

**DEVELOPING PAINTING
POSSIBILITIES FROM KAMBARI
PATTERNS AND MOTIFS**

BY

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AUGUST, 2014

DECLARATION

I declare that this thesis, entitled “Developing painting possibilities from Kambari patterns and motifs” has been carried out by me in the Department of Fine Arts. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other university.

Name of student

Signature

Date

CERTIFICATION

This thesis, entitled “DEVELOPING PAINTING POSSIBILITIES FROM KAMBARI PATTERNS AND MOTIFS” by MOHAMMED ALIYU, meets the regulations governing the award of the degree of Masters of Fine Arts, (MFA), of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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ABSTRACT

There have been series of historical and visual documentations on motifs for body decoration in Nigeria like, the Onyyaa body markings of Bekwarra in South- South of Nigeria, Uli forms and patterns of the Igbo in the South-East of Nigeria, Ona Yoruba patterns in the South- Western part of Nigeria and Durbar decorative motifs of Northern Nigeria among others. There are also historical documentations on the Kambari culture, but it appears that there is no known study on Kambari body markings for exploration in painting, a situation that informs the problem of the study. Postmodernist's minimalists' art concept was adopted as a conceptual framework and studio- practice- led research methodology based on artistic visual interaction with the subject has been employed as a research design. Data was collected through primary and secondary sources. The works produced are shown as plates and grouped into four categories and analyzed. Consequently, the study identified different Kambari body markings for the purpose of exploring in painting. It also transformed Kambari body markings from organic to conceptual stage in painting. This study finds out that the researcher's paintings at the conceptual stage look like impressionist suggestion of objects in a motion. This appears like a flight. Forms also dissolved into the background leaving empty spaces when emphasis is placed on the motifs. The study concludes that motifs are aesthetically appealing, flexible and possess intrinsic quality for exploration and fusion into postmodern forms in painting.

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CHAPTER ONE

INTRODUCTION

The art of making decorative patterns on the skin is an ancient practice in Africa that is now gradually fading away. In some African cultures, where body marking is practiced, the type of marks on a person's face indicates a person's rank, clan or cult in the society. In some of these cultures, it is also used to improve a person's physical beauty, and each social group defined its own rules about body decoration. Typically, the marks were made as repeated patterns that covered most part of the body skin. Body decoration is seen as a way of communicating specific ideas and this tradition is still being advocated and practiced by several cultures and people. The dimension and scope of body markings dependent on the people, community or society, facial and body markings in most Nigerian cultures are either permanent or temporary. These markings, given to a child at a very tender age, validate the position of Eyo (1977) that in Africa, there is no such thing as art for art sake. The reason is that body markings (aside their other functions) serve as a mark for identifying a person's lineage.

Negri, Jefferson and Adepegba in Sani (1995) observe that, in Benin Kingdom, some young children and even to a large extent members of the royal family are tattooed to adorn their chest and wear facial marks, bearing vertical one inch marks made below the eye wall in sickly children in order to wade off constant sickness, which are later regarded as identification marks. In the same vein, Negri in Ajibade (2006) reveals the significance of body marks, like tattoo, which he says are made for symbolic or decorative purpose, and connected with marriage and birth, while others have magical purposes. The researcher further submits that, contemporary markings on the skin are forms of

decoration that are still in use, in ceremonies, especially on the body of girls about to take part in festivals and rituals connected with marriage and birth. Omagu (2010) maintains that, the art of body decoration is an ancient practice in Africa and every culture decorates, exposes, covers or alters the body for the sole interest of communicating specific ideas such as, imparting communal identity, lineage, religion and some distinct social messages in one way or the other. Indeed, Omagu has explored the body scarifications of the Bekwarra in a painting experiment.

Furthermore, some other artists have derived their source of inspiration either from natural or manmade objects for exploration in painting. For instance, Buhari, (1984) was inspired by Gwari life, while Chafe, (2000) created paintings from durbar decorative motifs which directly account for his inspiration in painting. Buhari (1984) maintains that sources of inspiration are available within our own environment and the proper places for artists to seek inspirational sources are no doubt within their immediate environment. It is in that regard that Buhari's study of Gwari forms brought to the fore, forms of the Gwari culture, which are peculiar to them. It is also against this backdrop that, Egonwa (2005) reviews the work of Uche Okeke who pioneered the *Uli* style of Igbo traditional art, inspired by the Uli Igbo drawings and paintings of the wall and human body decoration. Filani (1997) and Adepegba (2006) also examine the *Ona* decorative patterns, motifs, ornaments, patterns and designs peculiar to the rich artistic culture of western Nigeria and observe that, it inspired a group of artists and became a rallying point for artistic exploration.

Omagu (2010) affirms that, the early writers of Nigerian history and art have been known, to pay more attention to documenting and exploring the art of the Igbo, Hausa and

Yoruba which are the major cultural groups in Nigeria. It appears that little or nothing is known about the few minority cultural groups that are part of Nigeria's population. This situation has resulted in scanty or no artistic visual rendition of the Kambari cultural motifs for body decoration. Hence, this research strives to explore the rich culture of minorities' art works in general and the Kambari body decoration in particular.

1.2 Background of the Study

Janie (1993) explains that, the Kambari people live in the North central part of Nigeria that surrounds Lake Kainji in Niger state. Historically, they live in hamlets and on farmlands. It has been claimed that after they had fled from Yauri at the time of Hausa Fulani jihads, they eventually settled at their present location. At Present, the Kambari people are mostly found in villages or small extended family settlements of fewer than hundreds and are known to build small settlements which they often abandoned, as people migrated towards them. Janie states that there are three types of language clusters of the Kambari namely: *Tsinshingini*, *Tsimba* and *Cinshingini*, all situated in Borgu, Agwara, Mashegu and Rijau local government areas of Niger State. Garba (2006) avers that, the viable mode of activity of the Kambari is agriculture, with crops such as groundnut and millet being popular. Also, hunting, animal husbandry, blacksmithing and craft contribute a large part, to the development of Kambari economy and enhance the social life of the society.

In the Kambari tradition, a person is seen to be ugly, anti-social, cowardly or poor, if he or she is without any form of body mark. The Kambari people have patterns and motifs that are highly decorative and developed through body markings, tattooing, staining of the body and many other types found all over the body. This aspect of Kambari culture

is mostly practised amongst the females because it is considered as enhancing social status and beauty. These patterns and motifs are created by incising the body with sharp instruments like knives, razor blades, needles, shells and broken bottles, depending on the purpose. During this process the shape of the scarred tissue is carefully controlled on the part of the body being designed. Soot, animal fats, and plants oil, are applied on the scars to enable healing. Which sometimes form keloid. The women have more elaborate body decorative patterns than the men; the first mark a young woman receives is on her abdomen, emphasizing her role in child bearing. Body markings among the Kambari are timed around women's physiological changes such as puberty or child birth, which also signal the passage from one life stage to another such as the transition from betrothal (engagement) to marriage proper. This study was inspired by these marks on the surface of the skin that have an orientation of balance, beauty, repetition, line and texture.

1.3 Statement of the Problem

Many types of body decoration exist in a number of cultural groups that are yet to be explored which can be used as elements of design in modern art. This indicates that the use of traditional sources in visual art is inexhaustible. For instance, there have been series of historical and visual documentation of various body markings in Nigeria like the *Onyaa* body markings of *Bekwarra* South-South Nigeria, *Uli* forms and patterns of Igbo in South-East, Nigeria, the *Ona* Yoruba patterns in the South-western part of Nigeria and the *Durbar* motifs of Northern Nigeria. There are also some historical documentation on Kambari culture but it appears that there is no known study on Kambari body markings that have been explored in painting. Therefore, this study explores Kambari body markings as sources of inspiration for painting.

1.4 Aim and Objectives of the Study

The aim of this study is to create painting compositions using Kambari body markings, while the specific objectives are to:

1. Identify various Kambari body markings.
2. Explore and use forms of Kambari body markings as symbols in painting.
3. Transform Kambari body markings from Organic to a conceptual state in paintings.

1.5 Research Questions

- i. In what ways can Kambari body markings be identified?
- ii. In what ways can Kambari body markings be explored?
- iii. To what extent can Kambari body markings be transformed from an Organic to a conceptual stage in painting?

1.6 Significance of the Study

This study reveals the aesthetic possibilities found on the body of Kambari people, by bringing to light, knowledge of design elements with respect to Kambari patterns. This study also, explores the art of Kambari body markings by adapting, documenting artistically and preserving art of body decoration.

1.7 Justification

The adaptation of Kambari Body decoration expresses an African concept of design principle that can be better appreciated in line with the elements found in traditional Kambari forms. The design orientation expresses Kambari idea of balance,

beauty, emphasis, repetition, line and texture that can be used in painting like Onyaa, *Uli*, *Ona* and other art motifs. There is a lot to be gained in studying the relationship between Kambari body decoration aesthetics and painting.

1.8 Scope of the Study

This study focuses on the Kambari patterns and motifs for decoration. These patterns and motifs can be found on buildings, the human body, stool, clay pots, calabashes and musical instruments. However, this study is limited to the body markings that are found on the surface of the human skin for body decoration. Consequently, this study covers the expressions of these designs and patterns on people in both Borgu and Agwara local government areas of Niger state.

1.9. Conceptual Framework

The researcher employs the concept of postmodernism and the minimalist approach to painting. Busser (2006) states that: “the Postmodernism seek to shatter established ideas about style and brought a radical freedom to art and design”. For instance, Shina Yusuf, Ayo Aina, among others used lines and geometrical shapes to represent forms in their paintings without placing emphasis on originality of form. In this regard, the research will through exploration focus on Kambari body markings by creatively doing so in painting compositions. This study is cognisant of the minimalists’ view that action painting was too personal and insubstantial which explained therefore, why they adopted the perspective that a work of art should not refer to anything other than itself. For that reason, they attempted to rid their works of any extra-visual association. According to Justin (2012), the use of the hard edge, the simple form, and the linear rather

than painterly approach was intended to emphasize two-dimensionality (2d) and to allow the viewer an immediate, purely visual response. Frank Stella, Piet Mondrian, and Franz Kline, are few of the exponents of this movement. Uche Okeke, Shindai Gideon are also Nigerian artists that adopt the minimalist approach in their paintings. In view of the foregoing, this study seeks to create a visual dialogue with the Postmodernist Minimalist painter's approach, to explore Kambari body scarification patterns and motifs by simplification of linear forms, in order to explore their aesthetic possibilities in painting.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

This chapter reviews the history of the Kambari ethnic group and people and their traditional ways of life, Kambari patterns and motifs. Other art works done by various artists and their philosophical contents as they bear on the purposes of this research have also been reviewed. The review helps to establish how quiet a number of artists have used motifs in painting, thereby helping this study to extend the frontiers of knowledge in this field using Kambari motifs.

2.2. Kambari Ethnic Group

Janie (2002) states that the Kambari lives in villages or small extended family settlements of no fewer than one hundred people. Some of these small settlements are later abandoned, as they migrate from one place to another looking for fertile farmlands. The researcher further identifies three Kambari language clusters, viz the *Tsimba*, *Cinshingini*, *Tsinghini*, all in Niger state. In a similar submission, Garba (2006) avers that, the Kambari are one of the four major ethnic groups in Niger state. The other three are: Nupe, Gwari (Gbagyi) and Hausa/Fulani. The Kambari are found in numerous local government councils which include Magama, Agwara, Rijau, and Mashegu local government areas of the state. It should be emphasized that the main occupation of the Kambari is farming, fishing, blacksmithing, and crafts. The Kambari live mostly in rural areas and majority of them are non-literate. Janie, (2002) posits that the Kambari people are mainly farmers whose preferred food crop is millet, though they grow other cash crops, such as

Groundnut, Maize, and Guinea corn. Few livestock like, goats, pigs, cows and birds are also farmed for consumption and economic purposes.

