhythm and a flow that can carry the viewer round the work with aesthetic implications. The form in the human anatomy as portrayed by the sculptor of the “hunter”, is a good example of formalistic approach to sculpture.



Fig. 109: Anyanwu, Maxwell, *Agony of Woman in War*, 8.5ft, IMSU. © Osita, Williams Ago.



Fig. 110: Chukwuma, Cyprian, *Okoroshá, Festival*, 2011.
Direct Concrete, 13.2ft, IMSU. © Osita, Williams Ago.

Many of the sculptors have moved away from realism to pure abstraction. To achieve this, there is the individual style adopted to achieve their objectives. Some of the sculptors use geometric or cubic shapes, some adopt the principle of elongation to achieve structural rightness. Most of the works in the gardens are tilting towards elongation of their subjects with reference to their figure, drawing inspiration from the figures of Ben Enwonwu. Examples of such works with the characteristics of elongation include the sculptures in figures 109-114.

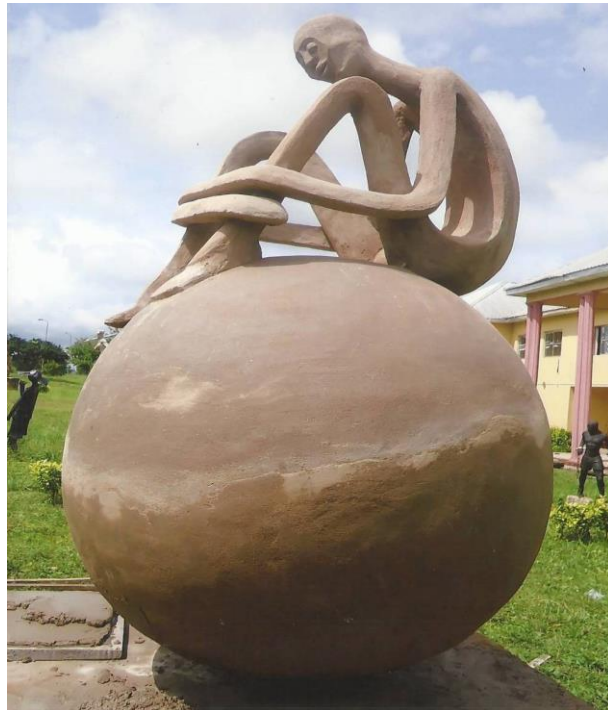


Fig. 111: Nwodu, Cajethan, *Intropection*, Direct Concrete, 8.5ft, 2013, ABSU.
© Osita, Williams Ago.



Fig. 112: Iroha, Michael, *The Drummer*, Direct Concrete, 11.5ft 2013, ABSU.
© Osita, Williams Ago.

Stylistically, many of the sculptors have gone beyond realism to the point of abstraction. To them, the intention is to carve out a niche for themselves instead

of adopting the conventional rules. Most of the sculptors digress and still achieve success in the finished works.

Furthermore, most of the sculptors use geometric shapes to achieve their objectives; the artistic style of using these basic shapes to create impressions is common to most of the tertiary art institutions in the Southeastern Nigeria. Most of the works are based on absolute linearity; some use distorted lines in creating rhythmic movement that could carry the viewer round the entire work. For example the works of Maxwell Anyanwu in figure 109, Cajethan Nwodu in figure 111, Ben Chiwetara in figure 114, and Kenneth Amadi in figure 103 are all good examples. These sculptors' works tilt towards semi and total abstraction.



Fig. 113: Mete, Paul, *The Last Dance*, 7.8ft, 2011, Metal, UNN. © Osita, Williams Ago.



Fig. 114: Chiwetara Ben, *Romance/Love* 7.8ft, 2013, Concrete, ABSU. © Osita, Williams Ago.



Fig. 115: Nwosu Francis O., *The Drummer*, Metal, 5.6ft, ABSU. © Osita, Williams Ago.

Figure 113 by Paul Mete is another abstract composition which is also in the line of abstraction of form by the sculptors and few others. Other works worthy of note are those in figures 114 and 115. Figure 114 is a sculpture piece in which the sculptor tries to use geometric shapes to create a sculpture piece in one of the sculpture gardens (Abia State University, Uturu). In the artist's view, the sculptor considered the society as a harsh and problematic with animosity, anarchy and unrest. He considered these problems and tried to proffer solution conceptually, and came up with a sculpture piece called *Romance / love*, believing that, it is one love that can unite the society into an ordered existence. Citing Onyeka Onwenu as an example of someone who through music, sent a message that could enhance love, peace and harmony in the society.

