AN ADAPTATION OF KWAGH-HIR PUPPETS TO CREATE KINETIC PAINTINGS

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JULY, 2014

DECLARATION

I declare that the work in this project Thesis entitled "**An Adaption of Kwagh-hir Puppets to Create Kinetic Paintings"** 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 institution.

Saghevwua Amos AGAKU	**Signature**	**Date**

CERTIFICATION

This project thesis entitled "**An Adaption of Kwagh-hir puppets to create kinetic paintings"** by Saghevwua Amos AGAKU, meets the regulations governing the award of the degree of Master of Fine Art of the Ahmadu Bello University, Zaria and is approved for its contribution to literary presentation.

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DEDICATION

This work is dedicated to God Almighty for His unfailing guidance, to my sister, Mrs. Mercy Terzungwe, Agaku for her support and faith in me and to my Daughter Hembadoon Agaku for believing in me.

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ABSTRACT

The research titled An Adaptation of Kwagh-hir Puppets to create Kinetic Paintings is aimed at creating paintings inspired by kwagh-hir figurines, figures and masquerade figures; the problem of this study is to interpret the kwagh-hir puppets as paintings, with an aim of creating paintings that can give illusion of movement. The study at hand reviewed works that are based on African sculptural images and proportions, and motion. Photographs; interviews explorative methodologies were engaged during the collection of data. Series of sketches and drawings of the selected puppets were made in the preliminary stages of the study to explore the diverse appearance and motion of the puppets. The population was stratified into three groups, which are figurines, figures and masquerade puppet categories. The works in each category were executed in three stages of transformation from the known to the unknown as follows (i) Representational stage; (ii) Exploratory stage (iii) Transformed stage. The study revealed that kwagh-hir sculptural form and motion could be adapted to create visual kinetics in painting, through rhythms created by repetition of forms, shapes and lines. Findings within the course of the research show that the research has drawn out motion from kwagh-hir a doing art realm of theatre into a visual art realm of painting. Having studied and understood that the visual motion exhibited by the 20^{th} century arts and their stemming modernist movements. There was an affinity in their use of repetitive elements to create optical illusion of motion in painting. As such the study at hand propound: elements x repetition = rhythm/movement as a formula for creating visual motion in painting.

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Special Terms

Adikpo Songo	*The first kwagh-hire sculptor.*
Adzov	*Spirits*
Agbende a Kurugh	*A black and white checkered cloth (fabric)*
Anger	*Black and white textile of the Tiv*
Atem-Tyo	*Tiv revolt*
Cagh-Ishol	*Dancing with ones whole body and with measured force*
Chado	*A red, green, black and yellow striped cloth (fabric)*
Dough Ityu	*Remove pipe*
Gboko	*A Tiv Local Government Area in Benue State*
Hir	*Supernatural*
Ijov	Spirit/*Masquerade puppets*
Kna kna	*All around*
Kwagh	something
Kwagh-hir	*Folklore*
Mba Gbagbanan	*Giant puppets*
Mbagbankwagh	*Tiv sculptors*
Mba-Yion	*Miniature puppets*
Na Shuun	*Offer greeting*
Nure	*Charge*
Sen	*Come down*
Shav Ishol	*Dancing with ones whole body and with measured force*

Telegh Ishol	*Smooth coordination of the whole body movement in a low down to the ground twisting, curving and straightening movement, matched to music*
Tema	*Sit*
Tenger	*Agitate*
Tsav	*Witchcraft*
Yiôn	*Father of mbayion*

CHAPTER ONE

1.0 Introduction

This research focuses on the Tiv Kwagh-hir puppets; the Tiv Kwagh-hir which means (Tiv folklore) originally started as a revolt cult in the early 1950. Hagher (2003:40) in his book the Tiv Kwagh-hir theatre stated that:

> It is immaterial where this movement originated, whether at Wukari in Jukun land as suggested by Tseayo, or central Tiv area of Utur as by Makar, what is important is that the movement manifested itself all over Tivland. The revolt took the form of a celebration, with the adherents of cult gathering to drink and eat together as well as play music and dance. They ate uncooked eggs, and a special brew of Tiv Msorom (local beer) to which was added various herbs and white ants and hot pepper. After the concoction, the cult members responded in dance to drum music.

The effect of the percussion, alcohol and other herbal drugs on the brain was to induce a state of trance. During this trance, the cult members were supposed to have acquired occult powers to detect witchcraft. This power was exercised with a lot of zeal often degenerating into charlatanry as Makar noted that sometimes the entranced members would harass those they didn't like by accusing them of Tsav which means witchcraft.

The Kwagh-hir theatre was born a decade later. It was in 1964, the year of Atem-Tyo, the most brutal Tiv revolt that Kwagh-hir spread like wildfire round the whole of Tivland. The Kwagh-hir comprises many art forms, namely: story telling, poetry, puppetry, music, dance, dramatization. Kwagh-hir as a theatre is performed at night times, as an event which provides secular entertainment, education, and socialization through the enactment of the past and contemporary events by human performers. The Kwagh-hir theatre uses puppets, which vary in size and style. These puppets can be made to perform a number of intricate

movements; for example, soldiers executing an armed robber or a puppet doctor operating on a pregnant woman and removing the child. The Kwagh-hir has both rod and string puppets as well as masquerade puppets which have one or more persons inside the puppet operating its movable parts (Hagher, 2003).

By 1981 the theatre was made into an annual competition, with participants drawn from all the fourteen Tiv Local Government Areas in Benue state.

1.1 The Tiv People

Igirigi (2007) observed that Tiv connotes three interrelated meanings:

i. The name of the patriarchal ancestor believed to be the progenitor of the Tiv people;

ii. All persons who trace their origin and descent from Tiv race/ethnic group etc;

iii. The most obvious cultural expression (language) of Tiv.

Thus, Tiv can be understood as referring to a person, a people and a culture. The word Tiv can also be prefixed to features and items identified or associated with the people, for example, Tiv land, Tiv dance, Tiv architecture, Tiv cloth, Tiv yam, Tiv arts forms, among other things.

The Tiv are, numerically speaking, the fourth largest ethnic group in Nigeria, after the Hausa/Fulani, Yoruba and Igbo. The 1991 National Census, conservatively put the population of the Tiv at three million. East (2003) noted that "a more realistic estimation would put the figure above five million. The group is largely homogenous, speaking one language with only tonal variations and exhibiting (with the exception of minute peculiarities) similar cultural traits throughout the land. They occupy over thirty local government areas spread across Benue, Nassarawa and Taraba states, with large migrant communities also found in Plateau

and Adamawa states. All members of this ethnic group regard themselves as descendants of the great patriarch Tiv".

Igirgi (2007) again traced the origin of Tiv by observing that:

> "the Tiv have been described by various writers as a 'Bantu speaking' group, and this has been based on linguistic and other cultural similarities between the Tiv and other speakers of Bantu language spread mostly over the southern half of the African continent. The foundation for this affiliation was laid by the works of Johnston and Talbot (1932) who pioneered the proposition of Bantu affinities of the Tiv language and accorded it a semi-Bantu status.
>
> Building on this proposition, Abraham (1933) a colonial administrator observed and documented a linguistic relationship between the Tiv and the Bantu Nyanza of Malawi, which was presented in a list of 67 words whose orthography and meaning appeared to be the same in the languages of the two ethnic groups". P 43-44

1.1.1 Puppets

The Oxford Advanced Learner's Dictionary defines puppets as "small figure of a person or an animal that can be made to move, for example, by pulling strings attached to its limbs, or by putting one's hand inside it. Puppets are used for telling story or as a form of entertainment"

Hurwitz and Michael (2007) observed that: "Although puppetry is generally not taken seriously as an art form in the United States and Canada, it occupies a very high position in many other cultures. In Moscow, the national puppet theatre is intended for adults rather than children, and in Spain and Italy, no public park is complete without an adult puppet theatre. In Indonesia, Japan, and other Asian cultures, puppeteers begin their careers in childhood as apprentices, learning not only the intricate processes of construction and operation but also the roles to be enacted, many of which date back many generations. The puppets theatre

engage in plays recounting the myths of creation and the battles between good and evil carried on by warriors and figures of royalty.

There are mainly two types of puppets; hand puppets and marionettes. To produce a successful puppet play, the group as a whole must reach certain decisions, and each member of the group, although maintaining a personal identity, must give full cooperation if the enterprise is to succeed. Puppets range in technical complexity from the very simple to the very intricate".

Hand Puppet: a hand puppet is a type of puppet that is controlled by the leg or face that occupies the interior of the puppet. Some hand puppets require one of the puppeteer's hands inside the puppet glove handling a rod which controls the head, and the puppet's body then hangs over most or all of the forearm of the puppeteer and possibly extends further. Other parts of the puppet may be controlled by different means, for example by rods operated by the puppeteer's free hand, or strings or levers pulled from inside the head of body.

Marionette: A Marionette is a puppet controlled from above using wires or strings depending on regional variations. A marionette's puppeteer is called a manipulator. Marionettes are operated with the puppeteer hidden or revealed to an audience by using a vertical or horizontal control bar in different forms of theatres or entertainment venues. They have also been used in films and on television.

Puppeteer: A puppeteer is a person who manipulates an inanimate object, such as a puppet, in real time to create the illusion of life. The puppeteer may be visible to or hidden from the audience. A puppeteer can operate a puppet indirectly by the use of strings, rods, wires, electronics or directly by his or her own hands placed inside the puppet or holding it externally. Some puppet styles require puppeteers to work together as a team to create a single

puppet character. There are a wide range of styles of puppetry but whatever the style, the puppeteer's role is to manipulate the physical object in such a manner that the audience believes the object is imbued with life. In some instances the person of the puppeteer is also an important feature. The relationship between the puppeteer and the puppet-maker is often assumed to be similar to that between an actor and a playwright.

The Tiv Kwagh-hir puppets which are purely Tiv creative process, is initiated by the Tiv sculptors who are called Mbagbankwagh (carver of something). The sculptor who is the agent of semiotic transfer and transportation, claims that it is from his inspiration that the creative imageries are formed, which they then translate into actual works of arts. As such the singers, dancers and animators only give life to the images of the Mbagbankwagh. The Kwagh-hir puppets are mounted on a reed platform, and controlled from below. The puppeteers manipulate the puppets using rods. Kwagh-hir puppets are normally costumed in accordance to the title of their performance. Generally, the puppets are made up of human figures. Some are made up of animal figures, and others are a combination of both animals and human figure. This is due to the themes that characterised the events at that time.

Stage/space configuration and movement of the Kwagh-hir puppets: Just like actors must know how to distinguish by name one part of the stage from another, the Kwagh-hir puppets posses and exhibit innate knowledge of the stage configuration(s). It has been found expedient to divide the stage into six so called areas: down left (DL) and up left (UL); down centre (DC) and up centre (UC); down right (DR) and up right (UR). In addition, stage positions may be designed right (R) right centre (RC), center (C), left center (LC), and left (L) (Dean A. and Carra L, 1980).

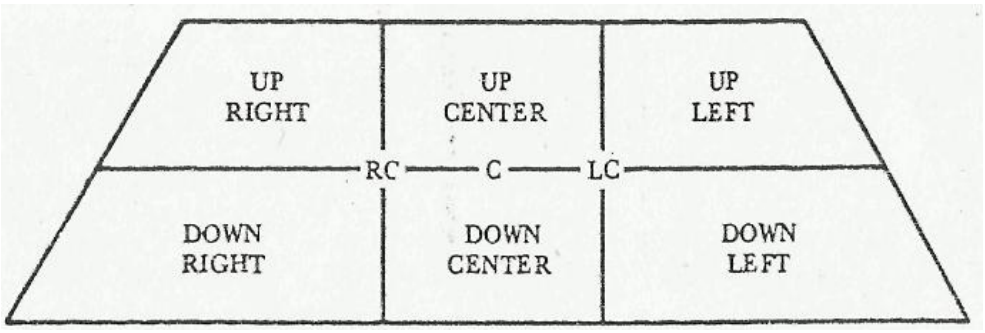


Figure 1: Division of stage into areas and designated positions

Source: Dean, A. and Carra, L. (1980). Fundamentals of Play Directing.

Just as we learn the principles of composition and picturization from painting so we learn the contributions of movement to the stage play from principle of movement in the dance. There are movements, however, supplied by the director for character evaluation, emphasis, variety, and mood expression. All movements may be generally valued as strong or weak, but must point out that these terms do not mean good and bad. They are merely the evaluation of movement; a strong movement of the kwagh-hir figurine is stepping forward, straightening up, placing it weight on the limbs, raising arm, or walking forward.

A weak movement is stepping backward, slouching, placing the weight on the rear sitting down, lowering the arm, walking backward, or turning around and walking away from an object.

In the general flow of movement, the value of the final movement before a pause, as for the delivery of an action (puffing out of smoke), becomes the dominate impression of the full movement. The researcher, in the study at hand is interested in the contributions of movement to create compositions and picturizations using the canvas (two dimensional theatre) as the stage.

Aesthetic Qualities of the Kwagh-hir Puppets: The Kwagh-hir puppets possess aesthetic characteristics which the study at hand finds valid for this research. Such quality as geometric formations like their triangular noses, Nok-like eyes, small lips and triangular nostrils. The colours used in painting the puppets are vibrant, because the Kwagh-hir artists use colours straight from the source. There is no deliberate attempt at creating tones, shades or tints. Costumes for the masquerade are elaborately made and are also highly coloured.

This research would implore the use of the near geometrical appearance of the puppets to create abstractions. The vibrant colourations of the puppets will be imbibed into forming the palette for this research. The reduced proportions of the figures serve as a model for the accentuation of the emergent paintings in this research.

1.2 Background of the Study

Hagher (1990), in his book states that:

> "…rather the birth of the Kwagh-hir came at the opportune time when the development of the art-form combine with historical development in Tiv consciousness with economic and political consequences. No sooner had the new emergent form became manifest in the 1950's did the whole society go up in flame of the Tiv revolt of 1960 and 1963. The organization of the United Middle Belt Congress (U.M.B.C), was similar to the structure of the Kwagh-hir. The Tiv turned on people considered agents of government repression in Tiv land. They burnt houses, farms and foodstuff, as they did this, they were dressed in the costumes similar to those worn by the Kwagh-hir players. The rioters, also called themselves Adzov, similar to Adzov shown in the Kwagh-hir. The ordinary people in Tiv land first used Kwagh-hir as rehearsal to the revolts". P.86.

The celebration, music, dance, white ant and hot pepper and even the trance that characterised the revolt, brought about the puppetry drama. Most of the dramas presented by

the puppets are a Satir of the prejudice and sanctions that existed then. The study at hand is hoped will use this drama as inspiration for the kinetics in the paintings.

