A METAPHORICAL EXPLORATION OF FORMS IN SCULPTURE USING 'READYMADE FOOD VESSELS'

BY

NGENE EZE

DEPARTMENT OF FINE ARTS
AHMADU BELLO UNIVERSITY, ZARIA,
NIGERIA.

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NGENE EZE

N.C.E (A.I.F.C.E.,Owerri) 1986, BA Fine Arts (A.B.U., Zaria) 1990, M.F.A (A.B.U., Zaria) 1994
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DEPARTMENT OF FINE ARTS,
FACULTY OF ENVIROMENTAL DESIGN,
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NIGERIA

DECEMBER, 2015

DECLARATION

I declare that the work in this Thesis entitled A METAPHORICAL EXPLORATION OF FORMS IN SCULPTURE USING 'READYMADE FOOD VESSELS' has been carried out by me in the Department of Fine Arts,Ahmadu Bello University,Zaria. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this Thesis was previously presented for another degree or diploma at this or any other institution.

_____ _____ _____

NgeneEzeSignature Date

CERTIFICATION

This Thesis entitled A METAPHORICAL EXPLORATION OF FORMS IN SCULPTURE USING 'READYMADE FOOD VESSELS' by NGENE EZE meets the regulations governing the award of the degree of Doctor of Philosophy (Ph.D.)in Sculpture of the Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

Dr.M. A. Jaji
Chairman Supervisory Committee

Signature_____

Date_____

Dr. K.O.Okoli
Member, Supervisory Committee

Signature _____

Date_____

Dr.G.GDuniya
Member, Supervisory Committee

Signature _____

Date_____

Dr. G.G. Duniya

Head of Department

Signature _____

Date_____

ProfessorKabirBala
Dean, School of Postgraduate Studies

Signature _____

Date _____

DEDICATION

This entire work is first of all dedicated to God Almighty and also to my loving family:Mrs.EzeNjideka, my daughters;NgeneEzinneRoseline, NgeneOzioma Favour, NgeneChisom Goodness and my sons;NgeneEzenna Saviour and NgeneIkechukwu Destiny. I also dedicate this thesis to my beloved parents, Mr.Eze,Nwaja and Mrs.EzeNwaja,Roselinewho have denied themselves some comfort in order to make sure I am given education in life.

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ABSTRACT

Verbal metaphor is used in the linguistics to compare two things that are different to make them appear as one. The study contends that verbal metaphors should not be the only means of communicating phenomenon of hunger,and owing to this, it should be explored beyond language meaning. The problem of this study therefore, is that verbal metaphor does not address the issue of phenomenon of hunger in Nigeria in concrete forms.The study therefore, explores the problem of how the transformation of verbal metaphor into sculptures can address the issue of phenomenon of hunger in Nigeria using 'readymade food vessels'. In this study, what constitute knowledge are the analytical creative sculpture processes; the art work and their interpretations, theorising of the art works creates to give insight. To this end, the study pays attention to how to explore themetaphors within the five objectives of the study. Based on the objectives, the study created sculpture installation from 'readymade food vessels'.The study uses food vessels as multiple media that integrate visual balance, in making meaning of events. The metaphor 'Food for Thought' is used in producing sculptures with 'readymade food vessels'. The study creates sculptures which are derived from phenomenon of hunger. The study creates a site specific sculpture installation of visual metaphor which emphasises idea and form. This study is justified because,by its attempt to transfer metaphors into visual forms using 'readymade food vessels',it has partly answered the pondering question about the significance of art.The review of related literature reveals that, although some artists have created sensuous relations or materiality in art as visual metaphors, they did not derive it from dialectical means of those words that discuss phenomenon of hunger in Nigeria. The qualitative methodology which involves art practice based research and intuitive inquiry are used to present in details the sequence of the study to create knowledge. For the purpose of data (information) collection, the study adopts the primary and secondary sources of information method. The exploration and discussion of data (information collected) involve the use of observation, visualisation and exploration which are based on five intuitive stages. In the course of exploring verbal metaphors into sculptures, the findings are thatit is possible to create sculpture installationsfrom 'readymade food vessels'. The study found that 'readymade food vessels' transformed from their utilitarian function to become visual metaphors in sculpture that convey phenomenon of hunger.It was also found that the metaphor 'Food for Thought' transformed into alternative form in sculptures which embody intellect.The study further found that alternative sculpture was derived as an analogy of the phenomenon of hunger which was presented as a thought process in visual thinking. It was alsofound that a site specific sculpture installation which emphasises idea and intellect is possible to be achieved. Consequently the study holds that, verbal metaphors rematerialize into visual metaphors in sculpture, to give insight, to the phenomenon of hungerin Nigeria. The study therefore concludes that exploration of sculpture using 'readymade food vessels' has become visual text which conveys in concrete forms,the phenomenon of hunger in Nigeria. The study, having identified some of the problems that may require further studies recommends that other materials, techniques, and Nigerian idioms should be explored in visual form.

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CHAPTER ONE

1.0 INTRODUCTION

1.1Introduction to the Study

Among the Igbo of Southern Eastern Nigeria, metaphor is used in proverbs ‘Ilu' for the communication of ideas,events, dates, records and to drive home a point. The use of metaphor in Igbo proverbs is a non-material heritage that serves as a means of expression and thought. The Igbo prefer the use of metaphor in proverbs during conversation and in paying homage. Egudu (1972) holds that, apart from its aesthetic attributes, in the case of Igbo culture, proverbs remain the ready tools for thinking, communication and way of life. Metaphor aids proverb to embellish speech with artistic beauty, which ordinarily, it may not have. It challenges, persuades, and attracts the listener to the conversation. Agbada (1990) is of the view that, the Igbo proverbs possess philosophy, cognition, aesthetic, and traditional sensibility that engage the listener. He further states that, the usual deployment of proverb, is the philosophical turn of the mind, which is used to measure one's intelligence. The researcher is fascinated by the Igbo's use of metaphor in proverbs. The people use metaphor in their proverbs during personal and social engagements, such as in celebration of new yam festivals 'Iriji' and breaking of Kola nuts 'Iwa Orji'. The processes of the events seem similar to some modern day performance art. The issue is that metaphor, when used in proverbs, may only be understood by those who know the language. It is because of this, that there is the need, to create a non-discursive form in sculpture, that is not based on a particular dialect or language in order that, meaning may be constructed by different viewers.

In linguistic, metaphor is a figure ofspeech that is used to clearly express imagery in words. It is incorporated in some other aspects of art, such as, visual and auditory art, to portray events, thoughts and imagery. Carrol (2001) explains that, art works are metaphors and that there are some visual images, that function in the same way that verbal metaphors do, and whose point is identified by the viewer, in roughly the same way that, the point of verbal metaphors is identified by the reader or listener. Carrol claims that some art works, are considered as metaphoric, because they communicate in same way as verbal metaphors. This means that, it is not mostly the exploration of form, in any medium which results into sculpture that is metaphorical. Robert (2004) and Brown in Robert (2004), support that, metaphors are statements, that operate in larger contexts, as analogy where two things, are compared to each other. They maintained that, visual metaphors, interpret how virtual space, is organized as a means of sharing cultural and social knowledge. It entails that metaphors, portray thought, it makes the mind to think about culture and space, in conceptual or aesthetic form.

Metaphors give insights that create knowledge from simple or ordinary cultural experience to a meaningful abstract thought. Sullivan (2010) opines that visual metaphor involves creating an image, which suggests a resemblance of one thing to something else, so as to think it is the same thing, as another. It means that metaphor, when used visually sees one thing, as another, instead of saying it is like something else, and uses image, rather than words, to compare things in order to engage the viewer. Mossberg (2014) explains that, the artist uses metaphor symbolism, and allegory to create visual metaphor, which portrays emotion, experience, and ideas, instead of words. He further opines that in the 19th century, Gustav Klimt (1862-1918), Odilon Redon (1880-1916), and Edward Munch (1824-

1898) all used allegory to engage the viewer. Frida Kahlo, Rene Magritte, and Salvador Dali, he further holds, built their career and reputations on the use of metaphor. Thus, metaphor may have opened some possibilities for these artists to create form, from formless aspect of human expression and experience.

The creative use of metaphor, may have given birth to a way of thinking in art, the visual presentation of metaphoric ideas. A few examples of such ideas can be found in the works of Picasso and Duchamp. Adams (2007),affirmed by Rathus(2010),explains that, Picasso in his experiments with assemblage, created the 'Bull Head' from found objects, using a bicycle's seat and set of hand bars. Also, another great artist by name Duchamp, took a bicycle wheel and mounted it on a stool as a readymade art and it becameart (Lazzari and Schelesier, 2008).

The creation of visual metaphor by some artists earlier mentioned by Mossberg (2014) and Adams (2007), challenges the researcher to think of the phenomenon of hunger, as an issue that can be metaphorically explored in sculpture, using 'readymade food vessels'. Sighting some of the discarded 'readymade food vessels' in the environment daily, has motivated the researcher on the possibility of creating visual metaphor in sculpture, in the light of Dewey, in Pring (2007), who advocates, that artists should create a new order of conception, which leads to new mode of practice. He further explains that, in thinking about what one is doing, that one is necessarily thinking about purpose and value, that inform practice, nature of knowledge and experiences transmitted. Dewey holds that, ideas have to be tried out in practice, hence, the conceptualisation of exploring metaphor in sculpture, using 'readymade food vessels',

1.2Background to the Study

Modern sculpture was born in Europe when some of the art movements, such as Realism, Impressionism, and Post-impressionism, challenged ideas and meaning of classical artistic conventions. Since then, a new wave of interest, in exploration of forms in sculpture, became a concern of most sculptors. Modernism, created the opportunities for sculptors, to explore sculptures from other perspectives that, involve the imagination. McEvilley(1999) opines that, prior to Modernism, ancient sculptors created sculpture that dealt with portraying the soul as embodyingthe spiritual being that, exist independent of the body it occupies. She further maintains that the ancient sculptors' desire to create a model of human perfection,was related to Plato's idea that, for each species there is an absolute model of perfection, on which individual embodiments are however distantly and imperfectly based. Although modernism challenged classical tradition, the idea of the soul remained prominent and influenced the exploration of sculpture.

During modernism, representational sculpture was realised in realism and therefore, became an issue of concern to modernist sculptors. For instance, Auguste Rodin, Jean Baptiste Carpeaux, Antoine Bourdelle and Augustus Saint-Gaudens explored three dimensional sculptures by inducing light sensations, strength and massiveness in their sculptures. They combined anatomy and motion of human form, with the sculpture surface textured in order to achieve a realist sensation in sculpture. Physical quality of sculptural objects, its identity-status in realistic form, continued to be explored to capture human feelings. Kleiner (2010) holds that the three dimensional art of sculpture, due to its solidity and permanence, could not portray optical sensations which many painters in the later 19^{th} century explored. The sculptors of thatmodernism period explored different techniques and methods in the context of

modernism to reflect new experiences that make meaning.

In the 20th century, when societies were becoming aware of new ways of thinking and doing things in different fields, exploration of abstract sculpture evolved. Different ideas, materials, and techniques were explored to create abstract sculptures, that differ in form and content from realistic sculptures. Warner and Fleming (2005) supported by Cernuschi (2009) opine that, the introduction of abstract art, that does not copy the appearance of things, but rather selects and distils its essence,is an important contribution to 20th century history of art. Theyhold that the introduction of abstract art has encouraged a wide range of artistic techniques, materials and the redefinition of art. Hence, that abstraction eliminates imitation of the exterior surface, in order to appeal to the consciousness of the viewer. Vishnu (2009) and Cernuschi (2009) explain that, Constantine Brancusi was a leading sculptor who championed abstract sculpture. He simplified sculpture to its basic elements in order to bring out the abstract and aesthetic quality of the sculptures that were rendered in different materials. Kleiner (2009) posits that in the 1940s, during the post war years however, modernism was increasingly identified with formalism, which emphasized visual elements, rather than its subject.

Abstract sculptures were inspired by organic objects in nature, which are reduced to their basic geometrical shapes, dimensions, and structure by the processes, imagination and emotion of the sculptor. In this direction, organic forms found in nature and landscape were explored with the introduction of hole or voids. Examples of some sculptors who have explored organic forms to create abstract sculptures are Henry Moore (1898-1986) and Barbara Hepworth (1903-1975). They explored abstract sculptures of organic object in nature, by introducing deep holes and voids to portray sculptural idioms of organic vitality and space. On the other

hand, another sculptor David Smith, explored abstract sculptures based on the creation of geometric shapes, lines, transparency and opacity in order to realise new forms, style of abstraction and expressionism (Warner and Fleming, 2005).

After World War 1, some sculptors abandoned abstract philosophies and ideas to explore Surrealism, based on dreams and everyday experience. Cernuschi (2009) posits that, in 1924 surrealist artists based their exploration on Sigmund Freud's, theories of the division of the conscious mind and unconscious mind, where a person's innermost thoughts, feelings and desiresare repressed. Thus to understand the unconscious human mind, some sculptors were inspired to explore every day experiences, dreams and objects to give insight to the human mind. Forinstance, while MeretOppenheim explored the unconscious mind by assembling functional objects, Alberto Giacometti tried to analysethe idea of surrealism by creating human sculptures that appear elongated or as functional objects.

Apart from abstract sculptures, there was also a new art consciousness for exploration of 'new art' because of the effect of World War 11, and the movement of the art market from Paris to New York. In the bid to channel a new art, John Cage suggested means for the change. Geitlein(2008) explains that, Cage, in suggesting a different path for art to follow, holds that “music andart should be affirmation of life not an attempt to bring order out of chaos, nor suggest improvements in creation, but simply a way of waking up to the very life we are living”. He further explains that, John Cage had also suggested that, visual art should be inspired by the lively art of theatre for renewal. Assemblage, open form sculpture and happenings, came to reflect the call. Construction and Assemblage were inspired by Picasso's cubist collage and sculpture that were executed in three dimensions, and Braque's collage works (Vishnu, 2009). Rather than creating abstract sculptures and to capture realistic sensation as was

formerly practised, construction and assemblage were explored, using found objects, which also raised the issues of materials and space, with the interplay of senses. The displacement of space by exploration of new intentional forms by modernist artists created a new reality and sculptures(Kelly, 2004).

Sculptors explored assemblage, open form sculptures and the interplay of sculpture, with space,senses and industrial materials. For instance, Julio Gonzalez (1876-1942) was the first artist toexplore open form sculptures using welding as a new industrial technique for sculpture. He first collaborated with Picasso to explore welding sculptures for the cubist artist. It was not until 1928,according to Hilton (2012), that he began to produce the open form icon constructions thatradically altered the course of 20th-century sculpture. Assemblage involves the inclusion of discarded materials and solid found objects, to create sculptures that are for aesthetic perception. Some artists explored assemblage, chance and happenings, which involved natural forces such as wind and air in their sculptures. For example, Alexander Calder created Mobiles that portrays the idea of happening and chance based on natural phenomenon. These artists in the 19thand 20thcenturies, wanted to understand some ideas and issues in practice within their cultural context, as an expression of aesthetic perception, which was not defined as metaphor. Sculpture was explored systematically in pursuit of meaning to generate new knowledge and understanding for aesthetic perception.

Sculpture exploration, in response to aesthetic issues in modernism transformed in the 20th century to embody immaterial idea. The innovation influenced conceptual and performance art movements and redefined the boundaries of art to involve not only the physical object, but ideas and action (Cernuschi, 2009). Also, Postmodernism rejected theories of Modern art on aestheticssuch as the idea that,people are to appreciate art for form sake without attaching any function. Park (2013) states

that,“instead of a deluge of various-isms, there came about an exploration of various forms and methods. Most of these fall under the category of postmodernism including genre mixes, installation art, technology-based art and the combination of commercial and fine art.” Conceptual art and the rejection by Postmodernism, of what had come to be art, had earlier echoed in a similar anti-art movement decades earlier called Dadaism, typically symbolized by Marcel Duchamp's readymade. The idea behind the work became an issue that was considered instead of aesthetic perception. To demonstrate that meaning is not in the inner structure of objects but constructed outside it, he associated readymade object of everyday use to art by displaying a urinary, as art, in an exhibition. Since then, sculpture has gone beyond creation of physical objects meant only for aesthetic appreciation. Thus McEvilley (1999) asserts that

> Since Duchamp, anything can be rendered as sculpture, by designating it as such, and in the post-modern perspective, a sculpture is just a ‘thing’; it doesn't even need material or solidity but can be immaterial ‘thing’; Yet sculpture for the last generation or two has been dominated by the readymade more than other models or influences put together.

The creative exploration of readymade, in any form and medium, formerly not regarded in modernism, is considered as sculpture in postmodernism. Hence, contemporary postmodernist idea of art, embody limitless possibilities for exploration within the flexibility of practice. It hasbroadened and enriched the field of sculpture by making sculpture autonomous from aesthetics, which resulted inthe creation of new forms in sculpture such as earth art practiced by Robert Smithson, Michael Heizer, and Walter De Maria, that used bulldozer to create sculpture.The practice of sculpture became more varied with an emphasis on the individual’s everyday experience. Instead of depending on modernism conventions to explore sculpture, there have been various forms and methods of explorations that fall under

Postmodernism. This creates the opportunity that the researcher has taken to recreate form through exploration by using 'readymade food vessels'.

In art practice, readymade art is a term coined by Marcel Duchamp to apply to his work. Readymade is the work of art, which the artist designates as art. It is the demonstration of a principle that, artistic creation depends neither on established rules, nor on manual craft (Getlein, 2002; Jason and Jason 2006). The creation and use of food vessels in the history of man can be traced back to ancient times,when food was gathered and consumed by families at the place it was found. Nature provided gourds, shells, and leaves for use, where containers were needed. Later, readymade containers were made from hollowed logs, woven grasses, and animal organs (Berger and Welt, 2014). The desire to create for function and beauty, may have determined the form and shape of the objects. It could have resulted into 'readymade food vessels' that were explored to meet the needs of storage for the modern man.

The discussionof ‘readymade food vessels’ will be incomplete without a brief reference to potteries which marked the beginning of making food vessels in human life. Duriez (2014); Speight and Toki (2006) hold that potteries and basket, first appeared in 6000 B.C. Speight and Toki maintains that since the last ice age humans have used the malleable quality of clay to express their deepest emotion. Ajayi (1987) posits that Pottery forms, such as cups, plates, pots, symbolise the most fundamental of human exploration and expression, which portrays creative exploration and effort in the history of man's activities. He maintains that pottery symbolised important progress in the history of man, to create form of objects. Thus the ancient people may have been the first to include food vessels, with other materials to construct imagery that is removed from any domestic function. Smeets

(1975) is of the view that, itinerant hunts men, expressed themselves in naturalistic imagery and ornament. He says that, the oldest forms of imagery was the beaded necklace and small seashells strung together in a beautiful pattern. In Nigeria, some ethnic groups such as Igbo Ukwu constructed bronze pottery wares that served as symbolic cultural objects.Kleiner and Mamiya (2005) explain that, among some dozens of refined objects excavated in a family compound at Igbo Ukwu communityare basins, bowls and knives. It signifies that at Igbo Ukwu bronze food vessels are symbolic objects which were used to reflect status symbol and paraphernalia of African leadership.

Over the centuries, development in other aspects of human civilization, may have caused exploration in paper as 'readymade food vessels'. It was first used by the Chinese to wrap food as early as the first or second century B.C (Hook and Heimlich, 2014). It later gave way to the invention of other 'readymade food vessels'. Glass served as one of the 'readymade food vessels' integrated into packaging food. Berger and Welt (2014) posits that the Egyptians were the first to use glass containers at around 1500 B.C. and that glass making began around 1700 B.C. Today, glass is still being used as utilitarian 'readymade food vessels' and for the creation of sculpture.

The discovery of iron - ore, led to the development of tin plating which was usedin the making of 'readymade food vessels' during the industrial revolution. Busch (1981) holds that, tin plating began in Bohemia in the Middle Ages and that tinplate was first marketed officially in England in 1930. She maintains that today, tin can is a symbol of American wastefulness, but that it meant much more. Apart from tin can, aluminium contributed to new ways of packaging beverages. The beverage cans are so difficult to avoid that in 1969 an estimated

1,809 million cans that littered along USA roads were beverage cans (Bingham and Mulligan, in Busch1981).

In the 20th century, plastic, one of the materials used for domestic and commercial purposes, was developed to free manufacturers from limitations of nature. Today, the plastic materials are used for food preservation and packaging with some interest in recycling it. Connecticut Plastic Learning Centre (2014) explains that, there is an emphasis on the increasing uses of recycled products, including plastics. Janson and Janson (2006) and Getlein (2002) explain that Pop Art began in London, in the mid-1950s by the independent groups and intellectuals. They viewed commercial culture such as packaging, home appliances, and other commodities, as visual materials in the mundane, mass-produced objects and images of America's popular culture. Andy Warhol (1928-1987) used some of these materials in creating ironic commentaries about modern society. He made the viewer to consider aesthetic qualities of everyday images, such as soup cans, that they readily overlooked. Apart from Andy Warhol, the other Pop artists are Jasper Jones, Claes Oldenburg and Roy Lichtenstein. Perception and intellect are issues they engaged in to enlighten the viewer. They reduced simple mass produced objects of utilitywithout subjecting them to realism for the purpose of the intellect and perception. Their art possess intellectual attributes, which visually teach and instruct the viewer on proper livingconditions. The exploration by Pop artist with mass produced objects of popular culture addressedthe intellect and sense of the viewer on consumerism thus creating further possibilities for this researcher to explore the creation of visual metaphorin sculpture. This is in agreement with Higgs in Knowles and Cole (2008)who contend that "art, as creative acts, provides a perfect opportunity to create new

metaphorical models, to illustrate the subject in question under study". Higgs maintains that the process of making art can nurture the intellectual flame that pushes the inquiry mind into quest for new knowledge.

In the recent contemporary art practice, some artists whose installations art are made of 'readymade food vessels' or constructed ones are; Michal Yaffe's, Myranda Blair's, KainebOsahenye.In Nigeria, discarded 'readymade food vessels' appear in the form of plates, bottles, containers and spoon. They are used for domestic and public functions. Today, some of the readymade food vessels made in paper, plastic, and aluminium, litter Nigerian environment as discarded items, in private and public garbage bins. In Nigeria, the discarded 'readymade food vessels' although being ugly spectacles,call for aesthetic attentions, in addition to ecological and archaeological attention. It is in the light of all these that, this study, in order to generate a visual metaphor in sculpture that is not dependent on ideas only, emphasise visual form, aesthetic and concept.

1.3Statement of the Problem

Since the introduction of modern sculpture in the 19th century, exploration of form in sculptureto create unique and original sculptures for aesthetic appreciation has been an issue. The changes that may have occurred in Duchamp's questioning of modernism with his 'readymade', began to reflect in postmodern art. The influence of this development reflected in sculpture, which significantly showed that ideas are more important than creation of form and art objects foraesthetic perception. The dichotomy between exploration of form in sculpture for aesthetic perception and art of idea, are issues that engage the sculptor today. For example, since after Duchamp, anything can become sculpture by the artist's choice.It is therefore, neither a surprise nor out of place for the study to portray form-embedded

sculpture, instead of the idea alone. It is because of this that the inclusion of aesthetic, into conceptual art instead of exploring idea only for sculpture expression is preferred in this study.

Modernism and postmodernist sculptors, explored forms and idea respectively, though not defining it as a metaphor. In 1999 some contemporary artists in China used a particular metaphor 'Food for Thought' for installation art to create conceptual art and materiality without emphasising the exploration of aesthetics in sculpture as a problem. They may have failed to incorporate aesthetics with the metaphor, because the idea is considered more important than perception. This poses a problem to re-examine the inclusion of aesthetic in conceptual sculptures, which emphasises the creation of idea in art. It therefore, follows that, some created conceptual art works of recent, are now being criticised because of absence of form and aesthetics. In this context, there arises a need for an expansive view ofvisual metaphorin sculpture beyond limiting it to form or idea alone.

The above opinion raises the need for the inclusion of form to create aesthetic quality in idea emphasised sculpture. It is significant in the standpoint of Langer in Hurwitz and Day (2007), that feelings are adequately expressed only through the arts, since verbal language is inadequate for the expression of life feelings, which all human beings share. In Nigeria, the challenge of phenomenon of hunger, is not adequately expressed by verbalmetaphor. The use of verbal metaphor to express phenomenon of hunger in Nigeria is inadequatebecause it addresses only the mind and imagination, whereas visual metaphor has alternative groundings for an ability to make meaning based on sight and experiences.The problem of this study therefore, is that verbal metaphor does not address the issue of phenomenon of hunger in Nigeria in concrete forms.

1.4 Aim and Objectives of the Study

The aim of the study is to create visual metaphorin sculpture, through an exploration with 'readymade food vessels'. The objectives of this study are to:

i. create a sculpture installation from 'readymade food vessels'.
ii. use food vessel as multiple media that integrate visual balance, in making meaning of events,
iii. usethe metaphor 'food for thought' in producing sculptures with ‘readymade foodvessels’.
iv. createsculptures derived from metaphorical exploration of the phenomenon of hunger.
v. createa site specific sculpture installation of hunger that emphasise idea and form.

1.5 Justification for the Study

The sculptor has always created form in sculpture which mirrors the society's values, heritage, moral and truth. Since the days of Winckelmann and Herder, philosophers have continually pondered about the significance of art (Langer, 1979). Thus, art faced some issues of significance, because of its representation of ideas and objects. Rathus (2010) positsthat, art is elusive, serves no function, and it exists for art sake, or goes beyond human understanding, thussupportingthe argument of the philosophers. The study is justified therefore, by its attempt to transform metaphorinto visual forms using 'readymade food vessels' in order to respond and possibly add to already existing evidence that art involves intellectual and aesthetics significance.

In Nigeria,the exploration of sculptures is inspiredby physical objectswhich formed the subject matters. Often timescriticism of such works thatare derived from physical object emphasise aesthetic appreciation only. It is because of this that, it becomes necessary to carry out this study that transforms verbal metaphor into visual form using 'readymade food vessel' to create meaning which embody idea and aesthetic.

1.6Significance of the Study

The materials and methods used in this study may inspire students of Fine Arts in higher institutions, to explore verbal metaphors in sculpture. This is because, Nigeria being a country blessed with several ethnic groups, that are equally endowed culturally has idioms and proverbs to be explored. It is hoped that the findings of this study will serve as research material which contributesto the scarce literature in this area of the study. In this way the study gives insight to other researchers who have interest in carrying out study involving metaphor form.

Metaphor has some aesthetic qualities that enable a listener involved in conversation to understand the idea of the speaker. It is hoped that, the findings of this study in visual metaphorical exploration of forms in sculpture, lead to a better understanding of artistic forms in Nigeria. This becomes necessary, because this study gives insight to some of the non-artists who see sculpture as production of mere objects that cannot generate knowledge. Thisstudy is also significant because it shows thatvisual metaphor in sculpture, like other metaphorical art expressions, has the potency and content capacity to create knowledge about human condition in Nigeria, using different forms and materials.

Museums and Galleries also benefit from the findings of this study, because it givesinsight on how exploration of form in sculpture can be derived from metaphor.

It therefore,assists such institutions during workshops, which encourage artists to explore metaphorical forms using indigenous metaphors and proverbs.

1.7Scope and Delimitation of the Study

There are about ten metaphors that are used to discuss the issues of food, welfare, experiences and human endeavours. They are Apple of my eyes, Egg someone on, Selling like hotcakes, Take it with a grain of salt, A piece of cake, 'Food for Thought', Red herring, Sowing wild oats, Bring home the bacon, and Born with silver spoon in your mouth. However, the scope of this study is restricted to the exploration of the metaphor 'Food for Thought' using plastic 'readymadefood vessels'. Other types of metaphors and materials are beyond the scope of this study. The 'food for thought' metaphor explored in this study is the one that is used to create sculpture installationsthat evoke the phenomenon of hunger and welfare in Nigeria.

1.8Conceptual and Theoretical Framework

There is an artist and three philosophers whose ideas and theories on art form and value of what should be considered as art, that constitute the conceptual and theoretical framework of this study. The artist is Marcel Duchamp (1887-1968), while the philosophers are Susanne Katherine Langer (1895-1985), Rudolf Anaheim (1904-2007) and Ernst Hans Josef Gombrich (1909-2001). Theirtheories which, centred on form, intellect, emotion and metaphor, help the researcher to metaphorically explore form in sculpture that embodies idea and aesthetics.

The concept that, idea is more important than the form that realized it, is indebted to Marcel Duchamp, for its propagation through his readymade art. Readymade, according to Duchamp in Sigmon(2009), are ordinary industry manufactured

objects that, can be transformed into art, through the decision of the artist. He suggested that, appearances of everyday objects constitute reality, not some higher spiritual code, supposedly hidden inside them. The researcher adopted his idea to explore visual metaphorsin sculpture, in order to create meanings thatcomplement the physical forms created. Duchamp maintained that, art should be created for the intellect. This idea helped the researcher, in the formulation of the research methodology, because through research, the underpinning of metaphor, with 'readymade food vessels' was realised as art which involve mental processes. The challenge of this researcher in formulating methodology from Duchamp's idea, is the exclusion of aesthetics and material process of art that he suggested. The researcher adds to this particular Duchamp's idea, to include aesthetics, by creating metaphoric form, realized through process and technique of assemblage, using 'readymade food vessels'. The 'readymade food vessels' are either distorted, or are allowed to maintain some appearance of their original commodity, in the process of exploring metaphorical form, that the researcher, like Duchamp, declares as art.

