AN EXPLORATION OF *VWANA* COSTUMES FOR SCULPTURAL DECORATIVE COLUMNS

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DEPARTMENT OF FINE ARTS,

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APRIL, 2017

DECLARATION

I hereby declare that this dissertation titled **"An Exploration of *Vwana* Costumes for Sculptural Decorative Column"** was carried out by me in the Department of Fine Arts, Ahmadu Bello University, Zaria.

The information derived from literature has been duly acknowledged in the text and list of references provided. No part of this dissertation was previously presented for another degree or diploma, in any higher institution, to the best of my knowledge.

Tisloh David Dung _____ _____

Signature Date

CERTIFICATION

This dissertation titled **"An Exploration of *Vwana* Costumes for Sculptural Decorative Column"** by Tisloh David Dung, meets the regulation governing the award of Master of Fine Arts (MFA) degree in sculpture of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to my parents: Hon. Daniel Dung and Late Ngo Abigail Dung

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My profound gratitude goes to the Almighty God for sustaining me throughout this programme and my parents Hon. Daniel Dung and Late Ngo Abigail Dung for their moral and financial support during this study. My sincere appreciations are also due to the members of my supervisory committee, Dr. Wesley Emmanuel Okachi and Dr Lasisi Lamidi for their professional and intellectual contributions as well as their kindness, patience and for painstakingly going through this work severally. I sincerely thank the Tertiary Education Trust Fund (TET Fund) for the financial support they offered me towards this study. I greatly appreciate Prof. Ekanem Ikpi Braide (Pioneer Vice Chancellor) Federal University Lafia, Dr Idris Othman Jibrin (Pioneer Registrar) Federal University Lafia, Prof. Victor Dugga, Dr. Chris Echeta, Dr. Blaise G. Gbaden, all members of staff, Visual and Creative Arts Department, Federal University Lafia (FULafia) for their moral support. A special thanks also goes to Hon. Ahmed Idris (MHR Wase constituency), Prof. Philip Gushem, Dr. Gambo Duniya, Dr Ken Okoli, Dr. Caleb Samuel, Dr. Kefas N. Danjuma (of Blessed memory), Mr. Keven Damden, Mr. Ephraim Ugochukwu, Gershon Paul Dachin, Yusuf Olayinka Umar, Leche Anthony, Geofrey Yawati, Daniel Afolayan, Amos Obinna, Mallam Aminu Saliu, Mallam Bala Tanko, and everyone that contributed to the success of this dissertation.

ABSTRACT

This study **"An Exploration of *Vwana* Costume for Sculptural Decorative Column"** seeks to use costumes from *Vwana* Berom as source of inspiration to create sculptural decorative columns. *Vwana* is a traditional first fruit harvest festival practiced among the Berom ethnic group of Plateau State, Nigeria. Different decorative column exists within and outside Nigeria in form of figurative, mask, and geometric shapes. Sculptural forms have also been explored using costumes not as column, but to express artistic ideas. The problem of the study hinge on occurring adaptation of foreign ideas of decorative columns on Nigerian structures and exploring possible ways of filling the gap between costume sculptures as Art expressions and costumes as decorative columns that can be compatible with present trends in contemporary architecture. Hence, the study aims at exploring the female *Vwana* costumes for decorative columns while, the outcomes were further explored into utilitarian sculptural forms. The aesthetic qualities of *Vwana* costumes inspired this study because of its rich and finely decorated ornaments compared to costumes of other Berom festivals. The declining state of *Vwana* festival also motivated the study. The study employs the practice-based research methodology. The researcher made use of photographs that captured images from *Vwana* festival. Some of the accouterments were also collected and photographed which were translated into sketches. Images of and information of costume sculptures and other forms of decorative columns were gotten from books, internet, dissertations, journals, magazines and videos. The instruments used for the collection of data included photographs and observation while, the tools used for data collection were camera, computer system, video Compaq disc and sketch pads. Modeling and casting technique was employed while, fiber glass and concrete were used as the medium of expression. The studio exploration is an attempt to capture *Vwana* costumes into sculpture. The works were grouped into five (5), which include Representational Studies: This captures images of female figures dressed in *Vwana* costumes rendered in naturalistic form, which constitute the preliminary studio explorations. Secondly, cloth costume studies follows which includes; exploration of column using fabric attire (wrapper), captured on the figures. Furthermore, *Vwana* costume adornments were explored into decorative columns. Some emerging column forms derived from this research were further explored into utilitarian sculptural forms by creating relief platforms atop some composed *Vwana* columns produced. The final explorations are decorative columns executed in abstract or simplified forms, characterized by chisel cut surfaces. The outcome from the overall exploration resulted in a variety of decorative columns and utilitarian sculptures. In conclusion, the study offers a substantial view of the *Vwana* costumes into decorative column hence, sculptors and building professionals should collaborate in patronizing indigenous cultural elements to establish original structural design. The study recommends that *Vwana* Costumes can be explored sculpturally into other architectural components and utilitarian sculptures such as; balusters, Plaster of Paris (P.O.P.) cast ceilings, chairs, garden benches among others.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Culture especially in African society shows itself in art, folklores, poetry, dance, music, drama, architecture and costumes used in festivals are evidences of cultural heritages found in various communities. Wuketits (2012) sees it as "extra-somatic continuum of things and events that depends on intentional behaviour and symbols", while Holzhausen (2005) defines culture as a means to express and communicate what is going on in people's lives using spiritual, intellectual or emotional features. Festivals are among the common elements of a culture that deals with the spiritual, intellectual or emotional lives of a community, usually exhibited in form of music, dance, and dramatic performances, (Adegbite, 2010). However, such performances can be incomplete without appropriate costumes akin to the cultural event.

Vwana is a significant first fruits festival performed in Berom land, which covers Jos North, Jos South, Barkin-Ladi and Riyom local government areas of Plateau State, Nigeria. The festival can be interpreted as being performed to give thanks to God (*Dagwi)* for protecting the crops and for good yields. In collaborating the above assertion, Da Bot of Sho states that: *Vwana* is a festival performed;

> to thank God (*Dagwi)* for protecting our crops from all natural disasters such as drought, locusts, manmade disasters and those caused by evil spirits. And also to thank God (*Dagwi)* for protecting the people throughout the farming season, especially for enabling them to pass the hunger period.

The event annually marks the harvest season of agricultural crops such as *Acha*, Millet, Sorghum, *Pwana* and so on. The festival which is usually celebrated in the tenth month of the year is richly endowed with dances, music and performances that attract people from various

communities. The festival is spearheaded and directed by the *Da Gwom* (community head) based on the directives of the gods. The festival often features the young and old beautifully dressed in costumes to show appreciation to the gods for a good yield. *Vwana* festival also serves as avenues where people meet and make new friends, bachelors get maidens for marriage. The king usually sends for three beautiful maidens so that he can choose one for himself and the other two for his sons to marry (Davou, 2014). *Vwana* festival is of social and agricultural significance to the *Berom* ethnic group while, the costumes used in the festival are aesthetically inspiring. Thus, both males and females wear costumes and each has their mode of dressing.

Costumes are clothing appropriate for a particular activity. Banjoko (2001) defines costume as a regional or historical dress; traditionally worn in a particular period. He further states that costume of any performing art is the character's garment and accessories such as jewelries, hand kerchief, bags, hair dressing, face and body make ups, including mask. The costumes worn in *Vwana* according to Nyam (2005) includes; smearing their bodies with *ti* (red ochre) mixed with *nnei pwat* (olive oil), stone or beaded neck laces, nose and ear rings, millet stalks or porcupine quills worn on their ear lobes and noses. Furthermore, bangles, armlets, fly whisk, leaves, grass skirts, wrappers, rattles, waistbands, headband and feathers are for young girls and married women, while the men also wore (red ochre) mixed with (olive oil). The *Gwom Kwi* (Preast) wore a leopard skin, hold his staff of office which is a large heavy stick, fly whisk, puts on cross belt, and leather or iron greaves. The elderly men wore (*pere)* leather cross belt, and greaves made of leather or iron, to cover the legs below the knee. Young boys and other men wore only (*mpok*) genitals sheath which was made to the size of the genital to cover it. In the post colonial era till date, a thick wrapper (*godo*) and

other lighter wrapper were included as part of the costumes. Gyang (1997) points out that with modern civilization, the Beroms adapted the use of wrappers among the women which they tie on their chest and waist down the knee as costume for dancing at festivals and other occasions. The author continued that despite modernization, one could still see that the Berom people have been able to maintain their cultural pattern of dressing, including their accouterments.

Artists have transformed costumes into different sculptural ideas, some of which are in the form of fashion display. A renowned Greek sculptor, Nikos Floros produced a series of costume sculpture one of which he titled "The Costume of Queen Elisabeth I". According to Floros (2013), the costume sculpture was produce from recyclable soda cans and was inspired by the wedding dress worn by Grace Kelly for her wedding. It is a long sleeve gown with a broadly designed draped skirt from the waist down. The sculpture appears to have been made on an invisible figure to have a natural display of the costume on a body. Similarly, a costume sculpture executed by Fabio Lattanzi Antinori appears to have a different orientation probably inspired by materials. In their work titled "Run for your life, it's the shredded newspaper man!" Rodriguez (2011) asserts that the work was constructed using "shredded newspapers found around East London" and is perhaps an unsubtle visual metaphor for the declining state of the traditional print news industry in London. This costume sculpture appeared like a traditional African masquerade in a dance mode by nature of its material and form. Yablonsky (2011) describes Nick Cave as an artist who puts together strips of old cloths, sweaters, thatched twigs, fake flowers, dyed feathers, gaggles of pipe, tall chair or wicker basket and assembles them into costume figurative sculpture.

A column may be described as an upright pillar in form of a long cylinder used to support a building. Craven (2013) defines column as that vertical and narrow part of a building or other structure which can either be a support or decoration. On the other hand, Sculptural decorative columns are sculpted pillars, better described as pillars made of sculptural ornaments or forms used for support or decorations. Speels (2014) describes sculptural decorative columns as sculptural adornments of mostly classical pillars. The structure of a classical column according to Kleiner, (2011) has three main parts; The Base, Shaft, and Capital. The 'Base' is a platform on which most columns rest upon. The 'Shaft' is the longest and largest part of the column. While the 'Capital' is the top must part of the column that crowns the shaft. He further classified classical columns into Greek and Roman orders, Greek order Includes; Doric, Ionic, Corinthian and Caryatid, while Roman order have; Tuscan, Doric, Ionic, Corinthian, Composite and Solomonic orders (Craven, 2013).

Sculptural decorative columns in traditional Nigerian context are characterised by carved symbolic and decorative patterns in relief forms, mostly on square or round post in the south eastern traditional structures (Okwumabua, 2006). In the Northern region of Nigeria, the mosque and palaces which are considered as most prominent buildings in Hausa towns have columns sometimes decorated into brightly painted and sculpturally molded relief abstract designs (Nura, 2014). In the South South, the Oba's palace in Benin (Edo State) has wooden columns for roof supports which are decorated with the rectangular bronze plaques, many of which depicted life at the palace court (Anonymous, 2016). In the South West, decorative columns are characterised by caryatids or figurative forms in traditional Yoruba structures. To support this, Adeyemi (2008) affirms that the sculpted supports along the verandas enclosing the courtyards and palace structures bear images of deities, revered gods

or personalities, which gives distinctive identity, character and decoration to the architecture. The author further laments regrettably that global acculturation is quietly creeping into the African societies and dangerously replacing the creative genius of the Africans which may lead to creative indolence and cultural impoverishment in the long run.