The Kwagh-hir has been traced beyond Adikpo Songo in Kwande Local Government Area of Benue State, and the concept of the individual inventor of performance. Kwagh-hir in its present form can be traced to the late 1950's. The earlier forms of the Kwagh-hir had existed prior to European colonisation. The story-telling tradition, the poetic and dance traditions all of which are components of the Kwagh-hir but whose origin go into antiquity and the earliest times (sic). The introduction of the puppet into storytelling and poetic and dance traditions however, began the modern Kwagh-hir. And it is in this light that the researcher wishes to create paintings inspired and influenced by the characteristic features of the puppets. Such characteristics are, the pungent colours the puppet are dressed (painted) in the compressed proportion of the figures. Their white bulgy eyes almost Nok-like and pure black pupil small lips and triangular nose and nostrils (Hagher, 1990).

The puppets in their original state are sculptural. These sculptures are grouped into three thus: Mba Gbagbanan (giant puppets), Adjov (Masquerade puppets) and Mba-Yion (Miniature puppets). Irrespective of which category they may belong, these sculptures posses certain characteristic features that are common to all. Features such as their African proportion (disproportionateness). Enem (1976), stated that "some puppets are naturalistic, some grostesque and others ridiculous". They appear primarily in pungent colours, with white bulgy eyes almost Nok-like and pure black pupils. In all of these, Enem (1976) states that the puppets reflect the moral prejudices and sanctions of the community.

This research is interested in such attributes as, the pungent colours of the puppets; the compressed proportion of the figures the almost Nok-like eyes, small lips and triangular noses and nostrils alongside their gestures while painting.

1.3 Statement of the Problem

The problem of this study is that the Kwagh-hir puppets are figures that are created to move, and for performative purposes. They just like actors act drama and can distinguish by name one part of the stage from another, the puppets exhibit an innate knowledge of stage configuration. This theatrical impetus gives the sculptures ability to interpret stories. Having searched through relevant available visuals and literary sources, it was observed that no systematic study was done on adapting Kwagh-hir puppets from Gboko LGA to two dimensional representations. As such the puppets do not exist in painterly form. The research attempts to interpret the three-dimensional puppets with their theatrical attributes to two dimensional, hence interpreting Kwagh-hir sculptures as paintings

1.4 Aim of the Study

The main aim of this study is to create paintings inspired by the images of kwagh-hir puppets that can give illusion of movement, and would stimulate the visual senses into perceiving movement.

1.5 Objectives of the Studies

The objectives of this study are to:

i. Create paintings inspired by the drama and influence of the gestures of the Kwagh-hir sculptures.

ii. Reconstruct kwagh-hir puppets in a painterly form.

1.6 Research Questions

In the course of this study, the following questions arise:

i. Can drama and gestures of the kwagh-hir puppets inspire the creation of paintings?

ii. Is there a possibility for Kwagh-hir puppets to be reconstructed in a painterly form?

1.7 Justification for the Study

The Tiv Kwagh-hir puppets have been used by the Tiv people to tell stories, educate, socialize, provide secular entertainment and address issues as politics. The puppets which are an integral part of the Kwagh-hir theatre possess forms, features and characters (inherent motion) that can serve as a source of adaptation for the artist. This research explores the aesthetic heritage of the Kwagh-hir

1.8 Significance of the Study

The study brings to fore the importance of traditional sculptures and explores the Kwagh-hir puppets artistically in relation to the kinetics inherent in each. The study will serve as a paradigm for the exploration of forms, shapes and optical illusion of motion. It is hoped that it will motivate artists to further recognize and appreciate the aesthetics of forms in their immediate cultures rather than taking them casually.

The study can give birth to aesthetic designs worthy of public display and appreciation.

1.9 Delimitation of the Study

The kwagh-hir puppets are bound all over Tiv land. Gboko been the seat of the Tiv traditional council chieftaincy harbors the finest of the Tiv artifacts and antiques. Hence the

puppets of Gboko Local Government Area are still in use as such still in their workable conditions. This research makes a systematic study of the three types of Kwagh-hir puppets selected from Gboko Local Government Area. The three selected puppets are taken from three of the groups, Mbayion (small puppets), Mba Gbagbana (giant puppet) and Ijov (masquerade puppet).

1.10 Limitation

The researcher has not been initiated into the inner working of the Kwagh-hir cult therefore information and participation available or is passed to him are limited in certain aspects as the carving intricacies and techniques employed in the production of the puppets. The mechanic of the sculptures and methods of manipulations implored by the puppeteers. Contacts and interviews with such past Tor Ijov's as Iorhange Ajoko, Ukonkofi Agena, Anade Chieshe and Ikon Gungur did not enable a good level of response.

1.11 Conceptual Framework

Visual motion in art practice is hinged on the concepts of the twentieth century art. The concepts, theories and formats have influenced the development of visual agitations in painting and arts generally Cubism and Futurism (Buser, 2006). Cubists dissect forms and place them in interaction with the space around them. Futurists focus on motion in time and space to capture the dynamism of modern life. Having studies these therefore, the major theory put forward as a conceptual framework is the 20^{th} century art. This theory allows for several other movements and ideas to be adapted, and accommodates the variables of this research which are the appearance of the kwagh-hir sculptures and their kinetic tendencies.

The researcher implores the dissecting of forms on the kwagh-hir puppets and their placement in interaction with forms in interaction with the space, the researcher focuses on motion to achieve the dynamisms of the puppets.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This research with a particular focus on the Kwagh-hir puppets, draws inferences from a performance art. With a strong base in kinetic sculpture and folktale of African origin, it underscores literature on Tiv dance, Tiv cloth, story telling, poetry, Nigerian contemporary art and art of the 20th century among other things. These are some of the creative productions of the Tiv people that form an integral part of their lives. These creative processes carry along with them proves of their high artistry

2.1 Review of Related Literature

Dance is practiced among most people in the area studied. Music is the main motivation for dance among the Tiv. The serious dance (Shav Ishol or Cagh Ishol) with ones whole body and with measured force by the male. The opposite description of feminine dancing as (Telegh Ishol) referring to the smooth coordination of the whole body movements in a low down to the ground twisting, curving and straightening movement, matched to the music with precision and exactitude (Hagher, 1990). As such dancers for the Kwagh-hir contingents just as those of any other group in Tiv land, introduces and at times describing the course and or actions of a puppet, thereby projecting some of the originality and uniqueness of the group.

Cloth among the Tiv are symbolic and functional. The *Anger*, the *Agbend a kurugh*, the *Chado* among others, are mostly designs of linear patterns. These patterns and the cloths are normally fused to the Kwagh-hir figures. The Tiv sculptor uses a particular fabric to cloth a figure, depending on the meaning he wants to generate. It has also to conform with

movement of such a figure. Dancers, drummers and musicians are also costumed in such cloths.

Igirigi (2005) in his book, "A history of the Tiv Textile Industry C. 1850 – 2000 AD" noted that the Tiv costumes exist in types by gender specification, cultural indication and value rating. The aesthetic qualities of a cloth depend largely on how it is used. This statement is valid for this research as it touches specifically on the appearance of the Kwagh-hir puppets.

Hagher (1990) maintained that:

> The presentation by the story-teller require the rendering of dialogue and representation by means of gesture, expression and voice of the characters involved in the dialogue. The story-telling art is a communal art in Tiv land. There are elaborate props and costumes to initiate the characters in the narration. There is a spontaneous audience response which also offers criticism of the art. Song and dances are the main musical events accompanying the narration. The narrators enlivened their art by dance, gestures, mimicry and mime. The story plot is structured by crisis, partial solution, renewed crisis and final solution with latent ambiguities. p. 45

This statement further buttresses the story telling aspect of the Tiv Kwagh-hir.

Hagher (1990) also held that:

The poetic thought of the Tiv people is significant to the Kwagh-hir theatre in that it underscores the relationship between poetry, an essentially speech art, and theatre, a doing art. In Tiv poetry, other art forms exist in a composite form.

The forms are poetic narratives, songs, including ballads, religious songs, and song accompaniment to dances. Others are ritualization performances and proverbs and riddles. However, despite the informative account of this book, no section was given to the artistic aspect of the Tiv people.

A number of Nigerian artists have used aspects of their speech art, wooden sculptures, story-telling art among other things as sources of inspiration, which has drawn our attention to the importance of this fact. But none has particularly dealt with the Tiv aspects as a source of inspiration for painting as provided by the study at hand. For example Bruce Onabrapkeya a pioneer Nigerian artist gained his inspiration for some series of paintings from "*Urhobo*" myths and legends. Stories for him are "themes" that he employs to "expresses and accentuate the various stylized and abstract forms" of Africa. To paint his pictures he uses abstractions and stylizations in telling stories. For Bruce, stories are very stimulating sources of inspiration for the artist (Jegede, 1984).

Bruce Onabrakpeya (1932) use of myth and legends as sources of inspiration relates to this research to a large extent both studies take up subjects within a story and story-telling art and explore the aesthetic possibilities. As such, Bruce's prints series cannot be said to have touched on the Tiv Kwagh-hir on a specific level.

In other parts of the world, artists (painters) were inspired by the arts of Africa. Several 20th century painters/artists adapted in their works the Africans approach to arts. Movements such as Cubism, Dadaism, Surrealism, Futurism, Constructivism and Kinetic art at different times have drawn inferences from African ideas, which have drawn our attention to the importance of this fact. But none has particularly dealt with the Tiv aspects as a source of inspiration for painting as provided by the study at hand. For example Canaday (1981) in his book, "The Mainstream of Modern Art" posits:

> Picasso in woman with leaves, the Strein portrait, and his own portrait, Picasso was influenced by Iberian sculpture, the archaic sculpture of pre-roman Spain. But the two portraits looks as if Picasso has already discovered African sculpture, at about this time and the ingredients for Cubism were assembled. Africa and archaic sculpture,

with their untheoretical but exciting reduction of natural forms to geometrical equivalents. P.428.

For Picasso, African proportion was the stimulating source of inspiration for the artist (Wertembaker, 1980).

Pablo Picasso (1881 - 1973)

Picasso ignored conventional perspective and spatial relationship and also gave monster heads to two of his five figures in the Les Domiselles d' Avignon. These grostesque masks were derived from his interest in African sculpture. As such, Picasso's paintings cannot be said to have touched on the Tiv Kwagh-hir on a particular level.

Marcel Duchamp (1887 – 1968)

Buser (2006) in his book, "Experiencing Art Around Us" described nude descending a staircase thus:

> When the visual elements in a work of art repeat themselves in a steady flow across an image, they create a "rhythm" as repetitive beats do in music. As in music, visual rhythm has a beat or an emphasis that repeats itself at regular intervals. These beats suggest movement. The French artist Marcel Duchamp painted nude descending a staircase in initiation of photograph that captures a person in motion by Cubism, he fragmented the nude into overlapping flat planes. Duchamp then painted the fragments in regular groups organized in a descending rhythm as the nude takes one step after the other down the stairs. P.580.

For Duchamp motion was the main stimulus for his paintings, though he ended up with a sculptural outlook, one is able to see optical motion and feel the sensation of movement. This statement is valid for the study at hand, as it relates to movement in the Kwagh-hir sculptures.

Max Ernst (1891 - 1976)

Adams (2002) explained Ernst's style thus:

> Ernst began his artistic career as a Dadaist in Germany. Having moved to France and eventually settled in the United States. He in the "King playing with the Queen" of 1944 combined the influence of Surrealism, Cubism, a knowledge of Freud's theories, and the playful qualities of Picasso and Duchamp. A geometric king looms up from a chessboard, which is also a table top. His horns are related to the role of the bull as a traditional symbol of male fertility and kingship. He dominates the board by his large size and extended arms. The king is a player sitting at the table as well as a chess piece on the board. He literally "plays" with the Queen, who is represented as a smaller geometric construction at the left. On the right, a few tiny chess pieces seem detached from whatever "game" is taking place between the King and Queen. The King playing with the Queen has obvious affinities with a type of wooden whistle produced in Upper Volta, in Africa. Its geometric head, vertical torso and zigzag arms enclosing open space are remarkably similar to Ernst's sculpture. P.925.

Ernst at one time collected Kachina carvings (dolls) made by the Hopi tribe and identified strongly with its mythology (Adams, 2002). The informative account of this statement is valid for this research as it relates closely to the study at hand.

Umberto Boccioni (1882 - 1916)

Buser (2006) explains the work of Boccioni as:

> The curved lines and shapes in Umberto Boccioni's dynamism of a soccer player creates a forceful rhythm revolving around the centre of the canvas. Architectural writers often suggests that the repetitive structure of a building sets up a steady rhythm that moves the eye through the building – for example, the rows of columns down the length of a Christian church moves in a steady beat toward the altar. P. 478.

Boccioni illustrated these ideals on his sculptures unique forms of continuity in space. The masses of the powerful running figure flow out into the space around it and space penetrates the figure's masses. The flowing curves indicate the different positions of the figure through successive movements of time. The sculpture is filled with lines of force that express dynamic motion, a key feature of Futurism (Buser, 2006). this statement about motion is valid for the study at hand as it relates to the motion of the Kwagh-hir puppet masquerade to a large extent.

From the above account, it can be seen that individual artists have experimented on African forms and folklore (Bruce Onabrakpeya, 1974) myths and legends of the *Urhobo,* (Uche Okeke, 1972) Igbo folktale, (Mufu Onifade, 1998 - 2006), Yoruba wood carvings, (Pablo Picasso, 1907 - 1943) African mask and sculpture, (Marcel Duchamp, 1912) Cubism, (Max Ernst, 1944), Surrealism and cubism, (Umberto Boccioni, 1913) motion.

Though, these people touched on the idea of African sculptures with specific reference to some areas other than the Kwagh-hir, yet they contributed in various ways in pointing out the African proportion as a powerful source of inspiration. However, from the above literature review, it can be seen that more concentrated works need to be carried out in the area of Kwagh-hir.

2.2 Review of Related Works

This study reviews various forms of sculptural and painterly art works, focusing on gestures, drama, grostesque forms and motion with a view to seeing how much they relate to the study. These works follow a trend of chronology from earliest to the recent and have been arranged as such.

2.2.1 "An Armed Robber at the Stakes" (1976)

The kwagh-hir, puppets here reveal in their aesthetic intention abstracts from reality those situations, attitudes and social behaviours which are not only given in Tiv communities but represent something of the universal human situation.

Hagher (2003) says:

> The kwagh-hir theatre uses puppets which very in size and style. These puppets are highly advanced and can be made to perform a number of intricate movements; for example, there can be soldiers executing an armed rubber or a puppet doctor operating on a pregnant woman and removing the child. P.13.

Enem (1976) explains further that:

> The quality of actuality is often achieved by the literal representation of essential details of a situation presented. For example in the vignette of the execution of an armed robber by a firing squad, an actual short is fired and at the same time the animals head jerks suddenly and drops to one side. An ironic edge in that situation is pointed by the presence of his helpless relations (presumably his parents) at his execution. P. 42.

As such the research imbibes the aesthetic qualities of the kwagh-hir puppets and their theatrical attributes to create paintings.



