AN ADAPTATION OF ENUGU-NGWO MAIDEN MASK FORMS FOR SCULPTURAL TOTEM POLES

BY

UZOJI GODWIN OKECHUKWU

DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY, ZARIA NIGERIA

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BY

UZOJI, Godwin Okechukwu, BA FINE ARTS (ABU) 2006

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DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

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SEPTEMBER, 2015

DECLARATION

I hereby declare that this dissertation entitled "An Adaptation of Ngwo Maiden Mask forms for Sculptural Totem Poles" had been undertaken by me in the Department of Fine Arts, Ahmadu Bello University, Zaria under the supervision of Prof. Tonie Okpe and Mr Okachi, Wesley Emmanuel. The information derived from the literature has been duly acknowledged in the text and list of references provided. No part of this dissertation was previously presented for another degree or diploma at any institution.

Uzoji, Godwin Okechukwu

Date

CERTIFICATION

This Dissertation: "An Adaptation of Enugu-Ngwo Maiden Mask forms for Sculptural Totem Poles", meets the regulation governing the award of the degree of Master of Fine Arts (Sculpture) of the Ahmadu Bello University, and is approved for its contribution and literary presentation.

Prof. Tonie Okpe _____ _____
Chairman, Supervisory Committee Signature Date

Mr Okachi, Wesley Emmanuel _____ _____
Member, Supervisory Committee Signature Date

Dr. Giles, Gambo Duniya _____ _____
Head of Department Signature Date

Prof. Kabir Bala _____ _____
Dean, School Of Postgraduate Studies Signature Date

DEDICATION

This study is dedicated to my lovely wife Jennifer Uzoji for her moral support and love, and to my son, Jason for understanding why I had to be away from home a lot.

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My profound gratitude goes to the Almighty God, the giver of life, wisdom and the source of all inspiration, with whose benevolence and protection this dream have seen the light of the day unto him is all the praise and thanksgiving.

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ABSTRACT

Sculpture, over time, has evolved and through the period of its evolution sculptors have derived inspiration from diverse sources, Pablo Picasso and Amideo Modigliani explored African mask for their paintings and sculptures, this direction has influenced to a large extent the trend of contemporary sculpture. The problem of this research therefore, was, that there is no known attempt at the adaptation of Enugu-Ngwo maiden mask forms for totem pole sculpture. The aim of the research was to create sculptures of totem poles, while the objectives were to; adapt Enugu-Ngwo maiden masks forms to create sculptural totem poles and recreate the aesthetic attributes of the Enugu-Ngwo maiden mask forms into totem pole models among others. Sculpture of totem poles and masks are both material culture of which when synergized resulted into an array of contemporary totem pole sculptures. In the course of this research, different media were explored and deployed. These ranged from concrete, fibre glass and charcoal. The research method was the exploratory studio-based research methodology, which involved visualization and practical observation of the Enugu-Ngwo mask forms. The analysis and conceptualization of perceived forms laid the basis from which the studio projects were executed. Ten sculptures were created two of which are large size and where created to achieve the physical presence of a totem pole.Several findings and observations were made in the process of this research, among which are; It has been shown that sculptural totem models can be produced by adapting Enugu-Ngwo maiden mask.Ithas also been shown that the exploration of the aesthetic attributes of Enugu-Ngwo maiden mask manifest interesting patterns and symbols for creating totem pole models. As well as, there are other possibilities of adapting the mask forms into other forms of contemporary sculpture.

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CHAPTER ONE

1.0INTRODUCTION

Totemism could be said to have been inspired by the human urge to immortalize that which is considered memorable. To this end, sculptors over time employed different media to achieve or try to achieve this seeming immortality, of the virtues they seek to keep for posterity.According to Ocvirk, etal, (2006), "new generations of artists become dissatisfied with the path taken by their predecessors and strike out in new directions". He continued that, "throughout the frame of this time, artists have sought inspiration from classical African antiquity". Such artists as Amedeo Modiglianni,(1884-1920), Constantine Brancussi, (1876-1957), and Pablo Picasso (1881-1973), delved into new directions by a critical contemplation and appraisal of classical African sculpture".

1.1 BACKGROUND OF THE STUDY

The general idea about totems is hinged to certain animals or plants which are venerated by the people. Ninian (1984) gives credence to the above assertion when he notesthat,"totems are any animal, plant and object considered related to a kin group is viewed as sacred".Further elaborated, are the views shared by Arthur and Myers (1985), who opinethat "totems lent performance and stability of the clans to the group of human individuals, who generation after generation were each associated with a set totem, which distinguished one class from another". The totems may be regarded as a group symbol and as a protector of the members of the group. There has been a significant practice of totem pole form in Africa.Dmochowski (1990), asserts that verandah posts, even in ordinary houses were generally ornamented, using joinery and not sculptural methods. He

states further that in the houses of chiefs and in palaces (afins), caryatids in the form of human figures supported the verandah; such figures were vertically arranged. They were always carved from carefully-selected growing trees. The sculptor contained the whole composition within the capacity and shape of the trunk.

Likewise Willet (1971), is of the view that "the word totem refers to a guardian or ancestral being, usually considered supernatural that is revered and respected, not necessary worshiped". He also asserts that the significance of the real or mythological animal carved on the totem pole is the identification with the lineage of the head of the household".Buttressing the centrality of ancestry to totems as opined by Willet, Malraoux and Salles (1963), states that,in the new Ireland of the South Pacific Islands the same need to raise a memorial to the ancestor is the basis of the complicated aesthetics of the *malanggan* (a group of pieces of carved wood, specially made and erected on the occasion of a commemorative feast given in honour of one more dead person, each of whom is represented by a carved figure). The ritual, which consists of representing their image in association with numerous decorative and mythical themes, is in no way intended to affect their standing in the other world or even gratify the dead.

Furthermore, Malraoux and Salles (1963), enthuse "that the making of a *Malanggan* (totem) seems also to have its objective as the re-establishment of equilibrium in the local cosmos, since it's prolonged absence could react unfavourably on the harvest and life of the men who fail to make it. It is not surprising therefore, that the cult of the dead has led to new plastic Interpretations, one of which is totemism."

The inspiration for this study, therefore, is anchored on previous artistic contemplation and adaptations of cultural relics in creating sculpture. The elegance and

feminine poise of the maiden masks becomes a source of inspiration for sculptors. These maiden aesthetic qualities when elongated into totem poles will accentuate their overall visual appeal.

1.2Statement of the Problem

There is no known attempt of the adaptation of Enugu-Ngwo maiden mask forms for sculpture.There is also the issue of totem poles being created by the carving technique, where logs of wood are cut down and the totem pole carved out of a single log, the researcher is not aware of totem poles created by the modelling technique.

1.3 Aim andObjectives of the Study

The aim of the research is to createsculptures of totem poles, while the objectives are to:

i. adapt Enugu-Ngwo maiden masks forms to create sculptural totem poles.
ii. recreate the aesthetic attributes of the Enugu-Ngwo maiden mask forms into totem pole models.
iii. constructsculptures in the round and abstract based on the mask forms.
iv. re-awaken interest in cultural relics as a source of inspiration for sculpture.

1.4Research Questions

i. In what ways can the adaption of Enugu-Ngwo maiden mask forms be for sculptural totem poles?
ii. How can the aesthetic attributes of the Enugu-Ngwo maiden mask forms be explored in creating totem pole models.

iii. In what ways can the mask forms be adapted into stylized and abstracted patterns for totem pole sculptures?

iv. What are the ways in which creation of sculptures can be inspired by cultural relics?

1.5Justification of the Study

The need to document traditional and cultural beliefs and experiences cannot be overemphasized, thus the importanceof adapting the mask as one aspect of Igbo culture and producing totem pole sculptures and also documenting them. This would aid in salvaging the mask from the threat of extinction, occasioned by religious stigmatization of the art of masking. This will make run for adapting masks into aesthetically pleasing totem poles for public re-awakening of interest in cultural relic as a source of inspiration for sculpture a justifiable study.

1.6Significance of the Study

This study explores the art of masking in Enugu-Ngwo by documenting, preserving and projecting the mask as an aspect of the Igbo culture. The study also highlights their social and aesthetic attributes by modifying the elements of masks to align with contemporary ideologies and methods and techniques like cubism and stylization.

1.7Conceptual Framework

The conceptual framework of this study was based on Modigliani's (1910-11) idea of elongated form, his studies made of several sketches on Baule mask, which he later adapted into a series of elongated sculptures, one of which is the 'Head' fig, 22.

1912.The researcher used the concept of elongated form in creating totem pole sculpture. According to the Encyclopaedia Britannica, (2014)Modiglianis's elongation is characterized by asymmetrical compositions and a simple but monumental use of line. These approaches were pivotal beams in this study.Each totem was a multiple of individual mask forms, which were elongated in tandem with the natural inclination of a pole.

Modern artists had over time adapted images of African mask in creating contemporary sculptures and paintings. This study leaned on this concept as vehicle toward adapting the mask forms.

1.8Scope of the Study

The studywas limited to adapting the Enugu-Ngwo maiden mask forms for sculptural totem poles. It was also limited to the modelling as casting technique of sculpture, concrete, fibre glass resin and granulatedcharcoalbeing the materials deployed in executing the sculptures.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

This review is an attempt to garner simplified motifs and aesthetic expressions using a selected group of Enugu-Ngwo maiden spirit masks tailored towards enhancing totem sculptures. Artists over time have sought inspiration from different sources, with culture playing a dominant role as a source of inspiration both to African and western artists. In view of this it is not out of place for this research to focus on the mask form of a selected Enugu-Ngwo maiden spirit masks as a source of inspiration in creating sculptural forms with emphasis on their aesthetic value. This chapter reviews existing works produced by an influence of African masks whilst also garnering associated literature. A total of ten Igbo maiden masks have been reviewed along with ten works inspired by masks.