It is observed that Nigerian contemporary architects and building professionals have dwelt so much on adapting the classical style of decorative column on structural design. Capital (2011) however repined that the current Nigerian architectural ornaments are imported influences of foreign ideas; the façade of the First City Monument Bank (FCMB) building all over Nigeria for example is inspired by Greek Corinthian column. Many columns in worship centres, public structures and residential houses are inspired by either Greek or Roman order of decorative column. Odimayo (2008) made references to the Yoruba sculptural verandah post usually called *Opo ile* which were largely made for palaces of the *Obas* and their nobility in the ancient Yoruba country. He further contends that these verandah post produced by great Yoruba carvers served the same purpose as the Doric, Ionic, Corinthian, or Tuscan columns of classical Greek and Roman architecture (to bear load and decorate). However the possibilities of exploring an indigenous cultural costume sculpturally from *Vwana* festival could be attained and further explored for artistic and utilitarian purpose.

1.2 Statement of Research Problem

It appears that the current Nigerian architectural styles, including structural ornaments as presented by Capital (2011) are strongly imported influences of foreign ideas, in terms of

designs, material and functionality with little or no interpretations of traditional elements of the indigenous Nigerian society. Secondly, indigenous traditional Nigerian decorative column are executed in different ideas using indigenous forms such as; seated or standing caryatid, figurative and geometric reliefs, mask totem forms and painted motifs, mostly for shrines, royal and worship structures, but no known columns produced depicting any Berom cultural costumes or artifacts. Also, several artists such as; Nikos Floros, Fabio Lattanzi, Nice Cave, Yinka Shonibare among others have explored costumes sculpturally, which are not columns, within and outside Nigeria in different forms and material. The present study therefore, considers the possibility of exploring costumes to create decorative columns. It is in this light that the researcher seeks to explore *Vwana* costumes to create indigenous decorative columns comparable with the classical Greek and Roman columns.

1.3 Aim and Objectives of the Study

The aim of this study is to explore *Vwana* costumes for sculptural decorative columns, while the objectives are to;

i. identify *Vwana* cloth costume for production of sculptural decorative columns.

ii. select some accouterments for the production of sculptural decorative columns.

iii. produce utilitarian forms in sculpture from *Vwana* costume columns.

1.4 Research Questions

i. How can *Vwana* cloth costume be identified for the production of sculptural decorative column?

ii. How can the accouterments selected from *Vwana* costumes be used for production of sculptural decorative column?

iii. In what ways can utilitarian forms be produced from *Vwana* costume columns?

1.5 Justification

The aesthetic qualities of *Vwana* costumes created the drive which the researcher finds worthy of exploring sculpturally. The reason is because the costumes worn at *Vwana* festival are more elaborate, finely and richly decorated, with more ornamentation compared to costumes of other Berom festivals. Also, it culturally serves as a medium of documenting visually the *Vwana* Berom festive heritage, and further helps to create a general awareness about the essence and existence of *Vwana* festival that is forgotten by the present generation due to religious crisis and the present security challenges in Nigeria.

1.6 Significance of the Study

Vwana costumes have not been explored sculpturally; therefore the attempt to capture the costumes into sculpture suggests the strongest point of the significance. Secondly, this study, inspired by *Vwana* costumes is significant for providing recognised decorative columns that are functional. It will also serves as reference material for researchers, scholars, students and cultural agencies.

1.7 Scope of the Study

This research focuses on exploring costumes of *Vwana* festival from Jos South Local Government Area of Plateau State. The researcher considered only the female cloth costumes (wrapper), captured on their torso and other ornamental accouterments such as bangles, beaded necklaces, feathers, palm leaf rattles, grass skirts, leaves, flywhisks, armlets,

headbands and waistbands. This is because the females wear more adornments that reveal interesting figurative curves than their male counterpart.

1.8 Conceptual Framework

The conceptual framework of this study employs Yinka Shonibare's idea of creating costume sculptures inspired by print clothing for both outdoor and indoor sculptures. A typical example is the serials of 'Wind Sculpture' and costume exhibits on mannequins among others.

It also embarked on Santiago Calatrava's idea of adapting human figures into possible "build forms" such as structural designs and abstract sculptures. Calatrava produced works inspired by the human form some of which includes: The Turning Torso Apartment Tower, 2001, Malmo, Sweden. 80 South Street Tower, 2000, New York, USA. Climbing Torso, 1990, New York, USA. and The 2004 Athens Olympics Torch, Athens, Greece, amongst other works. It further addresses his concept of asymmetrical composition in stacking together geometric shapes to create architectural and sculptural forms. Calatrava's preliminary sketches of figures showed most of his structural designs and non-representational sculptures are inspired by human forms. In a similar vein, this research is inspired by Calatrava's adaption of the human torso differently, to capture *Vwana* costumes on female forms, and also the composition of stacking together *Vwana* costume accouterments vertically to produce sculptural decorative columns.

1.9 Definition of Terms

***Acha*:** Tiny white and brown nutritious cereal, (Digitaira spp) also known as Fonio or 'Hungry man rice, cultivated in countries such as Gambia, Mali, Sierra Leone, Burkina Faso and Nigeria (Plateau state).

Berom: A major ethnic group in Plateau state, Nigeria

Caryatids: A stone carving of a draped female figure, used as pillar to support a building.

Da Gwom: Community head

Egungun: Family ritual festival, celebrated through outdooring of masquerades in part of the Yoruba region.

Decorative column: An artistic or architectural pillar not merely attractive but functional, usually made of sculptural ornamental embellishments.

Erechtheum: An ancient Greek temple on the north side of Acropolis of Athens in Greece

Erechtheus: The name of an archaic king of Athens in Greek mythology

Erechthonius: A legendary king and early ruler of ancient Athens, Greece who was autochthonous and raised by the goddess Athena according to some myths.

Godo: Weaved piece of fabric worn as attire by the women or girls during *Vwana* festival, which covers from chest down the knee.

Gwom Kwi: Spiritual Priest in the Berom *Vwana* festival.

Hathor: An ancient Egyptian goddess (mansion of Horus in Greek) who personified the principles of joy, feminine love and motherhood.

***Kadus*:** Flywhisk, made of horse or cow tail, usually held by both men and women as accouterments.

Mazaram Zawan: A Berom community in Jos South Local Government Area, Plateau State.

Oba: A hereditary tribal rulers among several African peoples of western Nigeria.

Opo ile**:** Piller of the house

Osiris: Egyptian gods of the afterlife, underworld, and judge of the dead.

Osiride: A pillar of an Egyptian god Orsiris, who are engaged, and forms part of an architectural element.

Pwana**:** Tiny black and brown nutritious cereal, traditionally used for making pudding and gruel particularly among the Berom, cultivated in Nigeria (Plateau state).

Riyom**:** round or oval shape metallic hand bangles usually of bronze, worn by Berom women as adornments.

Tet**:** weaved grass or palm leaves (Grass skirts), usually worn as part of costume in the pre-colonial era to cover the genitals and buttocks of women, particularly among the (Beroms).

Toltec: A member of the people that dominated central and southern Mexico prior to the Aztecs (Nahuatl-speaking people).

Vwana**:** First fruit festival of appreciation practiced all over Berom land, Plateau State Nigeria.

Vwana **Cloth Costume:** The outer garments (wrapper) usually made of a thin and wide piece of fabric worn as attire by the women or girls during *Vwana* festival, to cover the chest down the knee.

Vwana **Costumes:** Clothing (wrapper) and accouterments traditionally worn during *Vwana* festivity.

Vwana **Cloth Costume Column:** Decorative column form inspired by costume (wrapper), captured on a figurative sculpture as column or its motif.

***Waga*:** Ankle rattle, usually made of palm leafs and tiny stones, worn on the leg as a musical instrument and adornment.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter focuses on literature and works that relate to this research. It gives a historical overview of columns, and discusses decorative columns and other sculptural or structural ideas inspired by plants, figures, costumes and other materials. It also analysis some related works produced in other countries and within Nigeria.

2.2 Review of Literature

The idea of architectural forms is believed to have originated from nature. Laugier in Irena (2010) suggest that, the primitive man seeking shelter, built out of necessity and the first dwelling was built in the forest with branches and trees; thus becoming the basis of all architecture. The author continued that the primitive hut founded on simple nature, rooted in functional and structural basis represents the first architectural idea which shows the beginning of an understanding of column, entablature and pediments on which architectural principles are based. To buttress this point, Miller (2002) opines that, the imitations of Papyrus or Lotus styles of Egyptian column are a reflection of earlier times when primitive huts were supported by bundles of plant material and palm logs. Trees and plants have natural features that inspire structural design. Rian and Sossone (2014) adds that;

> from the prehistoric age to the contemporary periods, trees and plants had been used for the decorative purpose in architecture. In the Classical and Roman periods (500 BC to 400 AD), vegetal and floral shapes, that were designed with small details, focusing on the aesthetic proportions of design for enriching the architectural decorations, became the prominent features in architecture. Special emphases were given to the design perfections even for the tiniest details.

The authors further contend that contemporary architects have designed treelike structures referred to as Dendriforms, which are replication and adoption from tree patterns for constructing structures. Another primitive man's idea seems to have been inspired by ancient dolmen. A dolmen according to Unwin (1997) is an architectural metaphor for a cave which consist of a large horizontal slab of carved or existing stones supported by two or more vertical slabs which appears to stand as the column.

Column as seen in disciplines such as biology and botany also have supportive functions. Columns also serve similar function with the human back bone which supports the human skeletal system referred to as the vertebral or spinal column. This is in line with the Physical or biological anthropologist definition of column as a longitudinal subdivision of gray or white matter in each lateral half of the spinal cord that resembles a pillar in the human body (Bateman, 1994). In Botany, it is that long structure in a flower such as that of an orchid, consisting of the united stamens and style (Jeffree, 2007). In architecture and structural engineering, a column is termed as a structural element that transmits through compression the weight of the structure above to other structural elements below (Firoz, et'al 2012). In other words, a column is a compressed member that technically replaces a block of wall that would have been. Vahidi, et'al (2009) describes column as a supporting pillar consisting of a base, a cylindrical shaft and a capital, which are common features of the classical column. The term classical according to Curl (1992), implies the first rank or authority, a standard or model, specifically derived from Greek or Roman antiquity. This means conforming in style or composition or both to the rules of models of Greek and Roman Antiquity. He continued that these styles of model are characterised by clarity, completeness symmetry, deceptive simplicity, repose and harmonious proportions which are

associated with civilized life, perfection, taste, restraint, and serenity. Stackhouse (2015) opines that classical architecture has its elements which include the orders; columns with entablature, the frames and head of windows or door opening among others. An order in architecture as described by Curl (1992) is essentially a vertical post carrying a beam or a lintel: It is an assembly of parts consisting of a column erected on the base and a capital carrying an entablature, proportioned and embellished in consistency with either Greek or Roman styles. Columns are also known as pillar, support, post, stake, pole, pier, buttress, pilaster and underpinning as it suit the user (Craven, 2013).

The column is an architectural element creatively constructed to serve technical and aesthetic function of a building or structure. It also has other functions aside architectural usefulness. To buttress this, Cartwright (2012) opines that;

> Columns could also be incorporated (engaged) within walls or be free-standing and carry sculpture to commemorate particular events or people. The first use of column was as a single central support for the roof of relatively small building, but from the Bronze Age of (3000-1000BC) more sophisticated columns with other functions beyond direct structural support appeared in the Egyptian, Assyrian and Minoan civilization which are decorative in rendition.

Civilization is believed to originate from Ancient Egypt with much visible evidence especially in its art and architecture. Richards (2002) affirms that there is consensus among historians and Egyptologists that the ancient Egyptians were the first builders ever known to man. They taught humanity how to design and erect buildings thus laying the grounds for human civilization, urbanization and man's settlement in a specific homeland of his own for the first time. The column is one unique common architectural element that comes to mind when it comes to Egyptian architecture. Dunn (1996) states that it is difficult to imagine a temple such as Karnak, without thinking of its columned halls. These columns are identified

by large cylindrical shafts and capitals made of plant imitations. The surfaces of the column are also characterized by an engraved ancient Egyptian symbolic writing known as (Hieroglyph).

According to Miller (2002), Egyptian architectural columns can be more or less divided into two basic classes. The first types are polygonal columns which, over a period of time, increased its number of sides from four to sixteen. The second classes are stone imitations of plants such as the papyrus, palm and lotus. The idea of the second class of columns appears to have been inspired by plants with patterns of flowery decoration which Tansey and Kleiner (1996) suggests that the flora of the Nile valley supplied the basic decorative motifs in all Egyptian art.

