

**A STUDY OF SELECTED ARTISTS FROM FINE ARTS
DEPARTMENT AHMADU BELLO UNIVERSITY ZARIA AND THEIR
CONTRIBUTIONS TO THE DEVELOPMENT OF CONTEMPORARY
ART IN NIGERIA (1981-2002)**

BY

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**DEPARTMENT OF FINE ARTS
FACULTY OF ENVIRONMENTAL DESIGN
AHMADU BELLO UNIVERSITY ZARIA - NIGERIA**

OCTOBER, 2004

DECLARATION

I, Samaila Caleb, hereby declare that this thesis entitled “ The study of selected Artists from Zaria Art Department, Ahmadu Bello University, and their contribution to contemporary art in Nigeria (1981-2002), has been written by me and is a record of my personal research work. It has not been presented in any previous application for a higher degree. Quotation marks or indentations and sources of information specifically acknowledged by means of notes and bibliography indicate all quotations.

.....

Samaila Caleb.

.....

Date

CERTIFICATION

This dissertation entitled 'A study of selected Artists from Zaria art Department, Ahmadu Bello University and their contributions to contemporary art in Nigeria (1981-2002), meets the regulation governing the award of Higher Degree of Master of Arts (M.A. Art History) of the Ahmadu Bello University Zaria, Nigeria. The research is therefore approved for its contribution to knowledge.

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DEDICATION

This thesis is dedicated to my Beloved wife and Son for their enduring moral support.

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My profound gratitude goes to my supervisors Dr. D. O. Babalola, Dr. A. R. Saliu who guided me in the fine tuning of the topic and patiently read through the manuscripts, making very valuable suggestions and corrections. My thanks go to Dr. Samuel Achi, for his valuable suggestions and motivation. I appreciate Mrs. Ladi Agada my Coursemate who morally and financially encouraged me to complete this work. I owe gratitude to Mr. Baba A. Musa, Mr. Olalere J. O. of the Kaduna State College of Education Gidan Waya Kafanchan who stood as great encouragement to me in my times of despair. I thank all the Artists interviewed and all that contributed to the success of this work. My sincere thanks also go to Mr. Istifanus Sankwai, my brothers, sisters, aunties, Mrs. Justina Biliyok and Caroline. B. Usman for their valuable suggestions, moral support and kindness.

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ABSTRACT

A study of selected artists from Fine Arts Department Ahmadu Bello University Zaria and their contributions to the development of contemporary art in Nigeria. (1981 - 2002.)

By

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N.C.E. (FINE AND APPLIED ARTS), B.A. (FINE ARTS)

This thesis is based on twelve-selected artist from fine Arts Department, Ahmadu Bello University who graduated from 1981 - 2002. The selected artists were chosen out of twenty five artists who were sent questionnaires based on their performance in their post graduate activities.

Such artists have acquired great technical experience in the art of which they currently practice. The themes, styles and messages of their works are some times socio-cultural, Scio-economical or socio-political.

Despite the various efforts by such artists the art scene over the years, there is still inadequate literature to show these efforts. Therefore most of these artists remain unknown in their professional fields either as sculptors or painters.

The only available literatures on these artists are from a few exhibition catalogues, art journals and thesis; which was used for the literature review.

Chapter three of the thesis deals with the methods used to collect data, field work were under taking. After which a combination of descriptive and historical methods were used, to write the thesis. Questionnaires were sent to the selected artists of whom oral interviews were held and photographs taken as part of the method to document some visible forms or art works seen. Also several visits were made to the artist either in their studios, work shops, residence, homes or gallery to acquire more information.

Chapter four of this study deals with the data analysis and discussions. Here each artist's work was presented and explained. Three works of John. N. Nyamdi was presented and explained, which were; the local Hunter, the farmer and the reclychining lady. Two of Mohammed Sani Muazu works were presented and explained, they are In the grave, and chuwa-chuwa boy. Three of muyideen Adio Jaji's works were presented and discribed; they are Kwame Nkurumah, Ahmadu Bello, sango. The works of malthew Ehizele were; the sledge harmer, Amariya da Ango, the Queen mother mask and the drummer. Gushem Philip's paintings were the savannah landscapes and the messiah. Tunde Babalola's sculptures were; the drum beat, African

Rhythm, Ghana must go and the palm wine taper. The gate of hell, the gossip and Night and Day were works of Ayo Aina. Lamidi Lasisi's works are supplication, mother and child the seat. Kenneth Okoli worked on Zaria metal landscapes were include kore landscape, Zaria landscape and Layin Zomo. Kevin Damden worked on series of sculptures called the "Bism" style of whom Chief Olusegun Obasanjo, the supervised terror are described in the theses. Baba Musa's collage works include the portrait of Mallam Muazu Sani, Ahmed Makarfi.

Then Idowu Biola works on metal sheets of which the African lady, the spider, the palm wine taper and the acrobats art examples.

Some of the findings showed that the works of the artists over these years (1981-2002) in the manipulation of line, colour, form, space and content through the borrowing of traditional and unconventional material has perhaps brought old forms into existence.

The basic recommendation here is that artists should practice art, produce art and continue to explore new possible directions in their presentation of contemporary Nigerian art.

TABLE OF CONTENTS.

Title page	i
Declaration	ii
Certification	iii
Dedication	iv
Acknowledgment	v
Abstract	vi
Table of content	ix
List of Figures	xii
List of plates	
Chapter One	
1.0 Introduction	1
1.1 Background of the study	1
1.2 Statement of the problem	6
1.3 Objective of the study	8
1.4 Significance of the study	9
1.5 Justification of the study	10
1.6 Scope and limitation of the study	11
Chapter Two	
2.0 Literature Review	12
2.1 Introduction	12

2.2	Contemporary Artists of fine arts department, Ahmadu Bello University, Zaria (1981-2002)	13
2.3	Exhibitions	22
2.4	The form, content and implication of Zaria Artist's expression (1981 – 2002)	28

Chapter three

3.0	Research, design and methodology	38
3.1	Introduction	38
3.2	Method of data collection	38
3.2.1	Source of Data	38
3.3	Research population and sample	40
3.4	Research procedure	41

Chapter four

4.0	Data analysis and Discussion	44
4.1	Introduction	44
4.2	The Zaria Artists	44
4.2.1	Nyamdi, John Napoleon (b. 1960)	44
4.2.2	Mu'auzu, Mohammed Sani (b.1959)	47
4.2.3	Jaji, Muyideen Adio (b. 1955)	50
4.2.4	Ehizele, Mathew Onosekhale (b. 1958)	53
4.2.5	Gushem, Obed Philip (b. 1958)	56

4.2.6 Babalola , Tunde Olayinka (b. 1967)	60
4.2.7 Aina, Ayodele (b. 1969)	63
4.2.8 Lamidi, Lasisi (b. 1966)	63
4.2.9 Okoli, Kenneth Okey (b. 1964)	69
4.2.10 Damden , Kelvin Samuel (b. 1965)	72
4.2.11 Musa Baba Adamu (b. 1953)	75
4.2.12 Idowu, Biola Tunde (b. 1978)	78
Chapter five	
5. 0 Summary, Findings, conclusion and recommendations	82
5.1 Summary	82
5.2 Findings	84
5.3 Conclusion	86
5.4 Recommendation	88
Plates	91
Appendix I Graduation list from 1981-2002	129
Appendix II Sample of Letter to Respondents	139
Appendix III Sample of Questionnaire	140
Appendix IV Sample of Interview Schedule	143
Notes	145
Bibliography	149

MAP OF NIGERIA SHOWING LOCATION OF STUDY

KEY:

Nationa Boundary
State Boundary
Study Location

Source: Library Geography Department, A.B.U.Zaria

MAP OF KADUNA STATE SHOWING SABON GARI
LOCAL GOVERNMENT AREA

KEY:

State Boundary

Local Govt. Boundary

Study Location

Source: Library Geography Department, A.B.U.Zaria

MAP OF SABON GARI LOCAL GOVERNMENT
SHOWING AHMADU BELLO UNIVERSITY

KEY:

Study Area Boundary

Local Govt. Boundary

Study Area

Main Towns

Source: Library Geography Department, A.B.U.Zaria

LIST OF PLATES

Plate I	The Local Hunter	91
Plate II	The Farmer	92
Plate III	The Reclining lady	93
Plate IV	In The Grave	94
Plate V	Chuwa - Chuwa Boy	95
Plate VI	kwame Nkurumah	96
Plate VII	Ahmadu Bello	97
Plate VIII	Sango	98
Plate IX	The Sledge Harmer	99
Plate X	Amariya da Ango	100
Plate XII	The Queen Mother Mask I	101
Plate XIII	The Queen Mother Mask II	102
Plate XIV	The Drummer	103
Plate XV	Savannah Landscape I	104
Plate XVI	Savannah Landscape II	105
Plate XVII	The Messiah	106
Plate XVIII	The Drum Beat	107
Plate XIX	African Rhythm	108
Plate XX	Ghana Must Go	109
Plate XXI	Palm Wine Taper I	110
Plate XXII	The Gate Of Hell	111
Plate XXII	The Gossip	112
Plate XXIII	Night and Day	113
Plate XXIV	Supplication	114
Plate XXV	Mother and Child	115
Plate XXVI	The Chair	116
Plate XXVII	Kore Landscape	117
Plate XXVIII	Zaria Landscape	118
Plate XXIX	Layin Zomo	119
Plate XXX	Chief Olusegun Obasanjo	120
Plate XXXI	Supervised Terror	121
Plate XXXII	Dr. Musa Palnam Mamza	122
Plate XXXIV	Mallam Mu'azu Sani Mohammed	123
Plate XXXV	Alhaji Ahmed Mohammed Makarfi	124
Plate XXXV	African Lady	125
Plate XXXVI	The Spider	126
Plate XXXVII	The Palm Wine Taper II	127
Plate XXXVIII	The Acrobat	128

CHAPTER ONE

1.0 Introduction

This study introduces the contribution of some selected artists of Department of Fine Arts Ahmadu Bello University, Zaria from 1981 - 2002. It discusses the historical background of the Department of Fine Arts Ahmadu Bello University, Zaria and its graduates. The study examines the works of the artists, their progress through the years, and also gives a fairly comprehensive survey of their artistic activities over the years. This research work serves as a preliminary study; however a document such as this chooses to inform the public on the development of Zaria artists through simple explanation. It is hoped that a work such as this will contribute to the knowledge of the audience about the various contributions of Zaria artists since 1981.

1.1 Background of the study

The development art in Fine Arts Departments, Ahmadu Bello University, Zaria has a long history. It was first transferred from the Ibadan branch of the Nigerian College of Arts, Science and Technology in 1955¹. It was the first Department of Fine Art in Nigeria².

There were only three senior members of staff, Mr. & Mrs. Baker, British National and Clara Ngbodaga a Nigerian who was an art graduate of London University³. The Fine Art Department of the Nigerian College of Arts Science and Technology, Zaria admitted its first batch of diploma students who were seventeen⁴. The students were taught painting, sculpture, graphics and commercial design barely two years after its transfer from Ibadan. In 1957/58 the department had, through its programmes gained international acclaim and quickly received affiliation first with the Slade School of Arts and later the Goldsmiths School of Arts both of the University of London⁵. Only six of the students admitted graduated with Diploma in Fine Arts in June 1959-one in painting; T. A. Fasuyi, two in sculpture; G.M Eneremadu and C.C Ihejiahi and three in graphics and commercial design namely S.O. Fasuyi, J. A. Nkobi, S. I. Wangboje⁶. In 1960, four students graduated in painting and four graphics and commercial design, J. A. Agbabiaka, Y. A. Grillo, W. A. Olaosebikan, C. O. Talabi; for Graphic and Commercial Design; J. A. Adeka, P. O. Erese, J. K. Oyewole, J. N. Thomas. In the same year, most students took part in the independence exhibition where their works were for the first time brought to the notice of the Nigerian public.

In October 1961, the Ahmadu Bello University was established, taking over the Fine Arts Department from the former Nigerian College of Art, Science and Technology, Zaria.

From 1959 to date over One Thousand Students have graduated from the Fine Arts Department Zaria with either a Certificate, Diploma, Bachelors Degree, Masters of Art Degree in Art History or Education, Master of Fine Arts Degree (M.F.A) in Sculpture and Painting or Masters and Doctorate Degree in Art Education and Art History. Such graduates have been a source of pride to the institution, with honours for themselves and their Alma Mater⁹. Some of the Masterpieces at the National Gallery of Art Lagos have added to their reputation. Their works adorn leading museums, galleries, private and public institutions like hotels, banks, conference halls and churches.

For example, Solomon Irein Wangboje is known severally for his prints, “the desert journey”, “the Romance of the head load” 1 and 2; Yusuf Grillo is known for his paintings, “the Moslem women”, “Sultan Bello Mural” and Ten Virgins Stain Glass at N. D. A Catholic Church. Uche Okeke’s tale drawings include “Ogadili the terrble warrior”, “match of masquerades”; Bruce Onobrakpeya’s prints include “Boat Regatta”, Builders at Work,

Emedjo and Ekuoregbe Unity. Demas Nwoko is popularly known for his sculptures, Adam and Eve, the philosopher and the boy; Jimoh.B. (Akolo) paintings, which gained great popularity, are women carrying water pots, the flutist and Dye pit. Okekechukwu Odita's Njikoka series are examples of the statement the artist made on the Nigerian civil war of 1967-69, he interprets it as unity and strength. In this work attention is drawn to unity as well as benevolent acts between Igbo, Yoruba, Hausa and Fulani speaking ethnic groups of Nigeria.

Salihu Suleiman is known for his play sculptures for a park at the Kongo campus of Ahamdu Bello University Zaria, wall relief for the Kano fire Brigade and the statue of Barewa for the Barewa college, Zaria. R.B. Fatuyi's murals at the Department of Chemistry and Civil Engineering Department of Ahmadu Bello University Zaria and murals at the National Eye Centre Kaduna are acclaimed paintings of the artist. T.A.Fasuyi's paintings like "Meeting of Elders" and the Offering are the artist's excellent works. Kolade Osinowo is known widely for his paintings: the Ritual dance the portrait of Bishop Samuel Ajayi Crowther and the Ensemble.

I .N. Uzoagba works include northern panorama, the donkey, man among the Baobab, the Lizard, which are prints, the worried woman and the worried man. Dele Jegede's paintings also include Samaru, Sallah day, Market scene, Masquerades and the Drummer. Further more, these graduates of Zaria have been successful in various walks of life as Deputy Vice Chancellor, Provosts, Rectors, Cultural officers, Proprietors of Galleries, Studio Artists and Teachers. They have made appreciable contributions in the art sphere of Nigeria. Their works, both in painting, sculptures and prints attest to this. Some of them have stirred the course of some artistic innovations in Nigeria. Their performance in the art has injected life into the new generation artist.

From 1981- 2002, some artists are identified by what they are doing, in painting, sculpture, and prints to mirror the Nigerian society. Jerry Buhari is known today for his floral notes; Jari Jacob is known for his corn stalk or bullet hole mosaic; Mu'azu Sani is popular for his splashing, liquidize painting technique, Jaji Adio is known for his relief sculptures; Matthew Ehizele is known for his linear metal sculptures; Babalola is known for his assembles of regain waste from his environment for his sculptures. Kefas Danjuma is identified with his conceptual

portrait painting; Philip Gushem is popular with his northern landscape painting; Lasisi Lamidi is also identified by his experiment in welded sculptures of sawn canvases on welded metal rods; Kenneth OKoli also is recognised by his metal landscapes while Kelvin Bism and Baba Musa Adamu work with collage.

The 1980s are full of new forms, techniques and theme by emerging artists who are very eager in their search to new ways of expression. Since 1981, there has been an addition to the list of such emerging artists. However, during the twenty-one years (1981-2002) a lot has been done without adequate little document to show for it. An attempt has been made in this study to enumerate and analyze some of such art.

1.2 Statement of the problem

Over the years there has been an increasing number of trained artists in Fine Arts Department Ahmadu Bello University, Zaria as a result of the yearly turn out of graduates. And the number of such graduates may be difficult to count. The condition has been that as soon as most of these students graduate, nothing is heard about them as to whether they are practicing the art they were trained for, as art teachers, art historians or studio

artists. Attributed to this is the economic hardship that engulfed the country since the beginning of the 1980s to date. The second is the art gagging which art collectors and gallery owners did to mortgage art production of the artists in line with what they want. The third was the depreciation in the practice of art all over Nigeria. Another is the attitude of the art viewer to the existing art in the country. Various artists are busy producing art works, which the art audience is not ready to buy. In line with this, various artists were not patronized. Some of the galleries set prices that are too high for the poor artists. Also there is the problem of where to exhibit. Most venues are not always open enough to the public to have an opportunity of viewing or buying art works. The most vibrant patrons are the Goethe Institute and Italian Cultural Organisation both in Lagos, British Council (Kaduna) now Abuja and Alliance Francaise Kaduna. The problem of writing about the works of these artists especially the Zaria artists of 1981 - 2002 becomes a very difficult task. Moreover, no comprehensive study on the works of these artists has been made. One of the questions that comes to mind is, is it possible to cover these artists of Zaria from 1981 - 2002 considering the wide spread of time and artists, numbering up to about five hundred? The bits of information contained in books are not also comprehensive. There have been scattered

biographies of these artists, brief analysis of some of their works published in books, magazines, and exhibition catalogues; others are in dissertations, thesis, projects, and project reports, seminar or conference papers. As the researcher seeks to investigate further some specific questions will be considered. How have these Contemporary Artists of 1981 - 2002 contributed to the development of Contemporary Art in Nigeria?