Apart from this, the artist tries to be different in terms of style and at the same time, structurally creative. The artist tries to create a uniqueness in the work, and also has a didactic function to the society as a source of reordered and peaceful society. He used different lines, space, curved and rhythmic lines to create dynamism in the final work. The uniqueness in the sculpture piece adds value, glamour, and finally high aesthetic apprehension. In most of the works, the artists try to go against some basic norms in sculpture by way of stylization and simplification. Though, Jean-Luc Daval believes in the ideology or the school of thought that says simplicity in visual art is a necessary tool for artistic appreciation.⁶

The message conveyed in the work is secondary and irrelevant to the study, but has to be mentioned because of the uniqueness and stylistic

approach that is devoid of structural weakness, which is a strong and major consideration in the creation of the works in the gardens. There exist in the work, identifiable and inherent formalistic characteristics which help to distinguish the sculpture pieces from others within and outside the tertiary institutions.

Another sculptor, Francis Nwosu, shares the view that originality is the source of creativity, and tries to be different from others in terms of sculpture media. The sculptor, in figure 115, opted for metal sculpture. According to him, metal is a new experience, and exploration of metal and electrode takes one into another world of unknown. The sculptor used void, lines, and metal sheet to achieve flow and drapery on the metal sheet, striving to achieve elegance and visual harmony in the work. The arrangement of various elements in such an organized manner to achieve a desired form that is aesthetically pleasing, is highly noticed in the work.

However, it is observed that the works in the various sculpture gardens have structurally and stylistically impacted positively on the creative standard of visual art in Nigeria's tertiary institutions. Borrowing of ideas and integration of same from other institutions, have really helped in raising the standard and growth in the entire art process, paving way for creativity and development of art in various institutions, and indeed, Nigeria. The full understanding of sculpture form in relation to formalism has helped to strengthen and widen the horizon of the artists' mentality and creativity in relation to creative exploration of different media to achieve dynamism and aesthetic values in the various works within the sculpture garden.

It is believed that sculpture form entails mass, volume, height, width, breadth, solidity and stability. Therefore, it becomes a purposeful arrangement of the various elements and media in order to create complete sculpture works. Eze and Egwali state that, it is necessary to understand the overall visual structure of objects by scientist and artist in order to know their visual character.⁷ In their views, form which is one of the main visual structures of sculpture object is classified into external and internal structures.⁸

The external structures deal with external features including projections and protuberances which a particular medium used in the execution of form depicts. It involves elastic and inelastic material and the external interpretation of form as it appears to the viewers without any other meaning attached to the form perceived. Internal form on the hand, borders on the mind and conceptualization which the viewer brings into consideration to be able to appreciate the form expressed in the sculpture work.

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CHAPTER EIGHT

CONCLUSION AND RECOMMENDATIONS

Conclusion

This study tries to provide a background upon which the significance for this research could be justified and appreciated. The study is structured to give a detailed account of the background study as well as statement of the problem, objectives and the significance of the study, scope, research procedure, limitation and organization of the study. Available literature on the subject was comprehensively reviewed, while also indicating some theories in art which could form the framework for analysis in the study. The historical development of the major sculpture gardens is also brought into focus. The research problem was identified and suitable research methodology adopted to achieve the objectives of the study.

The research adopted descriptive approach and narrative evaluation to process data and other related information as they affect the study. The data collated were analyzed based on stylistic visualization. Hopefully, this research is presenting comprehensive and original document that will promote, not only sculpture and culture, but also knowledge that will enhance creative professionalism in the visual arts.

Sculpture garden in the Nigeria's tertiary institutions represents an important phenomenon in the history and development of visual arts in Nigeria. Unfortunately this important aspect of visual arts has not been comprehensively studied, and works therein adequately documented. This development has left a big

vacuum in the growth of modern Nigerian art. Sculpture as an important aspect of visual arts, represents and plays a vital role in the entire social process of national development during the Nigeria's pre-colonial era. Unfortunately, the colonial administrators failed entirely to appreciate "the artistically cultural and conceptually symbolic nature of Nigeria's traditional art, and easily concluded that the Nigerian traditional artists totally and naturally lacked the creativity to produce art like a white man."¹

Secondly, it was also believed that an African traditional artist could only produce art with raw crudeness, and lack of refinement and artistic perception². These impressions and misconceptions continued until the emergence of Aina Onabolu who was a self taught Nigerian artist and to a larger degree, proved the colonial administrators otherwise. He became the father of modern Nigerian art. He equally excelled through his photographic representation of objects and images which assisted in the teaching and learning of art in the Nigerian schools. It must also be noted that Onabolu's assistance in the teaching of art in the early 1920s marked the beginning of formal art training in Nigeria. This singular commitment and effort were highly necessary at that time because what the colonial administrators, scholars and anthropologists could not understand at that time, according to Oloidi, was the "culturally unique potent and conceptually fertile nature of the Nigerian traditional art."³

Art in the hands of the colonial masters suffered a great deal of intimidation, humiliation, frustration and destruction. Consequent upon these, the search for knowledge, ideology as well as identity in creative and artistic fronts in Nigeria became highly intensified and a welcome development and achievement.