The authors further state that, the formalization of plant forms into the rigid profiles of architecture closely parallels the formalization of human bodies and action that the Egyptians achieved so skillfully in tomb painting and sculpture. In making more reference to Egyptian columns inspired by plants, Dunn (1996) also observes that the column shafts were copied in stone inspired by plants, resembling either a trunk or a bundle of stems of smaller diameter. The author further observes that the shape of the capital (the top of the column) had a plant theme as well. The transition of the capital to the shaft had five bands might be found representing the lashing (a binding rope) which held together the bundle of stems of which the earliest columns were made.

Some of the Egyptian plant style columns as explained and illustrated by LaChiusa (2004), Dunn (2006) and Bell (1996) includes the fluted columns which resembled and represented bundled reeds or plant stems that sometimes took the form of a polygonal column shaft; The palmform column which is inspired by palm tree motifs; the Lotiform

columns: inspired by lotus plants; the Papyriform Columns which have a Shaft representing either a single or multiple type plant stems; and then Coniform Columns: characterised by a fluted shaft surmounted by a capital representing the branches of a conifer tree. Other Egyptian plant style columns include the Tent Pole Column: which is a representation of wooden poles in stone to support light structures such as tents; the Companiform Columns which takes the shape of a floral column with some form of flower shaped capital surmounted on a circular, ribbed or square shaft; the Composite Columns which are extensions of Companiform column with their capitals decorations in floral design of imagined or stylized plants, such that the floral motifs could hardly be recognised. Most Egyptian column ideas were derived from natural plant forms.

While natural plant columns were the most common in Egypt, other column and pillar types could represent deities or their attributes which appears to be in figural sculpture rendered in animal or human forms. Dunn (2006) gives Examples which include: Hathoric Columns which are usually instantly recognisable by their capital in the shape of the cow-headed goddess, Hathor. They often had a simple, round shaft. Then there are Osiride Pillars which are types of pillars that are engaged, meaning that they are part of another architectural element, and take the form of a statue of the god Osiris on the pillar's front surface. Osiride Pillars are normally in the form of a standing statue in appearance and are identifiable by the crossed arms.

The Caryatids and Atlantids are other forms of Egyptian support inspired by human figures. A Caryatid is a sculpted female figure serving as an architectural support taking the place of a column or a pillar supporting an entablature on her head. According to Wright (2008) the Greek term *karyatides* literally means 'maidens of Caryae', a place named for the

'nut-tree sisterhood', an ancient town in Peloponnese. The author added that Caryatids is named "after the women of the Greek village of Caryae who according to legend, must eternally bear the shame of their town's support of the Persians in their assault upon Greece", who appear to have 'turned' on their own people in order to support the enemy.

Caryatids columns in Egyptian mortuary temples were image representation of kings, prince, princesses, servants and other members of the royal house. Perhaps, the significance of royal personalities who deserve monumental honor and also the belief of ancient Egyptians in eternity may have inspired these ideas. Kleiner (2011) observed that some of the Egyptian Caryatids or Atlantids were carved from the cliffs as one with the pillars, sometimes without any load-bearing function. Fletcher (1950) posits that the Osiris pillars used in the mortuary temples at Thebes, believed to be forerunners of the Caryatids of the Greeks.

By pattern of practice, it is evident that sculptors and architects share a common goal as both professions deal with forms mostly inspired by nature. Laugier (1985) opines that any successful sculpture or architectural piece depends on the accuracy of proportion, elegance of forms and choice and distribution of ornaments. It is evident that the cave dwellers drawings, reliefs and paintings were often expressed in human and animal forms which perhaps seem to have been a driving force to art. The ancient Greeks took their inspiration from the human form, and Greek sculpture display realistic portrayals of the human body. Morello (2001) asserts that the human form became the basis for Greek art and architecture as well as the driving force behind mythology and philosophy; He further states that the Greek’s use of the body is prevalent and can be considered the central focus of the highest forms of sculpture.

2.3 Review of Related Works

A total of nineteen works relevant to this study are reviewed. The works are selected based on decorative column forms, structural and sculptural ideas while some costume sculptures are also reviewed.

2.4 'Turning Torso', 2005, Concrete and Steel, Santiago Calatrava

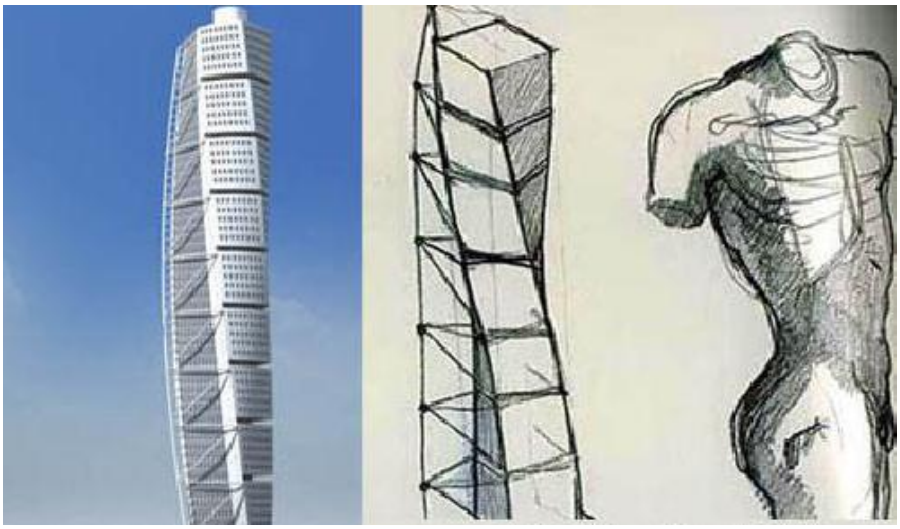


Fig. 1: 'Turning Torso', 2005, concrete and steel, Santiago Calatrava, Malmo Sweden, (Sketches and Forms). Photo: Heinrich Helfenstein, source: Santiago Calatrava: Sculpture into Architecture (Cataloge), p.4

The 'Climbing Torso', 'Running Torso', 'Athens Olympic Torch' to mention but few are works of an award winning architect, sculptor and engineer, Santiago Calatrava. His works as described by Linda (2007) are piece intrigued with structures found in nature, particularly moving structures. She observes that the human figure is frequently the inspiration for Calatrava's work which creatively explores the relationship between natural forms and possible built forms or between human forms and other creatures. In one of his architectural piece, the 'Turning Torso' conceived to enhance a public area. Calatrava (2005) describes it as a building meant to be seen as a free-standing sculptural form posed within the cityscape.

In the original sculpture of the ‘Turning Torso’, seven cubes are set around a steel support to produce a spiral structure, which resembles a twisting human spine. From Calatrava’s idea of structural designs, it clearly shows how figures can inspire different structural ideas, either as whole or part of a structure or sculptural piece. The male torso here is captured as a source of inspiration in Calatrava’s design, while in this research, the cloth costumes (wrappers) are captured on female torso. Perhaps the idea of the turning torso used for an architectural building is to break away from regular rigidity of pose, while this research tries to use the same idea of breaking away from rigidity to design a decorative column.

2.5 ‘The Centennial Statue’, Bronze, 2004, Alan Cottrill



Fig. 2: ‘The Centennial Statue’, 2004, Bronze, 500cm high, Alan Cottrill, Coshocton, USA. Source: http://www.coshonlibrary.org/green/centennial.php.

The Centennial Statue at the Coshocton Public Library, USA, is the creation of the sculptor Alan Cottrill. The sculpture features a young boy holding an open book and sitting atop a stack of books. The entire sculptural form creates a column of books arranged in asymmetrical composition, thereby giving it a zigzag or wavy kind of appearance in a

vertical position. The composition of the stacked books also creates interesting negative spaces between the books, and each book appears to be inscribed with titles on it. Matt (2012) asserts that each of the one hundred books represents one year, and each ten represents a decade of the Library's service to the community. He further contends that the final book, the one held by the boy, is untitled to allow the observer to imagine his or her favorite book at the top. The centennial statue relates to this study in terms of the asymmetric nature of book composition in a stacked appearance, which in similar manner explores costume ornaments vertically into decorative columns in this research.

2.6 "Pillar Statues", (ca. 1290–1224 bce), Sandstone, Unknown Artist.

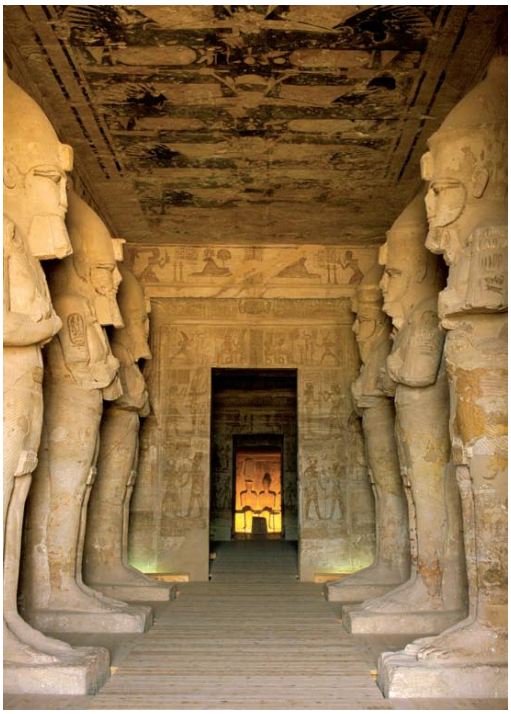


Fig. 3: 'Pillar statues', 19th Dynasty, (ca. 1290–1224 bce), Sandstone, 32 foot high. Interior of the temple of Ramses II, Abu Simbel, Egypt. Source: Art Through the Ages Vol 2.

Inside Ramses II's mortuary temple are tall figures of the long reigning pharaoh carved as one with the pillars facing each other across the narrow corridor. The pillars appear to

have no load-bearing function. They resemble columns in its male atlantid or female caryatid variants. According to Kleiner (2011), the human figure is attached to a plain column, and at other times the figure replaces the architectural member and forms the sole source of support. Furthermore, Ramses like other pharaohs had many wives, and children and the pharaoh honored the most important members of his family with immense monuments (Warren, 2014). Here, the unique similarity with this research is the exploration of some *Vwana* decorative column without load bearing functions like the caryatids and atlantids columns of the Ramses II mortuary temple.

2.7 "Caryatid columns of Maidens" (ca. 421–405 bce.)Unknown Artist.



Fig. 4: 'Caryatid columns of Maidens' Unknown Artist, (ca. 421–405 bce.) south porch of the Erechtheion, Acropolis, Athens, Greece, Marble, 7_ 7_ high. British Museum, London.

The *Erechtheum* is an ancient Greek temple on the north side of the Acropolis of Athens in Greece, notable for a design that is both elegant and unique. *Erechtheum* may have derived its name from a shrine dedicated to the legendary Greek hero *Erichthonius*. Some have suggested that it may have been built in honor of the legendary king *Erechtheus*, who is said to have been buried nearby (Lascar, 2008). The entablature, or top, of the porch is supported

by six statues of maidens, called caryatids as columns. The caryatids sculptural columns are highly draped in a flowing gown as though mounted on a square base of the temple. The caryatid column of the maidens serves both structural load bearing and decorative function, with unique features such as the caryatids draped costumes, the feminine elegant disposition of figures, which are similar to *Vwana* cloth costume columns.

2.8 "Colossal Atlantids", (ca. 900–1180 CE), Unknown Artist.



