A STUDY OF CONTEMPORARY PUBLIC OUTDOOR SCULPTURES IN FOUR SELECTED STATES IN WESTERN NIGERIA

BY

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CERTIFICATION

This is to certify that the thesis titled ''A Study of Contemporary Public Outdoor Sculptures in Four Selected States in Western Nigeria'' by HASSAN, Bamisile Hammed, meets the regulations governing the award of degree of Masters of Arts in Art History, Ahmadu Bello University, Zaria, and it is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This research work is wholesomely dedicated to Almighty God for His infinite mercies. Also to my passionate and loving parents; Mr and Mrs Hassan, my brother and sisters, my fiancée and all researchers who will in one way or the other come across this work.

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ABSTRACT

Public outdoor sculptures are a common sight at various locations, like roundabouts, road junctions, open streets, parks and so on, in Oyo, Ondo, Osun, and Ekiti states of Nigeria. A survey of these sculptures has revealed that, the sculptures are not subjected to proper maintenance measures. The study on appraisal of contemporary public outdoor sculptures is carried out to: identify the functions of public outdoor sculptures in the selected states, ascertain if the public sculptures have achieved the purpose for which they are made, examine the ways in which the sculptures are maintained, and provide a scholarly document on public outdoor sculptures in Oyo, Osun, Ondo, and Ekiti states. All sculptures that were identified in the selected states were discussed and analysed, and subsequently documented. It was discovered that, the sculptures were commissioned to perform some specific functions in the communities, for instance, they serve as custodians of history of the communities that house them, and also serve as means of immortalising great heroes and heroine. The study also brought to limelight that, many of the sculptures were not well maintained and no authority was identified to be incharge of their maintenance. Based on these, therefore, the study recommends that: Government should enact laws that will protect the sculptures from being mishandled by the public and community Associations should liaise with the government and periodically maintain the sculptures.

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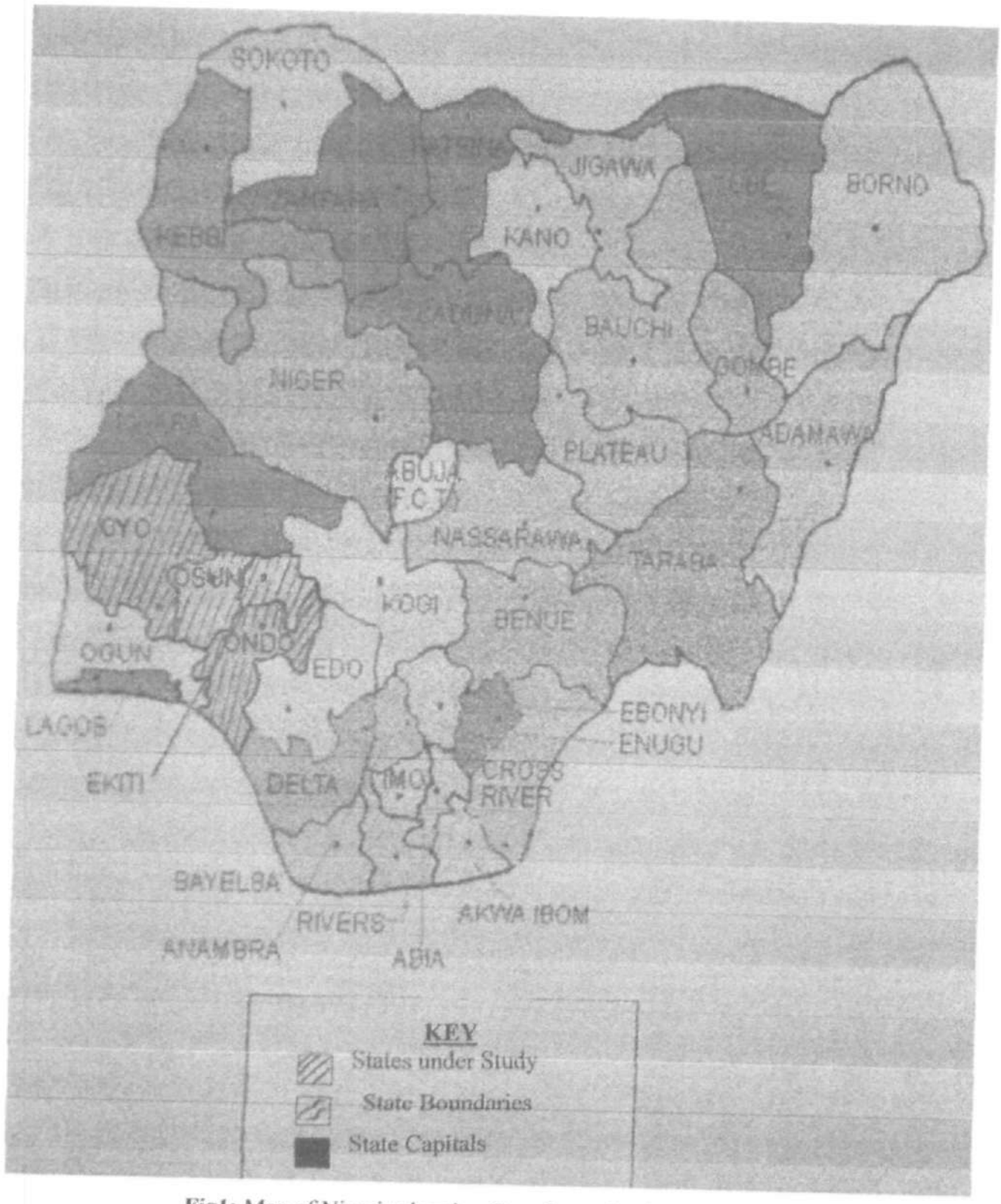