2.1REVIEW OF LITERATURE AND WORKS

Historically, O.Chudi, (personal communication, September 16, 2013), notesthat "Ngwo town is located in the South-eastern state of Enugu. It has a population of about fifty thousand (50, 0000) people". He states further that

> historically, Ngwo people are descended from a man called Ngwu-Ako who lived at a place now called Isi Okpoto. Living with his two m(2) wives they got ten (10) male children who eventually metamorphosed into ten villages of Ngwo, namely;Uboji, Amankwo, Ameke,and Enugu,others are; Etiti, Amachala, Ukaka, Amaebo, Okwojo and Umuase.While the first three (3) sons settled at a place now called Ngwo-Uno, the last seven (7) settled at a place now also called Ngwo- asaa.

O. Chudi, (personal communication, September 16, 2013), further avers that "Agbogho mmuo masquerade dance has its origin in Enugu-Ngwu and due to cultural interactions with other communities it has found its performance in most Igbo communities".

Geographically, Ngwo is located in two Local Government Areas of Udi and Enugu North Local Governments Areas. It is bounded to the north by Abor, to the south by Nsude, to the west by Eke, to the east by Nike.In Africa masks can be traced back to well past Palaeolithic times. These art objects were, and are still made of various materials, included are: leather, metal, fabric and various types of wood.

According to Rasheed, (2011), "the act of wearing masks during celebrations and religious rituals dates back hundreds of years. Wearing masks is traditional and cultural. Most African tribeshave their own unique style of mask. One will not find someone of the western African countries wearing a mask associated with another tribe from another African country". When a mask is created for a ceremony, the face mask will either be in the form of a human spirit, that of a deceased ancestor or a mythical hero. Masks are also created to depict an animal spirit such as a hawk or bull.Rasheed, (2011),further states that African masks are clearly defined with images of animals such as birds, lions and crocodiles. They can also show a distorted human face, revealing disfigured eyes and mouths as well as showing outlandish and wild hairdos to complete the look of a grimaced mask costume. When one wears the mask in celebration, or a religious ritual, the situation will most always include music and dance to go along with the particular event. The mask may also show a look of anger and hostility as when going into a battle with enemies.

He states further that, the most customary masks are the tribal face masks, which are artistically designed and hand-carved, such as the Adanma and Agbogho mmuo masks. There is also a body mask, which is part of a ceremonial costume that comes with a matching facial mask. These body masks are usually made of raffia or fabric and in some cases a combination of raffia and fabric. There are masks that cover the entire head area. These are often referred to as helmet masks, and they are carved from wood. Most face masks are made of wood and designed by an African woodcutter. Other materials used in crafting masks are brass, bronze, tin, fur and leather. However, wood is the most preferred because it is believed to hold a spiritual soul, which will give spirit to the mask. In agreeing with this assertion, Foster (2011) states that"African masks have cultural and traditional significance".

Ruttenberg,(1993),opines that "masks are known to have existed for 17,000 years appearing in infinite variety and in a wide range of societies and cultures throughout the world. Evidence of the prehistoric use of masks survives from the ancient civilization of Asia, Africa, Europe and the Americas".They have been fashioned out of both durable and ephemeral materials, including bone, terracotta, stone, ivory, metal, and wood, as well as leaves, twigs, feathers, cloth, animal and vegetable material.Ruttenburg, (1993) states further, that "masks are used for disguise, concealment, social control, spirit manipulation, physical protection and entertainment; masks may be essential components of solemn religious observances or adjuncts to secular festivals". She further asserts that masquerades are found almost exclusively in performance and secular contexts, and in most African societies. Maskinghowever, continues to play an essential role in the life of the community and provide an aesthetic means of addressing universal human issues such as concern for

order; the nature of reality and the cosmos; relationships to others; and coming to terms with death. The masked dancer is accepted as an incarnation of an ancestor or spirit being whose appearance energizes the ritual, but the mask itself is only one element in an elaborate and complicated event. African masks were meant to be a part of a total visual and auditory experience which is irrevocably altered once the mask has been removed from its original setting and displayed as an inert sculpture.

Okafor (2008), states that "Mask performance is a theatrical action that uses the mask-character or masquerade as a major technique of representation to form a composite performance that employs various arts and sciences such as sculpture, music, dance, poetry, metaphysics, and psychodynamics in the action of mask figures regarded as spirit characters". The mask character has different names in parts ofIgboland such as *mmonwu, maa, odo,* and *ogbodo* in parts of central and northern Igbo as well as *ekpe, eru, and ekpo,* in parts of southern Igbo. The mask is made of material such as wood, net, or cloth as the major disguise that imbues the performance with supernatural essence, which is necessary for role-change. The mask character therefore represents another reality; the supernatural that links the performance to the chthonic realm of ancestors and other spirits. She further states that a mask character is an authentic spectacle that is seen as the highest form of art in Igbo land because it incorporates all the arts of the society to produce a kind of total theatre that is more than the modern theatre, because of its metaphysical content and communal input. Together with members of the group, the masquerade can engage in different presentations such as song, dance, or short play, or mixture of all.

In addition to entertainment, the mask also concretizes the connection of humans with the spiritual world since the mask character represents spirits from the chthonic realm. There are mythical masks based on historical sagas, ancestral ones that represent lineage forebears, satirical ones that lampoon social miscreants, as well as those that perform police and judicial functions. Masking activities empower participants by giving them authority, influence, and skills in the artistic processes.

Okafor, (2008), further avers that:

> traditional ideas about women are depicted in mask icons and used to portray theatrical models of the ideal daughter, wife, mother, or other categories. Called *Agbogho-mmonwu* in Awka and other Anambra areas, *Ikorodo* in parts of Nsukka, *Okoroshi-oma* in some southern Igbo areas, and *Nwamma* in Afikpo, female mask-figures show variations in details of their costume and appearance but essentially their imagery is the same. Female characterization illustrates the significance of woman as material concept. Finding woman fascinating and threatened by aspects of her essence, the maskers conceptualize a comfortable ideal, on which they invest attributes of beauty,peace, gentleness, and chastity.

The producers' idea of female beauty is depicted through the mask character's physical appearance, gentle movement, and maiden dance. Sometimes the representation of the female aura is so effective that the character provokes a comic by play in which a male character expresses amorous interest in her through pantomime. She usually ignores such public expression of interest in order to portray the expected ideal behaviour. Sometimes a law-enforcer mask guards her and wards off admirers, thereby enlarging the symbolism of the mask, creating more acting space and adding to the fun of the performance. Although the character is regarded as a spirit, there is great effort to simulate reality through the facial mask, costume, gestures and action.

The African mask is an ancient form of human art, religious worship and ceremonial costume. Most often made of leather, metal, fabric or types of wood, the mask has cultural and traditional significance within many of the ethnic societies on the African continent. The use of the mask in African culture goes far beyond the era of recorded or even oral history, with records indicating the use of masks in ritual and ceremony before the Paleolithic era.

The most customary mask is the tribal face masks, which are artistically designed and hand-carved. There is also a body mask, which is part of a ceremonial costume that comes with a matching facial mask. There are masks that cover the entire head area. These are often referred to as helmet masks, and they are carved from wood. Most face masks are made of wood. Other materials used in crafting masks are brass, bronze, tin, fur and leather. However, wood is the most preferred because it is believed to hold a spiritual soul, which will give spirit to the mask.

Several reasons have been attributed to the usage of mask throughout history. Some of these, as identified by Foster, (2011), are"as a form of disguise, by an actor in a performance, as part of a religious ceremony, as part of membership in a secret society, as punishment for a criminal or in celebration of a holiday". Foster, (2011), further grouped the reason for wearing masks as under the following subheads discussed below: celebration, ceremony, funerals, secret societies and honour.

Celebration

The mask was worn among African cultures during the celebration of various events, including initiating a child into adulthood, the harvesting of a crop and preparing for or marking the end of war. A dancer wore the mask either as a helmet, a device covering the entire head or as a crest. The mask often represented the spirit of an ancestor during these celebrations, and it was commonly believed that the spirit of the ancestor possessed the dancer wearing the mask.

A common mask in this category is the Punu mask of the Gabon people. The mask represented the spirit of an ancestor and was painted white. The mask was worn during festivals and celebrations. These masks were also sometimes worn to represent the ancestors as part of a masquerade dance.

Ceremony

During ritual ceremonies, the mask generally represents a deity, the spirit of an ancestor, a mythological being or an animal spirit. The dancer wearing the mask often went into a deep trance, during which he would communicate with the ancestors. He brought messages back to the people from the spirits.A common mask in this category is the Guro mask, made and worn by ethnic people along the Ivory Coast. The mask represented the spirit of Gu, the wife of a supernatural being from the group's mythology, and was worn during gatherings, funerals, celebrations and other ceremonies.

Funerals

Some masks were worn during mourning and funeral ceremonies following the death of a tribal member. The Bete people had a face mask that was worn during funeral processions and to frighten away sorcerers who might cause harm. These masks had a protruding forehead, large mouth, narrow eyes and horns.

The Yoruba people of Nigeria also had a funeral mask. This mask embodied the spirit of the person who had died and sometimes allowed the wearer to communicate with the deceased.