Fig. 5: 'Colossal Atlantids', (ca. 900–1180 CE), Stone, pyramid B, Toltec, Tula, Mexico, each 16_ high. Source: Gardner's Art Through the Ages. Vol.1 p. 379

The colossal atlantids are robust decorative columns which appear to possess geometric characteristics and stand firmly at attention in a pose of military parade. The sculptural columns appear to be built up of stone drums, piled up together on each other. They are endowed with engraved motifs in form of low relief. Their colossal atlantids also appear to have feathered headdresses and stylized butterflies as breastplates. The figures may originally have functioned as support to a temple or building. Like the normal architectural column, they are characterised by rigidity of pose, compactness, and simplicity of contour in an abstract or geometric form. According to Kleiner (2011) the colossal statue-columns of Tula

portray warriors armed with darts and spear-throwers which reflect the military regime of the Toltecs, who flourished from about 900 to 1200 ce. He further contends that the name Toltec, which signifies "makers of things" generally, refers to a powerful tribe of invaders from the north of Mexico who were expert political organizers, military strategists, master artisans and farmers, who dominated large parts of north and central Mexico. Later people like the Aztecs looked back on the Toltecs admiringly, proud to claim descent from them. Here, the Visual similarities with this research are the feathers which are both used as motifs and also the technique of stacking elements or motifs in bids vertically to build up decorative columns.

2.9 "Tomb of Ponsat", 1893, Georges Michel

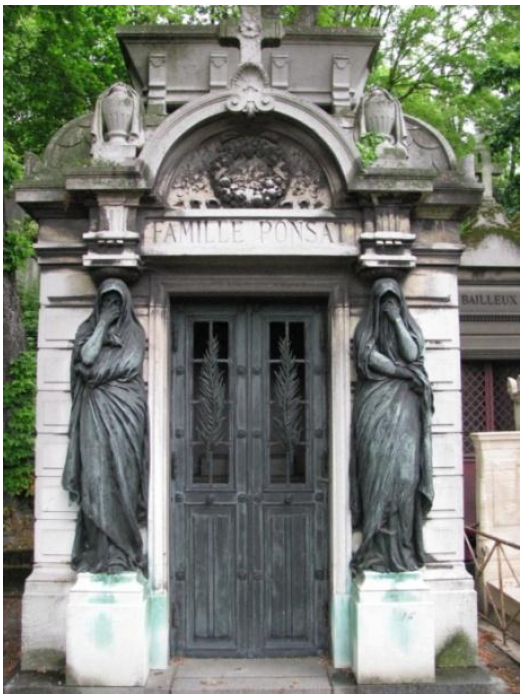


Fig. 6: 'Tomb of Ponsat', 1893, Georges Michel, bronze, (68.9 inches Height), Famille Ponsat Cimeti"ere du pere Lachaise, Paris, France. Photo by Pierre-Yves Beaudouin. Sources: flickr.com

The tomb of Ponsat is designed in a small architectural façade made of two bronze decorative column of caryatid sculpture covered in draped cloth, with a slightly bowed head and one arm placed on the face in a weeping or mourning mood which stands guard outside

the entrance of the tomb. The caryatids are placed on a long base, and above its head is a capital in a shape of a square slab designed to hold the pediment above. Biebel (2015), describe the tomb of Ponsat as a 'crypt' (an underground burial chamber). Like Ponsat's tomb, Biebel observes that many graves in the cemetery are covered with mini-chapels, sometimes big enough for 15 people and others as long and wide as a casket, with room for one person to sit or kneel to pray. The tomb is situated at the graveyard of eastern Paris commonly referred to as "Père-Lachaise cemetery" the 44-hectare sculpture garden is the world most visited cemetery and was opened in 1804. Its tombs bear the names of major figures from the worlds of literature, theatre and music. The bronze caryatids pillars on the tomb relates to this research in terms of its drapery captured on the figure.

2.10 Grave of famille Leriche, Unknown Artist



Fig. 7: 'Grave of famille Leriche,' Family Leriche Vault, Pere Lachaise Cemetery, Paris, France. Photo by Jim Linwood. Sources: flickr.com

Grave of Famille Leriche is also a small architectural burial chamber which consists of two decorative column of caryatid sculpture covered in draped cloth, which stand guard outside the entrance of the tomb. The caryatids appear in headless mortal figures with both hands folded to its shoulder. The caryatids are almost like drapes of invisible figures on its foot, placed on a long base and above its head, a capital in a shape of a square slab designed to hold the pediment above.

Stimmler-Hall (2011) observes that in the Père Lachaise cemetery, all funerary art style is represented; Gothic graves, Haussmanian burial chambers, ancient mausoleums, among others. On the green paths, visitors cross the burial places of famous men and women such as; "Honoré de Balzac" (French novelist), Camille Pissarro (the painter) among others. This work has close similarity to *Vwana* cloth costume columns in terms of its rich draperies and the invisible nature of the figural forms.

2.11 "Figurative column", Ivan Mestrovic



Fig. 8: 'Figurative column', Wood, Size:47.5 inches. (120.6 cm.), Source: From Catalogue,(Ivan Mestrovic in Vienna 1900-1908), Thursday, April 27, 2006–Friday, June 30, 2006.

Ivan Mestrovic learned carving from a master stone-cutter named Pavle Bilinic in Split, Croatia, 1899. One of the outstanding masterpieces of Ivan Matrovic is a woodwork titled 'figurative column'. It is a carved column in squares and rectangle slabs composed into a figure. His sculptures are mostly inspired by figures rendered in the round and reliefs, mostly in realistic and sometimes stylized form. The figures are executed in a single and multiple compositions, some of which are portraits, seated figures, standing figures, clothed and nude rendered in marble, wood, bronze, limestone, porcelain. The 'figurative column' is a decorative pillar inspired by a male nude figure in a contemplative mood that stands as the shaft of the column. The capital and base of the column is of a square and cubical geometrical shape incorporated into the sculpture, with its legs sunk into the base. A good collection of his piece similar to this work is the "portrait column" in porcelain, designed as an indoor decorative column. The incorporation of geometric forms on the capital and base is the unique similarity in this Figurative column. The difference is the nude nature of the figure on Ivan's column.

2.12 “Hollywood and La Brea Gateway”, 1993, Brogan Jack and West Harl.



Fig. 9: ‘Hollywood and La Brea Gateway’, 1993, stainless steel, and gilded metal, 30 ft. x 11 ft. 6 in. x 11 ft. 6 inches. Located at Hollywood Boulevard and La Brea traffic island, Los Angeles, California.

The Hollywood La Brea Gateway refers to the stainless steel caryatid style gazebo on the southeast corner of Hollywood and La Brea, sometimes called the Four Ladies Statue. According to Dandridge (2012), the four caryatid gazebo is made of life size sculptures of Hollywood actresses supporting an open roof structure. Furthermore, the sculptures are a tribute to the multi-ethnic women of Hollywood; the actresses portrayed are Mae West, Dorothy Dandridge, Anna May Wong and Dolores Del Rio. The four sculptural figures are draped in glamorous long gowns and relates to the *Vwana* costume in terms of the drapery on the figures gowns. The narrow flow of the gown from the knees down the pedestals resembles the stylized pillars inspired by *Vwana* clothed costumes. Though Jack and Harl

used complete figures as columns, this research is interested only in the drapery created by the body of the wearer for decorative columns.

2.13 "Pillar of Justice", 2007, Edwina Sandy

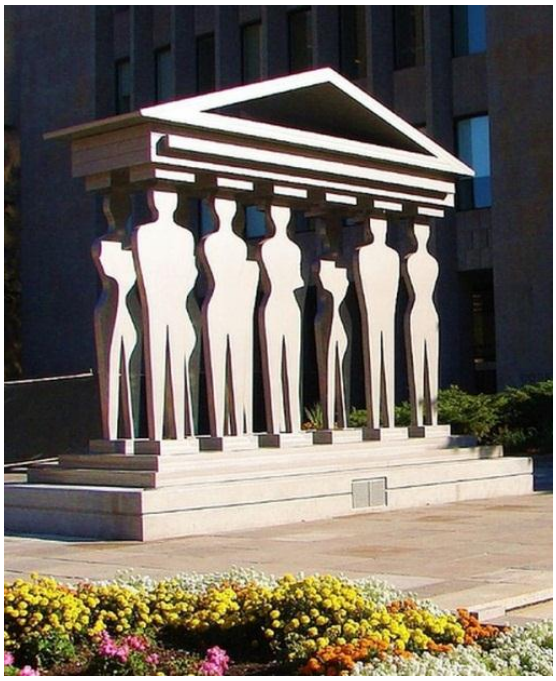


Fig. 10: 'Pillar Of Justice' 2007, Steel, 17 x 15 ft. (5m 50cm x 4m 58cm), McMurtry Gardens of Justice, Toronto Courthouse, Toronto, Ontario Photo: Richard D. Kaplan. Source: Dittwalt Photo Collection.

The 'Pillars of Justice' is a 20-foot-wide steel sculpture consisting of a stylized courthouse façade, whose pediment is supported by two rows of columns shaped like human beings. According to Seebohm (2011), Edwina's concept of human-columns represents the twelve-person jury, the part of the legal system in which the public most often participates. Seebohm (2011) further observes that in Pillars of Justice, there are only eleven pillars, Edwina has intentionally omitted one human-column so that a person can stand there or imagine being in the vacant space and "become" the important twelfth juror. Although the columns are non-representational in nature executed in a simple geometric form, they are also symmetrically composed together to function like a symbolic sculptural piece. In this

research, *Vwana* clothed costume column may possess a close orientation in terms of the symmetrical composition and simple geometric forms including the capital and base of Edwina's 'Pillar of Justice'type.

2.14 'Run for your Life – It's the Shredded Newspaper Man', 2011, Fabio Lattanzi.



Fig. 11: 'Run for your Life it's the Shredded Newspaper Man', 2011, Fabio Lattanzi. Source: http://www.sundance.tv/blog/2011/09/run-for-your-life-its-the-shredded-newspaper-man

This form of costume sculpture is probably inspired by African masquerade or the camouflage bush suit worn by the military. Rodriguez (2011) asserts that the work was constructed using shredded newspapers found around East London and is perhaps an unsubtle visual metaphor for the declining state of the traditional print news industry in London, which is gradually taken over by the internet. The sculpture has similar visual outlook with the fly whisk hair usually held by *Vwana* dancers which can be adapted as motif for decorative columns.

2.15 “The Costume of Queen Elisabeth I”, 2013, Nikos Floros



Fig. 12: ‘The Costume of Queen Elisabeth 1’, 2013, Soda cans, Photo: by Joe Klamar. Source from: i.dailymail.co.uk/i/pix/2012/09/15/article-2203606-15057BD7000005DC-186_964x650.jpg

Floros is a Greek surrealist sculptor, who takes pop-art elements such as soda cans, and transforms them into art. Using conventional materials in his projects, he produced series of costume sculptures one of which is ‘The Costume of Queen Elisabeth 1’. According to Floros (2013), the costume sculpture is inspired by the wedding dress worn by Grace Kelly for her marriage to Prince Rainnier of Monaco. The fascinating uniqueness in this work is the manipulation of recyclable soda cans to create metal sheet as the fabric and drapery flowed into an elegant gown for sculpture. Like the wedding dress inspired by Floros, the researcher of this dissertation is also inspired by *Vwana* cloth costume (wrapper) which is adapted for decorative columns as well as a sculpture.

2.16 'Pillar of Inquiry/Supple Column', 2014, Sheila Hicks.



Fig. 13: 'Pillar of Inquiry/Supple Column', 2014, Linen, cotton, bamboo, silk, and strand of recycled fiber. 210 inches high, New York. Source: http://www. 2014 Biennial _ Whitney Museum of American Art.htm

Hicks originally trained as a painter, became interested in global textile traditions, particularly in South America, and delved into development of her distinctive merger of painting, sculpture, drawing, and weaving. She designed the Pillar of Inquiry/Supple Column with the architecture of the Museum building in mind, considering the coffered, open design of the ceiling and the sense of solidity she found in the stone floor. For her, the way the richly coloured lines of her pieces move and intersect, is a form of drawing in three dimensions (Biennial, 2014). The column is a textile piece installed by extending strings of ropes from the ceiling to the floor. Its orientation is similar to Nick Cave's costume sculptures in terms of the flexible inorganic material used in execution, which is also, similar to the flow of fly whisk adapted in this research. This downward flow installation is one of

the most massive works she has produced and is perhaps aimed to activate the viewers' awareness of such architectural elements.