With the introduction of formal art teaching in the schools by Chief Aina Onabolu, the crave for identity and new art philosophy led to the revolutionary measures taken by few Nigerian students at Zaria (ABU) led by Uche Okeke, calling for “Natural synthesis” – “marriage of old and new as well as the acceptance of change as a means of art remaining art”⁴ Paul Dike in “Foreword” to *The Zaria Art Society: A New Consciousness* asserts that “the Nigerian creative artist should search for the meaning of art then work to resolve his design problems in himself. However, the artist should not merely paint or sculpt what he sees but should realize in practical terms deeply felt ideas that bear relevance to his contemporary time and place⁵.

In view of all these, the amalgamation of different traditions, as well as the embracing of new aesthetic principles led to the emergence of different art schools thereby, giving birth to different tertiary art institutions as well as sculpture gardens in the Nigeria’s tertiary institutions today. However, the new educational system of formal art training reduced or relegated to the background the old system of training, which is the informal education system where education was strictly based on apprenticeship system, is a method, according to Fasuyi, where “each of the arts was practised as a family business or trade and the techniques and secrets passed down from the elders to the children”⁶.

However, it is believed that with this method as noted by Fasuyi, a specified amount and number of years of apprenticeship have to be agreed upon before the agreement will be authenticated by both parties⁷. The new formal system of training in the visual arts led to the inclusion of art in the school curricular which has also metamorphosed into a high standard of creative exploration and new

aesthetic principles, ideology and philosophy in modern Nigerian art scene. This development has helped the growth of art with particular reference to the establishment of various sculpture gardens in the Nigeria's tertiary institutions.

Looking at the present status or standard of the sculpture garden, one could experience from the available works in the various sculpture gardens, a great deal of liberty and freedom in the creative expressions of ideas, and concepts as well as skillful application of various art media to achieve creative, aesthetic as well as visual equilibrium in the entire art process. Works in the various sculpture gardens are testimonies to these freedom and liberties exercised and enjoyed by these sculptors. These are portrayed in the works of Eze Ngene, Mathew Ehizele (ABU) Zaria; Emmanuel Anugwolu, Kenneth Amadi, (IMSU); Bazatine Okpe, and Emmanuel Ibekwue (IMT); Joshua Ordu, Chinedu Onyemaechi (ABSU); Sabastine Ugwuoke, Okey Ikenegbu, Okolonkwo (UNN) and many others. Every aspect of arts is fully explored particularly in the areas of conceptualism, expressionism, realism, and formalism as well as abstraction and installation. All these various forms of art expressions have been explored and almost exhausted by the present sculptors, and have given impetus to new creative awareness in modern Nigerian art scene.

From observation, one could discover a pattern evolving in contemporary sculpture sited in tertiary institutions in Nigeria. Apart from this, it is observed that sculpture can be the protagonist and focus of a garden, thereby presenting the garden as a suitable ground for the presentation of different sculptures of different sizes and media⁸. It is also observed that sculpture in the tertiary institutions becomes an equal partner with the garden, contributing towards the appearance of

the works which include the surrounding environment. In the end, the garden becomes the sculpture and the sculpture becomes an integral part of the garden.

Sculpture garden helps in the promotion of creativity within and outside the institutions. In support of this view, Duane and Sarah Preble share the view that “creativity developed through art experiences enhances creative problem solving and communicating in other areas of life”⁹. They believe that opportunities for creative expression are extremely important in the overall development of man and the society. Creativity helps to develop one’s abilities to integrate experiences of the outside world with those of the inner selves¹⁰. One could therefore, suggest that any activity that is consistent with rationality and at the same time attain a new reality could be considered as creative.