1.3 Objectives of the study

The main objective of this study is to investigate the contributions of Zaria contemporary artists, (1981-2002) to the development of Contemporary Art in Nigeria. The specific objectives are to:

- i. Assess the extent at which the artistic expression of Zaria artists have culminated into contributing to the development of Contemporary Art in Nigeria
- ii. Identify those artists who have distinguished themselves in contemporary art expressions, through new themes, styles, and messages.
- iii. Foster public awareness of the diverse art style of the Zaria Art School.

- iv. Assess the artistic development of artists, noting their commentaries on current happenings in their environment.
- v. Promote the growth of Contemporary Art in Fine Art Department Ahmadu Bello University, Zaria.

1.4 Significance of the study

This research is significant first, for bringing to the limelight some outstanding works of artists who have carved for themselves bold relief in the midst of many contemporary artists. Secondly, the significance of this research stimulates better appreciation of art works of Zaria contemporary artists. Thirdly it documents the various contributions made by such artists to the development of contemporary art in Nigeria. Fourthly it adds to the existing literature on Contemporary Art in Nigeria.

Furthermore, the findings and recommendations that emerge from this work should contribute significantly to the development of the literary and practical aspects of contemporary art in Nigeria. Finally, the study may stimulate research work into the various art activities of Contemporary Nigerian Artists.

1.5 Justification of the study

Notable young artists have made their marks on the Contemporary Nigeria Art scene in a smooth but striking way, which have not enjoy the appreciable attention as those of the pioneering artists, like Aina Onabolu, Akintola Lasekan, Julius Akeredolu, Ben Enwonwu, Erhabor Emokpae and others. The greatest set back to this is that no scholarly work or documentation has been made to their credit. Records available show that Contemporary Zaria artists have suffered considerable neglect over the years from scholars both within and outside Nigeria. To this end, since artistic styles are dynamic and impressions change from time to time, some of the descriptive foreign terms hitherto applied to some artistic presentations in the last few decades in Nigeria may no longer be applicable if we are to keep pace with current artistic changes. Therefore it will be justifiable to present the art works of the new generation artists from 1981-2002.

1.6 **Scope and Limitation of the study**

This study does not seek to tell the whole story of Zaria Contemporary Artists from 1955. However, the researcher intends to draw a simple profile choosing selected artists from 1981 - 2002 because art in Zaria over these years have changed considerably. The researcher will also work in retrospect bringing to light the artist's days of development and how vibrant and innovative he has been over these years. The researcher however, chose to limit the selection of these artists to the very best, productive artist as the case may be, at least one artist and at most three artists from each class; numbering up to twelve artists who were selected from an initial list of twenty five top artists.

CHAPTER TWO

2.0 Literature Review

2.1 Introduction

Literature on artists of Fine Art Department Ahmadu Bello University, Zaria (1981 - 2002) is scanty. The only ones available are on works of the early 1980 artists to the early 1990s, especially on the works of resident artist in Zaria. Such artists were involved in series of exhibition, and their works are documented in just a few catalogues, textbooks, journal, magazines and newspapers. Little scholarly work has been made together on the artists' effort and expressions in other media. The result of this has been an abundant literature on the pioneering art and artists of Zaria, as if there are no artistic activities and stylistic developments after the great achievement of the past especially those of T. A Fasuyi, Solomon I. Wangboje, Yusuf A. Grillo, Uche Okeke, Bruce Onobrakpeya, Salihu Suleiman, Jimo B. Akolo, Clary Nelson Cole, Rowland Abiodun and others. Beyond these individual artists, some of the studied artists had the opportunity to write on their works for academic documentation in catalogues either by personal mention or individual curation from colleagues which serve as important source of information about some of the contemporary

artists who have their mark on the contemporary Art scene. Some of these artists include Jerry Buhari, Jacob Jari, and John N. Nyamdi, Mohammed Muazu Sani, Matthew Ehizele, Kefas Danjuma, Tonie Okpe, Philip Gushem, Muyideen Jaji, Tunde Babalola, Ayo Aina, Lasisi Lamidi, Ken Okoli, John Otu, Best Ochibgo, Biodun Ladipo, Richrad Baye, Steve Ajayi, Adunike Margaret Adegun, Amos Akparara, Eni Bassey, Ngozi Nwoye Eze, Tola Taye Borishade, Umar Suleiman, Emmanuel Irokanolo, Steven Chinedu Achugwa, Emmanuel Wesley, Olarinde Johnson, Solomon Chiedozie Ofunne, Nkeiruka Florence Okorie, Olatunji Sunday Ogunwole and others whose works will be analysed later.¹⁰

2.2 Contemporary Artists of Zaria Arts Department (1981 - 2002)

According to Mount (1973):

*The Department of Fine Art Ahmadu Bello University, Zaria has become Nigeria's leading conventional Art school drawing students from the entire Country. The painting section has trained a member of talented highly creative artists such as Grillo, Akolo, Simon Okeke, Onobrakpeya, and C. U. Okeke, Nwoko; these artists are now the art establishment of Nigeria.*¹¹

Zaria Art Department has over the years acquired great reputation in the world of art long before her transformation from the Nigerian College of Arts, Science and Technology to Ahmadu Bello University, Zaria.¹² The School has singularly distinguished herself among other Nigerian Art Schools for her

rich and vast artistic manifestation, a heritage of the past and pride to the present generation.¹³

Some of the masterpieces, at the National Gallery of Art Lagos, have added to her reputation. Some of these artists' works have been exhibited in Nigeria and Abroad in leading Galleries, which in the long run have become the sum total artistic heritage of Contemporary Art in Zaria. The outcome of this in 1960 during the independence exhibition became a show to the public who had not seen such art before.¹⁴ Since then, many of these artists have exhibited all over the world. They have received numerous public commissions and have also sold many works. Some of these artists have attended series of workshops, conferences and participated in art competition organized by different organizations in the Nigeria and abroad. Some of these artists became popular with honour for themselves, their Alma mater and many private and public institutions all over the world. They have indeed set a pace, which the younger generation and the following generation artists must maintain. The problem of the Nigerian artists in the late 1970s, according to Oloidi (1990):

... Was on how to become successful possibly being a national and international artist. During this period also some artist already had some sort of economic, social and international appeal while some achieved some economic and social success. To a great extent, the artists have

*been accepted for their academic as well as intellectual trials or personalities to the non-art public though with some romantic and positive appraisals.*¹⁵

The later Zaria artists, according to Okeke (1995) found their experience on individual basis and not a collective heritage as was with the revolutionary pioneers popularly known as Zaria Rebels. They did this, according to Okeke, in order to advance their theory of natural synthesis which was essentially African, European and individual's concepts to form the new Art. Interestingly the attitude of the pioneer artists to the synthesis theory was similar in conceptual terms but varied in form. The same could be said also of other members of the Zaria Art Society whose collective goals were subsumed under the natural synthesis theory. The recent generation of Zaria artists saw a contradiction on the insistence of uniqueness or the emphasis on differences in art forms in a world filled with bridges, which helped individual artists redefine his or her personality in the Nigerian art scene. What is witnessed in the works of the younger generation artist follows or modifies the relative terms in Nsukka and Zaria archetype.

Okeke observes that:

1981 was the year that Jerry Buhari graduated from Ahmadu Bello University, Zaria. He redefined his direction of painting, which he shared with Gani Odutokun, the urge

*to experiment further with diverse techniques from traditional to unconventional approaches.*¹⁶

In Jerry's work the aesthetics of colour is not fundamental, the Zaria doctrine of Trans - cultural art is evident. Although he never aspires to create paintings that could be defined as "Nigerian", his explorations with colour and methods derived from his personal encounter with nature and social environment is evident in his work. Okeke says that by 1989:

*Buhari made series of painting; floral notes in which he explored the symbolism of colour using the flowers as metaphorical source. The artist subverts the natural association of flowers with beautiful colours flowers that are troubled, bright and clashing as though simulating contemporary social realities. The feeling of restrain violence is heightened by Buhari's temperamental brushwork. The outcome of this is that it is always unselling*¹⁷.

In his further experimental work, the liquidized oil paintings, Buhari shows a tendency towards complete abstract. For instance, Jari (1995) identifies how Buhari continues to experiment using different forms and motifs hoping to discover a new direction in the Art. In several group exhibitions, according to Jari, Buhari portrays great diversity in techniques and content¹⁸. He has so far been either editor or curator of art works since 1985-1998 on nine occasions. Buhari has the singular honor among other Zaria Artists (1981-2002) to appear on Kelly's list of Nigeria Artists 1920-1992. A Smithsonian standard of 1993¹⁹. While Buhari strives to create new forms

through the manipulation of colour and materials, Jari Jacob, according to Okeke, is on the other side finding an alternative to painting medium²⁰.

Jari (Buhari's classmate) has taken part in experimenting with colour and technique led by Gani Odutokum. He redirected his search towards a different goal, developing cheaper and newer painting medium, something quite different from oil and acrylic. He has devised cornstalk mosaic from complex to simple forms²¹. His mosaic makes definite statements using communicative symbols, forms and ideas that have active perceptual reaction and full realization in the mind of the viewer. In the same way Jari and Buhari believes in the universality of the language or Art. Jari makes no allusion to any indigenous African Art form or concept. His cornstalk mosaic are not a reaction to the Art of the outsider, not the sentimental turn to tradition and local materials that some of the Ona Artists of Ife pursued. His art is in line with the new order of art in Zaria. Jari, Okeke agrees that Jari searches for a convenient eloquent medium for advancing Art as purely personal, though there is a close relationship between Jari's multi-picture compositions and Buhari's round format arrangement²². The similarity stems from their attempt to make allusion to multiple psychological

statements to our aesthetic inclinations. Their art works tend to train people's aesthetic tastes on the one hand and on the other hand teaches viewers to appreciate art better. Their artistic efforts in the use of media using the underlying conceptual structures are related.

Jari's curative and Art Historical contributions tend to reveal what is really happening to the new generation Artists of Zaria. Apart from the publication of the 'eye society journal' in 1982. The Art History Newsletter was brought to limelight, a quarterly published newsletter, which covers areas in the aesthetics and appreciation of the visual Art of Nigeria. The aim of this newsletter was to give news about research efforts, current events in Art relevant to the contemporary Art in Africa. Also news on its alumni and the Faculty of Environmental Design Ahmadu Bello University Zaria formed an essential part of the publication²³.

Akan (1992) writes about the establishment of the Nogh-nogh art group. According to the author, Nogh-nogh is a Pidgin English acronym meaning "Nonsense" the adoption of such name, according to Danjuma, was largely because of the caliber of the people that constituted the membership of the movement. Some of them were Artists, engineers, poets, political scientists

and administrative bureaucrats residing in and outside Zaria. At their exhibition, the definition of what art actually is was not defined, thus it makes the viewer, shower names which resulted to Nogh-Nogh meaning nonsense. Nogh-Nogh likes the 19th century “cubism”; “impressionism”, “Dadaism”, injects unconventionality to contemporary Art²⁴.

Akan laments that the objectives of the “Nogh-Nogh”, which include the desire to create new forms of Art as well as adopt unconventional approaches to art is yet to be achieved. May be its unconventionality will materialize after the movement has matured. Opines Danjuma, the two years (1990-1992) was not enough to assess the movement. They hoped that with a lot of hard work and research, the group would metamorphose into a force like the movements that issued a new form of art in the 19th Century western Art. Many argued that “Nogh-Nogh” is not a movement not much was heard from the group in the late 1990s, but in a close discussion with the Ex-President Kefas Danjuma in 2002, lack of venue became a problem to them as such they were silenced for sometimes. Although members have been working and exhibiting jointly all over the country and abroad. They are tired of exhibiting in the Kashim Ibrahim Library, Ahmadu Bello University Zaria, Dajuma stressed.

“Nogh-Nogh” went to sleep for some time, living an epileptic life. Some people, especially her advocates agree that every movement has a life span which is the reason for the laxity, but as the researcher observes in the 21st century, “Nogh-Nogh” rejuvenates, putting up a workshop and exhibition of installation Art in May 2002.

Jari (1995) recognizes Mathew Ehizele as being identified with mild steel welded sculpture, a medium he has been exploring for over a decade. In his works, he captures the viewer’s attention to respond as though they are watching puppets²⁵.

With very few rods, Ehizele expresses a wide range of themes, sometimes inspired by moral or royal life.

Destitute people constitute the subject matter of Tonie Okpe’s sculptures for a long time. Usually, according to Jari, he portrays them as a single figure composition, as a symbol of their loneliness. These sculptures are generally portrayed stylized with varied shapes that are sometimes biomorphic, abrasions, which enhance the three-dimensionality of the forms. Okpe’s greatest attention has been majority on the limbs; leg and hand²⁶.

He must have been tired with his classic and realistic works he was known for while s training as a student. He chooses to delve into playing with geometric forms to compose his themes.

2.3 **Exhibition**

Zaria graduates of 1981-2002 have their greatest documents on the series of exhibition embedded in catalogues. The Goethe institutes Lagos shows interest in the propagation of almost unheard developments and trends of the works of Zaria Artists. Thus a considerable amount of works was began to be supported by the institute. The trend was heralded by the three-man exhibition involving Jerry Buhari, Philip Gushem and Gani Odutokun captioned the three from Zaria. "Zaria unite" was another exhibition, which covered the works of Danjuma Kefas, Biodun Ladipo, Best Ochigbo and Tonie Okpe. Other exhibitions, which followed and featured Zaria Artists includes, "Floral Notes", (1989), "sculptstaff" 91, "African Art in transition" 1991, "Steel on canvas," 1992 "Unity through Art", 1994; "Fifty years of working with Nigeria," Avant Garde Gallery in conjunction with the British Council, Kaduna, 1993, "Impulse", 1994, "Impression", 1995 "Paint staff", 1995 "Variation", 1995 "Mystery of our time, 1995"2+2, 1996 "Emotions, 1996 "Paint staff" 1997,Oil onsteel 1997 "Aesthetics or reduced form", 1998,

“ Kenny in the Recent” 1999. Further in 1999 the Art Fit gallery play host to the Zaria Artist “ Conversation with mother earth,” “Accident and Design,” 1999, “Setting a new standard 1999, “ Home to Tutelage , 1999 Mindscape, 1999 10 at 2000, 2000, Setting a New Standard ” 2001, “Uncovering the Tracks”, 2002” Found Form (2002).

A close observation of the works of Zaria students and graduates according to Akan, (1992) is justified. He could not help seek to notice that there exists no clearly identifiable stylistic trend among the students or graduates works of Zaria. He could see freedom of expression. This trend, he said, is a direct shift from the strictly imposed rules and regulations that characterized the formative days of the Zaria Artists especially Uche Okeke, Bruce Onobrakpeya and others. During their days, they were thinking on how contemporary Art of Nigeria should be. During the 1992 Association of Industrial Design and Fine Art students (AIDFAS) Exhibition at the Kashim Ibrahim Library Ahmadu Bello University, Zaria. Akan observes Okiyo Odey’s work: “Women and the sea of materialism”, nothing the pornographic work and the Artist’s experimentation with materials. On the other hand, his colleague John Otu, the Art Historian observes, displays artistic vision, evidently with freedom. The trend has continued over the years in Zaria at

Kashim Ibrahim Library,²⁷ as each Association of Fine Arts students (AFAS) leadership comes and goes. There have been a continued creation and recreation of new things and trends, making lasting mark on the artistic scene of Nigerian Art. The 20th May 2002 Nogh-Nogh installation exhibition showcased such vibrant individuality always experienced in Zaria art. The AFAS 'Atmosphere of life' exhibition of 16th - 25th May 2002 is another recent exhibition that characterized freedom of style, expression, experimentation and value judgment to the daily activities of man.

Meanwhile, Egonwa (1993) relates the northern design that informs Antonia's exhibition of the opus, a formal and chromatic design, which are the device complexities of yarn organized in embroidery and leatherwork. Antonia uses surface decoration and accessories to represent her works.²⁸ Egonwa reports that

... Richard Baye and Antonia are adequately equipped with a balanced design sense. This is shown in her dexterous synthesis of tradition and modernity. In "I celebrate the north" beads of all ages skillful and painstakingly collaged on a modern fabric, She marries the old material culture and persistent value with modernist luxury shown in the flamboyant use of factory made fabrics with intricate motifs²⁹.