Fig1: Map of Nigeria showing Oyo, Osun, Ondo and Ekiti States.
Courtesy of MotherlandNigeria.com, 2008.

CHAPTER ONE

INTRODUCTION

Public outdoor sculpture, according to Anon (2009: 1), is public art that has been planned and executed with the specific intention of being sited or staged in the public domain, usually outside and accessible to all. The works mainly celebrate and immortalize persons and events. Osborne (1977: 737), defines public outdoor sculpture as monumental sculptures that are intended to celebrate and perpetuate memories of persons, events or ideas. Considering the definitions above, Public outdoor sculptures is defined within the context of this study as any outdoor sculptures that are commissioned and executed by government and its agents, township associations and communities.

Public outdoor sculptures are situated at public centres like stadia, markets, parks, road junctions, and are also incorporated into architectural structures as house pillars, gates, doors, and so on. The sculptures could be realistic, stylized or abstracted. They could be executed in the form of three-dimensional (free standing) or two dimensional (relief) sculptures. They could either be representational or non-representational in outlook. The obvious difference between indoor and outdoor sculptures is that the former are usually used to embellish and adorn the homes, offices, rooms, halls and so on, while the latter are meant especially for outdoor settings. There are myriads of materials that could be used to execute sculpture works. These include stone, marble, clay,

bronze, wood, ivory, fibre glass, porcelain, metal, and body filler among other materials.

In Nigeria, public sculptures are located in open streets, roundabouts, churches, on tombs, market places, while some are incorporated in architectures to serve as doors, house pillars, railings of public houses and so on. This research focuses on public outdoor sculptures that are located at public centres like roundabouts, road junctions, open streets, and parks in Oyo, Osun, Ondo, and Ekiti states of Nigeria. There have been similar scholarly documentations on outdoor sculptures, but this research focuses on the emergence of public outdoor sculptures in Nigeria, the maintenance, functions and the acceptability of such sculptures within their environments.

Statement of Problem

Public outdoor sculptures are a common sight at various locations in the south western part of Nigeria. A survey of these sculptures, has revealed that the sculptures are not subjected to proper maintenance; their environments look unkept and untidy, some of the sculptures are defaced with posters and bills, some are being removed, dilapidated or demolished, while a good number of them are being converted to dumping ground. The problem of this study, therefore, is to investigate the values, functions and the existence of maintenance culture of these sculptures.

Objectives of the Study

The general objective of this study is to examine public outdoor sculptures of some selected states in western Nigeria so that their functions and values could be exposed to the general public. The specific objectives are to:

1. Identify the functions of public outdoor sculptures in the selected states.

2. Ascertain if the public sculptures have achieved the purpose for which they are made.

3. Examine the ways in which the sculptures are maintained.

4. Provide a scholarly document on public outdoor sculptures in Osun, Ondo, Ekiti and Oyo states.

Justification of the Study

There is a great and urgent need for modern Nigerian art to be documented, because where art and other aspects of cultural heritage are not understood, cultural growth would be stunted. If Nigeria must realize a balanced growth, her artistic and cultural heritage must be enriched, revitalized and be documented. Gutip (1995: 21) stresses that, historians and the general public battle daily to build up the past from jigsaws of evidences, some of them unrecorded. It is important that what exists today be documented for posterity. Willet (1975: 255), advises that modern Nigerian art forms be documented, so that Nigerian culture can be preserved. This implies that, Nigeria is a developing nation where the socio-political and socio-cultural heritage of the people has to be properly represented and articulated within the society, in order to ensure cultural upliftment through the arts.