2.3 Kambari cultural system

The Kambari people have an established socio-cultural and political system. Janie (2002) states that there is no central Kambari leader, each settlement only operates under the village head system. The emirs in the area are not ethnically Kambari, though some have maternal connections. Garba (2006) also asserts that “in Kambari matrimonial lineage, the oldest male is the head of the lineage”. The head of the lineage is charged with responsibilities such as control over his household, spouse and formal arrangement for any marriage ceremonies in the family. He also gives permission to the nuclear family on issues like migration, marrying another wife, profession of new faith, sending children to school and finding solution to health problems. Further emphases have been made on how the Kambari place high value on marriage which they believe has immense traditional relevance. This is also in connection with body markings on a young girl at puberty particularly when preparing her for marriage. Marriage according to Garba (2006) is usually contracted through the capture of a prospective bride that runs away from home, a day to her wedding by the groom and his friends. Also majority of Kambari are into polygamous marriages.

It is Yusuf's (2002) opinion that “the Kambari are still living an underdeveloped life”. The old way of life is preferred by a number of them, so as not to offend their Gods. However, there is little improvement as the young ones, who are educated by the missionaries continue to protest against the way of life that seem to negate all forms of modern ways of life. Yusuf further claims that, the Kambari people's knowledge and

concept of God differ from those of other ethnic groups. The traditional religion practiced by the Kambari is made up of a set of belief systems, with different gods and shrines. On the whole, the Kambari believe in the existence of a general god, a conviction that could be seen in the name ascribed to religion: “*kutoni ka-aljani*” (the worshipping of Gods). It should be noticed that among the Kambari the ancestral cult is very important and unique, since ancestors are considered as being behind any ordeal, whether good or bad. Hence, certain rituals or rites are performed for the dead to be accepted into the ancestral cult. These are necessary to stop the spirit from wandering and sending plaques to the living relatives. Death to the Kambari is a transformation of life into the new world, when it is considered to be pure and without any blemish. The Kambari are encouraged to live a good life by the head of the family. Death is not the end of life, but a means through which the present earthly existence is changed for another that is better than the former. Garba (2006) maintains that the Kambari worship the “*Magiro cult*” by which animals, such as Dog, Goat, fowl and a local brew (*burukutu*) are presented as sacrifices in order to appease the gods of harvest. Sometimes consultations are made through the head of the shrine on cases of illness believed to be caused by sorcery or witchcraft, and in terms of natural disasters like, drought, flood, epidemic and some other miserable societal problems. Every Kambari settlement is supposed to have its own spiritual allegiances and practices.

Okafor cited in Yusuf (2002) opines that “the life circle of a man runs from the cradle to the grave”. In the African tradition, the landmarks in this life circle are, birth, marriage, and death. Each of these stages is considered crucial and is therefore, marked by considerable rituals and ceremonies, which shed more light on African religious ideas and practices. Today, the observance of these rites has been affected by the inroads of western

civilization and foreign religions such as Christianity and Islam. Activities related to these foreign religions are growing, with the Kambari shrines and cults getting mopped up, except for the few which are still practicing the traditional religion side by side the new faiths. Foregoing reviews placed emphasis on the socio cultural practices of the Kambari people, thus, without any serious consideration for Kambari body decoration. With this mind therefore, this study seeks to explore the aesthetic appeals of Kambari body patterns and motifs in painting.

2.4. Kambari patterns and motifs

Kambari patterns and motifs are used to improve a person's physical beauty or for identifying a person's clan or cult. An individual is seen to be ugly without any form of marks on the body. The decorative patterns are developed through body markings, tattooing and staining of the body which are done with sharp instruments like blades, broken bottles, knives and shells depending on the situation and purpose. This aspect of Kambari culture is mostly practised amongst the females during the period of puberty, betrothal or marriage. Powder or sooth is rubbed into the cuts to heal leaving marks which can sometimes become a colloid. The researcher discovered through informal interaction with some Kambari men during a visit to Borgu, Agwara and Mashegu local government areas in Niger state, that some of the patterns and motifs have names and significance while other body markings are lines for decorative purposes only. The significance of body markings are discussed below with the following photographs and illustrations namely:

Idani Aguji, Epeti, Vukpoko, Kachuna and Kucheni.



Figure 1: a middle aged farmer
Photograph by Aliyu Mohammed, Govanti
Market.Borgu LGA, Niger state



Figure 2: nursing mother

Photograph by Aliyu Mohammed, Ganla market
Agwara LGA,Niger state



Figure 3: a woman
Photograph by Aliyu Mohammed,
Govanti Market.Borgu LGA, Niger state

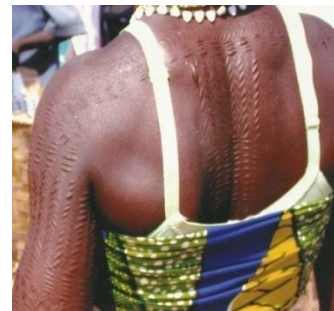


Figure 4: new bride
Photograph by Aliyu Mohammed, Ganla
Market.Borgu LGA, Niger state



Figure 5: a young girl
Photograph by Aliyu Mohammed, Gonvati market,
Borgu LGA, Niger state

Idani Aguji (marks on the side cheek) indicate a person's clan or cult in Kambari society. *Epeti* (patterns on the forehead) is a symbol of bravery. *Vukpoko* (mark on the upper cheek) is a mark given to a child to wade off spirit if the child is fond of crying at night. *Kachuna* (marks on the upper abdomen) are the first marks a woman receives on her upper abdomen preparing her for child bearing. Finally, *Kucheni* (patterns on the back) signal the life stages such as betrothals and marriage. The patterns and motifs are identified based on their characteristic elements and functions. There are also other Kambari body markings identified as patterns and motifs that have no specific names or significance. They are only lines for decorative purposes. The researcher assign name to the motifs as synonyms for easy identification and classification based on their characteristic features. Omagu (2010) observes that not all African patterns have symbolic meanings. Some linear or geometrical patterns merely follow the texture of the medium in order to have continuity of design across the area of decoration.

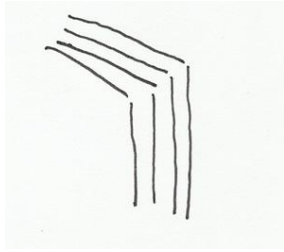


Plate I: *Aguji* (side cheek)



Plate II: *Epeti* (fore head)



Plate III: *Vukpoko* (upper cheek)



Plate IV: *Kachuna* (stomach)



Plate V: *Kucheni* (rear view)

The following sketches are of the patterns and motifs that have been used for body markings. The researcher derived the names given to these patterns from Kambari language through an interpreter who is proficient in both Kambari and to English language.

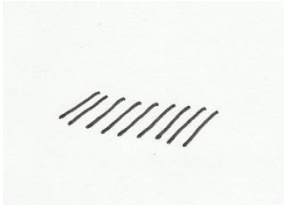


Plate VI: *Shawu* (thin)



Plate VII: *Gasa* (melt)



Plat. VIII: *Nekere* (girl)



Plate IX: *Kenu vuka*
(small girl)



Plate.X: *Kazangata*
(star)



Plate XI: *Amaci* (married woman)

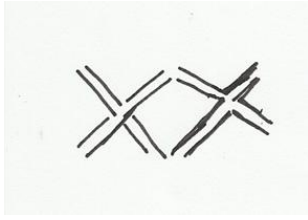


Plate XII :*Magijere* (short)



Plate XIII: *Idani* (mark)



Plate XIV: *Akiye*
((hand)



Plate XV: *Kuzuwan wovon*
(scary)



Plate XVI: *Kezene*
(bride)

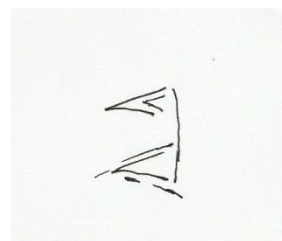


Plate XVII: *Vuka*
(woman)

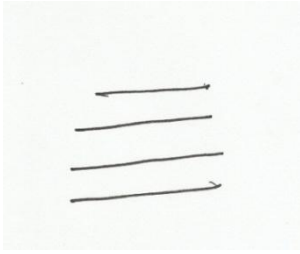


Plate XVIII: *Avae*

(horizontal)



Plate XIX: *Vikyamba* (body)



Plate XX: *Makanga II*

(chest)

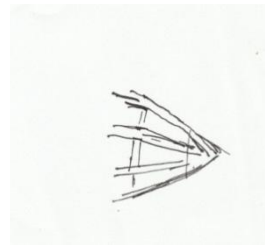


Plate XXI: *Muma*

(mother)



Plate XXII: *Kugeku*

(leg)



Plate XXIII: *Kuchew*

(waist)

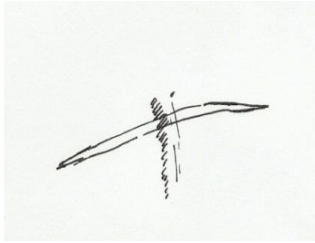


Plate XXIV: *Idani Mayan* (big mark)

2.5. Review of Related Works

This review consists of paintings that have aesthetic affinities with Kambari patterns. In the light of the above, there are several Nigerian and foreign artists who explore and express in patterns and motifs in painting through different media and styles. A total number of eighteen works have been reviewed. An appraisal of these works follows according:

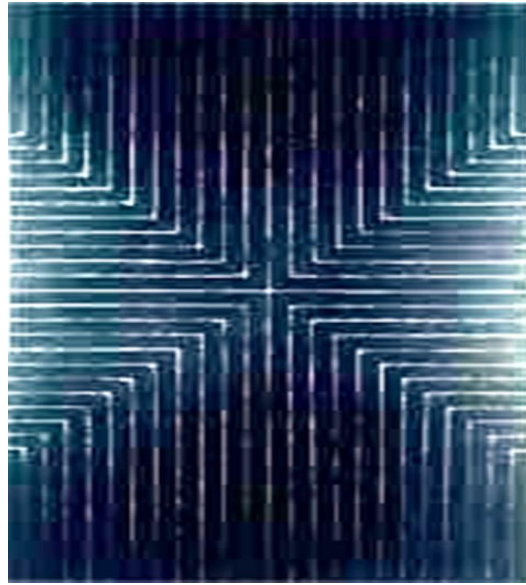


Fig. 6

Artist: Frank Stella

Title: Die Fahne Hoch

Medium: Enamel on canvas

Size: 3.6 x 1.85m

Date: 1959

Source: Introduction to Art history by Stokstad.

“Die Fahne Hoch”

Stokstad (1995) States that “Stella was motivated by pure Greenberg to purge art of it’s essentials”. The “*die fahne hoch*” is a painting in black and white with rectangular design elements derived from the unpainted area of the canvas depicting shapes. The artist tried to express his emotional feelings by using limited colour.