Idiong (1994) in another development states that Ochigbo Best conjures images of forms in poetic definitive simplicity. His

explorative impulse led to the possibilities of combining colour with the rather common monochrome burning technique he lays claim to as its exponent.³⁰ He termed it pyroplasticol, derived from the pyro, application of colour and melting of plastic in mixed media. This is quite a dramatic departure from known conventional painting techniques. This has carried him a stage further than any of his contemporaries in this direction.

In another exhibition, captioned myriad's of expression, Jari (1994) exclaimed

...We have heard often of a press gag, There is also the Art gag, a situation whereby a gallery prohibits some works from being shown to the public. Ironically, most of the gallery juries (usually the owners of the galleries) are not Artists themselves but they possess the where withal to discern good works. Their yardstick was the commercial viability of the work. The result of this, is the mortgaging of a society's Artistic future for a few dollars and the Fabrication of souvenir Artist²¹.

In 1990, four young graduates of Art, Steve Babalola, Kefas Danjuma, and Best Ochigbo noticed this anomaly and sought for ways to reverse the trend. One of their objectives was to resist all attempts of gagging them by always coming together to hire space to exhibit Art works to the public. They took a name, Nogh-Nogh Art group and encouraged every Artist who desired to produce works without inhibition. Many interested individuals

accepted this invitation including some lecturers and students of the prestigious Department of Fine Arts, Ahmadu Bello University Zaria. Two founding members, Tunde Babalola and Kefas Danjuma have also become lecturers in the same Department. The expressions by the Nogh-Nogh Art group is therefore an attempt at free expression and a contribution to the war against Art gagging. The members have grown steadily over the years and are spread over the country. The group from inception has always had unconventionality, as it's main goal. As the movement grew, other goals were adopted, like creation of fora for discussion and the propagation of the works of young and talented Artists. Jari added that Nogh-Nogh Art group, does not seek to influence individual artists for the adoption of a particular style. However it seeks to encourage the growth of individual styles. Nogh - Nogh art group believe in creating Art that is unique³². They also believe on experimentation in art through unconventionality that goes along with unfamiliar forms, and irregular content. As such, most Artists usually have problems with gallery owners, Art collectors or art buyers. Some Artists are sent packing because they cannot sell their Art works.

In a related development Yahaya II (1996), states that:

.... Ayo Aina, Tunde Babalola, Lasis Lamidi and Ken Okoli represent the new generation of Nigerian Contemporary Artists who have totally absorbed all their artistic influences both European and African. They have gone even further to develop artistic vocabularies. In their composition, they have gained the intellectual depth and seriousness to cross the bridge of traditional art practice into the modern contemporary Art scene³³.

This new breed avant-garde Artists have burnt the bridges of the past that held them with shackles of restricted approaches to Art. They have not only learnt and mastered modern techniques in painting and sculpture they have also introduced new styles and elements in their compositions. In the exhibition captioned “Emotion” Kaufmann (1997) reports: Mu’azu Muhammed Sani is a surprising Artist, confident and productive. He is indeed a great Artist who deserves to be on the foreground!³⁴

Jari (1997) supports this view by saying that:

... Sani is one of the few prolific painters the Zaria school has produced. Painting is his life. Within the past two years he has executed not less than a hundred works. This is overwhelming when considered against the backdrop, of his teaching career.³⁵

Mu’azu’s paintings have had apparent consistency over the years, producing series of paintings within a short time without much pains. His paintings are rigorous with some distinct qualities. Even though he never goes over his works and over trying to make it more attractive or finished as some Artists

would. His liquidize splashing and sprinkling methods of painting have been unique among other Zaria painters all over Nigeria.

Buhari (1998) rightly observes that:

*... The contemporary African (Nigerian) Art today celebrates, probes analyze and challenges issues of life multi-dimensionally and takes a definite position in the globe. The era of apologetics, romanticism and varnishing Africa" has passed. We are conscious and aware of a new form of dynamism and hybridization that informs our history.*³⁶

The personality whose works appear in this exhibition include; Adenike Magaret Adegun, Amos Osakor Akprara, Eni Bassey, Ngozi Nwoye Eze, Tola Taiye Borishade, Umar Suleiman, Philip Gushem, Emmanuel Wesley, Olarinde Johnson Oladesu, Okpe Tonie, Ismaail S. Chafe, Mathew Ehizele, Tunde Babalola, Muyideen Adio Jaji, Solomon Chiedozi Ofunne, Nkeiruka Florence Okorie, and Olatunji Sunday Ogunwole. These Artists represent the sons and daughters of a new Art order where the Artist boldly takes their rightful position in the new global village. The ghost of colonization and all its vices have been conquered and redefined advantageously.

Over the years, each Artist from Zaria has been trying to create new at form through his or her various manipulations of Art media, an alternative they choose to be identified with. This is the uniqueness the Zaria Artists enjoyed and is known for all

over Nigeria. Individuality of form, technique and content. The shackles of colonization has been dealt with since the very day “Zaria rebels”, the revolutionaries opted for a new Art order in Zaria. The idea of varnishing Africa was put to rest. The new order of Art is what we now see and is propagated by individual Artists of Zaria.

2.4 The Form, Content and Implication of Zaria Artists Expression (1981-2002)

Babalola (1995) states that:

For the more than two decades that Nigerian Artists seemed to find themselves at the cross road in defining their stylistic orientations, some individual Artists nonetheless have continued to stress the humanistic approach. They have through their act sang new tunes, or perhaps old tune have been brought vividly alive with their idioms. Their idioms are nothing less their Art, which, for several decades have seemingly failed to win the admiration of Nigerians. However, the universal implications of the message they convey with their art have now made their works win admiration at home and respect abroad.³⁷

The messages that such works convey are highly loaded with messages, which if carefully discerned, assimilated and digested, could bring succor to the immediate community and perhaps to the world at large³⁸. Most of these Artists have tried to convey important messages meant for the now and the future. Some of their Art form was understood, while others misunderstood. For example, in March 1994 Jari (1995) reports that; The Kashim Ibrahim Library of the Ahmadu Bello

University, Zaria perhaps the biggest Library in black Africa was shut down on account of a painting by Mohammed Sani³⁹.

A Muslim student studying physics misunderstood the work titled “In the grave”. The inscription on it reads “I love Prophet Mohammed” hanged on a cross and also “I love Jesus Christ” hanged on a minaret. The obvious on this piece of painting was misunderstood. The Artist’s painting contradicts Gani’s belief as to how such painting should look like. As for Gani, he would have simply preferred that the obvious be sought for in the painting and not to be seen at a glance. May be, such advice by Gani has helped the Artist to redefine his painting style. Mu’azu’s later paintings became simple and clearer in nature. This style has gained admiration and acceptance widely unlike the storms that engulfed his early paintings. The implication of his earlier painting “In the grave” was that the exhibition could not continue as the library was closed down for some days; and the painting stretcher was broken.

Concerning Buhari on the other hand Jari expresses that the artist:

... Is in a continued experimentation with difference forms, motifs in the bid to discover new idioms or directions. At several group exhibitions, he portrays great diversity in technique and content. His painting ranges from those

created by spilling enamel paint to acrylics in a very austere palette to miniature watercolour⁴⁰.

Buhari's message in his art is part of his lamentation on the deplorable condition of some of his country's social institution⁵².

His dialogue with nature especially the concern he shows towards the destructive nature of man on landscapes, garden during and the harmattan season reveals the love of the artist the environment. His major message here is that we should be custodians of the natural environment. The merging colour and forms on paintings attest to such messages

Okeke comments as he:

... Sees Ayo as part of the newest generation of Zaria Artists that considers his ultimate goal to be the realizations of pure sensual beauty through a shere manipulation of colours. Ayo does not use liquidated oil medium like Buhari, he paints with knife and brush. In 1992 his paintings became entirely almost abstract, via the brilliant colour strokes carrying patches like collage composition, an adventure of the artist to manipulate colour.⁴²

Zaria Artists of (1981-2002) brings to a successful climax of exploration and synthesis to Art. These Artists pictorial display has always added flavour to their output. Their experimental ability over the years devoid of the visual pleasure and poignant messages is commendable. These Artists always showcase new form colour, technique and message in the Arts. The result of this at each exhibition venue is that as soon as the viewer at

exhibition venue is trying to congratulate one Artist, he discovers another work from a different Artist; this has been the trend. The implication of some of these Artists' works could not be a sharp rejection by viewers as it was with Mu'azu Sani. Some of these Artists could go starving due to lack of patronage by buyers and collectors since they would not dance to the tune of the white art patrons.

Jari (1995), for instance remarks that art collectors would prefer Gushem to paint trite postcard like pictures on themes such as Fulani Maidens and stilt dancers instead of his conceptual landscape paintings⁴³.

Some of the 'Eye Society' members took this with great concern. In their thinking it might eclipse the creativity of Artists who have self-direction by making them create different parameters for aesthetic evaluation⁴⁴. The implication of this is that growing artists like Ayo Aina, Lasisi Lamidi, Muyedeen Jaji, Tunde Babalola, Philip Gushem and other Zaria artists might not sell their art works, since they would not dance to the tune of such art collectors. Some of them could go starving since no patron will be ready to buy such art works. Most Artists have faced these experiences differently. While others may experience a

crisis dilemma, others become overwhelmed by the experience and intensely eclectic, others settle for the stability of a style or medium they would use. Modern African Artists according to Buhari (Ibid.) like Onu are constantly faced with the need to identify with the past in his journey to the future.

Buhari (1997) says that:

... One tends to see the struggle between the past and the present in Onu's works. The past represents a constant frame of reference to where the Artist is coming from and the present is a representation of where the Artist is going⁴⁵.

He redraws the past for the purpose of understanding the now. If not they might not sale their works; moreover drawing from the past is good in trying to understand the now, it is not a ticket that the Art forms of yesterday should cloud our eyes from developing newer art styles and mediums. The artists of yesterday got their ideas, inspiration out of deep desire for progrees and our contemporary Artist should know this very well. We must leave the 18th century, the 19th and the 20th century Art for the purpose of developing that of today (21st Century). Dynamism in art is what contemporary artists should cling unto.

Okeke (1998) reports that:

*There has always been a great tradition in Zaria. This was
were forty years ago a band of Nigerian painting students
reacted to the Philosophy of the Art they were taught by
largely expatriate staff, and decided they are going to be
painting and drawing subject relating to their local culture
and environment.⁴⁶*

The later Artists from Zaria according to Filani (1998) followed the Zaria Art Tradition characterized by elongation of forms with Elegant Northern Architecture and human figures. Their themes are humane and rendered in discernable images; for example “milk maid” “herdsmen” “Durbar”.⁵⁹ What do we expect now Edigbo (1999) exclaims:

*The past obviously never ages as it continues into the
present and lives into the future. We have explored the
facts and fallacies of the past, we have seen evidences of
Art contents and forms as well as the changes they have
undertaken!⁴⁸*

The forms we are seeing today among the Zaria Artists of 1981-2002 are what the Zaria Rebel, known as the revolutionaries by Okeke propounded. Our expectation into the future is what we are looking unto. Is there something new in the Zaria art sphere? It should as well be mentioned that the world is looking for new form of expression. Artists should be ready to create such new forms, styles and content,. The period where students study continually about Ikenga figures, Ijele masquerades or Ekpo

mask has passed some artists claims. Installation with well-executed paintings on the floor is rare in our part of the world according to them. One thing they did not know is that the local forms in our society help artists to look back so as to be able to create new forms. Artists should know that installation art is not new, it has been part of the Nigeria art heritage

Therefore seeking for a total shift from yesterday's art is an issue we must discuss if we must keep pace with the current trend of global art.

The 2001 graduates of Fine Art Department Zaria for example aspire towards installation Art. The researcher observed that the young graduates install their Art works for assessment but their grades were discouraging until a second marking was done; some of them failed at the first marking. The researcher in another development witnessed the lime light of Jari's expectation, when the Nogh-Nogh group launched their installation exhibition in the Fine Art Department 20th May 2002 tagged 'Found Form' an environment inform workshop and exhibition.

Sa'ad (1999) in another development observed that: The economic crisis that faced Africa (Nigerian) societies in the

1990's is another hurdle to contend with if Artists are to survive the harsh global environment⁵⁰. In a situation where Nigerian Artist has to be in tune with European perceptions about African Art so that they can be promoted by the African Art establishments in Europe and America, especially the center for African studies in America should be discouraged. As a practicing Artist, one would not have to be, pretending to is primitive thereby invent myths about Africa and its Art to gain acceptance abroad⁵¹. For this reason, there was a mass exodus of Artists, professors of Art, Art Historians, and Art Educators from Nigerian universities to the west in general and United States in particular. Back here in Nigeria, a backlash of such phenomenon prevailed⁵². The art of Jerry however speaks a language by appealing to the Emotions of the viewer. The more they look at such art works, the more they understand. Jerry has to share with his audience, articulate experiences, fact forms, definitions and concepts so that they can understand his Art. He chooses to share his world with the audience through experience with forms.

In content, Olorukooba (1999) describes

.... Jerry's conversation with mother earth as eloquent refutation with any stereotyped notions often held about Nigeria Arts. The import of Jerry's message suggests or seems to beg the question; why should we suffer this

*much in the midst of plenty provided by mother earth?
The Artists message is that of hope.*⁵³

While some Artists strive to create illusion of the delicate changing world, he chooses to copy nature and to help other Artists who have won some Laurels and recognition by simply deploying their imitative force to re-order the forms in nature. There are always uncertainties in life, but should we really need to patch life in the midst of abundance.

Some artists in Nigeria especially in the early 1980's resolved to create Art works that were stereotype in nature, some of them needed easy money in the midst of "Nigerian economic hardship" some of them did such Art to gain access out of Nigeria, into a greener pasture. In the midst of all these hardships most Zaria Artists could still continue their work, may be these conditions must have forced most Zaria Artist into what they are doing presently. The practice of the use of liquidized enamel pain would not cost much. The practice of the liquidated, splashing and sprinkling techniques of painting are other methods practiced. This above condition also brought about the idea of installation, assemblage of found objects, garbage art and collage explorations, which were part of the African Art heritage.

As one watches artists paint and exhibit today, one finds lacking the usual thick brush strokes, the usual palette knife strokes on paintings due to the economic condition of Art in Nigeria from 1981 to date. To the sculptor, the plaster of Paris has been replaced with cement. Recently one could see sculptural pieces falling off as soon as assessment has been completed in sculpture gardens. Buhari's lamentation becomes timely. In his works, "Hard times" "Very Hard Time", "Today's Meal", "Second-Tier Market," "Endless Dart", "Dark Times" and "Trying Time", the artist tends to give the younger generation artists hope like the prophet Amos in the Bible. Therefore, the Zaria Artists of (1981-2002) have manifested themselves as avant-garde artists of Zaria who have gained freedom.

CHAPTER THREE

3.0 Research Design and Methodology

3.1 Introduction

The problem of the study was to investigate the works of some selected Artists from Fine Arts Departments, Ahmadu Bello University, Zaria and their contributions to the developments of contemporary Art in Nigeria. It is of great importance, therefore, to design a procedure that will lead to the effective coverage of the study area, hence the historical and survey research design..

3.2 Method of Data Collection

The historical sources of this study are Art works and documents, which are usually seen, touched and observed. The method used for data collection in this regard is field visit to both primary and secondary sources. This technique of data collection was used by Williams Fagg (1965),⁵⁹ Ekpo Eyo (1977).⁶⁰ and Yohanna M. Bulus (2000).

3.2.1 Source of Data

Besides, the main research instruments, primary data were obtained from artists and physical materials like Art works: also

secondary sources were contacted especially books for data collection.

i Primary source

The researcher went into the field and collected data directedly in studios, from artist's residences in Zaria, the old Kano road gallery 3, the Fine Art Ahmadu Bello University Departmental studios and exhibitions grounds. Some of the researcher's visits include visiting of Artists home to see some of their works and to engage them in discussions about such works. The Fine Arts sculpture garden Ahmadu Bello University Zaria was visited severally, the Kaura Local Government secretarial, Gindiri Government Secondary School and the College of Education Akwanga. Nigerian Military School, Zaria, the Nigeria Military Police School, Zaria, the Centre for Arts and Culture, Abuja were Other relevant places visited. During such visits the researcher took photographs of some Arts works, which are used for the data analysis and discussions in chapter four.

ii Secondary sources.

The secondary sources consulted were books, like dissertation, projects, seminar papers, pamphlets, textbooks, magazines, and journals, exhibition catalogues, monographs and newspapers. During the data collection the reading of the above mentioned sources equipped the researcher with information the Artist could not produce verbally. Also these sources were utilized in the literature review, which were further validated by the supervisors of this study.

3.3 Research Population and Sample

The population of this study consists of artists from Fine Arts Department, Ahmadu Bello University, Zaria who have graduated and have gone into practice since 1981, others only as from 2002. These artists would number up to four hundred, being painters, sculptors, art historians, and lecturers.

Osuala E.C (1993), explains that stratified and systematic sampling enables one to achieve a clear representation of heterogeneous arbitrary population.⁵⁸

In this study, therefore, sampled populations consisting of about twenty-five graduates were sent questionnaires of which a number of twelve graduates are used. Picking the most vibrant

one, two or three graduates from each class. This was affirmed by a careful study of their post graduate performance in their art works.