Figure 2
Title: *"An Armed Robber at the Stakes"*
Year: *1976*
Artist: *unknown*
Medium: *Woods*
Size: *Unknown*
Source: *Nigeria Magazine No.120,1976*

2.2.2 "First Step" Pablo Picasso (1881 - 1973)

First step is a dramatic depiction of a mother and child situation. Picasso uses his cubist style to compress both figures into the picture plane a style of rendition which came about as a result of his interest in African sculptures. There is generally a use of dull colours, the yellows, pink and blues are all in their grey tones, alongside all the other greys. Perhaps the artist intended to create the atmosphere of time, owing to the look on the mothers face. Wertenbaker, (1980) says: "The hopeful scene of a child learning to walk with his mother's help. The woman's sad eyes and the jagged outlines of the child's body convey the grim atmosphere of the times, but a sense of optimism is clear". This research finds the painting useful to the study at hand. The short limbs though twisted and turned are quite exemplary of

the Kwagh-hir puppet figures. Even the eyes and eyebrows are rendered in the same manner. The drama evoked by the painting reminds one of the *Yion* and children.



Figure 3
Title: *"First Step"*
Year: *1943*
Artist: *Pablo Picasso*
Medium: *Oil on Canvas*
Size: *Unknown*
Source: *The World of Picasso 1881 – 1973*

2.2.3 "Grand Nu" Georges Braque (1882 - 1968)

In the painting Grand Nu, Braque allows himself to be influenced by cubism to some extent. The figure seems to be trying to do many things at a time. This is exemplified by the frontal face, profile body, bent back amongst other things. The artist choice of monochrome makes the work solid. Perhaps, the artists major focus is not to loose the human form entirely

Wertenbaker (1980) states that "the human form in this painting though influenced by Picasso's innovations, is more importantly an expression of Braque's own lyrical interpretation. In his words: he says 'it is a mistake to imitate what one wants to create'." This

research is of the view that the painting is an original attempt at capturing the different postures in one. As opposed to that of Picasso this figure still maintain its fleshly contours and a compressed proportion.



Figure 4
Title: *"Grand Nu"*
Year: *1907*
Artist: *Georges Braque*
Medium: *Unknown*
Size: *Unknown*
Source: *Collection of Marie Cuttoll, Paris*

2.2.4 "Unique Forms of Continuity in Space" Umberto Boccioni (1882 - 1963)

This piece is in the collection of museum of modern art, New York and is rendered in bronze. It shows how the human body interacts with the environment as it moves, describing motion as the essential characteristic of modern man. Feldman (1971) opines that "it possesses a gracefulness and embellishment of form. One needs only reflect on how details of

an adjacent landscape appear in our peripheral vision when we are travelling at great speed". It reminds one of the speeds of *Hungwuandere*.



Figure 5
Title: *"Unique Form of Continuity in Space"*
Year: *1913*
Artist: *Umbberto Boccioni*
Medium: *Bronze*
Size: *110.1 x 88.5 x 40cm*
Source: *Experiencing Art Around Us 2006*

2.2.5 "Nude Descending a Staircase" Marcel Duchamp (1887 - 1968)

Marcel in Nude descending a staircase juxtaposes his cubist and Dadaist experiences together. The artist uses yellow ochre on the subject which makes it look like pieces of wood. Marcel succeeds in arranging these "pieces of wood", as though they possess fulcrums at certain intervals. Placing the subject on a brownish background the artist creates a remarkable contrast thereby making a Nude figure look like a mechanical object capable of motion.

Buser (2006) explains:

> "Nude descending a staircase in imitation of a photograph that captures a person in motion by means of multiple exposures. Inspired by Cubism, he fragments the nude into overlapping flat planes. Duchamp then painted the fragments in regular groups organized in a descending rhythm as the nude takes one step after the other down the stairs". P. 490.

This research finds the fragmentation and rhythm appropriate in describing the activities of Yion



Figure 6
Title: *"Nude Descending a Staircase"*
Year: *1912*
Artist: *Marcel Duchamp*
Medium: *Oil on Canvas*
Size: *147 x 89.2cm*
Source: *Artist Rights Society (ARS), New York/ADAGP*

2.2.6 "Deconstruction of Woman" Luigi De Giudici (1887 – 1955)

This painting looks more like the broken form of cubism. Form here is also flattened and further scattered. There is also an attempt to represent several parts at once but with regard for movement. The transparent looking view behind the woman's head seems to be the

glass on the bus or train window. The woman's back seems to be resting on a grey patch, suggestive of the wall of the vehicle. The red, browns, orange and purple are toned towards grey, except the white. The woman's joyous eyes and the fragmented profile face conveys the conversation she is engaged in. the fragmentation of the colours in the figure reminds one of the Duchamp's Nude descending the staircase. This study finds this painting useful most especially as regards describing the activities of Yion

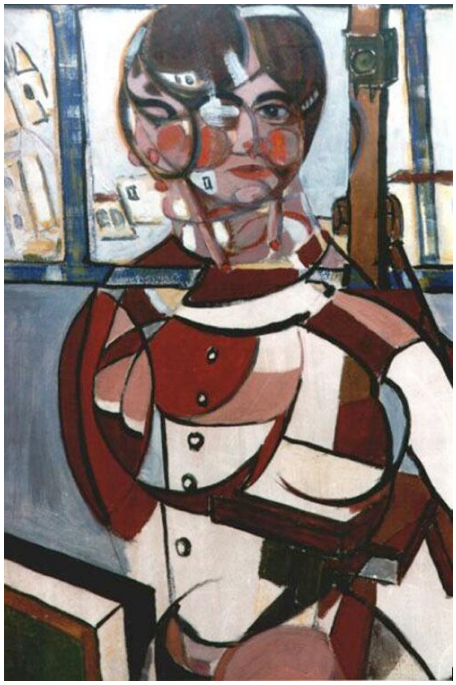


Figure 7
Title: *"Deconstruction of Woman"*
Year: *1912*
Artist: *Luigi De Giudici*
Medium: *Unknown*
Size: *Unknown*
Source: *Unknown*

2.2.7 "Patriotic Storm" Fortunato Depero (1892 – 1960)

Typically a futurist painting presents a man dressed in suite. This suggests that he could be a noble or a politician. The orange, white and green flags, white zigzag, pink arrow

and white and dark olive green curved shapes in the background are creating the much needed activity and motion. Some of the shapes springing from his mouth suggest that he could be delivering a speech. Perhaps, the figure does these activities as a result of the prejudices and sanction of the times. As futurist movement was a movement of the world war periods. The study at hand has a close affinity with this painting because Kwagh-hir figures also reflect the moral prejudices and sanctions of the Tiv community. So also is the resemblance of this painting to Kwagh-hir's Yion. The research finds the kinetics useful.



Figure 8
Title: *"Patriotic Storm"*
Year: *1924*
Artist: *Fortunato Depero*
Medium: *Unknown*
Size: *Unknown*
Source: *Internet Culturale*

2.2.8 "Woman 1" Willem de Kooning (1904 - 1997)

The activity in the background of this painting seems to be a market situation. The fusion of greens, orange, yellow ochre, white, pink and black lines gives rise to forms that look like fishes. The woman is in a seated posture and seems to be holding a basket of fishes.

Her anxious eyes and open mouth conveys the transaction that is going on. Kleiner (2009) opines "Although rooted in figuration, display the sweeping gestural brush strokes and energetic application of pigment typical of gestural abstraction. Out of the jumbled array of slashing lines and agitated patches of colour appears a ferocious-looking woman with starring eyes and ponderous breasts". This research apart from the Nok-like appearance of the woman also finds the drama interesting as such these attributes could aid the research at hand



Figure 9
Title: *"Woman I"*
Year: *1950*
Artist: *Willem de Kooning*
Medium: *Oil on Canvas*
Size: *6ft x 4ft*
Source: *Gardner's Art Through the Ages*

2.2.9 "The Strength of Curve" Tullio Crali (1910 - 2000)

The picture resembles a bend on a highway. The strong curve which is fragmented with shades and tints of green, brown, yellow green and yellow, starts from the left hand side of the lower breadth of the painting. Tapers towards the right hand side of the length of the

painting. The other super imposed curve on the top left hand side of the painting also tapers towards the same point as the former. The play of the monochromatic curves seems to add more speed to an onlooker. This picture has an affinity to the transformed stages of the puppet Mr. David Brown of the Ministry of Agriculture. Hence the research will implore this visual motion in describing the kinetics of Mr. David Brown.



Figure 10
Title: *"The Strength of Curve"*
Year: *1930*
Artist: *Tullio Crali*
Medium: *Unknown*
Size: *Unknown*
Source: *Stanford*

2.2.10 "Equestrain Figure" Lamidi Fakeye (1925)

Equestrian figure depicts a noble man riding on a horseback, though the horse is not clearly projected. The ornamental patterns on his cap, and his regalia suggest that he possibly could be a superhero. Even the smile on his face says much about his state mind. A purely wooden sculpture, the figure seems to have auras of confidence. The researcher finds this figure worthy of mention, as Kwagh-hir puppets often portray such elegance.



Figure 11
Title: *"Equestrian Figure"*
Year: *Unknown*
Artist: *Lamidi Fakeye*
Medium: *Wood*
Size: *H.t. 58cm*
Source: *National Cultural and Historical Exhibition (The Journey of Our Independence)*

2.2.11 "Drift 2" Bridget Riley (1931)

The painting is generally characterized by the use of wavy lines, flowing from the top of the canvas to the bottom. The lines tend to flow in certain rhythms alternating themselves between black and other colours. The use of blue is noticed from the far left hand side of the painting and the far right hand side of the painting. As they move towards the middle of the painting they both fade into white. This effect creates a sense of movement as though the wind is acting on a curtain.

Sayre (2007) opined that Bridget Riley's Drift:

> is a large canvas that seems to wave and roll before our eyes even though it is stretched out across its support. One of Riley's earliest paintings was an attempt to find a visual equivalent to heat. She had been crossing a wide plain in Italy: the heat off the plain was quite incredible it shattered the topographical structure of it and set up violent colour vibration…. The important thing was to bring about an equivalent shimmering sensation on the canvas in Drift 2, we encounter not heat, but wave action, as though we were visually out at sea. P.315.

The movement exhibited by this work is valid for the research at hand as it can be imbibed to interpret the movement in Yion Tema.

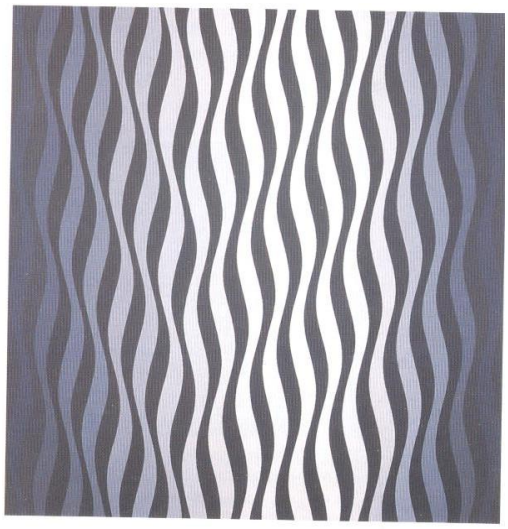


Figure 12
***Title**: "* *Drift 2"*
***Year**:* *1966*
***Artist**:* *Bridget Riley*
***Medium**:* *Acrylic on Canvas*
***Size**:* *91.5 x 89.5*
***Source**:* *The Albright-knox Art Gallery, Buffalo, New York*

2.2.12 "Enuani Dancers" Demas Nwoko (1935)

The dancers in this clay sculpture by their positions are enjoying what they are doing. The figure on the left hand side is obviously singing to the beats. The expression on the face of the dancer on the left hand side tends to evoke some emotions. The passion with which the dancers on the right does the move, presents us with a drama. This reminds one of the Kwagh-

hir miniature puppets the duo of Ajiawe and friend skipping to music. They also express emotions and their joints move when they hop to the sound of music.



Figure 13
Title: *"Enuani Dancers"*
Year: *1968*
Artist: *Demas Nwoko*
Medium: *Terra-Cottas*
Size: *49cm x 32cm*
Source: *Nigeria Magazine No. 129, 1979*

2.2.13 "Air Raid" Jimoh Buraimoh (1943)

Jimoh in this painting attempts to depict a raid situation by placing a larger and different looking figure from the top of the painting which suggests that the figure is an outsider. The six figures below express utter surprises. The colours used in the painting are same as those of the Kwagh-hir. Multiple use of red, brown and green mixed up the figures in the painting such that it is difficult to isolate any of the figures below. The head of the figures in the painting resemble those of the Kwagh-hir puppets. The absence of mouths on these figures hides their facial expressions, hence not evoking as much drama as they should. As

opposed to the Kwagh-hir puppets whose mouth help convey the expressions on their faces. The study at hand adapt the lack of mouth of the figures to create abstractions of Yion puppets

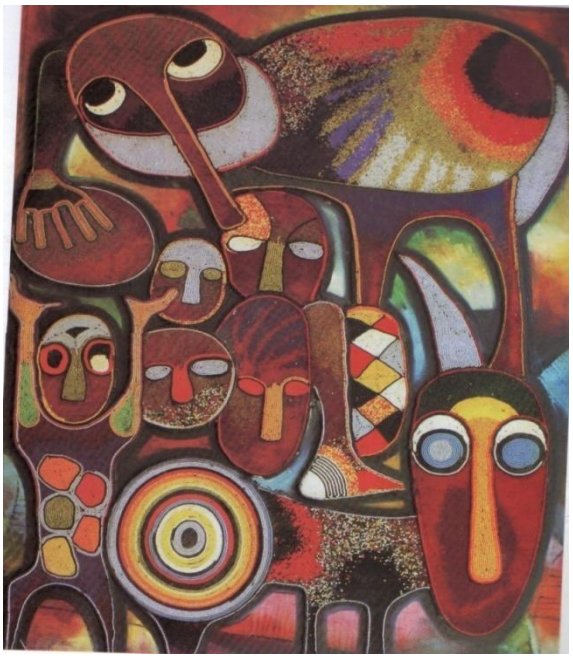


Figure 14
Title: *"Air Raid"*
Year: *1980*
Artist: *Jimoh Buraimoh*
Medium: *Beads on Board*
Size: *Unknown*
Source: *Zaria Art School 50th Anniversary Exhibition*

2.2.14 "Oath" Ogundele R. (1946 – 1996)

The expression of uncertainty on the faces of these figures, dramatically suggest to one the seriousness of the oath itself. Even their postures suggest to one the sacredness of whatever it is they are doing. Their gesture and costume indicate the figure in the middle is leading the procession. The orange monochrome combined with the repeated superimposed shapes on their heads adapted in this painting tends to convey some uneasiness that comes with spiritism. The background of this work looks calm even though their pose indicates a

drama. This research attempts at the usage of the repetition and superimposition of shapes and forms while creating three-dimensional paintings.