The theory of phenomenological description of feeling and form by Langer, (1895-1985), focused on how concrete art forms exemplify forms of feeling and the work they do, in such ways, that one understands them in terms of symbolic form as she believes,that every entity has form. Langer, in Innis (2009), explains that, wherever there is form, there is meaning. Innis (2009) states that Langer reduced meaning to the level of perception, understood as primary articulation.She maintains that perceptual forms are potentially symbolic structures, which give one access to the objects that are themselves forms and symbolic structures. The researcher usesLanger's phenomenological theory that, perception and pattern-forming were cognate,to find meaning deliberately,

rather than, finding them unconsciously. This is in order that, the metaphorical forms created have some intellectual dimension, when perceived. Through this theory of feelings and symbolic form, the researcher develops forms from verbal metaphors used in Nigeria, to discuss issue of phenomenon of hunger. It enables the researcher to consider how theory and practice construct meaning from transfer of metaphor to metaphorical formwithin the context of sculpture. This depends on combinations afforded by the metaphor, from which the metaphorical forms are formed, whichDeleuze in Carter (2004) calls, artistic machine performing its operations through cycles of dissipation and gathering. He maintained that it is only when the significant contents and ideal significations have collapsed and given way to multiplicity of meaningsand to chaos, that the work of art assumes its full meaning,

Langer's theory seems to be confirmed by the works of Rudolf Arnhiem (1904-2007) and Gombrich (1909-2001) which this study will also rely on to develop a conceptual and theoretical framework. Arnheim's (1904-2007) theory on intelligence of visual perception, questioned how there can be intelligence in perception. He argued that

> The cognitive operations called thinking, are not the privilege of mental processes above and beyond perception, but the essential ingredients of perception itself. I am referring to such operations as active exploration, selection, grasping of essentials, simplification, correction, comparison, problem solving, as well as, combing, separating, putting in context.

This study adopts this theory, to bring aesthetic into conceptual sculptures. The use of this theory helps the researcher, to combine some of the qualities such as; exploration, selection, problem solving, simplification, grasping and putting in context that Arnheim mentioned, in order to explorevisual metaphor in sculpture. He maintained that no thought processes seems to exist, that,cannot be found at

least in principle, in perception. This theory will enable the researcher to have a meaningful knowledge, of verbal metaphor and their function in everyday social Nigerian life.To recognize them as meaningful, in that sense, will help the researcher to experience them, in an aesthetic way.

The theory of visual metaphor of value, in which artistic experiences present to the human mind, the highest values, including moral values is discussed by Gombrich. Gombrich (1909-2001) explains that, the possibility of metaphor, springs from the infinite elasticity of the human mind; it testifies to its capacity to perceive and assimilate new experiences as modifications of earlier ones, of finding equivalences in the most desperate phenomenon and substituting one for another. He maintained that, without this constant process of substitution, neither language nor art, nor indeed civilized life, would be possible. It is against this background that this study, considers how visual quality may be experienced, as equivalent or substitute of the verbal metaphor that is used to discuss phenomenon of hunger in sculpture. Metaphor of daily speech, borrowing from Gombrich's theory, provides "the bases for this exploration, especially the ones that can be transferred from the sense of speech to visual. All these theories articulated will guide the processes of this study, which involves the transference of metaphor, in the cognitive and objective domain, to the subjective and affective domain.

CHAPTER TWO

2.0. LITERATURE REVIEW

2.1Introduction

This chapter deals with the review of related literature and works done by others. According to Nkwocha (2007) "literature review can be defined as a process composed of series of activities which include; searching for works of earlier researchers relevant to a new study, locating them, reading, and analysing, critiquing, extracting and recording necessary information from them".

Based on the above statement, this study reviews the literature under the following stages: it reviews artist's ideas and philosophy that comprise conceptual art, theory of Arnheim Rudolf (1904-2007), Susanne Katherine Langer (1895-1985), and Ernst Hans Josef Gombrich (1909-2001). This becomes necessary in order to understand, whether invisible verbal metaphor can create possibilities, for form to have effects on exploration of visual metaphorin sculpture. Also the study reviews the Arnheim, Langer, and Gombrich philosophies in order to find out whether there may be contradictions, or irony in transference of metaphor into visual aesthetic form which embodies idea. Since this study transforms verbal metaphor from one domain that it serves only for communication, to a different aspect of art that is visual the processes of expression has changed to visual thinking. Reviewing the philosophies of Arnheim, Langer, and Gombrichmay reveal the quality of meaning making that may occur in a context where metaphor, which is valued because of its mental quality is combined with form that possess feelings. The philosophers reviewedgive new insights to the researcher to have an understandingof verbal metaphors. In the perspectives of the insights gained verbal metaphorswereexplored beyond the objectivity of language whichinterests

this study.

Furthermore the review of Arnheim Rudolf (1904-2007), Susanne Katherine Langer (1895-1985) and Ernst Hans Josef Gombrich (1909-2001) enables the researcher to understand, whether visual metaphorin sculptures, encounters the viewer in the same way that a listener, in a conversation identifies verbal metaphor. The second stage of the studyreviewed artists whoseconceptual and installation artsare related to the study in terms of idea, materials, technique and scope. The study reviews Marcel Duchamp, Wolfgang Laib, Meret Oppenheim, Lucas Samaras, Lauren Berkowitz, Katherine Harvey, CildoMarseiles, MahaMalluh, AymanBaalbaki, Ayo Aina and KainebiOsahenye.

2.2Review of Artists'-Ideas and Philosophy

The review of Artists idea and philosophy enables the researcher to clearly delimitate the study on exploration of visual metaphorin sculpture using 'readymade food vessels', from the data that may not have direct relevance. It enables the researcher to be familiar with the topic and to identify the gaps in knowledge, which needs further investigation in order to fill or expose them.

2.2.1Conceptual Art

Conceptual art may have resulted from the various changes which occurred during modern age,that art may have played some roles. The changes that occurred during the historic period cut across ages and have challenged traditional values. Preble and Preble (2004) argue that, artists expressed and abetted the changes. The changes that occurred within the history of art in the modern period are reflected as Neoclassic, Romanticism, Impressionism, Expression, Fauvism, Dadaism, Post-impressionism and others that challenged each other in ideas, meanings, and expression.

The desire for newness and renewal of the modern period gave birth to a way of thinking that is termed conceptualism or conceptual art that was accredited to Marcel Duchamp becauseof his appropriation of readymade objects as art. Conceptual art therefore, may have been one of the ways that reflects the transformation of art by the world. It showed that some art ideas that have been in place in the modern period required to be updated to involve new thoughts. Perhaps the easiest way to understand conceptual art is to consider its origin in the view of Byrne and Moran (2009) who state that:

> Historically, French artist Marcel Duchamp pioneered a conceptual approach to art with his readymade, pre-empting many questions pursed by conceptual artists regarding what is art and who determines it. This newly acquired scepticism questioned traditional forms of marketing the art object as commodity, challenging the ownership of art object. The shift in emphasis from art material value was deliberate attempt to subvert the autonomy and power of art market, and Gallery or Museum as location, arbiter, and sole representation of art. Central to disrupting the conventional logic of art systems was the role placed on the audience, who were viewed active participants in the dissemination and expression of ideas and democratisation of art.

It means that conceptual art emerged from Duchamp's idea about readymade art and its practice. Thus his idea reacted against the making of physical objects for aesthetics, co-modification of art and use of traditional materials that posed as constraints in practice of art during modernism. Conceptual art considers the idea to be important more than the form of the object that portrays the idea. Warner and Fleming (2005),Kleiner and Mamiya (2005) Byrne and Moran (2009) explain that throughout the 1950s, 1960s and 1970s that conceptual art refers to different artistic practices where emphasis is placed on the idea rather than on the physical object. It is art in which ideas are paramount and the form that realizes it is secondary, often lightweight, ephemeral, unpretentious, cheap, ordinary and unthinkable (Geitlein, 2008). Thus conceptual art is art in which the idea comes before the physical form that has aesthetics and encourages appreciation of visual handmade objects. The concern for

aesthetics, materials and technique or making process is not important in conceptual art. It is the role of idea behind the work on which a decision is taken before the actual execution of the work, that is important. Frank (2006) also is of the view thatconceptual art begins as an idea in the mind and that great works of art starts in the mind with an idea which the artists brings out as art by manipulating materials. The idea becomes the machine that makes the art (Sol Lewit, in Wilson 2009). Thus the idea is a mental process which becomes materiality that is portrayed as art.

It implies that conceptual art tries to re-examine the exploration of physical appearance of form in a work. It repositions and deconstructs form in order to free it from depending on visual perception. The meaning of art works is determined not only by the idea or intent of the creator, but also by inherent qualities of materials used and by the mind and emotions of the viewer (Croix., Tansey., and Kirkpatrick, 1991). In this context, conceptual art involves mental processesof the creators and the viewers. It gives insight and understanding to human conditions experienced for inner development and awareness. Langer, in Innis (2009), explains that, art works are pregnant images which come out from the rich complex mental process to portray inner reason, life and mind. She further says that art objects depict the mental process which it makes to become organised mental engagement that comes out of the unnoticed inner activities of the individual. Her opinion confirms that art involves mental activity, its process is imaginative and its outcome reveals insight.

The introduction of conceptual art emphasises mental involvement which language played role in the creation of art rather than skilful creation of the form of the physical object. “Since concepts are closely bound up with language, conceptual art is a kind of art of which the material is language” (Flynt, in Wilson 2009). The early conceptual artists used language and text to present their ideas, in order to demystify artistic

production of form that emphasized aesthetic. Art took the form of written statements, declarations, definitions and invitations (Byrne and Moran, 2009). Thus,conceptual art uses linguistic style to arrange ideas and presents it to the viewer as intellectualexperience that reveals the artist's intension. It reveals a new understanding outside aesthetic perception to embody different ways to interpret and discuss art in narrative ways using text. Rorimer (2001) opines that previously, language was presented as one visual element alongside others, and that it is subordinate to composition of synthetic cubism. She maintains that conceptual artist used language in place of brush and canvas in its own right which is a gap in knowledge.

The adoptionof language as unique medium of the conceptual artist, have opened thepossibilities to use text to create conceptual art. It may be due to this reason that Janson and Janson (2006) and Adam (2007) state that conceptual art is creative experience, the idea itself is a work of art which exists without visual object other than words. They argued that the conceptualist are of the opinion that the object should be eliminated leaving only the idea or information as conceptual art. It may be represented as graph, map, and documentation photograph in which the mental takes precedence over the object as consumer product. Godfrey in Wilson (2009) holds that conceptual art is not about the use of materials, but rather making meanings. He maintained that it cannot be defined in terms of any medium or style, but by the way conceptual art questioned the traditional context and the form of art.

Conceptual art later took a new meaning from its criticism of creativity, skill, aesthetic and co-modification of art by galleries, and museums. It embodies other ideas that are different from its original intentions which may have placed it under a re-evaluation. Byrne and Moran (2009); affirmed by Turner Prize History (2013)

that conceptual art means all conceptual art that does not practice the traditional skills of painting and sculpture which removed it from its original aims and form. They emphasised that it refers to a framework for creating and understanding contemporary art that considers idea and inclusion of context in encountering the work. In recent periods conceptual art started having some controversy that is based on the quality of the ideasthat is behind the work. Turner Prize History (2013) affirmed by Paraskos (2013) explains that current conceptual art retains the form of historic conceptual art that is devoid of ideas and owing to this reason, he therefore, suggested a new name 'deconceptualism' to replaceit. Those are evidence that there is a gap in the practice of art that uses only ideaand language as art. (Wilson, 2009) states that

> This play off between percept (what is given in the experience)and concept (what is proposed as organising the experience meaningfully) is recurrent feature of much conceptual art which makes use of ambiguous interplay of language, perceptual experience and the conceptual organisation of experience.

In this study, therefore it has been discovered that the use of language only in the creation of conceptual art is a gap in knowledge. It is not a surprise nor out of place for the researcher's decision to explore verbal metaphorin sculptures in order to de-construct their meaning intohaving visual forms such that it creates new knowledge and insight about hunger phenomenon.

2.2.2 Arnheim(1904-2007)

The researcher reviews Arnheim's ideas on intelligence perception, which sees artistic activities in all forms as visual thinking. Arnheim (1997) claims that perceiving and thinking, are invisibly related and they perform similar functions which aid creativity. He believes that the union of perception and mind is universal and is not restricted to the arts. In this study it may be well to think that idea

(mind) has to coexist with sense (sight), in order to bring into reality the concept of verbal metaphor using 'readymade food vessels'. In furtherance to understand Arnheim's philosophy, it means that idea and sense may have to be present, either as physical form of object or as the invisible idea behind the work. Since it is clear that a sonic or visual art work can sometimes transmit knowledge in non-verbal and non-numerical terms, we believe that the definition of knowledge needs to acknowledge the non - verbal forms of transmission (Smithand Dean, 2010). In furtherance, they opine that knowledge is not stable or clear. It is multidimensional and can be inspired by emotion that is not necessarily conveyed by mathematical proof. The implications mean that the creation and conveyance of meaning, is-not the sole property of one domain of learning. This implies thatit could be objective or subjective. In this study,the metaphorical exploration of forms in sculpture may stretch beyond the specific idea of verbal metaphors in which the work is located, to include in a non-figurative or non-discursive form, art experience that reveals phenomenon of hunger in meaning making.

This study adopts the position of Duchamp's idea of appropriation of readymade materials as art. Arnheim's (1997) philosophy presents this study with interpretative concern for form and idea coming together as visual metaphorin sculpture that present phenomenon of hunger in Nigeria. It entails that visual thinking is involved in the exploration of sculptures from verbal metaphors that are used to discuss phenomenon of hunger in Nigeria in non-discursive. Arnheim’s philosophy of visual thinking becomes necessary, to the creative exploration, documentation and theorisation, of this study that engages idea and form. Dewey, in Costantino (2007), agrees that visual thinking is quality ‘qualia’ and that to

think effectively in terms of quality ‘qualia’ is a difficult demand upon thought as to think in terms of symbols, verbal and mathematics. He further says that an art object has meaning and playsa part in our organisation and anticipation of experience. Thus,the imaginative creative intuition of the artist, the phenomenon that surrounds art; idea, form, and processes may be regarded as thought. Verbal metaphors that are used in communication of phenomenon of hunger which exists in the mind may be presented in the physical sense, in order to give insight and to arouse feelings in the viewer since the two have to go together as Arnheim (1997), Dewey in Costantino(2007) have suggested.

In discussing his philosophical idea of 'visual thinking', he considered Western cultures and print materials. Arnheim (1997) affirmed by Robert (2004) explains that, Western life cultures are so involved in written language which is used in research that, they have not seriously studied how humans structure information visually. Arnheimmaintained that “theoretical concepts are not handled in empty space. They are associated with visual setting. The images resulting from these associations may appear more accidental than they actually are”. The opinion highlights Western culture value, for printed materials. Probably they prefer it to visual metaphor, as a means of communication because it involves thinking. Based on this are we then permitted to perceive things that are verbal or written only without considering other means of meaning making. Probably, visual thinking that involves imagination, sight and thought suggested by Arnheim (1997) may be processes to create new metaphorical meaning in this study. Gombrich (1971) supports that although we are surrounded by posters and newspapers carrying illustrations of commodities or events, we find it difficult to get rid of the prejudice that all images should be read as referring to imaginary or actual

reality. In this study, metaphors need to be explored in visual non-discursive forms as another means of expression rather thanLanguage.

Arnheim (1997) differs from his contemporaries, on the use of language as the only tool of research that involves human information processing structure. He explained that those that are engaged in this approach to research are only studying those psychological processes, which are in need of print cultures. He argued that these models do not focus on the nature of those rational modes of cognition associated with the right cerebral hemisphere of the mind. He further says that they neither deal with thinking and its concern, for simultaneity of structures, nor do they concern themselves with the role of evoking emotion in processing socio cultural values. He argued that such theories have to be seriously considered if indeed no traces of thinking could be discovered in portrayal of emotion. He suggests that productive thinking takes place in the perceptual realm.

Thus,Arnheim disagrees with the placement of thought to theobjective realm alone. In this context, there is need for the researcher to explore the possibilities of verbal metaphors transforming into visual metaphorsin sculpture which possess subjective domain of experience that gives insight to new knowledge on phenomenon of hunger in Nigeria.Solomon in Robert (2004) agrees on the limitations of research work that uses only theoretical framework of cognitive psychology. He explained that verbal languages evolved from pictorial forms that naturally developed from pictographic symbols. He reiterates that verbal language evolved from pictorial forms and that verbal and visual thinking result into the creation of different experiences in cognition. It entails that the meaning of what one perceives is different from what is read and heard. Thus, to think involves visual thinking and it applies in this study. In this instance, verbal metaphor is

different from the visual one, as Arnheim(1997) suggested there is need for them to come together as one in order to make meaning that embodies cognitive, affective and psychomotor domain. In effect, meaning making entails a collaborative activity of all the domains of human reasoning coming together in unity.

Nwadike (2011) posits that there is much evidence all over the world, of language problems-social problems, ranging from intolerance of neighbours to rigid isolation, some reaching levels of political divisiveness and bitterness up to the point of brutal suppression of the speakers. Does this cause any wonder that thinking in language in the creation of new knowledge has some limitations? No the use of one aspect of expression such as verbal metaphor to formulate and convey ideas poses problems in communication of knowledge. To this effect there is need for this researcher to reconsider exploration of visual metaphorin sculpture that integrates idea and form to give an analogy of phenomenon of hunger. What this study finds especially interesting in metaphor is that it is no longer considered a topic relegated to literature classes (Toulmin, in Robert 2004). Thus, metaphor is used in other disciplines to compare things and to create newknowledge that is visible. Bowers and Flinders in Robert (2004) also hold that an understanding of metaphor is essential, for teachers because they provide the scheme, or cognition models that are the basis of thought.

Bowers and Flinders may be wrong in their claim that meaning making involves only intellect. This is because the mind's construction of knowledge may be a complex processes to be understood by one domain in making meaning as Arnheim (1997) clarifies that intelligence of perception, the cognition called thinking, is not the privilege of mental processes above and beyond perception but are essential to

perception itself. In furtherance he posits that images are directly perceived as well as generated to involve qualities, objects and events that are stored in the memory of visual concepts. Agreeing with Arnheim,this researcher is of the view that metaphors should not provide information that is descriptive only. For the purpose of visual thinking, rather metaphors should transform to other aspect of creating knowledge such that verbal metaphors, can be interpreted in different ways as visual metaphorsin sculpture.

Arnheim's philosophical ideas of visual thinking may relate to Duchamp's idea that considers creative thinking as conceptual. Arnheim dwells on the processes of thought and considered that, the making of meaning or interpretation involves perception, and thinking which involves visual thinking without each phenomenon of either thinking or sight dominating the processes. The present study is a modest effort geared towards an exploration of the possibility with a view to trying and testing in practice this postulation, in order to generate meaning from verbal metaphors that are used to discuss phenomenon of hunger in Nigeria.

2.2.2.1 Arnheim: Word in Place

In discussing visual thinking in relation to verbal thought, Arnheim (1997) considered ‘words in place’ as an aspect of his philosophy. Arnheimholds that thoughts need shape and that shape must be derived from some medium. He clarified that concepts or ideas are perceptual images and thoughtoperations are the handling of these images. To this effect, he suggests that visual objects can be composed of its pails by the elements that are supplied by the retinal projections. In other words,the opinion suggests that looking at a visual object which is not composed of words but form have both qualities of perception and thought. He confirms that the simplest among these relations is the oldest rule of similarity theory

of association; things that resemble each other are tied together in vision (Arnheim 1997). In furtherance he reiterates that similarity will exert its unifying power only if structure of total pattern suggested the necessary relations. If one should agree with him, it means that to understand something better in an interesting way can be achieved by considering the relationship between the contexts of perception and thinking. We may begin to understand the insight and knowledge that art communicates to the viewer as pointedout by Rifkin in Arnold and Iversen(2003) that art may be a figure for conjectural form of infinitely complex meditation, of subjects and objects that become the centre of thinking about thought and the structure. Signs and meaning within the work therefore, plays out instabilities and contradictions which form the content and context of the work.

The perceptionof similarities of object and events as metaphor that relates to each other without much mental effort as mentioned by Arnheim could have been an easy way to create visual metaphor by mere resemblances. But they are not considered necessary to this study because there may be need to associate idea to form in order to have structure that is conceptual which enables aesthetic perception to play a role in meaning making that involves higher understanding. This can be taken in the view of Arnheim (1997) that it requires more perceptual intelligence and that one needs only to look at the role that resemblances among elements play in a work of art as assonances. By this, it may entail that we can begin to consider the roles art forms play to create knowledge as metaphors. What of assonances do not open up grounds for insight to be generated in order that viewers may have opinion aboutphenomenon of hunger. Answeringsuch a question may enable the researcher to get a grip of the important aspect of creating meaning with metaphor which Arnheim suggests. There may be need to explore visual metaphor in sculpture in order to

enhance its possession of higher order cognitive or probing qualities which a viewer could associate to the mind and senses. There is need for this study to create assonances that are not based on mere physical resemblance of objects to events and words but visual thinking.

Visual thinking in this study may result from association of elements whoserole should be that of perception and thinking as Arnheim suggested. Visual metaphorin sculpture that are derived from the verbal metaphor using 'readymade food vessels' may integrate or unify the mental processes and perception to present insight to knowledge in view of the argument of Dewey in Pring (2007) that art or recognition of art in ordinary experience provokes certain sorts of connections. It organises experience in a particular way, helping to anticipate further experience, making experience meaningful in different ways. Arnheim (1997) is so concerned withwhat words do for images that he questions whether or not one can think in words. He explainsthat some of the important roles which words play include the creation of images in language, painting, sculpture, poetry, and music.Arnheim (1997) states that

> Nobody denies that language helps thinking. What needs to be questioned is whether it performs this services totally by means of properties inherent in the verbal medium itself or whether it functions indirectly; namely by pointing to referents of words and proposition, that is, to facts given in an entirely different medium. Also, we need to know whether language is indispensable to thought.

The implication of this insight goes beyond the specific context in which words are structured or what they are meant to reveal. It embodies other aspects of meaning making to reflect culture, the artist's processes and idea. This brings to focus the series of challenges words have as a means of communication and process for creating meaning. Arnheim brought to focus the possibility for art as visual thinking not to merely operate at the side line in meaning making. In furtherance heexplained that

theoretical thinking can function without words. Language is not indispensable to thought but helps it by limiting itself to the shapes of language or language structures that tendsto ignore the meaning of words or their referents. To this effect, he questioned whether verballanguage is an asset to perceptual shapes that can enable one think in circles, rectangles or other shapes. Arnheim's statement may seem to be controversial since it upsets accepted conventions about language being the only means of communication of knowledge. Furthermore hemaintains that it is a challenge to common sense notion that art in everyday life meaning making should be subdued as an irrelevant way in meaning making. Based on his philosophy the exploration of visual metaphorin sculpture can be another means, that communicates thinking of phenomenon of hunger in Nigeria in visual form without restricting it to only the mental processes of words.

Physical form or perception and thought or mind has to work together for visual thinking to create meaning that can be experienced. Dewey in Pring(2007) affirmed that thinking aims at solving problems, at going beyond present experiences in order to resolve situations. It aims at belief, giving that existing beliefs have been disturbed by some contradictory experiences (which could, of course, have been experiences of what one has read or what another person has related). If thinking is all about problem solving as Dewey described, should exploration of visual metaphorin sculpture which is mainly concerned with solving problems of art that involves aesthetics and conceptual not be considered as visual thinking?Dewey in Pring (2007) and Arnheim (1997), explain that in many ways,thatit is easier to think about something in visual form, when the facts are in front of one's eye, in spite of some visual distractions. It leads one to find a solution to the problem of thought rather than groping in the dark.

Thus,verbal metaphor cannot be the only structure in which thought is expressed. Kant in Arnheim (1997) is of the view that language gives information by analytical judgements. It brings to notice or defines the physical properties of the subject without involving experience by verbal learning which have words as the predicates that conveys meaning of the subject. His statement seems to agree with Arnheimthat language is useful in its place as a means of communication but it has limits because of its analytical quality. To this effect, it means that visual metaphors in sculptures that this study is exploring are necessary because they give insights that have visual thinking in relation to the elements and principles of art. Metaphor structurally organises ideas, form and events in meaningful perspective in sculpture. Willis in Inglis and Hughson (2005) says that "certainly verbal metaphor plays privileged part in everyday meaning, but not always as the main certainly never the only, carrier of meaning, so agents self- report are necessary too, but not as full account". He is of the view that the full account must recreate the tension created when language, aesthetic and everyday are understood as compressed together in same live space. In this respect he affirmed that the coming together of idea and form serve as conflict resolution to the tension that one aspect of expression may create when used as the only means to give insight to knowledge.

Arnheim(1997) and Langer (1979) tried to place art in the level of abstract thought that is used in other disciplines to construct knowledge. They associated perceptual images and thought operations to the abstract. To this effect, they reflected whether or not verbal language has sensory properties of word, visual and auditory shapes, to reproduce features that are relevant to a range of thought problems. Their answer was that it is almost automatically positive. It means that abstraction is not restricted to only one discipline but is applied in other disciplines

such as art to create symbolic ideas that gives insight to knowledge. Gombrich (1971) posits that images and symbols have meaning and appear indifferent forms. He maintained that the images and symbols function as visual codes or emblems and that visual metaphor require a cultural content for interpretation to evoke a sense of artistic and cultural value. To understand how abstraction works in visual metaphor there is need to have a breakdown of knowledge into different parts. There is need for this researcher to engage metaphorical exploration of forms in sculpture from simple aspects of perception that is taken beyond sight appreciation, to complex aspects of cognition that embodies the mind and sight to present visual metaphorin sculpture. The integration of mind 'cognitive domain' and sight 'affective domain' may incorporate a better understanding in the viewer of phenomenon of hunger.

Borrowing from Arnheim (1997) what is seen remains longer as experience than meditation of idea. This agrees with Smeets (1975) that man is a seeing animal the most plentiful and direct information comes through our eyes and our brains to our consciousness. He further explainsthat our world is becoming more of a visual world and that the only handicap to visual communication is the thousands of different languages. It means that conventional language in communication has a barrier. To overcome the barrier in order to create knowledge through visual metaphor requires that the researcher should situate the study within the transfer of knowledge from the cognitive to embody affective domain. The idea may shift to evoke feelings in creation of visual metaphorin sculpture that gives insight to knowledge within a virtual space to make meaning.

Getlein (2002) holds that the Cubists artists at the beginning of the 20th century imported words into art because of the growth of advertising that appears in the

form of posters and newspapers. Word became new means of visual expression in the practice of the cubist artists who were the first to explore it. He further says that during the 1960s conceptual art often took form of juxtaposed words and images in a critical spirit. By the 1980s, it had become clear to many thatadvertising was prevalent visual reality of our time and a number of artists adopted its technique most commonly to address political and social issues. Visual perception and by extension, visual thinking as considered by Arnheim is among the dominant instruments of this exploration in metaphor. Perceptual thinking tends to be visual, vision being the only sensory mode in which spatial relations can be represented with sufficient precision and complexity (Gray and Malins, 2004). It is this concern to see the relationships of idea and form as thinking that this studyexplores with the potentials to merge them in portraying verbal metaphors used in discussing the phenomenon of hunger in the Nigerian cultural context.

Arnheim specifically philosophises on the capabilities of perception and intellect in meaning making and he states the limits that language can be used in communications. In spite of his concern about language not being the only means of creating knowledge,a particular metaphor 'food for thought' has become a subject of interest in art expressions. Wise GEEK (2014) explains that the English phrase ‘food for thought’ describes something that is intellectually stimulating and is interesting to think about, or that has meaning which should be thought at length. In furtherance Wise GEEK explains that the origin of the metaphor ‘food for thought’ existed in the 1800s, but that language historians believed that it was in used much earlier. It argued that the phrase ‘food for thought’ is a colourful metaphor that is not necessary to convey the basic concept of the speaker. The opinion has highlighted the insignificant role of the metaphor in oral expression as it agrees with Arnheim and Getlein’s theories

about thinking who both argue that language is not the only means that knowledge can be communicated. Thus, the metaphor ‘food for thought’ is irrelevant in aiding the listener to understand ideas of the speaker in oral form. Wise GEEK (2014) claimsthe metaphor ‘food for thought’ is not necessary to clarify idea in language and communication, which has created a gap for this study to explore its limitations and possibilities in order to explorevisual metaphorin sculpture, using ‘readymade food vessels’.

Themetaphor ‘food for thought’ has been used in 1999 as a title for an exhibition to portray recent development in contemporary art of China such as to reflect sources of inspirations, self-discovery and artist expressions, processes of art and personal exploration on media. Asian Art Newsletter IIAS (2014) explains that ‘Food for Thought’ is an exhibition that also focuses on the media, including video, CD-ROM, and Internet. To this effect,there is an opportunity for this study, to reflect upon the metaphor ‘food for thought’as a visual metaphor in sculpture and as a methodological tool in this study to understand phenomenon of hunger in Nigeria. The metaphor ‘food for thought’ may make it possible to compare or connect objects, events, and actions that are within the cultural context of the researcher in relation to phenomenon of hunger in Nigeria.