The unpainted areas of the white runs vertical and horizontal lines on the canvas in an equal portion to balance up juxtaposed rectangular composition. The motif used by Stella is not that of the Kambari, body marking motifs; however, this painting has an

affinity with the paintings in this study in terms of the lines that form rectangular shapes in black and white which are synonymous to the Kambari body markings on the forehead. This painting is not in tandem with the focus of this study as the motifs used do not derive from Kambari body markings.



Fig.7

Artist: Denyse Thomasos

Title: urban jewel

Medium: Acrylic on canvas

Size: 304.8 x 487.68 cm

Date: 1995

Source: Art fundamentals by Otto Ocvirk.

“Urban jewel”

Denyse Thomas’s “Urban Jewel” is an analytical abstract painting, like a cityscape. The painting is structured with a variety of short vertical, horizontal, and diagonal lines in different hues of red, brown, orange, magenta, green, black and yellow, forming a graph, pyramid and triangular shapes of repeated patterns, all over the canvas. Black is dominantly used to create contrast and balance, with a tint of yellow and cerulean

blue, used for highlights. The lines that are apparent in the painting are similar to Kambari body markings. In the light of the above the review suggests a deliberate study of patterns that is similar to the paintings produced in this study but different in term of theme.



Fig. 8

Artist: Wassily Kandinsky

Title: Improvisation 28

Medium: oil on canvas

Size: 1114x162.1cm

Date: 1912

Source: Experiencing Arts by Busser,T.

“Improvisation 28”

Wassily Kandinsky “Improvisation 28” is a depiction of an abstracted landscape .In the left part of the composition is a violent event taking place. Thus, the eye of the viewer is compelled to see a boat and waves (signaling the global deluge), a serpent, and, perhaps, canons in the left part of the painting. Meanwhile, on the right part is an embracing

couple, a shining sun and celebratory candles are evident. Kandinsky used lines rendered in black, vertical, horizontal, diagonal and zigzag, as motifs, with hues of red, yellow, blue, green, and white as dominant colours. Kandinsky was not concerned with motifs derived from body decoration. However, the manner by which he uses lines suggests some relationship with Kambari patterns and motifs.



Fig.9

Artist: Franz Kline

Title: pallaio

Medium: oil on canvas

Size: 400x 300cm

Date: 1961

Source: [http://www.arthistory-org/artist- Kline Franz](http://www.arthistory-org/artist-Kline Franz)

“Pallaio”

This painting is a composition of bold lines as motifs in black on a white background. At the centre of the painting is a window created in square shape with black.

Also are varieties of wide broad vertical lines from left to the right side of the painting, to balance up the composition. Two tiny spaces are also left at both edges, with a small space created between the windows with broad vertical lines as motifs. To the left between the vertical lines are tiny lines created to form an angle. Although, the motifs used in this painting are not Kambari motifs, yet the similar approach in terms of the colour scheme, and geometrical composition, which this research adopts, is similar to that of the study.

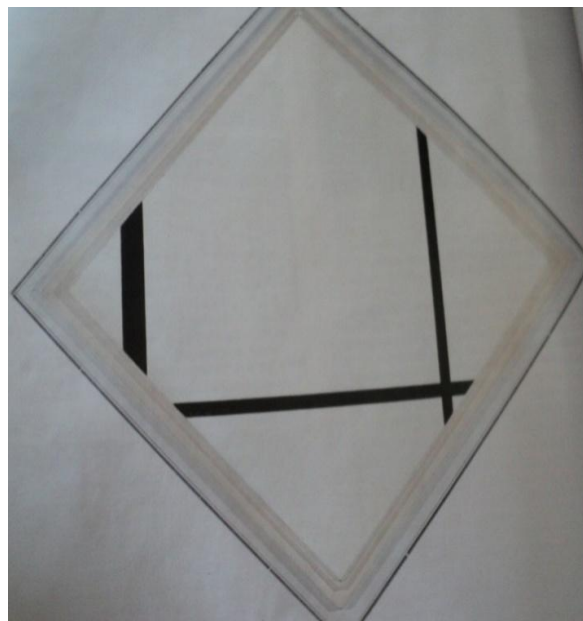


Fig.10

Artist: Piet Mondrian

Title: fox Trot A

Medium: oil on canvas

Size: 3ft 7 3/4inc (1.1m)

Date: 1930

Source: The visual Arts by Hugh (et' al).

“Fox Trot “

Hugh (2008) observes that: “Mondrian physically renounced the world of physical appearances. Identifying a picture firmly with the foreground plane and limiting himself to lines and rectangles to the primary colours, black and white, he strove to create an art of pure relations”.

The painting “fox trot” was achieved with three black overlapping lines and forms on a flat plane of the canvas creating depth and space .The framing –trip is set back twice, thus emphasizing the space and graphic power of exposed edges, with the line extending down to the first framing stripe. However, the crossing of the vertical and horizontal lines near the right hand bottom edge implies a similar crossing beyond the edge on the left and the grid pattern formed could indefinitely be prolonged in all directions so that a large part could be seen by the viewer. However, the painting could also be simply looked at as a small plane flat surface with flat marks on it, as a design of four triangles, of unequal sizes and a large five sided polygon. This painting is similar in some aspects to the ones done in this study in terms of the use of lines. However, it differs to the extent that linear composition appears not to be symbolic when compared to the Kambari patterns.



Fig.11

Artist: Paul Klee

Title: The Rising Sun

Medium: Oil on Canvas

Size: 550x 430 cm

Date: 1907

Source: www.artstory- org/artist-klee Paul

“The rising sun”

“The Rising sun” is basically a composition of various lines that look vertical, horizontal, diagonal, and wavy forming different geometrical shapes. Yellow is dominantly used with hues of magenta, small patches of red, brown, and cerulean blue, with a composition of short tiny diagonal lines, round a circular patch of toned yellow ochre, in the form of a wheel or a rotating shaft. Perhaps, the significance of the lines, evolving round a circle, is to portray the transition of life from childhood to adulthood and death. This is also similar to African traditions of rites of passage. Right at the center of

the painting are lines that form geometrical shapes in form of houses of worship, precisely churches and a mosque, graves carrying the sign of the cross and at the top right side of the painting are short thick wavy lines that translate into thin lines and run left to the extreme right. This linear composition bears similarity with Kambari patterns and motifs. However this painting differs from this study's intention in compositional arrangement as the lines are arranged round a circular shape.

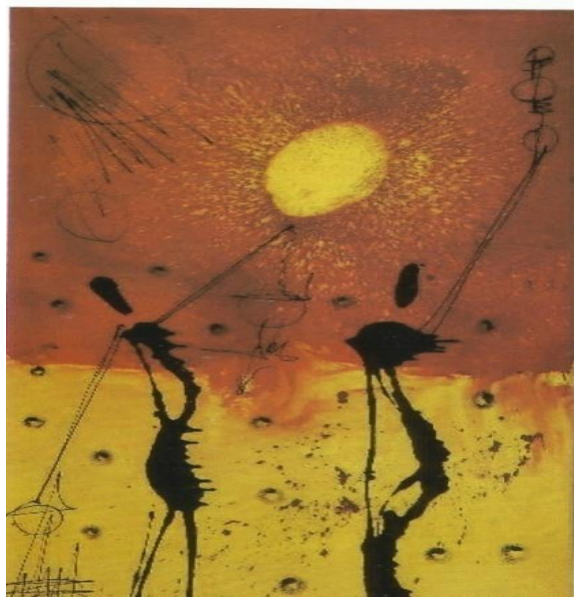


Fig.12

Artist: Isha Fofana

Title: Energy

Medium: oil on canvas

Source: African regional submit on arts by Akusu, T., (e'tal).

“Energy”

The painting “energy” is executed by a Gambian artist Isha Fofana. His compositions of forms are in lines that seem to look like two silhouetted figures raising

their hands up. Burnt sienna and yellow ochre with traces of black are intermittently used. Yellow ochre and dotted black, painted on the background, the sky painted in burnt sienna and a patch of yellow ochre in the form of an oval shape, which seems to look like a sun ray are all apparent. Simple linear arrangements of form have an affinity with Kambari patterns and motifs. However, this painting differs from this study's focus as it focused on human figure not patterns.



Fig. 13

Artist: Madjeva Ayeva

Title: Untitled

Medium: unknown

Source: African regional submit on arts Akusu, T., (e'tal).

Akusu, (e'tal) (2009) confirm that Madjeva is a Togolese artist who specializes in plastic art. The untitled painting is a composition in black lines with large brush strokes

that form geometrical shapes, imposed on a white background. To the left are triangular shapes with a small triangle embedded in a bigger triangle, painted in black and yellow with small black circular shapes. At the top of the triangles, are also three small square shapes with one of the squares painted red. It should be noted that, the lines in the composition are different from Kambari motifs, as a result of the large brush strokes used. However there are similarities in the choice of colour which is also seen at the dissolution stage of this research.



Fig.14

Artist: Idongesit Udi

Title: African Treasure

Medium: oil on canvas

Size: 86.4cmx104cm

Date: 2009

Source: African regional submit on arts by Akusu, T., (e'tal).

“Africa Treasure”

The painting “African Treasure” is predominantly coloured in red. There are various families of red that make up the background, from the centre of the painting; one could see motifs that tend to rotate in the middle of the painting. These motifs are arranged in a circular manner, with some spiral lines on a white circular patch. Perhaps, the significance of the circular motif is to portray transmission of culture from one generation to the other, ending as a visual circle. Above the circular arrangement of motifs is a circular patch from the mid top of the painting with even darker jagged lines, that tend to evolve around that circular pattern and somewhat spill into the red. Perhaps, this could be in connection with African rituals that have to do with the rites of passage. The dark patches in different shades of green however, signify growth in certain traditional circles in Africa. A white patch of colour runs at the right side of the composition, with the colours spilling down at the middle of the painting into some triangular motifs. This painting’s similarity with the ones in this study is the use of diagonal lines and geometrical shapes that look like Kambari patterns and motifs. This painting differs from this study in terms of the use curvilinear shapes patterns as the composition.



Fig.15

Artist: Chafe Shehu Ismaila

Title: shield and sword

Medium: oil on canvas

Size: 76x79cm

Date: 1996

Source: An unpublished MFA thesis.

“Shield and sword”

The painting “shield and sword” is a balanced composition with hues of red and blue colours, juxtaposed with subtle lines. The middle of the painting shows a shield rendered in different tones of blue. Yellow is mildly used to brighten up the composition in order to create harmony; the blue shield is used as a repeated motif, at both sides of the painting. Perhaps, this painting portrays the strength to fight and retain African cultural heritages thereby, protecting them from being acculturated by western influences. On the

whole, this painting is an analytical composition of traditional weapons from northern part of Nigeria, which makes it different from the paintings in this research.



Fig.16

Artist: James Niyi Olaniyi

Title: Positiveness series 3

Medium: gloss on board

Size: 60.1x60.1cm

Date: 1989

Source: An unpublished MFA thesis

“Positiveness series 3”

This painting is basically a composition of plains and lines. The colours used are red, yellow, black, and white, with different shades of blue. The colours are placed in a manner that suggests mural painting. The most interesting parts of the painting are the patterns at the centre of the painting that are of zigzag lines, painted white, with a horizontal yellow line above them. The left hand side is also a diagonal line, which forms two angular

points, with a red horizontal thin line rendered in black. The fact that, the painting portrays women, African fertility rites, that have to do with puberty and morality, makes it largely related to the goals of this research in terms of color scheme and linear motifs.