2.17 'Wind Sculptures' 2013, Yinka Shonibare



Fig. 14: 'Wind Sculpture', Steel armature, Fabric and Fiber glass Resin, 618cm High, 2013. Source: http://www.yinkashonibare.com/resources/content/background-images/25/original-1362593063.jpg

The Wind sculpture is a large outdoor piece which appears to be made of fabric or wrapper material installed in an open garden space. The form perhaps tries to capture an illusion of a heavy wind blowing a light fabric that is floating on air. The sculptural piece resembles an irregular trapezium with one of its edges fixed to the ground and vertically standing in an upright position. The sculpture is also characterised by several large drapery assumed to be created by the wind. According to Farmer (2014) Shonibare, a renowned artist is part of the Young British Artists Movement whose works explores cultural identity, colonialism and post colonialism within contemporary globalization. He has over time

produced series of similar sculptures using fabrics installed in open spaces found in many prestigious locations around the world. The paramount similarity with this study is the artistic rendition of fabric material (wrapper) into an irregular free standing sculptural form.

2.18 'Umu Ada', 2013, Godwin Uzoji.



Fig. 15: 'Umu Ada', Concrete, 300 cm High, Zaria, 2013. Photograph: Sor Sen

This piece of sculpture is a totem pole inspired by a traditional African mask, which appears to be executed in the round. Totems are usually figurative carved logs of wood which symbolise family and historical relationships. This piece however, executed in concrete displays several mask forms which makes up the totem. According to Uzoji (2015), the work aims at producing sculptural totem poles which displays *Enugu-Ngwo* maiden mask forms. The composition of mask forms titled 'Uma Ada' refers to the first daughters of a family in a typical Igbo community that commands a lot of social control over women activities in the community. One of their functions is adjudicating cases related to women. The facial features

are presented in elegance of a maiden positioned to enhance three-dimensionality. The composition of mask forms, traditional motif patterns into a totem pole is the unique similarity in this research, while the gap centres on its usefulness on contemporary structures.

2.19 Abi- ejumele, 2002, Labija Cole Ifitumi.



Fig. 16: 'Abi ejumelek', concrete, 120cm high, 2002. Source: Cole Labija MFA sculpture Thesis, ABU Zaria.

Abi ejumelek is a totem post characterised by a vertical composed mask form in an abstract rendition. It appears like two biomorphic forms vertically stacked together with wider volume of form at the base, which gradually becomes narrower at its top. Labija (2003 reports that the work is inspired by selected Igala mask forms transformed into totem sculpture, rendered in an abstract pawpaw fruit motif. It also poses some facial elements characterised by simple impressions with linear and curve-linear motifs flowing vertically at the lower and upper sections of the totem. The artist explored several totem forms, some of which are in a cow horn orientation as sculptures for decorative purposes, modern interior and exterior setting like parks game reserves, recreation centers, museums and palaces.

However, this study on *Vwana* costumes tends to produce sculptural columns using traditional costumes which serve decorative and utilitarian functions.

2.20 Caryatid Veranda Post, Olowe of Ise



Fig. 17: 'Caryatid Veranda Post', 1938, Wood, Olowe of Ise Metropolitan Museum of Art NewYork. Source: www.randafricanart.com

Olowe is one of the celebrated Yoruba sculptors of the past century, admired as an innovator in both Yoruba tradition and the west. He produced works that embrace classic forms and dynamic compositions which convey the illusion of movements. Under the patronage of its king Arinjale, he carved a program of architectural sculpture that establishes his artistic reputation. He receives comparable palace commissions from regional leaders throughout Yoruba land (Zemanek, 1998). The entire post is figurative in nature; which appears to be a complex composition of forms carved out of a single log of wood. It depicts a kneeling male figure supporting a mounted equestrian. In Yoruba art, figures on horseback usually represent kings, warriors and hunters (Anonymous, 2014). The mounted warrior

nappears to carry tools such as spear. The warrior's head is emphasized with a long geometric shaped headdress, prominent eyes and beard. Some features such as the warrior's vest, the saddle and muzzle of horse are articulated through a deeply carved intricate and textured surface of linear motifs. The lower part of the post features three figures; female figures flanked by two young male figure carrying containers appearing like barrels. The unique similarity with this study is on the vertical arrangements of forms into a post, while the variation is the use of complete figures in creating a royal veranda post. However, this research tries to use only costumes captured on figures for decorative columns.

2.21 Delegates to the African Union, 2002, Ndidi Dike.



Fig. 18: 'Delegates to the African Union', Mahogany Wood, Acrylic and Metal, 183cm high, 2002. Source- www.ndididike.com/totempoles.html

"Delegate to the African Union" by Ndidi Dike are eight carved wooden totem poles inspired by four traditional sculptural forms which includes: the house post of the Oba House of the Ohafia-Bende-Abriba area; an elongated version of the "Ikenga" from the Awka-

Onitsha axis; the Yoruba veranda post without its naturalistic attributes and the ancestral staff is common to the Benin. The entire composition depicts elected representatives for an African conference being addressed (Odike, 2009). The totems are sculpted in varying sizes and forms, which according to the artist represents delegates. This multi-ethnic source of inspiration makes her totem poles exclusive. The wooden figures are geometrically represented and mounted on metal bases, while the colours on the poles appears to have white, black and shades of gray. The unique similarity with this research anchors on the vertical composition of geometric forms as well as inspirations deduced from traditional form into totem poles, while the use of multi-ethnic sources into the totem is different because this study deals with forms from a single tradition which is Berom.

2.22 African Passage Participants, 2003, Ndidi Dike.



Fig. 19: 'African Passage Participants', Apa Wood, Metal, 183 cm, 2003.
Source- www.ndididike.com/totempoles.html

These totem poles are characterised by intricate and delicate designs with sharp edge or chisel-cut surfaces. The totem sculptures are highly ornamental by nature of its appearance,

which is visually represented by boldly or emphasised geometric forms as though vertically stacked together into a column. The entire forms appear to be carved out of a single log of wood, which are erected on constructed mild steel rods as its base. The five totem forms are executed in the same visual orientation, but each poses different details in form. This piece of sculptural post share the same character with the artist totem titled 'Delegates to the African Union' on (figure 18) being that they both derive their source of inspiration from the same cultural background (Odike, 2009).

In summary, the reviewed works show different approaches to decorative column, costume sculptures and totems forms. These includes; Santiago Calatrava's Turning Torso a structural piece inspired by human figure, while ancient Egyptian Pillar Statue, ancient Mexican Colossal Atlantids, Ivan Mestrovic's Figure Column, Edwina Sandy's Pillar of Justice, the ancient Greek Caryatids Column of Maidens, Georges Michel's Tomb of Ponsat Column, Grave of famille Leriche Column, Brogan Jack and West Harl's Hollywood and La Brea Gateway, Olowe's Caryatid Veranda Post, are figurative columns. The costume sculptures includes Fabio's Shredded Newspaper Man, Nikos Floros's Costume of Queen Elisabeth I and Yinka Shonibare's Wind Sculpture. Sheila Hick's Pillars of Inquiry is a column form inspired by flexible material. Alan Cottrills's Centennial Statue is a sculptural composition of books in a column form, while Godwin Uzoji and Labija Cole have totem poles inspired by traditional Nigerian mask. Ndidi Dike also has Delegates to the African Union and African passage participants both of which are also totems inspired by traditional forms of selected Yoruba, Igbo and Benin sculptures. Each piece of work reviewed has related or variant features with this research, in terms of forms and composition.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter deals with the methods used in the research. The researcher employed a studio practice-based methodology. Studio Practice-based Research is a form of research that aims to advance knowledge by means of practice. Clarkson (2013) asserts that practice-based research is an original investigation undertaken in order to gain knowledge and understanding which includes the invention of ideas, images, performances and artifacts including design, which leads to new or substantially improved intuitions. Thus, as a studio practice-based research, this study deals primarily with designing and production of decorative columns inspired by costumes of *Vwana* festival through creation of ideas from images and accessories used during *Vwana* performances. The process of production employs modeling and casting technique of sculpture which are carried out within the studio. Selected sculpture materials are used to achieve the result. These materials include; clay, silicone rubber, mild steel rods, plaster of Paris (POP), concrete, fiber glass resin and ply-wood.

3.2 Instruments of Data Collection

(a) Photographs: printed images captured during *Vwana* festival were collected: Accouterments were also collected, photographed and translated into sketches.

(b) Observation: a close examination of costumes was made from photograph, videos and accessories collected.

3.3 Tools for Data Collection

The following tools were used to collect the data used in this research.

a) Camera: A Sony digital camera was used to photograph costume accessories which were used as reference materials.
b) Video CD: some still pictures were extracted from motion pictures from a recorded Compact disc.
c) Sketch pad: A4 sketch pads were used for the drawing and designing of *Vwana* costumes and decorative columns.
d) Computer System: the computer system was used to play recorded video CD, and also to extract still pictures from motion pictures.

3.4 Sources of data Collection

Data were collected from primary and secondary sources. The primary source includes *Vwana* costume and accessories collected from Mazaram Zawan Berom dance group from Jos south local government area, in which the researcher directly observed and examined, thereby making studies in sketches for the purpose of this study. Images from secondary source were generated from videos and photographs; Motion pictures (Video) from a compact disc were ripped into the computer system, which were extracted using video land player computing (VLC) video software. Several photographs of dancers in costumes were taken directly from the video by pausing and capturing images. This was technically achieved by a right click on paused image, followed by a click on the snap option in a pop-up box, to get a still picture in a soft copy. Traditionally, a visual method such as photographs is used as a means of providing original information. Holm (2008), opined that Photographs are

also commonly used to elicit information in interviews, and also as actual data. From still pictures, images of female figures in costume were captured and transferred into sketches. Further explorations in sketches were made to extract only the wrapper (the covered portion of the figure), and also other accessories worn or held by the performer. This costume served as operational components for the design of sculptural decorative columns or pillars.

3.5 Images of some costume accessories from primary source



Fig. 20: *Waga* Ankle rattle, 2014, Photo: Tisloh Dung.



Fig. 21: *Luwele-fur* Beads Neck lace, 2014, Photo: Tisloh Dung.



Fig. 22: *Kadus* Fly-whisk, 2014.
Photo: Tisloh Dung.



Fig. 23: *Riyom* Bangle, 2014.
Photo: Tisloh Dung.



Fig. 24: *Bok-chongho* Feathers, 2014.
Photo: Tisloh Dung.



Fig. 25: *Tet* Grass skirt, 2014.
Photo: Tisloh Dung.

3.6 Images of figures in costumes from secondary source of data.



Fig. 26: 'Salutation', *Vwana* festival 1993, Zawan, Jos Nigeria, photograph: Hon. Daniel Dung.



Fig. 27: Group Dance, *Vwana* festival 2014, Gyel, Jos Nigeria, Source: *Vwana Gyel* Videos, Pixelate Studio Jos Plateau State.



Fig. 28. Procession II', *Vwana* festival 2014, Gyel, Jos Nigeria, Photograph: Jinje Gyang.



Fig. 29. 'Linear Dance', *Vwana* festival 2014, Gyel, Jos Nigeria, Photograph: Jinje Gyang.



Fig. 30. 'Anticipation', *Vwana* festival 2014, Gyel, Jos Nigeria, Photograph: Jinje Gyang.

3.7 Procedure of Studio Exploration

Exploratory illustrations were derived from the primary and secondary sources of data. This was achieved by series of drawings captured from the data. Drawing is a method and means of solving design problems. Ayiran (2008) submits that designing experiences demonstrates sketches as very important means of creative design solutions since they magnify mental capacity.

3.8 Sketches

Sketches were categorized into five (5) groups to achieve a variety of decorative column and utilitarian sculptures. This groups includes: representational studies, cloth costume studies, composition of accessories, utilitarian sculpture studies and abstraction. The emerging forms developed from drawing experiences constitute the body of work.