2.2.3Gombrich (1909-2001)

Gombrich (1971) explains that his concern with visual metaphor is not on conventional codes of values that are used in religious ritual. It is on visual qualities that lend themselves to symbolic use. The ways artistic experiences present themselves to us and the ways they have been used to express some of the highest values including moral are what he sees as metaphor. Gombrich (1971) holds that the use of the term metaphor may need some justification. He maintained that if we take the classical Aristotelian

definition of metaphor, the term can apply only to speech. He reiterates that this is a distinction which must of necessity; disappear in the realm of visual art. It should mean that Gombrich,thinking along with some other philosophers like Arnheim and Langer, agrees that meaning making should be derived from different sources other than language. Carrol (2001) opines that visual metaphors can also be deployed in such waysthat they call attention to non-visual thematic properties of things. A visual metaphor is a device for encouraging insights, a tool to think with. He further says that visual metaphor prompts insights rather than stating insights inlanguage. On this premise, visual metaphorsexplored in this study from verbal metaphors serve as a tool to think they prompt insight to phenomenon of hunger.

Gombrich (1971) explains that symbols or images can be said to have meaning (or at most polarity of meanings) and that they constantly appear in different forms of expression. If that were so, it means that meaning derived from verbal metaphor in the content and context of sculpture is valid means for giving insight to new knowledge. Willis in Inglis and Hughson (2005) states that all kinds of symbolic materials, profane as well as sacred, can have these effects. He further explains that we need a view which accepts a continuum of expressive forms, practices and resources in which people use symbols to portray identity from languages. From this view point, it implies that verbal metaphor if explored, to become visual metaphor, may prompt insightsinto non-discursive forms without narrating it in any language that may hinder communications. Gombich's philosophy emphasises colour and some objects of cultural values as derivative for making metaphorical meaning. With inferences from his philosophy, in the context of this study, verbal metaphors that discuss phenomenon of hunger in Nigeria are within the context of culture. It has become a subject to present phenomenon of

hunger as visual metaphor of artistic value to un-riddle the phenomenon of hunger.

Gombrich demonstrates his philosophy with "Meditation with a Hobby Horse" as a visual metaphor or artistic form. The ‘Meditation with a Hobby Horse’ is not a real horse but swift of broomstick that he metaphorically called a hobby horse. A broom stick has a long handleand small thin sticks at the end (Hornby., Turnbull., Lea., Parkinson., Phillips., Frances., and Ashby 2010).If that is the meaning of broomstick, Gombrich's association of the instrument, to a hobby horse calls for explanation. This becomes necessary in order to understand how the transformations of a functional object such as a broomstick that does not have life or holds its value to itself becomesa metaphorical hobby horse. He referred to the Pocket Oxford Dictionary to clarify how to justifythe metaphorical broomstick ‘A Hobby Horse’ as an image.Gombrich (1971) states

> The implication of its definition of an image is that the artist 'imitates' the external 'form' of the object in front of him, and the beholder, in his turn, recognizes the 'subject' of the work or art by this 'form'. This is what might be called traditional view of representation. Its corollary is that a work of art will either be a faithful copy, in fact a complete replica, of the object represented or will involve some degree of 'abstraction'. The sculptor usually abstracts the three dimensional form, and abstract from colour; the painter abstracts contours and colours, and from the third dimension.

Gombrich (1971) says “I have attempted to show that even an apparently rational artistic process such as visual representation may have its root in such transference of attitudes from objects of desire to suitable substitutes”. He maintained that the hobby horse is the equivalent of the real horse because it can (metaphorically be ridden). It seems that he re-establishes Duchamp's appropriation and declaration of object to the position of art which he based his own centrally on construction of ideas through cultural values of object substitution and transference.

He further says that the label of abstract art for the creation of ‘pure’ forms carries with it similar implication and that our mind works in differentiation rather than by generalization. He considers yet another aspect of art ‘realism’ that some considered as the approach to create replicas of form that the viewer may understand. To this effect, he suggests abstraction as processes of meaning making. He justified that visual metaphor as he demonstrated, with the hobby horse needs not necessarily, be represented in realism but it may be an abstract form. Langer in Innis (2009) posits that we attend to images only in their capacity of meaning things, being images of things - symbols whereby those things are conceived, remembered, considered, and not encountered. It means thatsymbolic nature of things may be found in their tendency to become abstract or metaphorical, in that sense it may lead to understanding the subject intellectually.

To clarify more what he considers as visual metaphor, he like Duchamp, chose to create art from intellect. He gave an example with the traffic light that the colour red symbolizes ‘stop’ and green ‘go’. Although he looked at transfer of image and symbol from one sense area to another based on cultural values and art history, the two aspects of constructing meaning (that is,conceptual and aesthetic) were integrated in his illustration of visual metaphor. Gornbrich (1971) holds that

> A simple example of what I shall call visual metaphor is the use of the colour Red in certain cultural context. Red being the colour of flames and blood offers itself as metaphor for anything that is strident or violent. It is no accident therefore, that it was selected as the code sign for 'stop' in our traffic code and as a label of revolutionary parties in politics. But though both these applications are grounded on simple biological facts, the colour red has no fixed meaning.

This implies that just like Duchamp who picks industrial mass produced objects and labels them art. Gombrichviews things of cultural values and declared it visual metaphor. Carrol (2001) agrees that visual metaphor works with intermediaries of

the salient association of physical elements which are not possible in real life. Based on Gombrich's explanation, visual metaphor may be understood in simple ways as cultural values that appeal to the senses. It opens up different avenues for the interpretation of form to embody meaning.

2.2.3.1 Metaphor and Substitution

Gombrich (1971) posits that the possibility of metaphor springs from the infinite elasticity of the human mind. Dewey in Pring (2007), as well as Eisner (2002) confirm that art in its various forms have meaning and play a part in organisation and anticipation of experience. They hold that quality ofreasons is thinking that is attributed to the non-linguistic codes which create and respond to art. They all agreed on the influence of emotion on perception. Gombrich (1971) further says that it testifies to its capacity to perceive and assimilate new experiences as modification of earlier ones, of finding equivalences in the most disparate phenomenon and substituting one thing for another. He maintained that without substitution of the mind, neither language nor art and civilized life would be possible. Taking inference from Gombrich it means that to acquire knowledge of something involves metaphor and substitution which transforms from the known tothe unknown.

In furtherance it means that visual metaphor leads the mind to a new perspective andunderstanding thatbuilds on the original idea earlier perceived. As far as transference of earlierexperience to new context,Gombrich (1971) opines that the term 'transference', is used by psychoanalysts to describe this process of transference of experience.It means exactly the same as the Greek word *'metapherein'*. It entails that visual metaphor may lead to a change of attitude in learning or transfer of knowledge including art experience to occur in a new

perspectives through substitution or transference. He reiterates that it is against this background that we must see our present problem of how, in art visual quality may provide a convenient starting point for study of these equivalences, particularly those with ‘transfer’ qualities from on sensory experience to another. It entails that mere similarities of objects brought together as metaphor are not of interest to Gombrich.In agreement to Gombrichthis study is of the view that the metaphorical exploration of sculpture can involve abstract thinking by transference to enhance the quality of the thought provoked.

The present researcher understands the ideas of Gombrich and other philosophers’about visual thinking as having an experience and knowledge that involves sight and intellect. Dewey in Chambalis (1990) states that “thinking is not merely for the purpose of doing, but is part of doing which aims to bring thinking to culminatenot just in knowledge, but as, right action”. He maintained that the idea in the thinker’s mind must work itself into action, and it has to be tested by the action which has brought it into reality. The opinions entail that visual metaphor may involve ideas that is on the artist's mind. In regard to this study verbal metaphor should be explored to know if it may manifest through form or materiality based on equivalences or transference. Gombrich (1971) explains that economic value provides the metaphor for value in general. He holds that art now stands in a cultural context in which an expectation aroused and denied can itself become expressive values. From this instance how can verbal metaphors be used to discuss the phenomenon of hunger in the Nigerian cultural context and becomevalues that can be expressed in three dimensional forms? Duchamp on his part wants art to be inclusive of the people’s everyday values. Thus,there is an agreement that art should be art in general that is not restricted to specific aspect.

The creation of metaphor of the hobby horse may testify that aesthetic may result in other forms that are different from speech. Gombrich (1971) explains that if this unity of experience is not merely a matter of words, it allows us to draw two rather useful conclusions. The implication of the statement may entail that visual metaphor creates meaningbeyond word meaning. It opens up unity of experiences where one thing is used to substitute the other.

Apart from economic factorsGombrich looked at some other cultural values that embody metaphor. These include light, attraction of glitter, and height that involves spatial balance that he calls reinforcing metaphor. Gombrich (1971) posits that Art now stands in cultural context in which an expectation aroused and denied can by itself become expressive values. He illustrates this more with the Victorian life that has been introduced into art to decorate the home to look like a museum. He explains that this contrast between low kind of art that appeals to the eyes of the simple minded and higher form of art that can be appreciated by the cultured, becomes a common placeof art criticism in the 16^{th} and 17^{th} centuries and he called it noble simplicity. He advised that to test these impressions gained by historical material, historians can do no better than to resort to introspection.

Gombrich's philosophy on visual metaphor provides a good context for exploring visual metaphorin sculpture through which the idea and form are given emphasis. The problem with transference and substitution of experience that he postulate lies in the distance between the roles that idea (mind)and sight (form) play in constituting meaning. To close this gap, the researcher needs to consider visual metaphor in sculpture that discuss phenomenon of hunger as critical one through transference and substitution.

2.2.4Langer (1895-1985)

The purpose for Langer's embarking on philosophical ideas that can develop a theory of art may be understood based on her view point on philosophy, intuition and knowledge. She made a philosophy that feeling and form was emphasized as components which create meaning,Langer (1979) posits that

> What feeling and form does undertake to do, is to specify the intuition, vitality, and organic form, in such a way that we may understand, in terms of them, the nature of art and its relation to feeling, the relative autonomy of the several arts and their fundamental unity in 'Art' itself, the functions of subject communication and truth.

Thus, art may be understood based on some symbolic forms that are associated with feelings. Taking a cue from Langer, it means that her philosophical argument constructs and organises concepts such that it gives insight to the study of art based on feeling, form and intuition. Innis (2009) states that the task that Susanne Langer made the focal point of her philosophical career was to explore how human life must be thought of as a continuous process of meaning-makingeffected through processes of symbolic transformation of experience. He further explains that at the core of Langer's work is a systematic well-grounded and sui generis treatment of aesthetic issues. Langer (1979) posits that the philosophy of art should begin in the studio not in the gallery, auditorium or library. Furthermore, she maintained that just as the philosophy of science required for its proper development, the standpoint of the scientist not of men, art requires the standpoint of the artist to test power of its concepts to prevent empty or naive generalisations. It means that art which is subjective in its process to construct meaning based on human feelings should not engage generalisation to total population or sample size to give insight to knowledge of human feelings.

Although Langer may have constructed her philosophy based on aesthetics, she

emphasised forms in all art and dwells on feeling for making meaning. Form was essential for her philosophy in order to give insight to new knowledge and understanding. Langer (1979) questioned how can we capture, hold and handle feelings, so that their content may be made conceivable and presented to our consciousness in universal form without being understood in the strict sense, i.e. by means of concept? She answered that we can do it by creating objects where in the feelings we seek to hold are so definitely embodied that any subject confronted with these objects, and emphatically disposed toward them, cannot but experience a non- sensuous apperception of the feelings in question. She maintained that such objects are called works of art; and by art we designate the activity that produced them. It entails that form which constitute art symbol she considered relevant in provoking feeling and thought. She considered form a pivot upon which ideas are constructed that gives insight to art processes, object and feeling.

Innis (2009) explains that she puts the art work as a symbolic construct at the centre, not for its sake but its heuristic power to illuminate the fundamental features of the mind itself; focusingon the key phenomenon of artistic abstraction as the root power of the mind. This entails that she sees art forms as abstract symbols that possesses ability to create meaning. Form goes beyond its physical nature or the way the parts are put together to embody meaning because of its possession of power to touch human feelings. Langer (1979) further explains that the function of symbol is to articulate and present concepts. Thus, art form involves the articulation of the idea which is conceived in the artist mind and the presentation of same for meaning making. Langer explains ways form may be understood in its content and context.

Langer (1979) holds the view that if we should really gain insight into the great store house of forms which may be interpreted physically, or for any realm of experience

whatever, we must consider abstract patterns as such-the orders in which anything whatsoever may be arranged, the modes under which anything whatever may present itself to our understanding. This means that the content of form extends beyond the boundaries of material and physical appearance to revert inward in abstraction to generate meanings as a continuous process that gives insight to the viewer. She used the tonal structure of musicto illustrate ‘close logical similarities’ of forms to human feelings and the eternal passing of everything vitally felt. In general terms Langer holdsa position which transcends the discourse and nonverbal disjunction, that a ‘fair adequate symbolism’ is a condition for being-able to think about something (Innis 2009). Innis maintainsthat symbolism as Langer is using the term throughout her work, can be articulate form, which its internal structure is giving to our perception, and this internal structure with its reticulation of elements, carries the import of the articulated form. This means that art formsenable one to think about what is visibly presented not in word but as a symbol that its internal structure reveals the idea behind the work.From Langer's opinion symbolic art form brings the invisible qualities of the art to be seen and understood.

Thus, through art form the idea in a work becomes revealed. Heidegger in Thomson (2011) thinks we will be able to recognize the movements in which works of art 'paradoxically' rest and find ‘rest’. He affirmed that when one experiencesthis movement which ‘paradoxically’ rests in the creative ways great art works are composed, one discoversthat there in is an instability that underlies the entire intelligible order, which he called an ontological tension. Heidegger maintained that tension borders between revealing and concealing, emerging and withdrawing that can never be permanently stabilized, it is because of these that it remains even in what is mastered. This means that art form has tension which is understood as an

intelligible quality that has feelings. The intelligible quality if presented to sight appears as unrest but probing it further, visually though not by language or words reveals the hidden insight. Langer in Innis (2009) says that works of art lack conventional reference because they have no conventional meaning.

Taking a cue from Langer it means that in this study meaning which isgenerated from transformation of verbal metaphor into visual metaphorin sculpture is not from formal lexis and structures of language rather it is subjective to feelings. Thomson (2011) affirms that art thus teaches us to embrace the insight that meaning will never be exhausted as preciselywhat it makes possible for us is to continue to discover new meaning. By extension it isenvisaged that exploration of sculptures may generate meaning of phenomenon of hunger that can be interpreted in various contexts.Langer (1979) explains that, we might do better to look upon the art object as something in itsown right, with properties independent of our prepared reactions, and make art the autonomousand essential factors that it is in every human culture. Her view seems to explain that art shouldbe independent and autonomous to perform role in everyday experiences and meaning making. Innis (2009) holds that "at any rate the artist, who is the 'creator' of a form, has a skill as well asknowledge of the dynamics of consciousness". He further maintained that it is the artist's great ability to visualise what it feels like to feel the world that constructs symbolic image that articulates and carries, such feelings.

Thus, there may be a relationship between ideas, and sight which the artist brings into unity of forms. Based on Langer's view on form being a continuous symbol for meaning making, there is need therefore for this study to have a view which explores form and idea in the exploration of visual metaphorinsculpture. The explorations of metaphorical forms in sculpture is derived from verbal metaphors

used here to depict phenomenon of hunger should be presented in a logical sequence and in a non-verbal form.

2.3Review of Artist and Related Works

It is important to review artists and related works in order to understand the artists' statements, processes, technique and materials. The review of related works may give a background information that may open up some terrains and feedback that will guide the researcher into focus and critical analytical activity in the instance of this study. Related works reviewed may lead to the identification of the knowable in the study argument. It is based on this that the researcher reviewed:

2.3.1Duchamp Marcel (1887-1968)

Fundamental premise of readymade in visual metaphor and its history to transform the art world is hard to ignore, because of the controversies surrounding Duchamp's renunciation of aesthetics. Duchamp's idea about art practice, material, form and technique are peculiar because of his art philosophy. Insight to his philosophy may be understood in the views of Getlein (2008), Adams (2007) and affirmed by Rathus (2010) that

> Early in the twentieth century, Duchamp declared that found objects, or ready-mades such as bottle racks and urinal, could be literally elevated as works of arts being placed on pedestal - literally or figurative. No assembly required. Duchamp argued that the dimension of taste, good or bad was irrelevant. The function of readymade not that it needed one - was to provoke the spectator to think and think again.

Duchamp’s idea or indifference differed from Clement Greenberg’sformalism or purity in art. Greenberg, in Kleiner (2009) states that “a modernist work of art must try, in principle, to avoid communication with any other experience not inherent in the most literally and essentially construed nature of medium”.Further he maintained arts can achieve ‘purity’ by becoming abstract or non-figurative. On

this bases Duchamp's rejection of aesthetic, originality, and form is questioned.

In spite of thereason about Duchamp’s being dissatisfied with the art practice of his time, the implication may remain that the desire to invent or add new knowledge to art practice inspired him to search for new nature of art. Furthermore, he may have by intuition or chance discovered the readymade art though he did not make this known. Bramman (1998) and Getlein (2008) support that during the heyday of the modernist revolution Duchamp offered his ready-mades (bottle, snow shovel, bicycle wheel, urinal) to question the nature of art and to demonstrate some sort of end of art. Thus, Duchamp may have felt that art should progress from where it seems to have come to end. To cause this change may have involved his total rejection of the artistic practice where art seems to have ended. McEvilley (1999) posits that with innovation, the intimacy of the touch of artist’s hand (like the saints touch upon relic) was replaced by the use of ready-mades which are manufactured within a culture for other purposes. She maintained that gradually the everyday world took over the realm of the art work to create new insight to knowledge.

It means that Duchamp seems to reason that the intellectual sense of the art is hidden in the everyday functional object and not in the constructed one. His possible argument may be that there is need for art to overcome the aesthetic quality; perception, surface, attitude and meaning that are the qualities of painting and sculpture. He may have involved visual thinking to disputeKantian aesthetic view that the proper way to engage with art is the disinterested way that is pure untainted aesthetic consideration of art without any attachment of function.

The factors that inspired Duchamp's idea of art may be understood in the views ofLane in Inglis and Hughson (2005), McEvilley (1999) and Bramman(1998), that for Duchamp modern art at the time of First World War had become sterile and pretentious that it had nothing to offer anyone having run through several art movements. They, further, are of the opinion that he rejected the traditional sublime of art by Hegel. Rather Duchamp suggested that the appearance of everyday things constitute reality, not some higher spiritual code supposedly hidden inside them. This entails that Duchamp's art was inspired by his rejection of the art value, social context of his period and art institution that decides art practice at the periods. In addition, he may have considered that meaning making with everyday objects constitutes new knowledge that is not restricted to the emotion.

This may be understood in the opinions of Bourdieu in Inglis (2005) affirmed by Bourriaud(2002) that the role of art in 21st century is no longer to create image and Utopian realities it has become ways or models of living within the existing realm in spite of the artist's choice and process. Bourdieu in Inglis (2005) sees art like a community or a little universe which has its own particular concerns and interest. Furthermore he hold that it is not removed from other social activities and institutions, "instead, when these 'outside' institutions act on the art world 'field of production' they are not directly reflected in it but are refracted". In other words, the influences of war and art institutions that Duchamp experienced indirectly constituted the idea that exerted influence upon his art which he brings to reality by refusing all the creative processes peculiar to traditional art of aesthetics.

Duchamp may have in his bid for alternative processes created readymade art in response that is beyond known facts based on his knowledge of history and culture. Lane in Inglis and Hughson (2005) holds that he demonstrated his understanding

of the effect that history had on the field of reception, predisposing critics, commentators, and dealers to confer artistic value on this apparently worthless, purely, functional mass- produced object. Duchamp had taken the soul out of sculpture with his ready-mades, but the move he made on history was made very fast and did not prevail at once (McEvilley 1999).The content of his readymade may seem to border on inventing art that negates the modern context of art in the period and may have been a critical process of raising issues in art. The question concerning his readymade in radicalising art could be understood in the perspective of Rathus (2010), and Getlein (2002) whereDuchamp raised questions concerning the nature of his ready-mades ‘Fountain’. Such questions are; is it art because the artist choosesthe object? Because he or she manipulates it? Or because the artist's says it is so?

The entire history of artistic readymade may be seen displayed in one of his works the ‘Fountain’.Stockstad (2008), Adams (2007) and Lane in Inglis and Hughson (2005) support the idea that the Fountain is one of Marcel Duchamp's infamous 'ready-made' the Urinal he first exhibited in New York in 1917. They agreed that in spite of this, the work occupied a more contested position in the historyof art. It was nonetheless seen as a founding work of the twentieth-century avant-garde movement which influenced conceptual art. This may mean that a urinal which is a mass-produced functionalobject is removed from its services in the home where it is used for urination and declared as art without involving skilful or artistic execution by Duchamp. In Duchamp's art it was the idea that turned to become the art meant for intellect rather than perception.In a situation where the artistic and social context are factors that determined what an artist can portray as art and how it can be portrayed in Duchamp's time the exhibition of the 'Fountain' was not related to the art practice of Duchamp's time. Probably in this context the exhibition of the 'Fountain' is justified

by the form, material, technique, that constituted the art, instead of the social context. However, Duchamp rejected such attributes that are attached to painting and sculpture work.Duchamp's exhibition of urinal in a Gallery which he declared as art and it was recognised as such need to be questioned whether it is sufficient for the urinal to be accepted as art since it differed from art practices of the time.



Fig. 1: Fountain, 1917 porcelain urinal, 24″ source: Understanding Art, 2010, 9th edition by Rathus L.F.

Let us grant that Duchamp's Fountain does not afford an occasion for aesthetic experiences or aesthetic perceptions, it does have a rich forum for interpretive play. Its placement in a certain art world context was designed to be infuriating, on the one hand it was enigmatic and puzzling (Carrol 2001). It means that confronted by the urinal

the form, material, technique and purpose may not be classified into definitive items seen in art practice of Duchamp'stime. It was a totally different in idea, form and purpose.

The placement of the urinal, a functional domestic object as 'Fountain' within the Gallery that has hosted art exhibitions which determined their high values, put Duchamp's 'Fountain' in doubtful position of how to be regarded as a work of art. The association of the 'Fountain' to the Gallery institution may embody history and aesthetics, since the Gallery may have overseen the many trends and movements which occurred in art. On this premise that may cancel Duchamp's claim of renunciation of aesthetic, the work should not have been exhibited in the Gallery in the first place because Duchamp himself was biased against the art institution. Carrol (2001) explains that since the 'Fountain' encourages an appropriate and characteristic art response, we have an important reason to consider it to be a 'work' of art even if it promotes no aesthetic experience.

The intellectual nature of 'Fountain' may be the structures upon which it continues to interact with the viewer. Some viewer's that are modernist may find it difficult to interpret the urinal. But the postmodernist inclined art viewers may search for the depth of idea that it possess in order to gain insight.Sporre (2009) supports “if we believe that coping with life takes mental flexibility, the arts teach us those qualities as well. If we think that an expressive education should make us well-rounded individual, then studying the arts resonates like a gong”. In effect these qualities are some attributes of Duchamp's Fountain. The fountain may have advanced knowledge in spite of the controversies surrounding its interaction and the art world that Duchamp tried to clarify.

The Fountain seem to have raised the question of what Bourdieu termed ‘the structure and historical genesis’ Bourdieu (1993) explains that readymade leads us to question how and when the field of production and reception first gained its relative autonomy from external forces. He further maintained that they also call us to reflect upon the role played by afield of reception, composed of critics, dealers, gallery owners, and buyers, in conferring value on the product of field of production, so that even a urinal can 'trans-substantial' from functional commodity into work of art. It means that Duchamp recognized the power of what Gombrichcalled 'transference' or substitution. He substituted solid object with idea to involve thinking rather than making and seeing.

The 'Fountain addresses only the intellect without any concern for the perception and skill, which is a gap in knowledge. In this study, there is a need to explore beyond Duchamp's idea and work 'Fountain' through skill or labour such that verbal metaphor transforms into visual metaphorin sculpture that presents phenomenon.

2.3.2 Wolfgang Laib (b. 1950)

The researcher reviewed Wolfgang Laib's art philosophy since he used vessels and other materials to create meaning that are metaphysical. Ottman (2002) opines that Laib's sculpture (most of which are vessels) suggest a combination of both approaches. The artist’s philosophy is stated in Tanguy (2001) thus,“The work I make is Very, very simple, but then it’s also very complex. For me the simpler the work's statement the more level it can have”. Tanguy (2001) explains that he fusses a love of nature with awareness of Western and Eastern cultures. She further maintained that like Beuys he talked about art as possessing a spiritual healing function and, thus, being the answer to what 'medium should be used.' The artist's statement and Tanguy’sexplanation implies that the artist believes in the fluidity of the mind and the

senses that art works have,which gives insight and emotion. It equally attests that his practice may have been inspired by his experience from the Far Eastern religion that values quiet meditations and beauty of nature. Tanguy (2001), Ottman (2002) and Sporre (2009) posits that he uses organic materials such as pollen, milk, rice and beeswax (mostly natural or animal products) to create contemplative works which borders on cycles of 'life' and 'death.' To portray transition, give and take, ephemeral and eternal beyond, he probably searches for meaning in natural forms and materials in order to understand the essence of things as they are known and how they appeal to our collective instinctas humans.

According to Tanguy (2001) for the past twenty five years, Laib has explored the enigmatic zone where what we know or believe to exist co-mingles with our sense. It may be explained that Laib recognized the role of intellect, sense or emotion in the creation of new knowledge. Since sense or emotion is involved in his art, it may mean that he regards form important in art making. In effect, he is interested in the relationship between thinking and feeling. School of Art Institute of Chicago (SAIC) (2014) holds that while distinctly concerned about material, the artist utilizes the inherent qualities of natural materials to create sensual experiences that comment on the spiritual and natural. It entails that unlike Duchamp, his conceptual work focused on creating art that is universal and intuitive. Although they differ in use of materials, they both intend that their works goes beyond cultural constraints of political, social and individual considerations to give insight to the viewer. Considering Laib's conceptual underpinnings,is there a fundamental visual metaphor and shared human interaction in his work that reveals perception and cognition that embodies mind and sight?

One of Laib’s works that may portray this is the Rice Meal (1993). Ottman

(2002) and Tanguy (2001) are of the view that he makes extensive use of rice, which he intermixes with pollen and bee wax. They explain that the artist routinely places piles of rice in rows and columns within a gallery space. They maintained that rice pieces are often accompanied with brass plates or metal cones. This means that unlike Duchamp,Laibcreated his work by hand using natural materials that he juxtaposed to make symbols in colour, texture, and reflexive thought. The content of the workseems to emphasise emptiness, fullness, hunger and abundance, because of the presence of empty brass plate that Laib fills up with rice.



Fig. 2: Rice Meal, 1993, rice, brass plates, hazelnut, pollen, dimension, unknown, http://sculpture.org/documents/scmagO2/aprilO2/ottoman/otto.shtml

The arrangement of the 'Rice Meal' seems to be a meal prepared and is served to the gods within a temple setting without the presence of any other objects except

the gods and the 'Rice Meal'. Institute for InstitutFürAuslandsbeziehungen I F A (2000)states that:

> When the visitor enters one of Wolfgang Laib's exhibition rooms, he or she is taken in by another order of being. Away from the everyday world, visitors are caught by the auratic message of these simple works of art, the natural substances of which seem to allow them to have a part in - or a part of - the splendour of the cosmos. The works of Wolfgang Laib make possible an experience that has become unaccustomed or alien to our times. They open up for us a new depth of experience, and lead our meditative gaze to domains in regard to which our civilization shies away from acknowledging the truth.

The glistering brass plates may also signify wealth and nobility in line to Gombich (1971) that suggested that glister and light displayed by metals such as gold symbolize the metaphor noble simplicity. Laib may have explored nature to investigate interior and external space with the installation of the 'Rice Meals'. He brings nature and belief together in one unity to encourage the understanding of his philosophy on life and death. Probably Laib's sees nature as something which may be experienced through the senses. The issue goes back to the fact that his context goes beyond what is here to that which is unexplainable or metaphysical that the 'Rice Meal' portrays. His philosophy seems to be based on a metaphor of presence and absence of life. It challenges this researcher to investigate phenomenon of hunger as a metaphor of the human condition of emptiness and denial that is inspired by verbal metaphor.

2.3.3Meret Oppenheim (1913 - 1985)

Meret Oppenheim is one of the women associated with the surrealism movement who may have created metaphor using readymade food vessels that some of her works portrayed. Readymade are certainly extreme demonstrations of the principle that artistic creation depends neither on established rules nor manual craft (Janson and Janson2006). This means that the artist may take up a position from which to look at issues, structure and environment using readymade which could be an

unconventional perspective. The artist may begin to play role in creating visual metaphor that is different from conventional works bearing the viewer in mind. Meret Oppenheim draws from surrealism which may be metaphoric theoretical idea that involves a process in which she used readymade materials. Oppenheim's elevation of a humble object has its origins in the readymade tradition set in train by Marcel Duchamp, but she also draws from fairy tales figures from her childhood and notions of fabulist transformations (Ward, 2008 - 2009). It means that Oppenheim like Duchamp and Laib draws inspiration from things which are familiar that we seem not to notice.