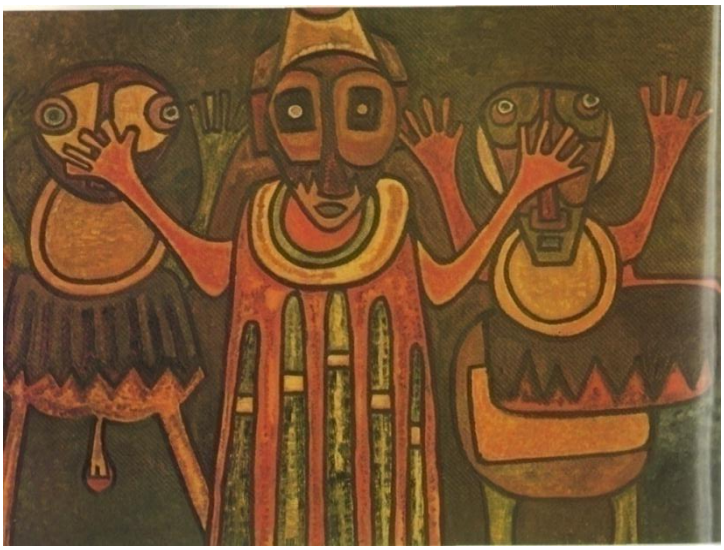


Figure 15
Title: *"Oath"*
Year: *Unknown*
Artist: *Ogundele, R.*
Medium: *Oil Painting*
Size: *89cm x 210cm*
Source: *The Nucleus*

2.2.15 "On The Way To Calvary" Mufu Onifade (1966)

Mufu in this painting, which seems to have been inspired by Lamidi Fakeye's Equestrian figure, uses an Africanist approach. He compressed the proportion of the figure hence making the head almost the same size as the rest of the body. His rendition of the anguish of Christ, visibly projects the "African sculpture". The figure looks like a woodcarving, except for the background that tends to spill into the figure. The colour of this work comes from African carvings or terracotta. The major focus of the artist is to localize Christ to an African image. Christ carrying plaited hair depicts the hair style Yoruba artist wore on the heads of their wood sculptures at that time. There is a dramatic expression in the

painting with Christ leaning forward. This study finds the figure more compressed than that of the Kwagh-hir puppets. Although, they still share several of the African characteristics as Nok-like eyes, cubic forms and geometric patterns even though movement and or gesture is absent. As such the study at hand will use the attributes in this painting to create three-dimensional paintings.



Figure 16
Title: *"On Way to Calvary"*
Year: *2007*
Artist: *Mufu Onifade*
Medium: *Acrylic on Canvas*
Size: *87 x 50cm*
Source: *Modern Nigerian Art EXPO LAS VEGAS, 2008*

2.2.16. "Ooyamayawa" Mufu Onifade (1966)

In Yoruba mythology, the comb symbolizes divorce. Still using images from Fayeke's woodcarvings, Mufu in Ooyamnayawa projects a couple holding and hanging on strongly on a comb. Perhaps Mufu is trying to say here that, a couple that holds on to things that separate them may not stay together after all. Another meaning could be that, though separatist elements could exist, the couple holding on together could ride on these elements. The colours of this work still come from African wood carvings or terracotta. The focus of the artist

majorly seems to be the togetherness of the couple. He fused them together such as it is difficult to see a certain part of the comb. This reminds one of the *Ouhundu* puppet story. As such this research implores the possibilities in this painting to create three-dimensional paintings.

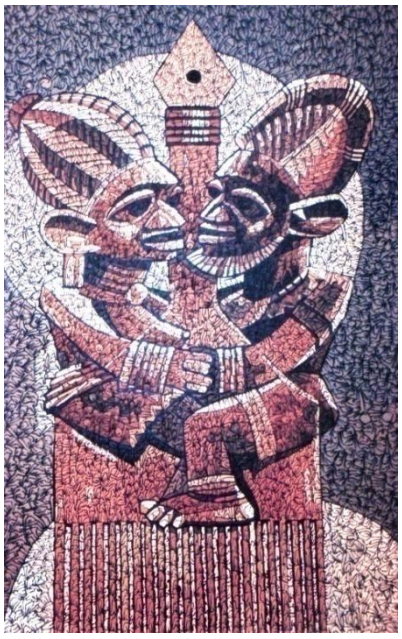


Figure 17
***Title**:* *"Ooyamayawa"*
***Year**:* *2007*
***Artist**:* *Mufu Onifade*
***Medium**:* *Acrylic on Canvas*
***Size**:* *Unknown*
***Source**:* *ARESUVA, 2008*

2.3 Conclusion

In conclusion, African proportion, African sculptures and cubist art has gained importance as sources of inspiration to artists. It is apparent that many twentieth and twenty first century artist derived inspiration from African sculptures and proportion. In the case of the research at hand, Tiv Kwagh-hir puppets are the major influences. Hornby (2000) defines puppets as: small figure of a person or an animal that can be made to move, e.g. by pulling

strings attached to its limbs, or by putting one's hand inside it. The Kwagh-hir puppets though manipulated by sticks and rope from the bottom are African wood sculptures themselves and share to a large extent the characteristics of other African sculptures. Ernst (1942) collected Kachina carvings made by the Hopi tribe of Native American Art. By 1954 Ernst had created a bronze cast, "The King playing with the Queen", the bronze work had obvious affinities with a type of wooden whistle produced in Upper Volta, in Africa. Picasso (1943) painted "First Step" Buraimoh (1980) painted "Air Raid", Onifade (2007) painted "On the Way to Calvary". They created artworks with the characteristics of African sculptures; Nok-like eyes, compressed proportions, cubic formations, geometric patterns and ornamental patterns, in ways that suitably served their crave for new idioms in arts. In dissimilarity, their works depicts African sculpture and its attributes as study of indigenous traditions. Not a focused study on the Kwagh-hir itself. In this research, similarities are derived from some works which depict sculptures, yet with differences in themes. In this review, works are discussed bearing different titles or themes ranging from the physical features, myths and stories but works produced in the course of this study is centered on a painter's visual interpretation of the puppets motions.

The review so far, and the assessment done in this regards, it is not farfetched that African sculptures have continued to serve as source of inspiration, transfiguration and transformation for artists (painters) both in Nigeria and other parts of the world.

In line with the objective of adapting Kwagh-hir puppets, this literature review has clearly shown that African sculptures are indeed sources of emotional, dramatic and expressive depiction.

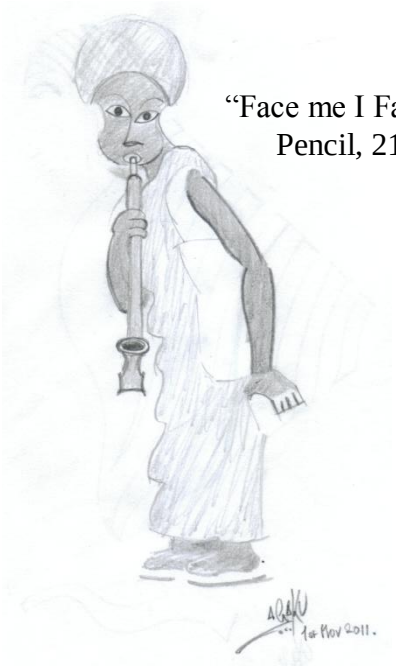
STUDIES OF SKETCHES/DRAWINGS

Figures 18, 19 and 20 show images of the Kwagh-hir puppets sketched and drawn with pencils, charcoal and pen and ink from separate sources and collectively arranged for varied kinetics. They are arranged under three groups categorized in order of their speed, from the slower to the faster puppets. These sketches and drawings make up the preliminary stages of this research.

Figure 18: Miniature Puppets



"Profile Portraiture", 2012,
Pencil, 21cm x 30cm



"Face me I Face You",2012,
Pencil, 21cm x 30cm



"Ta Nyim", 2012,
Charcoal and Pencil, 21cm x 30cm



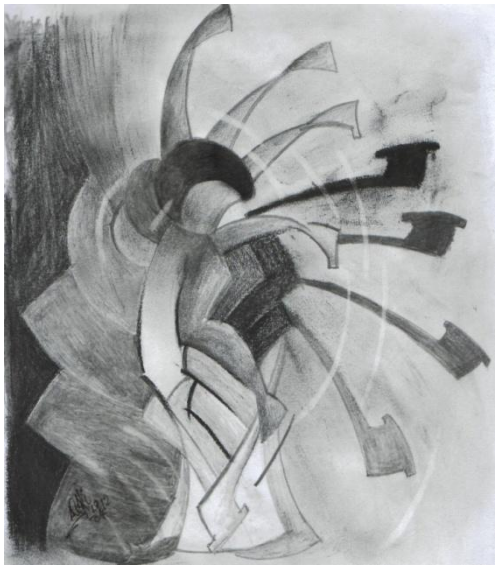
"Yion IV", 2012,
Pen and Ink, 21cm x 30cm



“Dugh tyu”, 2012,
Charcoal and Pencil, 21cm x 30cm



“Yion tema”, 2012,
Pen and Charcoal, 21cm x 30cm

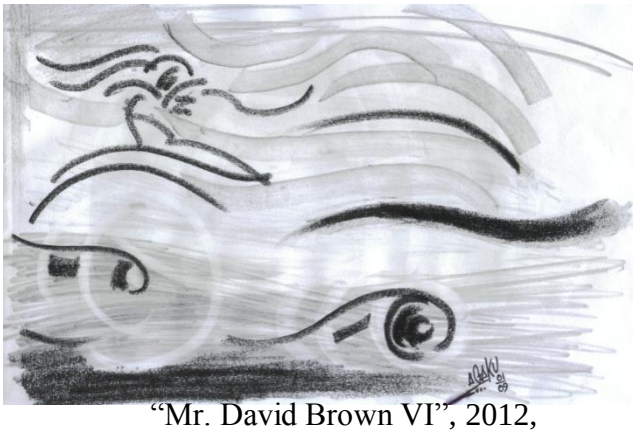


“Na Shuun”, 2012,
Charcoal and Pencil, 21cm x 30cm

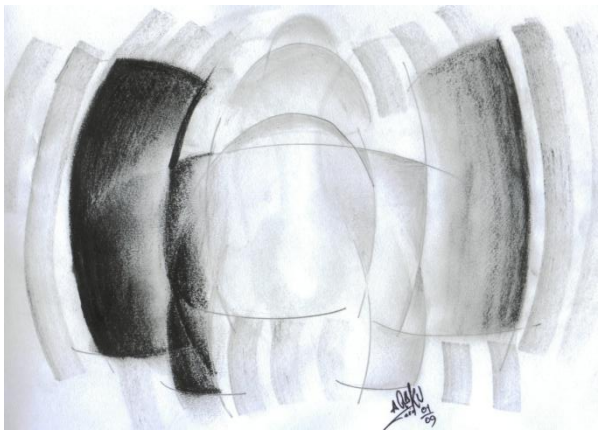
Figure 19: Giant Puppets



"Mr. David Brown V", 2012,
Charcoal and Pencil, 21cm x 30cm



"Mr. David Brown VI", 2012,
Charcoal and Pencil, 21cm x 30cm



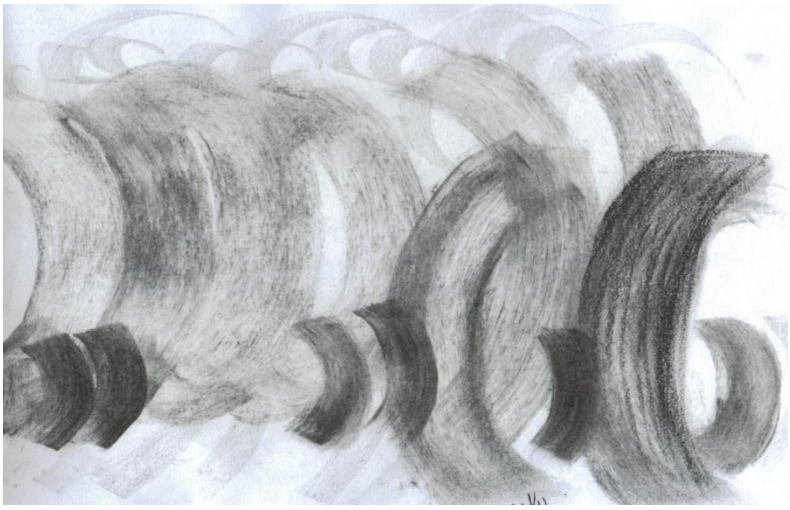
"Tilling for Hope", 2012,
Charcoal and Pencil, 21cm x 30cm



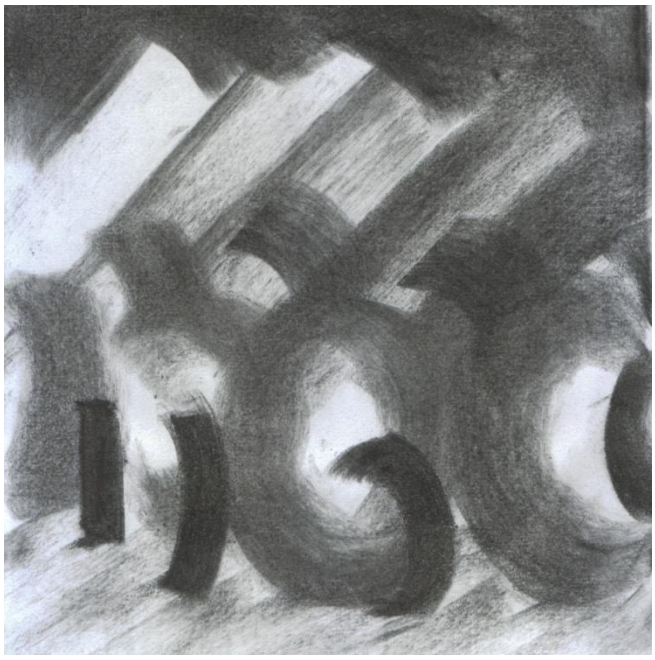
"Bounce", 2012,
Charcoal and Pencil, 21cm x 30cm



"Hurry", 2012,
Charcoal and Pencil, 21cm x 30cm



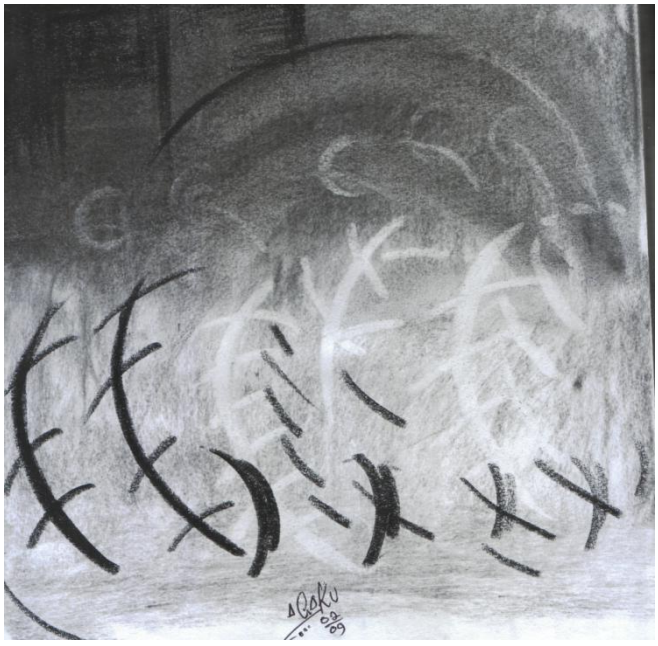
"Turning Point I", 2012,
Charcoal and Pencil, 21cm x 30cm