Representational study



Plate I. 'Salutation', Pen on paper, 20x30cm, 2014. Tisloh Dung.



Plate II. 'Procession', Pen on paper, 20x30cm, 2014. Tisloh Dung.



Plates III. 'Awaiting', Pen on paper, 30x20cm, 2014, Tisloh Dung.



Plate IV. 'Procession II', Pen on Paper, 20x15cm, 2014, Tisloh Dung.

Cloth Costume Study



Plate V. 'Stage Decorative Column', Pen on paper, 20x10cm, 2014.Tisloh Dung.

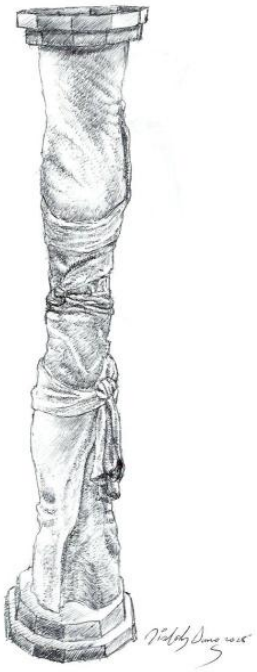


Plate VI. '*Vwana* Costume Column', Pen on paper, 20x10cm, 2014.Tisloh Dung.

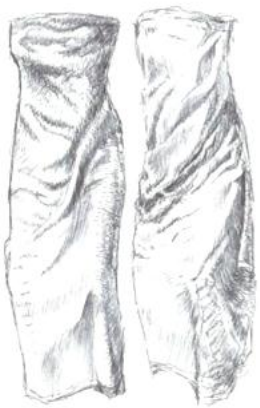


Plate VII. 'Cloth Costume Column', Pen on paper, 20x10cm, 2014. Tisloh Dung.



Plate VIII. *'Vwana* Costume Column II', Pen on paper, 20x10cm, 2014. Tisloh Dung.

Composition of Accessories

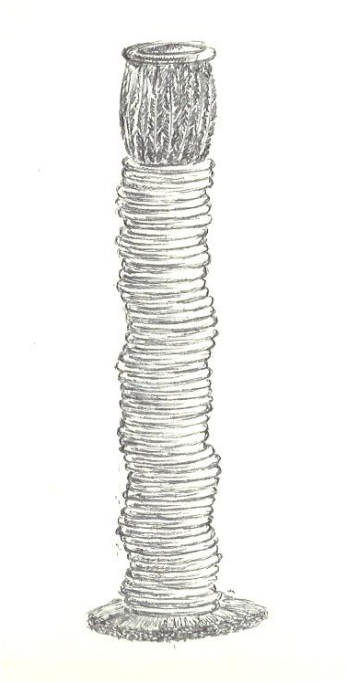


Plate IX. 'Musical Notes', Pen on paper, 20 x 15cm, 2014. Tisloh Dung.

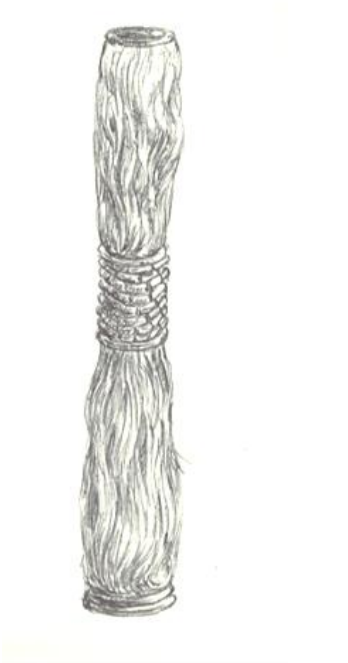


Plate X. 'Union of the Maiden', Pen, 20x15cm, 2014. Tisloh Dung.



Plate XI. 'Union of the Maiden', Pen, 2014. Tisloh



Plate XII. 'Pillar of Harvest', Pen on Paper, 2014. Tisloh Dung.

Study of Utilitarian Forms



Plate XIII. 'Table of Content', Pen on paper,30x20cm, 2014. Tisloh Dung.

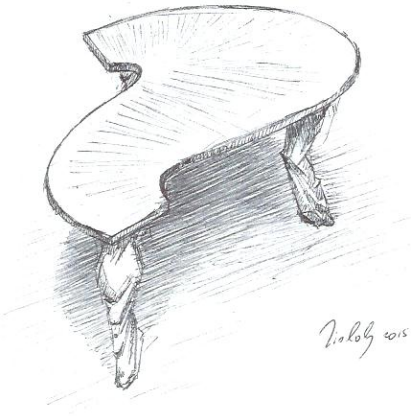


Plate XIV. 'Signature', Pen on paper, 30x20cm, 2014. Tisloh Dung.

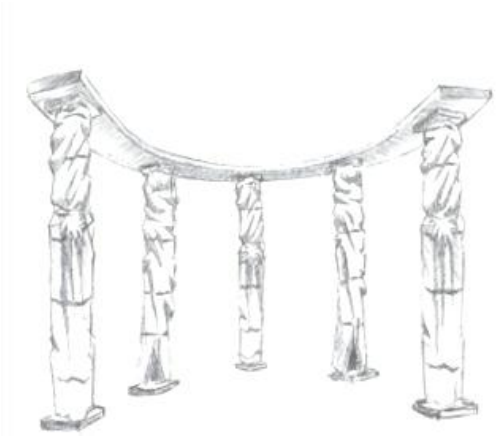


Plate XV. 'C' Bench', Pen on Paper, 20x20cm, 2014. Tisloh Dung.

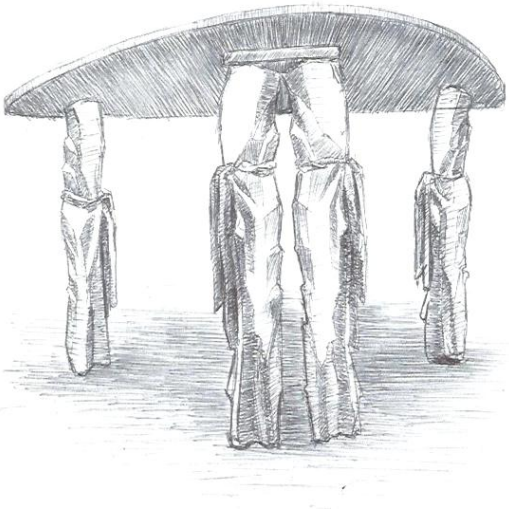


Plate XVI.'D' Surface ' Pen on Paper, 20x20cm 2014. Tisloh Dung.

Abstract Study

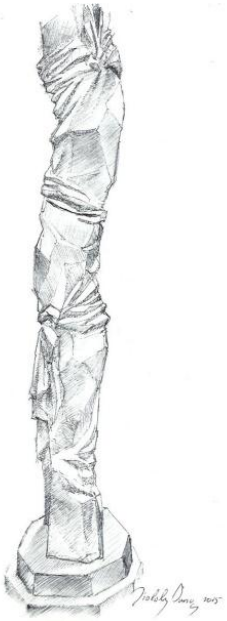


Plate XVII. 'Dying Culture', Pen on paper, 20x20cm, 2014**.** Tisloh Dung.



Plate XVIII. '*Vwana* Costume Column III', Pen on paper, 2014. Tisloh Dung.



Plate XIX. 'Twin Column', Pen on paper, 20x15cm, 2014. Tisloh Dung.

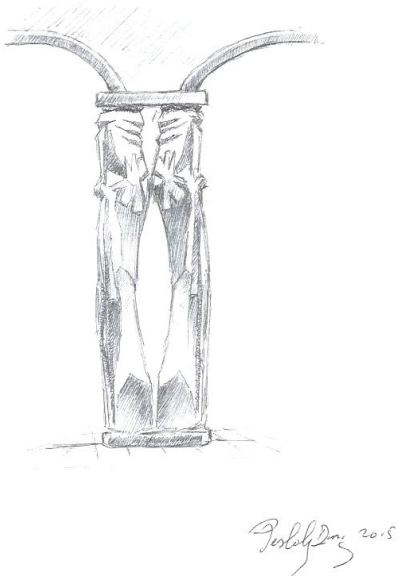


Plate XX. 'Twin Column II', Pen on paper, 20x15cm, 2014. Tisloh Dung.

Costume Accessories



Plate XXI. Feathers, Pen on Paper, 5x7cm, 2014, Tisloh Dung.



Plate XXII. Bead neck laces, Pen on Paper, 5x7cm, Tisloh Dung.

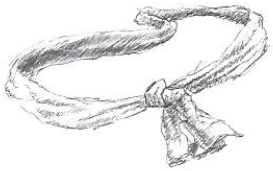


Plate XXIII. Waist band, Pen on Paper, 5x7cm, Tisloh Dung.



Plate XXIV. Fly whisk, Pen on paper, 5x7cm, 2014**.** Tisloh Dung.



Plate XXV. Ankle Rattle, Pen on paper, 5x7cm, 2014**.** Tisloh Dung.



Plate XXVI. Bangles, Pen on paper, 5x7cm, 2014**.** Tisloh Dung.



Plate XXVII. Armlet, Pen on paper, 5x7cm, 2014**.** Tisloh Dung.



Plate XXVIII. Head band, Pen on paper, 5x7cm, 2014**.** Tisloh Dung.



Plate XXIX . Grass skirt, Pen on paper, 5x7cm, 2014**.** Tisloh Dung.

3.9 Processes of Studio Exploration

Exploration of Ideas into Sculpture

The researcher categorized the studio exploration into five groups;

Group One: A study of figures in *Vwana* costumes captured in a representational or naturalistic form.

Group Two: The exploration of *Vwana* cloth costume (wrapper) captured on figures, for decorative column.

Group Three: The composition of accouterments for sculptural decorative column.

Group Four: The production of utilitarian sculptural forms from *Vwana* costume column.

Group Five: The exploration of column forms into abstract composition.

The experience from series of sketches gotten from videos and photographs were translated into marquette using modeling and casting techniques in sculpture.

Modeling and casting techniques are methods of sculpture that begins with a clay modeling, mould taking, and charged into a durable material as its final outlook. In producing decorative columns from *Vwana* costumes the following procedures were undertaken;

(i) The construction of armature was done with mild steel rods by bending and welding or tying with binding wire where necessary, following the sketches.

(ii) Constructed armatures were erected firmly on a wooden platform for balance.

(iii) The sketches were transformed into three (3) dimensional sculptures by modeling with clay.

(iv) Moulds were taken by dividing the clay model with metal or clay shims, into smaller pieces of mould. Moulds of only the clothed costumes and drapery formed were first taken separately with a thin layer of rubber (silicon), which was supported by another thick layer of plaster of Paris (P.O.P.) behind as reinforcement. Pieces of moulds of the other parts of the figure were taken using only P.O.P.

Another process adapted was by covering the whole clay model with a thin layer of rubber (Silicon) supported by a thick layer of P.O.P., so that when charging with a durable material, only the portion of costume is selected and cast into decorative column. The rubber layer aids multiple reproductions. For waste mould casting, (moulds that survives only one cast), moulds were taken on the clay form using only Plaster of Paris (P.O.P.).

(v) Moulds were separated by removing the metal or clay shim carefully the piece out of the clay model.

(vi) Pieces of clay were scooped out of the moulds by using spatula, and subsequently cleaned.

(vii) Liquid separators such as matching stains, paint or liquid oil was applied by hand brush especially on the P.O.P. moulds and left to dry for at least an hour.

(viii) Charging process was achieved by applying a layer of fiberglass (mixture of resin, catalyst, accelerator and fiber mat) to a desired thickness, which was laid into the moulds and allowed to set. For concrete cast (Mortar), wire mesh and mild steel rods in suitable sizes were laid in between the first and second layers of mortar for

reinforcement. The first layer of mortar was mixed with colourant for inherent finishing.