Secret Societies

Masks often were worn by members of secret societies. Among the Fang people, a group found along the Atlantic Coast, members of a male secret society wore the Ngil mask during the initiation of new members. The masks were also worn by members of the secret society when they were punishing sorcerers. These masks were elongated and featured a heart-shaped face with a long nose.

Honour

Some masks were made by ethnic societies of Africa to honour a particular king, chief or other authority. The pieces were thought to have great power and were displayed, though rarely worn, during rituals and ceremonies. The masks often included symbols to illustrate the greatness of the people they were created to honour. The masks might be displayed during the planting and harvesting of crops, at the opening of a hunt or before the people went to war. These masks were especially common among the Bamileke tribe of the

Western Grassland region of Cameroon.Rasheed,(2011) however submits the reasons for wearing masks as;

> ...there is a mask that is to be worn for all special occasions. So it is with the western nations. They also wear masks when they are about to engage in war. Masks are also worn to teach a moral lesson to the young, and when there is a death in the village, masks will be worn for the funeral in Africa, countries such as Nigeria, Cameroon and Ghana. Masks are worn for weddings, harvesting and in initiation celebrations.

He went further to state three basic styles of making African mask as; the tribal face masks, which are artistically designed and hand-carved. There is also a body mask, which is part of a ceremonial costume that comes with a matching facial mask. There are masks that cover the entire head area. These are often referred to as helmet masks, and they are carved from wood. Most face masks are made of wood. Other materials used in crafting masks are brass, bronze, tin, fur and leather. However, wood is the most preferred because it is believed to hold a spiritual soul, which will give spirit to them. However the spiritual components do not constitute a thrust for this study as the researcher is basically exploring the aesthetic components of the mask.

There are two main forces that influence the style of an African traditional mask:-

These are the traditional style that is dictated by the social and religious beliefs of the community,and theIndividual vision of the carver. African traditional artists do not try to create a perfect representation of their subject. Although some realistic portraits are made, others celebrate more abstract qualities like nobility, beauty, courage, mischief and humour. They create an idealized version, emphasizing those elements that they consider most important, and these elements includes;

Composition - Formal symmetrical arrangements of line, shape and form in figures and masks evoke integrity and dignity whereastexture - skilled craftsmanship, fine detail and quality of finish are of great importance to the African tribal artist. Highly polished surfaces which represent a youthful, healthy skin reflect the idea of beauty and virtue, while rough, dirty surfaces suggest fear and evil. Many African carvings portray the idealized human figure in its prime, brimming with health, strength, and celebrating fertility or virility.Shape- African masks take on many forms. They can be oval, circular, rectangular, elongated, heart-shaped, animal or human, or any combination of these.

The simplification and abstraction of visual elements in the art of the African mask emphasizes its expressive power.Therefore it is safe to state that during the early 1900s, the aesthetics of traditional African sculpture became a powerful influence among European artists who formed an avant-garde in the development of modern art. In France, Henri Matisse, Pablo Picasso, and their School of Paris friends blended the highly stylized treatment of the human figure in African sculpture with painting styles derived from the post-impressionist works of Cezane and Gauguin. The resulting pictorial flatness, vivid colour palette,and fragmented cubist shapes of their artworks helped to define early modernism.

Murrell (2000), avers that early traces of the adaptation of masks in modern art is evident in the works of Henri Matisse (1869-1954), in which he replaced the first versionsof naturalistically contoured facial features of the young sailor with a more rigidly abstract visage reminiscent of a mask. Picasso completed his Gertrude Stein, at

about the same time, finalizing her face with a masklike style of the sculptural bust from his native Iberia.

Modiglianimade sketches of the elongated faces of Baule masks and figures, heart-shaped and narrowing to a point at the chin beneath a small mouth and placed unnaturally low on the face. He later adapted this distinctive facial style in a series of sculpture including the head of a woman he produced in 1912.

Labija, (2003), avers that "masks in Africa were and are still instruments by which man's activities were favourably affected such that for example, in Nigeria: the Bini and Yoruba reveal an early existence of masks in the country.The aesthetic differencesin masks in Nigeria may not be attributed to artistic dexterity and creative prowess but rather to significance and function". To give more validation to the above assertion, Strickland, (1992),opines that "the main artistic products of tropical Africa were wood carvings both masks and sculpture in the round". In form he observes that the objects were angular, off-balanced, and distorted. Strickland, (1992), further avers

> that for members of African society, they were sacred objects harbouring the life force of an ancestor or nature spirit and had power to cure illnesses or harm enemies. On special occasions the figures and masks were removed from their shrines, washed, anointed with palm oil, and decorated with beads and cloth. In between rituals, the figureswere considered so infused with supernatural power they were hidden and women and children were forbidden to look at them.Masks were used in ritual performances with complex musical rhythms, dances and costumes. For their full impact, they should be thought of in motion, surrounded by colourful garments and rapid swaging and rustling of raffia skirts and arm fringes.

To underscore this view, Strickland (1992) also opines "masks were intentionally unrealistic: when confronting a supernatural power, the idea was for the performer to

conceal his true identity behind this artificial face. For dramatic effect carvers simplified human and animal features in a series of sharply cut advancing and receding planes".

This freedom from Euro-centric tradition is what appealed to Pablo Picasso (1881-1973) who became aware of African art around 1905 and inspired the cubist movement. Picasso described his reaction to African ''fetish'' masks thus: "It came to me that this was very important…. These masks were not just pieces of sculpture like the rest….They were magic".

Masks play roles ranging from social control, and status symbol whereby only certain people by virtue of their age, wealth and class are permitted to belong to a mask society.

Clausius (2007) submits that "the mask holds primacy both in African ritual and in modernist aesthetics revealing a compelling site of functional difference". Duerden, (2000), links the mask in African public ceremonies with specific temporal function;

> Every man feels united to his ancestor and his own life or death is unimportant to him. At that moment when the past, present and future are all one, the form of the statue is important for increasing the sense of the unity of all in the lineage bond. Then the sacrifice is made the timeless moment is created, the tension is broken, the ceremony has taken place and the mask or statue can be put away until it is

In some Igbocommunities the form of these masks is not contemplated to the extent that only cult members are allowed the privilege of sighting the mask, as it only performs after sunset, other members of the community are obligated to remain indoors and switch off all sources of illumination, they are restricted to the contentment of vocal chants and instrumentals of the performance.

Gore (2008), posits that “masked performances organized by male associations are a distinctive feature of public performance among Igbo-speaking peoples of south eastern Nigeria”, however these performances had witnessed variouschanges. Bentor (1995) states“that change in terms of iconography, ritual and dramatic presentation have always been an important component of these performances, as well as flexible adaptations and responses to changing social circumstances”. Gore (2008), states that;

Inthe last two decades, new mass movement of Christian evangelism and Pentecostalism have emerged, successfully exhorting their members to reject masquerade performances as a pagan practice. During this time, famous and long standing masquerade associations have disbanded and their mask and costumes burntas testimonies to the efficacy of Pentecostalism, affirming the successful conversion of former masquerade members.

In most communities located in areas mentioned above, the maiden spirit masks alongside other masks forms are either destroyed or discarded because of the influence of early Christian missionaries and Pentecostal movement who deemed them as pagan practice. This has made access to these masks limited, however, images of maiden spirit masks abound in the internet though with little or no classification they are grouped geographically. For the purpose of this research maiden spirit masks from Enugu-Ngwowereadapted for this research.

However, in regards to totem poles, Huang (2011) posits that;

The South Pacific totem poles typically feature symbolic and stylized human, animal, and supernatural forms. They are primarily visual representations of kinship, depicting family crests and clan membership. For example, some families of northern Vancouver Island belonging to the Thunderbird Clan will feature a Thunderbird crest and familial legends on their poles. Other common crests include the wolf, eagle, grizzly bear, thunderbird, killer whale, frog, raven, and salmon, while

> wealthy and influential families may have more than one crest. Totem poles can also be created to honour a particular event or important person.Different types of totem poles are erected to serve various architectural and ceremonial purposes. Most longhouses had house posts, carved with human or animal forms, to support the main beams of the building. Similarly, some longhouses featured a house frontal pole, which would be located at the main entrance and often contained an opening for passage into the house. Mortuary poles, which contained the remains of the deceased in grave boxes, served as both a tomb and a headstone. Likewise, a memorial or commemorative pole was often created to honour an important deceased person, usually by his or her successor. Memorial poles tend to be the tallest type of pole, particularly among the Tsimshian of the Nass and Skeena Rivers in central British Columbia.

In contrast to the totem poles of the South-Western cities of Nigeria such as Abeokuta and Ibadan, where the poles were architectural embellishments to buildings, the height of the poles were determined by the building it embellishes, this is so, because the poles were meant to support the roofs of the buildings.

Huang (2011), states further that;

> Historians and other experts agree that totem pole carving did not reach its peak until the nineteenth century, when many coastal First Nations (South Pacific) were involved in the fish and fur trade with Europeans. During this time, coastal First Nations acquired new tools that enabled them to construct more elaborate poles.”Interestingly, despite the prominence of totem poles in the Pacific Northwest, there are some common misconceptions about the meaning and purpose of poles. Some mistakenly believe that First Nations worshipped totem poles as idols or sacred objects that contained the souls of deities, or revered them as talismans that could ward off evil. This misconception may have been the result of cultural misunderstandings among Christian missionaries, who mistakenly believed totem poles were used in shamanistic rituals.