She transforms them into art works that either arouse feelings or give insight. Insight to the artist's statement may be drawn from her association with the surrealist Manifesto of 1924 thatCernuschi (2009) affirmed by (Warner and Fleming 2005) states thus:

> The surrealist Manifesto 1924 proclaimed that art was based on pure psychic automatism by means of which one sets out to express, verbally, in writing, or other manner, the real functioning of thought without any control by reason or any aesthetic or moral preoccupation. Members of the group believed in the superiority of altered consciousness, whether the dream state, fantasy, or subconscious manoeuvrings,

Two of her works that portray the artist philosophy based on the Surrealism Manifesto are 'Object' (1936) and 'Squirrel.' (1969). A domestic object is something that we may take for granted because of our familiarity with it at the home. But Oppenheim’s 'Object' (1936) seems to educate one on the taken forgranted of the domestic objects one is familiar with.Her work titled 'Object' (1936) may have the quality of Duchamp's indifference to art and Laib's co-mingles everyday objects with the senses. Since aesthetic consideration may not have been the artist's aim. It could be that Oppenheim emphasised the use of

materials. Oppenheim's materials for 'Object' are saucer, cup, and spoon.Oppenheim uses subversive texture in lining acup, saucer and spoon with sexual suggestions. She transformed implements used for drinkingtea into hairy symbol that repels or attract the viewer (Rathus, 2010; Stockstad 2008, Warner and Fleming, 2005). Rathus (2010) and Adams (2007) explain that teacups are usually connected with civilized and refined settings and occasions.The coarse primal fur cup completely subverts these associations making it amusing because of the controversial appearance of 'Object.'The thought of drinking from this particular fur cup is so repugnant that we instinctively may withdraw from the cup.



Fig 3: Object, fur covered cup, saucer, spoon, 1936, 2⅞″, source: Understanding art, 2010, 9th edition by Rathus L.F

Rathus further questions whether or not Oppenheim wants the viewer to ponder the violence that has enabled civilization to grow. It means that Oppenheim created arts form that moved away from the invented qualities of modern life of her time. Creation of 'Object' moved away from aesthetic concern towards an outgoing social one that portrays politics and probably historical links of the

objects that she used with culture.Information drawn from the Surrealist Manifesto of 1924 and psychology may have enabled her to present an idea that is new and different from what the viewer is familiar with.

The 'Squirrel' (1969) is one of her other works that may have reflected the same philosophy of the Surrealist in a different direction. Squirrel (like her famous 'Object' 1936, also known as Breakfast in fur) combines everyday items with fur (Ward, 2008 -2009). The 'Squirrel' is composed of a beer tankard, whose handle is transformed into a tail of a Squirrel. The mouth of the beer tankard was transformed into the squirrel head by capping it with foam.The 'Squirrel' like (Duchamp's 'Fountain') may appear to have indifference because it appears puzzling, metaphorical and even ironical. Fur looks pleasant to sight and could attract attention because of its soft nature to touch. It also could be used to provide warmth against cold weather.The association of fur to a squirrel may be appropriate, but relating it to drinking items seems out of place because the texture may be itching and rough to the mouth and tongue.Oppenheim’s association of fur to beer that quenches thirst and fills the stomach may call for explanation because Squirrel a rodent ‘animal’ and beer ‘alcohol’ are different in nature and their function. Itmay become understandable if the association of the two items is viewed metaphorically because ordinarily, meat and drink may go together in organisation of social function for celebration and festivity.



Fig. 4: Squirrel,1969, fur, glass, plastic foam, 23.0 × 17.5 × 8.0, http://nga.gov.au/softsculptures/details/185836.cfm

The 'Object' and 'Squirrel' may evoke sensations between the appeal to eye and mind that gives insight to the culture and taste that Oppenheim examined using different materials. Repositioning familiar objects to another form in which meaning becomes possible may be associated with Oppenheim's metaphorical ‘Object’ and ‘Squirrel’. It implies to this study, that verbal metaphor and 'readymade food vessels' which do not relate in function and concept should be explored differently from Oppenheim's idea, into visual metaphor in sculpture to present the phenomenon of in Nigeria.

2.3.4 Lucas Samaras (b. 1936)

Lucas Samaras, like Duchamp,have created art works in order to make perceptual meaning. Some of his works seem to be a response to conceptual and visual thinking and not a regard for formal expression of beauty or reality itself. It is as well to

think that his art may not have involved representation of objects as they appear before the viewer. Samaras transformed ready-mades object that plays some roles in the society into conceptual art. Although the practice may vary he seems to share with Gombrich same idea that cultural objects can be transformed into visual metaphor. One of his works that depicts this attribute is the 'Box no 85' (1973). His choice of materials ranged from sensuous medium to unconventional ones. 'Box no 85' can be appreciated as a metaphor for absence of narrative or progression, for the act of discovery or even forbidden knowledge (Wards 2008-2009).

The materials used for the idea of the 'Box no 85' are pin, and encrusted stone. Samaras 'Box' like Oppenheim's 'Object' seems to explore conspicuous consumerism, luxury and fulfilment of life in modern society. The 'Box no 85' looks simple and perhaps out of place but it seems to possess the dreamlike or fairy tales of the Surrealist idea to appeal to the consciousness of the viewer. The 'Box no 85' may generate fun, humour, argument, and discussion to communicate directly or indirectly with the viewer because of its unusual appearance. Probably it may be the reverse for it to have the immediate power to persuade the viewer to respond to the structural element as metaphorical box.



Fig. 5: Box no 85, 1973, 27.1×44.8×28.6cm, http://nga.gov.au/softsculpture/details/32436.cfm

In content Samaras 'Box no 85' although looking harmful and odd because of the pin and rough textures of the encrusted stone, seems to visually attract and repel the viewer at same time. The material content of the 'Box no 85' may emotionally move the viewer with expectations to search for the material possession of the slightly opened box. Probably it may emotionally move the viewer to have the desire to fill its empty space with something. One of the roles of box in the society isfor packaging, preservation and storage of items. Samaras 'Box no 85' may symbolise reception, protection, and concealment. This may be reasoned in that instance because the box is receivingitemsput inside it which it protects them from destruction before its appropriation as art. It relinquishes the

itemback on demand. It plays the role of give and take which is similar to life and death, arrival and departure which maybe metaphorical to human life experiences. Since the process of using boxmay involve regular filling of it with everyday items. Could it be that Samaras 'Box no 85' portrays continuity and change that occurs in our culture? Although the box ordinarily may not have a choice on how it is used, in this instance, Samaras 'Box no 85' may give insights into vulnerability, openness and concealment of things as they exist in society.

Duchamp declared that it was the artist's conscious choice that converts a ready-made objectinto a work of art (Adams, 2007). Although Samaras may seem to have agreed with Duchamp's idea of the choice of the artist in making meaning of readymade. He differed and made the artist's presence to be visible in the process that created the 'Box no 85'. Like Oppenheim's 'Object' the 'Box no 85' reflects the imagination and creative innovation of Samaras to comment on culture and conspicuous consumerism. He seems to depict the psychology involved in commerce in the everyday society. Samaras 'Box' may nevertheless, be considered as a visual metaphor that engages the mind and sight of the viewer. Like Laib, he may have brought to our perception and cognition common objects in our everyday life that we fail to notice. Since Samaras interest is on boxes and not verbal metaphor, in this study, the researcher considers those invisible metaphors that are used to communicate phenomenon of hunger which are taken for granted and presentsthem to the viewerfor understanding and perception of phenomenon of hunger.

2.3.5CildoMeireless

CildoMeireless may have made art in his own ways based on his reflectivity to create awareness that appeals to the mind and senses. He may have underpinned

his art to reflect attitude and leadership. This may have inspired the researcher to understand some key issues he raised through relationship of art to co-modification and distribution. He deals with relations that exist between art and consumerism in a different perspective by linking it to power and leadership. One of his works that seems to portray the idea is Coca - Cola Project.One of Duchamp's key ideas may have reflected in Meireless work and that is the issue of the artist’s decision to declare everyday objects as art which Duchamp referred to 'HE CHOOSE IT.' This statement was coined in defence of the exhibition of the Urinal as art which Duchamp explained that whether or not the work was made with hand has no importance. It is the idea that is important. It entails that art should be critical of technique, but did Meireless appropriate the entire object without artistic presence portrayed?Meirelesschooses his readymade industrial objects that may not be considered to serve art functions in order to provoke thought.Inglisand Hughson (2005) seemto be referring to Meirless work when they explained that whilst 'art' connotes things that are thoughtfully made and which resists easy understanding, these other categories connote quite the opposite, indicating things that are shallow, easily comprehended and made without thoughtthrough means of factory - like mass production.



Fig. 6: Coca-Cola Project, 1970, screen printing on Coca-Cola bottles, source: Exploring Art, 2008, 3rd edition, by Lazzari M. and Schlesier, D.

Meireless 'Coca - Cola project' in the true sense of cultural objects may not be considered by some people as art. This is because Meirelessmay not have been interested in given his work intrinsically artistic and aesthetic qualities. Instead, he saw the invisible idea for meaning making that the Coke bottle possess andhe externalised the idea for one to understand.

Although his work looks the opposite of art that is meant for aesthetic qualities, it

seems to have attributes of the Pop art. It may be because of this that he searched for the intellectual qualities which the Coca Cola bottle has. In the context of culture a Coca - Cola bottle function forthe distribution of trade. It may not have attributes to create meaning in art. It has become art by the artist decision to declare it one like Duchamp did with his urinal. He differed from Duchamp by scribbling words on the Coca Cola bottles. From this perspective, he has creatednew knowledge from ordinary things of everyday life that Laib says that it co-mingles with our senses. The form of the 'Coca Cola project' is conceptual and the inscription of words is in line with the use of language by the conceptual artists to create art. Adams (2007) affirms that “if you only deal with what is known, you'll have redundancy, if you only deal with the unknown you cannot communicate well at all”. He maintains that the two are to be combined, and it is how they touch each other that makes communication interesting.Meireless seems to have transformed familiar Coca Cola bottle to embody what was unknown.

Meireless may have in search of an idea that appeals to the sense and informs the mind, combined the Coca Cola bottle as material with words in his creation of the 'Coca Cola project'. He tried to make noticeable the issue of oppression of his people through 'Coca Cola Project' by using Coca Cola a product that is known worldwide. Wilson (2009) affirms that CildoMeirelessscreen prints subversive messages onto Coca - Cola glass bottles and re-circulates these so that they are re-used for selling Coca - Cola (Ideological Circuits: Coca - Cola Project, 1970). Lazzari and Shclesier (2008) supports that Meirelessdeliberately Silk - screened extra words such as 'Yankees go home" and 'Project Coca Cola' on the empty bottles.

They maintained thatby so doing Meireless made insertions into ideological circuits. Coca - Cola project could be viewed as a repose to Brazil'smilitary government that supports itself by selling the country to foreign investors, mostly United States of America to the detriment of Brazil's rain forest and culture. Supposing he choose the Coca Cola bottles because it is fragile to portray as metaphor Brazilian society that has been broken by the ruthlessness of the military rulers. Lazzariand Schelesier maintained that Meireless used existing systems of distribution of trade to get other Brazilians to see his art. It entails that his purpose may have been to use the Coca- Cola bottle to make people see ordinary object as embodying a message and meaning that was portrayed in a new way. Frank (2006) explained that some sculptors assemble found objects in ways that radically change the way we see familiar things, yet artist maintain enough of the objects original characteristic and identities to invite us to participate in the transformation. He further says that such works requires metaphorical visualthinking by both the artist and viewer. Meireless 'Coca - Cola Project' may be a metaphor for protest based on the artist's feelings, as Duchamp's Urinal was against the art institutions. They used different approaches. Duchamp engaged the object of excretion, while Meireless used object for drinking, to create art that appeals to intellect. In this study on invisible verbal metaphor is not externalised to create protest but to integrate idea and form such thatphenomenon of hunger is transformed into visual metaphorin sculpture in another perspective to give insight.

2.3.6 Lauren Berkowitz (b.1965)

Lauren Berkowitz seems to part ways with aesthetic object for appreciation to emphasise idea embodied conceptual art. She seems to be in pursuance of surprise or chance using repetition and accumulation of materials. The materials

that are used for her woks are bottles, used newspaper, and collected plastic shopping bags. One of her works that is related to this study is 'Bags.' (1994). It was constructed from two walls of plastic shopping bags that were suspended on wire framework. The form of the 'Bags' is a site specific installation art in three dimensionthat have two walls. Space may have been explored by the plastic shopping bags.They created volume which appears solid which in physical forms, the flexible material does not possess. The transparent nature of the material and white colour used enables light to pass through the entire work. Light may be associated with truth and knowledge.The presence of light makes the fragility of the shopping bags to be noticed. Ward (2008-2009) explains that she reminds us of the prevalence of non-perishable materials and single-use of objects in our lives, but also demonstrates the continuing importance of serial, anti-form and minimalist tendencies in the 1990s. In the creation of the ‘Bags’ Berkowitz has extended these ideas to warn of the dangers of over consumption. She is inspired by found materials in the landscape and its degradation; she mayhave transformed the materials into metaphorical narrative sculpture to evoke the passageof time and regeneration.

Berkowitz seems to create visual metaphor with an embedded value just as Gombrich's did with 'Meditation with a Hobby Horse.' The difference between the two is that Gombrich creates visual metaphor with cultural objects as they appear to us in the society. While Berkowitz created visual metaphor from everyday commodity object that are functional. The 'Bags' may have some similarities with Duchamp's 'Fountain' in terms of the conscious choice of the artist to create readymade which Berkowitz extends this idea by applying artistic process.



Fig. 7: Bags, 1994,plastic, dimension: variable, http://www.environmental-audit.net/laurens-call-for-trash/

In creating the 'Bags',Berkowitz may have demonstrated like Duchamp, that functional object or readymade can transform or be reinvented from values of the society to possess artistic value. Adank (2014) explains that this concept introduced into art world in 1913 by Marcel Duchamp with his kineticsculpture, Bicycle wheel, describes the practice of working with found or purchased 'made' object. It means that 'Bags' may have been developed from the strategies of Duchamp's readymade. In the case of Berkowitz's 'Bags' plastic shopping bags were reconceptualised into art. The discarded bags may have become visual metaphor since Berkowitz give a new vision; meaning and life to the plastic shopping bags after the lives and usefulness are over to compare society and consumerism.

2.3.7 Katharine Harvey

Katharine Harvey may belong to the group of conceptual artists as her works seems to portray. An insight into her art philosophy and techniques may be gained from the artist's statements. Harvey (2012) states that her installation are made from disposable plastic vessels which are collected from the neighbourhood, recycling bins that are hold together with monofilament. Thus, she collects recyclable objects such as water bottles, cake boxes, and vacuum formed packaging, egg salad containers, which are tiedtogether with fishing lineto depict wealth and luxury because of the transparent nature of the materials.She further says that while many plastics can be vaporised with intense heat, most do not decompose and continue to exist somewhere in the world, in a landfill, or swirling around in the ocean. She maintained that the disposability and convenience of plastic is also its downfall in terms of damage it can cause to our environment. From this, it may entail that the state of the environment and our place in it may have been her concern. It probably inspires her to designate plastic and other materials like Duchamp's appropriations of the readymade. Unlike Duchamp that declared the object art and it is assumed as art, she explores through technique to create her idea of art in order to generate meaning as one of Harvey's installations 'Chandelier' portrays.

The 'Chandelier' a site specific installation demonstrates her philosophy and idea.Romaniak (2014) opines that Katharine Harvey has a uniqueness and ability to excel in the execution of public and personal works in more intimate and personal ways. Thus, Katharine Harvey transforms plastics and other food containers into installation art. The form of her work the 'Chandelier' seems to be based on the subject matter chandelier.



Fig, 8: Chandelier,2009, recycled plastic, monofilament, aluminium hoops, 21×15×15, Allen Lambert Galleria, Brookfield place, Toronto

The creation of the 'Chandelier' may present the issue of light over darkness, knowledge over ignorance and efforts to restore truth, nature and reason.Younda (2014) states that the artist assemble water bottles, sandwich trays, muffin tins, salad boxes, egg cartons and other trash to create the a crystalline like Chandelier. Younda (2014) maintains that from a distance Chandelier at first glance appears as a gorgeous glass glint that complement the sun drenched winter Garden. In furtherance she explains that at closer examination it offers 'food for thought' around Earth Day and the waste generated by consumption of goods and food. Since Younda opinions is

that some natural powers such as sun and earth were complimented by the beauty of the 'Chandelier'. It means that the 'Chandelier' possess metaphysical qualities and may serve as metaphor for wealth and consumerism.

Although she may not have been comparing her work with nature and cultural values, yet her work may not be perceived by the viewer without reflection to nature because of its glistering effect. At first glance, the 'Chandelier' appears as a white or glass like transparent object that may invite the viewer. In portraying opulence as she stated was her objective, she may have drawn values from the society in order to provoke thought and experience. Gombrich (1971) explained that the love of light, surely, reaches deep into our biological nature, and so does the attraction of glitter. He reflects that this elementary reaction provided mankind with its basic symbol of value. It may be against this background that Harvey's 'Chandelier' may be experienced as an equivalent of moral value, since she is concerned with reflecting wealth and the problems of waste disposal. Industries produce goods that are consumed, while the containers are probably disposed indiscriminately as waste. Harvey may have used the 'Chandelier' to play between right and wrong, sight and mind - that is perception and cognition.

The materiality of "Chandelier' may signify transitional life of the society and what it considers as its value in making meaning. This may be understood in the opinion of Carter (2004) where he posits that as art moves between studio and society, it proposes a social relation and invents a new sign for an already familiar concept. Harvey's use of familiar plastic (society used and discarded) to create meaning may portray the transformative nature of the society. 'Chandelier' may be a metaphor that represents change or gives insight to social problems. But could her use of plastic water containers also be taken that she was concerned with the problem of water in the society? Probably she may want to dispelthe assumption that seeing is different from

thinking, a Phenomenon that Arnheim tried to explain by the relationship of how the mind intermingles with sight or world of reality. She may have demonstrated that desire to redefine sight and mind as visual entity that creates meaning together through the Chandelier. The various Museums in which that Chandelier has been constructed for displayincluding the Financial Centre Art Brookfield New York may mean that Harvey showed interest in displays for aesthetics in order to create an understanding that is conceptual.

2.3.8MahaMalluh

Malluh is among one of the Arab artists whose works are inspired by the inter relationship between history and modernity. Edge of Arabian (2012) opines that Malluh is a Saudi artist that is born in the traditional region of Najd. She explores the challenges of modernity that have become so overwhelming to Saudi Arabia. Malluhin Edge of Arabia (2012) gives insight to her art philosophy by saying "My inspiration for art comes from my country, a land of contrasting images and ideas. Good art forces you to think harder about your surroundings". One of her works that portrays this idea is ‘Just Des(s) erts’that reflects Food as one of those things that bring people together. She explains that in ‘Food for thought’, the baking tray, which would have once cradled scrumptious bread, are instead carrying *passe* cassettes. It is through listening to audio cassettes that people gather. This forms the artist's statement and her philosophy. Thus, she explores the metaphor food for thought to reflect her social, cultural, political, economic, and historical background. The materials that she used for her installation art are audio cassettes, baking trays and words from some sections of the Islamic philosophy. Her works may be regarded as conceptual or an installation art. She assembles the material in conceptual art processes that is in three dimensional.

Aldabbagh (2012) explains that Malluh is an intriguing artist who is never afraid to experiment with new techniques and mediums. She further says that at Dubai, she unveiled her first series of food for thought 7000 that comprised *'passe'* cassette tapes of religious sermons from the 1980s encased in wooden bread baking trays. It entails that her interest to portray her Arab culture is explored in various forms and materials that are different from the Islamic art that is discussed inart history books. To clarify the issue further on how to categorise such works done by young unknown Arab artist, Isa (2013) puts it to British Museum that their holding of Islamic art was exclusively from the past. She suggests that works of living artists for future generation should be updated. Malluh's "Just Des(s) erts" installation seems to be a response of the modern influence to the past culture. Her installation may be in the area of ethnographic study because she bases them on her culture. The trays are closely assembled on the Gallery's white washed walls. Cream coloured cassettes were alternated by words formed from tapes of another colour. She explores with semiotics in three dimensional with religious sermons to construct words that transfer knowledge between sight and mind that is metaphorical.

'Just Des(s) erts' installation as a composite metaphor created from throw away readymade materials does not portray either food or thought at first glance because it possesses what Duchamp calls indifference to art. It becomes art just like Duchamp's 'Fountain' (1917) because the artists like Duchamp assembled the materials and declared it art. Declaration introduced to art by Duchamp reflects in her installation. She creates within the concept of art in general that embodies visual thinking. Malluhs conceptual art that involves language could be further understood in the perception of Willis in Inglis and Hughson (2005). He suggests that we need a view which accepts a continuum of expressive forms, practices and resources and material

through which people symbolically portray their meanings, which they press into play as symbolic languages for the expression and formation of their identities. The point to understand from the statement is that new meanings may come out from creative imagination of the artist in exploring possibilities or potentials of idea and sight to present particular culture based on visual thinking as metaphor. Malluh may have created meaning by mediating between context of culture and everyday life metaphorically. Her installation goes beyond symbolic representation to portray idea from pastculture and its essence. Semiotics which is based on Arabic that was inscribed on the cassettes was mainly emphasised in the installation. Since the researcher is not versed in Arabic, theresearcher understands the meaning that the inscriptions portrayed on the cassettes, fromAldabbagh's (2012) explanation that

> From the right, the three tapes on the top row read '*fitna'*(temptation/chaos, shameful) and *'buda'* (heresy), made of pink, blue, and green cassettes respectively. All three trays on the bottom row have yellow cassettes arranged to read the one word-haram (forbidden), Re-use throwaway trays depicts globalised throwaway cultures which the weathered baking trays signifies.

It means that she tries to search through metaphor the issue of word, auditory and visual. It demonstrates the transfer of knowledge that involves cognitive and affective domain. Aldabbagh(2012) revealed that on reading the phrases she felt home sick; a yearning for something lost which reminded her of *'buka'ala al-atla'* section of pre-Islamic or *'ja'hili'*where the poet would begin by remembering a departed beloved on revisiting a previously inhabited space. She maintained that these little messages become a pre-internet social tweet: a declaration of howmodernity has brought a restriction in social relations symbolised in the gateway which has been shut, or in worse cases, removed. Inhabitation and desertion are important themes that bring Malluh's 'Just Des(s) erts" installation

together. They are among the sources of her inspiration that are built on language which delimits her from exploring some other cultural contexts. It becomes necessary for this study to explore metaphorically conceptual sculptures in the context of Nigerian culture in order to understand phenomenon of hunger so as to embody mind and sight as visual thinking.

One other of the food for thought installation series that Malluhexecuted was "Dishes" Some dishes were gathered together to form towers. It seems to share Duchamp's Appropriation of industrialobject that the artist says is art and it is considered as one. She appropriated industrial made plates and called them art to reflect urbanisation on Saudi Arabia.



Fig. 9: Dishes, 2012, dimension unknown, enamel plates, http://edgeofarabia.com/content/uploads/default_site/artist_uploads/Maha_Plates.JPG

It was installed in a gallery space as fore mentioned. It seems an exploration on ethnography. The plates may portray archaeological display of past objects and events of Malluh's Arabian culture. The 'Dishes' installation seems to consider in visual metaphor insight to new knowledge about Arabian culture.

2.3.9AymanBaalbaki (b.1975)

Some artists are interested in the living conditions that involve migration in order to portraycommunity life. Whereas in the bid to document the legacies, history and backgroundinformation of community life they open up some aspects that relate to place, displacement ormigration and shelter. One artist whose installation represents this phenomenon is Baalbaki. The artist's statement may reveal his philosophy of art which one may see as a reflexive one that haslinks to his socio cultural background. Zakhari (2008) states that the Lebanese don't want to address the issue of War, it is this denial that he challenges and confronts in exhibitions in much the same way that Anselm Keifer, who inspires his style, controversially challenged Germany'scollective silence on the issue of the Second World War and Third Reich. It could be that theburden of war and the psychological problems, surrounding the experiences have moved Baalbaki, to relieve the feelings through art practice.

Glasstress (2013), Isa (2013), and Dagen (2011) explain that Baalbaki is a Lebanese artist who lives and work in Beirut that he was born during the Lebanese civil war in the 1970s which lasted for 15 years. They maintained that Baalbaki's subject matter is inspired by this event. Dagen (2011) further says that his large scale expressionist portraits of fighters made him one of the most popular young Arab artists. It means that personal experiences of war and conflict in the Middle East influenced him to create installations that portray immigrants as human

condition.Lucy Gallery (2012) opines that since the artist was born the year the civil war started in Lebanon, he draws most of his inspirations from the events of war which he portrayed in his works as destroyed building occupied by refuges who were forced to leave their homes during the war. His installation may be seen as autobiographical since he draws inspiration that is based on both personal and physical experience of the artist to portray destruction, loss, and emptiness.

One of his works that exemplifies his philosophy is a work titled "Ten Wake Up." The form is conceptual installation and his material are; a rooster, frying sauce pan, water container, sieve, tea kettle, plates, wooden bench stool, rake, glass bottle and foam.



Fig. 10: Ten Wake Up, 2012, foam, plates, kettle, rooster, box, rake, water container, 170 ×110×80cm, source: Saudi Aramco World

The content of ‘Ten Wake Up’ is stated by Isa (2012) thus 'Ten Wake Up' is about constantly moving and changing. In furtherance she says that this bundled belongings topped by a rooster is a ‘Ten Wake UP’ call about learning from what one loses and about preparing the present for the future. It means that Baalbaki is concerned about depravity since loss that may be associated to emptiness is involved. AymanBaalbaki’s'Ten Wake Up' deals with emotional and conceptual issues. It gives insight to the emptiness that accompanies destruction and conflict which force people to be displaced. It is necessary to understand 'Ten Wake Up' which condemns war and the ugliness of war in line with works created by the Dadaist artists that equally protested against the effects of war. Ben (2003) holdsthat the "Dada movement, introduced into art at the end of First World War, in opposition to the war, created art that reflected the ugliness of conflict- the anti-art".

Although Baalbaki's 'Ten Wake Up'installation reflects his issues of war like the Dada art, the processes seem to reflect influence ofDuchamp's readymade idea in giving everyday domestic objects assembled the position of art. Baalbaki’s ' Ten Wake Up' that was created from realities of events of war seems to give insight to not only the artist's mind but reveals life conditions in war situation in the artist's country. In effect, 'Ten Wake Up' is a result of a search to understand events such as war, migration and displacement. In this study another aspect of human condition phenomenon of hunger that is different in the concept of 'Ten Wake Up' needs to be seen as metaphorical installation for a better understanding of the phenomenon.

2.3.10 Ayo Aina(b. 1969.)

Some contemporary Nigerian artists are now interpreting their experiences in the world in conceptual art, most still create art for aesthetic purposes which is based on

art schools. They create to represent idea, events and experiences based on their philosophy of life and convictions about modern trends in art. Oloidi(2008) explains that “most Nigerian artists are classified along the school in which they graduate from”. He maintained that there are some artist that have developed unique styles thereby exploring their art beyond the usual school styles that most Nigerian artists are associated.Thus, concern of some contemporary Nigerian artists may have shifted to conceptual art, originality, and materiality, in order to express themselvesand to be relevant in the art world.Aina may belong to this group, some of his works when analysed, may be regarded as part of indigenous history and sources of knowledge which reveals visual thinking and the concern of the artist's for his environment. Sporre (2009) states that:

> Art has always evidenced a concern for creativity bringing forth new forces and forms that cause change. How this functions remains subject for further debate. Nonetheless, something happens in which humankind takes chaos, formless, vagueness and the unknown and crystallize them into forms, designs, invention and ideas.

The above opinion by Sporre applies to Aina whose art practice exhibits some influence that could be associated with Duchamp's industrial readymade materials art. He may have explored industrial materials with Duchamp's indifference to art practice as integrated by Ainafollowing the pioneer's-idea. Okpe and Ikpakronyi (2010) state that Aina's art uses metaphor, humour and irony to portray some critical issue of social and political injustice as well as environmental degradation. Although he used linguistics structures and context to create installation art that expresses social and environmental issues, the interest is in materials. His philosophy and metaphor seems to reflect power structure. National Gallery of Art (NGA) Federal Ministry of Tourism, Culture and National Orientation (2012) posits that recently, he has been focussing on his desire to make combinations of large scale body of work that

comments on the various human and anti-social experiences of our society.

One of his works that exemplifies his philosophy is an installation art titled 'Oga Piss Make We piss'. The title of the work 'Oga Piss Make We Piss' enables the researcher to have insight to the reviewed work, since our perception of an art work may be directed by a title, unless the artist intentionally chose not to give one to the work. The materials used for the work are; panels, readymade water containers, bowl, plastic pipes and coloured water 'Urine'. The form of the work is conceptual or installation art. The content of the work seems to depict anarchy in a nation. Okpe and Ikpakronyi(2010) further states that Aina opines that the work depicts mental slavery, torture, and emancipation. The work may have been a satire that portrays the psychic, ego and personality of an average Nigerian in power.



Fig, 11: OgaPiss Make We Piss, 2010, 110 cm× 50 cm, National Gallery of Nigeria

The work appears to portray rank and files and the several military coups that took place during the Nigerian military regime. Four panels were lined up either as in

military parade with the ‘Oga’ the most senior in rank at the front. Oga Piss Make We Piss depicts the attitudinal behaviours of some Nigerian military dictators that hold tight to power. They need to be pitied because they are enslaved by their mind and desire to rule undemocratically. It is because of this that they require mental cure(Aina, personal communication, May 23rd 2014). The attitude of the sit tight military dictators is represented by the ‘Oga’ in front that deprived his colleagues the opportunity to perform their own natural right to experience power. The 'Oga' conferred the power to lead the nation only to himself, the urine portrays the pressure the 'Oga' is exerting on his colleagues. It may be a metaphorical statement to portray the lack of feelings and consideration to attend to the welfare of the people in the nation by the military dictators. In content the posture of the first figure a soldier ‘Oga’ exhibits the arrogance and impunity displayed during military dictatorship. The turning of his head towards his colleagues portrays that he is watchful of their intensions. His bending of the rightelbow tends to signify that he tries to resist an opposition and threat from the people that tried to remove him. He suppresses them with any strength that he could muster. His big bodysymbolizes the immense powers that he possesses.