"Turning Point II", 2012,
Charcoal and Pencil, 21cm x 30cm



"Turning Point III", 2012,
Charcoal and Pencil, 21cm x 30cm



"Plough Master I", 2012,
Charcoal and Pencil, 21cm x 30cm



"Plough Master II", 2012,
Charcoal and Pencil, 21cm x 30cm



"Plough Master III", 2012,
Charcoal and Pencil, 21cm x 30cm

Figure 20: Masquerade Puppets



"Hungwandere Nyô", 2012,
Pencil, 21cm x 30cm



"Hungwandere tenger", 2012,
Pencil, 21cm x 30cm



"A Sen", 2012,
Pencil, 21cm x 30cm



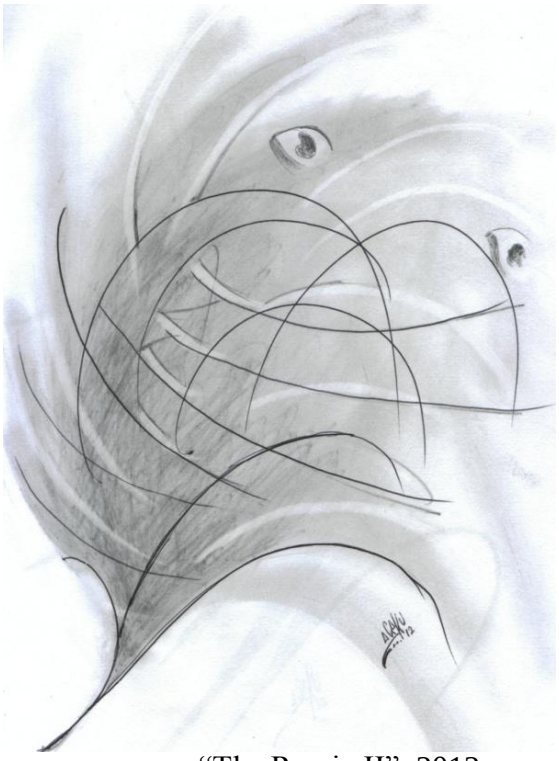
"A Nure", 2012,
Pencil, 21cm x 30cm



"Kna Kna", 2012,
Pencil and ink, 21cm x 30cm



"The Remix I", 2012,
Pencil, 21cm x 30cm



"The Remix II", 2012,
Pen, Pencil and Ink, 21cm x 30cm



"Dynamism of Hungwandere I", 2012
Pencil, 21cm x 30cm



"Dynamism of Hungwandere II", 2012,
Charcoal and Pencil, 21cm x 30cm



"Dynamism of Hungwandere III", 2012,
Charcoal and Pencil, 21cm x 30cm

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The methodology for this research is *practice-based*; *research methodology*. According to Sullivan (2005), one of the best articulators of the theory of visual arts practice, "the imaginative and intellectual work undertaken by artists is a form of research". In pulling apart the kwagh-hir puppets, the researcher unpacks a considerable amount of form, and in doing so stacks together a considerable amount of content. The researchers aesthetic sensibility is anything but shapes and forms, as it becomes the vehicle for his motion. The researcher appropriates to the study at hand, a research design that is practice- based. This practice-based research is undertaken as a studio exploration involving three stages. They are the representational stage, the exploratory stage and the transformed stages. The data for this research is made up of Kwagh-hir figures, pictorial images of the Kwagh-hir figures from the researchers still camera, magazine pages and sketches of the Kwagh-hir puppets from Gboko L.G.A. in Benue State. Some of these are presented in this report as figures which served as premise for the project. The population of the study, and the procedure for data analysis were also discussed.

3.1 Population of the Study

According to Adetoro (1986), population refers to a universe or a totality of elements or members that posse a specified set of common characteristics. Similarly, Haruna (2010) observed that population is the target group, item, elements, events or objects to be studied. Ibanga (1992), explains population simply as any group of elements, events, or characteristics, which (group) is of interest to the researcher. In the course of this research a

population of five hundred puppets from Gboko Local Government Area in Benue State was constituted. Thus:

3.1.1 **The figurines** are normally smaller in size. Their movement is quite slow. They are mostly mounted on wooden reeds and are powered by rods and strings from beneath. They are made only in human forms and are made to carry out a multiplicity of action. For example, a puppet doctor could be seen operating on a pregnant patient and removing the child from the patient's belly.

3.1.2 **The figures** are bigger in size. Their movement is faster than that of the figurines. They are able to stand on their own but are also powered by strings. They are not able to make multiple movements. They appear as combination of human and animal forms, human and machine forms, animals only and machines only. They are elaborately costumed and accompanied by props.

3.1.3 **The masquerade figures**, are the largest in size, some of them are even larger than life size. In the case of these puppets the puppeteers wear masks and costumes and assume the position of the puppets themselves. They are most energetic and powerful in their movement. For example a masquerade puppet can run, walk, dance and agitate its torso.

3.2 Sample and Sampling Procedure

The population of this study comprises of 120 figurines, 184 figures, and 196 masquerade figures. The heterogeneity of the population ensued the researchers use of stratified random sampling. Adetoro (1986) maintained that; "the whole population is first divided into strata, then random sampling within each stratum is made and this is used to estimate the value of the parameter". Ibanga (1992), explains that; "the essence is to subdivide

(stratify) a heterogeneous population into its homogenous sub-groups (strata), and then from each subgroup or stratum we apply any of the random selection techniques to draw the required sample. The number of sample cases selected from each stratum may be proportional to the size of that subgroup in the entire population, and may not be proportional". Coolican (2009) says; if we are taking a relatively small sample from a large population whose characteristics we know, we can ensure good representation in the sample while still using an epsem method. The sub-sections (i.e. strata) of the population we identify as relevant will vary according to the particular research we are conducting.

This research having constituted a population which is heterogeneous in terms of characteristic features and size, actions as mechanics and speed. A sample size of 100 was drawn from the population as follows:

Figurines 120, figures 184 and masquerade figures 196, to draw a proportionate stratified random sample, size = 100

Table 1 Sample of Puppets

Puppets	**Population size N**	**Proportion of puppet p**	**Sample size n**
Figurines	120	0.24	24
Figures	184	0.37	37
Masquerade figures	196	0.39	39
	∑N=500	**1.00**	**∑n=100**

3.3 Instruments of Data Collection

Information for this research was gathered with the following instruments:

i. Still camera

ii. Video camera

iii. Interviews

Photographs of various Kwagh-hir puppets were got from magazines and books. These pictures served as references. The pictures were used to create drawings and sketches for the preliminary studies in the exploratory and transformatory stages, the drawings and sketches were used to create paintings.

To get the feelings of Kwagh-hir as a theatrical performance, this research had to view Kwagh-hir Video Compact Discs (VCD's). Data from the VCD's which are Kwagh-hir figures from Gboko Local Government Area were extracted through sketches which serve as preliminary notes upon which the final research was done. These sketches were conceived from observation of visuals of the aspect of the study. On the other hand, drawings were also made from personal observations and direct visual study of these selected puppets. These sketches and drawings were developed into paintings.

3.3.1 As a study that is coming from a theatrical background with a strong base in sculpture. This research is hoped will be a painterly rendition. As well as periodic view into sculpture, the researcher begins with naturalism at the representational stages and gradually dissolves into abstraction at the transformatory stages of the paintings.

3.4 Research Design Used for the Study

According to Sullivan (2005) "the imaginative and intellectual work undertaken by artists is a form of research". Having known this therefore, the researcher appropriates to this study a research design that is practice-based. This practice-based research is undertaken as a studio exploration involving three categories. They are categories I, which comprises miniature puppets. That is puppets that are smaller in size, move slowly, mounted on wooden

reeds and are powered by rods and strings from beneath. Category II giant puppets which are bigger in size, move faster than the miniature, can stand on their own but are also powered by strings. Category III masquerade puppets which are largest in size, masked and worn by one or more puppeteer who manipulates their movable parts and are most energetic. In each of these categories, the artist (researcher) has taken the paintings through three stages of work namely: the representational, exploratory and transformed stages.

3.4.1 Stages of Work

i. **Category One**

The representational stage: This stage generated paintings that were naturalistic. These first set of works were made naturalistic; in their known form. Forms are clearly identifiable and can even be felt.

The exploratory stage: At this stage of painting, image and depth is flattened. The figures are reduced to two dimensional shapes. The forms of the puppets are broken into geometric shapes. Details are either simplified or stylized to enhance unity of compositions. Repetition of forms, lines and patches of colour in the background of the painting and on the figures creates rhythms, thereby creating kinetics.

The transformed stage: In this stage forms and features are gradually lost. There is an experimentation with some other material, sawdust mixed with carpenters glue (ponal) in the moulding of reliefs on canvas. There is a fragmenting and repetition of shapes in the background. The figures are also further reduced to geometric shapes and repeated in various ways.

ii. **Category Two**

The representational stage: paintings in this stage were created in a representational form. There was partial dissolving of the wheels of the puppets tractor, which creates some rhythm. There was also a gradual reduction of form from representation. Heavy strokes of the brush running in the background and spilling onto the subject creates direction of movement.

The exploratory stage: The forms in this stage are simplified such that facial forms begin to disappear, so are the details on the tractor. At the end of painting in this stage, facial features. Form of the figures for example the limbs and the torso. The structure of the machine parts and the wheels dissolve into the background.

The transformed stage: forms in this stage of painting dissolved. The dissolving of form is such that both the figure and the machine become increasingly un-identifiable. Leaving behind patches, splashes, splatters and drips of colour, and heavy brush strokes with accompanying brushwork.

iii. Category Three

The representational stage: This stage is a realistic depiction of Hungwandere. Forms here were moulded with sawdust mixed with ponal and oxidized. Colour was then applied, with the yellow and shades of blue in the backgrounds interrupted by several strokes of the brush which gives rise to the direction of movement. As suggested by the garment as if the speed of a whirlwind is affecting it.

The exploratory stage: At this stage, the puppet begins to loss form into abstraction. The body of the puppet creates some movement. Generally curved lines and shapes were repeated to create rhythm and the resultant motion.

The transformed stage: This stage is a further advancement of the abstraction in the category. There is a dissolution of forms. The dark horn- like form and the white Nok-like eyes are repeated more. This repetition of form that stand out of the surface of the canvas generates some rhythm as such arouses a more rigorous motion.

3.5 Photographic Extracts from the Field Work



Plate I: Figurines







Plate II: Figures









Plate III: Masquerade Figures

3.6 Summary

In the course of this study the methodology has been able to mention the type of research embarked upon which is the studio experimental design.

The representational stage: This stage generates paintings that were naturalistic. In each of the categories, the first set of work was made naturalistic. Depicting the puppets in their know forms.

The Exploratory Stage: at this stage of each of the categories, form begins to be flattened. The need to ignite gesture and the drama become necessary. The researcher tried various methods to achieve motion in painting, bringing about a gradual movement to stylization.

The Transformed Stage: colour, broken forms and flattened forms become evidently the elements put together for a desirable result at this stage. The use of unbroken lines to paint and the introduction of the third dimension and finally the use of installation were the techniques employed. Hence intensifying the kinetics and bringing about abstraction.

A population of two hundred and five (205) puppets was studied, and a stratified random sampling was drawn from the population. Photographs, books, journals, VCD's and interviews were used as the instruments for Data Collection.

CHAPTER FOUR

4.0 Introduction

In arranging works for analysis, the researcher's main aim is to group the representative examples of each category. This chapter is made up of the catalogue of works. Which has a brief introduction. The catalogue of works is made up of photographs of works executed as plates and documentary on each of the works. The paintings produced were grouped into three categories. The categories were created based on the strata created by the researcher in the previous chapter. Which are the miniature puppets, the giant puppets and the masquerade puppets.

4.0.1 Discussion of works Produced

For the purpose of this research analysis, twenty-seven paintings were selected and categorized into three groups. In each category, works were taken through three stage of painting. The representational stage, the exploratory stage and the transformed stage.

The first category isolates and highlights Yion (miniature puppet). At the first stage of painting the researcher dwells on the vivid appearance of the figure. Its identifiable features and its character; plate IV to plate VI. The second stage of painting the researcher's intention is to explore more possibilities; of rendering the puppet and its kinetics; plate VII to XIII. In the third stage of painting the researcher attempt to transform the paintings to the un-known realm, while highlighting further the puppet's kinetics; plate XIV to XVIII. A total of fifteen works were produced.

In the second category the researcher highlights Mr David Brown a (Giant puppet). In the first stage of painting the research dwelt again on the real appearance of the puppet; plate XIX. In the second stage of painting the researcher explores possibilities of creating kinetics

in the paintings, plate XX to XXIII. At the third stage, the painting is dissolved into accelerated kinetics, plate XXIV to XXV. A total of six works were produced.

The third category present a more intense energy movement and speed. The first stage of painting produced a representational appearance of the masquerade puppet; plate XXVI. In the second stage, the researcher attempts at creating motion, while exploring the possibilities of rendering the masquerade puppet in an abstracted form, plate XXVII to XXVIII. In the third stage of painting, the intention is to transform the figure into an un-known realm. While maintaining the energy and speed of this puppet, plate XXIX to XXX. A total of five paintings were executed in this category.

Table 2: Kwagh-hir Pungent Colours and Meanings Attributed to them

No	Pigment	Tiv Name	English	Meanings
1		Unyian boungh	Red	No known meaning
2		Unyian	Maroon	No known meaning
3		Udor	Ultramarine blue	No known meaning
4		Unwanyime	Burnt Umbra	No known meaning
5		Uyil gbiin	Black	Strength and dignity
6		Upupul	White	Peace
7			Orange	No known meaning
8		Anyankyure	Yellow	Jaundice fever
9			Purple	No known meaning
10		Kyôn	Green	Spirogyra
11.		Mtuhwem	Grey	Ashes

4.1.0 Category One: Miniature Puppets



Plate iv
Title: *Yion and children*
Size: *95 x 100cm*
Medium: *Oil on Canvas*
Year: *2011*

4.1.1 "Yion and Children" (Plate iv), is a painting of three standing miniature puppets in a triangular composition. Yion is seen enjoying his pipe while discussing with his children. This painting is a product of the advanced composition course. The intention is to evoke a feeling of drama. Yion was placed in the middle to create a balance. While the other smaller puppets on the left and right hand side are placed to complete the triangular formation on the picture plane.