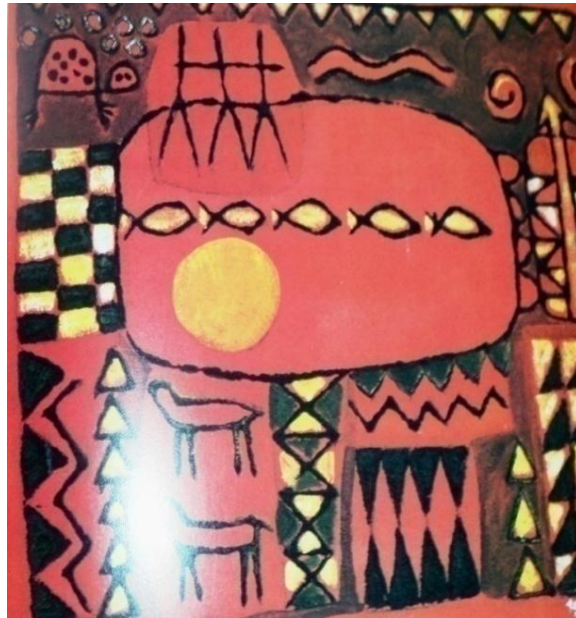


Fig.17

Artist: Tola Wewe

Title: Path of existence

Medium: Mix media

Size: 32x 76cm

Date: 2005

Source: International art expo by Ikparonyi, S., (e'tal).

“Path of existence”

The painting, “path of existence”, is a composition of motifs with hues of Red and black used dominantly with little patches of hues of yellow at the top. Almost in the centre, is a wide rectangular shape rendered in red and a yellow patch of an oval shape, at the down left, with repeated fish motifs that run from one end to the other. In between the rectangle, is another geometrical square shape projecting with three symbols of the human figure, in minimalist style. The other side to the left is a symbol of the tortoise, walking into the painting at the top, and to the right are two wavy lines, symbolic of a moving snake towards a spear, embedded in a composition of motifs. Down left, under the big rectangular shape, are symbols of two animals represented in simple line drawing, with a zigzag line and triangular shape motifs in black repeated all over the entire painting. In sum, the painting portrays philosophical beliefs such as African magic in hunting by the early caveman who hunted animals for food and for other domestic purposes. Against this background, this painting is different from the direction of this research because of the concentration on human and animal forms. The two are however similar in terms of the use of motifs and colour.

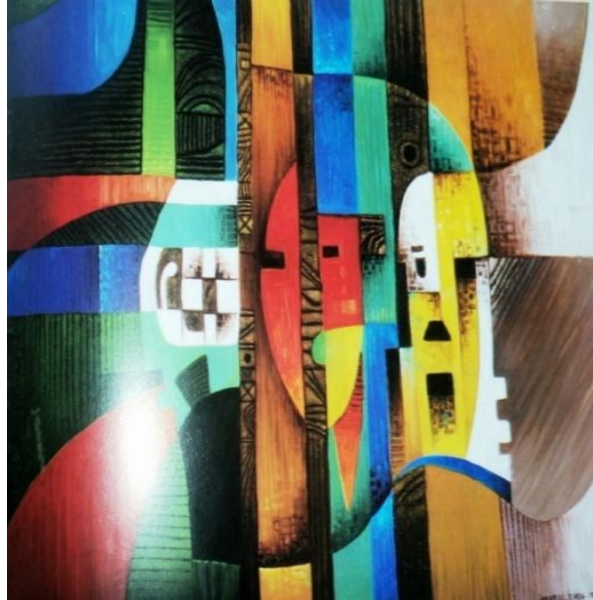


Fig.18

Artist: Joereal Emeh Okun

Title: principles of International necessity II

Medium: oil on canvas

Source: International Art expo by Ikparonyi, S., (e'tal).

“Principles of international necessity II”

The painting, “principles of international necessity II” is a composition in which analytical cubist approach is employed, with hues of red, blue, yellow, brown, black and white. Towards the right side and close to the middle, are two faces like African masks, with motifs represented linearly bounded by two thin vertical lines, which divide the mask from one end of the painting to the other. The other mask at the right, close to the first mask, is rendered in yellow, with a patch of white at the extreme top left. The entire space in the painting is predominantly rendered with linear patterns with geometrical forms. The painting is a symbol of African cultural heritage, religion and philosophical beliefs. This

painting is different from what obtains in this research for the fact that much emphasis is laid on African mask, which this research does not necessary intend to explore. However there is similarity in terms of the use of lines as motifs.



Fig.19

Artist: Ayo Aina

Title: untitled

Medium: oil on canvas

Size: 106.5x76cm

Date: unknown

Source: seven stories about modern art in Africa by Catherine.

The untitled painting in (fig.19) shows the use of a knife to express broad brilliant colours of red, brown, orange, magenta, black and white. The composition is an illustrative picture of female forms, with decorative linear elements placed at the extreme left side to dissolve the forms. Below are a few patches of white circular motifs. The

painting portrays women, carrying out some domestic services in the house. It also suggests other challenges women face in the African society. This painting to a large extent is different from this research's focus but similar in terms of the lines that are used in the composition, which are synonymous to the Kambari body markings on the back of women.

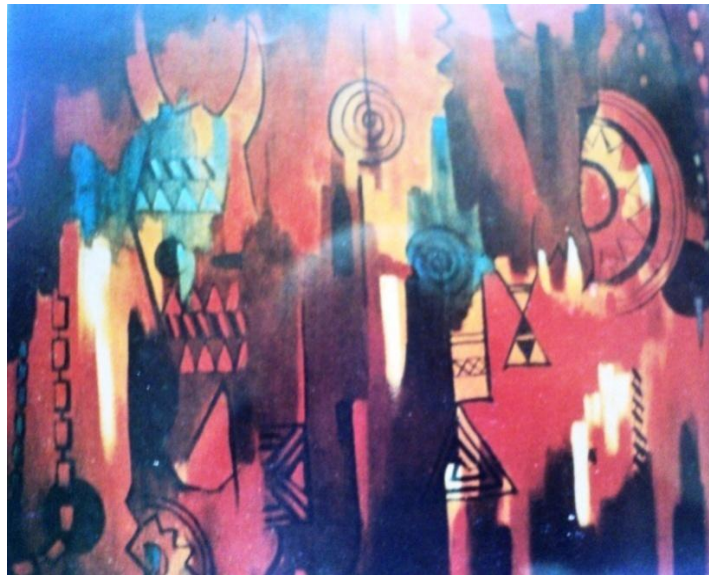


Fig.20

Artist: Shina Yusuf

Title: Animal kingdom

Medium: oil on canvas

Size: unknown

Date: 1979

Source: An unpublished MFA thesis.

“Animal kingdom”

“Animal Kingdom” is a painting composition of motifs, with hues of brown and black dominantly used, while scanty blue and orange are dropped to enhance the composition. Likewise, an even distribution of geometrical shapes and motifs, in the form of triangle, spiral, with scanty diagonal, zigzag, vertical and horizontal lines can also be noticed in the painting. Down to the extreme left, right to the top, are small black patches of circles, and, repeated rectangular shapes joined together in the form of a chain. At the right, from the top, is a semi-circle triangular motif, with the head of a horse to the left; also are two horns that look like the head of a cow. The painting patterns are different from the Kambari patterns and motifs because of the composition of animals that are noticeable. However, some of the geometrical shapes, colours, and linear motifs used, are in line with the concept of this research.



Fig.21

Artist: Adamu Amos Markus

Title: Two fulani girls with calabashes

Medium: oil on canvas

Size: 55cm x 55cm

Date: 2001

Source: An unpublished MFA thesis

“Two Fulani girls with calabashes”

This painting is a stylized representation of two Fulani girls carrying calabashes. Hard edge technique of painting was employed in the rendition of the painting. Hues of green, black, orange and magenta are evenly distributed to compliment the two figures, down to the extreme right, in a zigzag motif in circular shape, dropped at the edges on the left top corner of the painting, to create balance and value to the figural composition.

Perhaps, the motifs most have been derived from Fulani calabash decoration. This painting's composition is different from Kambari patterns and motif because of its elaborate emphasis on Fulani figural forms.



Fig.22

Artist: David West

Title: Protect your culture

Medium: oil on canvas

Size: 70cmx 100cm

Date: 1980

Source : maiden catalogue of works in Nigeria's national gallery of art,(Nucleus)

“Protect your culture “

The composition in this painting is a rendition of linear motifs on a hue of yellow ochre background with two silhouette hands holding the composed motif up. The careful rendition of motifs is conceivably to explore its aesthetic value and protect the African

cultural heritage from acculturation. The motifs are artistically displayed to portray the sun, which is a symbol of hope and a bright future for African traditions. This painting is valid to this research because it presents a clear quest in the documentation of culture through representational decorative motifs of traditional African societies.

Conclusion

A total number of seventeen works by artists from different backgrounds have been reviewed. From the works cited above, many artists have studied patterns and motifs while others have built up dynamic lines to appropriate objects and subject matters. However, it appears from the visits made to where archival materials were supposed to be retrieved in Borgu, Agwara, Mashegu local government and the Niger state ministry of culture and tourism that there is no documented literature on Kambari body markings. Therefore, related studies on objects or subjects from diverse cultures for artistic expression done by numerous artists were retrieved from journals, textbooks, catalogues and the internet. However, some artists consciously or unconsciously use linear patterns and motifs without making reference to the meanings or where such were adapted from. It is note worthy that, patterns and motifs, particularly done in lines are generally similar all over the world. Finally, this review provides a body of which literature point to the fact that, the aesthetic assets of Kambari body decoration can be used to creatively create paintings.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This research employs a studio practice led methodology which is based on perceptual encounter by means of visual contact. Gray and Malins (2004) state that, practice based research is the conglomeration of qualitative and action research method in studio enquiry. The studio practice approach guides the artist studio work targeted towards exploring the motifs into painting by applying modern medium like artist's oil colour, acrylic, gouache, and mixed media. The source of the motifs are located and identified with their significance established through observation of the Kambari human forms, making preliminary sketches and taking photographs.

3.2 Instruments

The instruments used for the collection of data for the purpose of this study are as follows:

- (a) Camera: 5.0 mega pixel digital cameras have been used to capture different images of Kambari body markings.
- (b) Sketch pad: A4 size of sketch pad was used to produce sketches. The size of the sketch pad was informed by the durability and easy handling without a drawing board.

3.3. Place of Material

(a) Supports: This is the surface where preliminary sketches and the execution of finished studio experiments were carried out which include, canvas, chipboard, cardboard, and bond papers.

(b) Media: These are the various types of colours and drawing materials used, which include an artist's oil colours, acrylic polymer, gouache, enamel, pencil, masking tape, charcoal and ink at different stages of the experiment.

(c) Tools: The tools used in the course of this study include; different sizes of brushes, palette knives, syringes and easels.

3.4 Data collection

The process by which data was collected for this study was through primary and secondary sources.

Primary data: This approach is by direct observation of body markings on human forms which were captured in pencil and felt pen on paper. Photographs of people with body decorations were taken.