However, sculpture gardens in the Nigeria’s tertiary institutions have not been fully utilized to their fullest advantage. It appears that most of the tertiary institutions’ authorities do not appreciate the values of the sculpture garden situated in their communities as they help in the destruction of the works therein. Sometimes, there is no adequate security measure taken to protect the works from destruction and theft. It is also observed that there is free entry and free exit by wanted and unwanted visitors who go out of their way to look and touch works at random, consequently damaging or destroying them. Constant touching of works by individuals could lead to damage and destruction of the works in the various gardens.

The sculpture gardens in the Nigeria’s tertiary institutions should be improved upon. The sculpture gardens should at this level, be made to go beyond a site for the purposes of seeing and admiring works of sculpture in a public or

garden setting but a place where certain desirable experiences could be acquired for the development of humanity and the community at large. For example, the idea of offering café services and interactive displays within the garden setting should be encouraged as this will allow visitors to enjoy meals while watching and admiring the works in the sculpture gardens. Sculpture gardens in the tertiary institutions should not be a dumping ground for the sculpture works of final year students' project. The gardens should not be gardens for garden sake, it should be functionalized and made viable, and situate it as an organized centre for the improvement and acquisition of knowledge. To this extent, sculpture garden should be made to be able to advance the tertiary institution as a citadel of information and culture within and outside the university communities.

It is observed that from all the periods that have preceded this era, sculpture offers the most objective evidence one has of man's power over the world.¹¹ Daval in "Introduction" *Sculpture from the Renaissance to the Present Day*, further states that while "painting is apt to be travestied by time, sculpture more easily retains its original form and more often remains in the place for which it was made."¹²

The works in the sculpture gardens of the Nigeria's tertiary institutions reveal to a greater extent, the strength and weakness of the numerous sculptors produced over the years by this institution. Their celebrity now is such that it is easy to lose sight of what was really new and challenging in their achievements from the standard of works seen in various gardens, it becomes apparently clear, that the present sculptors have decisively extended the scope of sculpture from what it was in the traditional art era, colonial period and after independence even twenty years after independence in Nigeria. Works in the tertiary institutions'

sculpture gardens have shown a remarkable change in the positive direction. This achievement is obviously in terms of conceptual and formalistic considerations of the works displayed in the various sculpture gardens. It is observed that from the works in the gardens, the students (sculptors) have created new images of man, renewed the spatial setting and significance of public squares, helped in architectural designs and interiors including facades, in fact, they have added glamour and a fourth dimension to architecture thereby conveying a fresh perception of space and time.

From the works in the sculpture gardens, one could observe and accept that the present sculptors have embellished gardens, remodeled the form of human anatomy, added life to portrait and ritualized the monument. They have brought sculpture under the sway of more subjective and symbolic necessities, which in the opinion of Daal, completely transfigured its hitherto functional character. This they have achieved by moving sculpture away from architecture¹³

It must be noted that through continuous and committed tutelage with or from their masters, (sculpture lecturers) and others, as well as through a continual dialogue with the wonders of antiquity which the archaeologists of the contemporary era are seriously bringing to light, through all these experiences, and with the present standard of works in the various gardens, it becomes very clear that these students (sculptors) have been able to turn away from the past, without altering or changing it and have gone on to set new aesthetic standard which are still a valued and admired possession of African mind as exemplified by the works in the sculpture gardens of university of Nigeria, Nsukka, Institute of Management and Technology, Enugu, Imo State University Owerri and others.

It is also observed that these sculptors have renewed their themes and subjects by a fresh reading of enthusiasm; for example, in terms of figurative, abstract, animal and other compositions as well as installation. They have distinguished themselves professionally in terms of inventiveness.

However, it must be noted as observed from the performance of these sculptors based on the available works in the gardens, that they have not failed to turn their hands to ephemeral works on one side and to aspire to total works of art on the other. From the standard of works in the various sculpture gardens, one could easily see a skillful display of inventiveness and curiosity which, by implication, enable the sculptors to master virtually all sculpture techniques and materials. They have mastered all with unequalled virtuosity and unparalleled achievement in terms of skill and rendition.

However, it must be noted also that the power and potency of the sculpture works may only be appreciated when one understands the social and economic circumstances surrounding the creation of such expressive and monumental sculptures, as well as other factors like religious and political contexts, with which these scholars have to cope with to attain the present status of sculpture in the institutions and the communities. For example, in economic terms, most of these scholars are from poor financial background, to the extent that to afford the resources for the sculpture materials are more difficult than one could imagine.