There might be no direct connection between British Columbian totem poles and those found in West African communities. However, Heather (2011), avers that totem poles

have been added to the stereotype of the North American Indian, along with the tomahawk, and the feathered headdress. The monumental carvings can be found in front of small trading post across the continent as, “must haves” in halls of prestigious museums around the world and as municipal landmarks in cities with no historic connection to them.

2.2Review of Maiden Masks and Totem Poles

2.2.1 Figure 1, Adanma I

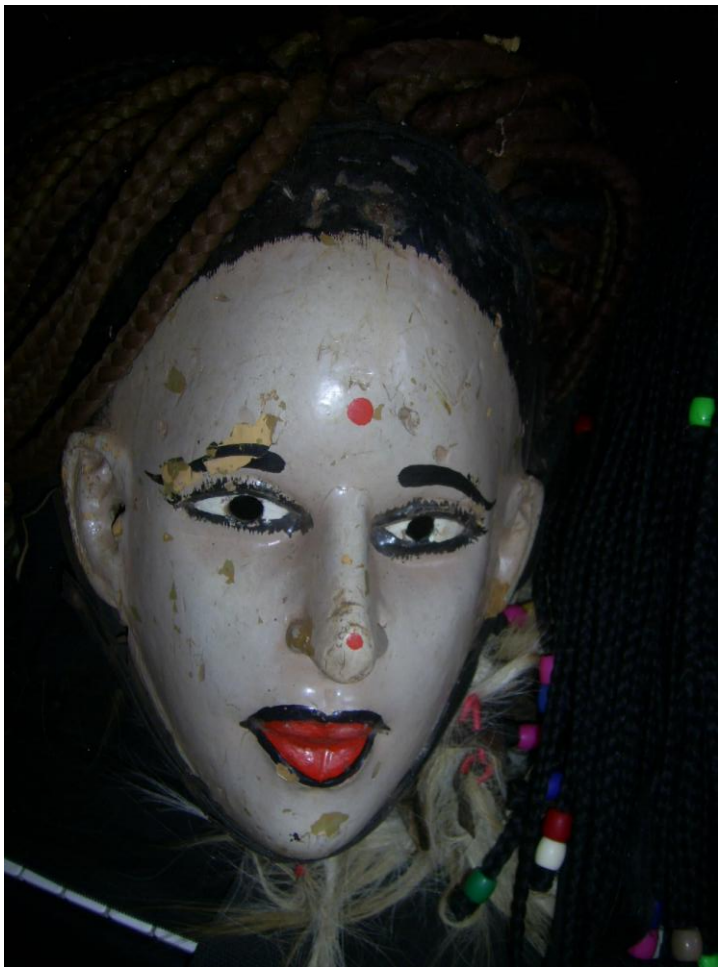


Figure 1, Title: Adanma Mask, Size: 30 cm × 21 cm, Year: Unkown , Source: Akama- Ngwu cultural troupe.

Photograph: Researcher, (2014)

This mask in (fig.2) is representational based on the idea of ideal beauty.Adanma, means the beautiful first daughter, so the essence is to capture beauty as much as possible.

The mask has an oval shape with a long pointed nose the lips are heavy and the eyes are large. A. Chibuzor,(personal communication, August 20, 2014) posits that Adanma is

said to be the first daughter of Nneohe, she is humble and respectful. Her character trait is gesticulated in her performance which is usually a dance drama. Red spots are strategically placed at the highpoint of the face that is at the tip of the nose and forehead. The red succulent lips are projected further by black lining that surrounds it. The same black colour is used for the eye lashes and eye brow. The maskis painted white. This contrasts with black and enhances the overall visual appeal. This emphatic whiteness of the face, according to Ruttenberg (1993) symbolizes inner virtues, such as purity and beneficence.

2.2.2 Figure 2, Ugonma



Figure 2, Title: Ugonma Mask, Size: 33 cm × 20 cm, Year: Unkown , Source: Akama- Ngwu cultural troupe.

Photograph: Researcher, (2014)

Chibuzor (2014), opines that Ugonma (fig.2)is traditionally held as the second daughter of Nneohe, she is noted to be very proud and arrogant. Just as the case of

Adanma, she portrays her character trait by the steps and gestures she presents. This mask has a narrower face than Adanma but shares similar characteristics; however the hairdo is more decorated with colourful beads.

2.2.3 Figure 3, Nneohe



Figure 3,Title: Nneohe Mask, Size: 31 cm × 24 cm, Year: Unkown , Source: Akama- Ngwu cultural troupe. Photograph: Researcher

According to Chibuzor (2014), Nneohe, (fig. 3), is seen as the mother of the Adanma and Ugonma. Unlike the previous masks reviewed, this has no synthetic hairdo see (fig.3). Here the hair is carved out of the same wood with which the mask is made; the colour is brown while the hair is dyed in a deep colour that seems to be black. There are

patches on the mask which is a result of wear and tear. This mask is left without “makeup” probably because of the mother status and age.



Figure 4, Shrine from where Adanma, Ugonma and Nneohe masquerade emerges, Akama-Ngwo Photograph: Researcher (2014)



Figure 5, another view of the shrine, Akama-Ngwo, Photograph: Researcher (2014)



Figure6, Path from which the masquerade emerges, Akama-Ngwo, Photograph: Researcher, (2014)

2.2.4Figure 7, Agbogho mmuo I

This mask, depicted in fig.7 has features common with most maiden mask forms.Chisel-cut facial features that are regarded as the epic of prime feminine beauty, the eyes are two tiny cowry-like spots, and whilst the nose is visually pleasant by its tapered elongation, whereas, the mouth is affixed almost at the position of the chin. In relation the ears, they are positioned above the eyes connecting with a tapestry of hairdo that covers the scalp above which is a network of four phallic projections a representation of in vogue hair adornment at the time.



Figure 7, Title: Agbogho mmuo Mask, Size: 45cm × 21 cm, Year: Unkown , Source: Ministry of Arts and Culture Enugu State. (2013)

The brown wood from which the mask is carved is covered in white patina; this research will draw influence from the form and colouration of this mask in the finishing of some of the works produced in the research.

2.2.5Figure 8,Agogho mmuo II



Figure 8,The Researcher with **Agbogho mmuo** Mask,**Figure 9**, Title: **Agbogho mmuo** Mask : Size 54cm×23cm Year: Unkown, Medium-wood, Source: Ministry of Arts and Culture Enugu State. Photograph: Jude Okoro. (2013)

Fig.8 is a colourful mask in contrast to figure 7; here there is dominance of white and black accentuated by yellow and shades of red. The mask is representational, rendered with motifs inscribed on the face the facial features are enhanced with black that serves as facial decorations.

2.2.6 Figure 10,Adanma Mask II



Figure 10, Adanma mask II, Size- unknown, Medium- wood, Year- unknown, Source- Ngwo cultural troupe.

The Adanma mask is a maiden mask that is more representational than the Agbogho mmuo mask, the facial features are rendered representational and the hair is covered in glittering and colourful fabric. It is more elaborately decorated than Adanma mask II, see (fig. 1), page 21. Here, the mask (fig.10), is painted white and embellished with decorative motifs in red and black colours, with a smile that is enchanting, vertical spots runs from the forehead to the upper lip, that seem to symmetrically section the mask in two. It is observed that at the back of the ear moving towards the eyes on each side of the face are motifs that

resembles the manila. It is however, not substantiated whether it has a monetary connotation or if it is purely decorative.

2.2.7Figure 11,Agbogho mmuoII



Figure 11, Title - Agbogho mmuo mask, Size – unknown, Medium – wood , earth patina, Year – unknown

Source:Depepermuntjesknipper.blogspot.com

This mask, (see fig. 11) has an oval appearance that is deliberately employed to depict the beauty of a young maiden. The form is futher enhanced by a chisel-cut feature of nose, which here, seem to be exaggerated and elongated, the nose is pulled down almost at the point where the mouth should naturally be located. A line runs down from the top of the mask symetrically sectioning it and ends at the tip of the nose. The elongation of the nose leaves little room to represent the mouth beneath it. At the top of the head is a

representation of four phallic forms and a seated figure between the frontal phallic forms. Rendered in black are two inverted cresent motifs that seems to pull the form together, the face is coatted in white earth patina.The eye brows are represented by incised curvy-linear lines.

2.2.8 Figure 12,Agbogho mmuo IV



Figure 12, Title - Agbogho mmuo, Size- 40.7cm, Medium-Wood, fabric ,and pigment, Year -Early/mid 20th century.

Source - www.artic.edu/aic/collectionssearch /artwork/40197?

This mask, (depicted in fig. 12) appears as though it were an inverted triangle the face is tapered towards the chin, with most of the facial features being chisel cut to highlight the ideal of female beauty. The hairdo is elaborately contrived with representations of what

seems to be female combs. There are also two inverted crescent motifs on each side of the face. Whilst the lips are painted red, the eyebrow is represented with a single wavy line. The mask is also painted in white earth colour. The mask is attached to a fabric of similar hues with the mask itself.

2.2.9 Figure 13,Agbogho mmuo V



Figure 13, Title - Agbogho mmuo Awka, Size -18x7x9 inches, Medium –hardwood, Year – 1930, Source-www/auction.thomastonauction.com.

The mask, fig. 13 is rendered in monochrome; the white patina on the face is pale and worn out, unlike the masks discussed previously this maiden spirit mask has a sombre look partly because of the apparent lack of rich colour and the brown rusty look.At the top

of the head are two animal forms and between them a flat board that represents the hairdo, this mask is not decorated with motifs as in the case of the earlier cited masks. At the helm of the mask are perforations that indicate where the mask is attached on to fabrics that constitute part of the materials the masquerade is made of.