Form of the puppets body are representationally rendered, bulgy eyes, pipe, *angeer* cloths, bag and slippers are clearly identifiable.

The fusion of the figures and landscape (background) was approached through the placing of the figures on the same line, and on the foreground. The greenish atmosphere and the houses in the background create a village evening scene. The expression on the face of Yion's children is dramatic and says much about their character. The figure on the left hand

side of the painting seems to be a curious child, standing at attention and asking questions. While the figure on the right hand side is mischievous standing behind the father, with a look that is not clear what it wants to do or is doing.

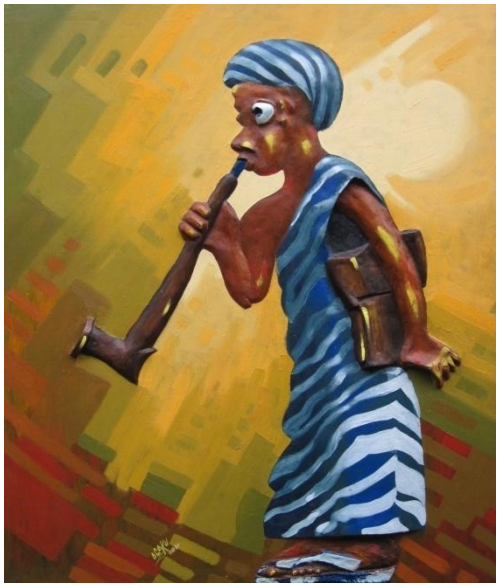


Plate v
Title: *Yion I*
Size: *85 x 100cm*
Medium: *Mixed Media*
Year: *2011*

4.1.2 "Yion I" (Plate V), the puppet here looks as if one could actually pick it and begin to manipulate. With the puppet well dressed in complete *angeer* attire, and a smoking pipe in its right hand. It is a representational painting. The forms are moulded with paper mache in a relief form, so that the figure stands out from the surface of the canvas. The puppets body is painted in brown. On the forehead, the nostril, the chick, the neck, the arms, bag and pipe, there are short brush strokes of yellow that bring out the highlight. While on other areas the reliefs are allowed to bring out the highlights and tones giving it the solidity of the third dimension. The background is painterly rendered with shades of yellow and red, though a representational stage, the figure begins to register some rhythm on the puppets head gear.

The *angeer* cloth on the figure, and the brushstrokes in the lower portion of the painting hence creates kinetics.



Plate vi
***Title**:* *Portrait of Tor Ijov*
***Size**:* *70 x 89cm*
***Medium**:* *Mixed Media*
***Year**:* *2011*

4.1.3 "Portrait of Tor Ijov" (Plate vi) is titled as such, because the researchers intention is to view further into the relief moulding. It was also influenced by the technique of Pablo Picasso. There is one figure of a man presumably to be the researcher. The figure is bare chested, looking to the left hand side of the painting. The figure has wide awake eyes they express inquisitiveness and attentiveness and staring into space while the darkness in the background show a night scene. The same type of proportion used by the kwagh-hir sculptors was use by the researcher in this painting. In this painting the researcher moulded the figure in relief, and it stands out on the surface of the canvas. The material used here was also paper

mache. After oxidation the figure was filed with a sand paper and painted in the family of purple and blue. Highlights are created by the short brush strokes of the tint of purples on the figure, conveying the light that is shone and brandished in the areana. The painting is essentially representational in nature. The portrait looks like a kwagh-hir puppet figure itself with bulgy eyes (Nok-like)., small ear, small month and small body which are characteristics got form the kwagh-hir puppets.

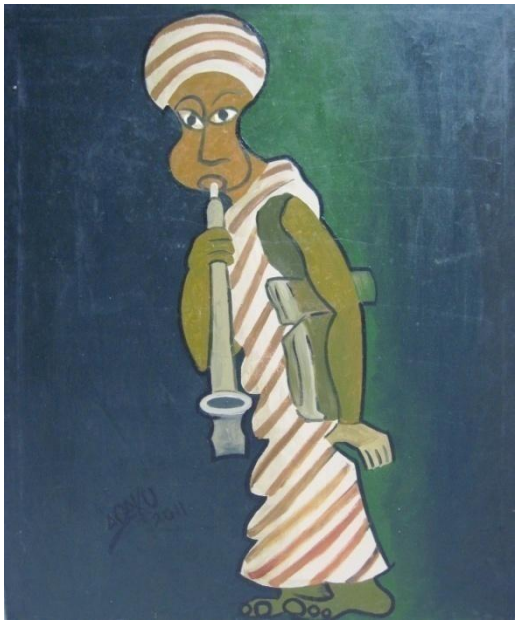


Plate vii
Title: *Face me I Face You*
Size: *85 x 100cm*
Medium: *Oil on Canvas*
Year: *2011*

4.1.4 "**Face me I Face You"** (Plate VII) is a painting done of oil on canvas. Inspiration for the painting which was drawn from the kwagh-hir puppets was got from the painting style of "cubist" Georges Braque. The head of the figure is shown in a frontal view, the body in profile and the right hand in a frontal view. The researchers in plate vii explores flattening of images and depth in this painting. The depth and images created in (plate iv) "Yion i", which

could be felt even by touch as is the bulgy eye, the pipe, bag, hands and the legs were reduced to two-dimensional shapes. The figure has wide awake eyes that express alartness and inquisitiveness and staring at one. The yellow colour used for this work is toned towards greys and shades hence highlighting the figure out of the darkness of the background. The painting is essentially exploratory in nature. Being a product of the advanced composition work, the researcher is seen using the cubist reduction of form into geometry, on the Yion puppet.



Plate viii
Title: *Profile Portraiture*
Size: *85 x 100cm*
Medium: *Oil on Canvas*
Year: *2011*

4.1.5 "**Profile Portrait"** (Plate VIII) is a painting of a standing Yion figure in profile with the face looking into space with the right hand holding the pipe to the mouth. The form of the puppet is broken into geometric shapes. The background is also broken into geometric shapes and allowed to spill into the forms of the figure. Unlike the painting in plate vii shapes were not necessarily created to describe the background and the individual forms of the figure, they

have been allowed to create activity in the background and spill into the figure. Details are either simplified or stylized to enhance the unity of the composition. The painting as a result shares an affinity with Gris's "Portrait of Pablo Picasso" a complementary colour combination was used. The yellow and purple on the figure is fussed with the grey purple in the fragmented background.



Plate ix
Title: *Yion II*
Size: *85 x 100cm*
Medium: *Oil on Canvas*
Year: *2011*

4.1.6 Yion II (Plate IX) is a painting of a standing Yion figure in profile with the face looking to the left hand side of the painting. The researcher at this stage does not detail the painting, and implores the usage of patches of purple, blue and orange, to create tones on the figure. This stylization of the painting though exploratory is shifting into kinetics. The purple and oranges patches and lines in the background spilling into each other is an attempt at agitating the atmosphere around the figure while the broken lines still in the background repeated to a certain extent create rhythm. This is an attempt at depicting the momentary back

and forth movement of this puppet. This back and forth movement normally moves the puppet from one point to another. Yion as shown here dressed in the black and white *angeer* just as in plate v enhance the rhythm in this painting. The spill of dark brown brush strokes from the figure into the background also enhances the rhythm.



Plate x
Title: ***Yion III***
Size: ***85 x 100cm***
Medium: ***Oil on Canvas***
Year: ***2011***

4.1.7 "**Yion III"** (Plate X) is also a painting done of oil on canvas of a standing Yion figure in profile. With the face looking to the left hand side of the painting the figure is seen holding a pipe with its right hand and holding it to its mouth. Like the painting in plate ix the researcher does not pay attention to detailing in this painting. There is a usage of patches of yellow, orange and green to create tones on the puppets body and pipe. This stylization of the painting is still exploratory and describes motion. Unlike the painting in plate ix lines and patches were not only created to agitate the atmosphere around the figure, they have been allowed to replicate the image of Yion. As the images leave Yion's figure they become

fainter, and dissolve into the background. The repetition and the fragmented patches of yellow and brown shaded and tints, and the pattern of lion's *angeer* as seen spilling into the background create motion. The spill enhances further the optical motion thereby intensifying the kinetics.



Plate xi
***Title**:* *Yion IV*
***Size**:* *85 x 100cm*
***Medium**:* *Enamel on Canvas*
***Year**:* *2011*

4.1.8 "Yion IV" (Plate XI) is an enamel on canvas painting. Like the paintings in plate ix and x. "Yion iv" plate xi shows the figure standing in profile, with the face looking to the left hand side of the painting. The figure is seen holding a pipe with its right hand to its month. Here the researcher is not interested in detailing, rather the intention to get to the liquidized effect. After making the sketch on the canvas, Red, orange, green, tint of green and brown paints were poured on the background at different intervals and allowed to set. As these colours are poured there was need for the researcher to control the flow of the paint. By either

raising the canvas or agitating it mildly. The highlights and tones on the figure are created by pouring yellow and light green. The pattern of the *angeer* cloth on the figure creates some rhythm.

The painting is characterised by pouring and dripping of colour, making it essentially an Abstract Expressionist style. According Buser (2006) "A form of Abstract Expressionism in which the artist uses forceful brushwork or drips and splashes the paint on the surface to express emotion. The dynamic brushwork and splashes make emotion. The dynamic brushwork and splashes make evident the gestures employed in the act of painting."



Plate xii
Title: *Yion V*
Size: *85 x 100cm*
Medium: *Enamel on Canvas*
Year: *2011*

4.1.9 "Yion V" (Plate XII) in this painting the researcher approaches the painting in an action painting manner. The researcher having made the sketch of Yion, poured blue and made brushwork with white, then continued with splashes and drips of yellow, blue, red,

brown and black. Buser (2006) maintained that, "Abstract Expressionist style by making very visible, energetic gestures on relatively large canvases. Since their tangible paint strokes reproduced the action of the artist in the process of creating, their style also became known as Action painting". The figure, like those in plates ix, x, xi shows Yion standing in profile, with the face looking to the left hand side of the painting. The figure is seen holding a pipe with its right hand to its month the painting an enamel on canvas, afforded the researcher the flexibility of making drips, splashes, brushwork and paint strokes. In the process, there is an interaction of drips from the background and on the picture plane. As a result the left hand of the figure dissolves into the background. Parts of the right hand and the pipe also dissolves into the background. The forms of the figure as a result, becomes less defined giving rise to only the white strips of the *angeer* to suggest the form of the figure. The strips of *angeer* on the headgear and the body of Yion, creates some optical motion because of the rhythm generated which sees the painting having a close affinity with Umberto Boccini's "Self Portrait."



Plate xiii
Title: *Ta Nyim*
Size: *110 x 150cm*
Medium: *Oil on Canvas*
Year: *2012*

4.1.10 "**Ta Nyim**" (Plate XIII) is a seated figure of Yion removing the pipe from its mouth. The background of the painting is fragmented with wide patches of shades of brown. The figure rendered in a yellow monochrome is repeated in a fragmented approach, which reminds one of Marcel Duchamp, and is an approach intended to register clearer the kinetics of the puppet. Though the facial features and other forms are identifiable, the researcher repeats them in a way that kinetics is clearly felt. For example, the head is repeated in a rotation from the left hand side of the painting with the eyes wide awake. Until it turns to a profile and almost back the viewer. The hand holding the pipe is seen repeated from the right hand side of the painting as Yion removes the pipe from its mouth. Brush strokes between the chair and the figure's torso, create a rhythm suggestive of the puppet lifting its back from the chair. The pipe is also repeated in same direction as the right hand to enhance the direction of movement. Unlike the previous palates vi, vii, viii and ix, the *angeer* pattern is seen to have

dissolved into the forms. The limbs at the lower right hand side of the painting also dissolves in the background.

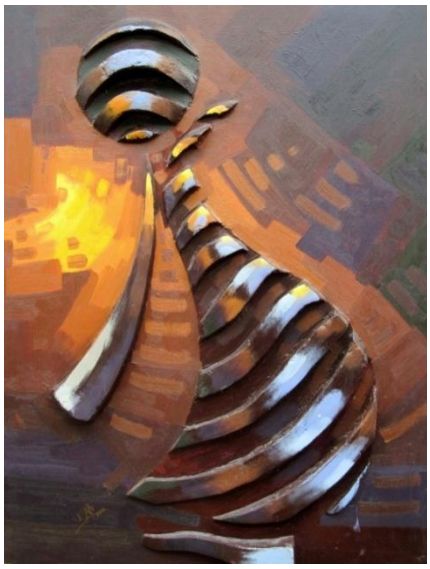


Plate xiv
Title: *Nyon VI*
Size: *85 x 100cm*
Medium: *Mixed Media*
Year: *2011*

4.1.11 "Yion VI" (Plate XIV) is a painting of Yion figure presumably to be facing the left hand side of the painting. The approach at this stage begins to become abstracted. The researcher distorted the forms of Yion, and simplified the head, pipe, body and the legs into moulded strips. The background was fragmented with brush strokes and patches of yellow and brown colours. According to Buser (2006) "the term abstract art includes any work that fragments, simplifies or distorts reality so that formal properties of line, shape, and colours come to the forefront of our consideration."

The intention is to further evoke kinetics. The forms are moulded with saw dust mixed with carpenters glue (ponal) and allowed to dry. The moulded reliefs standing out from the surface of the canvas are filed and painted with an under coat of dark brown. Highlight are

created with patches of blue, orange and yellow. At this transformed stage of painting the repetition of the strips on the head and the figure creates optical motion. The continuation of the lines and patches on the background and the absence of facial features begin to connect the research to futurist approaches.

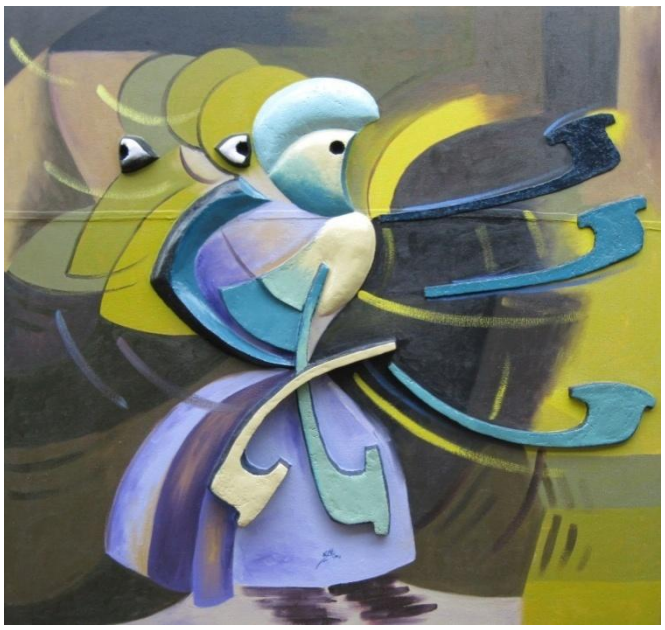


Plate xv
Title: *Dough Ityu*
Size: *140 x 130cm*
Medium: *Mixed Media*
Year: *2012*

4.1.12 "Dough Ityu" (Plate XV), an abstracted figure of Yion describes the motion created by the spontaneity of Yion's movements as walking forward turning of head from left to right and the removing of pipe from mouth. Forms are moulded with saw dust mixed with ponal and allowed to dry. In this coloured relief the researcher implores the use of complementary colours of yellow and purple. There is a fragmenting of the forms of the figure from the top left hand side of the painting. This describes the turning of the puppet's head and right hand. The yellow brush strokes that land on the fragmentation further enhances the motion while the

other purple brush strokes below indicate the direction of the figures movement as a result of this movement the puppet's eyes are also fragmented. The repetition of the form of the pipe from top right hand side of the painting, and its increase in size and subsequent resting at the lower middle of the painting creates a rhythm that describes the removal of pipe from mouth. At this level, the researcher begins to combine Cubist, Dadaist and Futurist tendencies, hence giving it an affinity with the Nude "descending the staircase.