Again, other factors include religious and political unrest or instability militating against the development of the entire nation. All these constitute serious impediment to the entire social process and others. The political and religious instability in the country could retard and inhibit development and creativity. All

these constitute constraints on the scholars in terms of output but fortunately, the scholars have not allowed themselves to be deterred by these inconsistencies and distractions. They have moved ahead to move sculpture further than it was before. The understanding of the political and social conditions as well as religious and economic context, with which the sculptors have to cope, they have given sculpture a truly international dimension given the quality and standard of sculpture works in the various sculpture gardens in the tertiary institutions now.

Furthermore, the scholars and sculptors have also explored and experimented on different sculpture media, and have set a new art standard worthy of emulation. For example, wood sculptures, which are not common or popular in the various sculpture gardens today because of the perishable and easily consumed nature of wood as a sculpture material, now the sculptors have started to experiment on different wood types to create variety in order to break the monotony of cement and metal materials commonly used in the tertiary institutions.

This is exemplified by the wood sculpture of Erasmus Onyishi in figures 35 and 36. The courage and boldness to explore and execute work on wood for outdoor display despite its disadvantageous characteristics of perish-ability and non-durability of woods in sculpture creation, particularly, in the case of outdoor display is commendable. These are strong indications of growth and development in Nigeria's modern art scene. This, without doubt, gives impetus to new art direction in Nigeria's tertiary institutions.

However, it is important to note that the establishment of sculpture gardens in the various tertiary institutions in the Southeastern Nigeria has contributed

immensely to the growth and development of modern art in Nigeria, and indeed Africa. Sculpture gardens in these institutions have assumed new direction and dimension in the entire development of not only students and artists, but the communities at large.

It is observed that, sculpture gardens in the various institutions today, stand out as bodies of knowledge that help induce creativity and technical interest in students, artists and the society at large. Sculpture gardens are indispensable recreational and therapeutic arenas and educational centres for students and the communities at large today.

This study has exposed the didactic uniqueness and functionality of the sculpture gardens to the society, by way of highlighting the dualism of art and cultural identity. The sculpture gardens are big influence and resource and resource centres for the promotion of knowledge and the preservation of historical artifacts which could serve as resource materials for the community and the entire nation.

It is discovered that sculpture gardens have created a framework that could still or arouse art consciousness in the students and the communities at large. Finally, to a considerable extent, it is also discovered that creative professionalism is embodied in the sculpture works exhibited in the various sculpture gardens of the various institutions. More so, didactic functionalism is equally achieved with or by these sculpture gardens.

Recommendations

In the light of the above, the following recommendations are made:

1. Fine arts departments of tertiary institutions should take the business of sculpture gardens seriously and recognize them as places for the display of creative professionalism and for achieving didactic functionalism.
2. Tertiary institutions, particularly, in the Southeastern zone of Nigeria should continue to encourage art education by providing adequate spaces for sculpture gardens considering the enormous benefits they give to individual and the communities at large.
3. Government, particularly, those of the Southeastern zone of Nigeria should allocate more resources to art education considering that art is a veritable tool for developing creativity and education as well as the entire society, nationally and internationally.
4. Sculpture gardens could be developed and managed to become places of tourist attractions considering that tourism now is a major foreign exchange earner.
5. Art students (particularly student-sculptors) should be encouraged through sponsorship and patronage to continue to exhibit their creative ingenuity towards self empowerment.
6. Researchers should pay more attention to ways and means of improving creativity and livelihood in art practice instead of devoting more time to studying biographies.

7. Sculpture gardens are avenues for furthering the culture of the places where they are located as art is an important means of documentation and preservation of cultural practices of the people.

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Ngumah, Hyacinth, Lecturer/Head of Department of Fine and Applied Art, Alvan Ikoku Federal College of Education, Owerri, Interviewed on May 16, 2014, 52 years.

Ikenegbu, Okay, Sculptor, Director, Sch. of Comm. Arts IMT. Enugu, was Interviewed on January 20, 2013, 49 years.

Ikenegbu, Okay, Lecturer in Sculpture, Institute of Management and Technology (IMT), Enugu. Interviewed on May 6 and 7, 2014, 49 years.

Ikwuegbu, Francis N. Lecturer in Sculpture, Fine and Applied Arts Department, Imo State University, Owerri, Interviewed on January 27, 2013, 49 years.

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Okpara, Anthony U., Lecturer in Graphics Unit, and Former Head, Department of Fine and Applied Arts Department, Imo State University, Owerri, Interviewed on May 3 and May 7, 2014, 64 years.

Onuora, Chijioke, A Sculptor and Lecturer in Sculpture, Department of Fine and Applied Arts, University of Nigeria, Nsukka, interviewed on May 7 and 13, 2014 at UNN, 52 years.

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