Secondary data: Analysis of writings, relevant drawings and paintings of selected artists were reviewed to ascertain the level of knowledge on patterns and motifs. This exposed the researcher to various possibilities of creating paintings with patterns and motifs from natural and manmade objects. To this extent, exhibition catalogues, journals, art history books were reviewed and internet assessed.

3.5 Limitation

In the course of gathering data, the researcher was faced with certain constraints in the field, as a result of the researcher's inability to speak Kambari language, except through interpreters. The difficulty of capturing images with the camera to produce sketches of the people with body markings, especially the women, who shy away from the camera, posed a limitation. There was also difficulty of getting full access to certain marks since they were covered with cloth and in some instances the marks were located at sensitive and private parts of the body.

3.6 Delimitations

This study was delimited to part of the body exposed to the researcher. Such parts were markings on the face, chest, hand, leg and the back.

Photographs



Figure 23: A young girl
Photograph by Aliyu Mohammed,
Govanti Market, Borgu LGA, Niger state

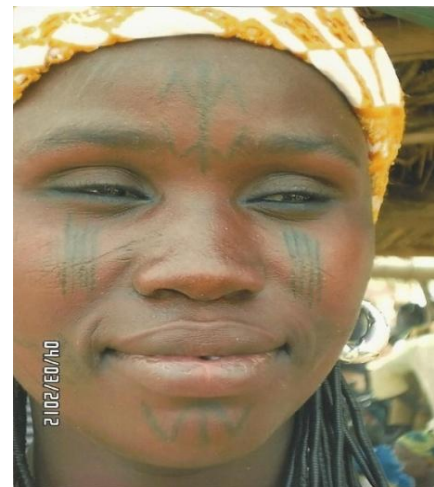


Figure 24: A married woman
Photograph by Aliyu Mohammed,
Agwara Market, Agwara LGA, Niger state

Contemplative sketches

Data has been processed through contemplative exercises. This involved contemplating deeply on the body markings as patterns and motifs. These contemplative exercises were later translated into sketches and drawings which serve either as preliminaries or as works in their own rights in the tradition of drawing. The preliminary sketches were grouped into four categories and labeled as, A, B, C and D. This was done to enable the researcher make a clear understanding of the subject.

Category A



Plate XXV: *Kudo*, Medium: Charcoal pencil



Plate XXVI: *Kucheni*, medium: charcoal



Plate XXVII: *Nekere I*, Medium: charcoal pencil



Plate XXVIII: *Uma*, Medium: Ink

Category B



Plate XXIX: *So'o*, Medium: Ink

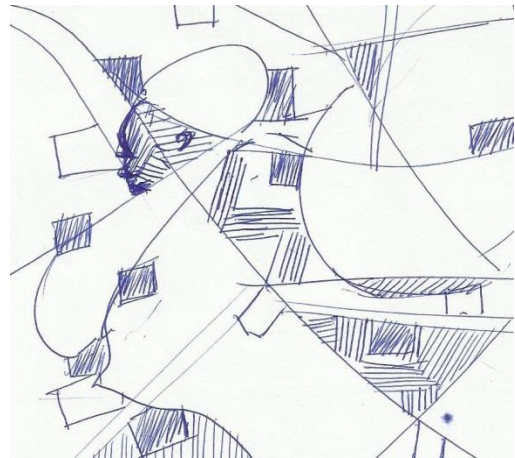


Plate XXX: *Kezene*, Medium: Ink



Plate XXXI: *Kuchew*, Medium: Charcoal pencil



Plate XXXII: *Nekere I*, Medium: Ink

Category C



Plate XXXIII: *Epeti*, Medium: Ink

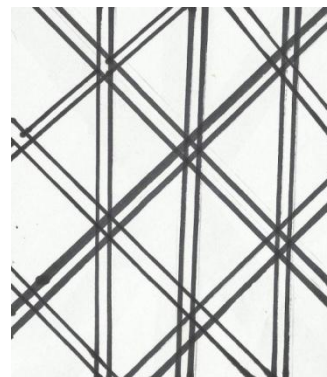


Plate XXXIV: *Kazangata*, Medium: Ink

Category D



Plate XXXV: *Makanga*, Medium: charcoal
pencil

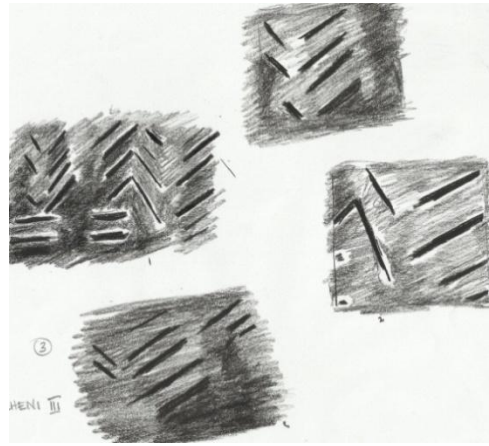


Plate XXXVI: *Kudo I*, Medium: Charcoal

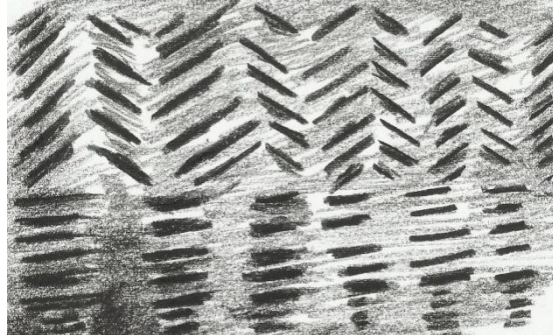


Plate XXXVII: *Kudo II*, Medium: Charcoal pencil

3.7 Conclusion

The research design used in this study is studio based. Data was collected through primary and secondary sources. Primary source of data collection consist mainly of the observation of patterns and motifs which led to the production of sketches in pencil, charcoal and pen on paper, as well as photographs. The secondary source of data collection comprised analysis of writings, relevant paintings of selected artists from art history books; exhibition catalogues journals and the internet. Various instruments were used in the collection of data which include camera and sketch pads amongst others. Various materials and tools were also used.

CHAPTER FOUR

CATALOGUING AND ANALYSIS OF WORKS

4.1 Introduction

The chapter is made up of works produced within the course of this research and these include illustrations of the researcher's works, which are shown in plates with. Detailed description and analysis of each work has also been undertaken. In analyzing the primary subject for this study, consideration of the pictorial structure was given due attention before modifications of form, shape and line were made. This was deliberately used for expressive purposes. Specific patterns and motifs, with some specific types of lines used, reoccur frequently in works produced. Diagonal, zigzag, vertical, and horizontal lines are prominently used even though there is a deliberate attempt to depict Kambari human forms with body markings in a representational form incomplete. The works have been grouped into four categories. The categories consist of organic, geometric, and linear and dissoluble/ conceptual stages. Each category consists of specific number of works which have been analyzed based on different attributes which may include the following: physical appearance, philosophical meanings and aesthetics. A total number of thirty works were produced in the course of this study.

4.2 Categorization of works

These works were produced and categorized into four classifications for easy discussion.

4.2.1 Organic Category

At this first stage, the researcher represented the patterns and motifs of Kambari body decoration on the human form as it seemed in reality. This implies that the works created for this group were rendered in a naturalistic manner, with attempts at some details. This was done to get both the researcher and the viewer acquainted with the primary subject matter in its habitat to facilitate a better understanding and appreciation of the subject under study. Plate XXXVIII- XLVIII have been selected to represent this category.



Plate XXXVIII

Title: *kezene I*

Medium: oil on canvas,

Size: 69x 100cm,

Year: 2012.

“kezene I” is a painting at the organic stage. It shows the rendition of a female figure carrying a water pot behind the shoulder with the head tilted down. Worthy of note in this instance is the exposed breast and afro hairs do. The figure is silhouetted black and blue with hue of brown predominantly used. One can also see the carefully controlled brush strokes, made to balance up the dominant colours. The background is rendered in hue of blue toned with magenta. Mild toned lemon yellow painted at random, is used as highlight. This painting shows a Kambari bride carrying out her domestic work, with exposed body to display her body ‘marks’ as a young bride.



Plate XXXIX

Title: *kezene II*

Medium: oil on canvas

Size: 69 x 100cm

Year: 2012

“*kezene II*” is seen in (Plate XXXIX) which stands out to be the among the first paintings at the organic stage. It is the representation of a Kambari bride wearing a red bra, blue wrapper and a slim head gear round the head exposing her afro hair style with a beaded necklace. The bride is drinking from a calabash, with one eye stirring at her admirers. Parts of her body are exposed to display her body marks in the typical manner that a bride appears. Hues of green and yellow ochre are dominantly used at the background with light tone lemon green as highlights in mild brush strokes. Burnt sienna, red and ochre are controllably used to treat the form, especially the surface of the skin.



Plate XL

Title: *Amaci*

Medium: oil on canvas

Size: 90x 100cm

Year: 2012

“*Amaci*” is the rendition of two female figures of the same peer group selling locally made brew with part of their body opened to display the beauty of their ‘marks’ to men. This painting represents the organic or naturalistic stage of this study. Hues of red, ochre, and burnt sienna with toned magenta and blue at the background are used to enhance the composition and reveal some of the elements. The interplay of varied diagonal brush strokes at the background helps to portray the dynamic life style of a female Kambari from childhood to adulthood in a visual circle through the use of body scarification. It is also in this regard that, the choice of colour used was inspired by activities of the women in a local brewing joint who expose their body decorated with patterns in order to entice people.



Plate XLI

Title: *kucheni*

Medium: oil on canvas

Size: 80x 120cm

Year: 2012

“*kucheni*” is the painting of a zoomed female back to critically study the basic compositional design elements of Kambari patterns and motifs on the human body. The systematic use of different sizes of brush to detail out the patterns and other forms that are noticeable in toned yellow ochre and brown in complete black was used as a shade to enhance the compositional elements. The motifs are repeated as seen creating dominance and rhythm. Lemon yellow was predominantly used on blue as a highlight. As mentioned earlier the body marking on the back of Kambari women as timed around their physiological changes such as puberty and subsequent life stages such as betrothal and marriage. This is valid to the researcher as it exposes the aesthetic linear compositional elements of Kambari patterns. It is thing of a pride for a Kambari woman to pass through the painful processes of body marking.



Plate XLII
Title: *mo'oro I*
Medium: oil on canvas
Size: 100 x80 cm
Year: 2012

“*Mo’oro I*” is the rendition of a seated male figure on the ground drinking from a calabash. The background is painted with yellow ochre and the foreground is rendered in blue and hue of green. Other colours used in the composition are brown, magenta and black. However, the jagged varied brush strokes noticeable are inspired by the characteristics of the scar left on the face, to attract the opposite sex, which to the Kambari are a sign of bravery due to the capability of passing through the pains associated with body markings. The women close their eye during the process of body decoration as a result of similar pains they had passed through.