2.3.0Figure 14,**Agbogho mmuo VI**



Figure 14, Title - Agbogho mmuo Nri-Awka, Medium –Hardwood, Year - late 19th -20th century, Source- www.carlos.emory.edu/maiden spirit mask.

This mask in (fig.14), is elaborately embellished with decorative motifs and phallic forms that represent the hairdo, however, the mask has gold and brown patina, a profile view of the nose appears as a triangle the eyes are indicated with two tiny forms located up close to

the nose, on the head beneath the elongated hairdo is a network of spiral motifs which together forms an elaborate hair styling.

2.3.1Figure 15, The K'alyaan Totem Pole

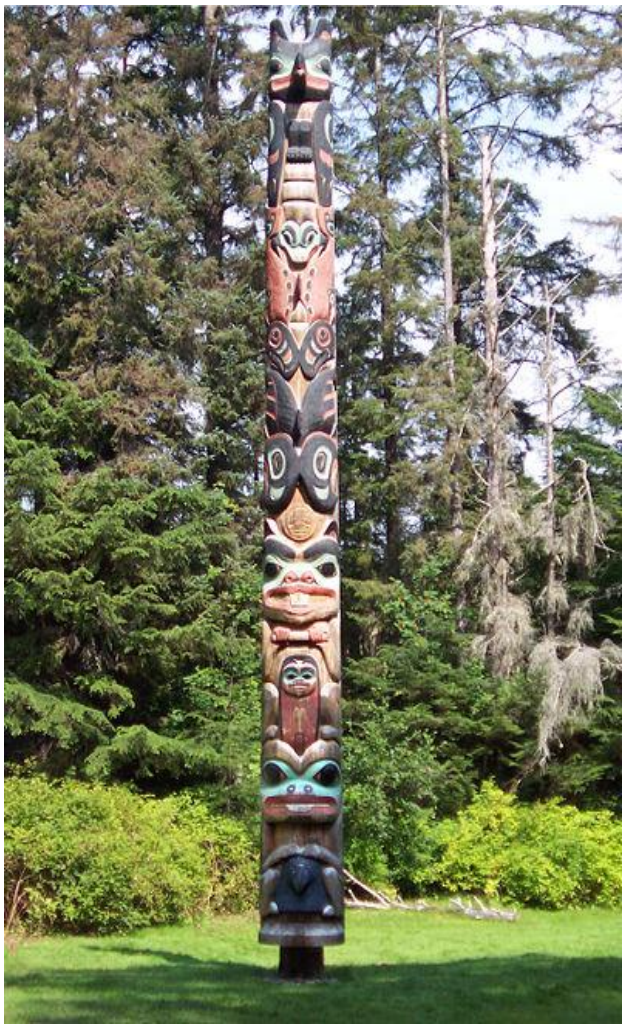


Figure 15, Title - K'alyaan, Medium –cedar, Year – unknown, Size- unknown, Source-www.nps.gov/history/museum/centennial

This work, (fig.15) is a representation of different animals and birds carved in wood, at the top is an owl, and what seem to be another bird beneath and a step lower is a pattern which when viewed has a semblance of a butterfly, then, followed by what seems to be a monkey and

lastly, a froglike form. A typical totem pole of British Columbia heritage has these nuances and other representations. The colours here are shades of brown, red, green and black. This totem is rested on a narrow base, which has an effect of accentuation on the work. The lines and forms inter-connect to tell an unbroken narrative.

2.3.2Figure 16,Totem Park pole



Figure 16, Title – unknown, Medium –cedar, Year – unknown, Size – unknown, Source-

http://en.wikipedia.org/wiki/Image:Totem_Park_pole_1.jpg

There are three basic forms in this work, (fig.16), shrouded in different motifs and patterns. The chisel cut is aggressive and sharp making the work bear a character of

stability and strength. There is a human form, followed by a long beaked bird and what seems to be another human face at the base. The colours are shades of gray, red, green and black. The application of these colours compliments the carved forms.

2.3.3Caryatids Totem Pole as Architecture

The Encyclopaedia Britannica (2010) holds that Caryatids in classical architecture are draped female figures used instead of columns as support to buildings. It states further that their origin can be traced back to the mirror handles of nude figures carved from ivory in Phoenicia and draped figures cast from bronze in ancient Greece. Caryatids are sometimes called Korai (maidens). They represent themaidens who carried sacred objects used at feasts of the gods. The male counterpart of caryatids is referred to as atlantes.

There is the preponderance of caryatids/totem polesin the built environment of some South Western cities of Nigeria, such as Abeokuta and Ibadan.Examples are: Efon Alaye carved verandah post, Afin pillars, Idanre Afin housepost, and Oshogbo grove totem poles.



Figure 17, Efon Alaye carved verandah post, Medium- wood, year- unknown, size- unknown.Source- AnIntroduction to Nigerian Architecture.



Figure 18, Efon Alaye verandah post, medium-wood, size- unknown year-unknown, source- An Introduction to Nigerian Architecture

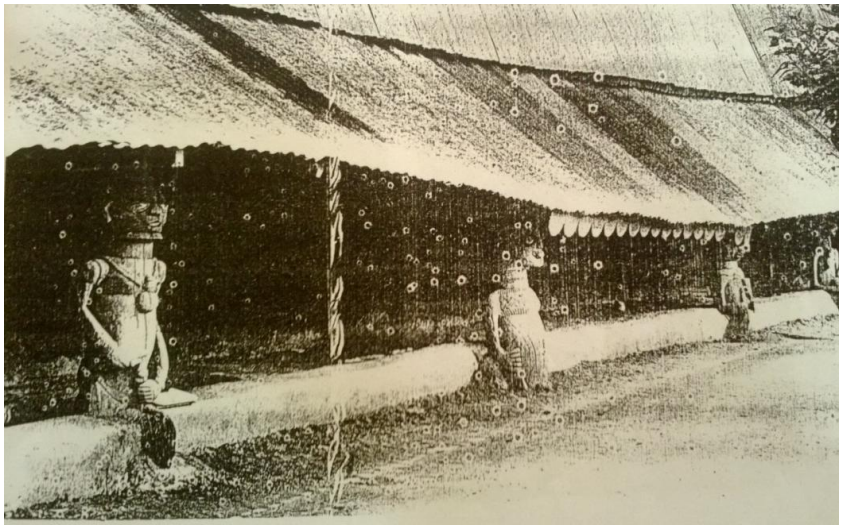


Figure 19, Idanre verandah posts. Medium-wood, Size- unknown Year-unknown, Source- An Introduction to Nigerian Architecture

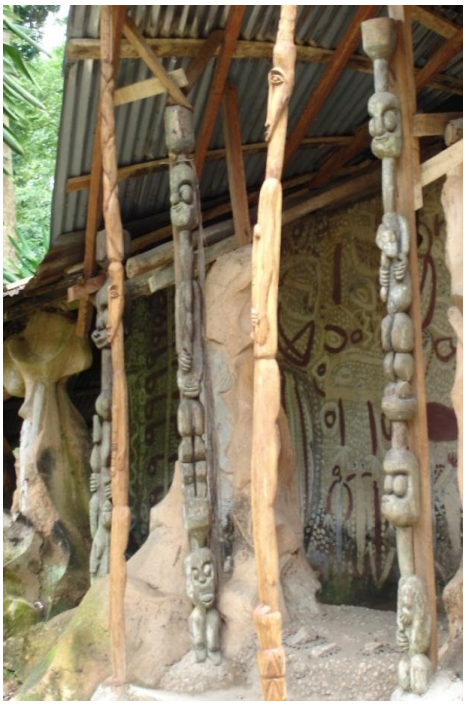


Figure 20, Totem poles at the first palace of the king of Oshogbo within Osun groove, Medium-wood, Size- unknown Year-unknown, Source-www.vanguardngr.com



Figure 21, Veranda Post (opo ile), Medium-wood, Size- H: 148cm Year-unknown, Source- Ancient Tones & Colums Catalogue

2.4Review of Related Works

2.4.1 Figure 22,"Head"

Modigliani (1884-1920) was very influenced by African art, particularly masks. He mostly painted but he produced distinctive sculptures. Only about 25 have survived. Modigliani was encouraged to sculpt by Brancusi. He made about thirty stone carvings. These were mostly heads, of which fig. 22, is one of the largest. Modigliani eclectically

borrowed from African masks, medieval carving and Khmer sculptures. These sources seem to have represented the spiritual expression that he sought to achieve.

Modigliani's head has some semblance with the Fang mask from Gabon , features such as the small mouth and eyes seem to have been adapted from the Fang mask. It is elongated and simplified, sharp straight lines compliment its simplicity. "Head" shares some similarities with the researcher's idea, in that they are both inspired by African masks and by virtue of simplicity of forms, however, the difference lies in the fact that the researcher intends to employ multiplicity of facial masks to form a single totem pole.



Figure 22, Title of work – Head, Artist - Amedio Modigliani, Medium - Stone, Year - 1912

Source -www.royalacademy.org.uk/exhibitions/modigliani/test, Tate Modern London

2.4.2 Figure 23,"The head of a woman''

This sculpture, fig. 23, is a cold, almost brutal head, shifting between sharp angular planes and bulging furrows, rhyming convex and concave with cold delight. It is indisputably expressive. The work has sharp horizontal and vertical angular lines while the eyes are represented with deep cut sockets with thin lips and thick neck muscles.