Plate xvi
Title: *Na Shuoon*
Size: *140 x 130cm*
Medium: *Mixed Media*
Year: *2012*

4.1.13 Further abstracting of the figure of Yion shows "Na Shuoon" (Plate XVI), repeating forms in the painting. This painting like the one in plates xiv and xv was moulded with saw dust mixed with ponal. The relief was them filed with a sand papper and painted an undercoat of grey colour. The relief of the figure is allowed to create the highlights and tones. While the shade are created by the coloured patches of blue, red and brown. The fragmenting of blue

and red, on the background and the brush strokes that fall on the left hand side of the painting, indicates the body movement. Again there is a repetition of the pipe from top right hand side of the painting, and resting at the lower middle of the painting which creates a rhythm that describes the removal of pipe from mouth. This spontaneity of the puppet's movement sees its left hand repeated from the top middle of the painting downwards which depicts greetings being offered. Here, forms are further lost that one does not see any eye, facial features, the patterns of the *angeer* attire and the head gear, an affinity of this painting to Duchamp's "Nude Descending the Staircase" could be discerned.

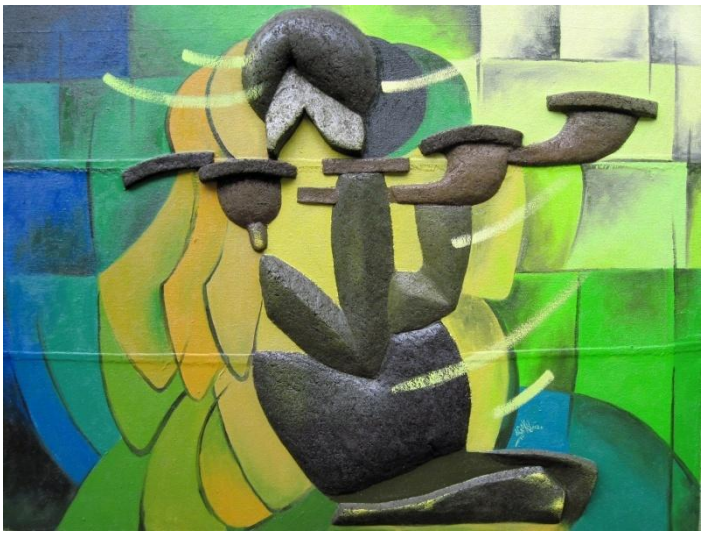


Plate xvii
Title: *Yion Tema*
Size: *120 x 90cm*
Medium: *Mixed Media*
Year: *2012*

4.1.14 "Yion Tema" (Plate XVII) like the figure in plate xii is a seated figure of Yion removing the pipe from its mouth. Its shows a dissolving of form into shapes. The intention in this painting is to register clearer kinetic using an abstracted figure. It is essentially a transformed level of painting as forms are fragmented, simplified and distorted so that formal

properties of line, shapes and colours come to the forefront. Though movement here is not spontaneous, the figure describes some degree of movement. Yion in a seated posture moves his head from one side to the other as such moving the pipe across the breath of the painting. There is a fragmenting of patches of yellow ochre from the left hand side of the painting to the right hand side. This indicates the gradual body movement. The harmonious fragmentation of blue, green and yellow in the background, gives the painting an affinity with Duchamp's "Nude Descending the Staircase".



Plate xviii
***Title**:* *Am Coming Home*
***Size**:* *49 x 107cm*
***Medium**:* *Installation*
***Year**:* *2011*

4.1.15 "Am coming Home" (Plate XVIII) is presumably a Yion figure facing the left hand side. It is constructed with a wood frame of about 30cm x 70cm. with a polythene folded in a somewhat triangular shape and supported with a strawboard, is stuck on the wooden frame exposing the top right angle of the wooden frame. A pair of slippers is then nailed on the

lower angles of the wooden frame. With the one on the left hand side face down and pointed up. While the one on the right hand side is placed face up pointing down. In this installation, form is dissolved, leaving much of the action on the slippers. The components so dissolved still allow one to see the movement of more than one viewpoint at a time. The slippers on the left hand side placed face down and the revealing of the underneath indicate a step taking. The one on the right hand side placed face up exposing the straps of the slipper indicates the right leg is still down, showing Yion walking in a frontal view, though its body still in profile. This painting reminds one of Picasso Cubist and Duchamp's Dadaist approaches.

4.2.0 Category Two: Giant Puppets



Plate xix
Title: *Mr. David Brown I*
Size: *120 x 92cm*
Medium: *Oil on Canvas*
Year: *2011*

4.2.1 "Mr. David Brown I" (Plate XIX), is presumably a white man sitting on tractor. Moving to the right hand side of the painting. Though an essentially representational painting, the partial dissolving of the wheels creates motion. The intention of the researcher in this

painting is to present the puppet in its real appearance. A combination of tones of yellow in the background and some blue and orange on the figure, gives rise to partial motion as Mr. David Brown is seen driving a tractor. The wavy brush strokes on the wheel and the background tend to bring out some of movement around the subject



Plate xx
Title: *Mr. David Brown II*
Size: *120 x 92cm*
Medium: *Oil on Canvas*
Year: *2011*

4.2.2 **"**Mr. David Brow II" (Plate XX) was influenced by the technique of Gani Odutokun. Like the previous painting, it is a picture of Mr. David Brown sitting on a tractor. Which is moving to the right hand side of the painting. In this painting which is also a representational stage, there is a gradual reduction of form from representation, the wheels of the tractor in thick wavy lines. This is in a bid to achieve the kind of motion which is discerning of this puppet. The red and blue in the background adapted from the colours of the Kwagh-hir puppets tends to evoke a sunset scene. The heavy stokes of the brush running in the background and spilling onto the subject tends to create a direction of movement.



Plate xxi
Title: *Mr. David Brown III*
Size: *120 x 92cm*
Medium: *Oil on Canvas*
Year: *2011*

4.2.3 Mr. David Brown III (Plate XXI), is also a puppet figure seated on a tractor, and moving towards the right hand side of the painting. Unlike the painting in the previous plates this painting is an exploratory stage of this category. At this point in plate xxi, the researcher used completely raw shades of blue, green and yellow straight from the tube. The distortions are taken further, and forms so reduced are represented by patches of lines and colour, gradually igniting the stylization in this category. The forms are simplified such that facial forms begin to disappear, so are details on the tractor. This adds more motion thereby making the wheels less visible. The rawness of the colours used makes visibility less clearer, and arouses an impression of a night scene which is typical of the Kwagh-hir festivals in Tiv land.



Plate xxii
***Title**:* *Mr. David Brown IV*
***Size**:* *120 x 92cm*
***Medium**:* *Oil on Canvas*
***Year**:* *2011*

4.2.4 "**Mr. David Brown IV"** (Plate XXII), is also a puppet figure seated on a tractor and driving towards the right hand side of the painting. Like the painting in the previous plate xxi, this painting is an exploratory stage of this category. The researcher at this stage saw need for more of the raw colours to be used. The form in plate xix was stylized, hence making Mr. David Brown look like a cartoon. The researcher still attempts at creating movement, this time, using curved patches of yellow green, green and blue in the background and the eccentricity and concentricity of the circles that represent the wheels. The appearance of this painting reminds one of the motion in Crali's Futurist "The strength of curve".



Plate xxiii
Title: *Mr. David Brown V*
Size: *120 x 92cm*
Medium: *Enamel on Canvas*
Year: *2011*

4.2.5 "Mr. David Brown V" (Plate XXIII), still an image of Mr. David Brown a puppet figure seated on a tractor and driving towards the right hand side of the painting. Unlike the previous painting plate xix to xxii is an attempt at igniting the transformation stage of this category. In this abstractionist approach, the researcher experimented using liquidized paint. The mixtures of purples, yellow, browns and black were poured onto the canvas and somehow controlled. Few drips of paints were added here and there, leaving behind large patches of colour, and accompanying small patches. The facial features, forms of the figure for example the limbs and the torso. The structure of the machines parts and the wheels dissolve into the background. The effect generated makes the forms mix up with the background hence making them less defined. The mood however created, as a result of the colouration in this painting is dull.



Plate xxiv
***Title**:* *Mr. David Brown VII*
***Size**:* *120 x 92cm*
***Medium**:* *Oil on Canvas*
***Year**:* *2011*

4.2.6 "Mr. David Brown VI" (Plate XXIV),still an image of Mr. David Brown a puppet figure seated on a tractor and driving towards the right hand side of the painting. It was also influence by the technique of Gani Odutokun is an abstracted figure and a transformed stage of this category. At this transformed stage, the whole form is dissolved. The description of form is done by the use of wavy patches of browns, blue, pink, red and orange lines which tend to project motion in themselves. The change of direction, the sudden appearance and the sudden disappearance of some of these lines, creates the optical motion. The reduced visibility in this work also tends to show a night scene.

4.3.0 Category III: Masquerade Puppets



Plate xxv
Title: ***Hungwandere Nyô***
Size: ***121 x 98cm***
Medium: ***Mixed Media***
Year: ***2012***

4.3.1 "Hungwandere Nyo" (Plate XXV) is a figure of a masquerade puppet running into the arena. With wide awake eyes and opened month that reveals the teeth, exuding fearfulness in the process. The relief was influenced by the sculpture technique of Boccioni. The painting a relief technique which was moulded with saw dust mix with ponal and allowed to dry. After which enamel was applied as the undercoat. This figure is a representational picture of Hungwandere, it shows how the puppet's body interacts with the environment as it moves into the arena describing motion as the essential characteristics of the puppet masquerade. The yellow and shades of blue in the background is interrupted by several strokes of the brush which gives rise to the direction of movement. As suggested by the garment as if the speed of

a whirlwind is affecting it. The appearance of this masquerade puppet has a close affinity to Boccioni's "Unique form of continuity in space".



Plate xxvi
Title: ***Hungwandere Tenger***
Size: ***113 x 87cm***
Medium: ***Oil on canvas***
Year: ***2012***

4.3.2 "Hungwandere Tenger "(Plate XXVI) is a figure of the masquerade puppet having entered the arena, begins to agitate its torso forth and back. With wide awake eyes and opened month that reveals the teeth. Is another representational image of Hungwandere, describes the agitation of the puppet made up of red, green, blue and some little of brown. The puppet sheds some of these colours into the background. The shedding of colours and lines that rotates around the head, tend to give it a sensation of movement. The red and brown brush strokes in the background and curvature around the torso gives direction to the movement which is a forward thrust always made by Hungwandere after entering the arena. This movement is responsible for the distortion of the form of the puppet.



Plate xxvii
Title: *A Sen*
Size: *122 x 91cm*
Medium: *oil on canvas*
Year: *2012*

4.3.3 "A Sen" (Plate XXVII) is also a figure of the same masquerade puppet like the one in the previous plate. This view is a face to face view of the masquerade puppet as it advances and moves to the ground, still with wide awake eyes and opened mouth that reveals the teeth. At this stage, the puppet begins to loss form into abstraction with yellow dominating the painting and fading into the background as it leaves the body of the puppet, creating some movement. This exploratory stage is described by the convex and concave lines that tend to diminish to the top of the painting. The waving of both arms by Hungwandere brings about the cress crossing of the curved lines. As the puppet advances forward and moves down to squat, there is again a repetition of the shape of its head which create the rhythm and the

resultant motion around the head of the puppet in this painting. A strong affinity of this painting to Balla's "Illustration of light, speed and movement" is discerned.



Plate xxviii
***Title**:* *A Nure*
***Size**:* *114 x 87cm*
***Medium**:* *Mixed Media*
***Year**:* *2012*

4.3.4 "A Nure" (Plate XXVIII) is a relief form of the masquerade puppet. The relief was moulded with saw dust mixed with ponal and allowed to dry. After which it was filed with sandpaper and painted with enamel. Begin the transformed stage of his category. This stage of the work brings the painting to an abstracted form filled with shades and tints of blue and a dark relief figure, the background tend to move. The brush strokes in the background describe the charges made by Hungwandere. As a result of this movement, the puppets forms is dissolved leaving behind dark blue horn-like forms and white Nok-like eyes that glare at one.



Plate xxix
Title: *Kna Kna*
Size: *130 x 105cm*
Medium: *Mixed Media*
Year: *2012*

"Kna Kna" (Plate XXIX) is also a relief form of the masquerade puppet. The relief was moulded with saw dust mixed with ponal and allowed to dry. After which it was filed with sandpaper and painted with enamel. Is also a transformed stage of this category. This painting is a further advancement of the abstraction in the category. In this painting, there is more repetition of forms from "A Nure" (Plate XXVIII). The dark brown horn-like form and white Nok-like eyes are repeated more. This repetition of form that stands out of the yellow, green and orange background with the accompaniment of brush strokes here and there, generates some rhythm as such arouses a much more rigorous motion. As one sees the masquerade puppet move, twist and turn from one side of the painting to the other. From the looks of this painting, there is an affinity with Russolo's "Impression of Bombardment".

CHAPTER FIVE

FINDINGS, SUMMARY, CONCLUSION, AND RECOMMENDATION

5.0 Introduction

In this chapter, the statement of the problem and objectives, and how collected data was used, were presented thus; kwagh-hir puppets have always been presented as wooden sculptures and for theatrical purposes. Kwagh-hir puppets do not exist in painting form. The research seeks to interpret the kwagh-hir puppets as paintings, hence transforming three-dimensional puppets to two- dimensional paintings. The objectives are to create paintings inspired by the drama and influence of the kwagh-hir sculptures. To proof that kwagh-hir puppets can also exist in a painterly form. Data for this research were firstly stratified from a heterogeneous set, into three homogenous subgroups. Samples were randomly selected from these strata to form the sample size. There were three stages of work in each of the three categories of painting namely; the categories thus; category I, category II and category III, the stages thus; the representational stage, the exploratory stage, and the transformed stage.