Aina further reiterates that the work depicts the bondage of Nigerian citizens under military dictatorship(Aina, personal communication, May 23rd 2014). Although Aina's 'Oga Piss Make We Piss' installation may portray men in military uniforms it may have opened up insights that go beyond the artist's original intentions for further interpretations. Langer (1979) explains that representation may be taken as Plato and Aristotle took it to depict social function of the picture, statue, poem or drama which takes the viewer's mind to something beyond the work to embody represented objects, action, and motive for creating the work in order to record and immortalize them. On this premise,Aina's 'Oga Piss MakeWe Piss' seems to

immortalise the reactions by the citizens that want power to shift in order that they can exercise their right against the sit tight attitude of military dictatorship. It may be a reflection of power agitations in Nigeria from the colonial period till date. The form of the second figure close to the ‘Oga’ appears to be portraying the desperation for power change. He could be representing those military personals who wantto become politicians it is because of this reason that they demand forthe handoverof power to a democratically elected government. The space that exists in the legs and hands seems to signify his sincerity of purpose in the struggle showing that he has nothing to hide.

The artist may have chosen to create with urine because urine may create tension or pressure in animals. In this context urine symbolizes the hard pressure, tension or difficulties that Nigerians undergo under military dictatorship. The artist may have tried to reconcile the sufferings the citizens experience from the over sit tight ruler by placing the bowl in front of the ‘Oga' to portray the immense power the 'Oga' possess. The bowl may also depict inequality in the equitable distribution of wealth in the nation. The three water containers that are part of the work may represent the threedecades of military rule in "Nigeria and the fourth container could be depicting a decade of democracy in the nation as at the time the work was produced. The containers may also signify the three major ethnic groups that have ruled the country while the fourth one represents the minority groups that are agitating to be given opportunities to also rule.

In form, content and context,Aina's 'Oga’ Piss Make We Piss' may have portrayed how absolutely power corrupts. Aina demonstrates this by emptying the Oga's container of urine and his seizure of the big blue bowl. In context the empty container may signify the corrupt and extravagant spending of the nation's wealth by the military dictators.

Metaphorically the blue bowl may represent the nation's wealth that one person ‘Oga’ corruptly appropriated to himself to be used as he wished. In context the work is appropriate to refer to the Nigerian situation. One character common among the forms is that apart from the ‘Oga’, the rest of the figures are not elaborately defined which metaphorically may symbolize that they are the hidden voices that want change to come.

Global warming is one other work by Ainathat is metaphorical. The materials of the work are; metaldrum, wood, paper, and chicken mesh. Although some of the materials that he used are notplastic ‘readymade food vessels’ they relate in function to cooking and storage. The metal drum is used for cooking and storage, chicken mesh for smoking fish and fire wood for cooking the items. The form of the work is conceptual or an installation in three dimensional. In content, he depicts the danger of global warming on earth. Sowole (2006) states that once again another strong and frightening statement has been made over man's violation of his environment as wellas mind bending values.On this premise,Aina's installation 'Global Warming' goes beyond theordinary cooking scene to reveal insight into the menace of global warming in the environment. The form of the work as for mentioned is conceptual and goes beyond aesthetics to portray ideas that involve discursive form.



Fig. 12: Global Warming, 2005, wood, paper, chicken mesh, metal drum, 120 × 50 cm, africanartswithtaj.blogspot.com

The assemblage of the materials and the construction of the chicken mesh into a globe like form confirm the idea. 'Global Warming' may be a metaphor for anarchy, global warming of the earth,the sun and its effects on the humans and planet earth.

2.3.11 KainabiOsahenye (b.1964)

KainabiOsahenye seems to have some concern for conceptual art that portrays issues of the environment, waste, and degradations of the environment. In exploration of environmental issues, he created installation art that gives insight to the dangers of War and anti-social behaviours. One of his installation works that depicts this idea in a non-discursive form is a work titled 'Dark History'. The form of 'Dark History' is portrayed as an installation art that engages space and the viewers. The materials that are used for the creation of the work are discarded

beverage andalcohol containers. According to Okpe and Ikpakronyi (2010) Osahenye in his body of works moves from the metaphysical to the real to explore issues of globalisation, consumerism, man's inhumanity and the environment. 'Dark History' seems to explore agony and brutality of Warand disregard of people by their rulers. In furtherance the idea behind the work seems to depict cruelty, anguish, deformity and displacement of the Africans by unfavourable conditions foreignto their culture.



Fig. 13: Dark History, 2010, Beverages an alcohol cans, Dimensional variable, source: National Gallery of Nigeria

Taken inference from the subject matter, 'Dark History' may appear as a reflection of inhuman activities to African people during Trans-Atlantic slave trade. In content the distorted beverage and alcohol containers that constitute the work are the entire population of the African people that experienced slave trade. In narrating their history they are referred to as the Dark Continent. The colour and mangled or damaged bodies of the containers depict the agony that the people experienced during the slave trade in African. In content also the mangled or damaged containers that constitute 'Dark

History' may be a visual composite metaphor thatrepresents victims of war in contemporary African society. In the context of African culture the mangled or damaged bodies of the containers may also portray the effect and damage that introduction of alcohol have caused the African continent. 'Dark History' seems to be based on an embodiment of suffering people within the African continent whose story is now being told as a dark history. The depiction of 'Dark History' as an embodiment of the suffering people can be understood in the view of Merleau-Ponty in Arnold and Iversen (2003) that the body is a primary site of knowing the world, and that the body and that which it perceives could not be separated from each other. 'Dark History' presents in the distorted and mangled body of containers therefore, gives insight to struggle for emancipation or freedom from bondage. This is depicted by the tension created by the mangled or damaged bodies of the containers assembled in the installation. 'Dark History' may have tried to externalise War and environmental issue into a visible concept using readymade materials by not basing it on verbal metaphor. In this study therefore there is still need to explore verbal metaphor that portrays phenomenon of hunger as a visual metaphorin sculpture using 'readymade food vessels' in order to present in visible form phenomenon of hunger.

In summary,in the process of the literature review so far, it was discovered that conceptual art is a transformation that disagrees with the creation of art for aesthetic purposes only. Rather conceptual art,building from Duchamp's idea of readymade art, emphasizes that the idea alone in creating a work is the art. Conceptual art also built its art based on the use of language as narrative means in order to address the intellect. It was discovered in the processes of literature review, that contemporary art is being criticised because the idea behind the work

is being questioned by the viewer because it lacked visual form which could have led the understanding of the work. It has created a gap in knowledge for this study to explore verbal metaphor as visual metaphor in sculpture in a way that is different from conceptual art that first used language in art.

The philosophies of Arnheim, Langer and Gombrich reviewed bring forward the point that meaning is made by mind and sightand that none of the materials are less in importance than the other. Their philosophies appear to state that to construct newknowledge and understanding which reflect the emotional and cultural environment, both mindand sight are involved. Arnheim calls the coming together of mind and sight 'visual thinking.' The philosophers reviewed tend to suggest that perception and thinking are ever present in art; they perform together in creating meaning. It entails that one cannot perform the function of meaning making without the other. If that is the implication, whywas it that there wasno consequence to conceptual art which separated the two and gave emphasis to the idea behind the work?

The review of literature brings us to the understanding that art work is not created for only intellect or aesthetic. It embodies the artist's thought, processes, and how it becomes a centre to construct knowledge as Arnheim and Langer emphasised that the viewer is considered important for art to communicate insight and information about the idea behind the work. From the review of related literature, the researcher understands that art works are visual metaphors that compare different things as one and that it is a critical imaginative knowledge. Probably it may be because of this that Arnheim suggested that it should be used for research methodology that is different from the ones based on language structure only. The philosophers in this study confirmed that art goes beyond physical presence or pure aesthetic

appreciation of the aesthetic surface to involve generation of meaning from the mind.

In reviewing artists and related works, it was discovered that the creation of meaning is not the privilege of one area of knowledge or well-constructed forms. It was understood from some of the artists' philosophies such as Duchamp's idea that in our environment, discarded and probably functional readymade objects are art in themselves. The artist’s idea revealed that art is created from discarded object by appropriation which is done singly or as mixed media. The artists whose works were reviewed recognised the invisible metaphor, meaning and aesthetics that are concealed in functional objects which they externalised. The readymade object ordinarily seems to be found at every part of the environment. It may appear common because we are used to its useful function in the society. In every intent and purposes it may not have been created to be art by the maker of the objects but by appropriation it becomes one by declaration of the artist.

The review of artists and related works has succeeded in givingus the insight that it was Duchamp who first discovered the invisible aesthetics and meaning hidden in the functional objects which he appropriated to become a visible aesthetic or idea behind the work. After Duchamp, some artists including the ones reviewed in this study appropriated several types of objects and declared them as art. This falls in line with Duchamp philosophy that art is the conscious choice of the artist that makes the readymade. Furthermore he holds that art should appeal to the intellect and not the sense. It may be because of this opinion that he differed from Arnheim, Langer, and Gombrich who believed in the corporation or unity that exist between perception and mind.

The artist whose works were reviewed may have created works that are conceptual art which is beyond the physical object in order to attain this quality that Duchamp emphasised. They were able to see the meaning in the functional objects which the original makers and users failed to perceive. To present the idea or hidden meaning that the objects possess, theartists transformed the ides into new understanding. This study sees the emphasis by some of the artists' works on either creation of idea or aesthetic as a gap that needs to be closed. The invisible idea and visible aesthetics can be put together for exploring visual metaphorin sculpture. Thusin recognising their potentials means that rather than meaning being made from one domain, it starts from invisible verbal metaphor and transforms into visible sculptures that embody ideas and forms.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1Introduction

Methodology is "a set of methods, and principles used to perform a particular activity".(Hornby,Turnbull, Lea,Parkinson,Phillips,Frances, and Ashby, 2010). Thus, methodology investigates and compares, different research approaches and the various methods, which are used to generate knowledge. It enabled the researcher, to make an informed decision about how to proceed with the study, gather and structure existing information. Kaplan in Gray and Malins (2004) explain that

> The aim of methodology is to help us understand, in the broadest possible terms, not theproducts of inquiry, but the process itself: to describe and analysemethods, throwinglights on their limitations and resources, clarifying their presuppositions and consequences, relating their potentials to the twilight zone at the frontiers of knowledge. It is to venture generations from the success of particular techniques, suggesting new applications…suggesting new formulations.

The above explanation emphasizes that the stages or processes, which a researcher employs in carrying out research should be clearly defined. In this study the focus was to explore visual metaphorin sculpture, using 'readymade food vessels'. It necessitates the researcher to engage an established methodology, which is used in art practice based research. Knowles and Cole (2008) hold that, seeing methodology through an art practice is paradigmatically different from other ways of thinking about and designing research. In this study, research has relationship with theory and practice.What constitutes knowledge entails art making, documentation and theorization of art work. Smith and Dean (2010) as wellas Sullivan (2010) opine that critical imaginative and creative investigations which take place in the studios, galleries,on the internet, in higher institution and the community space are

systematic inquiry which creates knowledge which it takes as being knowledge given. The researcher tries to understand the research problem through multiple methodologies. It involves art practice based research andintuitive inquiry, a methodology in qualitative research paradigm.

Art practice based research andintuitive methodology are phenomenological. They create knowledge from human experience, practice and direct observation of knowledge, consciously and subconsciously. The use of multiple methodologies within the studio environment enables the researcher to be in control of the researchprocesses and to proffer solution to the research problem. Andrew Stonyer (1978); Chris Brighton (1992); Irokanulo Emmanuel Ikemefula, (2014) SaniMazu (2014) and BlaiseGunduGbaden (2014), have adopted art practice as research approach, in their epistemological and empirical Ph.D. studies. A similar approach is considered suitable in thepresent study to explore visual metaphorin sculpture using 'readymade food vessels'. It provides a plan or strategy, in exploring visual metaphorin sculpture through different perspectives that are different from the paradigmatic scientific empirical methodsin education and social sciences research methodologies.

This researcher, armed with art practice based research and intuitive methodology, brings to the study, creative and visual approaches. Arts practice based research and intuitive methodology enables the researcher to present clearly the research processes, and findings in a systematic and concise way.

3.2 Art Practice Based Research

In art practice; Arts-based research, Art-practice as research, Practice-led research, Research-led practice are some of the terms that, may have been used to

describe arts-based research methodology. Smith and Dean (2010) explain that "creative work within, the University environment is now, oftenreferred to as practice-led research, practice-based research, creative research or practice as research". In furtherance, they maintained that the terminologies are means to characterize theway, in which practice can result into research insights, such as those that arise out of making acreative work, documentation and theorisation of art work. This suggests that, there is a shift in research methodologies that, was dominated by the quantitative and qualitative research. Sullivan (2010) speaks about this issue of arts - based research practice in a chronological order of their history. He says that:

> In the early year of the Enlighten, the idea of the artist-as-analyst, or artist-technologist, flourished. By the middle of the 20th century, the artist-as- teacher was prominent and vision and voice of the creative iconoclast held sway. Following the social upheavals of the 1960s, a generation of artists infused art schools with a new sense of openness and creative freedom. During the 1970s and 1980s, places like Goldsmith College in London and Cal Arts in Los Angles became hothouses of popular culture. Inspired by artists who saw teaching in art school as social process; students were encouraged to freely explore the excitement of being artist.

This suggests that art practice based research methodology is being employed, to bring new ways of thinking about research. It provides different information, about creative process of conducting research. McNiffin Knowles and Cole (2008) defined arts-based research as the systematic use of the artistic process, art making, and artistic expressions in all of the different forms of art studies as a primary way of understanding and examining experience by both researchers and people. This seems to mean that art practice based research opportunities have become a methodological tool for conducting research. Leavy (2009) holds that, interdisciplinary arts-based practice has developed to service all phases of research endeavour; data collection, analysis, interpretation, and representation. She

further says that arts-based research practice, allows the researcher to questionand restructure the questions in new ways and to reach new non-academic audiences. It creates opportunities for particular projects that aim to explore, describe or discover througha process. Thus, since art is emotive, this study is conducted by using art-based research methodology to generate meaning from human experience. It has a characteristic that is pluralistin approach and uses a multi-method technique that is tailored to the individual project (Gray andMalins, 2004). On this premise, the researcher combines several methodologies such as art practice based research and intuitive methodologies mentioned, to find solutions to the research problem. Arts practice based research and intuitive methodology are used by the researcher, to record the progress made in the organisation, or management of the information gathered from verbal metaphor in order to explore visual metaphors in sculptures that discuss phenomenon of hunger in Nigeria.

Since arts practice based research has been chosen to carry out this study, the researcher's involvement is subjective. The researcher creates new knowledge of visual metaphorin sculpture, by exploring verbal metaphor using 'readymade food vessel materials'. The processes of art practice based research and Intuitive methodologies are applied in this study, to explore visual metaphorin sculpture that is inter-subjective, content bound and the context is Nigeria.The reason for using the two methodologiesis because they are phenomenological, flexible, diverse, and creative processes.

3.3 Data Collection

In the collection of data for this study, the following sources of information are considered; primary and secondary sources. The primary sources include direct

observation of phenomenon of hunger in Samaru, Zaria,Kaduna State environment while the secondary sources include published Newspapers, Magazines, and internet downloads that possess verbal metaphors and pictures that discuss the phenomenon of hunger in Nigeria. The data collected by the researcher are transformed in the studio into visual metaphorin sculpture using arts practice based research and Intuitive methodology.

3. 3.1 Materials

The materials that are used for this study are discarded plastic 'readymade food vessels' such as; plates, cups, bottles, water and oil containers seen in plate I. They were gathered from the garbage dumps within the environment.



Plate. I: 'Readymade food vessels', 2013, Researcher's collection

3.4 Translation of Idea

Translation of idea in order to achieve the objectives of this study is seen as a guide, for the entire research process which involves creative practice with a reflective role. It starts with the challenges of how to develop the idea of exploring invisible verbal metaphor to become visual concepts. To achieve the idea of

transforming an invisible verbal metaphor into a visual metaphor using readymade food vessel entails that Duchamp's idea of appropriation of readymade objects into art should be used. Verbal metaphor, in this case, is not an object that can simply betransformed like Duchamp did with his urinal.Rather it means that a decision has to be taken to make it art. Firstly it is based on this that the researcher, used reflective in action to respond to issues of the research problem. The researcher asks questions to self, concerning creative exploration of verbal metaphor through critical thinking and articulation of ideas behind the work.

Duchamp took an ordinary functional object and placed it so that, its usefulness disappeared under a new title and view. He created a new thought for the object that he called art. Duchampidea of readymade art has encouraged that art should address the intellect and not the senses. In same vein the researcher constructs a new meaning by translation of verbal metaphor into visual metaphorin sculpture using 'readymade food vessels'. In this study, visual thinking is used to explore, analyse and interpret verbal metaphors that discuss phenomenon of hunger in Nigeria.

Leonardo da Vinci also used visual thinking to offer solution to different problems in many fields of study as affirmed by Kemp in Gray and Malins (2004) where he holds the view that

> The eye, which is said to be the window of the soul, is the primary means by which the senses '*communis*' of the brain may most fully and magnificently contemplate the infiniteworks of natureNow, do you not see that the eye embraces the beauty of all theworld? The eye is the commander of astronomy; it makes cosmography; it guides and rectifies all the human arts; it conducts man to the various regions of the world; it is the prince of mathematics; its sciences are most certain; it has measured the height and size of the stars; it has generated architecture, perspective and divine painting. Its excellence places it above all other things created by god.

To develop the idea of verbal metaphor that is used to discuss phenomenon of hunger as

visual metaphorin sculpture, different from its verbal context, requires that the researcher employs observation as suggested by Leonardo da Vinci and Arnheim Rudolf. The researcher placed the work within the context of practice as research. Some philosophies that relate toart and artists ideas are integrated to explain the methodologies that form the whole research processes. In this study, transformation of idea embodies thinking and sense - that is 'idea' and 'sight' are reflected upon to explore visual metaphorin sculpture. They lead the researcher to understand verbal metaphors that are used to discuss phenomenon of hunger in artistic perspective. Witkin,in Inglis and Hughson (2005) agree that:

> Because a work of art is an organisation of the perceptual and is only able to organise the body of the subject in, and through sensuous means, perceptual relations and perceptual truths determine what kind of organisation of the body (here, equivalent to an 'understanding') is possible and, therefore, what kind of organisation of social and cultural values can be realised in a work of art.

The statement emphasizes the role of perception to the creation of art.This study integrates both idea and sight in order to enable the exploration of visual metaphorin sculptures in order to create meaning. In effect, the researcher's concern is to transform verbal metaphors that are used to discuss phenomenon of hunger as conceptual visual metaphorin sculpture in response to some opinion that conceptual art should possess form in order that the idea behind the work should be understood. The researcher in the exploration creates five intuitive visual stageswhich are followed in the sequence of first, second, third, fourth and fifth processes. The researcher in exploring within the five stages to portray phenomenon of hunger reflects on the phenomenology of Merleau-Ponty's sense of embodied subjectivity. Subject and object are chiasmic intertwined in the flesh of the world (Merleau-Ponty in Arnold and Iversen 2003). Reflecting upon the above statement, the researcher in using art practice based research and intuitive

methodology explores the possibility of transferring invisible verbal metaphor, into visual metaphorin sculpture without changing its meaning, in the way it affects us in verbal form.

Visual metaphorsin sculpture are created, from the verbal metaphors using 'readymade foodvessels', to give visibility to an invisible verbal metaphor, that few people areprivileged to understand when it is used in conversations. Through the exploration of visual metaphor in sculpture using 'readymade food vessels'the researcher externalises an internalised verbal metaphor. It involves that the researcher critically evaluate and visualise verbal metaphor, making conceptualmeaning of invisible-visible. A conceptual relation to an object is one in which the characteristic is not only attended to by perception but is taken up in discursive judgement (Pedro, in Arnold and Iversen 2003). On this premise, in this study, the transformation of invisible verbal metaphor into visual metaphorin sculpture is not perceived only as object or understood as spoken language.To embody both thought and sight in a non-discursive form, the researcher considers intellectand perception. Conceptualism and assemblage are the research techniques used. A written text explores the entire processes of the study. The theoretical and methodological framework of this study reflects practice as a base for the research processes.

3.5 Uses of Resource Materials

In the use of research materials the research processes build on the philosophical ideas derived from philosophers that form the conceptual and theoretical framework of this study. Theories of the philosophers serve as resource materials and visual thinking to explore visual metaphorinsculpture that discussesthe phenomenon of hunger in Nigeria. The philosophical ideas of Langer (1979) were used to explore

the first hints of ideas emerging from series of pictures, and different thoughts that tried to present themselves for considerations in the processes of this study. Langer (1979) explains that in the first place philosophy of art should, start in the studio, not in the gallery, auditorium and library. The studio exploration of visual metaphorin sculpture should beginfrom verbal metaphors and involvequestions, problems and challenges. The researcher identified those characteristics and relates them to the problems of the study by basing them on philosophies.

Although it may seem simple to identify the research problems in this study, it is complex and may not have direct clear methods. Researchers that are engaged in art practice, involving problem solvingand purpose, operate within the dynamics systems of complexity and emergence which may occur in practice due to the needs of practice and practitioners (Haseman and Mafe in Smith and Dean, 2010). Thus, in this study, the many research problems that result because of practice required attention. They are overcome within five intuitive stages of exploringvisual metaphorin sculpture that, constitute the different ways to explore the research problem.

Exploration of verbal metaphor and readymade food vessels was transferred, into visual metaphorin sculpture in order to create meaning in line with the philosophies that constitute the frameworks for this study. Arnheim's (1997) visual thinking that sees idea and sight as having the same import in meaning making becomes essential to this study as research material. The researcher considers the role of idea and sight, as multiple means in generating new knowledge. Practice needs to be understood in its wider senses as all the activity an artist/creative practitioner undertakes. Practitioners think, read, and write as well

as look, listen and make meaning (Haseman and Mafe, in Smith and Deans 2010). The implication is that in this study to create artistic knowledge involves mental, feeling and labour in order to provide all round understanding of verbal metaphor as visual metaphor in sculptures. It is to this effect that this researcher engages verbal metaphor as problem that may demonstrate the relation between objective and subjective attributes in the studio exploration of visual metaphorin sculpture.

The useof the resource materials entails to decide the place of the invisible verbal metaphor in proffering solutions to the research problem. It involves takinga decision by the researcher that invisible verbal metaphor, occupies inner space where it waits patiently, in the closets of the mind tobe transformed into outer space as visual metaphorin sculpture. It raised conflicting questions in the researcher such as; is there another way of thinking besides verbal metaphor? What are the limits in bringing intellectual 'idea' and physical 'sense' in exploration of verbal metaphors thatare used to discuss phenomenon of hunger in Nigeria? It was seen in the view of Langer (1979) that inward hearing is a work of the mind: it begins with conception of form and ends with their complete presentation in imagined experience that thought is grasped in order to be understood.

The researcher draws inference from Langer's 'inward hearing' of the mind and anticipates that verbal metaphor and visual metaphor may merge as visual thinking. In this respect, the researcher takes decision to explore an invisible verbal metaphor into visual metaphorin sculpture for mental reasoning that embodies sense of sight. Thomson (2011) states that Heidegger (1889-1976) holds that when the "subject-object relation are coupled with conceptual pair form-matter," and this conceptual matrix is combined with the "rational/irrational" and "logical/illogical" dichotomies, then representation has at its command a conceptual machinery which

nothing can stand against. Thus, in this study, the researcher understands Heidegger's philosophy, that the logical and the illogical should merge. The researcher, in order to merge verbal metaphor that is logical into visual metaphorin sculpture that is subjectiveusing art practice based research and intuitive methodology redefines the role of verbal metaphor communication. The study extends the bounds of thought from limiting verbal metaphor only to structures of language. Instead of appropriating manufactured industrial object as art, the researcher consciously explores visual metaphorin sculpture, using conceptual thought and assemblage to covey thoughts in other ways. Thomson (2011) further explains that Heidegger (1889 - 1976) maintained that the essence of art consists in the artist possessing the essential insight, for bringing into real the hidden possibilities of what-is hidden into the work, for human beings to be able to see what has been hidden.

In subjecting verbal metaphor used to discuss phenomenon of hunger through art practice based research the researcher allows the 'readymade food vessels' to retain their appearance ofindustrial commodity, without camouflaging their identity. In this instance the researcher createsa new thought like Duchamp and his readymade using arts practice based research.Duchamp, Dada movement and some artists that adapted the conceptual idea of readymade art created the idea that revolutionised visual art practice from inclusion of form or aesthetic qualities in art. In use of resource materials, the researcher reflects on the removal of aesthetics in art by Duchamp and other conceptual artists. In using art practice based research and intuitive methodology, the researcher considers other ways and processes to explore visual metaphorinsculpture by inclusion of form to idea in order to make meaning. Baudrillard(2008) explains that Duchamp's introduction of the readymade

art, the banality of art has merged with the banality of real world, as a result all reality has been thrust into aesthetic realm, as democratisation of arts that made it possible for everything to be regarded and defined as art. He further say that this democracy, embodies the fact that every object, without distinction would be called art.

Thus,in this study,the use of resource materials is based on Duchamp's idea and the emergence of human activity as democratization of art.The researcher links thought and objects in the exploration of visual metaphorin sculpture that possess both attributes of conceptual art and aesthetics to create meaning within a context. Cole and McIntyre in Knowles and Cole (2008) explain that Marcel Duchamp is often considered to have been the first artist to use everyday objects, usually found cast - offs to create works of art especially his 1917 work Readymade art. This researcher uses this idea to answer the research problem by questioning the nature of verbal metaphor and the issue of its transformation into visual metaphorin sculpture.

The researcher uses Duchamp's idea and the otherphilosophies that constitute this study to question the separation that Duchamp and the Conceptualist created between art and aesthetics that caused the removal of form from conceptual art. Building from the predecessors, this researcher does not in the exploration of sculptures emphasize the issue of aesthetics as irrelevant to the study. Rather, the study explores visual metaphorin sculpture with the aim of including aesthetics in order to understand the resultant effect of integrating idea in visual form using 'readymade food vesselsmaterials that co-mingles with our sense. Barthes in Ottman (2002) supports this approach where he suggests that a critical examination of the materiality of object is a theoretical act. In the use of resource materials, the researcher in the

exploration of the sculptures considers the materiality of verbal metaphor and 'readymade food vessels' as form.

The researcher using art practice based research and intuitive methodology explored verbal metaphor as sculpture objects in order to make it to appear from invisibility or imagination of the mind.Simple as it may appear, in this study verbal metaphor may not create meaning in a vacuum, if removed from the context of language structure. It is because of this that it needs to find a new form, to operate in order to create new meaning. Probably, the avenue to situate it for the creation of new knowledge lays in the view of de Duve in Sigmon(2009) who states four conditions to explore the readymade. He explained them thus: an object, an author, a public and an institution as criteria for readymade to be considered as art. He insists that the absence of these four qualities, in readymade makes the work not to be a work of art. Based on this, the researcher's five objectives, are specific in the creation of visual metaphorin sculpture as object for meaning making. The researcher is the author of the research work which is created through theory and practice. The public are the different peer groups and professionals as required by the Ph.D. programme that the researcher presents the research seminars in order to convince them on what isconsidered knowable in the study, the why and how of the study. The institution in thiscase is Ahmadu Bello University Zaria Kaduna State Nigeria.

Creativity was considered important to explore the peculiarity of verbal metaphor as visual metaphorin sculpture. The researcher investigates whether it continues the processes of meaning making in three dimensional spaces as a non-discursive form. In using as resource materials Gombrichphilosophy of visual substitution and transference reveals to the researcher, the processes of verbal metaphor changing position into becoming sculptureswithin the five intuitive

stagesmethod analysis used in this study.

3.6 Techniques Employed

The researcher uses conceptualism and assemblage technique to transform processes that transpired in the mind by reflectivity. Reflective practices manifested as one of the sources of collecting visual data. It takes multiple directions to create meanings in this study. Reflective practice is important to this researcher because it involves knowing how to engage in research process that is emotive. Gray and Malins (2004), and Sullivan (2010) are of the view that 'reflection practitioner,' reflective practice' and 'reflection in action' are important concepts for artist and designers engaging in research. Thus, the researcher uses reflection in action to explore visual metaphorin the exploration of sculpture through critical processes that reveal emotional involvement of the researcher. Leavy (2009) explains that the call to merge the rational-emotional and subject-object dichotomies challenges positivisms, which teaches researchers to disavow their feelings. She maintains that emotions provide important roles in the practice of arts-based methods. Researcher can use emotions as validity check point. It entails that since art involves emotion, the creation of art forms facilitates conversation in the researcher, in order to understand research problems. Translation of idea during the processes of this study involves thinking aloud and carefully in order to construct and theorize verbal metaphor as human experience that embodies idea and form which can be transformed into visual metaphor inthe exploration of sculpture.

Reflective practice is derived fromSchon in Gray and Malins(2004) who explains how professionals think in ‘action’,how they set problems and solve them in real world professional context. Schonfurther holds that reflective practice is intuitive 'art', that is, knowing-in-action through practical knowledge rather than knowing what the product

is. Gray and Malins (2004)as well Sullivan (2010) explain that reflective practice attempts to unite research and practice, thought and action into framework of inquiry which involve practice.