Figure 23, Artist - Pablo Picasso, Title of work - Head of a woman, Year-1909, Medium - Plaster cast

Source - www.metmuseum.org/toah/works-of-art/1996.403.6

2.4.3Figure 24,“Red Salmon”



Figure 24, Artist - David Groat, Title of work - Red Salmon, Year – Uknown, Medium – TerracottaSource - www.alaskanativearts.org/shop-artist-individual?id=215

David Groat’s “Red Salmon” (seefig. 24)executed in terracotta, bares credence to the allusion that one’s material culture is a source of artistic inspiration; the mask is representational, the decorative motifs are reminiscent of a typical Native American iconic totem. Around the top of the mask are little figures of fish that seem to be hovering round the mask, the movement this creates is suggestive of a crowned mask. This

sculpture is related to this researched in that the sculptor deliberately ignored some facial features of the mask, such as the nose.

2.4.4 Figure 25,"Mademoiselle Pogamy"



Figure 25, Artist - Constantin Brancusi, Title of work - Mademoiselle Pogamy I, Year – 1912, Medium-white marble, Size-17 ½ x 8 ¼ x 12 3/8 inches,Source –www.philamuseum.org

Constantine Brancusi is often regarded as the most important sculptor of the twentieth century. His visionary sculptures often exemplify ideal and archetypal representations of their subject matter. Bearing laconic titles such as *Mademoiselle Pogamy*, *Fish*, *Princess X*, and *Bird in Space*, his sculptures are deceptively simple, with their reduced forms aiming to reveal hidden truths. Brancusi worked directly with his materials, pioneering

the technique of direct carving, rather than working with intermediaries such as plaster or clay models.Brancusi sought to create sculptures that conveyed the true essence of his subjects, be they animals, people, or objects by concentrating on highly simplified forms free from ornamentation. He insisted on the representational nature of his works, asserting that they disclosed a fundamental, often concealed, reality. Brancusi's work was largely fuelled by myths, folklore, and "primitive" cultures. These traditional, old-world sources of inspiration formed a unique contrast to the often sleek appearance of his works, resulting in a distinctive blend of modernity and timelessness.

2.4.6Figure 26,"**Nwoko"**

Cyril Nwokoli's wood carving "Nwoko" (see fig. 26),seem to be composition with several elements. His works usually try to tell a story. Here; one is confronted with a sequence of images depicting both male and female form as a single unit. On the left is a mask that has masculine features, at the top of this mask is a form that suggestsa feather while the neckline seems to be decorated with beads of angular lines. The other half of this mask is one that suggests a feminine figure, with circular shapes that suggest an elaborate hairdo and, despite the numerous componentsthat make up this composition;it seems seamless how they are organized.



Figure26, Artist - Cyril Nwokoli, Title: Nwoko Medium – Wood, Size- 6 ft x 3 ft, Year – 1990, Source – Aresuva 2009 Catalogue .

2.4.7Figure 27,"Conversations"

Margie Otieno's"conversations" (seefig. 27)include three mask forms with similar features and character, bearing exaggerated facial features,with noses that elongate and tapper down from the forehead. The three figures are stuck to metal rods and fastened to the ground. This sculpture is related to this research in that the forms are exaggerated and it is also a typical adaptation of traditional mask forms.

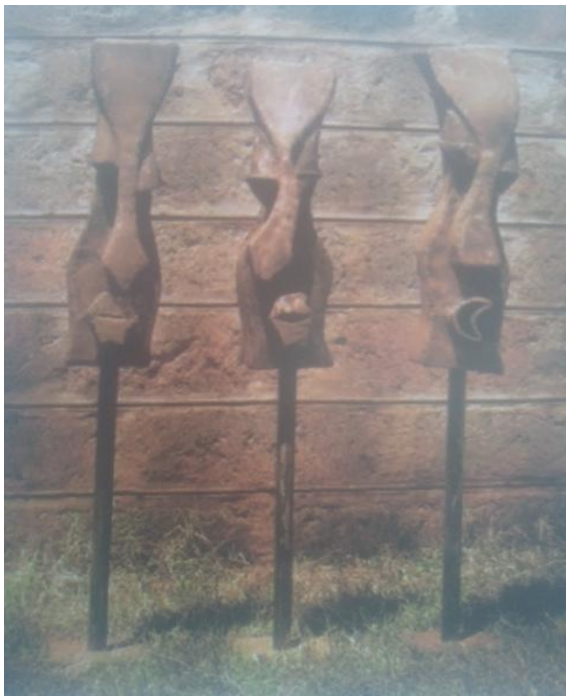


Figure27,Artist - Margie Otieno, Title of work – Conversations, Medium – wood and metal, Source – Aresuva 2009 Catalogue .

2.4.8Figure 28,"Delegate to the African Union"



Figure 28, Artist: Ndidi Dike, Title: Delegates to the African Union, Medium: Mahogany Wood, Acrylic and Metal, Size: 183X15 cm, Year : 2002. Source- www.ndididike.com/totempoles.html

Ndidi Dike derives inspiration for "Delegate to the African Union" from four traditional sculptural forms: the house post of the Oba Houseof the Ohafia-Bende-Abriba area; an elongated version of the "Ikenga" from the Awka-Onitsha axis; the Yoruba veranda post without its naturalistic attributes; and the ancestral staff that is common to the Benin. This cosmopolitan source of inspiration makes her totem poles unique. Here eight totem poles are visible representing delegates. The figures are carved out of wood mounted on metal bases, while the colours are white, black and shades of gray.The forms are geometrically represented and seem to be in waiting or being addressed by the figure in the middle of the composition. The colour application appears to make the totem poles soft and plastic against the usual ambiance of rigidity common to wood.

3.4.9Figure 29,"African Passage Participants"



Figure 29, Title: African Passage Participants, Medium: Apa Wood, Metal, Size: 183 x 15 cm, Year : 2003,Source-www.ndididike.com/totempoles.html

Like “Delegates to the African Union”, this work by Ndidi Dike (fig.29) shares the same character, being that they both derive their source of inspiration from the same cultural background. Converged by the same geometrical forms emphasized by angular, straight and curvy-linear lines, Dike’s divergence in this work is the shear absence of patina. The wood is left in its natural colour. Rather than apply superficial colour, she chooses to inundate her work with an array of closely placed forms and motifs. The general feel to the percipient is antique and sombre.

3.5Figure 30,“Eghwere” (Hunters muse)



Figure 30, Artist: Bruce Onobrakpeya Title: Eghwere (Hunters muse), Medium: mixed media,,Size: unknown, Year : unknown,Source- visual arts review

This work by Bruce Onobrakpeya(fig 30) is an installation that is comprised of nine poles varied at different height, these poles are wrapped in what looks like animal skin the presentation suggests a collection of animal trophiesof rare and endangered wild cats. The poles are mounted on uniform bases that resemble the Niger Delta hat, however in an inverted position.

3.5.1Untitled

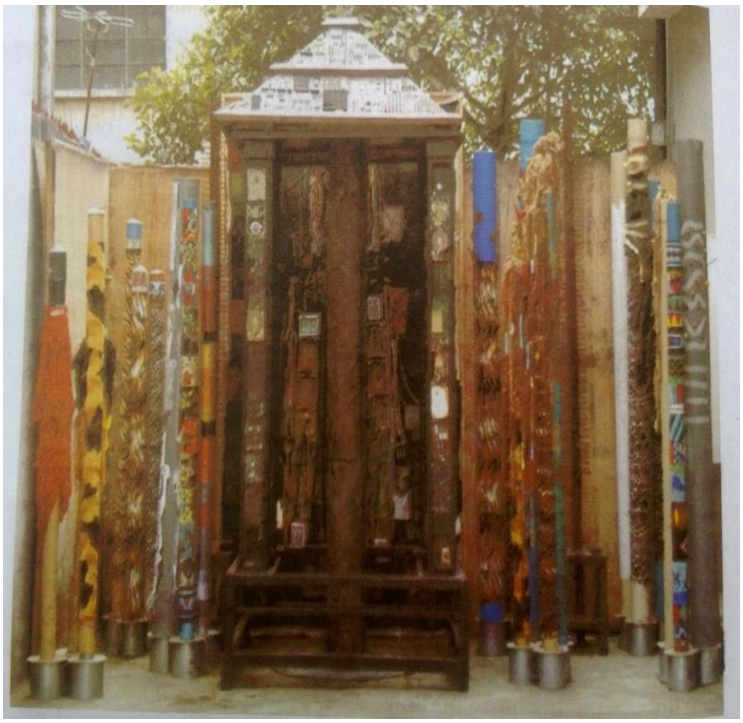


Figure 31, Artist: Bruce Onobrakpeya, Title: unknown, Medium: Mixed media, Year: unknown, Source-visual arts review

This work Bruce Onobrakpeya (fig 30), just like "Eghwere" (fig.31), presents the same materials and shares similar features, in this case however there is what looks like an open hutdecorated with electronic waste. The poles are arranged on either side of the hut

totalling eleven in number. The poles seem to be made of PVC pipes and covered in some cases with what looks like synthetic leather and some are painted in primary colours and white.

From the list of works reviewed, which are in different media however, there are connections by the fact that they are all inspired by masks, except for Ndidi Dike's ***African Passage Participants***, (fig.29), and ***Delegates to the African Union,*** (fig. 28). It is therefore observed that traditional masks have been a pool of inspiration for artists.