3.4 Research procedure

For the purpose of collecting data for this study, the researcher used the descriptive method, which is in accordance with J. O. Ndagi and A.R.Saliu (1984) who used the method for their research⁵⁵. This method is concerned with the collection of art works for the purpose of describing and interpreting the existing form, style and contents. Such Arts works could follow some philosophies, trends, and personal concepts going on in Zaria among her graduates or else where in Nigeria.

The researcher also adapted the interview and questionnaire methods. This is in line with Miller (1970) and Nwana (1981) who encourage the use of multiples instruments in research and also the use of input from supervisor in order to ensure greater and reliable results which enhance the data analysis⁵⁶.

The questionnaire consists of two parts of nineteen items. The first part concerns biography of artists, age, sex, marital status, educational status, position previously held and presently, and the area of specialization in the Arts.

Part two seeks information on experiences and contributions made by Artists to the development of modern Nigerian art, either as teacher, Art professional sculptor or painter. The interview schedule is open-ended which consist of nineteen items. This part sought information on the Artist's contribution to the development of Art in his field of specialization, the art educational system, his usefulness to the field, for the themes, messages of his works and international art activities. His contributions to the new generation Artists of the Fine Arts Department Zaria and Art in Nigeria.

The second part of the interview sought data on suggestions that can improve art development in Nigeria. Miller (1970) suggests how interview schedule should be designed⁵⁷. He suggests that respondents could be selected randomly. Artists were selected from the Fine Arts Department, Zaria, and gallery three old Kano Road and College of Education, Kafanchan. Such artists are lecturers teaching art presently.

The interview instruments were tested during a pilot study on a sample of seven selected respondents from Fine Art Department, Zaria and Kaduna State College of Education,

Kafanchan. The instruments were further validated by experts in art history and by the supervisors of this study.

The selected artists are:-

Matthew Ehizele, Baba Adamu Musa, Philip Gushem, Babatunde Babalola, Sani Muazu Mohammed, Jerry Buhari, Jacob Jari.

Preparatory to the fieldwork, a covering letter with the questionnaire was sent to the subjects.

During the interview, the questionnaire were collected based on Miller (1970), Nwana (1981), Barnet (1982) and Akolo (1985) whose recommendations states that a combination of historical and descriptive methods of analysis should be used to describe existing art form and contents. Their contributions to contemporary Art in Nigeria were recorded and suggestions that would enhance the growth of Art in Zaria and Nigeria proffered.

CHAPTER FOUR

4.0 Data Analysis and Discussion

4.1 Introduction

In an attempt to achieve the objective of this study, which is to investigate the contributions of Zaria contemporary artists, Fine Arts Department Ahmadu Bello University, (1981-2002); the researcher discusses the artists and their works comprehensively in this chapter.

Each artist is presented in the following order, a brief description of each artist's art styles, themes, concepts, artistic elements and philosophy in the midst of other Nigerian artists. The order of presentation is chronological, those that graduated first, and followed by others who graduated later. Also a representative fraction of at least two and at most four of their works are described using simple art historical terms.

4.2 The Zaria Artists:

4.2.1 Nyamdi, John Napoleon (b.1960) Plate I - III

John Napoleon Nyamdi had acquired a lot of technical experience in sculpture before graduating from the Ahmadu Bello University, Zaria. He had fallen in love with naturalistic and near realistic sculptures of Ben Ekanem during his schools

days. Such interest influenced him over the years to the rendering of naturalistic sculptures in northern Nigeria where abstraction is more appreciated. John believes in the essence of building sculptures that rhyme with standard human anatomy. He sees human anatomy as complete, any deviation from it he considers inadequate. He stands by the training his teacher Tyron Gitar, an Afro-American, taught him. Most of John's works carry the essence of life; movements, both in rigid and expressive poses. His sculptures have themes drawn from man's socio-cultural life, his figures in (plate i,ii,iii p.91,92,93) show such influence. This perhaps to the fact that he such cultural setting. His sculptural piece 'The Local Hunter' (Plate I, p.91) located at the courtyard of the Faculty of Medicine, Ahmadu Bello University, Zaria. Is a life size cement sculpture individually rendered wearing local hunting costume. The hunter holds a bow and arrow in a shooting position probably to shoot an enemy or a wild animal. The posture of the figure reminds one of Ben Ekanem's "Queen Amina" a life size Sculpture in front of National Theatre, Iganmu Lagos. "The Local Hunter" is a figure conceptually rendered. With a knife on the right hand and an empty quiver on the left shoulder. The hunter probably tries to shoot his last arrow. One interesting thing with the sculpture is the individuality created forms in an atmosphere of

zeal and concentration. The sculpture reveals the background of the artist, who is from the Jos Plateau whose pre-occupation during the dry season, is hunting. Another sculpture, by the artist which propagates his expressive ideals, is "The Farmer" (Plate ii, p.92) a life-size cement sculpture in the courtyard of the Mangu Local Government Area Secretariat of Plateau State. The sculpture is a visual expression of the rich northern culture using the long southern Kaduna and Jos hoe to accentuate the importance of dignity of labour. The work is naturalistic; it shows the realistic social significance of farming in the sculptor's immediate environment. "The farmer" for instance shows one of the yearly activities that take place in the Jos Plateau. The large hoe upwardly raised, with hands fastened on it enables the farmer to do his work actively and accurately in a position accorded to farmers while on farming sessions. The farmer wears a long trouser, folded to the knees with no shirt on. In order to justify the artist's form and content as its affect man's socio-economic interaction, John tries to make the viewer see form and content as essential elements of aesthetics in his sculptures. Another work by John "The Reclining Lady" (Plate iii, p.93), is an over life size cement sculpture of a lady reclining on a bed with hand relaxed on a pillow in deep concentration reading a book. It is an academic sculpture rendered in cement

cast that reveals a lady probably in sleeping attire with head tie covering her plaited hair. The Artist divides the work into two using colours. The base, representing the bed and book, in blue colour while the female figure in brown. The artist captures the woman in a state of deep concentration reading her book. The three figures of John works, the hunter, the farmer and the reclining lady convey a summary of dignity of labour, an activity oriented life.

4.2.2 Mu'azu Mohammed Sani (b. 1959) plate iv - v

Mu'azu Mohammed Sani, is a prolific painter, with traces of artistic talent from his primary school days where he found himself constantly flipping through the pages of Michael London, Michael West dictionary trying to observe illustrated pictures and figures. He used such drawings as models in practicing how to draw in his primary school days and at Al-huda-huda College Zaria, Nigeria. While in Ahmadu Bello University Zaria, such talent was further developed painting.

Mu'azu used the expressionist style of painting. He later delved into the experimental group of artists who practice the unconventional style of painting. Such unconventional approach led him to produce a collage titled "In the Grave" in 1995. It was a collage piece bearing a cross and a minaret (Plate iv, p.94).

On the cross is hanged a banner captioned, “I love Prophet Mohammed”, and on the minaret is a banner captioned “I love Jesus Christ”. Around these features are stitched ropelike threads meandering through the background of the collage into the foreground, probably conveying a common bound between the two features, cross and the minaret. The names that appear on such banners are synonymous to Christianity and Islam. Mu’azu tends to evoke the message of unity, that of tolerance to one another. He sought for a stop in the always-religious riots that engulfed Kaduna State, Nigeria where he has spent most of his life as a student and as a lecturer.

Mu’azu’s exploration into the splashing, sprinkling and liquidized techniques of painting since 1981 is remarkable. In such paintings, he tries to show the two-dimensional effect of painting either on ceiling board or on canvas. The inclusion of depth is less pronounced in most of Mu’azu’s paintings; however, space and form appear to be submerged with the environment. Some of the artist’s sprinkled or splashed paintings seek to address definite problem in the society. In his painting “Chuwa-Chuwa Boy” (Plate v, p.95), such allusion is made. The painting is rendered on a canvas using enamel paint of various shades especially pink/red in the midst of black shades of colours

submerged into gray. The captioned boy is a looking figure so haggardly rendered with widely opened butterfly eyes and twisted mouth. The figure holds a Jerrycan probably one the under aged boys usually seen selling petrol on major roads of Kaduna State and other parts of northern Nigeria. One can subscribe a lot of meaning from this painting. When will such crisis come to an end? One may ask. The imagery created by this painting is allegorical. Although such under aged boys are seen selling the commodity at high prices when they are scarce, the artist's impression suggests that the boys still look poor and underfed. It becomes imperative that such behaviours have always caused fuel scarcity, thereby causing inflation on the commodity, which the artist may not want to continue. The black market fuel hawking should be stopped completely. However, Mu'azu's preaching poses serious challenge to well meaning Nigerians, who are daily praying for good old days to come again.

His Collage practice is traceable to his former teacher, Tyron Gitar an American who introduced the alternative to him as a matter of suggestion. Though his sprinkling, splashing or liquidized painting technique carries an attribute of some progenitors like Henri Matisse (fauvism), Vincent Van Gogh, Emil Noldes (expressionism), Harn Arp (dadaism), and others like

Jackson Pollock (Abstract Art), Andy Warhol, and George Seurat (pointilism). Mu'azu's works may look like such mentioned field of art techniques or movements; however, his style stands unique in colour and form. He does not dance to a specific tune. He is alert in his quest to progress in his search for better ways of expression. Perhaps, Mua'zu's liquidize painting technique has greatly influenced Samuel Onyilo a graduate of the Department of Fine Arts Ahmadu Bello University, Zaria

4.2.3 Jaji Muyideen Adio (b.1955) plate vi - viii

From a tender age, Jaji has been engaged in the production of toy guns, utensils and some playing gadgets using clay and corn stalks in Ilorin, Nigeria, where he schooled. He came across Mr. Apreku a Fine Arts teacher in Ghana, who encouraged him on art, thus his art perception was broader. At this, Jaji desired to be an artist, and eventually joined the University of Kumasi to read Art.

At the University of Kumasi, there was a student riot, which led to the closure of the school for almost two years. As he could not bear it, he returned to Nigeria his country and enrolled into the Ahmadu Bello University, Zaria. Before graduation, Jaji had fallen in love with realistic sculpture thus he availed himself to

the study of human anatomy. With such experience he presented his first and outstanding monumental figures, “Kwame Nkrumah” of Ghana, “Sango” The god of thunder in Yoruba land and “Ahmadu Bello”, the Sardauna of Sokoto, then premier of the Northern Region of Nigeria. The figure “Kwame Nkrumah” (Plate vi, p.96), a cement cast sculpture possesses a quintessential appearance of self-denial. The linear appearance of the figure unveils the inner vision of the subject. The figure piece stands on a pedestal with its right hand raised up; in his left hand is a book like a teacher or political leader addressing an audience. His scaly Safari suit is saintly rendered like a gentleman with his turtleneck cover. The figure is probably in line with the unique biography of the man an appearance to show a document of a Ghanaian nationalist/aristocrat.

The relief portrait sculpture of Ahmadu Bello (Plate vii, p.97) is a tribute to the premier, a nationalist and educationist. The portrait is cited in the sculpture garden of the Fine Arts Department, Ahmadu Bello University Zaria, as the theme suggests. The portrait is rendered in the usual turban outfit of the Sultan as though he was addressing an audience. The scaly background of the relief sculpture is a characteristic of the northern wall decorations of Nigeria. The opulent nature of the face of the leader suggests the dignity accorded to him. The man

individuality is not proclaimed by action, but his dress reveals certain props, which conforms to aristocratic ideals.

Jaji's monumental Sango's figure (Plate viii, p.98) resembles Ben Enwonwu's "Sango" statue situated in front of the National Electric Power Authority (NEPA) Marina Lagos, Nigeria. Jaji's Sango is a naturalistic cement sculpture cast in linear appearance holding a touch, also fastened on his right hand is double-edged axe. The figures woven hair is like that of Nok terra-cotta head. The skirt-like costume of the figure replicates a typical African priest consulting an oracle. The figure is believed to be a Yoruba progenitor, "The god of thunder", rendered in great strength and vigor. Jaji has indeed used western style or idiom to express this sculptural piece, thus he exalts some prominent personalities who died in their struggles to liberate others.

Jaji has not relented his search in the bid to finding the plastic essence of cement, a thing most of his students testify to; an alternative to the formidable plaster of Paris, which is not to the advantage of an average sculptor in Nigeria in recent times.

4.2.4 Ehizele, Mathew Onosekhale (b. 1958) plate ix - xii

Mathew was a lecturer in Ahmadu Bello University, Zaria since the 1990s as a sculptor his alma mater before his transfer of service in 2001 to the University of Benin, Edo State Nigeria. He has had outstanding artistic features, a high taste for the plastic essence of welded metal sculpture, where line and space play vital roles. Matthew has been a source of inspiration to many students since his undergraduate days. It was in such a time he started experimenting with welded metals, where he produced “Argungu fisherman” a monumental sculptural piece holding a calabash. The figure was rendered with enclosed volume. That was just the beginning in his quest to really explore the possibility of being a master in this kind of art. His Master of Fine Arts (MFA) degree project attests to this great quest. A typical example of such metal sculptures by Matthew is “The Sledge Harmer” (Plate ix, p.99), a metal sculpture of over 600cm tall, in front of the sculpture workshop and studios of Fine Arts Department Ahmadu Bello University, Zaria. The figure of sledge harmer man captures the essence of the plastic essence of welded sculpture and metal sheets. It provides a key to a meaningful contemplation of its philosophical representation. The sculpture is capture in great vigour and strength. He raised

up the sledge harmer into the atmosphere, with one of his legs pushed forward giving it balance and rhythm. The artist combined cubist elements to form volume with geometrical shapes. The harmer on the figure is rendered in a rectangular box-like shape, while the limbs and trunks of the human figures are in abstract shapes. The interplay of lines with rhythm on Matthew's metal sculptures is so exotic.

The artist's exceptional artistic talent makes him produce a lot of linear sculptures looking like the painting, *Agbogbo Mmwuo* of Ben Enwonwu. Such linearity could be seen in his work "Amariya da Ango" (Plate x, p.100), a metal sculpture of a husband and wife in flowing gown bearing simple linear and spiral features representing embroidery of cloth decoration. Flat metal sheets are used to emphasize the head of the male figure and shoulder. The artist lived in Danraka Estate Samaru Zaria where he must have probably witnessed the Hausa style of contracting wedding. Usually, men appear in "Agbada" (a flowing gown) and women "Jelabiya" (a female long gown) thus explaining the social status the couples assumed. The artist was able to achieve unity of this work through some sort of juxtaposition of the couple's to justify the agreement between the two figures. The figures were rendered standing on one leg

each on a round platform and base showing the endless love between them.

Matthew loves doing art no matter what it will cost him and his drawings and paintings are full of Social messages. He sometimes paints before producing his sculptures, and always sketches before picking his welding machine and rods to weld. His painting the “Queen Mother Mask II” (Plate xi, p.102) is an example of this. On this painting, Matthew combines geometric shapes using diverse shades of colour to produce a surrealistic appearance to illustrate the spiritual position of the Benin Queen Mother. The artist renders this painting using circles of different sizes, to represent the various women personalities under the Queen Mother. Also the division of the painting into two showing bright and dark colours explains the Queen Mother’s ability to lead either by day or by night. The artist replicates this painting using metal and some found bell-like objects to represent the Queen mother’s eyes and earrings. The Queen Mother mask is interplay of shapes, of rectangle, circles, semi-circles, cones and abstract shapes. The nose of the figure is composed of extended flat metal sheet connected into the opening representing the mouth. The self-confidence of the artist and social experience of the artist serve as a basis for the confidence exhibited in most of his sculptures.

“The Drummer” (Plate xii, p.103) conveys such messages. Perhaps, the artist tried to record some activities observed in Zaria, with special interest on the player of the talking drum who opens wide his arm in continuous rhythm.

Mathew believes that sculptors are pacesetters in the arts, people who should engage themselves in several aspects of the arts like drawing, painting, brick laying, plumbing, and stone carving.

For over two decades, Matthew’s contribution in the art has been in the aspect of metal sculpture. He has crossed the traditional boundaries into the modern art. He is very sensitive and calculative in his quest to produce normal life’s activities, which he brings to bear in his search for fresh essence or vitality in metal sculptures. Mathew welded metal sculptures has influenced Lasisi Lamidi and Idowu Biola’s Sculptures.

4.2.5 Gushem Philip (b. 1958) plate xiii - xv

Gushem’s inspiration stems from nature and human activities, normal scenes in life and some aspects that have to do with his faith in Christianity. He tends to appreciate the natural patterns created by nature like foliage, which he used to produce series

of motivational art. Such studies aim at developing natural scenes (land and seascapes) towards achieving a state of non-naturalistic form (abstraction). As he subscribes, the term landscape painting is essentially a painter's term of Dutch derivation first used in the late 16th Century to describe the rendering of natural scenery in painting. Landscape is made up of two design elements, form and colour, a most characteristic factor, atmosphere consisting of light, shadow, sky, and aerial perspective.