In the same vein, the extent to which the mentioned sculptures are being abused, damaged and defaced by the public has justified this study, with a view to identifying strategies through which the deplorable condition(s) of the public outdoor sculptures can be improved.

Significance of the Study

The significance of this study is derived from the need to make a scholarly documentation of public outdoor sculptures, which are part of modern Nigerian art. A scholarly documentation of public outdoor sculptures of selected states in South Western Nigeria has been carried out, by so doing, the functions of the sculptures under study were highlighted, and their states of maintenance were also exposed. It is, therefore expected that the findings of this study will make the public to have a better understanding and appreciation of public outdoor sculptures in their various environments.

Scope and Delimitation of the Study

The scope of this study includes the following states in the western part of Nigeria: Osun, Oyo, Ondo and Ekiti States. The states are chosen for this study because they constitute the parts of the old western region just before the creation of states in 1967. In these states, public outdoor sculptures are a common phenomenon, and have over time been integrated into the cultural and social life of the people. Another obvious reason for considering these states, apart from their relative proximity to one another in terms of geographical locations, is their socio-cultural similarity.

vibrant and full of life. These practices and other values are there for you to use as inspirations''. Godwin (2008: 266) posits that:

> *... the evolutionary stages in styles, in this stylistic mode started from Murray's thesis on cultural advocacy in the later part of 1928 through practical realization in the works of his students by way of stylization, elongation, and indigenisation of forms, coupled with all forms of mannerism in the visual expression of their works in the late 1940*[2].

Students were taught wood carving, modelling, mural decoration, painting, and drawing. His teaching of art had a strong preference for local indigenous art forms[3]. He advised that traditional and contemporary art be incorporated into public buildings like churches and schools so that art can become familiar to the society. There was an art exhibition in Zwemmer Art Gallery, London in 1937 titled ''Exhibition of wood carvings, terracotta and water colour'', which came to being as a result of the success of Murray's programme. The exhibition showcased the works of his pioneering students which reflected in the theme of the exhibition, the new status of sculpture in the syllabus[4]. Oloidi (1981: 400) states that, the main purpose of the exhibition was to solicit the approval of art by the people of England as a good activity worthy of inclusion into the school's curriculum. Murray was able to, not only encouraged art in schools and colleges, but also broadened the existing syllabus by including sculpture. Traditional sculpture was also upgraded by recommending it as a means for artistic propagation. Traditional and contemporary arts were also incorporated into architecture.

The papal order of the 1930s[5], authorising Christian missionaries to accommodate beneficent indigenous cultures, probably encouraged Murray to introduce sculpture in schools and colleges. Beier (1960: 14) and Oloidi (1981: 395), affirm that the order enabled the Catholic missions to set up an art workshop in 1947 at Oye Ekiti under the direct tutorship of Father Kelvin Carroll. Willet (1971: 247), in his view opines that Lord Lugard's policy of indirect rule – forwarding the British policy through the existing traditional chiefs and institutions, could well have been an unconscious model for the Oye Ekiti project in Nigeria. This workshop is probably the first practical step in Nigeria to introduce sculpture into modern architecture. Traditional artists were assembled to produce sculpture and other crafts that depicted Christian themes for the use of the church. The items produced include Madonnas, crucifixes, Christmas cribs, figures of saints, doors and so on.

The artists who worked in the workshop reportedly produced sculptures for some notable non-Christian organisations. Among these are the house posts for the Antiquities Department of the Jos museum, the palaces of Ooni of Ife and the Oba of Ila. Other sculptures include reliefs on the chapel doors of the University of Ibadan, commissioned in 1954, the Ibadan cathedral door in 1956, and those of St. Paul's church, Lagos in 1960. Actually, the works were not modern due to the fact that they were not naturalistic in outlook, for they were works produced by traditional artists under modern influence for Christian worship and the adornment of modern architecture. The works were the first recorded or known public sculptures in Nigeria initiated by the Christian missionaries, colonial government and the royal institutions

following the Papal order of Pius XII. However, it is safe to the say that it was the Christian missionaries who took the first major initiative that led to a practice that later gave rise to the creation of public sculptures in Nigeria.