In the context of this study, reflection-in- action, which involves thinking about what the researcher is doing and reshaping action while doing it is used. The researcher relies on emotion and improvisation, to respond to research problems as they present themselves, in the studio during the process of this study. Using reflective practice, the researcher engages in internal conversation with self, to monitor the emotional and intellectual responses, throughout the research processes.In the exploration of sculptures reflective practice is a continuous internal conversation, within the researcher on how verbal metaphor can be interpreted, in three dimensional forms. The researcher interacts with self, asking questions to self on whatand the how to interpret verbal metaphor into visual metaphorin sculpture.

In the process of carrying the study the question that is asked internally within the researcher, is how could ‘readymade food vessels’ be used to interpret and reflect verbal metaphors that are used to discuss phenomenon of hunger. The researcher is always reflecting during the research processes whether verbal metaphor, if presented in three dimensional viewas visual metaphor in sculptures, will convey the same idea in plastic form and material. Marcus in Sullivan (2010) holds that in general,'reflexivity is associated with the self-critique and personal quest, playing on the subjective, theexperiential, and the idea of empathy. Reflective practice offers potentials to this researcher, to review in fuller dimension an invisible verbal metaphor with personal construction of visible sculpture through self-evaluation. The researcher reflects inward the relationship between form, content and context of verbal metaphor when externalised into visual metaphorin sculpture. Reflection in action becomes the method

for self-critique and evaluation of the research processes at every point in time in the exploration of sculpture in the studio. Criticism refers to making discriminating judgement both favourable and unfavourable (Frank, 2006).

3.7 Systematic Illustration of Processes /Procedures

Conceptualism and assemblage approach are used for the processes of conducting this study. It governs the processes of transferring verbal metaphor into visual metaphor through creative activities. Exploration of visual metaphorin sculpture searches for alternative ways of thinking beyond verbal metaphor through the work of hands, sight and mind. In this perspective at every stage of this study revisiting, reflection, evaluation of research problem requires that the researcher's thought and emotion are considered as meaningful experience. Using arts practice based research methodology and intuitive inquiry, the researcher's involvement is phenomenological.

This researcher takes into account how idea and experience influence the study empirically. In this study knowledge is constructed through creative exploration that occurs within inter-subjective relationship between the researcher's intellect and emotion. This approach explores the artistic thinking as primarily being a consequence of thought and action that gives form to creative sculpture. In this sense, the artists think in medium and particulardisposition and habits of mind help individuals give form to meaning making (Sullivan 2010), Apart from reflection - in - action, personal narration, creativity, and intuition inform the entire research processes. To understand the research problem and for clarity in presenting researchfindings, these other research processes are used: observation, visualisation, exploration, curatorial presentation of art work through exhibition and text writing. The different methodologies are used because art based research moves in different directions that are iterative without clear definitions to create meaning although new

insights and understanding may come at the end (Sullivan, 2010, Leavy 2009).

3.7.1 Observation

In exploration of visual metaphorin sculpture within the studio practice, the researcher engaged analytical observation of forms, from phenomenon of hunger as an important methodology as seen in figs 14, and 15. According to Gray and Malins (2004), observation is a classic method in science, social science, art and design for acquiring analytical data. Unlike scientists that use the telescope for observation of variables in a research work. The researcher used sight and camera to collect data by watching people and the environment in relationship to phenomenon of hunger in order to record actual conditions that are related to the research problem. The researcher usedobservation and reflection - in - action to transform data collected into visual metaphor in sculpture.



Fig. 14.Almajiri system: silent child abuse in Northern Nigeria.https://www.thesaveproject.wordpress.com2560 × 1920Search by



Fig. 15.Almajiri system: silent child abuse in Northern Nigeria.https://www.thesaveproject.wordpress.com2560 × 1920Search by image.

3.7.2 Visualisation

Visualization is employed to explore data realised from observation. Visualization entails the use of visual thinking, as it was first used by Leonardo de Vinci. Arnhiem (1997) suggested its use in conducting research. Visualization may

entail visual thinking which explores research issues in order to make visible, ideas through different methods. It may be the creative and critical processes that depend on individual imaginative creative effort. The art work embodies the questions, ideas, images, that become the vehicle to explore new interpretative possibilities (Gray and Malins, 2004, Sullivan 2010). In visualising the phenomenon of hunger in this study,it first began with conceptual drawings of phenomenon of hunger as an expressive starting point, in order to locate this study in conceptual terrain. This is to clarify the assumption by the researcher that verbal metaphor can easily transform into a non-discursive visual metaphor in three dimensional forms. The research problem was subjected to analyticaldrawing through visualization of idea that is guided by reflection in action. For the purpose of clarity, five intuitive visual stages created for this study aresubjected to visualisation in order to transfer the verbal which is a cognitive and discursive form intovisual metaphorin sculpture, which is non-verbal form and is based on the researcher's experience. Plate II,III,IV,V,VI, VII, VIII, IX, X, XI illustrate the approach of using analytical drawing as an interpretative means, that is subjective.

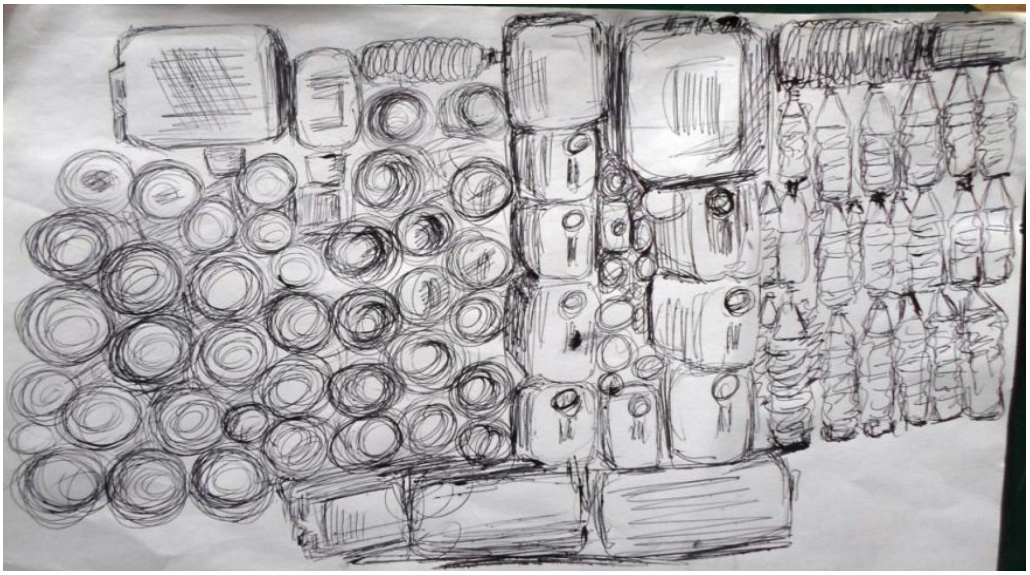


Plate II: Visualisation of crude burden, *2013, pen and ink drawing,*

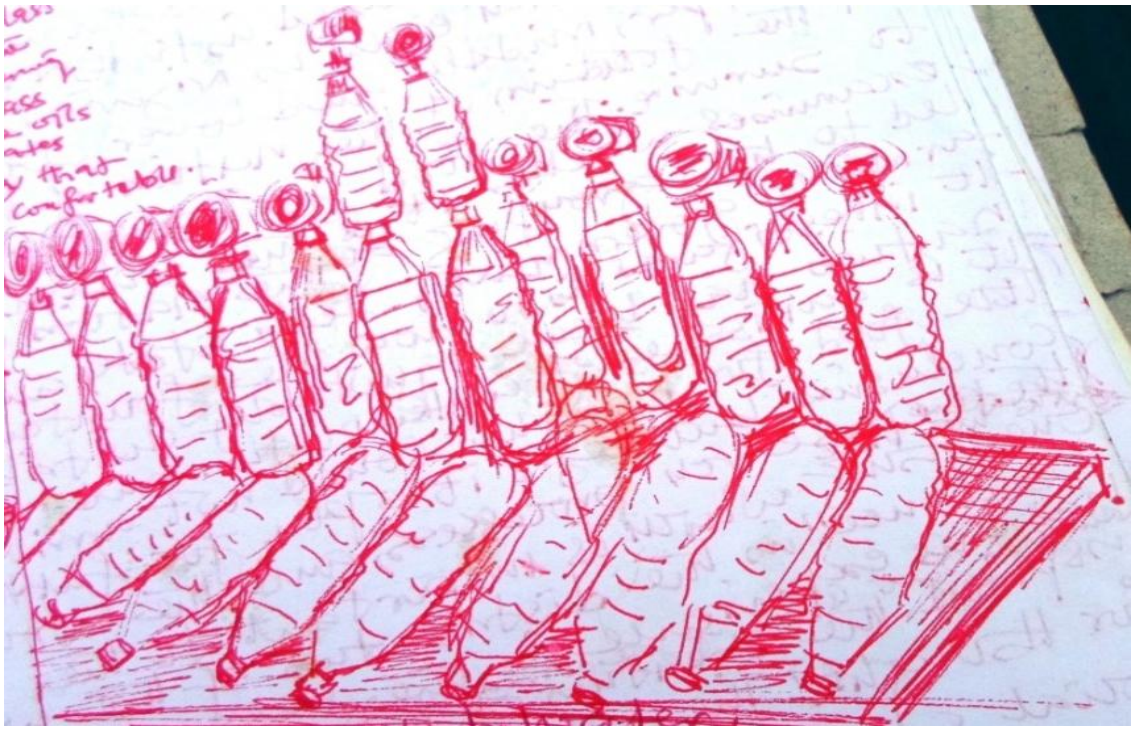


Plate III: Visualisation of clean water, 2013, pen and ink drawing.



Plate IV: Visualisation of crude oil diversion, 2013, pen and ink drawing.



Plate V: Visualisation of youth migration, 2013, pen and ink drawing.



Plate VI: Visualisation of women trafficking,2013, pen and ink drawing.

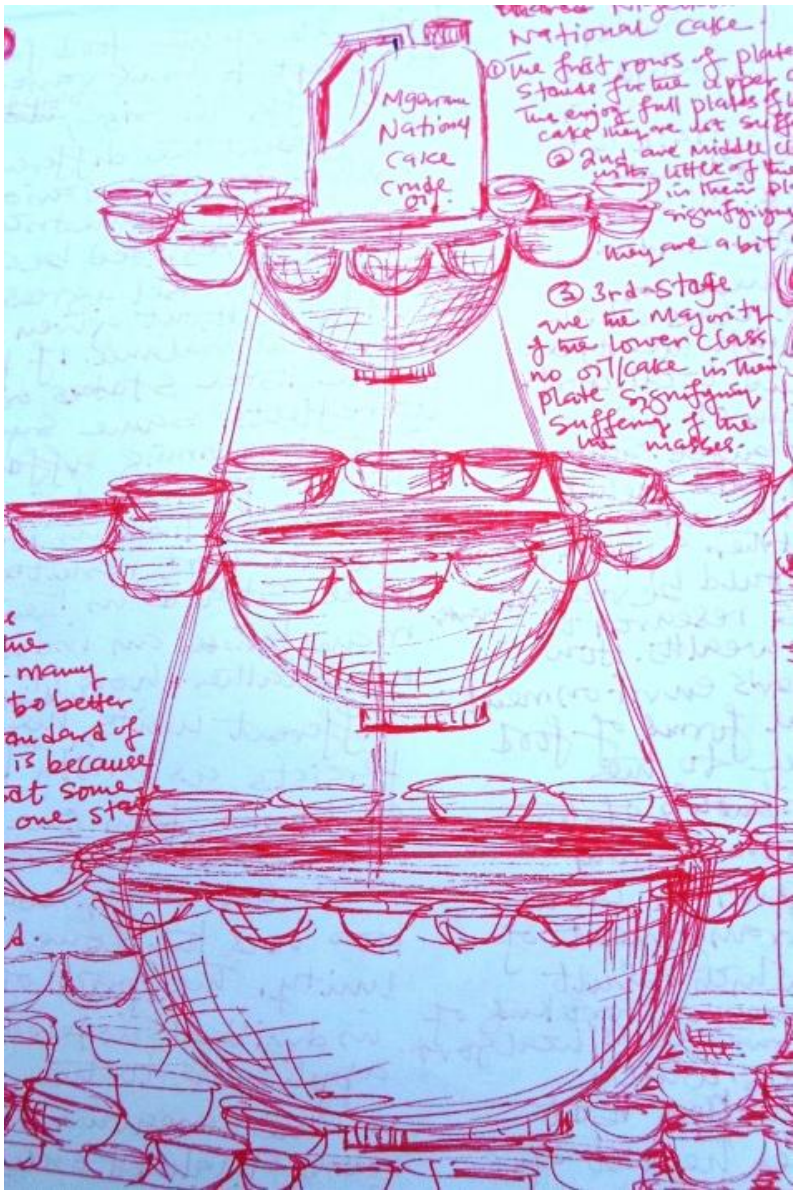


Plate VII: Visualisation of national wealth, 2013, pen and ink drawing.



Plate VIII: Visualisation of debate on revenue allocation, 2013, pen and ink drawing



Plate IX: Visualisation of dominance of wealth, 2013 pen and ink drawing.



Plate X: Visualisation of sources of drinking water, 2013, pen and ink drawing

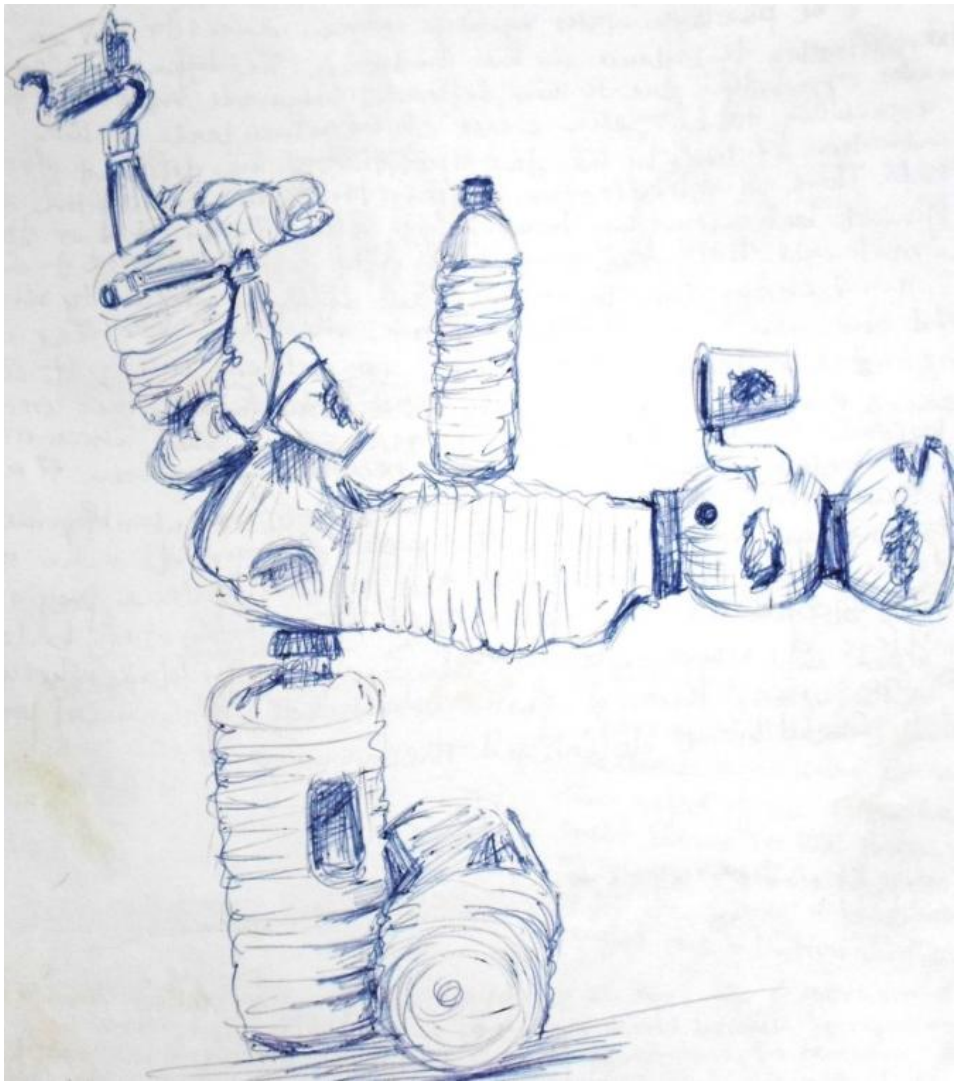


Plate XI: Visualisation of water borne disease, 2013, pen and ink drawing.

3.7.3 Exploration of idea, form and processes

Armed with enough data from observation and visualisation the researcher starts to think of being specific and detailed in personal exploration of the research problems. From this point onward each of the five intuitive visual stagesunfoldinto sculptures that end in a site specific sculpture installation. This transformation of invisible verbal metaphor to visible metaphor seems to agree with Carter's view (2004) that "a class of formless matter could be reclassified, its creative contribution to material thinking established and - in the homologous human sphere, against the pigeon-holding obsession of galleries, institutions and

critics - the distinction between 'artist' and 'writer' gradually blurred." On this premise the researcher reclassifies verbal metaphor through exploration of forms in sculptures. It involves intentional and conscious exploration which involves the researcher to gather data, evaluate, and analyse them using conceptualism and assemblage.

To explore visual metaphorin sculpture through studio experience is also building knowledge as it is experienced by empirical process. The researcher creates through making in order to understand the research problem. The processes of developing visual metaphorin sculpture using conceptualism and assemblage technique enables the researcher to evaluate and analyse the data that relates to the research problem. Exploration enables the researcher to generate enough data to investigate the form, content, and context of verbal metaphor in it’s itinerate processes into visual metaphorin sculpture. Transference of data collected through reflective, observation, and visualization is applied in three dimensional formin order to understand verbal metaphor in another perspective.

To investigate the researcher's assumption that verbal metaphor can generate meaning in visual form, the researcher applied transference to explore spatial balance and to make experience real and intelligible. With a contested work of art what we try to do is place it within a tradition where it becomes more and more intelligible (Carrol, 2001). From his statement inference is taken to develop visual metaphorin sculpture around the research problem that is concerned with integrating idea and form as visual metaphorinto sculpture to reveal what is invisible. For easy understanding of data collected and for purpose of clarity and analysis, the researcher transforms into external space invisible verbal metaphor through the following five intuitive visual stages.

3.7.3.1 First Intuitive VisualStage

The first intuitive visual stage due to the transformative nature of art, is the pivot upon which the subsequent stages are re-evaluated and emerged as one in order to integrate visual balance in unity. Inthis stage the researcher conceptualises events that transformed from some visualised drawings such as Plate IX. This stage presents the various iterative processes of this research validating that certain amount of thinking and allowing flexibility creates intellect in sculpture installation. The stage reverts inward to question all that transpired in stages; 2, 3, 4 and 5 which explores sculpture as a research processes and its outcome are the sculptures that have been created. In exploration of the sculpture installationsusing the 'readymade food vessels' such as plates, oil and water containers, buckets cups and flask, the researcher brings together the assembled by the researcher as sculptures that encounter space. The reason is that the researcher is expressing an idea that verbal metaphor which is discursive transformed from mind and situated into space in order to create meaning from events. In this stage, theresearcher is involved in the triangulation of materials, which are juxtaposed in different ways that they become sculpture installations.

The works in this stage result in opposition of forms that portray contrast in visual metaphorin sculpture that are in unity. This is because the researcher uses irregular components to enhance the regular forms. The forms created have resemblance to the other visual metaphorsexplored in sculpture in the subsequent stages because the same materials and techniques are used.



Plate XII: Economic Meltdown, 2013, plates and buckets, 61 × 60 × 92cm.

The difference is in content and context of the work. In the exploration within this stage,there is repetition of materials and forms but invariably with some changes, which are represented differently in the presentation of the concept. The materials were assembled by assembled together by copper wire and gluing to create thought and form based on the data collected, from fig 14 and 15. Plate XII ‘Economic Meltdown’portrays the explorative and intellectual involvement of metaphor beyond concept of language.The forms are thrown in different directions which unifies into vertical and horizontal balance to create meaning.Thesculptureinstallations havebecome carrier of meaning, in 'readymade food vessels materials that is different from verbal metaphor. The stage explores verbal metaphors used to discuss phenomenon of hunger based on what it takes to survive and the management of wealth in Nigeria. Among the series of sculptures explored within this stage isPlate XII *'Economic Meltdown'*.

3.7.3.2 Second Intuitive Visual Stage

The secondintuitive visual stage tries to understand verbal metaphor as visual thinking in medium. Verbal metaphor and materials become structures, which help the researcher to understand relationships and resemblances of one thing, to another that are different in normal situations. The researcher associates metaphorical exploration of forms in sculpture, with expressive use of medium 'readymade food vessels' based on visualisation from Plate II. During the processes of exploring visual metaphor in sculptures, the researcher through transference, substitute's verbal metaphor to 'readymade food vessels', that has no relationship to it. The intension of the researcher is to explore means and how to utilize materials to create visual metaphorinsculpture from verbal metaphor that expresses phenomenon of hunger in Nigeria. In this stage the researcher tries to establish thought in visual sculptures by embodying creative thought and sight with 'readymade food vessels.

The researcher explores in this stage the meaning and the message through the interpretation of the verbal metaphors in plastic forms using 'readymade food vessels'. The materials used are empty plates, hot water flask, plastic water containers and bowl, bottle water containers, adhesives and copper wire. The materials were cleaned up, juxtaposed, glued and tied together with copper wire in order to manipulate them to assume the content and context of the verbal metaphors explored.The techniques used are conceptual and assemblage of thematerials, which started from common point at the first segment on the left and progressed to the third segment on the right which is the last of the segments in the creation. The researcher caused the three different segments glued and tied to come together in unity. The approach creates tension, among the 'readymade food vessels' and results into visual composite metaphorin sculpture that presentsphenomenon of

hunger. Metaphorical forms in sculpture created from the already existing circular and cylindrical geometrical forms are made to assume rectangular geometrical appearance Plate XIII.



Plate XIII: Crude Burden, 2013, plates, food containers, water bottles, oil containers, flask, 384 × 162cm.

3.7.3.3Third Intuitive Visual Stage

In this third stage, the researcher's thinking is in fluid form. Rather than focusing on everyday objects as an existing reality, meaning is constructed from invisible the metaphorof ‘food for thought’. The metaphor ‘food for thought’ means to think seriously about a problem. The researcher tries to understand, the metaphor 'food for thought' in the perspective, that language narrates a story or an issue. In this stage, meaning is dependent on language, the researcher explores in non-lateral way, sustenance and social mobility in Nigeria. Form was created from the shapes of existing circular and conical geometric kind of forms of the plastic readymade food vessels. The materials used are readymade empty; plastic plates, bowls and

buckets. The materials were cleaned up, juxtaposed, glued and tied together with copper wire in order to manipulate them to assume the content and context of the metaphor ‘food for thought in physical presence.Although the research problem is to make meaning from metaphor ‘food for thought’ the concern is also to use the same idea in the organisation of balance in three dimensional forms. From the first conception and assemblage of materials, forms started to result into vertical and horizontal organisations. The forms seem to belong together and formed both symmetrical and asymmetrical balance. The researcher in expressing the idea that the metaphor ‘food for thought’ may be transformed from the mind and situated out in space and externalises the discursive metaphor as conceptual sculptures that can continue the dialectic of the metaphor in non-discursive form. Plate XIV *'Siphon'* portrays thisstagethe form was made to assume vertical geometrical balance which seems to defy the law of gravity as it towers vertically up.



Plate XIV: Oil Siphon, 2014, plate, hose, Siphon, oil and water containers,102 ×24 ×35cm

3.7.3.4 Fourth Intuitive Visual Stage

The fourth intuitive stage explores experiences, which are made from direct observation, of phenomenon of hunger. This stage investigates the subject of food considering its importance in the home and human life. In a community it may be linked to history of production, harvest, and consumption. In the modern and traditional festivities its role may not be overemphasised. This stage investigates its implication tophenomenon of hunger by deriving sculptures that are based on food, migration and search for food. The researcher explores the concept not in realism but as visual metaphor in sculptures.It enables the researcher to start from the known to the abstract concept, by observation of the real phenomenon of hunger, that is perceived as an existing reality in fig 14 and 15.The same materials and techniques used in the previous stages were also applied.During the assemblage copper wire materials are later introduced into the materials to enhance the tensile strengths that are needed for the sculptures to exist. For the purpose of exploring metaphorical forms in sculpture based on collected data on phenomenonof hunger and visualisation,the assemblage of materials was made in line to the visualisation that was made in Plate V and VI which has associated phenomenon of hunger to a visual metaphor that embodies food and journey.

During assemblage, the researcher, in order to portray phenomenon of hunger as it is observed, induced burning on some of the materials to depict the harsh reality about phenomenon of hunger in Nigeria. Unexpected ideas that differ from the sketchesmade,came up during the processes of exploring visual metaphorin the studio. This is because in spite of the initial sketches made from observation fig 14 and 15, in the processes of assemblage based on visualisation and reflection, in action unexpected forms resulted and such forms were incorporated spontaneously. The

inclusion of some of the new ideas and forms that present themselves causedsome changes in the transformation of verbal metaphor and enhanced the creation of visual metaphorin sculptures. The assemblage in this stage opens up and transformed verbal metaphor into a visual metaphorin sculpture that emphasizes issues of phenomenon of hunger.The works in this stage result into opposition of metaphorical forms in Plate XV'*Brian Drain'.*



Plate XV: Brain Drain, 2014, plates, buckets, food container, 129 × 58 cm.

3.7.3.5 Fifth Intuitive Visual Stage

The fifth intuitive visual stage explores beyond the basic notion, of either creating sculpture for aesthetic or intellect, to embody both data that is transformed from fig.15 into visualisation in Plate III, X, XI. It is in this stage that the site specific sculpture installation of visual metaphor that emphasizes idea and form was created. The stage explores with the intension, of deconstructing verbal metaphors that deal with the issues of water, into visual metaphorinsculpture, which can be perceived by sight and interpreted in different context by the intellect. The researcher deliberately explores by assemblage, sculpture installation that emphasizes form and idea within a cultural context of water. In this context, the articulation explores issue of water andprovision of amenities in Nigeria.

The researcher explores this through series of sculptures which include the site specific installation. The materials used for the series of these works are Plastic water bottles, buckets, bowls, jugs, kettle, water containers,sieve, flask, pipes and nylon ropes. The assemblage of the materials into sculpture installations is done by studying the visualised drawings that were created in the processes of visualisation in Plate III, X, XI. The techniques used are conceptual thought and assemblage.Theresearcher also applies tying and gluing together of parts to form composite sculptures. To create the site specific sculpture installation ‘Water Borehole’ welding technique and tying was combined with the other techniques mentioned to create the framework upon which the installation was executed. After the creation of the framework, the materials were tied on it. In order to make nylon ropes firm, fire was applied to fasten them. After the assemblage, the resultant metaphorical forms appear simple as still life representation or visual composite metaphor. Plate XVIdepicts the content and context of this phenomenon based on the researcher's

experience.



Plate XVI: Table Water 1, 2014, bottles, cups, plate,170× 42 × 192 cm.

CHAPTER FOUR

4.0DISCUSSION

4.1 Introduction

In this study verbal metaphor becomes the ingredient that the researcher uses, to explore thephenomenon of hunger metaphorically through sculpture, in order to portray emotion, intellect, and existential reality. In using verbal metaphor to create sculptures, it is envisaged that, both the cognitive and affective domains can be brought together to create meanings.To achieve this involves an analysis within the five objectives of the study, which are to:

i. create sculpture installations from ‘readymade food vessels’.
ii. use food vessels as multiple media that integrates visual balance, in making meaning of events.
iii. use the metaphor ’food for thought’ in producing sculptures with ‘readymade food vessels’.
iv. createsculptures derived from metaphorical exploration of phenomenon hunger.
v. create a site specific sculpture installation of hunger that emphasize idea and form.

The symbolic transformation of verbal metaphor, to visual metaphor, in order that the viewer can have an understanding of the phenomenon in visual form, is the focus of the discussion in the study. For this reason, the study brings idea and form together in sculpture. This chapter’s discussions are presented, using subheadings that will ensure the achievement of the study’s stated objectives. Thus the discussions are made under

the following headings; sculpture installation from ‘readymade food vessels’, food vessels as multiple media, visual balance and meaning making, alternative forms in sculpture derived from metaphorical exploration of phenomenon of hunger and site specific sculpture installation.

Sculpture Installation From ‘readymade food vessels’

The researcher explores the possibilities of creating sculpture installations from ‘readymade food vessels’. The ‘readymade food vessels’ used to explore sculpture installations are; cups, oil and water containers, waterflask, plates and spoons. The reasons for using these materials are because they are used for preservation and the serving of food. The idea is that,visual knowing comes from the creation ofsculpture installations which requiresthe researcher to think differently, about any phenomenon, in a non-discursive form. This study allows the researcher’s subjective position,to be challenged,in terms of connectingsculpture installation to rational and material experience that is grounded within philosophies.

The sculpture installations are assembled from the different ‘readymade food vessels’ to assume upward movement or vertical form,in order to link it, to philosophy. Upward movement portrayed by the sculpture installations reflecthope, faith, and progresswhich one have to attain a better living condition. When something moves upward, it may signify progress and development, it defies the powers or hindrances that could have held it back, from achieving success.