Modigliani's ***Head,*** (fig. 22),is related to this research in the direction of the medium used and style, while Picasso's ***Head of a woman,*** (fig.23),defers both stylistically, and in terms of the medium of rendition, David Groat's***Red Salmon,***(fig.24),though executed in different media, is related to this research in the context of the different parts of the facial features of the mask deliberately being eliminated or subdued as in the case with some traditional masks. Cyril Nwokoli's***Nwoko*** (fig. 26) , and Margie Otieno's ***Conversations***(fig. 27)also relate to this study because of the deliberate distortion of forms , Otieno's ***Conversations***alsorelates to this study in terms of style, while Nwokoli's ***Nwoko*** elucidates a lot of intricacies of form and therefore defer. Finally, in terms of presentation, Ndidi Dike's***African Passage Participants*** and ***Delegates to the African Union,***and Onobrakpeya's totem polesrelate to this study by virtue of their being totem poles, and the art works justas those of this study seem to be an attempt to challenge gravity, having a rocket-like appearance that seem to dart towards the sky, thereby, exhibiting the quality of vertical balance, expressing hope, faith and growth.

CHAPTER THREE

METHODOLOGY

3.0INTRODUCTION

The study employed an exploratory studio-based research methodology, which involved visualization and practical observation of the Enugu-Ngwo mask forms.The forms of these masks were adapted.Marshall, (2010) posits "that studio-based research is rich with possibilities for contributing to the body of knowledge concerning creative processes primarily because it has at its core the making discipline." This chapter contains information on the methods employed in the execution and accomplishing of works within the studio in the course of this study.Secondly, sketches were made after forming a mental image of the intended sculpture which was arrived at by deliberate distortions and stylizations of the forms. These studio explorations were employed as the major approaches for this research.

3.1.1Sources of Research Materials

Data was sourced from primary sources with visits to Akama-Ngwo in Enugu-Ngwo district of Udi Local Government Area ofEnugu State, where Adanma, Ugonma and Nneohe masks were photographed, Enugu State Ministry of Arts and Culture: Photograph, oral interviews,through secondary sources such as; textbooks, journals, magazine and relevant internet websites provided further.

3.1.2Sketches from Reference Materials.

The procedure adapted was the modelling process. This involves, firstly, carrying out exploratory drawings on the collected images. At this stage, representational drawings involving distortions and stylization of various mask forms were made. These sketches aided the modelling of three-dimensional totem forms.

The procedures employed in the studio work for this study werecategorised into these three stages;

3.1.3Stage I: Representation and Formulation of Concept

This first stage represents the commencement of the practical studio work. Several drawings of mask forms were made and transformed into totem poles fromimages collected from various sources. According to Horton (1995), “most natural history fields rely on drawing for identification purpose as it gives more precise information because it involves selection”.

Sketches

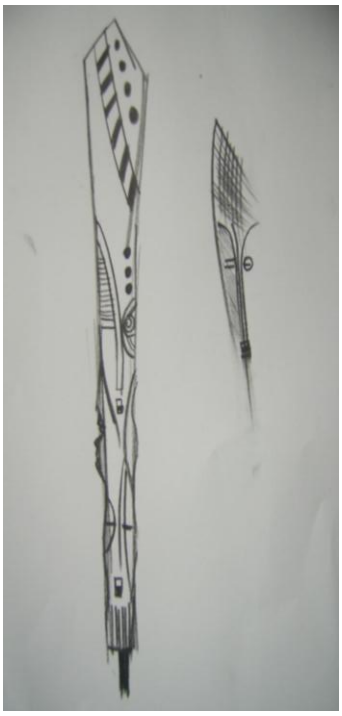


Plate I, sketch for "Ancestral mace", charcoal on paper 2013



Plate II, Sketch for "staff of office" charcoal on paper 2013



Plate III, Sketch for "Growth" charcoal on paper 2013



Plate IV, sketch for "Umu Ada" charcoal on paper 2013

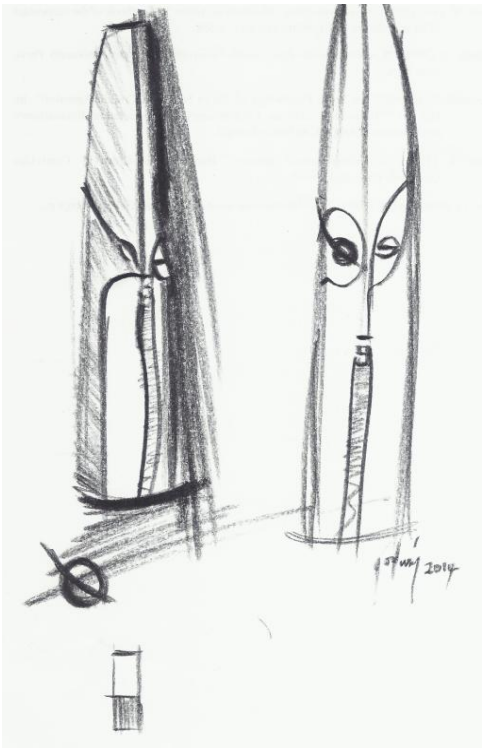


Plate V Sketch for 'Here and There' charcoal on paper 2014



Plate VI Sketch for 'Closed lips' charcoal on paper 2014



PlateVII Sketch for 'Ndidi' charcoal on paper 2014

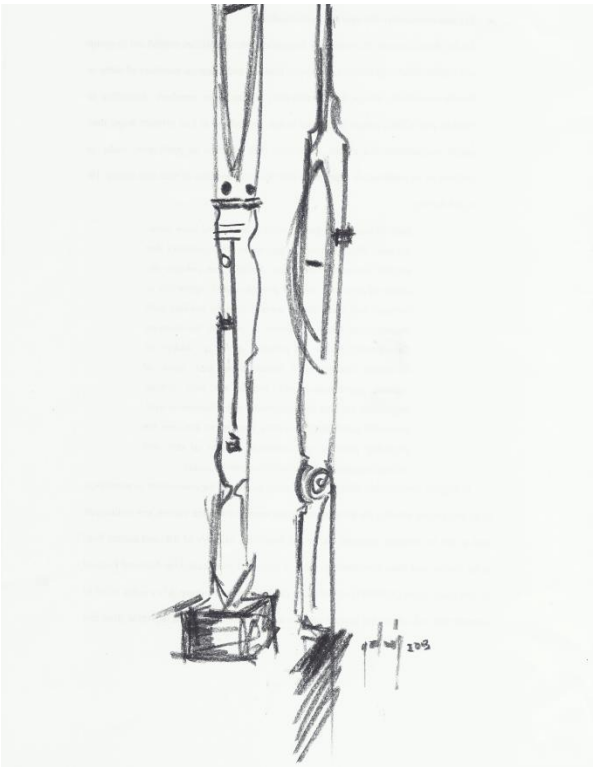


Plate VIII Sketch for 'Ancestral mace II' charcoal on paper 2013

3.1.4 Stage II: Exploration of forms

Transformation of sketches into three-dimensional sculptures by modelling was examined at this stage. This was achieved by proper observation of the sketches and careful translation of the forms into the medium of expression, which is clay in this case.

(a) **Equipments, Tools and materials**

The following equipment, tools were employed for these studio explorations:

Arc welding machine, Spatula, Measuring tape, Claw hammer, hacksaw, Pen for marking,Wooden beaters. These were used for the following reasons;

(i)**Arc welding machine**; this was used in welding metal components of the works which in this case is the base.

(ii) **Spatula**; the spatula is a tool used in modelling clay into desired form in the cause of the studio exploration.

(iii) **Measuring tape**; this was used to determine the sizes of each work created.

(iv)**Claw hammer**;this tool used utilized in hitting nail into place and also hitting iron rod in shape.

(v) **Hacksaw**; the hacksaw was used in cutting iron rods into different sizes.

(vi)**Wooden beater**; this was primarily used in beating the clay into shape so as to enable fusion of the clay.

(vii) **Hand brush**; the hand brush was employed to apply patina on the completed sculptures.

(b) **Materials:**

The materials used in the studio explorations are:

Clay, Sand, Cement, Plaster of Paris, Powdered cement colorant, Iron rod, Wire mesh, Binding wire, Resin, fibre matt, Resin catalyst and accelerator, and paint. The modelling and casting in concrete took the following steps.

Step i, Construction of an armature: this was done in cognisance of the size of the work envisaged, considering the clay carrying capacity of the work, units of 4 inches by 4 inches timber were used and bound with binding wire.

Step ii, Lumps of clay were laid on the armature to arrive at the desired thickness of the pole; a beater was used to secure the clay in position.

Step iii, the forms were then modelled using the additive modelling technique with the aid of spatulas.

Step iv, To prepare the work for casting, flattened aluminium sheets cut into 6cm by 6cm were used to create a shim line on the clay model. The model was segmented into 4 sections to create a four-piece mould using the shim.

Step v, at this stage, separator was applied on the clay model and palm oil came in handy, this is in order to ease the process of separation of clay from mould.

Step vi,The mould was taken in layers, the first layer is a mixture of only cement and water to a paste and applied in order to have the details taken in the mould, while the second layer is admixture of cement and sieved sharp sand to a ratio of 1:3, whereas, the third layer is a mixture of cement and un-sieved sand to a ratio of 1:4.

Step vii,the moulds were separated after an interval of 6 to 7 days this is to allow the concrete mould set sufficiently and also for the clay to shrink considerably for ease of separation.

Step viii, the moulds were separated, cleaned up and oiled before charging.

Stepix, Finishing

The works were given a surface finish.Paint was applied to enhance the visual quality of the works, and to also preserve the works against weather conditions.