This chapter also draws up and presenting the findings revealed by this study, examining summarily ways of finding means of expression in painting through a study of the combination of kwagh-hir proportion and motion. The research in conclusion, briefly discusses the whole chapters. At the end recommendations were proffered.

5.1 Findings

The findings of this study reveal that;

1. Three dimensional theatre can be understood by the researcher in the way to appreciate two dimensional space as an area for two dimensional theatre.

2. Motion could be drawn from kwagh-hir a doing art realm of theatre into a visual art realm of painting.
3. Visual motion exhibited by the 20th century arts and their stemming movements particularly Cubism and Futurism . There was an affinity in their use of repetitive elements to create optical illusion of motion in painting. As such the study at hand propound: elements x repetition = rhythm/movement as a formula for creating visual motion in painting.
4. Systematic developmental stages of paintings and manipulation of the kwagh-hir figures was found to give birth to aesthetic designs worthy of public displays and appreciation.
5. Specialised forms of the kwagh-hir can be reduced to its barest minimum while maintaining its "ijovness" (spirit-ness, masquerade-ness, and or character).
6. The dynamic role of sawdust mixed with ponal (carpenters glue) as a medium can be used as a material for exploring the diverse forms in other traditional art works, and creating paintings from them.
7. The paintings "Dough Ityu" plate xv and "Na Shuoon" plate xvi which are three-dimensional in nature, look like rotaries as such earning them the kind of kinetics discerning of Duchamp's "Nude Descending the staircase".
8. The use of paper mache for embossment and moulding was found to pose some challenges. Its lack of plasticity made it almost impossible to mould figures with. The shrinkage level of this material was seen to be high. After oxidation (undergoing the process of drying) moulded forms got so reduced that details seem lost, which informed the researcher's decision to use sawdust mixed with ponal (carpenters glue).

5.2 Summary

This study has examined ways of finding a means of expression in painting through a study of the combination of kwagh-hir proportion and motion. A visual dialogue between these two variables was looked at and ways were found for achieving a fusion between them and creating of a feeling of an equivalence of both specialised proporation and motion.

The research study started by looking at the effort of some masters who have tried to study the problems of reduced proportions and that of motion.

The researcher used study sketches which served as data for the study. The researcher grouped the paintings into three categories. In each of these categories paintings were created in three stages;

The painting study started by looking at the physical appearance of the subject in the representational form.

In the second stage there was a partial fusion of the specialised proportions and motion. Details started losing their identity, repetition of form, line, shapes and colours came to the fore. As a result rhythm began to appear hence partial motion began to be registered.

In the third stage there was a dissolving of forms such that certain features seized to exist. The repetition of such forms, lines, shapes and colours was made more evident. As a result rhythm is heightened and motion accelerated beyond the level of the second stage. Paintings created at the end of this study which are worthy of public display and appreciation can promote the rich and colourful culture of the Tiv people.

5.3 Conclusion

This research has explored the dynamic relationship between painting and sculpture. It permeates the vistas of theatre a doing art through a presentation of the Kwagh-hir puppetry tradition as kinetic paintings worthy of public appreciation.

Adapting kwagh-hir proportion and motion to create kinetic paintings could be challenging as well as an exciting creative experience for the artist (researcher). Apart from its theatrical significance, kwagh-hir puppets can present the artist with a variety of forms with which successful as well as creative transformations can be made to represent various aesthetic designs worthy of public and individual patronage and appreciation. Within the course of this study, strokes, patches of colour, and repetition of such elements to transform movements made by the kwagh-hir puppets into graceful pictures of kinetic images. In some cases, such images created took up the resemblance of the kwagh-hir, while others were conceptual in appearance thus the similarity in the produced works to their source of inspiration.

Futurist artists (painters) like Umberto Boccioni, Carlo Carra, Fortunato Depero and Luigi De Guidici have been inspired in their works by human figures to create motion, others like Gerard Dottori and Tullio crali were inspired by building and architecture to create their motion. Fillipo Tommaso Marinetti used machines to create his motion. Others like Giacomo Balla, Luigi Russolo, Gino Severini and Tullio Crali simply used lines, shapes and colour to create motion. Contemporary Nigerian artists like Demas Nwoko, Lamidi Fakeye and Mufu Onifade among others who attempted to use indigenous sculptures tend not to take into consideration kinetics. This research in its quest to bring to bare motion of kwagh-hir figures in painting has created an idiom of expression for the artist, using the fusion of kwagh-hir

figures and proportion combined with motion by fusion of repeated lines, colour, shape and forms to create kinetic paintings. The researcher lays bare some aspects of the history, culture, folklore and the politics of the Tiv from time.

Paintings created at the end of the research which are worthy of public displays and appreciation, can promote the rich and colourful culture of the Tiv people.

5.4 Recommendation

1. It is hoped that the emerging contemporary painter will make use of the recommendation made below in developing awareness for the search for subject matter for expression in kinetic painting.
2. It is also hoped that artist (painters) can begin to use other traditional sculptures for example the “Dabo Dabo”, “Ere Ibeji” among other things to create kinetic painting through a study of the combination of fusions traditional proportions and motion; by repetition of lines, shapes, colour and form in paintings to bring to the fore this motion.
3. This research recommends to the artists the use of: elements x repetition = rhythm and or movement as a formula to accentuate their tradition sculptures into paintings with optical motion.

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APPENDIX

THE DIFFERENT KWAGH-HIR PUPPETS

Miniature Puppets



Gbange refers musical instruments played at millet farms to prevent birds from eating up the crops. The guard is seen here shooting the birds

Source: Nigeria Magazine No. 120, 1976



Ajiawe and friend skipping to music
Source: Nigeria Magazine No. 120, 1976



Yion father of Mbayion People

Source: The Kwagh-hir Theatre



Poo, a mythical place for storing the dead. The old man is lornenaaekunya meaning, 'People will see shame'

Source: Nigeria Magazine, No. 120, 1976



An armed robber at the stakes

Source: Nigeria Magazine, No. 120, 1976



Young dansanda girls (policewomen) dancing
Source: Nigeria Magazine, No. 120, 1976

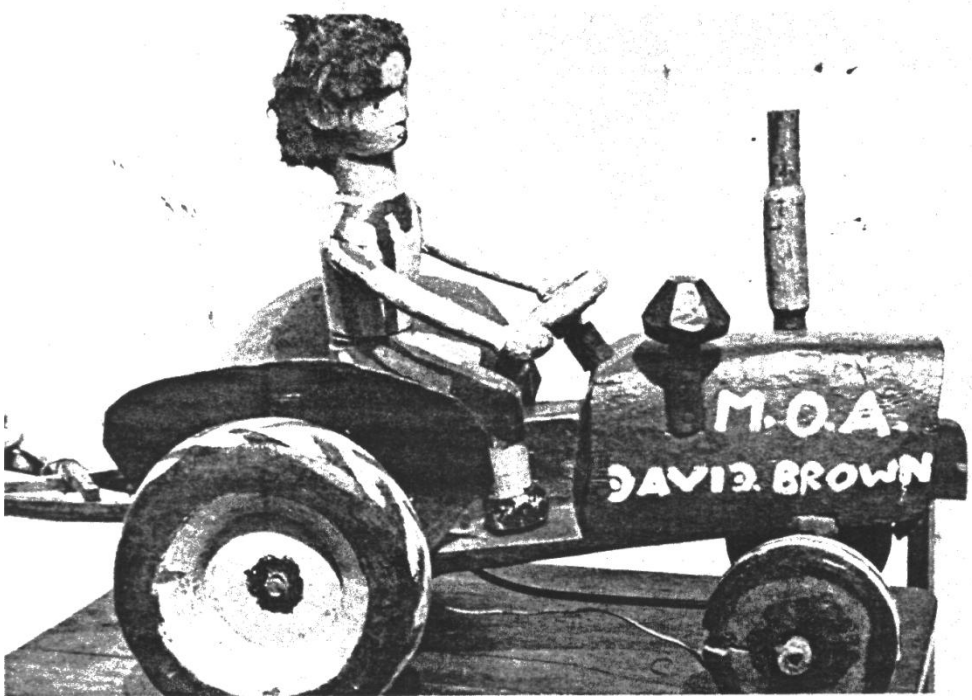


Ouhundu the mad man who beat his wife often
Source: Nigeria Magazine, No. 120, 1976



Atsar Dance—a Tiv nobility dance
Source: Nigeria Magazine, No. 120, 1976

Giants Puppets



David Brown of the Ministry of Agriculture driving his tractor
Source: Nigeria Magazine, No. 120, 1976



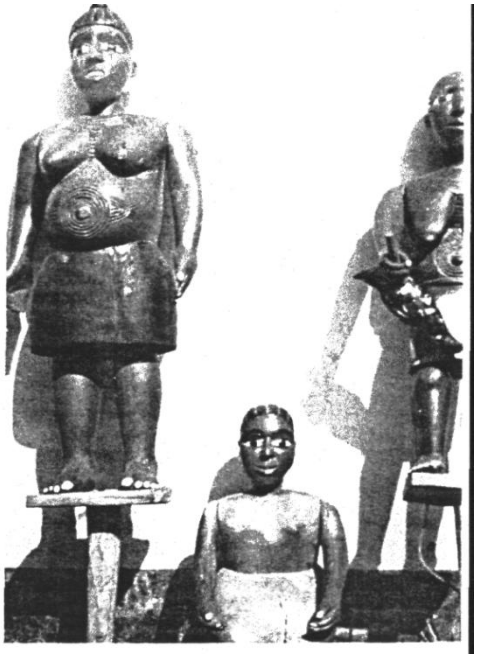
Mdema and his girlfriend on motorcycle
Source: Nigeria Magazine, No. 120, 1976



Mammy water in different style
Source: Nigeria Magazine, No. 120, 1976

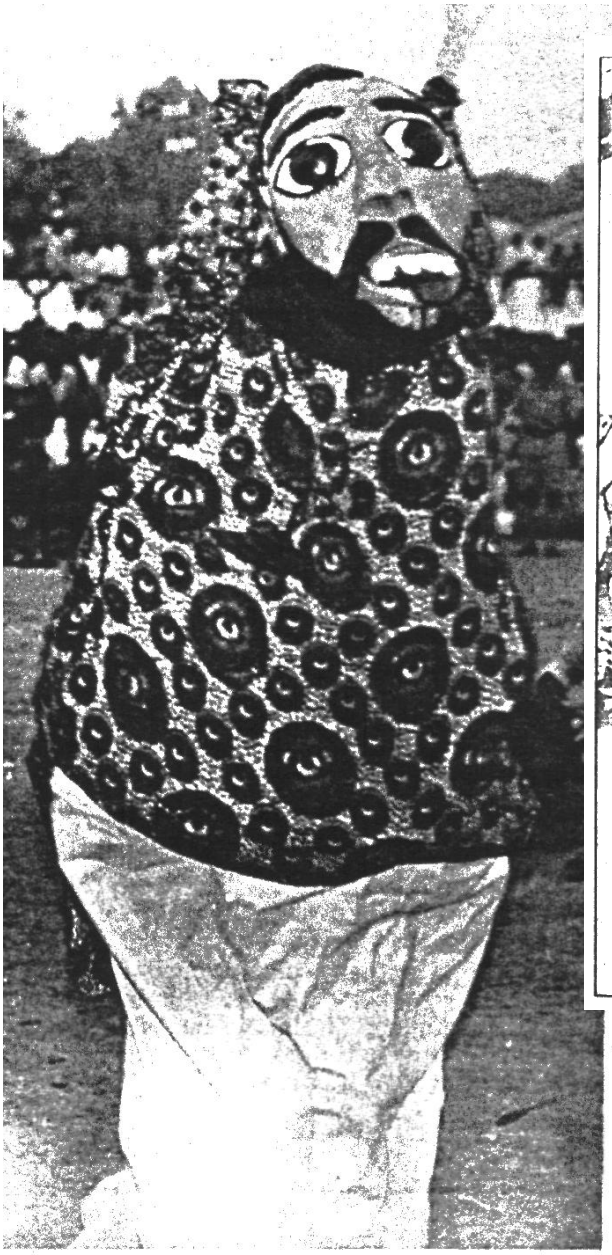


Kumarumun carrying her baby
Source: Nigeria Magazine, No. 120, 1976

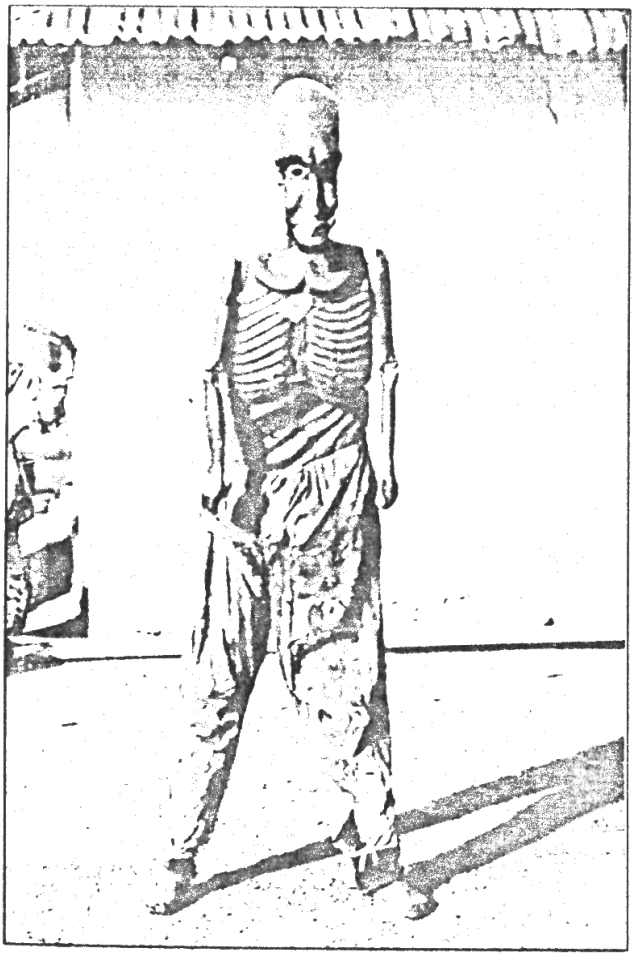


The barren woman conceived by ritual means symbolized by the cock held by a priest
Source: Nigeria Magazine, No. 120, 19

Masquerade Puppets



Hungwuandere meaning to go up and come down is a masquerade puppet named after the effect of its movement
Source: Nigeria Magazine, No. 120, 19



An Akande (Dan Zaria)
Source: The Kwagh-hir Theatre



Takuluku Jov



Gesa Jov
Source: The Kwagh-hir Theatre



Bo-gaanaga Jov
Source: The Kwagh-hir Theatre

Source: The Kwagh-hir Theatre



Zer-agen Jov
Source: The Kwagh-hir Theatre