The ‘food for thought metaphors’ that are used, to explore the sculpture installations are,Bread winner and Survival of the fittest. Thus,the researcher decontextualizedformless verbal metaphor, into sculpture installations, with ‘readymade food vessels’ joined together, in different ways. This is manifested in four

subjective sculpture installations. In extension, the works are explored by building on Gombrich's transference and free association of cultural concept,as visual metaphor of art and value. The sculpture installation created, have become emergent works that present idea, form and materiality, to the viewer, as metaphorical thinking. In this context, the sculpture installationshave redefined the meaning of verbal metaphor, by moving away from word structure, and manifesting into series of creative processes that, visually document hunger and its phenomenon, using 'readymade food vessels'. Although the materials may have been serving different utilitarian functions, theyhave been used to create symbolic meanings.

The materials have some symbolic meanings, as in this study. They are usually used as containers which preserve the items that are put inside them.But at times, due to damage, these materials maylose such items through holes and other forms of induced damage on their forms and surfaces.The oil and water containers, flask and platesused in this study, depict the experience,that is akin to earning a living in Nigeria, Plate XVII represents the phenomenon of hunger in a conceptual art because the researcher like Duchamp declared it one.



Plate XVII: Bread winner, 2013, buckets, cups, flask, spoons, water and oil containers, 150 × 49 cm.

The researcher reflects the symbolic meaning depicted through the use of those materials, by engaging their physical conditions, in creating sculpture installations. For instance, the burnt holes, crumbled and mangled surfaces of the materials, portray suffering, agony, and the bruises that one experiences, in order to earn a living in Nigeria. Plate XVII *'Bread Winner'* and Plate XVIII, *'Survival of the Fittest'*illustrates the approach used and the metaphoric meaning they manifest.

Plate XVII, the *'Bread Winner'* portrays the harsh economic realities in Nigeria that families face, in providing food on the table. The burnt assembled materials, depict the sufferingsor hardship that militates against the provision of food by the *'Bread Winner'*. The green, platewhich holds a cup inside it, portrays contentment and success. The content of the work,is presentedin such a way that it insinuatethat a winner,always emerge from the everyday struggle for survival.The sculpture installation also provokes

thought, which may help the viewer, to understand and articulate the agony that the *'Bread Winner'* passes through, to survive in Nigeria. For the viewer to make meaning from the sculpture installations, the symbolic meaning of the composition perceived must befrom a particular perspective that reminds one of bread and what it takes to provide it.

Plate, XVIII, *'Survival of the Fittest',*is explored with plates, oil and water containers. In spite that there are other 'readymade food vessels' in use in providing food and water in everyday life, the mentioned materials used in exploring *'Survival of Fittest',*connect to the issue of survival in everyday life. The sculpture installationis assembled to have vertical and horizontal forms to portray dominance of the upper and middle classes over the lower class citizens in Nigeria. Thetwo containers assembled at upper section of the *'Survival of the Fittest'* are assembled in vertical organisation which depicts manliness and power that the upper and middle classes in Nigeria possess,which they have used to dominate over the lower class citizens. While the plates and containers at the lower section of the work are assembled in a horizontal organisationto signify weakness and dejectionwhich the lower class Nigerian citizens experiences because of the dominance of the upper and lower classes citizens. The work also portrays the struggle of everyday living in Nigeria, as a contest of 'winner' takes it all.



Plate XVIII: Survival of the Fittest, 2013, plates, water and oil containers, 80 × 60 cm.

Plate XVII, the *'Bread Winner'* and Plate XVIII, *'Survival of the Fittest'* present the phenomenon of hunger as a struggle against hardship and agony. The researcher agrees with Gombrich (1971), that the possibilities that all metaphors have, spring from the infinite elasticity of the mind, which has capability to see and understand experiences as modification, or substitute of earlier ones. Thus, the researcher builds on Gombrich's theory to demonstrate that, the works portray, not only the personality of the

researcher's thinking, but the viewer's emotions, in trying to perceive and make meaning out of the work. It is therefore possible to create sculpture installations from the use of 'readymade food vessels'. The study agrees with the idea of Duchamp,in Sigmon (2009), that everyday objects and experiences constitute reality in art. The researcheralso agrees with Gardner (1988) in Savva and Trimisthat to 'think with and in the material of artistic medium', as affirmed by Eisner (2002), is the "act for intelligence. Thinking well within a medium requires an understanding of potential possibilities and limits of the material with which one works". She further explains that, thinking needs to focus on organisation of what is visual. In this study, the researcher's thinking in materiality and visual form,has created sculpture installations.

Food Vessels as Multiple Media, Visual Balance andMeaning making.

Food vessels such as plates, bowls, oil containers, and table bottle water containers are explored as multimedia. In the present day commodity culture, thefunctions of the materials arefor economic distribution of commodities and containing of products.The materials are involved in packaging of commodities that the consumersneed. Thefood vessels also have aesthetic qualities that the consumers may be familiar with. It is because of their material forms and link to everyday life that the researcher explores the food vessels, in order to create visual balance and to make meaning of events.

In contextualising the materialswithin the creative processes, the researcher articulatesthat thematerials have served utilitarian functions that may have symbolic and contextual meanings,which can be explored in this study. Thisis because they have links to events of consumption, sustenance and hunger. The researcher explores alternative creative content and context such that the material forms of the food vessels, can become a multimedia source that is different from their original function, in order to create non-discursive forms in sculpture. In doing that, visual balance is integrated

intothe making of meaning of events. The researcher therefore, explores through assemblage, the intrinsic qualities of the material forms of the food vessels, by causing them to stop being objects that serve regular functions of storage or serving food, in the society. To find new meaning for the materials, the researcher agrees with Carter (2004) that, material thinking occurs in the making of art, when the artist asks the simple and far reaching questions, about what matters and what are the processes of thought. For him, the processes of art areintellectual engagement, and it is a unique form of constructing knowledge. The researcher asks questions about phenomenon of hunger, by using food vessels, to integrate verbal metaphor into visual balance, in order to create meaning of events. The researcher started by the re-appropriation of the food vessels, into different sculptures to create composite visual metaphors in sculpture. The approach becomes an interface of food vessels with events of phenomenon of hunger thatare presented in three segments ofthe different parts within the composite visual metaphors. The researcher manipulates the segmentsunifying themas one pieceof sculpture installation, whichcarries meaning in different ways.

There researcherexplores the transformative nature of food vessels, as an idea that, does not need to be expressed in words, in order to be appreciated. The transformative nature of food vessels allows an association of material with concept of phenomenon of hunger. It opens an association that,creates visual balance of hunger events that can be perceived at a glance. The sculpture installation created, embodies idea and form, thatculminates into visual balance. The expectation that exploration of food vesselsas multimedia will create sculptures is grounded in the researcher's imaginative thought. The approach is confirmed by Duchamp, in Sigmon (2009), and agreed by Adams (2007), as well as Rathus (2010) that, art should also be meant to address the intellect. It also agrees with Efland, in Constantino (2007) that, imaginative cognition is the

power of forming mental images of what is not present to the senses or that, has not been experienced before. Furthermore, he maintained that, it creates new ideas and images, through the combination and reorganisation of images, from previous experiences. The researcher explores themetaphor of the crude burden to illustrate thenarrative transformative nature of food vessels, becoming visual metaphor in sculpture, by transference and substitution.



Plate XIII: Crude Burden, 2013, plates, food containers, water bottles, oil containers, flask, 384 × 162cm.

The sculpture installation Plate XIII *'Crude Burden'*is a visual composite metaphor in sculpture, that appears as a flat relief sculpture, which can be viewed frontally. The sculpture installation can also be viewed in the round, within the context of spatial relations. This depends on its positioning for display, as a three dimensional sculpture, its entire surfaces including rear view, can be perceived in alternate order, when mounted for such purpose. Three segments constitute this visual composite metaphor

insculpture installation. In content, the first segment is composed of plates and bowls,symbolically the items are containers for containing or preservation. In this study the researcher assembled the empty plates as composite metaphor which symbolise the issue of survival and the effect of Nigeria over dependence on crude oil for development. The plates were assembled as visual metaphors of lost opportunities and empty expectations of some benefits of something from crude oil resources, which most Nigerians are denied of in order to survive. This comes to bear if one observes that the empty plates seem to be waiting within the passing of space and time to be occupied or filled with tangible items. The empty food vessels can be a metaphor of corruption and inequity in the distribution of Nigerian national wealth.

The second segment has assembled plastic containers. Symbolically, the containers are used to preserve or store oil for exportation. The researcher assembled them to present the revenue that accrues from crude oil resources. What influenced the exploration of this segment is that, everything in Nigeria including development is interconnected with crude oil generation and revenue. This segment is the visual metaphor of crude oil that questions why there should be phenomenon of hunger, since the sharing of the crude oil for national development has not stopped. The emptiness of the containers portrays the hidden diversion of the Nigerian national wealth by some citizens that hide the resources for personal use. The third segment has empty plastic table water bottles that constitute it. The glass like appearance of the empty bottles, represent the desire for opulence that Nigerian citizens are expecting to have from the crude oil revenue generation. In effect, the third segment is a visual metaphor that evokes the desire or feelings of most Nigerians, to benefit from the crude oil resources.

The *'Crude Burden'* created here, has become a visual metaphor in sculpture installation that, presents the embodied subjective desire of Nigerians for opulence,

which has been lost because of mismanagement of national wealth. The work has thus,become a visual metaphor in sculpture installation that its subjective perception and linear flow of aesthetic character and quality, is interrupted through acts of intellect, remembering and understanding of phenomenon of hunger. The *'Crude Burden'* therefore, has becomevisual information for enhancement of verbal metaphor. It modifies the intellect and perception of the phenomenon of hunger. The work revolves within everyday real experience of hunger in the Nigerian context. The researcher builds on the views of Bourriaud (2002) where he states that the role of art is no longer creating utopian realities, but should be a way of living within existing reality.The view aids the researcher to presentthat the actual event of hunger in Nigeria is it's over dependence on crude oil. The work opens up new avenues that are exploredwith food vessels, with a view that thematerials havecreated visual balance, in sculpture by their harmonious coming together in visual form. The work brings to focus the consideration of the use of food vessels, within the context of sculpture practice to create visual balance of events.

Exploration of Metaphor 'Food for Thought' in Sculpture with 'Readymade Food Vessels'

The researcher considers in practical contextthe metaphor 'food for thought', becoming sculpture. The idea is to show that within studio practice,there are more meaning and knowledge construction in the metaphor 'food for thought' than their textural meaning. On paper,the metaphor 'food for thought' may be lifeless words. It is because of this that the researcher explores its potential in sculpture. Visual representation is different from the narrative, or discursive linguistic form. In simple terms,making meaning of the metaphor 'food for thought'entails that,idea and form unite deliberately with 'readymade food vessels', to create sculptures. The 'food for thought' metaphors that

are explored are national cake and hot budget. Since art research is ontology and epistemological projects, the researcher understand the metaphor ‘food for thought’ in an alternative way.

The researcher brings visibility to an invisible verbal metaphor,by integrating idea and form together, such that, mind and sight meet in visible sculptures, to create new knowledge about phenomenon of hunger. The sculptures created with ‘readymade food vessels’,have become the translation of idea, interpretation, reflection, and evaluation of the verbal metaphor. Duchamp’s idea of readymade art, that emphasized idea behind the work,is explored beyond Duchamp’s idea, in order that it embodies visual thinking. Thus, the works created are a visual shift from creating only fromand intellect, to the combination of idea and form in a new perspective that creates the metaphor ‘food for thought’ in sculpture.

The philosophies of Arnheim, Langer and Gombrich, that discussed mind and feeling as visual thinking, help the transformation of ‘food for thought’, within the Nigerian context, into sculptures. Rather than creating for either aesthetics, or the conceptual, the philosophers‘theories, give insight that helped this study to make sense of ‘food for thought’, in sculpture. Sculptures, have become, ‘food for thought’ in non-discursive form.The works have gone beyond the language objectivity, into subjective sculptures, that, give insight to phenomenon of hunger. Plate,XIX,*‘National Cake’* and Plate,XX,*‘Hot Budget’* focus on the Nigerian national wealth and its distribution. The emergence of PlateXIX *‘National Cake’* and Plate XX*‘Hot Budget’* in non-discursive forms, have become sculptures, through the processes of assemblage and conceptualism.

In content and context, the *'National Cake'* is a symbolic reference to crude oil that is considered as Nigerian'smain source of revenue. Cake is generally shared to mark important events such; as love for one another, celebration of marriage and birthdays. In the Nigerian context, cake is a metaphor that is used here, to denotethe sharing of the Nigerian national wealth,meant for the development of the citizens and provisions of infrastructures. The form of *'National Cake'* appears as a flowing fountain.



Plate XIX: National Cake, 2013, plates, feeding bottles, oil buckets, bowls, 117 × 89 cm

This sculpture installation is metaphorically created to represent the flow of the national cake, through the various structures that, make up the Federal Republic of Nigeria. *'National Cake'* has become a metaphor of crude oil as earlier mentioned. This is because, the researcher, like Duchamp (1887-1968) designates the work as a cake, to reflect the Nigerian socio-economic sharing of national wealth,which symbolically is akin to the sharing of a cake. In content,*'National Cake'* is a metaphor of unity and togetherness, since its sharingis among the things that binds the nation.

The work has four segments; the first is a giant baby's feeding bottle. The giant's baby feeding bottle assembled, is a metaphorical idea of a mother feeding her children.The researcher depicts the feeding bottle as a visual metaphor of the crude oil that sustains Nigeria. The giant's baby feeding bottle may also be children that depend on their mother's breast milk for growth. In the context of Nigeria, it has become a metaphor of the citizens that rely on the crude oil for national development. The second segment has some empty plates that are assembled to reflect the Federal Government of Nigeria,that shares the*'National Cake'*, to the other structures that constitute the Federal Republic of Nigeria. The third segment represents the State Governments, that receives *'National Cake',* from the Federal Government and oversees, the implementation of the*'National Cake'*at the Local Government Areas. The fourth segment represents the Local Government Areas. The burnt holes on those plates portray the agonyand hardship that the citizens who dwell in the Local Government Areas experience. It depicts the poor living conditions in Nigeria.It is the Local Government Areas that experiences the phenomenon of hunger more, than the other structures.

Plate XX *'Hot Budget'* presents discussions that are made during budget allocations, at the various Legislative houses, that pass bills on equitable distribution of the national

cake. The hot flask represents the hot debates that take place at the passing of bills, for Federal allocation of national cake. The two inverted buckets, are visual metaphor of columns of powers; they stand as the houses of Senate and Representatives. The funnel conceptualises the various means and channels of distribution of the national cake, when the budget is approved. The different plates that surround the Legislative houses, have become the metaphor of the citizenry, that depend on the bill, for equitable distribution of the *'National Cake'.* The implementation of the *'National Cake'* usually ends in half budget implementationswhich the half bowl represents.



Plate XX: Hot Budget, 2013, plates, funnel, buckets, bowl, plates 76 × 66 cm.

Drawing from Arnheim(1997), Langer (1979)and Gombrich(1971) the present researcher illustrates through the body of works created with 'readymade food vessels'

that the metaphor ‘food for thought’ can be transformed into new knowledge. It has also shown how the metaphor ‘food for thought’, can be visually or materially interpreted in sculpture rather than in language only. The researcher has shown that the sculpture installationscan enter into dialogue, with the content and context of the metaphor ‘food for thought’, to present the phenomenon of hunger in Nigeria. Ithas shown in multiple ways, that‘food for thought’,has content thatis context boundwhich gives insightto specific phenomenon of hunger.

Alternative Forms in Sculpture Derived from Metaphorical Exploration of the phenomenon of Hunger.

The researcher creates alternative forms in sculptures that are derived from phenomenonof hunger that exist on their own as imagined sculptures. The emergent alternative forms in sculptures derived from phenomenon of hunger, unfold into alternative ways of thinking,that involve the intellect and perception. The alternative form in sculpture possess visual thinking,and become a link to phenomenon of hunger in a non-discursive form.On the premise thatsculptures embody mind and sight, which, conceptualise and connect hunger, to objects, events and actions, in the viewer.The alternative forms in sculptures created, donot represent phenomenon of hunger in realism. Rather, the works are conceptual sculptures that have become metaphor of absence. The serial bodies of sculptures,now become alternative or iterative ways that expand the perspective on which the conceptof phenomenon of hunger is perceived and understood. The works crystallize into an understanding of phenomenon of hunger as visual metaphor of loss, lack, search and migration. This agrees with Faber and Diamond in Knowles and Cole (2008) that, art in research approaches is, proliferating metaphors that take different positions at dizzying rate.They further hold that, intuition and imagination suggest and add to the metaphor that may help provide the conceptual

and art structures for each inquiry. On this premise,sculptures have become meaning making process, that,differ from the ways in which verbal metaphor communicates phenomenon of hunger.

The four alternative forms in sculptures created, succeed to contextualise the verbal metaphors that, discuss phenomenon of hunger, within the Nigerian cultural context. The works have opened possibilities, beyond comprehending hunger, asa mere human condition. The alternativeforms in sculptures created,have become sources of information, that, give insight to the phenomenon, in a context where hunger, is compared to other situations outside the one in which it used to be known. Thisis illustrated in Plate, XXI *'Search for Greener Pasture'.*



Plate XXI: Search for Greener Pasture, 2014, plate, jug, bucket, bowl, cup, kettle, water bottles 174 × 44 cm.

The *'Search for Greener Pasture'* depicts hunger as a desire to improve one's condition.It also portrays change that occurs within time and space, as being a phenomenon of hunger. The work portrays hunger, as the absence of something that forces one, to go in search of fulfilments, in order to satisfy that need. The 'Search for Greener Pasture'is a metaphor of Nigerian migrants, that have been made to vacate their countries and migrate to other nations. The empty plates and containers, portray lack, anticipation, hope and faith, displayed by migrants in moving to unknown places, where they expect to attain success in life. In content, the forward or slight movement, portrays the upsurge of migrants moving to other nations,while the vertical balance achieved in the alternative form in sculpture,portrays the expectations of Nigerian migrants. The horizontal balance achieved at the midsection of the work, portrays the passiveness displayed by the migrants, in their host nations, because of the restrictive immigration laws they encounter. It also depicts their desire for restfulness and nostalgia,to come back to their nation; Nigeria.

The other work that shows this idea,is the sculpture shown in Plate XXII titled *'Deportation'*.It presents the failed expectations and disappointments, of some Nigerian migrants, in their host nation. The work is a visual metaphor of the abuses and stigma that some Nigerian migrants, experience in their search for greener pastures. The burnt holes on the head, andaround the upper most section of the work, portrays the psychological trauma that the migrants experience in their host nation. The empty plate, suspended on the right hand, reveals the lost hope, of achieving better life by the migrants. The alternative forms in sculptures created have shown thatthe phenomenon of hunger can become a visible experience.



Plate XXII: Deportation, 2014, plates, bucket, cups, water bottles, oil containers, ladles 99 × 22 cm.

The alternativeforms in sculptures are also reflections of the emotional state of life, during and after the introduction of austerity measures, in Nigeria, during the 1980sand 1990s. The researcher agrees with Arnold and Iversen (2003) that "art will thus, at times, become a metaphor for subjective-object relation-the structure of signs and meaning, within a work of art playing out these instabilities and contradictions". In this

instance, the creation of alternative forms in sculptures using ‘readymade food vessels’ have provided a response that illustrate object-subject interactions, between sculpture and phenomenon of hunger.

Site Specific Sculpture Installation

The study also adopts patterns of thinking of and looking at the phenomenon of hunger in a site specific sculpture installation. The approach agrees with Lakoffand Johnson (2003) that, cognitive linguistics emphasizes that metaphors serve to facilitate the understanding of one conceptual domain such as an abstract one, like ‘life’ or theories or ideas, through expressions that relate to another more familiar conceptual domain typically, a more concrete one like a journey or buildings, or food. Building on this statement, the studyresponds with underlying an association of verbal metaphor that is cognitive,with the creation of a site specific sculpture installation which emphasizes idea and form, in a non-discursive form. The work embodies intellect and aestheticsin responding tothe complicity of creating the form, which also satisfies justification of the study. Thus, the researcher, in order to bring idea and form together, supplants verbal metaphor, with a site specific sculpture installationthatis visual and therefore a reflective discuss. The site specific sculpture installation, with the other serial body of works created before the site specific sculpture installation, bring into play, the importance of sight and mind, in the exploration and presentation of sculpture.

The site specific sculpture installation, reflect on the provision of water and its consumption, as an existential reality in Nigeria. The work hasalso become a site, upon which, the viewer migrates through a sculpture installation that is subjective,to understand the phenomenon of hunger. The sitespecific sculptureinstallation hascontinued its meaning making processes, by evoking emotion and intellect. Plate XXIII*‘Water Borehole’*, reflects and captures the problem of water in Nigeria.



Plate XXIII: Water Borehole, 2014-2015, bucket, water bottles, sieve, flask, 503 × 190 × 24 cm.

Water borehole seems to be the word that is used to discuss sources of underground water in Nigeria. The form of the *'Water Borehole'* appears as rectangular iced block; it also looks as blind lace curtain and a beverage display store. The *'Water Borehole'* is a sculpture installation, derived from everyday water borehole in Nigeria. The various coloured water bottles assembled presents the causes of water borne diseases, that manifest, because of drinking impure and untreated water while the glass like bottles,represents the intravenous drugs that are administered to the patients' infected with water borne diseases. The work also poses,asa metaphor of the Nigerian Ministry of Public utilities, in charge of water supply. The work questions the role played by the Ministry, in supplying clean water to the citizens of contemporary Nigerian society. Enclosed in the installation, is an old mechanic maintenance alignment pit,that retains water during the rainy season. The maintenance pit, is a metaphor of natural phenomenon, since nature intervenes to fill the pit with impure water. The site specific sculpture installation that emphasises idea and form, reflects death, cause and victims that have been killed by water diseases. The hot flask assembled inside the

installation,depicts how hard, it is, to obtain clean water in Nigeria. While the sieve and bucket, question the availability of clean water in Nigeria.

Plate XXIV *'Pipe Borne Water'* is a composite metaphor.Its form appears as a still life object composition that, depicts the unavailability of clean water, for drinking in Nigeria. The broken materials that constitute the work, reveal what Nigerians pass through, to have clean water to drink. The broken pipes reflect the various damaged underground pipes which should have been supplying water to the citizens, had if they are in good conditions. The damaged containers in their different shapes and conditions,represent Nigerians, as people that are frustrated and defeated by their plight, of not having clean water for drinking.

Plate,XXIV, *'Pipe Borne Water'* and Plate, XXV, *'Table Water2'* are also composite sculptures, that are explored, prior to the creation of the site specific sculpture installation. They are constituted with different 'readymade food vessels' that give the works, the form, content and context that is being discussed. Plate,XXIV, has a form that looks like a Decanter for serving water and Plate,XXVdepicts a table, set for serving food to a guest. In content and context, the works create meaning, based on human experience. The works provide opportunities for contemplations on sculpture installations that show the inequality in the provision of clean water in Nigeria. In this way, the sculpture installations show that, it is possible to create sculpture installations by commencing from the verbal metaphor that inspired their explorations. The works move beyond the verbal metaphors and become representations ofphenomenon of hunger,that have physical presence, which the viewer can interact with, and thereby, make better and informed meaning of verbal metaphor, in a new context.

Wright in Savva and Trimis (2005),agree that, the visual arts, are strongly embedded in spatial intelligence and centred on abilities, such as, forming mental models and creating and transforming mental imagery. The works are responses that have become spatial intelligence, that understand verbal metaphor,in which phenomenon of hunger is discussed,in visual constructions along the lines that Wright in Savva and Trimis (2005), demonstrated. The sculptures have become, in their visual form, open-ended installations, which interact with the open space. In their engendered space, the works confront the viewer, who may create meaning from them.

The creation of the serial body of works and the site specific sculpture installation are synthetic forms that, embody idea and form,which agrees with Kant in Inglis (2005), that an art object has two separate manifestations, the *noumenal,* whose essence exists beyond human perception, that is applied in this study as idea behind the work. While the other manifestation of the object he explained is the *phenomenal* aspect of things, that constitutes the world we see, which is conceived in this study, as the form of the sculpture. The transformation of verbal metaphor, by using 'readymade food vessels' into site specific sculpture installation, that is placed at a strategic space, de-familiarises the word structures of verbal metaphors (objective) that are used here, to create the works,thereby, making them metaphorical forms (subjective) in sculpture.

4.1 General Analysis

The study has been able to explore verbal metaphor that is used to discuss phenomenon of hunger and has revealed howverbal metaphor can be transformedinto sculptures. Theuniqueness of this research, lies in its concern with the repurposing of verbal metaphors, which discuss phenomenon of hunger,into a physical percept. In this study ithas been confirmed that a focus change is possible, for verbal metaphor to transform into sculptures, without restrictions in idea, expression and technique. In other

words,the study has demonstrated that in art research, an invisible verbal metaphor, that discuss phenomenon of hunger in Nigeria, can be transformed from its word structure, to a sculpture that embodies, idea and form in a non-discursive form. Duchamp's idea and the philosophies, of Arnheim, Langer and Gombrich, that constitute the conceptual and theoretical framework, provided the theory upon which the study explores sculpture as a research concern. Duchamp's idea and the theories emphasize idea, form and emotion as key to an art work, as a focus for viewing and intellect.The theories guide the transformation of verbal metaphor, into being an entity or form, in creating the sculpture. Verbal metaphors that do not suggest, visually, any real object or figure, to portray phenomenon of hunger, becomes the theory, of the transition frominvisibility into visibility, which nurtures the creation of new knowledge in this study.

The serial body of sculptures explored therefore, becomes the visual and material thinking of this study. The researcher agrees with Duchamp that feelings and meaning are not constant to the object.Ratherthey are created outside the object. In the context of theorizing this study,meaning is contextualized from verbal metaphor, through consciousness, idea, intuition, experience, imagination and expression of skill. The researcher's findings and arguments therefore, are based on the serial body of sculptures, created in this study. The sculptures offer divergent meanings,that,are not constant in the works and that,are not typically found in language discourse or metaphors. At this point, the study argues that,sculptures, created in this study are ways of metaphorical knowing. The works have the possibilities that embody thought, sight and constitute theory of the study.The works have become ways that, generate insight to understanding phenomenon of hunger in Nigeria. Sculptures created in this study, have potent capacity tohelp a viewer create new knowledge in many instances, without having to go through the real life experiences, of engaging language discourse. The

sculptures enhance knowledge of verbal metaphors, thatdiscuss phenomenon of hunger. A point to note is that,the sculpturescreate their metaphorical meaning, that is different from verbal metaphor.

The meaning that they create is inter-subjective, and as such, their interpretation and understanding therefore, borders between the aesthetic and the intellect. The researcher agrees with Arnheim that, no thought processes exists that cannot in principle, be found in perception, because visual thinking, is visual perception. The whole concept of the sculptures, bring thinking (problem solving), feelings (aesthetic value) and physical abilities (skill) together, in order to harness them, to create new knowledge,as visual thinking. It further agrees with Arnheimand affirmed by Efland in Constantino (2007) that, the coming together of verbal metaphor and the visual, is imaginative cognition and its role is important to art education. In this study,the sculptures achievedin the pursuit of the objectives,is by the coming together of idea and form, as concept that theorise of phenomenon of hunger. Arnheimis of the view that thought and sight combine to create knowledge, but he questioned the possibilities of such interaction, taking place between the two domains that are different from each other. It is this interaction between object-subject relations, thathave been used to create sculptures as new knowledge from verbal metaphor.

The sculptures that formed the theory of this study, have quality of knowledge construction,that reveal phenomenon of hunger, as intrinsic and conceptual form. Statistical analysis of data was not engaged, since meaning constituted in this study, is based on the researcher's human experience, it is phenomenological. Art practice based methodology that involves art process, in the creation of art,which its outcome is also the art object, is employed to achieve the objectives of the study.

Sculptures created,have shown that verbal metaphor, is not the only means that communicates phenomenon of hunger. In other words, the works illustrate that knowledge is not stable, but is in a fluid form, as illustrated by Dean and Smith (2010). The sculptures therefore, have become reflective exploration of the fluidity, of verbal metaphor, in the communication of phenomenon of hunger, in a non-discursive form. The works have provided ways thathave expanded the context in whichverbal metaphor expresses the phenomenon of hunger. The works create meaning beyond the context of verbal metaphor through sculptures. The sculptures,apart from solving problems of limitations posed by verbal metaphor,contribute to solving problems of visual balance, within studio practice by integrating harmoniously, the elements of art with the 'readymade food vessels' that constituted the sculptures.

The researcher builds on the Langer's(1979) theory of feeling and form, where she posits that, form is the pivot upon which knowledge is constructed. The researcher also agrees that, knowledge is constructed by transference and substitution of previous experience. Modification of previous experiences is the point that opens up new knowledge or other perspectives that meaning is created asArnheim (1997), Gombrich (1971) and Dewey in Prings (2007) illustrated.

Sculptures that are created have become critical sources for the evaluation of phenomenon of hunger, in an artistic narrative form, that is based on the researcher's modified experience. This understanding may help the viewer, not to judge the works purely on aesthetic or conceptual basis.The works are visual analogy of the phenomenon of hunger in Nigeria. The researcher agrees with Carrol (2001), that Art knowledge, do not refer primarily to the art object, rather, it is what we wish to know about art, as it concerns the nature and structures of art practice, by means of historical narration. With this, the sculptures have become works that connects and compare

hunger metaphorically with other cases, events and experiences by art narrative processes.