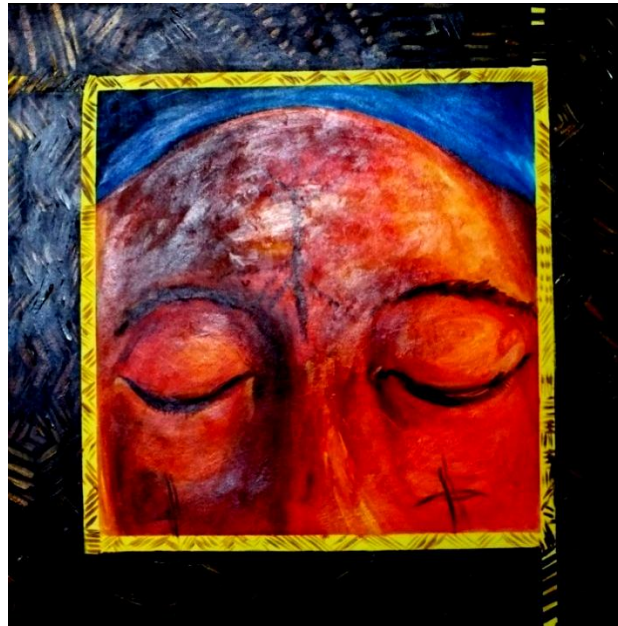


Plate XLIII

Title: *Afuska*

Medium: Acrylic on canvas

Size: 100 x 100cm

Year: 2012

“*Afuska*” is a painting of a young woman with her eyes closed as a result of the pains she passes through during the process of body decoration. The surface of the canvas is undercoated black, with repeated patterns and motifs round a centralized geometrical square shape that bears the facial impression to create balance, dominance and rhythm in the composition. The marks on the face are painted black in order to reveal the aesthetics of the marks on a brown skin. Other colours painted at random in the composition are; blue, orange, and brown. The closed eyes are associated with the endurance of the pains undergo during the process of body decoration at puberty.

4.2.2 Geometrical Category

This category allows for the semi-distortion of forms and in some cases, features of the painted forms, variety of line interplayed within human forms to impress the geometrical feeling of depth. The lines that characterized the body of works that comprise this group are derived from the observation of the patterns at the back of a female Kambari person. At this stage, emphasis is placed on illusions of the elements of discovery during intensive observation of the primary subject. It also involves the breaking down of the conventional form by elongation and by the application of principles of repetition in a continuous and conscious manner to give a sense of individuality to both form and line.



Plate XLIV

Title: *So'o*

Medium: Oil on Canvas

Size: 100x100cm

Year: 2012

“*So'o*” is the rendition of a woman drinking a locally made brew from a calabash. Category two of this research involves the use of geometrical shape or semi-abstract stage, which involves the elongation of a variety of lines overlapping, creating geometrical shapes like triangles, squares, rectangles, and semi-circle, which deconstruct the shape of the form into recognizable planes. Colours like, red, yellow, blue, brown, orange, and black are painted in the form of geometrical shapes and line, to create intricate designs on the figure and the background. It is typical of Kambari women, who sell locally made brew in the weekly market, to allow their body bare, so as to display body markings, as a source of beauty and pride.

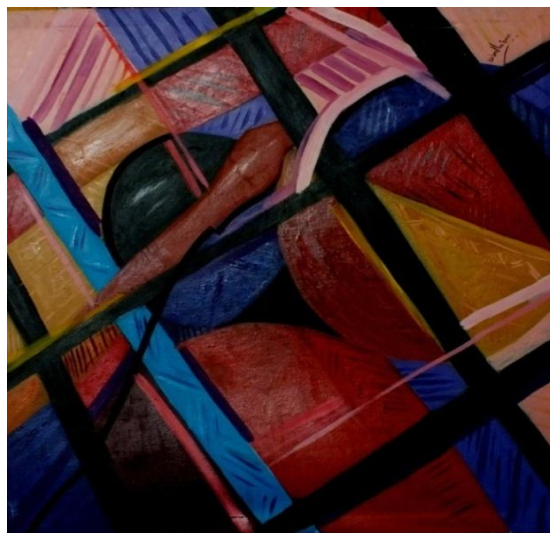


Plate XLV

Title: *Uma*

Medium: Oil on canvas

Size: 100 x100cm

Year:2012

The title “*Uma*” marks another rendition of a female human form carrying a load in a big calabash on her back. At a glance, it appears there is a deconstruction of geometrical shapes, linear patterns and motifs derived from Kambari body decorations .The use of black, brown, ochre and magenta are the colours manipulated with geometrical patterns to create rhythm, repetition, value and balance among other things. The philosophy behind this work is the importance attached to the head in Kambari traditional circle. The head is to be protected as it controls the other systems in the body. The load on the hunch back will attract the eyes to the intrinsic mark on the back of a woman.



Plate XLVI

Title: *Dara I*

Medium: Acrylic and chalk pastel on the canvas

Size: 100 x 100 cm

Year: 2012

“*Dara I*” is another painting at the geometrical stage which shows the rendition of a female figure in semi- abstraction on canvas. This shows a face with the rest of the body dissolved into the background in a linear rendition. A diluted acrylic colour loaded with the tip of the brush is pressed firmly at the edge of the canvas which is tilted slightly on the wall to allow the liquid colour flow to the other edges of the canvas. The same is repeated at the other end of the canvas. Chalk pastel is later used in creating linear impressions in the geometric forms created. Some spaces are left in white patches. Noticeable among colours that are used are red, black, green, blue, yellow and magenta, with yellow being the dominant colour in the composition. The unpainted patches on the canvas portray incomplete body markings and the consequence it has on one’s status in Kambari tradition.



Plate XLVII

Title: *Dara II*

Medium: Acrylic and pastel on canvas

Size: 100 x 100cm

Year: 2013

“Dara II” is the continuation of *Dara I* in (Plate XLVI) at the geometrical stage. Here the forms are further dissolved. The linear geometrical shapes derived from the scars on the body, are elongated and interwoven to create white empty spaces in the form of geometrical shapes that are later filled with different colours. Such colours include blue, magenta, yellow, green, and cerulean blue, red and brown which form a linear composition. The free flow of these lines create rhythm, balance, harmony and their spread all over the surface give the feeling of dominance in the painting.

4.2.3 Linear Renditions

This category concentrated more on distortion of forms, into simple and complex linear analytical geometrical shapes. The body of works created is aimed at representing unfamiliar forms. Lines are carefully controlled to intertwine and cross hatch in an attempt to control the course or direction.



Plate XLVIII

Title: *Kisani I*

Medium: Oil on Canvas

Size: 86 X 61cm

Year: 2012

The painting “*Kisani I*” begins the linear stage of the research. The painting shows lines that are blown up, using masking tape to achieve straight and accurate lines. The spaces are filled up with red, magenta, brown and cerulean blue. The surface of the canvas is undercoated with reddish brown colour in such a way that a transparency is achieved on

the smooth surface. Never the less, the marks on the surface of the skin have rough texture when looked at closely. This was achieved through the application of glue in some parts of the surface with painting knife. The final outcome is a Piet Mondrian style painting.

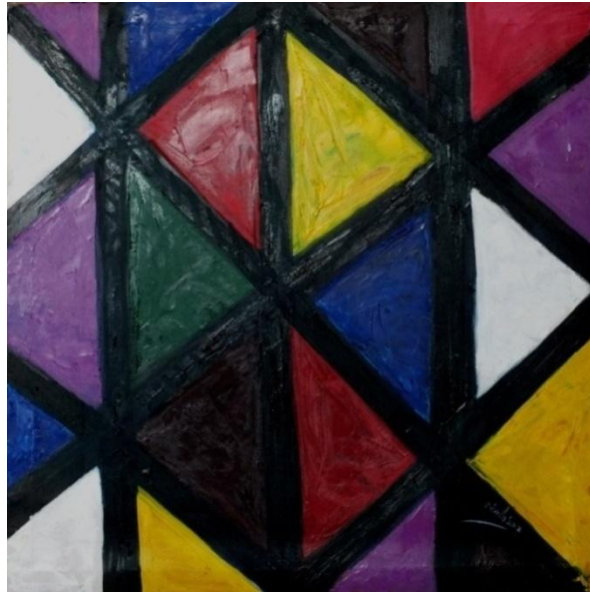


Plate XLIX

Title: *Kisani II*

Medium: Oil on canvas

Size: 80 X100cm

Year: 2012

“*Kisani II*” is another rendition of linear composition where diagonal and vertical lines are painted boldly in black, from the right end of the canvas to the left. Through the use of masking tape in order to achieve straight lines, triangular shapes were created at the point the lines overlap. The empty white spaces were later filled with different colours like, magenta, red, yellow, blue and brown. This painting is inspired by Kambari colours, which have to do with individual status, as indicated by different body markings. This

work also shares the same affinity with (Plate XLVIII) which is also based on Mondrian approach.

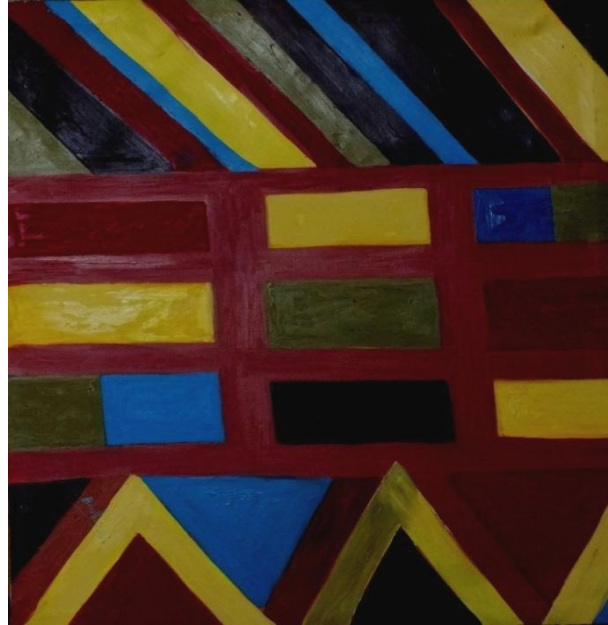


Plate L

Title: *Inaivaki I*

Medium: Oil on canvas

Size: 89 X 100cm

Year: 2012

“*Inaivaki I*” is also grouped under the third stage of this research work. The linear composition is broken down into lines .The composition is divided into three unequal spaces. At the top is a lineup of different hues of sap green, brown, red, burnt sienna and blue laid in varied sizes diagonally. In the centre are colours laid in horizontal linear form, which are divided by two coloured lines that create rectangular and square shapes in red, blue, yellow and burnt sienna. Lines are used boldly to form geometrical shapes and with hues of yellow filled with hue of red, blue and burnt sienna. The inspiration behind this

composition is based on Kambari philosophy on the rudiments and basics of life, which are based on the challenges faced by man at the different stages of a life time. What this means is that lines such as diagonal, vertical and horizontal lines are portray the dynamic stages of life, from childhood to adulthood. These are similar to the challenges faced at different stages of life, such as, child bearing, household activities, norms and values. This work shares the same affinity with (Plate's XLVIII, XLIX, and L), in terms of the linear composition and the Mondrian approach that has been adopted.