(ix) Unwanted or excess pieces of fiber glass or concrete that extends out of mould edges were trimmed with a hand file or grinding machine, after which the P.O.P. mould under the portion of the rubber mould (covering the sculpture's cloth costumes) were carefully cut with a hack saw to preserve it as support to the rubber mould. Other parts of the P.O.P. moulds were broken to release the final cast charged in fiber glass.

(x) Charged or Casted pieces were coupled together to the mother charged cast temporary as guide using a binding wire in order to connect all cast pieces together as a whole, then rods, fiber mat and fiber glass resin mixture were used to permanently connect the casted pieces via its joins, through the hollow or open part of the sculpture.

(xi) Finishing was achieved by filing rough surfaces with sand paper, and patinating using oil paint, or an inherent colouration where by color was permanently mixed with the material used in charging the piece of work.

The basic media used during the studio exploration were concrete and fiber glass, using the modeling and casting process as shown in the succeeding plates.



Plate XXX. Armature constructed with mild steel (¼) rod. (2014).



Plate XXXI. Clay form modeled on armature. (2014).



Plate XXXII. A thin layer of rubber is applied on cloth costume portion of clay form. (2014).



Plate XXXIII. Thick layer of POP is applied on the layer of rubber mould covering the clay form. (2014).



Plate XXXIV. Rubber and (P.O.P.) Mould is divided in parts from shim lines, cleaned and painted with separator. (2014).

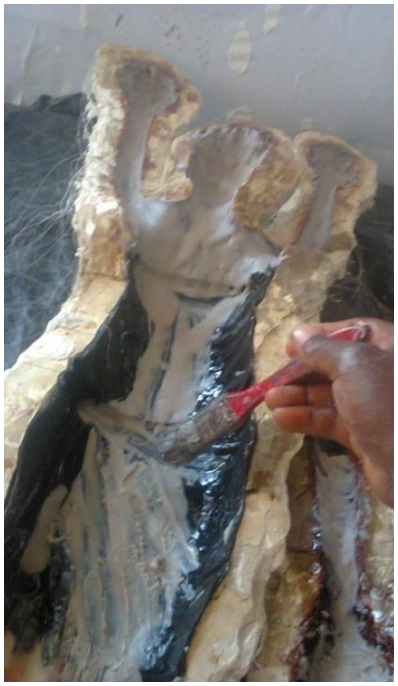


Plate XXXV. Charging of rubber and (P.O.P) mould with fiber glass. (2014).



Plate XXXVI. Coupling of charged fiber-glass parts together. (2014).



Plate XXXVII. Finished fiber-glass figure mounted on base. (2014).



Plate XXXVIII. Charging of cloth costume with fiber-glass. (2014).



Plate XXXIX. Charge parts in fiber-glass are coupled. (2014).



Plate XL. Two units of fiber-glass cloth costume sculptures composed together into decorative column. (2014).



Plate XLI. Decorative column in fiber-glass patinated with auto-base oil paint. (2014).

3.10 Preliminary Studio Exploration

The preliminary studio explorations carried out were complete figurative sculptures of *Vwana* female figures in costume rendered in representational form, which were used to produce some of the column models. The figures captured in sketches from photographs were translated into three dimensional sculptures using the modeling and casting technique as analyzed above. The cloth costumes on the figurative sculpture were further replicated with the help of silicon mould derived from clay model, which was then charged using fiber glass, for the production of sculptural decorative column models and utilitarian sculptures.

The sculpture titled (Salutation) in plate XLII, is a young girl captured with both hands holding a fly whisk and raised in a salutation mood. Young girls dressed in *Vwana* costume (wrapper and waist band) are lifted up during a dance performance as seen on page 43 photographs in figures 26 respectively. The second sculpture piece titled (Lead Dancer) in plates XLIII, depicts a young girl captured in the fore row of a group of dancers as seen on plate II, page 46 (sketches). The captured cloth costume is characterised by the flow of drapery, created as a result of dance disposition, While the third figural sculpture titled (Festive Mode) on plate XLIV of page 60, also derives from a sketch on plate IV page 46, and captures cloth costumes (wrapper) with nearly all the accouterments used by women at *Vwana* festival. These figurative sculptural explorations constitute the preliminary studio explorations of this research, from where some of the cloth costume columns models emerged.

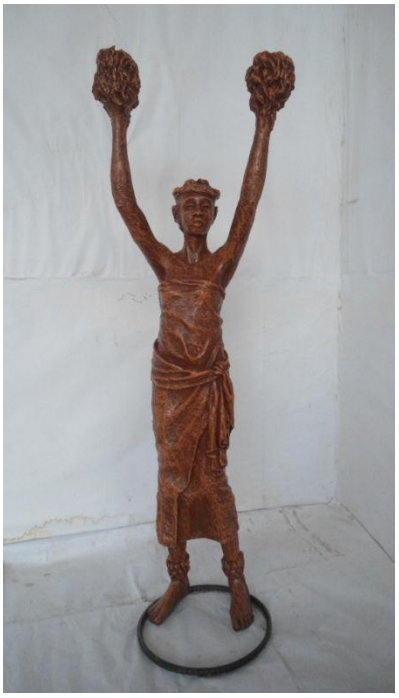


Plate XLII (a). Frontal view



Plate XLII (b). Side view



Plate XLII (b). Side view

Plates XLII (a), (b), and (c) '*Salutation',* Fiber glass, 94cm High, 94cm High, 2014.



Plate XLIII (a). Frontal view



Plate XLIII (b). Side view



Plate XLIII (c). Back view

Plates XLIII (a), (b), and (c). *'Lead Dancer',* Fiber Glass, 45cm High, 2015.



Plate XLIV (a). Frontal view



Plate XLIV (b). Side view



Plate XLIV (c). Back view

Plates XLIV (a), (b), and (c). *'Festive Mode'*, Fiber glass, 50 cm High, 2016.

In summary, the research methodology employed is the studio practice-based approach, achieved through observation of *Vwana* costumes which led to the sketches and then preliminary studio explorations. Data were collected through the primary and secondary sources. Primary source of data consisted of *Vwana* accouterments which were collected, observed and explored in sketches, while, the secondary source of data comprised of images obtained from photographs, videos, internet, books, journals and articles. Data collected for studio explorations comprised of; cloth costume (wrapper) captured on the figure, and accouterments. The studio exploration was grouped into five categories, which are; representational studies of figures in costume, cloth costume study, accessories study, utilitarian sculptural forms, and the abstraction categories. The first category was the

preliminary explorations which are representational studies of figures captured in *Vwana* costumes, where some of the column forms emerged. Exploratory sketch also shows the combination of various accouterments composed into decorative column.

CHAPTER FOUR

CATALOGUE AND ANALYSIS OF WORKS

4.1 Introduction

This chapter deals with outcomes achieved in the course of this study. The details of work produced for this research are explained. All works executed in this research were grouped into five categories. The first category consists of figurative sculptures dressed in costumes and accessories executed in representational or naturalistic form, which are captured in the preliminary studio explorations of chapter three, page 59 and 60. While the remaining (four) categories are sculptural decorative columns, some of them were derived from the figurative sculptures in the first group (representational studies). These four categories include Exploration of cloth Costume, Composition of Accessories, Exploration of Costume columns into utilitarian sculpture and Exploration of column forms in abstract representation. At the end of this research, a total of nineteen works were produced and fourteen works were utilized for the discussion and analysis. Three works out of them are figurative sculptures rendered in naturalistic or representational form while the remaining eleven are decorative columns executed in fiber-glass and concrete.

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

4.2 Group I

This category involves an extraction of costume (cloth) portions mostly from figurative sculpture dressed in costumes which are modeled in a vertical composition into decorative column. The Works in this group include Stage Decorative Column I and II, *Vwana* Costume Column I and II respectively.

4.2.1 Stage Decorative Column I



Plate XLV (a). Frontal view



Plate XLV (b). Back view



Plate XLV (c). Side view

Plates XLV (a), (b), and (c). 'Stage Decorative Column I', Fiber glass, 50cm High, 2014. Photograph: Tisloh Dung.

This piece of work is derived from a sculpture piece of a standing female figure in costume titled; 'Salutation', plates XLII, page 59. Here, only the cloth costumes (wrapper) on the figure is extracted to create a costume sculptural column. The costume column consist of a draped wrapper worn by the figure from bust down to the part between the knee and ankle, and a piece of cloth as waist band which is captured in a three dimensional form. The piece is mounted on a two step polygonal shape platform for base. Stage decorative columns are movable, that is, not permanently installed. They function as decorative column as well as models for carrying other decorative elements like stage lights and flowers. This piece is a

model for stage decorative column, and can also serve as a table, flower vase, hand tools or utensils container.

4.2.2 Stage Decorative Column II



Plate XLVI (a). Frontal view



Plate XLVI (b). Side view



Plate XLVI (c). Back view

Plates XLVI (a), (b), and (c). Stage Decorative Column II, Fiber glass, 47cm High, 2015. Photograph: Tisloh Dung.

This is a simple cloth costume sculpture that consists of only the wrapper worn by the figure without the waist band or any other costume accessories attached, which was extracted from the sculpture piece titled ‘Lead Dancer’ in plate XLIII, page 59. The cloth costume which is also captured from the burst, to the lower part of the knee is characterised by a naturalistic flow of drapes that may have been formed as a result of the figures dance gesture rendered in a representational form. The slit tilt gives it a dynamic composition which helps to break away from rigidity. This decorative column is suitable for stage design.

4.2.3 '*Vwana* Costume Column I'



Plate XLVII (a). Frontal view



Plate XLVII (b). Side view



Plate XLVII(c). Back view

Plates XLVII (a), (b), and (c). '*Vwana* Costume Column I', Fiber Glass, 100cm high, 2014. Photograph: Tisloh Dung.

'Vwana costume column' is an elegant shaped cloth costume column derived from the work titled 'Stage Decorative Column I' in plate (XLV a, b and c) of page 63 which was achieved by placing similar elements of cloth costume sculpture on top another. Here the outline of the decorative column appears wavy, which attempts to break away from rigidity and create an illusion of softness formed by the flow of draperies and contours derived from cloth costume. The piling up of cloth costume sculpture into decorative column suggests that humans are interdependent of one another in all spheres of life in order to attain a height.

4.2.4 *Vwana* Costume Column II



Plate XLVIII (a). Frontal view



Plate XLVIII (b). Side view



Plate XLVIII (c). Back view

Plates XLVIII (a), (b), and (c). '*Vwana* Costume Column II', Fiber Glass, 92cm High, 2016. Photograph: Tisloh Dung.

This costume column is derived from the figurative sculpture titled 'Festive Mode' on plates XLIV, page 60. Using a similar technique of placing costume form atop one another as discussed in plate (XLVII a, b and c) on page 65. This figurative sculpture captures a female figure in a dance mode dressed in a complete *Vwana* costume and accessories. The column which was extracted from the sculpture is characterised by cloth costume and some accessories that fall within the cloth costume. These accessories include beaded neck laces, waist band, grass skirt and leaves. The middle of the column (shaft) beautifully captures the accessories, most especially the bunch of beaded neck laces which crosses and connects each set. The column is also characterised by several thin horizontal incised lines, flows of drapery

and contours deduced from the costume which gives it a unique irregular appearance. The base and capital of the column is made of a two step polygonal form.

4.3 Group II

This category consists of a vertical composition of accessories or accouterments into decorative column. The works produced in this group include; Chosen Maiden on plates XLIX (a, b, and c) page 67, Union of the Chosen Maiden on plates L, page 68 and Musical Notes on plates L (a, b and c) page 69.

4.3.1 Chosen Maiden



Plate XLIX (a). Frontal view



Plate XLIX (b). Overall view



Plate XLIV (c). Detail view

Plates XLIX (a), (b), and (c). 'Chosen Maiden', Concrete, 80cm High, 2015. Photograph: Tisloh Dung.