Gushem seems to derive pleasure in landscapes from his early days in Zaria to date. The environment he lives in and the natural landscape captivates his artistic practice. Such impulses are seen in his "Savannah Landscape I" (Plate xiii.p.104) an oil painting on canvas. It is essentially a landscape with two contrasting features, the fore ground in yellowish flowing appearance like dry grasses in the midst of some brown looking depressions. The painting bears a standing tree gagged in between a gorge. There seem to be a ray of direct light falling on the ground and the tree tilts toward the left. The atmosphere appears cloudy as though it will rain, and the far distant shrubs in pale looking green and yellow. It is probably a watershed from a highland. Plate xiv,p.105 could as well be seen as a continuation of Plate xiii, p.104 The painting is a northern stream

meandering from its catchments with some kind of rocks inside the river, helping to divert the normal flow of the river. By the side of the river is the appearance of grasses looking like elephant grasses of the Sudan Savannah. From a distance, the trees appear in tan receding green with some patches of yellows to suggest the period immediately after the summer, a period when grasses are not fully dried enough for the harmattan fire. These Savannah landscapes present to the artist such a wide selection of interesting subjects for artistic creativity. Gushem's paintings are impressionistic in style. They are rendered in clouded atmospheric effect, with deep blues, yellow and purple. Gushem sees space in painting as a given area on the support for expression. To him forms are divided into animate, which concern it with the human and animal forms while the inanimate deals with landscapes and objects. In his paintings, forms are usually abstracted and painted through the splash of colour using brush strokes to define some parts of the human body to give it form and solidity.

His painting, "The Messiah" (Plate xv, p.106) reveals such fascinating brush strokes to define figures at the foot of the cross. The painting is done using oil on canvas. The artist caption Jesus on the old rugged cross as a perfect being glorified into the atmosphere, with cross almost disappearing

into the background in crystal white and milky colour. The artist also used colours of different hues to represent figures or personalities that have come to receive salvation from their sins. Significantly, the varieties of colours used are suggestive. They could suggest the various problems brought to Christ for purging. They could also explain the status of both great and small coming before their redeemer in solemnity of worship and for atonement. This painting is reminiscence of Tekle Afewerk of Ethiopia's last judgment; comprising of many figures represented in strokes of brush in ascending appearance towards glorification. Gushem used a naïve approach to painting like Sam Ntiro of Tanzania whose paintings were pod-like in nature. In this painting, ("the Messiah"), the shadow of the figures appears on the ground in a transparent manner like pastel strokes, though they are dry brush strokes.

As students pass through the Fine Arts Department of Ahmadu Bello University, Zaria, Gushem's courses especially colour interaction, mural designs, landscape painting and mosaic decoration are indelible. They make lasting influence to students' knowledge on colour and the use of standard canvas sizes for painting. Gushem believes that students are to be guided and not to be spoon-fed, perhaps what the Fine Arts Department, Ahmadu Bello University Zaria does. It is through

such avenues that this artist/teacher has contributed to the development of art in Nigeria.

4.2.6 Babalola, Tunde Olayinka (b.1967) plate xvi - xix

Tunde's art has been greatly influenced by man's socio-economic and political behaviors. From his formative days as a student he had sought for expression in representational sculptures. Thus he engaged in the art far back in his secondary school days where he participated in some art programmes at the National museum Lagos. His previous direction relates to poses and the rendering of caricature and stylized figure in different media. Some of these figures involved character portraits in different modes and expressions until his recent recycling of found objects and industrial waste materials to execute art. He calls it regain waste from the environment.

Tunde has done a lot in terms of representational sculpture. One of his works titled 'Drum Beat' (Plate xvi,p.107) is a high relief sculpture cast attached unto the wall of the 400 level sculpture studio of Fine Arts Department Ahmadu Bello University, Zaria. This sculpture is a stylized sculpture abstracted in projecting manner, a drummer, beating drum with his left hand up. The figure's head is stylized too small for the body, suggesting perspective. The figure is depicted with mouth widely open, with

stomach to legs absent, a deliberate feature of what the artist desired to achieve. The drum is fastened together like the roped pot of Igbo Ukwu. The hands of the figure are over exaggerated using elongation a feature associated with the sculptures of Ben Enwonwu.

Similarly the idea was used by the artist to render another juxtaposed welded instruments, tagged "African Rhythm" (Plate xvii, p.108). On this welded sculpture, a skeletal iron rod was used to suggest a figure holding the local harp; the right hand is raised in action to strike the harp. The harp looks like a Hausa "Goge" a Local Hausa harp of Nigeria with a talking drum and three local African drums composed together. Tunde used linear iron rods to decorate the drum in crisscross manner. This experimental work conveys laudable social messages. Through series of exhibitions such fascinating new techniques was showcased to many art viewers.

Tunde is undoubtedly another exciting artist the Department of Fine Arts Ahmadu Bello University, Zaria has produced in recent years. His current direction has been to collect, regain waste from his environment to create art pieces. Such wastes include bottle tops (cork) and even exhaust pipes. The use of such regains has made him win a residence in the United Kingdom and Switzerland in 2002. These sculptures were produced using

metals, bottle corks round a metal and cloths to cover the exposed part of the figure. Its features are elongated and exaggerated. Example of such work is "Ghana Must Go" (Plate xviii, p.109). It is a representational conceptual figure on the mass movement or exodus of Ghanaians from Nigeria, in the early 1980s due to some embargo imposed on them and other foreign nationals in Nigeria. The figure is captured pushing a truck. On the truck are two sacs commonly known as "Ghana Must Go" tied together. One notable thing worthy of mention on this work is the mood expressed on this sculpture. It was not a happy experience. The artist used this technique to exhibit another work, "The Palm Wine Taper I" (Plate xix, p.110). The work is a conceptual skeletal figure covered with clothes on a bicycle. The sculpture piece is rendered moving than stationed. The head of the figure is fixed using a container turned upside down. The artist also engages himself with some sort of installation art. Usually, such works are not permanent, but could be documentaries of the African art.

Apart from the various successes and contributions of Tunde to introducing regain waste, installation art and performance art into Nigerian contemporary art, for now he is unpredictable he can dabble into new forms of art with new themes contents and style. He hopes to experiment more in the near future.

4.2.7 Aina Ayodele (b. 1969) plate xx - xxii

Ayodele usually called Ayo, a co-founder of the Gallery 3, at Old Kano Road Palladan Zaria, started painting through series of experiments and developments in colour composition. He sought to study this through the synthesis of forms and motifs with emphasis on colour composition in figurative painting. Ayo's quest has been in the visual aesthetics, and possibly to synthesize form with motifs in figurative painting where two-dimensional colour space can be transformed into three-dimensional form. One of such works carrying this significance is "The Gate of Hell". (Plate xx, p.111). It is an unconventional mixed media piece of work, which could be mistaken for sculptural installation. A wooden door thematically presented as a gateway. It is widely open with lock handles on both sides. The middle of this work bears a dark appearance signifying that of hell. The splashes of colour here are white, yellow and red, submerged into orange and pink. The work portrays a conceptual gate, which one can interpret as the entrance of hell. The artist here unveils some skeletal figures at the etched portion of the work signifying the normal activity of fire. On the right hand side of the painting, Z is boldly written meaning at letter Z the end has come. The artist's desire for experimentation

is insatiable. He uses odd objects like water boiler, cutlery bottle tops, chicken mesh, metal sheets and canvasses to execute his works. When he is not experimenting, he creates wonderful still life drawing or painting that addresses the social essence of the subject.

Ayo's painting "The Gossip" (Plate xxi, p.112) is an oil painting on canvass consisting two figures talking to each other. One interesting feature of this painting is the seriousness in which the artist portrays the two figures gossiping. Their mouths were portrayed widely opened with nose touching each other, also looking at each other eyeball to eyeball. The distribution of colours on the work makes it look like two masks facing each other. There seems to be a mysterious appearance of a third figure glorified from the middle of the work into the background. It could be angelic appearance ironically wearing earrings, although the first two figures look like male figures. The implication aroused here is that females are known to gossip, why men now? Another implication is of the fact that when two people gossip, there is always an unseen third person who hears. This painting the gossip evokes a serious message that informs beholder to defrain from gossiping.

Ayo is one of the young generation artists of Zaria who has introduced three-dimensional approach into painting. His

philosophy about art is that which informs the artists of the need for constant and endless experimentation. It is a technique adopted from Gani's liquidize paintings. On such paintings Ayo makes conscious attempt to subjugate recognizable images using vain like lines like the 'Uli' body decorative designs.

Ayo believes that the artist makes all the decisions before mounting his canvas. He engages in mixed media installation and experiment like the painting "Night and Day" (Plate xxii, 113). It is an assembled mixed media piece looking like a loom. This work is divided into two parts, one part representing night while the other represents day. For the side representing the night is shown in bluish patch on a rectangular canvas piece rendered in motion with some pieces of threadlike rope mending the whole work together. Another interesting feature about this work is a moon-like or sun figure stationed at the top centre of the work thereby dividing the work into two. For the right hand side representing the day is captioned in pink, sky blue and some purple colours; on this same work, the artist achieve a blend of activities of the day and night using butterfly looking wire to represent figures walking towards various rooms, like a hotel. The work provides an insight into the social conditions of what happens in every society during night and day.

Ayo shares with Gani Odutokun a belief in accident creating design, he gradually and systematically seeks for a path towards transforming two-dimensional colour field into three-dimensional installations.

4.2.8 Abdullamidi Abdullasisi (b.1966) plate xxiii - xxv

The attributes of success generally are the ability to focus on one's dreams and relentlessly pursue them and to self-actualization. To insist upon excellence is to possess a consuming passion for a true personal style.

Lasisi is one of the "eclectic" sculptors Zaria has produced in the last two decades. He could pick ideas from whatever fascinates him, even forms in other artists' works and adds enormous dose of ideas and conceptually recreate new art directions. He enjoys painting, though trained as a sculptor. His sculptures are a mixture of painted canvases and steel, which could sometimes be found objects. He explores into the dynamics of lines especially as they affect the female figure.

In 1998 Lasisi started using this medium to express himself, he calls such series "Supplication" (Plate xxiii 114) is one of them. It is explicit and captivating with open arms as in adoration, thanks giving, victory or surprise poses. It is rendered in skirt like appearances using abstract shaped canvases sewn unto rods

which bear some decorative motive that are finely designed to enhance its beauty. The figure is conceptually rendered, with some iron rods representing beads on the waist of the figure. The head of the figure is idealized showing plaited hair and circular necklaces round the neck. The head is schematically represented as in child's art, with great facial vitality as in dance pose.

His studio practice had motivated him into experiments. The works of Julio Gonzalez has however, influenced him. Like other Nogh-Nogh artists, Lasisi believes strongly in experimental works. He series of experiments using lines to form representational sculptures composed with welded mild steel.

Another welded sculpture by Lasisi is "Mother and Child" (Plate. xxiv, p.115). The work is executed using found objects to represent a pod like figure. The body of the woman is rendered as an attached long looking gown made of canvas, maybe a working gown or nightgown. The gown is decorated using vein like design as textures, an innovation of the artist, in pink, yellow and green pigment. The female's head tilts towards the direction of the child as in mother and child conversation. Figuratively, the artist deliberately opened the left side of the mother, as though the child was removed directly from the side of the mother.

Furthermore Lasisi's research experience led him to explore African masks and the use of recycled objects to produce his art works. One of such explorations is a combination of Akuaba doll / the African masks, which he used to produced chairs for restaurants and residential houses (Plate. xxv, p.116). This chair is a replica of the Akuaba doll used by the Ghanaian women. Because these chairs are for aesthetics, the artist chooses to incorporate Africa idea of beauty from the Ghanaian Akwuaba. The aesthetic choice power of the artist is explicitly embedded on this chair. The seat looks like a seated Fulani lady decorated in their usual bright colour of blue and orange for the face and chest.

Among the Zaria artists, Lasisi seems to convey qualitative statements about females, an attribute of African sculptor. He is one of the most vibrant Nogh-Nogh groups of artists based in Zaria who believes strongly in experimental art. Lasisi share a field of thought and style with Mathew Ehizele who uses metal sculptures in linear rendition. Though with an identity composed to differentiate his sculptures, Lasisi Lamidi and with Aiyo Aina, have been engaging in different professional services offered by both public and private commissions. He is a co-founder of gallery 3, situated in Zaria, which encourages studio practice and the grooming of younger artists.

4.2.9 Okoli, Kenneth Okey (b.1964) plate xxvi - xxviii

Kenneth Okoli (Kenkoli) was exposed to art in his primary school days in Kano where he was engaged in series of drawings and sketches for his peer group. He further explores more talent, by pursuing it at each stage of his academic formation.

Kenkoli became the pioneering president of the Association of Fine Arts Students (AFAS) Ahmadu Bello University Zaria following its split into two from the dual Association of Industrial Design and Fine Art Students (AIDFAS). His initial art abilities were formed through several influences from exhibition, workshop and studio practice. The major determinants or sources from which he drew inspiration were through the technical, studio practices and the changes in his environment. While in Ahmadu Bello University Zaria, he had the opportunity to reclaim individuality, the freedom to absorb or reject any particular art tradition. Also he had the freedom to combine or borrow other artist's forms or select what appeals to him.

From this encounter, he started redefining his quest into an area not explored by any Zaria artist. Landscape sculpture immediately interests him. As he watched keenly, through series of paintings in books he saw several landscape paintings with only few or less landscape sculpture. He could only attribute

landscape sculptures to the Assyrians, Egyptians, Mesopotamians and Greeks.

Kenkoli started experimenting with different materials, such as cement, polyester before metal. The Zaria landscape first interests him, and he immediately started the possibilities where they could be rendered using linear metal. His local environment at Zango Shanu off Sabon Gari - Samaru Road, Zaria, was where his first experimental model started. The local architecture and landscape became paramount in his kind of landscape representations. The first on the list of such linear landscape sculptures is "Kore" (plate xxvi, p.117) an outskirt village attached to Zango shanu towards dam quarters of Ahmadu Bello University, Samaru - Zaria. This landscape captures some northern decked top architectural houses with the always Baobab trees in simple linear perspective.

Also, the landscape is rendered using bold metal piece with an impressionistic sun rising from the far left of the landscape.

Kenkoli indeed achieves great success in this style. Such success can be seen in his "Zaria Landscape I" (plate xxvii, p.118) sculptures, where he used empty spaces to achieve the reflection of light on the represented houses. The Baobab trees here are rendered using bold features with some sort of metal

sheets a blockade to the light of the rising or setting sun. Kenkoli calls these linear metal landscapes 2½ dimensional sculptures, not two or three dimensional as is popularly known. He calls them so because they are not really flat nor round, they are semi-flat and semi-round.

His “Layin Zomo” (Plate xxviii, p.119), is rendered differently from the first two landscapes except that the Baobab tree becomes a regular feature in the three metal landscapes. The “Layin Zomo” does not have the type of houses that appeared in the “Zaria Landscape” and “Kore”. Here, the architectural buildings suggest a typical village in Zaria Environs. Also on this work is an appearance of a spiral moon trying to rise into the atmosphere. Some strand of linear metals represents grasses on a wide meandered road creating a sort of perspective. The settlement is a linear settlement.

Furthermore, Kenkoli has been involved in joint and private commissions. Some of them are a mascot (dog) at the Nigerian School of Military Police Basawa, Zaria, the burst of Chief Solomon D. Lar, the first executive civilian governor of Plateau State; the design of the Nuga games torch and flame at the Ahmadu Bello University, Zaria, 2001 and mascot dress of the Nuga games, 2002. He is a member of the Nogh-Nogh group of artists, Zaria, Nigerian Society for Education Through Art

(NSEA), Zanenmu (our art) Circles of Exhibiting Artists Zaria, Art Council of African Studies Association (ACASA) Washington D.C.

Undoubtedly, Kenneth Okoli is another gift the Fine Arts Department Zaria has produced in recent years. His metal landscapes offers artists an alternative to interior wall decoration. He is a practicing studio artist and lecturer of the Fine Art Department Ahmadu Bello University, Zaria with the quest to contribute more in the art and to groom young artists.

4.2.10 Damden, Kevin Samuel (b. 1965) plate xxix - xxxi

Kevin is not a gifted artist, but through a dint of hard work he has arrived where he is today. Kevin was highly influenced by his female sculpture lecturer, Esther Onyilo. Esther, he said, never accepted any work executed below standard. Even though she is now late, when produce an unproportional work, he hears through instinct a re-echoed voice saying, “do it again”. In his studio practice, he has been working on cubist style of sculpture, with frequent studies on anatomical essence with the bid to execute his new kind of art. He calls it “Bism”, essentially a cubist style of sculptural rendition where resembling essence of such subject is embedded.

Cubism is noted for its abstracts geometrical shapes and stylization, Kevin's "Bism" style is noted for its geometrical representation, stylization and resemblance. He uses such style to give a tribute to some major personalities in Nigeria. For example the sculpture of the President of the Federal Republic of Nigeria, "Chief Olusegun Obasanjo" (Plate xxix 120). This work is a cement cast portrait of the president rendered in cubist style. The president is depicted smiling, a common feature attributed to his friendly gestures. The eyeglass is aligned on an opulent cheek with every facial feature exaggerated. Mr. President's cap tilts towards the left as he is fondly addressed, "it is now time to tilt to the west". Though the piece of sculpture conveys a cubist style, the artist was able to capture the essence of resemblance of the subject. The work is on a pedestal in the sculpture garden of the Fine Arts Department, Ahmadu Bello University, Zaria. This sculpture is captioned in the usual posture of a president.