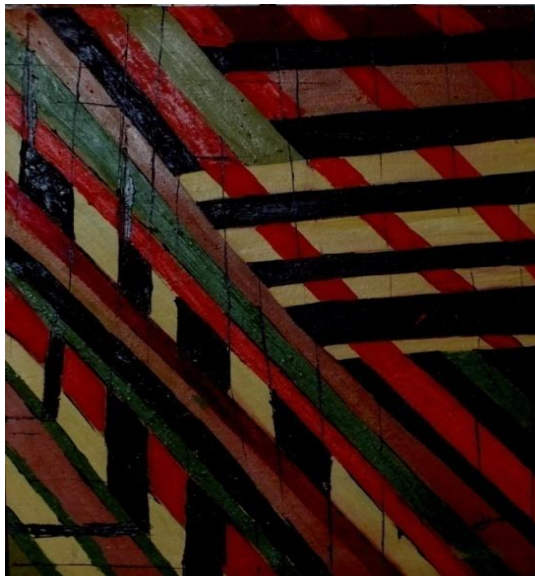


Plate: LI

Title: *Inaivaki II*

Medium: Oil on Canvas

Size: 79 X 100cm

Year: 2012

“*Inaivaki II*” is a linear composition with various sizes of diagonal and vertical lines. Toned yellow ochre is used as an undercoat. The diagonal lines are painted red, orange, green, yellow and burnt sienna, while the horizontal lines are painted in burnt

sienna. Visible at the right side of the painting is a diagonal line in a zigzag composition. Palette knife is used to create an impasto of thin lines vertically on the surface of the work. This painting also shares similar philosophy on scarification with the painting on (Plate L). Similarly, the Mondrian approach of painting composition with hard edge lines is also adopted here.

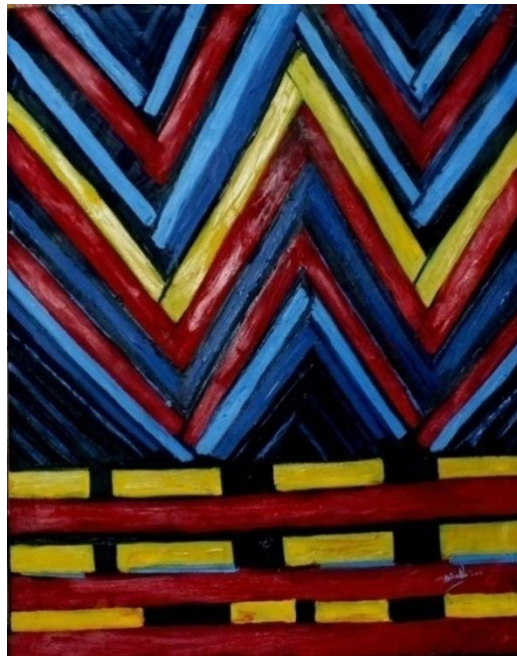


Plate: LII
Title: *Wuma I*
Medium: Oil on Canvas
Size: 100 X79cm
Year: 2012

“*Wuma I*” is a linear composition of lines, in the form of zigzag with horizontal broken lines used as patterns. Black was used as an undercoat; the zigzag shape was achieved through juxtaposing two diagonal lines to form a v-shape in a disjointed manner. Below the zigzag patterns are short diagonal lines in hue of red, allowed to run from one

end of the canvas to the other horizontally. The colours used in the creation of this composition are; red, yellow, blue, and black respectively.



Plate: LIII

Title: *Wuma II*

Medium: Acrylic on Canvas

Size: 100 X79cm

Year: 2012

“*Wuma II*” is a rendition of broken rectangular arrangement of shapes vertically, with tiny lines in an analytical cubist approach. Impasto was used to lay the colours flat on the canvas. Noticeable amongst colours used in the composition are red, yellow, blue, ochre, white and brown. However, the choice of colours is inspired by the Kambari socio-cultural and philosophical symbols. This work is linked to Joerel Emeh Okun’s principles of international necessity II (fig.18).

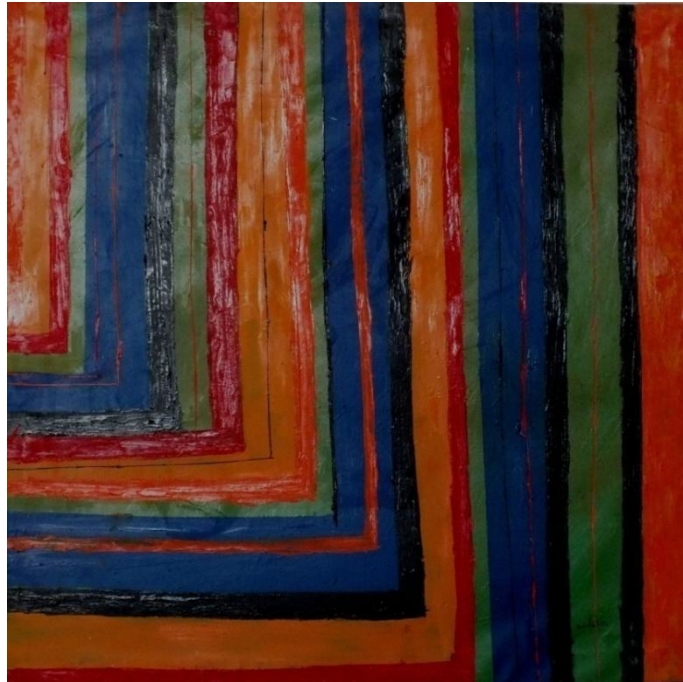


Plate LIV

Title: *Wuma III*

Medium: Oil on Canvas

Size: 100 X 100cm

Year: 2012

“*Wuma III*” is the rendition of varied linear composition in colours such as orange, blue, green, red and black. This was achieved through the use of impasto. However, at the left side of the painting is a rendition of vertical lines in colour, while to the right, same is repeated in L-shape. It is a continuation in terms of linear rendition of the painting on (Plate LI).



Plate LV

Title: *Vikyamba I*

Medium: Oil on Canvas

Size: 100 X 80cm

Year: 2012

The title “*Vikyamba I*” is a close allusion to patterns obviously seen as linear and geometrical infusion, at close observation from the painting on (figure 4). At the upper part of the work are broken horizontal lines which indicate the life span of a man in Kambari tradition. At the centre of the painting are diagonal lines in zigzag that look jagged in appearance. Also discernible are repeated zigzag lines in horizontal and diagonal forms. No woman seems to be matured or respected without passing through the pains of

body decoration. It is believed that the gods will be angry if the surface of the skin has no form of body decoration. This tradition is passed from one generation to the other to appease the gods.



Plate LVI

Title: *Vikyamba II*

Medium: Mix Media

Size: 100 X 100cm

Year: 2012

“*Vikyamba II*” is a mixed media work with hues of blue used as undercoat. Three square fiber sacks were glued to the canvas from the top right angle. Ascending down to the left is also part of the materials. The top are patches of blue and red, and at the centre, are ochre with a small circular patch of white and linear patterns. At the centre of the painting is a bold white line and zigzag motifs that divide the work. At the lower left hand side in the above mentioned composition are also, two square shapes, painted red with a strike of

lines in ochre. Also, at the top left and downright side are renditions of zigzag, diagonal and vertical line motifs in brown and yellow ochre. The body markings on the surface of the skin leaves black scars as marks which sometimes form keloids leaving a rough surface impression.

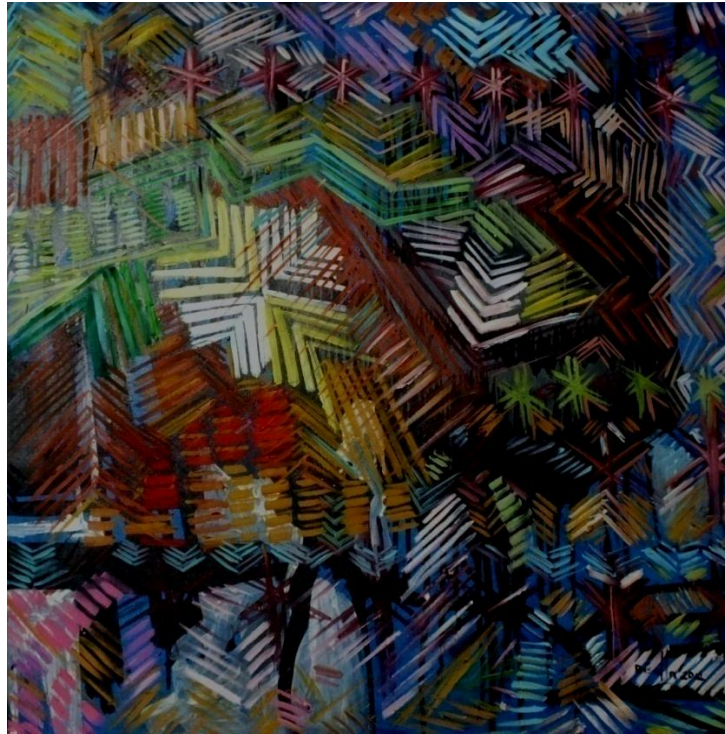


Plate LVII

Title: *Gazangata Kayi I*

Medium: Oil on Canvas

Size: 100 X 100 Cm

Year: 2012

“*Gazangata kayi I*” is a rendition of motifs in lines with black and blue used as undercoat. Varieties of lines such as diagonal, horizontal, wavy, zigzag and vertical lines are painted on a black surface. Hues of blue, orange, brown, magenta, white and green are dominantly used with some elements to achieve the busy effect. However, this work was

inspired by the starry night and moonlight dance where the young Kambari girls at puberty display body markings before men to exhibit the aesthetics and moral qualities. This is so since it is a thing of pride for the young girls to protect their virginity before marriage necessitating full body markings all over their body.



Plate LVIII

Title: *Gazangata Kayi II*

Medium: Oil on Canvas

Size: 90 X 70cm

Year: 2012

“*Gazangata kayi II*” is the rendition of linear patterns with black used at the background as an undercoat, which is infused with other colours to create depth. Diagonal, zigzag and horizontal broken lines are used as motifs on a light background. To the left side of the composition is a straight bold line in black that runs from the right corner of the

picture plane horizontally to the left thus, creating a square shape. At the centre of the composition is a face of a female form in profile, facing left, with the rest of the body dissolved into the linear composition at the background. Colours noticeable in the composition are green, Prussian blue, red, and magenta, brown, black and white.



Plate LIX

Title: *Gazangata kayi III*

Medium: Enamel and Oil on canvas

Size: 80 X60cm

Year: 2012

“*Gazangata kayi III*” is a linear rendition of Kambari patterns and motifs on a black and orange background which was achieved through the use of syringe and brush. The liquidized colour is pulled into the syringe and pressed out carefully to allow the liquid colour run over the existing composition of patterns and motifs on the surface

repeatedly, without trace of any identifiable form in the composition to make it busier. Orange, blue, yellow, black and white, are colours utilized carefully to create harmony, rhythm, and dominance. However, the starry night with the moonlight is an avenue for social activity for young Kambari girls. This allows the men to have the opportunity to converse with the young girls. This situation in most cases lead to a relationship. It is believed that the moonlight is a natural source of light that will enable a man to identify a beautiful girl.



Plate LX

Title: *Gazangata kayi IV*

Medium: Enamel on Canvas

Size: 80 X 100cm

Year: 2012

“*Gazangata kayi IV*” is the last in this category and it is illustrated on Plates LVII, LVIII, and LI. This composition on a white background with elongated linear patterns crossed with broken draped lines was achieved through leaning the support against the

wall so that, the paint can drip to the edges of the canvas freely to create interesting linear patterns, and at the same time achieve balance and rhythm. Detailing brush was later used to create some linear patterns and motifs at random in the geometrical boxes created by the free flow of vertical and horizontal drips of liquid colour. Cool colours like blue, brown and black are used to suppress orange, and yellow. This painting symbolically marks the end of the Kambari moonlight social activities. At dawn any young man that succeeds in charming a girl can appear before her parents to be identified and also to register his interest in her.