Chosen Maiden is a decorative column inspired by some *Vwana* costume accessories which includes fly whisk, beads and bangles, vertically composed together to depict a beautiful young lady elegantly dressed, which may have attracted the kings attention to

choose her for marriage. The capital which is the topmost part of the column consist of a bangle and six rows of same size beads, followed by the shaft, which is the longest part of the column made of a coiled fly whisk and another bangle under as its base. The fly whisk gives an illusion of softness, gentleness, tenderness which characterizes a potential wife, while the bangle atop the column which is made of metal depicts a crown, strength and endurance of a woman. The beads suggest fertility and productivity.

4.3.2 Union of the Chosen Maiden



Plate L (a). Frontal view **Plate L (b).** Detail view **Plate L (c).** Overall view

Plates L (a), (b), and (c). 'Union of the Chosen Maiden', Concrete, 125cm high, 2015. Photograph: Tisloh Dung.

One illustration of the social significance of *Vwana* festival is that it creates avenue where young people get there life partners. A young girl ripe for marriage is chosen by a responsible man as wife. She is given out for marriage, after undergoing the necessary traditional rites acceptable by both parents and relatives. The two become united as one in

marriage and establish a family. A Similar concept applies to this decorative pillar, where two fly whisks each representing a man and a woman are joined as one to create a pillar which represents the family. The two flywhisks connected through its handles are composed together, such that each coiled part stands at both ends, to make up the shaft. The armlets at the capital (top) and base (bottom) signifies potency and crown of honor as respected members of the society. At the centre of the column, two bangles and about eighteen rows of beads cover the part where both flywhisks connect. Beads and bangles are adornments commonly worn by both male and mostly female which suggests royalty, beauty, increase and fertility. A draped waist band tied at the centre of the column binds all the elements together which signifies the union. The column rendered in a stylized approach can also be suitable for wedding stage decorations.

4.3.3 Musical Notes



Plate LI (a). Frontal view **Plate LI (b).** Side view **Plate LI (c).** Detail view

Plate LI (a), (b), and (c). 'Musical Notes', Fiber Glass, 114cm high, 2014. Photograph: Tisloh Dung.

One of the most significant components of *Vwana* festival is music and traditional dance. The musical sounds are often produced from traditional intruments such as; xylophone, drums, rattles, flutes among others. In a score of music, musical notes are tone rows that form the basis of a piece of serial music and are represented by musical symbols or notations according to sounds produced by an instrument.

The column comprises mainly of piles of bangles and armlets vertically composed together. The shaft of this decorative column is a composition of bangles and armlets designed in a wavy orientation which gives the researcher a visual representation of a piece of music, while the circular nature of bangles and armlets is characterised by a little space at its two ends createing several voids round the shaft which suggests the musical notes. The base of the column is represented by a grass skirt, while the capital of the column is made up of vertical arrangement of feathers with a piece of bangle at the topmost end that crowns the capital.

4.4 Group III

This class is made of utilitarian sculptures executed using the decorative column models produced. This group of utilitarian sculptures comprises of stools and sitting room tables and can also serve as architectural models for garden gazebos.

4.4.1 Table of Content



Plate LII (a). Side view



Plate LII (b). Isometric view



Plate LII (c). Aerial view

Plates LII (a), (b), and (c). 'Table of Content', Fiber glass, 43cm high, 2016. Photograph: Tisloh Dung.

The 'Table of Content' is the researchers attempt to display some of the costume items used in executing this research, and also an attempt to produce a sculptural decorative piece for a sitting room or an outdoor functional object. This utilitarian sculptural form is a piece of table made up of cloth costume column form and accessories. The cloth costumes forms are extracted from the figurative sculpture piece titled 'Lead Dancer' in plate XLIII page 59, which serves as the pillar that supports the flat relief surface above. The three supporting column and some parts of the top surface of the table are characterised by a dynamic flow of drapery which attempts to create visual softness. While the oval shape surface is made of relief representation of accessories such as; fly whisk, rattle, grass skirt, waist band, feather and head band. Each item is a member used as design motif in the content of the studio work or exploration.

4.4.2 Table of Content II.



Plate LIII (a). Side view



Plate LIII (b). Isometric view



Plate LIII (c). Aerial view

Plates LIII (a), (b), and (c). Table of Content II, fiber glass, 24cm high, 2016. Photograph: Tisloh Dung.

'Table of Content II' is a utilitarian sculptural piece in form of a stool or table. The piece of work which is ornamental, aims at displaying some of the costume components used as design motifs in this research. The stool is also characterised by three pillars of draped cloth costume, which supports the circle shape relief surface atop. The costume accessories in relief displayed on the stool surface includes; beads; represented in a circular formation, situated at the circumference and central part of the stool, while the bangle and grass skirt repeated three times each are composed and placed beside one another in the space between the lane of beads situated at the edge and central part of the stool surface. The stool appear to posses both aesthetic and utilitarian significance, while the entire form can also serve as an architectural model for a garden gazebo.

4.5 Group IV.

This category of decorative columns is executed using the abstract approach. The forms are characterised by simple shapes and sharp edges, or rather cubist approach. The works in this category include; 'Pillar of Harvest 'in plates LIV (a, b and c) and 'Dying Culture' in plate LV (a, b and c) page 73 and 75 respectively.

4.5.1 Pillar of Harvest

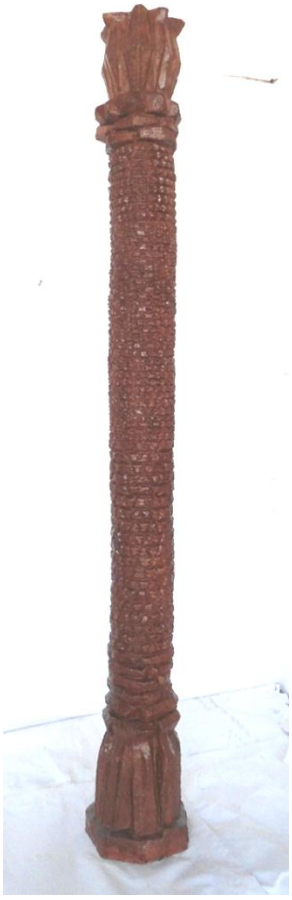


Plate LIV (a). Frontal view



Plate LIV (b). Capital



Plate LIV (c). Base

Plates LIV (a), (b), and (c). 'Pillar of Harvest', Concrete, 139cm High, 2016. Photograph: Yusuf Olayinka

Harvest season is the principal reason *Vwana* festival is celebrated. Farm produce such as; *acha*, guinea-corn, maize, millet, sorghum, *pwana*, yam, finger yam, sweet potatoes and

so on are harvested. The grains harvested are stored after drying to preserve for future trade and consumption, while the perishable crops are consumed within a short period of time to avoid wastage. The Pillar of Harvest executed in abstracted sculptural form is inspired by some of the harvested farm produce which are depicted in some *Vwana* costumes. These costumes include grass skirt, armlets, bangles, beads, rattles and feathers, composed together into a decorative column. Arrangement from base of the column to top is *acha,* which is depicted by grass skirt. *acha* are tiny grains that germinates like the grass. Next is the string beans depicted by two (2) armlets and three (3) bangles. After this the sixty-one (61) rows of beads categorized into big, medium, small and large portrays the grains, such as; maize, guinea-corn, millet and so on, except for the large set of beads at the last two (2) rows which depicts finger yam. The rattle represents other root crops, such as yam, coco-yam, sweet potatoes and so on. Finally, the feathers at the topmost portray the leafy vegetables, such as roselle plant and spinach among others. The column generally signifies a bountiful harvest, derived from components of *Vwana* costume accessories.

4.5.2 Dying Culture



Plate LV (a). Side view



Plate LV (b). Frontal view



Plate LV (c). Back view

Plates LV (a), (b), and (c). 'Dying Culture', Fiber Glass, 93cm high, 2015. Photograph: Tisloh Dung.

Our society today has and is still suffering from the decay of our inherited culture, norms and beliefs due to acculturation, which can be attributed to the advent of colonialism especially in Nigeria and Africa at large. The influences by many foreign ideas such as the religion, assimilation, foreign languages to mention a few are some of the factors responsible for cultural decline. Other current factors can be ascribed to the security challenges which have led to the suspension of some of these cultural activities. The *Nzem Berom,* one of the festivals among the Berom ethnic group in Plateau state and other Berom social activities were suspended for security reasons. Other common factors could be due to the declining rate of participation in domestic agriculture, which may have affected the interest of *Vwana*

as festival for crop harvest. The piece of work rendered in an abstract approach is a twin decorative column which depicts the young and elderly. The upper part of the column appears to be vanishing, as though devoured by fire which has created some irregular contour lines atop the pillar, signifying a decline. Thus, this work serves as a caution especially to the Berom community urging its people to revive and restore this cultural heritage for the future generation.

CHAPTER FIVE

SUMMARY AND CONCLUSIONS

5.1 Introduction

The research summary, findings and conclusions are found in this chapter. The recommendations are also included.

5.2 Summary

This research drives at the possibilities of adapting *Vwana* festive costumes and accouterments in creating sculptural decorative columns that possesses both aesthetic and functional values. The idea was to create sculptural decorative columns from recognizable costumed components in representational and abstract forms. A total of nineteen works were produced out of which fourteen works were documented and exhibited. Three out of fourteen works are complete figurative sculptures dress in *Vwana* costumes, two are explored for sculptural utilitarian forms while, and the remaining ten are decorative columns that were produced, catalogued and analyzed.

5.3 Findings

This research has revealed the possibilities of exploring *Vwana* costumes to produce sculptural decorative columns based on the objectives of the study.

i. From the stated objective one (1), *Vwana* cloth costumes were identified and used to create sculptural decorative columns that are aesthetically appealing and functional. The outcome from this exploration discovered some interesting forms which include flows of draperies, contours, lines and sometimes accessories that

may have been captured within the costume, which resulted to a decorative column in an irregular orientation. Examples can be seen on plates XLV, XLVI, XLVII and XLVIII respectively.

ii. From the second stated objective, the study revealed that some selected *Vwana* accouterments were used to produce sculptural decorative column that are visually appealing. The composition or juxtaposition of *Vwana* accouterments as design component was achieved, and resulted into decorative columns with a variety of motifs that are aesthetically appealing. This can be viewed on plates XLIX, L, and LI respectively.

iii. From the third objective, this study has also shown that utilitarian sculptures such as (stools and tables) could be achieved through the use of *Vwana* cloth costume and accouterments. This was achieved by trying to create a relief platform on several costume column models. The outcomes from this exploration also revealed that the result (stools and tables) can also serve as architectural models for garden gazebos. Examples can be viewed on plates LII and LIII on page 71 and 72 respectively.

5.4 Conclusion

The researcher is cognizant of the fact that decorative column has been explored in different forms, media and ideas over time. This research however, offers a substantial view of the unique components of *Vwana* festive costumes captured in decorative columns. Consequently, it is the conclusion of the researcher that indigenous Cultural materials are sources of artistic inspiration hence sculptors and building professionals should explore this area for a variety of ideas obtainable. Sculptors and other building professionals should

collaborate in patronizing indigenous cultural elements to enable them generate original structural designs. This will further strengthen the seamless relationship between the professions of sculpture and building.

5.5 Recommendations

Based on the findings, the following recommendations are made:

i. Researchers and students in sculpture can explore The *Vwana* cloth costumes and other cultural dance costumes around Nigeria for different architectural components; such as balusters and cast P.O.P. ceilings to mention but few.

ii. Artistic forms aside architectural components can also be explored sculpturally using cultural accouterments of other ethnic groups.

iii. The scope of utilitarian sculptures inspired by *Vwana* costumes can go beyond the exploration of stools and tables to other varieties of functional forms like sculptural chairs, garden benches, and interior domestic cabinets among others.

iv. Costume sculptures can also be explored using *Vwana* costumes components as source of inspiration for palaces, museums and art galleries.

CONTRIBUTION TO KNOWLEGEDE

Having done works from *Vwana* costume, it has been established that:

1. For the first time, *Vwana* costume can be used for architectural columns and furniture comparable to architectural forms in Europe and Asia.
2. *Vwana* costume components can inspire and enhance creativity in other related fields such as: painting, textile, ceramics, architecture and skilled artisanship respectively.

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