Among the works of the artist is "Supervised Terror" (plate xxx, p.121) a cement cast sculpture in the sculpture garden of Ahmadu Bello University, Zaria. "Supervised Terror" is a sculptural piece involving the assemblage of different personalities ranging from military personnel to civilian dictators. The figures are juxtaposed into a column from bottom to top with

each figure looking so seriously engaged. Inferentially, the twenty first century was ushered in with a lot of terrorist attacks against many nations and suicide bombers abound. Kevin has a belief that such terrorists must have been supervised and masterminded somewhere before their final strikes. The archetypes of Commentaries on socio-cultural, socio-political or socio-economical issues of what happens around Nigeria and the wider world are some of the themes the Zaria artist exhibits on their art works.

Apart from Kevin's cubist style, he is involved in a style of ink shading using dots, a pointillist approach to shading called pointillism. The style was adopted from an influence with one Oboli-Oboli, his classmate during his undergraduate days in Zaria. Kevin has used this device to execute many realistic portraits of prominent personalities in Nigeria like the legendary Gani Odutokun, the current head of department "Dr. Musa P. Mamza" (Plate. xxxi 122) and other individuals. This style of shading enhances the artist's elegant and confident dots especially the ones defining major compositional structures of light and shade.

The artist has also produce some public projects, which include the portrait of the pioneering father of the Gindiri Secondary school, a sculptural piece of the virgin Mary at St. Mary Catholic

church, Samaru - Zaria, another sculptural piece of virgin Mary for Dr. (Mrs). Rita based in Zaria. Kevin has participated in some workshops, which include the Association of Fine Arts Students open workshop in 2001, Voices Art Movement workshop, Nogh-Nogh "Found Form", an environments inform creativity workshop and exhibition. His 'Bism' style of sculpture is a new form of art ushered into the Nigeria contemporary art.

4.2.11 Musa Baba Adamu (b.1953) plate xxxii - xxxiii

Baba is a product of influence since his childhood days. During this period, he saw some of his kinsmen draw, paint using traditional style. One of such people happened to be an art student of the Ahmadu Bello University called Akimbo. By this time also, Baba began by producing toy guns, vehicles using cornstalk as far back as from the 1960s. At the Teachers' College, he continued developing his art by helping students, even his seniors preparing teaching aids.

Baba did diploma course in Fine Arts before enlisting for the degree programme in painting. He has since taught art from the primary school, secondary, and now at the College of Education, Gidan Waya - Kafanchan. Baba has taught art at Community Development Center Kaura Local Government Secretariat Kaura

as part of his community services. He belongs to the experimental group of artists. He has been improvising art materials since his teaching sessions every where he taught in line with the training he received in teacher education. His improvisational technique, using collage is an alternative medium for painting which he has development for many years. Baba remembers his diploma days at Ahmadu Bello University, Zaria in the early 1980s where virtually every material the student needed was provided. While as a teacher, teaching materials has not been provided severally, so he chooses this devised as an alternative to painting. With such paper collage he executed his final year project in Ahmadu Bello University, Zaria in 1998. The collage piece is the portrait of "Mallam Mu'azu Sani Mohammed" (Plate xxxiii, p.123) his teacher.

The work is a comprehensive assemblage of coloured tesserae of different hue, which provides a portrait of Mallam Mu'azu. Mu'azu is captioned in his cultural attire, shown in great alertness, a portrait of his likeness. The work resembles the splashing technique of the Mu'azu, an alternative he uses in painting. The portrait possesses a specific setting with impasto of frigid yellows, sky blue, brown of various shades giving it an abstracted background sharply broken by the white Kaftan and red looking cap. A bright appearance is enhanced by the artist's

focus on the high light falling on the portrait's nose and forehead. His bend head gives it profile view. Also documented in the same technique is the idealized portrait of "Ahmed Mohammed Makarfi", the 4th and 5th republic executive Governor of Kaduna State (Plate xxxiv, p. 124). The work is not completed however at the present stage, it can be considered successful.

Governor Makarfi appeared in his traditional costume of leadership as in real life situation. The artist presented him, as a robust figure wearing "Baban riga", with smiles on his face.

The cap and face are calculative in random impasto tasserea of warm yellow and red bearing some white highlighted tesserea flashes of bright light. The shape of the cap resembles that of Solomon. D. Lar, a former Governor of Plateau and Ex-Chairman People's Democratic Party of Nigeria. The portrait is rigidly positioned and the influencing face suggests the governor's ideal of will and alertness. Makarfi is represented as a robust states man. The milky appearing features of the gown with, various white patches of highlight red, brown of various shades on the face echo the and calm empty background. All the physiognomic details of the two faces, Mallam Muazu Sani Muhammed and Alhaji Ahmed Makarfi, as well as the appearance of their wears are immutably captured. The mastery of this style of painting has been highly commended.

The desire of the artist to experiment more could be seen on the figure above (plate xxxv, p. 124). Baba grooms students severally but hardly do they pass through him without taking a project in collage. Baba's improvisational technique of using collages as an alternative medium for painting has been quite successful. He has influenced the writer to produce a collage entitled 'which way Nigeria?' in 1994. He also influences Mary Aboi in the production of her final year project using colourful straws which she calls 'butterfly metamorphosis. Some of his public works are mural paintings on the walls of the administrative block and Samuel Audu Hall of the Kaduna State College of Education Gidan Waya, Kafanchan. His art exhibitions include "Art, a Language for Communication" "The Teacher and His Pupils", which was essentially works of students he has mentored over the years. The exhibition was part of activities during the children's day celebration in 2001. His alternative to painting using collage as a medium for painting ushers students and artist a new guide to painting in this age of economic depression and hardship.

4.2.12 Idowu, Biola Tunde (b. 1978) plate xxxv - xxxviii

Biola was born in Mafoluku, Oshodi Lagos, a native of Ijebu-Jesha Osun State. Biola is a product of talent from childhood. In developing this talent, he was admitted into Ahmadu Bello

University. Where, he was trained as a sculptor. Though a sculptor, his pencil sketches drawings and paintings are exotic with great expression and action. His art works are embodiment of human experiences and goals derived from his immediate community, Lagos, where he was brought up. The cosmopolitan way of living in Lagos also has influenced his art style. Biola believes in African Philosophy of art, the rendering of African art in African way to indicate age. He made his art appear old to suggest to the viewers that the old African art is still in force.

Such ideas are evident on his sculptures. One of such sculpture is the “African Lady” (plate xxxvi, p. 125). It is a mixed media sculptural piece of metal sheet painted using oil and tulip. The artist rendered the portrait of the lady on an etched metal systematically engraved. This metal is further perforated into a likeness of an aged long wood, eaten by termites. Such perforations are ornaments to pave way for the features like beads, eyes and the shape of the head. The figure is rigidly captured in a profile with high headgear like that of the Yoruba women preparing for an occasion. Biola used yellow and blue, superimposed in linear decorations with spirals for the figure’s headgear. The red tulip is an emphasis to show the lady’s beads and lips. The figure’s dress is embellished with lines of spirals, a

typical appearance of African woman's paraphernalia, in subtle yellow, purple and blue. The lady was dressed for an occasion like the usual Yoruba "Owambe" weekend parties.

Similar deep brownish characteristics of his work is also noticed on the "The Spider" (plate xxxvii, p. 126), it is rendered in objective realism, aimed towards recording visual reality with maximum fidelity to nature. The spider is shown on its web moving from an expanse towards a finite direction. Biola tends to employ an archetypal image into his sculptural piece where local motifs are used for academic purposes. The image of the Spider is an emblem of authority such as found on the Royal furniture or courtlier of Egypt. The sculptural piece has appearance of the Benin bronze plaque used on walls of the Oba's palace.

Biola is also noted for his expressive welded metal sculpture like the sculptures of Matthew Ehizele. One of such works is the "Palm Wine Trapper" captioned on a bicycle (plate xxxviii, p. 127). It is a brown looking male Yoruba palm wine taper with his hat on, with gown flowing backward suggesting the direction movement of the bicycle. The bicycle appears with both wheels in motion. Biola developed this personal technique of rendering welded sculpture with enclosed steel or metals with special interest on the head, a sort of African philosophy where the human head is seen as sacred. He takes a lot of time working

on the head of his welded sculptures in line with such notion held about the human head. The relationship of the artist works to the type motif explains the apparent sameness and uniformity of idioms in most of them. The artist reproduces elaborate improved welded sculptures as in his acrobat figures (Plate xxxix, p.128). The "Acrobats" is a metal sculpture of about 600cm high, in the courtyard of the sculpture garden, Fine Arts department, Ahmadu Bello University, Zaria. It is an elaborate welded sculpture like the acrobatic dancers of Npokiti Umunze, Anambra State Nigeria. Their Atilogu Igbo grass-like costume reminds the researcher of Ben Enwonwu's Agbo-gbo-mmuo painting (the dancing masquerade). The "Acrobat" is a four-figure composition anchored together on the figure lying on the floor whose hands and legs support the other three figures. The delicacy and fragility involved in this work is excellently displayed. The whole figures are set hanging in the atmosphere. One of Biola's sculptures is in the collection of the National Sculpture Society, New York. He has a studio in Mafuloku Oshodi, Lagos where he has been practicing and helping younger artists develop their talent. He is a recipient of the most versatile artist award 2001 by the Association of Fine Arts Students, Ahmadu Bello University, Zaria. The enthusiasm with which Biola executes his works is great with lots of refinements.

CHAPTER FIVE

5.0 Summary, Findings, Conclusion and Recommendations

5.1 Summary

The study is based on some selected artists of the Department of Fine Arts Ahmadu Bello University, Zaria and their contributions to the development of contemporary art in Nigeria, 1981-2002.

The department was transferred from the Ibadan branch of the Nigerian College of Arts Science and Technology in 1955. It was the first art department in Nigeria, graduating her first artists in 1959 who were six in number.

From 1959 to date about one thousand students have graduated in painting, sculpture, Art History and Art Education.

The reason why the graduates of 1981-2002 are studied is because there have been a dearth of literature to showcase their art progress over the years. The only available literature were mainly on exhibition catalogues, art journals and scattered biographies of such artists on thesis and project reports, which were utilized for the literature review.

The methods used for writing this thesis are historical and descriptive. The historical process deals with the study of art works and documents, which are usually seen, touched observed and photographed. The descriptive method deals with describing of art works styles, and messages conveyed. The art works are described based on the styles, themes and message conveyed.

The study revealed that most of thee artists are involved in specific art style both in painting and sculpture. For instance Muiazu Sani is engaged in splashing, sprinkling painting technique which is Unique among Nigerian artists. Gushem Philip borrows forms in foliage to execute his landscapes and compositions through broad colour brush strokes. Tunde Babalola is identified by his art, which is the use of bottle tops fixed unto iron rods.

Ayo Aina synthesizes form with motif using colour to produce paintings on series of canvases; which are usually attached to a larger frame with strings. Lamidi Lasisi's contribution is in an area where canvases are sewn unto iron rods with embellishments of motifs using colour. Kenkoli is contributing in the aspect of metal landscape sculpture called the two and half

dimensional metal landscape instead of the two or three-dimensional forms of art.

Kevin Damden explores a style called “Bism ”which is a derivation from cubism. His Bism styles capture portraits of individuals using stylization with the essence of resemblance.

Baba Musa’s collage style looks like splashing and sprinkling method of painting.

Biola Idowu’s welded metal sculptures are perforated with lots and lots of filing which makes them look old like the age long African sculptures.

5.2 Findings

The splashing and dripping of colours to produce figures has been unique to Mua’zu Mohammed Sani. This he refers to as splashing, sprinkling and liquidize technique of painting. Matthew Ehizele believes that metal is rigid; he therefore tries to bring out the plastic essence in it by building, twisting turning it to conform to his sculptural welded forms

Gushem uses the natural patterns of foliage to embellish his art works, which are usually landscapes and abstract figures.

Tunde Babalola collects bottle tops; fix them into metal rods to form representational sculptures.

Ayo Aina synthesizes form with motifs by cutting bits of canvas which is sewn unto a bigger frame thereby creating three dimensional forms. He uses colour by rapid brush strokes to create luminous surface.

Lasisi Lamidi usually converts shaped canvases to abstract forms sewn unto rods. He then uses colour to paint the figure to enhance its beauty.

Kenkoli uses metal sheets to create architectural landscapes of houses and trees in simple perspective. His environment is full of baobab trees which he observes to create the light areas of architectural forms against dark areas.

Kevin Damden's style of sculpture is called "Bism" which is taken from cubism. In his sculptures he combines both geometrical shapes, stylization of form with resemblance of the person being portrayed.

Musa Baba uses coloured tesserae of different hues to produce realistic portraits which in execution resembles splashing technique of painting.

Biola Idowu uses metal to produce sculptures that look ageing. The artist perforates the sides of the metal as though they were damaged through corrosion. This he believes that the old African art is still in force.

5.3 Conclusion

In conclusion, this study reveals efforts made by the selected artists of 1981 -2002, who really worked in the art scene with series of exhibitions, workshops, conferences and research to show. Such workshops, conferences or research are done in the field of sculptures and painting. Their post graduate's art styles, themes, contents in colour and form have culminated to contributing to Nigerian art.

All these activities have increased public awareness in the art. Their community services and commissions attest to this. Some of them have worked as policy makers and inspirers to other artists in Zaria and around Nigeria. Some of the studied artists have taught art from primary to the tertiary institutions. Two of them are co-founder of a private gallery and institution based in Zaria. Some of them have contributed to the development of art education in Nigeria through engaging in new art styles with unfamiliar approaches. They have also helped in the

transformation of the art by working with improvised art materials. By this, art training is being encouraged in places where adequate materials are not available. To also lend credence to their works, some of the artists played roles in various art organizations, for example the EYE Society, The Society for Nigerian Artists, Nigerian Society for Education Through Art and Nogh-Nogh art group based in Zaria and the Art Council of African Studies Association Washington .D.C.

Art in Nigeria like in other countries have gone through different stages of reformation, influenced by Socio-Cultural, Socio-Economic, Socio-Political and intellectual factors.

All the interviewed artists have played their roles in one aspect of these changes. Socio-Culturally, they have produced works that depict local sceneries, activities, which address some problems in society. Socio-Economic aspects of their art involved the setting up of gallery, institutions or studios, where art works are, exhibited and artists are trained. The Socio-Political aspects of their works involves the rendering of political personalities; heads of states and Nationalist. Some of them took up leadership roles in institutions, art organizations, co-ordinate art show, seminar workshop, conference and the like.

Some of them also participated in decision making inside and outside their discipline, where matters that either affect their career is discussed with the bid to proffer solution to them.

The twelve discussed artists received academic training in the art where withal they were able to contribute to various fields of research. Some of their research innovations and styles are propagated in the current trend of art around Nigeria.

Artists from Fine Arts Department, Ahmadu Bello University Zaria have remained outstanding both in scholarly and artistic innovations.

5.4 Recommendation

In view of the importance of this research as to assemble a documentary on selected artists over a period of twenty-one years (1981-2002) from Fine Arts Department Ahmadu Bello University Zaria, the following recommendations are advanced:

It is recommended that sculptors and painters should resume their usual exhibition, which has ceased in recent years.

Academic artists especially sculptors and painters should continue in their studio practice and in addition write articles on

such research works. They should practice art, produce art, and verbalize art.

It is recommended that art historians take it upon themselves to write books as documents of what the recent folk artists are doing. Such artists indeed have the same chances of becoming great artists like Aina Onabolu, Akinola Lasekan, and Erhabor Emokpae if only they are exposed and documented adequately.

Art should be given adequate attention if the Nation must move ahead, because no nation progresses without paying adequate attention to her art developments whether modern or contemporary.

She should as a matter of urgency review the implementation of its' educational policy, which pushes art to the background instead of the front line it has enjoyed before now.

A lot of funding should be made in the provision of art facilities and materials for art teaching and practice all over Nigeria.

The Federal Government should establish Art Schools as part of Nigerian Educational system as found in the United Kingdom, America, Japan, and India. This will train students as part of the technological frame work to elevate such students from the present economic hardship as found in the mention countries above.

The Fine Art Department especially that of Ahmadu Bello University should engage herself in art exchange programme where art ideas, innovations can be documented via the Internet.

Also, the need to establish or furnish libraries with recent books in art is very vital; this is vital if we must keep pace with recent developments in art.

The writer also recommends that art admission policy into the various Art Department of Universities and other higher institution should be reviewed. Recently, some students enrolled to read art as a last resort. Only successful candidates should be admitted after conducting an entry examination.