The works suggest meanings that are embedded in the cultural aspect of life. The viewer may make meaning from the peculiar forms that are depicted. The viewer in encountering the works, may understand certain meaning about what constitute the forms, content and context that are being portrayed by the works. The Sculptures present themselves to the viewer's mind and sight, for critical thinking. For the viewer to ask questions about why the forms of the works that are created in their present structure entails, that the viewer has started to engage transference and substitution of previous experiences, to make meaning in the present event. On this premise, the works achieve their objectives,based on the explorative sequence,within the stages of intuitive method analysis.

CHAPTER FIVE

5.0 ARTIST PHILOSOPHY/CURATORIAL STATEMENT

The study has explored sculptures using ‘readymade food vessels’ to create meaning of phenomenon of hunger metaphorically. The researcher having studied Duchamp’s idea and philosophies of Arnheim, Langer and Gombrichhereby,builds the artist’s philosophy and curatorial statement for this study. Based on their ideas and philosophies, the researcher understands verbal metaphor as reasoned speech ‘centric logic’.While sculptures,meaning making, by connections with phenomenon of hunger is considered as ‘eccentric logic’.Thus the curatorial statement of this study, is the bringing out into visibility, the invisible verbal metaphorthat discuss phenomenon of hunger in three dimensional forms. Invariably, the study preoccupies itself with creating reality of verbal metaphor, by making the invisible, visible.For purpose of this study, the sculptures are mainly presented as the outcome of studio practice or an art inquiry.

The works are createdand displayed as conceptual sculpturesor installations which are meant to provide fusion of idea and sight to give the viewer insight to an understanding of the phenomenon of hunger in Nigeria. It is because of this that the sculptures are being displayed by the researcher to communicate to the viewer who wants to understand the message which the works communicate to do so based on artfor intellect which Duchamp solicited for the creation of all art work. The viewer may also view it based on the study’s curatorial statement of invisibility to visibility.For the viewer who may be spell bound or agape, and do not know the message thatthe works communicate;such viewer can try to enjoy the works on display for aesthetic appreciation or as symbolic forms for meaning making that Langer and Arnheim advocated. But then the viewer must not on that account discountenance the fact that

there is meaning making in the sculptures. In this study the making of invisible verbal metaphor to be visible is not metaphysics, that is meaning that, is after or beyond nature, which Ukhrurebor (2006) explains that Kant referred to as god. In this study the making of the invisible to become visible means that, verbal metaphor that discusses phenomenon of hunger is embedded with more knowledge in a non-discursive form. The transformation of verbal metaphor into sculptures presents the potentials that the meaning of phenomenon of hunger can be made visible in sculpture. The meanings that the works created are therefore, not to be seen as beyond sense experience and intellectual comprehension.The sculptures are evidences of the embodiment of intellect and aesthetic linking as a whole.

Although the sculptures explored in this study have become relevant means that communicate the phenomenon of hunger, such that, itgives visibility to verbal metaphors that discussedphenomenon of hunger, the sculptures are not replacement of verbal metaphor. Instead, the works create visual meaningsthat enhance verbal metaphor. In this way, thesculptures created do not agree that language is the universal medium in which understanding occurs. It is because of this reason that the sculptures have been displayed as conceptual sculptures alongside site specificity installations to communicate to the viewer that there exist others ways of expressing phenomenon of hunger without using verbal metaphor. In displaying the works in those waysis enabling the works to givevisibility to verbal metaphor andto make it become intellectual expositions or engagements of the phenomenon as Duchamp in; Stockstad (2008) and Adams (2007)posits here,suggested that art should address the intellect.

In displaying the sculptures as conceptual or installation art in order to give visibility to verbal metaphor,the researcher wants the works to also be interpretations ofthe researcher’s intuition and perception. The works have become narrators and

interpretersthat present the idea and vision of the researcher concerning phenomenon of hunger as objectified reality in sculpture which Langer (1979) demonstrated. Thus,the sculptures are the transformative processes of verbal metaphor and the unseen reality of phenomenon of hunger by language objectivity in visible form. The works are the nurtures and motivation that pushedthe researcher'sinquisitive mind or imaginative mindinto creation of new knowledge.

Since verbal metaphor may not have visual equivalences in art that all sub cultures in Nigerian macro culture can understand, phenomenonof hunger was put within a context. In the context of Nigeria the sculptures have become visual metaphors that may lead the viewer to a true understanding of the significance of the social cultural context of the phenomenon of hunger. Sculptureshave become the interpretative realities of phenomenonof hunger in visual form. The transference of verbal metaphor into sculpture by modification of the researcher's previous experience based on Gombrich's(1971) idea makesthe works referential knowledge in visual form. This is because for the works to give visibility to verbal metaphor involve insights that, engage the mind and experiences of both the researcher and viewer.

The sculptures are displayed to give art knowledge andvisual knowing to the viewer to have insight because sculpture making is the focus,while the outcome is the sculptures that portray invisible verbal metaphor in visible forms. On this premise, the works have the potent capacity to have more than one meaning and contextual interpretations attached to them that is not present in the works. Thesculptures possesses sentience of feelings thatis the response of the viewer's feelings, stimulus, personality and attitude being objectified towards the worksmaking visible the viewer's invisible feelings aboutphenomenon of hunger, Langer (1979) illustrates the objectified feelings in art. Thus, sculptures are displayed to become independent forms andgate away to new

knowledge of verbal metaphor in visible form. The works does not only exemplify phenomenon of hunger, they are critical synthesis of form and meaning that is presented in sculpture for the intellect and perception to understand the phenomenon of hunger in visible form. Invisibility consequently informs visible form. In effect thesculptures are critical analysis that demonstratedthe inter-weave between sculpture and text or verbal metaphor that discuss phenomenon of hunger in Nigeria that have been made visible.

The philosophy of this study also, is that verbal metaphorswhich are used in the explorations of sculptures with 'readymade food vessels' negotiates and modifies in visual forms the meaning of phenomenon of hunger in a multiple context.Based on this the philosophy of this study is that visual metaphor creates new knowledge and understanding which enhance our perception of the hunger. Visual metaphor is open-ended in revealing truth and realities on how the researcher who is narrator represents perception of living condition in the environment. It is this philosophy that have guided the creation of visual metaphor in sculptures that can continually give account of phenomenon of hunger metaphorically or as analogy. The themes or titles of the works suggest every day to day struggle for survival in Nigerian culture. In their visible forms visual metaphor in sculpture look different from observed reality of the phenomenon of hunger.

Inspired by Duchamp's idea thesculptures exist in their present forms because the researcher causes them to become visual metaphor by declaration that the works are metaphors. The verbal metaphors have become visual metaphorin sculptures, because of Duchamp's idea that the artist's choice to declare an objectmakes it art. It is at this point of declaration that the sculptures created in this study have become visual metaphorsin sculpture by the researcher's choice or declaration. Based on the

researcher's choice or declaration, the philosophy is that by moving away from implicit verbal meanings, to deconstruction of words create explicit meanings of phenomenon of hunger as life being empty and without meaning and purpose.The reframing, assemblage and reflective exploration of sculptures using empty 'readymade food vessels' havebecome ways that researcher constructs meaning of emptiness or nothingness and desire that are perceived visually in the sculptures as visual metaphors of hunger.

The metaphorical meanings embedded in the works seem to remind one that phenomenon of hunger is an entity of emptiness, lack and denial to reflect in this way involves the intellect. Thus emptiness that exists within the sculptures are philosophical portrayals that being hungry for items that one needs to survivein life, are empty or temporary desires that is contained within space in the human body. Building on Duchamp idea to create art for intellect it entailsthat empty spaces in the sculptures are reminder that there is always a beginning,space and opportunities for one to make something from nothingness in order to have an insight intophenomenon of hunger. The emptiness portrays aspiration, dreams, suffering and freedom to recreate the conditions one finds oneself. For instance the 'readymade food vessels' when filled with items may represent contentment in life.But when empty the materials can be contextualised as lack and dearth, need for something or the struggle to survive in life. In the context of Nigeria, the works may represent the empty structures that are set by the Nigerian Government to solve phenomenon of hunger. The works are unique and holistic fusion of idea and form within cultural context in order to create meaning that is beyond the everyday functions of verbal metaphor and 'readymade food vessels materials'.

The sculptures created are to be regarded as analogies of phenomenon of hunger with the assemblage of 'readymade food vessels materials.Since the sculpturespushed idea and form of phenomenon of hunger into materiality of emptiness, desire and contentment by the declaration of the researcher the works therefore are created for intellect and sight. The sculptures reflect man's impulse by intuition to possess things in the space of time in order not to be hungry. It is similar to the original function of the 'readymade food vessels'that are to hold, save and possesses items. Considering the basic functions and materiality of 'readymade food vessels' in relation to container and containment the sculptures thus, are repository of knowledge about phenomenon of hunger in Nigeria. The works are now containers of knowledge about survival, prosperity, dependence, lack of sustenance and fate of the citizens of Nigeria.

The emptiness that exist within the 'readymade food vessels' makes meaning of invisible metaphor with visible readymade food vessels' by Gombrich'stransference and substitution. As mentioned in Chapter One that in the 20 and 21st centuries that there was a shift in creation of art for aesthetic perception to conceptual art and material thinkingwhich was started by Duchamp. In this study, there is a shift in form, idea and material. The sculptures are no longer empty vessels, they have become metaphorical containers of meanings about phenomenon of hunger in Nigeria. As metaphorical containers, the works retain meanings that are both captured and compressed inside them. The concealed meanings within the contextof materiality of emptiness and containment can only be realised by the viewer who encounters the work for perceptual or intellectual purposes.

In effect,the philosophy of this study is that sculptures created in this study are malleable metaphorical visual forms that lead the viewer to further understand verbal metaphor in abstraction as plastic visual forms or as empty structures that are portrayed

in visual thinking as Langer (1979) illustrated and affirmed by Arnheim (1997). Arnheim holds that since thinking takes place within the context of images, that those images must be abstract, hence, the mind operates at high levels of abstraction. Furthermore the sculptures are not replicas of verbal metaphor what they share are properties of creating meaning.The philosophy also is that the sculptures createdgive metaphoricalinsights that emptiness is a representational thought of phenomenon of hunger in three dimensional forms. Therefore, what distinguish the sculptures created from verbal metaphor is that the works are concrete forms that create meanings that are different from fluidity of language.

The sculptures appear as poetry in visual form that recreates meaning of verbal metaphor. The works begin to present the concept of phenomenon of hunger in percept and closes with an understanding that emptiness was hungry for something. The works make the viewer to think about phenomenon of hunger as contemporary ideas. The viewer encountering the works may have the impression that they are hastily done and easy to construct consequently the works have no meanings. This is because the sculptures are simple shapes and forms that may appear unimpressive to the viewer. The works may be beautiful or ugly depending on the viewer, the significant thing is that they have become in non-textual forms metaphor of ‘food for thought’. The works may draw the viewer into dialogue that gives different insights aboutphenomenon of hunger in that instance the viewer is engaged in intellectual exercise.In order to understand the works better, the viewer should consider the researcher’s involvement in creation of the works as visual thinking. The viewer should relate the conception, collection and exploration of idea and materialsto the final sculpture that were created. In this way the viewer may start to understand the works as metaphorical, conceptual, perceptual and empirical investigations.

Giving that the researcher's concern is with repurposing verbal metaphors that discuss phenomenon of hunger into visual forms, the viewer should perceive and understand the meanings portrayed by the sculptures as symbolic forms which confront their imagination. The philosophy is that the sculptures are visible iconic works that can be transformed from their abandoned original source of verbal metaphor and 'readymade food vessels' to become more of events and symbolic form that Langer attributed to art works. The sculptures have created new world of their own that disconnect them from verbal metaphor. In that world, the sculptureshave reached outwards into the surrounding spaces to become reference in physical form forphenomenon of hunger. Otherwise, withoutsuch world existing in visual form, verbal metaphor may still remain an invisible concept meant onlyfor the mind and imagination when expressed. In effect the sculpturesare to serve as a camera lens or pixel from which the viewer may gaze at their physical presence in order to understand the other meanings of phenomenon of hunger that the works provide, that is different from the meanings of verbal metaphor.

5.1 Catalogue of Works

The works are exhibits that have been explored within the thirty six months of the Ph.D programme in which the researcher interprets phenomenon of hunger in analytical sculpture installations. The works are hereby catalogued and presented according to their years of productions to illustrate the progression in the construction of new insight and knowledge which is based on reflection in action.



Plate XII: Economic Meltdown, 2013, plates and buckets, 61 × 60 × 92cm.



Plate XIII: Crude Burden, 2013, plates, food containers, water bottles, oil containers, flask, 384 ×162cm



Plate XVII: Bread Winner, 2013, buckets, cups, flask, spoons, water and oil containers, 150 × 49 cm.



Plate XVIII: Survival of the Fittest, 2013, plates, water and oil containers, 80 × 60 cm.



Plate XIX: National Cake, 2013, plates, feeding bottles, oil buckets, bowls, 117 × 89 cm



Plate XX: Hot Budget, 2013 plates, funnel, buckets, bowl, plates 76 × 66 cm

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Plate XXIV: Pipe Borne water, 2013, buckets, kettles, pipe, and water containers 122 × 82 cm.



Plate XXVI: Guinea Worm, 2013, oil and water bottles, plate, kettle cups, 78 × 82cm.



Plate XXVII: Jet Age, 2013, plates and buckets, jug, oil container, food flask, 57 × 65cm.



Plate XIV: Oil Siphon, 2014, plate, hose, Siphon, oil and water containers, 102 × 24 × 35cm.



Plate XV: Brain Drain, 2014, plates, buckets, food container, 129 × 58 cm.



Plate XVI: Table Water1, 2014, water bottles, cups, 170 × 42 × 192cm.



Plate XXI: Search for Greener Pasture, 2014, plate, jug, bucket, bowl, cup, kettle, water bottles 174 × 44 cm.



Plate XXII: Deportation, 2014, plates, bucket, cups, water bottles, oil containers, ladles 99 × 22 cm.



Plate XXIII: Water Borehole, 2014-2015, bucket, water bottles, sieve, flask, 503 × 190 × 24 cm



Plate XXV: Table Water 2, 2014, water bottles, cups, water containers, sieve, 106 × 42 × 85 cm



Plate XXVIII: Extended Family, 2014, water bottle, food flask, bowls, 158 × 57cm



Plate XXIX: Oil marketers, 2014, hose, oil containers, cups, 140 × 38 × 53cm.

CHAPTER SIX

6.0 SUMMARY, CONCLUSION,AND RECOMMENDATIONS

6.1 Summary

This study began with the creation ofsculptures, through an exploration with 'readymade food vessels'. Deriving from the idea that metaphor is non-material means that is used for communication of events, dates, records and to compare two things that are different as one.Sculpture works in this context were articulated from visual metaphors which discuss the phenomenon of hunger. It is against the background that most artists have explored different concepts such as realism, abstract, conceptual art in sculpture to create meaning with everyday life experiences, this study considers verbal metaphor as the central concept in the art exploration of sculptures. The problem of this study therefore, is that verbal metaphor does not address the issue of phenomenon of hunger in Nigeria in concrete forms. The purpose of the study is the transference of phenomenon of hunger in Nigeria, using 'readymade food vessels'. To achieve this involved an analysis within the five objectives of the study, whichinclude exploring the possibilities of creating sculpture installations from 'readymade food vessels', use food vessels as multiple media that integrate visual balance. In making meaning of events, use the metaphor 'food for thought' in producing sculptures with 'readymade food vessels', create alternative forms in sculpture derived from metaphorical exploration of phenomenon of hunger, create a site specific sculpture installation that emphasize idea and form.

It is justified to explore the five objectives because thestudy responded to the research problem by providing answers that add to art intellectual and aesthetic significance that philosophers have pondered about.The epistemology of this study is relativist, it started by referring to existing and related literatures. The literature reviewed artist's ideas and

philosophies of three philosophers that their theories centred on art which guided the study. The study also tries to understand the contextual reviews, activities and works done by eleven artists which relates to this study. The literature review revealed that the artists were inspired to create visual forms from personal experience, intuition, and some gained knowledge by giving visibility to different concepts that are interconnected with everyday living. The literature provides the gap in knowledge that exists in the creation of visual metaphor. It reveals that although some artist have created sensuous relations or materiality in art as visual metaphor that they did not derive it from dialectical means of those words that discuss phenomenon of hunger in Nigeria.

The artists that were reviewed created visual metaphor for aesthetic perception or conceptual art that involves the intellect. Artist such as Duchamp, Harvey, created art meanings for the intellect while Oppenheim and Wolfgang made arts that involve myths. In the process of this study, it also found that the artists created visual metaphors to compare two different things. Narrative or repurposing verbal metaphor into visual metaphor was not their concern. Rather creation for aesthetic experience or interest to conceive ideas that may enable them understand visual properties of form and idea was the underpinning of their art works. To fill this gap in knowledge the study gives visibility to invisibility using those verbal metaphors such that the viewer can think about aesthetic qualities, conceptual idea and social engagement of art in practice. Thus to proffer solution to the gap in knowledge the study integrates idea and form as suggested by Arnheim (1997) where he suggested that perception and cognition are not separate means to construct knowledge. Rather that they interact in operation as materials for the creation of new knowledge.

The art practice based research methodology and intuitive methodology as earlier mentioned in chapter three are analytic processes used to provide solutions to the research problem and to achieve the research objectives. The peculiarity of themethodologies lies with their search of proffering solutions to the problem through logical sequence. The methodologies support the conceptualist and constructivist ideas employed in the creation of meaning in the study. Idea, materiality and practice are significant means of creation of new knowledge in the study. Reflection in action was employed in every stage of the methodologies in order to understand how verbal metaphors relate to artistic interest in contextualising verbal metaphor within conceptual and site specificity in art practice. The exploration of verbal metaphor is interconnected with art practice, it involves triangulation of methodology where everything meet in space within the research processes. The methodologies are progress in stages, they are self - reflecting, iterative and on-going. In the processes of this research the methodologies meet within the intuitive five stages method of analysis and sets off again. The researcher is aware that the study is being influenced by the researcher's actions and ways within the five stage method analysis. In these ways, meanings are created from data that was collectedwhich was considered and analysed based on the five objectives.

The study therefore highlights in practice and theoretical form, verbal metaphorsthat are used to discuss phenomenonof hunger within the five stages of intuitive methodology analysis based on the researcher's human experience. The outcome is sculptures of visual metaphor that discuss phenomenon of hunger in Nigeria. In effect, the different methodologies that the study used connectedthe sculptures that were created beyond the bounds of verbal metaphor with events of phenomenon of hunger. The study does not only illustrates the interaction of verbal metaphor with artistic

process it offers ways that verbal metaphor becomestransformative knowledge that can change its objective meaning into subjective forms. The study therefore attempts to show that those metaphors that discuss phenomenon of hunger can continue their story and meaning-making beyond language structures to embody idea and form as Arnheim and Langer illustrated.Furthermore, the works present what the researcher understands about phenomenon of hunger through visual form and making meaning in sculpture. The works have become visual thinking that provide visibility which may help the viewer to understand verbal metaphor that are used to discuss phenomenon of hunger.

In thisstudy,discussionemanates from the interpretations of the sculptures that were created.It hasits connections to the five objectives and the researcher's feelings. In discussing the works in chapter four,the form, content, context and materiality unfolds into further interpretations. However the discussions of the sculptures arenot basedpurely on aesthetic purposes. The works are discussed as visual thinking.They embody the motive, mental impressions and idea of the researcher's inter-subjective experience. The aim is to transform verbal metaphor to have artistic value in sculpture such that its meaning is not held in the object for perception only. In practice the idea was initially conceived by purposeful selection of suitable 'food for thought' metaphors and 'readymade food vessels' that organise thought, form and materials together to portray phenomenon of hunger. It is in this way that consciousness, intuition and materiality give new meaning to verbal metaphor that discuss phenomenon of hunger in a non-discursive form.

To attract the senses and mind of the viewer to understand phenomenon of hunger as perceived reality entails organising an art exhibition. Sequel to the exhibition is the need to create a catalogue in chapter five that contain the artist's statement, philosophy and works. The catalogue created in the chapter five documents the complex processes

that the researcher engaged to create meaning from verbal metaphor that discuss phenomenon of hunger. The catalogue also becomestextual means that viewer can gain insight and interpret the reality of phenomenonof hunger from the perspective of the researcher. The artist's statement confirms that the researcher have explored verbal metaphor beyond Plato's theory of mimesis by engaging in conceptual and site specificity in sculpture.

6.2 Findings

The Major findings of this research are presented thus;

i. In this study, the malleability of formless verbal metaphor was explored with 'readymade food vessels', for the creation of corresponding sculpture installations that became images of the phenomenon of hunger, in a non-discursive form. During the exploration of the sculpture installations, the verbal metaphors that discuss phenomenon of hunger were transformed into visible sculptures. The works, illustrate the reality of events which mingle with materials to create new knowledge.It was realised that the sculpture installations created, exist on their own uniqueness as sculptures without being subordinate to the 'readymade food vessels,' that are used to create the works. The explorations of the sculpture installations generate additional value for the materials and showed that there are potentials in creating sculpture installations that give insight, to phenomenon of hunger. The researcher has revealed that sculpture installations can be structured also to reflect phenomenon of hunger, within Nigerian context as material thinking.

ii. On the basis that food vessels can be transformed from serving its traditional functional purposes, to becoming multimedia material for sculpture

processes,the researcher tries to use food vessels to integrate visual balance in making meaning of events of phenomenon of hunger. It was found that sculptures that are created, present food vessels, as flexible and transformative media. It was also confirmed that metaphoric meanings can be created from the emptiness inherent in the 'readymade food vessels'. This action comes about, because the 'readymade food vessels' are malleable media, that allow artistic processes to be explored.A remarkable thing about the food vessels was that, the materials have assumed a different significance in sculpture. They are materialising into non-discursive form, which reveals the concealment of verbal metaphor's meanings of phenomenon of hunger.In contributing to sculpture practice, it was found that, the use of food vessels as multimedia material provided an opportunity to engage space, which achieved spatial relation in sculpture.

iii. The researcher provided another perspective of the metaphor 'food for thought' using 'readymade food vessels'. The researcher used 'food for thought' to create sculptures by exploring the depth of meaning that it possess in a text form into becoming physical percept.Four sculptures were created to explore the inner contextual meaning of the metaphor using 'readymade food vessels'. In the process it was found that the metaphor 'food for thought' is transformable into other visual forms using materials which retain their former nature or physical appearance. In other words, the sculpture installations are evidence that 'food for thought' can transit and become form in the perspective of sculpture. The works met the challenge of finding possible ways to creating knowledge through sculpture installations, instead of letting verbal metaphor to be the only domain for creating knowledge. While the study recognises that verbal

metaphor is a dominant means that is used in discussing phenomenon of hunger. Similarly the transformation that discuss phenomenon of hunger with materials, expose hidden meaning of the phenomenon through sculptures that have physical presence. The verbal metaphors have detached from being held in the mind as the metaphor ‘food for thought’ and have become representational sculpture installations that encounter space. Spatial balance was achieved in the sculptures by the locating or situating food vessels, within space. The spaces or voids that emanate in the processes of using the food vessels to create sculptures, and the ones that exist within the food vessels, have become a correlation that create further meaning.

iv. The study found that emergent and alternative forms in sculptures can be derived from metaphorical exploration of phenomenon of hunger. This is because transference and substitution, of the phenomenon with ‘readymade food vessels’ have become ways to create alternative forms in sculptures. It was also found that hinging the works on the problems or contradictions of phenomenon of hunger in Nigeria, constructs new knowledge about phenomenon of hunger. At this stage, the sculptures reflect the cultural context of phenomenon of hunger in a logical sequence and in philosophy. The use of food vessels as multimedia that integrates visual balance in making meaning of events portray hunger in Nigeria, as the desire for something that one lacks or lack of contentment. In the same vein the researcher’s exploration of possibilities to create alternative forms in sculpture installations with ‘readymade food vessels’, foreground the functional utility of the materials. This shows that alternative forms in sculpture can be derived from phenomenon of hunger. The creation of spatial relation using food vessels, portray the imaginable mental exploration of

invisible phenomenon of hunger, as an event that can be situated within the environment in a non-discursive form.

v. In analysis, application and synthesis of food vessels in the creation of site specific sculpture installations the study created sculptures from verbal metaphors. The works maintain their own forms in isolation of the context of verbal metaphor. There is a clear divide in the information that sculpture installations can give from the ones that verbal metaphor that is discursive can provide. During assemblage of food vessels which have become multimedia in sculpture processes for the creation of site specific sculpture, it was found that the materials create higher other level of understanding. It was also found that the forms resulting from the creation of site specific sculpture installation of visual metaphor are subtle, witty or funny. Similarly it was found that creation of site specific sculpture installation enriches visual thinking because idea and form met aesthetic perception and conceptual meanings. The mind and sight met in that site specific sculpture that was explored from the context of verbal metaphor. The researcher therefore presents that site specific sculpture installations can create meaning that embody idea and form in a medium. It was also found that, it is possible to be achieved visual horizontal and vertical balance and this can occur as a composite visual metaphor that creates meaning of phenomenon of hunger events. The findings re-echo Duchamp's idea that everyday objects constitute reality, by transforming from utility to becoming art for intellect.

6.3 Conclusion

The study explored the transference of verbal metaphor to sculptures that address the phenomenon of hunger in Nigeria using 'readymade food vessels'. In this way it

explored the metaphors within the five objectives of the study set out, in order to proffer solution to the research problems. The idea of the study is conceptually constituted, based on the theories of Duchamp, Langer, Arnheim and Gombrich that centred on form, intellect, emotion and metaphor. The discussion of the study is based on the sculptures created. The works are original and are within the confinement of making meaning from verbal metaphor that discuss phenomenon of hunger. The study has provided insight into the researcher's meaning making processes, from verbal metaphor becoming visual thinking. In the exploration, the researcher applied personal experience and objective knowledge to proffer solution to the research problem. In the findings, it was discovered that the study have achieved the five objectives and provided visual metaphors of how to perceive verbal metaphor in another perspective that is in non-verbal form. In furtherance, it gives insight on how 'readymade food vessel' can transform to become sculptures. The study also constructs new knowledge about phenomenon of hunger, in sculptural forms and a site specific sculpture installation that embodies idea and form.

The researcher has been able to show that, in achieving the objectives, the sculptures are not about words. Rather, the sculptures provide avenue for meaning to be created visually as dialogue, within the processes of making art. The researcher has created context for conversation, in which verbalisation plays a secondary role. The sculptures have become the visual text that the viewer can dialogue with instead of verbal metaphor. The researcher transformed verbal metaphor that is explored within the five objectives of the study into visual form that questions phenomenon of hunger, using 'readymade food vessels'. The researcher also achieves the objectives, by using 'readymade food vessels' to

explore possibilities of creating sculpture installations. The researcher achieves the creation of alternative forms in sculpture that is within the context of phenomenon of hunger. The study also achieves the objective of the study by creating new relation that verbal metaphor 'food for thought' is mutually transformed into sculptures, that embody intellect and sight. The researcher has created an analogy of phenomenon of hunger that is a reflection of the forms, content and context of the sculptures which has been presented as thought process and visual thinking.

In effect, the aim to explore sculptures that is non-verbal from verbal metaphor that is discursive knowledge has been achieved within the five objectives of the study. The study therefore, concludes that the exploration of sculptures using 'readymade food vessels' have become visual metaphor that convey in concrete forms, phenomenon of hunger in Nigeria.

6.4 Recommendations

The study having successfully unveiled the transformation of verbal metaphor becoming sculptures in visual forms which gives insight to phenomenon of hunger in Nigeria. Thus makes the following recommendations that are based on what have been encountered in the processes of exploring verbal metaphor which may require further inquiries:

i. The study recommends that other materials and techniques that have strong tensile strength should be used in the exploration of verbal metaphor to find alternative ways of creating sculpture. The reason is to avoid the problem of ephemerality that the researcher experienced in using plastic material that is soft which makes it to break off easily during the exploration of the sculptures.

ii. The study also recommends that Nigerian indigenous languages, idioms and proverbs should be explored in sculpture, in order to project their cultural relevance to contemporary society.

Contribution to Knowledge

GLOSSARY

Buka/ala al-atla

It is a section in the Islamic *'ja/hili'* which the Islamic poets read by beginning itwith memories of beloved departed ones who has gone back to previous inhabited space.

Buda

*Buda*is an Arabic word that means heresy.

Fitna

In Arabic *fitna*means temptation, chaos, shameful.

Haram

The word *haram* in Arabic means forbidden

Phenomenon of Hunger

Itis used here in this study to refer to those factors which are caused by man that have led to hunger and deprivation in Nigeria.

Iriji

Thisis a festival which the Igbo's of South Eastern Nigeria perform around the month of August of every year to mark the end of the planting season and to celebrate the harvest of the new yams in the society.

Iwa Orji

Customary performances that are usually observed during the breaking of the Kola nut seeds especially the red colour species *'Orji Igbo'* that the Igbo's serve to their visitors as symbol of peace, respect, acceptance or welcome to their homes and communities.

'Metapherein'

Greek word for the transference of experience from one domain to another

Passe

It is an Islamic religious cassette.

‘Readymade Food Vessels’

The term 'readymade food vessel' used by the researcher, is not an established phrase in English language. The researcher, for the purpose of this research, formed the phrase from the term 'readymade' (noun) and ‘food vessel’. In this study the phrase is used to mean mass produced food vessels that the researcher assembles together to create sculptures.

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