4.2.4 Dissolution/conceptual Stage

In this case, the forms, patterns and motifs are totally dissolved into a simplified form, with textural lines and limited colours. This is inspired by the works of the minimalists Stella, Kline and Mondrian. It is important to note that minimalism is inspired by the extensive use of lines, which is characterized by simplification of forms in seeking to avoid the appearance of a composition in artistic works. The forms are left as varied lines with rough surface impressions.



Plate LXI

Title: *Epeti*

Medium: Enamel on Canvas

Size: 100 X100cm

Year: 2012

“*Epeti*” is the rendition of lines at the dissolution stage in black and white including a zebra- like colour. The lines are rendered by placing the support at ninety degrees angle, while a liquidized paint is poured at the edge of the canvas to allow it flow with a paper covering half the size of the canvas and at the centre to keep away paint. Also the same process is repeated at the other end, producing a v- like shape in white, with black used as an undercoat. The result is a dazzling effect, created with a rhythm. The black colour is significant to the Kambari, as the colour of their skin is black, while white is used for mourning the dead and for other spiritual purposes.



Plate LXII

Title: *Kuzuwan wovon I*

Medium: Acrylic on Canvas

Size: 82 X100cm

Year: 2013

“*kuzuwan wovon I*” is a rendition of linear patterns at the dissolution stage of this study. To the right hand side of the painting are jagged long and short diagonal lines. At the left are long bold diagonal lines, while at the extreme left, are short tiny horizontal lines, almost moving out of the painting. Below these are also white broken horizontal lines all muddied black. This renders the composition dysphonic. Yet, in the midst of all these are harsh and recognizable marks whose bright white, offer a kind of hope in the seas of anxiety. The composition is inspired by the surface texture of the skin that is smooth dark in colour, coupled with the long processes of body alteration leaving marks

that have rough texture that transmit message about Kambari identity and social status emphasizing a reset social role.



Plate LXIII

Title: *Kuzuwan wovon II*

Medium: Acrylic and Glue

Size: 82 X 100cm

Year: 2013

“*Kuzuwan wovon II*” is the rendition of linear composition, with lines that vary in sizes and width. Dark brown was used as an undercoat in order to create harmony between the background and the patterns. At the left is a bold line in triangular shape with tiny broken lines below. Noticeable also to the right are three bold diagonal lines. In between the spaces are also tiny black diagonal lines and also an embossed bold line at the edge of the canvas. The embossed line on the canvas was achieved through the mixture of glue and acrylic which looks like keloids from the scars left through scarification. The choice of colour was informed by the colour of the skin and colloids formed by the marks. A child in Kambari tradition is also seen as an adult, because it is the young ones that grow

up to become adults. The child is given some social responsibilities to prepare him/ her for adulthood.



Plate LXIV

Title: *Ulima*

Medium: Acrylic on Canvas

Size: 82 X100cm

Year: 2013

“*Ulima*” is a portrayal of triangular shaped composition with broken lines in white, on a black rough textured background, which was achieved through the mixture of glue and acrylic, and dropped on the surface with syringe and palette knife to create a rough texture. The choice of black and white colour is based on the scars left on the body and it is a symbol of physical and spiritual strength.



Plate LXV

Title: *Wari*

Medium: Acrylic on Canvas

Size: 82 X100cm

Year: 2013

“*Wari*” is another work at the dissolution or conceptual stage of this research that shows two vertical lines to the left and some elongated vertical lines to the right that curved downward. The lines are crossed with short tiny diagonal lines with the shape of a star. This effect is achieved through the mixture of glue and acrylic. The empty spaces are later filled at random with tiny brush strokes, to create a rough textural effect. Neutral colours are dominantly used in this composition.

The philosophy behind this work is that, the body marking which leaves black marks on the body is centered on the transition between life and death. The point being

made is that every soul shall taste death and an individual is ability to come back to life as a spirit, depends on his or her social status in the society.



Plate: LXVI

Title: *Gasa*

Medium: Acrylic and glue on Canvas

Size: 80 X100cm

Year: 2013

“*Gasa*” is a composition of diagonal lines of various sizes on a black background to compliment the linear composition in white which appears as a smooth line, with rough edges. This is also a conceptual composition, at the dissolution stage. Naturally, the surface of the skin is smooth. The body marking sometime leaves permanent scars, which could be rough or smooth on the depth of the incision and the nature of the skin. While some skins are tolerant to incision, others react to the deep cuts resulting to colloids.



Plate: LXVII

Title: *Kudo*

Medium: Acrylic on Canvas

Size: 60 X81cm

Year: 2013

“*Kudo*” is the last work of the dissolution stage of this study. It is the rendition of a bold diagonal line in black, on a white textured background with interwoven brush marks in opaque acrylic medium. Patterns and motifs run into the diagonal line slightly and all over the work.

This painting was inspired by the Kambari philosophy on the rite of passage, similar to the work seen on (Plate LXV). The life circle of a man is assumed to run from the cradle to

the grave. The landmarks of this life circle such as birth, puberty, marriage and death, are all symbolically articulated in the broken and seemingly continuous lines.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

This research is inspired by Kambari body markings for exploration in painting. The Kambari have body adornment for social and cultural purposes. Part of the motivation for this study is that there appears to be no known study on the Kambari patterns and motifs in painting. Art historians and visual artists have given so much attention to the art of the major cultural groups in Nigeria especially the decorative motifs of the Yoruba, Hausa and Igbo. Therefore, this study has explored and developed painting compositions from the Kambari body markings and brought to light, knowledge of the design elements through visual documentation. The adaptation of the Kambari body markings is intended to express a transition from traditional to modern aesthetic forms like the *Ona, Uli*, and *Durbar* decorative motifs in painting. This research adopted the postmodernism and minimalist approaches to art as its conceptual framework.

The Kambari people who live in hamlets and farm settlements have three language clusters which are found in the north central part of Nigeria around Lake Kanji, Niger state. The histories of and background to Kambari cultural heritages foreign and Nigerian artists whose works are relevant to this study have been reviewed based on the light they throw upon Kambari body markings. Studio- practice- led research methodology, based on artistic visual interaction with the subject has been employed as a research design, with data collected through primary and secondary sources. Different motifs for Kambari body decoration have been identified with their names and cultural significance. The works

produced in this study are shown as plates and have been grouped into four different stages.

The researcher observed that when detailed emphasis is placed on the motifs, the human form dissolves into the background, thus creating an impression of geometrical shapes with bold lines overlapping and leaving an empty space. This results in paintings that are similar to Piet Mondrian's works. At the linear stage, vertical and horizontal lines intertwine with spaces occurring in between the resultant paintings. This ultimately looks like traditional mats (plate. XLI and XLIII). Close observation of the painting compositions produced at the conceptual stage with neutral colours shows textural lines that look jagged and embossed in a given space. The *Kucheni* art motifs at the conceptual stage when simplified into diagonal lines appear as an impressionist suggestion of objects in motion. Also, the lines appear like a flight.

5.2 Conclusion

In conclusion, the study is concept valid on Kambari patterns and motifs as a source of inspiration in painting. It has also shown that patterns and motifs are sources of inspiration that would continually be employed by artists for visual expression, and this has been practiced by the postmodernist and minimalist artists. These Kambari patterns and motifs are aesthetically appealing. They are flexible and possess intrinsic quality for exploration and fusion into postmodern forms in painting. Motifs are not confined to only a particular group in Africa. They could also be incorporated into paintings by other artists as elements of design to create forms that have significant meanings. The paintings at the conceptual stage suggest kinematic, which appear to conform to the principles of art and design, such as movement, rhythms, dominance and balance.

5.3 Recommendations

This study of the exploration of traditional body decoration has expanded the researcher's and the general public's knowledge on African social and cultural values as well as their significance. Therefore, it is recommended that, art historians and visual artists should explore African cultural heritages especially art forms prevalent in their locality for the purposes of documentation and exotericism. Overall this will broaden their knowledge concerning the indigenous traditional art elements and design given that creative opportunities abound in them. It is also recommended that in the course of further research especially by upcoming artists more patterns and motifs should be investigated to add to already existing Kambari patterns and motifs as design elements.

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APPENDIX I

English equivalents for Kambari words and terms

Afuska:	Human face
Amaci:	A woman
Akiye:	Human hand
Avae:	Horizontal line
Cinshingini:	Kambari language cluster in Borgu and Agwara
Dara:	To arrange
Epeti:	Triangular shaped marks on the forehead especially among Kambari men
Gazangata Kayi:	Starr in the hours of darkness
Gasa:	To dissolve (melt)
Idani Aguji:	Marks on the two sides of the cheek that runs from the head to the jaw.
Idani mayan:	A bold mark
Inaivaki:	A diagonal mark
Kachuna:	Marks on the upper abdomen of women

Kambari:	An ethnic group found in Borgu, Agwara, Mashegu and Rijau local government areas, Niger State
Kazangata:	A Star
Kenu Vuka:	A Small girl
Kezene:	A Young bride
Kisani:	A Vertical mark
Kucheni:	The marks on the back of a woman for body decoration.
Kuchew:	Waist
Kudo:	A broken line or mark
Kugegu:	Leg
Kuzowon Wovon:	Marks left on the body as scars.
Majigere:	A short object.
Makanga:	Side view of the face (cheek).
Mo'oro:	A locally prepared brew.
Muna:	A mother
Nekere:	A young girl
Ona:	Yoruba patterns and motifs for decoration

Onyaa:	Bekwarra motifs for body decoration from Cross River state, Nigeria
So'o:	To drink
Shawu:	Thin
Tsimba:	Kambari language cluster in Mashegu and Rijau in Niger state
Tsinshingini:	One of the Kambari language clusters in Niger state.
Uma:	An old woman
Ulli:	Style of the Igbo traditional art
Ulima:	White
Vikyamba:	Human body
Vuka:	A woman
Vukpoko:	A bold and short diagonal mark directly on the human chin
Wari:	Black

APPENDIX II

Informal interview with Yusuf, J. Kambari at language project centre, Salka Niger state
15/11/2013

1. What are the marks on the two sides of the cheek called?

Answer: *Idani Aguji*

2. What is the significance?

Answer: *the marks indicate a person's cult or clan in Kambari community.*

3. What is the mark on the forehead called?

Answer: *Epeti*

4. Does the mark have any importance?

Answer: *it is believed that any Kambari man who does not have such mark is a coward as marks symbolize bravery.*

5. Does the diagonal mark as seen on the upper cheek of most Kambari people have name?

Answer: *yes it has a name. We call it vukpoko*

6. What role does such mark play?

Answer: *the mark is to ward off spirits when a child is fond of crying at night.*

APPENDIX III

An informal interaction between the researcher and Bulus a class teacher from Kwana in Govanti market at a brewing joint on the 13/12/2013

1. Do the Kambari people have name for the marks especially on the upper abdomen of women?

Answer: Yes they do. The marks are called Kachuna

2. Are the marks of any significance to the Kambari?

Answer: The body markings are done to girls at puberty to prepare them for child bearing after marriage.

3. What is the name given to the body markings on the back of the Kambari ladies?

Answer: Kucheni

4. What role does the body marking play?

Answer: It signals life stages such as betrothals and marriage and any lady who does not have such marks is considered ugly and anti social.

5. What is the name given to the other marks used by the Kambari for body decoration?

Answer: The others are just lines for body decoration. They do not have any specific name or significance.