The Nigerian Government should create opportunities where art workshops, exhibitions, conferences and publication can be funded. They can do it by providing grants, loans and patronage of art products produced by such artists so as to encourage them to produce more. Such action can be channeled through the Nigerian Art council, National Gallery of Art, National Commission for Museums and Monuments.

APPENDIX I
GRADUATING LIST FROM FINE ARTS DEPARTMENT
AHMADUN BELLO UNIVERSITY, ZARIA
1981 - 2002
B. A FINE ARTS JUNE 1981

PAINTING

- | | |
|-----------------------------|--------------------------------|
| 1. Udoh, Frank Ettebong | 2. Ibrahim Hauwa Kulu Maigidda |
| 3. Buhari, Jeremiah | 4. Jari, Jacob |
| 5. Ishima, Samuel Chiahemba | 6. Adenumra, Samson Musa |
| 7. Benschak, Kyenkat Paul | 8. Dawop, Huruna Saidu |
| 9. Ojuoa, Yetunde Bosede | 10. Maigida Florence Lisu |

SCULPTURE

- | | |
|-------------------------------|-----------------------------|
| 1. Baiye, Richard Oricha | 2. Agim, Cornelius Akomage |
| 3. Kumbur, Mattias Mbazemyer | 4. Onyilo, Esther Ada |
| 5. Nyamdi, John Napoleon | 6. Swanta, Bill Christopher |
| 7. Yabo, Stephen Lebari Ojike | |

B. A. HONS FINE ARTS JUNE 1982

PAINTING

- | | |
|--------------------------------|---------------------------------|
| 1. Reng, John Ali | 2. Sani, Bashir Adebayo |
| 3. Andir, Aker | 4. Ibrahim, Dorcas] |
| 5. Mshelia, Samuel Hassan | 6. Imam, Ahmed Talib |
| 7. Bashir, Ajibola Erubu Binta | 8. Igyuse, Teryima Manasseh Lee |
| 9. Ocheпа, Matthew Hayes | |

ART EDUCATION

- | | |
|-----------------------------|-------------------------------|
| 1. Shashere, Hanatu Anna | 2. Lagwampa, Victoria Bannice |
| 3. Shindai, Litta Da-fan | 4. Ja'afaru, Sani Yahaya |
| 5. Mshelia, James, Mohammed | 6. Bitiyongs, Daniel La'ah |
| 7. Gofar, David Nenchin. | 8. Isha, Itse Nyam |

SCULPTURE

- | | |
|------------------------------|-----------------------------|
| 1. Okpe, Christopher Anthony | 2. Soko, Raymond |
| 3. Odey, Emmanuel Agwanyang | 4. Zungwe, David Atsehe |
| 5. Diai, Anthonia | 6. Ogenyi, Jacob Roberts |
| 7. Ahmad, Garba Shehu | 8. Muhammed, Abubakar Garba |
| 9. Nayaya, Bello Mohammed | |

B. A. HONS ARTS MAY/JUNE 1983

PAINTING

- | | |
|-------------------------------|-------------------------------|
| 1. Ogbolu, Victoria, O | 2. Sani Mu'azu Mohammed |
| 3. Abuza, Bridget Elor | 4. Kudabo, Joseph |
| 5. Oyeniyi, Lawrence Sunday | 6. Assu's, Jaajaru James |
| 7. Adekoya, Yetunde Abosedo | 8. Famakinwa, Kolawole Joseph |
| 9. Makam, Richard Salau | 10. Yadu, Wilson Dashe |
| 11. Dankaro, Terzungwe Isa'ac | |

SCULPTURE

- | | |
|--------------------------|-------------------------|
| 1. Itsekor, Rapheal | 2. Jaji, Muyideen Adio |
| 3. Isegbe, Abraham Ajene | 4. Ibitoye O. Bolande |
| 5. Imaga, Agbai Lekwa | 6. Oduntan, A. Bamidele |
| 7. Orungbe, Abayomi John | 8. Ilukwe, Thomas Chuma |

ART HISTORY

- | | |
|-----------------------------|--------------------|
| 1. Yohanna Bulus Mang | 2. Ogboto, Haye A. |
| 3. Suleiman, Ibrahim Alhaji | |

ART EDUCATION

- | | |
|-------------------------|---------------------------|
| 1. Afolayan Samuel Jide | 2. Bakam, Francis Kaburuk |
|-------------------------|---------------------------|

B. A. HONS FINE ART 1984

PAINTING

- | | |
|----------------------------|---------------------------------|
| 1. Abejide, Olusanmi M. | 2. Abolarinwa, Comfort Fehinola |
| 3. Ajayi, Olusola Lawrence | 4. Ajanaku, Adeiza Olufemi |
| 5. Bangam, Manu Emmanuel | 6. Gotom, Shiksherra chinka |
| 7. Are, Jones Ayodele | 8. Noserime, Rukeme Ufuoma |
| 9. Yinusa Yahaya | |

SCULPTURE

- | | |
|--------------------------------|---------------------------------|
| 1. Afoloyan, S. E. Oladapo | 2. Ali, Gubo Zannah |
| 3. Anthony, D. Christo-Eneche | 4. Balogun, Biodun Bashir |
| 5. Ehizele, Matthew Onosekhale | 6. Ejukorlem Paul |
| 7. Emenike, Chijeoke Onyes | 8. Gani, Daniel Agyo |
| 9. Hassan, Yushau Babatunde | 10. Obafemi Fatima Esther O. |
| 11. Oke, Kehinde Oyedele | 12. Oniyide, Olatunde Olarewaju |
| 13. Iwu, Anne | 14. Iyang, Mbong Nse-Abasi |

ART EDUCATION

- | | |
|------------------------------|-------------------------|
| 1. Akintobi, Grace Modupeola | 2. Haastrup, Adwale Ojo |
|------------------------------|-------------------------|

3. Haruna Ilijasu Shamba

ART HISTORY

1. Fom, Peter Chukwak
2. Iyonongu, Anthony Terver

B. A. HONS FINE ARTS 1985

PAINTING

1. Atai, Idongesit Samuel
2. Ochigbo, Besto Simon
3. Musa, Abdul Ibn
4. Bulama, Kaltume Gana
5. Nyikwagh, Masefan Daniel
6. Oluonye, Sylvia Obaimaka
7. Oyekola, Ellis Adeyemo
8. Siman, Lot Panchin

SCULPTURE

1. Adewuyi, Kehinde Ken
2. Akinsanmi Michael Oladosu
3. Mugutyo, Benjamin Ben
4. Nwango, Jonathan Uche
5. Omeh, Ndidi Matthew
6. Usen, Uwa James
7. Fumilayo, Joseph Oyekunle
8. Iliyasu, Joseph
9. Yanga, Joseph Yusuf Danjuma
10. Lenkat, Satshak Hezekiah
11. Obuii, Joseph Onmikpa
12. Usman, David Kuti
13. Wakawa, Halidu
14. Lornugbe, Harry Saaondo
15. Udomiaye, V. Omomentiya
16. Igbadu, Orijime
17. Othman, Kachalla Biu
18. Usman, Ahmed Yusuf

ART EDUCATION

1. Ogusola, Mark Olufemi
2. Dakwal, Sunday Lengya
3. Abbas, Musa Alhassan
4. Ahmed, Abdulhadi Alhassan
5. Aliyu, Garba Danladi
6. Thomas, Joshua Rufus
7. Salami, Shuaib Joel
8. Radakson, Fati James

B. A HONS FINE ARTS JUNE/JULY 1986

PAINTING

1. Aguda, Olusegun Anthony
2. Aliyu, Hassan Aziamah
3. Ekwere, Sunday Etim
4. Odeh, Winifred Ifeyinwa
5. Emenike, Ngozi Nwobiora
6. Onyia, Livinus Naedzie
7. Owoyemi, Temitayo Akinlabi
8. Ozigi, Frank Omeiza
9. Bambgoye, Bolamole Adebgoyega
10. Nnaji, Ngozi Rosemary
11. Olowu, Abimbola Oladipo
12. Adeleye, Omojisola Oladotun
13. Ajala, Kuburat Abgeke
14. James, Iliyasu
15. Mahmud, Lawal Alhaji
16. Salihu, Ahmed Gulma
17. Omoruan, Omozefe
18. Sanni, Hafsat Oladunni
19. Basse, Ernest Tom

SCULPTURE

- | | |
|------------------------------|-------------------------------|
| 1. Kolawole, Yusuf Akeredolu | 2. Aniki, Alice Ovosuahi |
| 3. Anyawu, Uzoamaka | 4. Bille, Otonye |
| 5. Kadara, mohammed Muktar | 6. Adunbarin, Olufemi Kehinde |
| 7. Agbo, Ambrose | |

ART EDUCATION

- | | |
|----------------------------|-------------------------------|
| 1. Taksing, Danjuma Zing | 2. Umar, Omoola Babatunde |
| 3. Akan, Nicholas Behatan | 4. Iornum, Christiana Wanhena |
| 5. Usman, Umar | 6. Dizan, Pius Loknan |
| 7. Dada, Folashade Rachael | |

ART HISTORY

- | | |
|--------------------------|----------------------------|
| 1. Obuba, Magaret Kalu | 2. Yashim, Lee Usman |
| 3. Ise, Azeez Emmanuel | 4. Wudiri, Yakubu Gworgwor |
| 5. Gobara, Ngula Francis | |

B. A. HONS ARTS 1987

PAINTING

- | | |
|-----------------------------|-------------------------------|
| 1. Adewara, Olaniyi Elijah | 2. Musa, Joseph Oregwere |
| 3. Auta, Filibus Jamaika | 4. Briggs, Goba Blossom |
| 5. Danjuma, Kefas Nenpunmun | 6. Ekah, Ephraim Maurice |
| 7. Gushem, Philip Obed | 8. Suleiman, Abiodun Lateef |
| 9. Inua, Inyang Etim | 10. Uyovbisere, Abraham Ebiwe |
| 11. Kanu, Peter Uchenna | 12. Inyang, Edwin Mbong |
| 13. Ikemufana, Stella Ada | |

SCULPTURE

- | | |
|-------------------------------------|-----------------------------|
| 1. Neequaye, Geogina Naa | 2. Arinde, Towoju Michael |
| 3. Badaru, Adewale Kehinde | 4. Bamidele, Taiye Kolawale |
| 5. Onyewuotu, Roderick Onoegbu | 6. Osiyi, Samson Omodaiye |
| 7. Seriki, Kehinde Hussein | 8. Idikwu, John Aleje |
| 9. Igbudu, Samuel Aulokerie | 10. Ukatu, Livinus Ozoezie |
| 11. Moore, Pius Ugochukwu | 12. Okon, Magdalene Eno |
| 13. Oshiokhamele, Josephine Iyesomi | 14. Pam, Samuel |

ART EDUCATION

- | | |
|---------------------------|---------------------------|
| 1. Alkali Duba Dunga | 2. Nuhu, Alabare Dauda |
| 3. Odo, Matthew Egbe | 4. Ogbe, Mark |
| 5. Khemesa, Marcus Garvey | 6. Mutahir, Bernice Nakok |
| 7. Nkom, Rose Ayaka | |

B.A. HONS FINE ARTS JULY/AUGUST, 1988

PAINTING

- | | |
|-------------------------------|-------------------------|
| 1. Asidere, Duke Emuuenwomano | 2. Anwana, Umoh Macheal |
| 3. Balogun, Akeem Alani | 4. Nnona, Amaechi Obie |
| 5. Shuaibu, Mariam | 6. Ahmed, Abubakar |

SCULPTURE

- | | |
|---------------------------------|------------------------------|
| 1. Anamah F. O. Nelson | 2. Babalola, Tunde Olayinka |
| 3. Babatunde, Gafar Olalekan | 4. Emordi, Anthony Izuchukwu |
| 5. Hart, Horace Fubaraibi | 6. Kukoyi, Adedeji Olusola |
| 7. Seriki, Taiye | 8. Alaka, A. A. Bolajoke |
| 9. Akpan, Edwin Ndalayi | 10. Alonge, Olatunji Dele |
| 11. Fapohunda, Fumilayo Olawumi | 12. Malomo, Adewumi Jones |

ART EDUCATION

- | | |
|--------------------------|----------------------------|
| 1. Anejo, Emmanuel Omale | 2. Afolabi, Bosede Comfort |
| 3. Adamu, Salihu Danjuma | 4. Aletan, Olufumilayo O. |

ART HISTORY

- | | |
|-----------------------|------------------------------|
| 1. Nyityo, John | 2. Ogar, Bojor |
| 3. Agbo, Anna Onyeche | 4. Itulu, Augustine N. Nwoye |

B. A. HONS FINE ARTS 1990

PAINTING

- | | |
|------------------------------|----------------------------|
| 1. Adeoti, Jimoh Ojekunle | 2. Aina, Ayodele |
| 3. Ajayi, Adewale Olusegun | 4. Ajunam, Chibuzor Bruno |
| 5. Awa, Emmanuel Idika | 6. Bagudu, Mustapha Alhaji |
| 7. Ekwajor, Gertrude Chinwe | 8. Fatile, Olufemi Richard |
| 9. Mohammed, Hameed Bolaji | 10. Iroabudu, L. Chigoziri |
| 11. Mansour, Gina Taiwo | 12. Oruero, Joseph |
| 13. Umoren, Emmanuel Raphael | |

SCULPTURE

- | | |
|----------------------------------|----------------------------|
| 1. Abodurin, K. Olusegun | 2. Adeyanju, Idowu |
| 3. Aiyeola, Adedeji Ayokanmi | 4. Akubuo, Gab Darlington |
| 5. Amadi, Ikechukwu | 6. Balogun, Tunde Oluseyin |
| 7. Angweh, Cletus Acrapele | 8. Dankaro, Samuel Agan |
| 9. Bogunjoko, Charles Oluwatoyin | 10. Eze, Ngene |
| 11. Fatile, Jephthah | 12. Igbaro, Rojuwa Josiah |
| 13. Imieh, Paul Aziza | 14. Oyejide, Jacob Taiwo |
| 15. Lamidi, Abdullasisi | 16. Abi, George Mumeni |
| 17. Ezike, Raymond Nnamdi | 18. Obi, Chinedu Joseph |
| 19. Noren, Moses Omolehinwa | |

ART

10. Oyedemi John Joshua
11. Giwa, Adebola Wasiu
12. Komo, Joshua Peni
13. Udi, Grace Joshua
14. Adebayo, Timothy Adefemi
15. Eze, Jude A. Uba

SCULPTURE

1. Abdul, Umar
2. Agog, Anthony Katung
3. Menta, Emmanuel Shanokpe
4. Ngashang, Dangana Saleh
5. Oluwola, Yemo Gbenga J.
6. Gyanko, Muenjan Zinyan
7. Habila, Kura Nok
8. Inoma, Olisa Jide
9. Salami, M. Yakubu

ART EDUCATION

1. Bello, Isyaka
2. Mamot, Deborah Nwark
3. Ndagi, Adam Momoh
4. Ogunshina, Rhoda Joke
5. Tongdin, Christopher Darya
6. Ikpayronyi, Simon Odey
7. Davou, Dadung Nwanti
8. Alhassan, Tanko O.