Plate IX Constructed armature



Plate X, Clay pilling on armature





Plate XI Complete modelled totem pole in clay.

Plate XII side view



Plate XIIIclay modelling in progress



Plate XIV Modelling totem pole



Plate XV

Clay model with shim and oiled



Plate XVI

Mould taking process (second layer with reinforcement)



Plate XVII Complete four-piece mould



Plate XVIII Charging mould with white cement

CHAPTER FOUR

CATALOGUE AND ANALYSIS OF WORKS

4.0 INTRODUCTION

This chapter deals with results achieved in the course of this study. The details of individual work produced for this research are explained. The sculptures were produced in the representational and abstract forms.At the end of this research, a total of ten works were produced for exhibition and catalogued in this chapter.

The following is a catalogue of works and analysis of each work as executed within the studio.

4.1Plate xix, **‘Umu Ada’**



Plate XIX, Title: Umu Ada Size: 300 cm x 60 cm Medium: Concrete Year: 2013. Photograph: Sor Sen

‘Uma Ada’,(plate xix), as the title of this work suggests, refers to the first daughters of a family in a typical Igbo community. They command a lot of social control over women activities in the community. One of their functions is adjudicating cases related to women.

This work is executed in the first stage of this exploration. The thrust here; is to producerepresentational form, bearing semblance to the gait and elegance of a maiden. To achieve this, the facial features are presented in chisel-cut rendition. This totem comprises of four facial masks deliberately positioned to enhance three-dimensionality.Motifs in form of lines, patterns and as well textures are employed to interconnect the facial masks so as to create a sense of wholesomeness and to also serve as a lead for the eyes to move round the work.

4.2Plate xx,'Tribute'



Plate XX, Tribute Size: 70 cm x 25 cm Medium: fibre glass Year: 2014. Photograph: Sor Sen

This work (plate xx), is made up of three masks, with each facing a different direction. Though representational, the work is also simplified to highlight the basic features of the face mask, resembling the work of David Groat's "Red Salmon". The facial

features such nose and mouth where deliberately omitted on one of the faces so as to make it less busy and direct attention to the focal area of the work which in this case is the area which has two mask Forms visible.

4.3Plate XXI,'Otutu'



Plate XXI, Title: "Otutu" Size: 210 cm x 43 cm Medium: Concrete Year: 2013. Photograph: Sor Sen

In this work, (plate xxi), there is a "vertical juxtapositioning" of the facial forms just as it is with "Umu Ada". However, the decorative motifs are less elaborate. "Otutu" is an Igbo word that means morning, here; it is used in the context of growth. A new day is

always an addition to the number of days one has. The elongated form tends to twist and twirl as it tappers at the top of the pole. The facial forms are stylized and some components such as mouth and eye are deliberately omitted. The first layer was charged with white cement while the subsequent layers where charged with Portland cement, sand and reinforced with iron rods.

4.4 PLATE XXII, 'Here and There'



PLATE XXII, Title: Here and there, Size:160cm x 38cm,Medium: carbon dust, Year: 2014Photograph: Sor Sen

Platexxii, depicts a two-faced totem pole sculpture with exaggerated but simplified forms.Vast areas are left without motifs as prevalent in the preceding sculptures. The emphasis here is simplicity. The work has a restful ambience with facial forms placed

directly opposite each other thereby rendering the work to have “two front views”, these views are connected with curved lines.“Here and there” is a philosophical interrogation of the choice, the challenges laced in everyday choices in life, how difficult and yet how simple it might be to make a choice, and at another level the consequence of deciding to make a choice or not to make a choice. The totem pole is produced with an admixture of granulated charcoal and glue and finished in shades of black and brown patina.

4.5 Plate XXIII ‘Closed Lips’



Plate XXIII, Title: “Closed lips” Size: 175cm x 29cm Medium: Carbon dust Year: 2014. Photograph: Sor Sen

This work, (plate xxiii), is a stretched form that is so done in order to achieve a feminine carriage and delicateelegance.This is further enhanced by the seeming fragility projected in the handling of the lower part of the work, here;there is a wavering cut that further reveals the pipe that serves as a pedestal. In this work, the lips which are the focal pointsare actually wide open as if caught in a song.The title, therefore, is an irony that portrays the urge to keep the lips closed when they should be. There is an inundation of motifs created by varying movements of line and spots that positioned strategically to ensure that there is sustained interest as the work is viewed in the round. The base is a metal pipe fixed to a short cylindrical wood and left without patinating to give a rustic feel.

4.6Plate XXIV,'Red Dots'



Plate XXIV, Title: Red Dots Size: 152cm x14cm x 13cm Medium: Concrete, Year: 2013. Photograph: Sor Sen

This work (shown in plate xxiv), is from the second stage of this exploration. Here the inspiration is from the luscious decorative motifs of typical maiden masks. There are several lines vertical, horizontal,and diagonal. There are two prominent masks at the lower end of the pole facing opposite directions. A deep patina is used for the finishing and spots of red colour are employed to add warmth to the work. The red colour is a constant feature

in the facial decoration of most maiden masks. The work is cast in concrete with reinforcement of iron rods. The simplicity devoid of too many facial details makes an interesting view. The finish is achieved by the use of mat black paint, which was allowed a drying time of 20 minutes before a mixture of gold, red and green was applied for the highlight.

4.7 Plate XXV, **'Ancestral Mace'**





Plate XXV, Title: Ancestral Mace Size: 125cm x 11cm x10cm , Detail vew

Medium: Concrete Year: 2013 Photograph: Sor Sen

In this work, (see plate xxv), an exploration of bold curvy- linear lines where attempted to achieve bold forms. The idea here is to create an authoritative look as the title suggests. The mask is symbolic just as a maze is; however, this "Ancestral Mace" is displayed vertically and against the horizontal display of a typical maze. The work has replication of circles and semi-circles which are used to create rhythm and visual

movement. It is executed in concrete, the patina is a mat black paint and highlighted with a mixture of gold, and red minimally applied. The finished work is mounted on a still base with a shaft inside to keep it erect.





Plate XXV, Rear view

4.8 Plate XXVI,'Staff of Office'



Plate XXVI, Title: Staff of Office Size: 160cm x 12cm x 13cm Medium: Concrete Year: 2013 Photograph: Sor Sen

This work, (in plate xxvi), also falls into the second stage of this exploration. Here the emphasis is on the use of long connecting lines briskly incised into the clay during modelling. The lines arecomplimented with stylized facial features and imbedded with dotted motifs, at the top of the work is a void reminiscent of that found in the traditional

staff that forms an integral component of the regalia of titled men. There are four facial masks in this totem, two on either side of the work. For the finishing; mat black is used to film the concrete while a mixture of red and gold is used to achieve a brass look.

4.9Plate XXVII, **'Ndidi'**



Plate XXVII, Title: Ndidi, Size: 154cm x 30cm x 13cm Medium: fibre glass Year: 2014. Photograph: Sor Sen

This work, (see plate xxvii), presents two masks, the rendering is very simplified, and little facial features are suggested. The forms are elongated, similar to Constantin Brancussi's work titled "The Head". Theform is not laboured with motifs instead there is

homogenous rough texture that runs across the surfaceand to complement the sombre look of this sculpture; five ball-like forms are placed in ascending order at the front. The work is suspended on a found metal base. “Ndidi” which is an Igbo word for patience depicts an image that seem to be in a long wait, the eyes arepartially closed which suggest tiredness and the neck is not bent, a symbolic representation of perseverance.

4.10Plate XXIII,‘Ancestral Mace II’



Plate XXIII, Title: Ancestral mace II Size: 157cm x 13cm x 13cm Medium: concrete Year: 2014. Photograph: Sor Sen

In thiswork, (depicted in plate xxiv)the dynamics of line was explored further. It comprises of several linear and curvy-linear movement. The thrust is to explore how lines can enhance the otherwise static form since the work has no voids and horizontal projections. Lines where used vertically and horizontally to complement the phallic nature of the form. This totem pole houses two mask forms.

CHAPTER FIVE

SUMMARY, FINDINGS AND CONCLUSION

5.0INTRODUCTION

This chapter presents the summary of this study, as well as highlighting the findings of this research work, in addition, the conclusion was also presented.

5.1 Summary

This research aimed at the possibilities of adapting Enugu-Ngwo maiden mask in creating sculptures of totem poles that have aesthetic value. The idea is to create representational and abstract mask forms. A total of ten maiden masks, nineteen relevant art works were reviewed in the course of this research. A total number of ten works were produced; these were catalogued and analyzed.

5.2 Findings

Several findings and observations were made in the process of this research and are stated as follows;

i. It has been shown that sculptural totem models can be produced by adapting Enugu-Ngwo maiden mask.
ii. The aesthetic attributes of Enugu-Ngwo maiden masks manifests interesting patterns and symbols for creating totem pole models.
iii. The introduction of surface textures enhanced the totems produced by making them more subtle.

iv. There are other possibilities of adapting the mask forms into other forms of contemporary sculpture.

5.3 Conclusion

The researcher is aware that sculptors have, over time, adapted masks forms to produce contemporary sculptures in different media. This research however, offers a considerable view of the unique components of these masks such as the expressive lines and simplified forms. Consequently, it is the position of this researcher that Cultural mythology and material culture is a source of artistic inspiration; hence sculptors should search this area for the enormous pool of inspiration available. Sculptors and other researchers in art should search for inspiration in different aspects of culture, as this will strengthen the seamless relationship between art and culture.

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