ART HISTORY

1. Gutip, Nanman P.
2. Taiwo, Abayomi Olusanya

B. A. HONS FINE ARTS 1992

1. Suleiman, Lawal Idris
2. Afolabi, Adedeji
3. Adalumon Adebola
4. Asota, Eugenia Chinasa
5. Balogun, Emmanuel
6. Bot, Kachang Gloria
7. Lambert, Edughom David
8. Ogunlusi, Alfred Adewole
9. Oluwole, John
10. Lawan, Ahmed
11. Adamu, Zakaria
12. Agbo, Marshall Emmanuel
13. Araromi, Joseph
14. Babatunde, Adebayo Gabriel
15. Haavan, John (RIP)
16. Odufu, Usman
17. Onyai, Ignatus
18. Otu, John Ozovehe
19. Uwe, Ojodune Anthony
20. Yau, Idris Chiranchi
21. Irabor, Uwagbale James
22. Chindo, Amajuoyi Charles
23. Dahiru, Ahmed Alhaji
24. Didam, Luka Nuhu
25. Eheli, Anthony Chikwe
26. Ladipo, Kamilo Abiodun
27. Shiyabadem Adekunle

B. A. HONS FINE ARTS 1993

1. Adaji, Victor Emmanuel
2. Adeleye, Albert Bolaji
3. Adeyemi, Fatai Adeyemi
4. Aduku, Andrew Anson (RIP)

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|------------------------------|--------------------------------|
| 5. Ajose, Adedeji Olatunde | 6. Bako, Emmanuel |
| 7. Eje, Alechemu | 8. Bassey, Billy |
| 9. Ekpetum, Johnson Perekiya | 10. Lornumbe, Peter Msughaondo |
| 11. Jimoh, Abdulraheem Umar | 12. Lean, Lister Filibus |
| 13. Momoh, Abdulrasheed | 14. Moneke, Romanus Ikemefuna |
| 15. Ngwanguma, Morgan Chima | 16. Odaba, Emmanuel Inogwu |
| 17. Odey, Thomas Okujor | 18. Okoli Kenneth Okey |
| 19. Ordo, Evans Evron | 20. Shehu, Bandado Bandi |
| 21. Silo, Saleh Shuaibu | 22. Umar, Aminu Shehu |
| 23. Uzo, Chinedu Ikechukwu | 24. Yusuf, Saphinat Binta |

B. A. HONS FINE ARTS 1994

- | | |
|-----------------------|------------------------|
| 1. Duniya G. Gambo | 2. Getelom B. E. |
| 3. Iwu, B. Onyema | 4. Jauro .I. Audu |
| 5. Odinkemere A. N. | 6. Oloyede .S. O. |
| 7. Omagu S. Ogaji | 8. Okachi E. Wesly |
| 9. Oye S. Akintunde | 10. Saleh D. Jabaka |
| 11. Suberu S. Okechi | 12. Yahaya N. Sanni |
| 13. Adamu A. M | 14. Adeleye J. |
| 15. Bajekusi B. | 16. Bukoye K. |
| 17. Gabriel H. G. | 18. Gibwong J. Babuk |
| 19. Habu Abdulkadir | 20. Iheoma Ansalem O. |
| 21. Isaac U. Isaac | 22. Kodjo P. Oluseyi |
| 23. Baba U. Abdulahi | 24. Nyohom B. F |
| 25. Obaro O. Adebayo | 26. Onwordi E. Charles |
| 27. Suleiman S. Taiwo | 28. Tafinta M. Khan |
| 29. Udeagba A. Ify | 30. Yerima C. Shamaki |
| 31. Ereti T. Hope | |

B. A. HONS FINE ARTS 1997

- | | |
|-------------------------|-------------------------|
| 1. Owu Isaac Adekpe | 2. Oyelowo C. Olaijide |
| 3. Ahttoime Rita | 4. Nnaji E. Ikechukwu |
| 5. Nwankwo C. Ogbonnaya | 6. Nwankwo Peter |
| 7. Odunlani O. David | 8. Oladesun J. Olarinde |
| 9. Onu Uchena Bella | 10. Saidu Jummai |
| 11. Shindai M. Jeremiah | 12. Abel M. Kennedy |
| 13. Kyaagba R. Iveren | 14. Okai E. Gideon |
| 15. Chumtan Benjamin | 16. Dung Victor Ibrahim |
| 17. Ogunbile A. Oyedele | |

SCULPTURE

- | | |
|-------------------------|------------------------|
| 1. Oboli Oboli Echena | 2. Adeyemi J. Ola |
| 3. Aje A. Olapkeju | 4. Atiku J. Olorunfumi |
| 5. Olarewaju A. Raphael | 6. Olowo T. Oluwole |
| 7. Damden K. Samuel | 8. Yusuf A. Abdulrazaq |
| 9. Owoade W. O. Lamidi | |

ART EDUCATION

- | | |
|------------------------|----------------------|
| 1. Akubor Joseph | 2. Mailafiya Sunday |
| 3. Gwatyap A. Morsan | 4. Ishaq M. Ahmed |
| 5. Onoja Desmond | 6. Shiru A. Fatai |
| 7. Fagoyinbo O. Taiwo | 8. Hassan A. Maisaje |
| 9. Babarinde J. Sunday | 10. Bello Sunday |

ART HISTORY

- | | |
|--------------------------|------------------------|
| 1. Alao Segun O. | 2. Awinoro Victor O. |
| 3. Mbidomti P. Julius | 4. Sunmonu Sule |
| 5. Ahmidas R. Bature | 6. Bonibaiye R. Funsho |
| 7. Yaqub Tayo Shaibu | 8. Nayaya S. Abubakar |
| 9. Danmallam B. Balarabe | |

B. A. HONS FINE ARTS 1998

PAINTING

- | | |
|------------------------------|------------------------------|
| 1. Musa, Baba Adamu | 2. Dasok, Yohanna Amos |
| 3. Ezewoye, Ngozi A. | 4. Ajayi, Oluseyi Oyeyemi |
| 5. Abu, Afikwu Emmanuel | 6. Irokanulo, Emmanuel I. |
| 7. Okorie, Florence Nkeiruka | 8. Duyole, Abiola Fumilayo |
| 9. Odunfa, Adekusibi O. | 10. Usiayo, Ethel Efe |
| 11. Borishade, Taiye Solomon | 12. Shindai, M. Gideon Dafan |
| 13. Olayode, Tayo John | 14. Akprara, Amos Osakor. |
| 15. Ofunne, Chidozie Solomon | |

SCULPTURE

- | | |
|---------------------------|---------------------------|
| 1. Fagboyinbo, N. Omolade | 2. Eni, Offor Bassey |
| 3. Bassey, Orok Asuquo | 4. Adeniyi, Adedapo |
| 5. Labija, Cole Ifitumi | 6. Okafor Udechukwu O. |
| 7. Ariwodola, Sunday O. | 8. Jimoh, Abdulraham U. |
| 9. Lekwa, Lekwa Jnr. | 10. Otuonye, Anthony C. |
| 11. Adeoye Ademola O. | 12. Lawal, Jimoh Olatunji |
| 13. Ejisun, Emmanuel O. | 14. Oyedepo Olumide Chris |
| 15. Yakubu, Mafulul I. | |

ART EDUCATION

1. Abah, Achile Grace
2. Nelson, Uche Nora
3. Faranpojo, Abiodun

ART HISTORY

1. Abu, Musa Idris
2. Gbadebo, Israel A.
3. Sani, Mohammed B.
4. Mohammed, Aliu
5. Saidu, Abdul
6. Saidu, Solomon
7. Umaru, Baba Ezra
8. Lekwot Deborah

B. A. HONS FINE ARTS 1999

PAINTING

1. Anyira, A. Paul
2. Okoye, Nkechi S.
3. Okon, Mary E.
4. Momoh, Olatoye O.
5. Oladotun, Oyelowo Solomon
6. Salako, Adebayo A.
7. Garba, Kolawole A.
8. John Olatayo O.
9. Alli, Temitope O.
10. Sani, Ayosuahi Hajaratu
11. Fagbemi, James Sunday

ART HISTORY

1. Idyu, Iorchir I. (R.I.P)
2. Namo, Talatu Roselyn
3. Samaila, Caleb

SCULPTURE

1. Adegun, Magaret Nike
2. Ejiofor C. A. G
3. Onoh, Chinweuba
4. Ukeje, Uzoamaka
5. Ekong, Mfon O.
6. Osadebe, Sunday

ART EDUCATION

1. Bolarunduro, O. Gladys
2. Mamman, Yelwa Fatimah
3. Kaka, Maji Helen

B. A. HONS FINE ARTS 2000

PAINTING

1. Ismail, Audu Ozomata
2. Jabbe, Detawo Atu
3. Akanihu, Chigozie Wadinobi

SCULPTURE

1. Akohol, Joseph Terver
2. Faturoti, Olumide

ART EDUCATION

- | | |
|---------------------|-------------------------|
| 1. Umar, Shehu Anyo | 2. Usman, Mudi Shinkafi |
| 3. Akande Aderonmu | 4. Nwani, Nneka |

ART HISTORY

- | | |
|------------------------|----------------------|
| 1. Mwanse, Ruth H. | 2. Boyi, John Mallam |
| 3. Agebe, Waze Christy | |

B. A. HONS FINE ARTS 2001

PAINTING

- | | |
|---------------------------|----------------------|
| 1. Azubike, Ikechi Nwaaha | 2. Lagwampa, Danjuma |
| 3. Onoja, Jacob Enemona | 4. Aliyu Mohammed |
| 5. Tobeckukwu, Okide | |

ART HISTORY

- | | |
|-----------------------|----------------------|
| 1. Kuh, Gyeyock | 2. Swatkazah, Bossan |
| 3. Edna, Adegbola Imu | |

SCULPTURE

- | | |
|------------------------|------------------|
| 1. Seibenimo, Francis | 2. Ekpe, Anthony |
| 3. Obiajunwa, Hycienth | |

ART EDUCATION

- | | |
|-------------------|-------------------------|
| 1. Eto, Augustine | 2. Hassan, Abdulmaisaje |
|-------------------|-------------------------|

B. A. HONS FINE ARTS 2002

PAINTING

- | | |
|-----------------------------|---------------------|
| 1. Gyegwe, Gabriel Aondover | 2. Dankyes, Ephraim |
| 3. Dalung, Jerry | |

SCULPTURE

- | | |
|----------------------------|------------------------|
| 1. Adejo, Omotosho Matthew | 2. Musa, Yakubu Azaido |
| 3. Maiyaki, Umar Sanda | 4. Onuigbo, Chinedu |
| 5. Idowu, Biola Tunde | |

APPENDIX - II

SAMPLE OF LETTER TO RESPONDENTS

Dept. of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University,
Zaria.

Dear Sir,

*A STUDY OF SELECTED ARTISTS FROM FINE ARTS DEPARTMENT
AHMADU BELLO UNIVERSITY, ZARIA AND THEIR CONTRIBUTIONS TO THE
DEVELOPMENT OF CONTEMPORARY ART IN NIGERIA [1981 - 2002].*

I am conducting a study on contributions made by some selected artist from Zaria Art Department to the development of art in Nigeria. The aim of the study is to find in/assess the contributions made by artist in the contemporary art scene of Nigeria.

You have been selected among the artist to be covered; it is my considered opinion that every great figure in art could be an example of what a student should study. Such figures or individual could guide student for their own conduct and standards. In understanding their History, a student watches them, think about them, and respond to them emotionally.

The study is part of a project which the department of Fine Arts and the University is appraising the educational system and our society today. The researcher will therefore, wish to send a questionnaire to be completed by you. I will be grateful if you can grant me an interview so that I can obtain a copy of any written material on you.

Thanks for your anticipated co-operation.

Yours faithfully,

CALEB SAMAILA

DR. D. O. BABALOLA
[SUPERVISOR]

DR. A. R. SALIU
[SUPERVISOR]

APPENDIX III

SAMPLE OF THE QUESTIONNAIRE

PART I: PERSONAL DATA:

Below is questionnaire relating to your biography. Please respond to the question by ticking one from the alternative responses provided to each situation. If your response is not listed please write it down in the space provided.

- | | |
|---|--|
| 1. Age next birthday | 2. Sex |
| <input type="checkbox"/> 25 - 40 Years | <input type="checkbox"/> Male |
| <input type="checkbox"/> 40 -50 Years | <input type="checkbox"/> Female |
| <input type="checkbox"/> 50 - 60 “ | |
| <input type="checkbox"/> 60 - 70 “ | |
| 3. Marital Status | |
| <input type="checkbox"/> Married | <input type="checkbox"/> Single |
| <input type="checkbox"/> Widow [er] | <input type="checkbox"/> Divorced |
| 4. Educational Qualification | 5. Position held presently |
| <input type="checkbox"/> Cert. In Art | <input type="checkbox"/> Teacher/Tutor |
| <input type="checkbox"/> Dip. In Fine Arts/PGDE/NCE | <input type="checkbox"/> Provost/Rector |
| <input type="checkbox"/> B.A / B.sc | <input type="checkbox"/> Director |
| <input type="checkbox"/> M. A. / M. Sc | <input type="checkbox"/> Head of Dept |
| <input type="checkbox"/> B. Ed | <input type="checkbox"/> Vice Chancellor |
| <input type="checkbox"/> Ph. D | <input type="checkbox"/> Inspector/Adviser |
| <input type="checkbox"/> Others [Name if] | <input type="checkbox"/> Studio Artist |
| | <input type="checkbox"/> Others [State] |
| 6. Position Previously Held | |
| <input type="checkbox"/> Teacher/Headmaster | <input type="checkbox"/> Principal |
| <input type="checkbox"/> Lecturer | <input type="checkbox"/> Director |
| <input type="checkbox"/> Inspector | <input type="checkbox"/> Others [name if] |
| 7. Area of Specialization | |
| <input type="checkbox"/> Painting | <input type="checkbox"/> Sculpture |
| <input type="checkbox"/> Art History | <input type="checkbox"/> Art Education |

PART II: [EXPERIENCE AND CONTRIBUTIONS]

Respond by ticking [] or by filling the appropriate information in the blank spaces provided.

8. Administration
Have you held any art administrative post? State with dates.
.....
.....

9. Teaching
At what level have you taught art?
[] Local Artist [] State Artist
[] National Artist [] International
[] Inter Continental.

10. Professional Practice
List the type of professional practice you are engaged in art at the moment? What is your main objective of this practice?
.....
.....
.....

11. Publications [Books, Articles, Journals/Magazine]
i. How many books have you published in art or input in journals or magazine?
.....
.....
ii. Please list your publication's indicating whether it was in Newspaper or exhibition curating.
.....
.....

12. Exhibitions. [One / Group]
Please tick the entire exhibition you had:
[] As one - man show [] As group exhibition
[] At National level [] At International level

13. List workshops, Organized or attended
i. Organised
ii. Attended
iii. Attended and participated

14. Commissions
List the Commissions you have had if any

15. Professional Organizations.
How many art professional groups do you belong?
What were your roles?
1.....
2.....
3.....
16. Community or Cultural service:-
How many Community services have you served and what were
Your roles?

17. Award and Honours.
Is there any award [s]/ honour [s], which you can be
remembered?

18. a. Do you own a private studio or art Institution?
i. Yes [] ii. No []
If “Yes” how many and where is/are they?

Thank you,
Caleb Samaila

APPENDIX - IV

SAMPLE OF THE INTERVIEW SCHEDULE

The general purpose of this study is to identify some of your contributions, towards the development of art in Nigeria.

I have only few questions and please am prepared, feel free to react to each of them as much as you possibly can.

PART I EXPERIENCE AND CONTRIBUTION [S]

1. How did you become an artist [painter or sculptor?
2. At what level of educational system have you taught art or Practiced?
3. If you have taught or practiced, how useful were you in Developing your subject is?
4. In what trend of art do you belong?
5. Give your experience or contribution in terms of style of practice And how have it influenced others.
6. How many commissions have you had? What and where were They sited? Indoor or outdoor?
7. Have you participated in any international art activities? State Your role.
8. Have you been involved in art workshops, state your role to its

Success.

9. Do you belong to any professional organization [s] in Nigeria?
And Internationally? State them.
10. What are your contributions like to the present artists especially?
the newest generation artists.
11. As a Zaria artist, do you believe the Zaria art department or
Zaria school propagates freedom of expression as its
philosophy?
12. Is Zaria Art Dept progressing at all? How? If not why?
13. Can we say Zaria Art Department is the leading art school in
Nigeria?
14. Apart from your influence and how you have influenced others,
how do you think Zaria graduate have helped in propagating art
in Nigeria, especially the 1981 - 2002 graduates?
15. Do you own private studio, an art institution or club?
16. In what way do you think Zaria Art Dept would have improved?
To do better.
17. How can the present Zaria artist contribute towards the
Development of art in Nigeria?
18. What have been happening to you in the Art Scene since your
graduation from Fine Arts Dept. Ahmadu Bello University Zaria?
19. What are your aspirations now?

Thank you.

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3. D.O Babalola, ‘*chair persons of the Department of Fine Arts Ahmadu Bello University Zaria 1955/1992*’. News Letter History Art_vol.2 No.1 December 1992 p.1
4. S.A, Adetoro, Background history and development. *Zaria art school, Evolution of Zaria school 1990, p.7*
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9. S.A, Adetoro, Ibid.
10. S.A, Adetoro, *“Background History and development of Fine art, Zaria art School, Evolution of Zaria School 1990. p.8.*
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12. Ibid. p. 132
13. Ibid - p. 133
14. Ibid - p. 134
15. Ola, Oloidi, *“Art technology and the 21st century. The Nigerian situation”*. *Creative Dialogue, S.N.A at 25, 1990, p. 40.*
16. Chika Okeke, *Seven Stories about Modern art in Africa, 1995, p.62.*
17. Ibid.
18. Jacob, Jari, *“The Eye Society” Seven Stories about Modern Art in Africa, 1995 p. 214.*

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22. Ibid.
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29. Ibid p. 7
30. "Impulse" An exhibition catalogue of paintings and sculptures, sponsored by Mobil producing Nigeria Unlimited. 21st - 27th May 1994.
31. "Myraids of Expression" an exhibition catalogue of art and design at Kashim Ibrahim Library, Ahmadu Bello University Zaria. March 1994.
32. Ibid
33. Ibid
34. "Emotions" an exhibition catalogue of painting by Muazu Mohammed Sani, Alliance Fraincaise, Kaduna 25th March 1997.
35. Ibid
36. *Memorial exhibition, a tribute to Gani Odutokun, Professor L. T. Bentu, Professor Solomon I. Wangboje, and exhibition catalogue*

of paintings, sculptures, prints and drawings, 20th - 24th October 1998.

37. D. O., Babalola, "Contemporary Nigeria Art; Message and implication for the world" *Uso: Nigeria Journal of Art Vol. 1, No. 1 July - December 1995, p 1.*
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40. Ibid
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42. Chika Okeke "The Story from Nigeria" *Seven Stories about Modern Arts in Africa, 1995, p. 65-6.*
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