Ben Enwonwu[6], who was among the pioneer-students of Kenneth C. Murray, and whose works were part of the exhibits at the Zwemmer Gallery at London in 1937, was another major boost, not only to sculpture, but also to modern art as a whole in Nigeria. He was a sculptor and a painter, though well known as a sculptor. He was appointed Federal Art adviser in 1948 (Gutip 1995: 9). His sculpture ''Queen Elizabeth II'' was among the first modern public outdoor sculptures in Nigeria. Before 1960, he was the only modern Nigerian sculptor whose works corroborated the training he had at the expatriate school. Some sculptures in Nigeria in the 1950s were Enwonwu's works. The works included the bronze statue of Queen Elizabeth II at the Federal House of Assembly in Lagos; ''Awakening'' also in bronze, on the facade of the National Museum Lagos; the full length bronze portrait of Dr. Nnamdi Azikwe at the former Eastern House of Assembly, Enugu; ''Sango'', outside Nigerian Electric Power Authority, now Power Holding Company of Nigeria (PHCN) headquarters in Marina, Lagos; ''Anyanwu'', attached to the outside wall of the Lagos Museum, Lagos; and the Carved door of the Chapel of the Apostolic Delegation, Lagos (Willet, 1971; Beier, 1960; Fosu, 1986; and Ogumor, 2007). Thus, modern Nigerian public sculptures began with Enwonwu setting the pace in the 1950s.

Oloidi (1981: 405) remarks that the only monumental public sculpture in Nigeria in the 1950s that equalled Enwonwu's sculpture in technical elegance and concept was the bronze statue of ''Emotan'' the memorial of a Benin heroine believed to have saved the life of Oba Ewuare II. It is the work of John Danford, another artist who gave a major impetus to sculpture in Nigeria. He was a British artist attached to the British Council office in Lagos in the late 1940s. Oloidi (ibid: 401) further reports that Danford ceaselessly entreated the colonial government and local authorities to ''enlist the help of artists for the purpose of decorating public buildings''.

Lamidi Fakeye[7], who later joined Murray's school, was another impetus to the production of public outdoor sculpture in Nigeria. He was a traditional carver, who was able to articulate his skills into modern artistic expression as a result of the training he acquired at Murray's workshop. He drew up concepts from biblical themes, taking into consideration the African proportions. Carroll (1967), Oyelola (1976), as cited by Akinlola (1992: 9), reported that, artists in the Murray's workshop were allowed to use their local styles and skills, though unusual themes were adopted, a good example is the figure of Mary (mother of Jesus) pounding yam and clothed like a Yoruba woman. Oloidi (2008: 12) also elucidates that:

> *... the workshop brought together a group of traditional Yoruba carvers who were serving various aspects of the Yoruba socio-cultural, socio-political and religious activities ... using the traditional artistic and formalistic philosophy to illustrate various aspects of the Bible. The Christian subjects therefore began to wear Yoruba traditional motifs and other iconographical elements.*[8]

Fakeye's wood carvings constituted a good number of public sculptures in public buildings like churches, schools and palaces in Nigeria, both before and after independence. Some examples of such works, according to Akinola (1992: 14-16), are "Edena Gate" (Four veranda posts and two doors) at Ooni of Ife's palace, Ile-Ife (1953); doors for Catholic Chapel, university of Ibadan (1957); Relief carvings of 'Fourteen Stations at the Cross' at Catholic Chapel, University of Ibadan (1957); "Bishop's Throne" at St. Mary's Catholic Cathedral, Oke Padi, Ibadan (1958); Six doors for St. Paul's Catholic Church, Ebute Meta, Lagos (1959); two posts for Nigerian independence celebration (1960); two doors for St. Michael's Catholic Church, Ondo (1961); two doors for executive council chambers, Ibadan (1964); four veranda posts at Institute of African Studies, University of Ibadan, Ibadan (1964); Oduduwa statue at Oduduwa hall, Obafemi Awolowo University Ile- Ife (1987); and many others. Apart from Enwonwu setting the pace of public sculptures in Nigeria as earlier mentioned above, Fakeye appeared on the scene of production of public sculptures towards the early 1950s which could probably be likened or traced to the realisation of Danford's call on the colonial masters for the enlistment of artists for the decoration of the public buildings.

Towards the end of the 1950s, the success of Onabolu[9] and the expatriate school had yielded positive and tremendous results to the actualisation of bringing arts into being in the Nigerian schools. At this time, Fine Art as a course of study was introduced into the higher institutions of learning. A typical example is the establishment of Fine

Arts at the then Nigerian College of Arts, Science and Technology in Ibadan in 1953, though the Fine Arts course was later moved to the Zaria branch of the college in 1955 which is now the Ahmadu Bello University, Zaria. There were also records of establishment of Fine Arts schools like Ife Art School, now Obafemi Awolowo University (OAU), Ile-Ife established in 1962; the Nsukka Art School, now University of Nigeria Nsukka (UNN) established in 1960, and others. Onwususoba (2008: 170) discloses that Osogbo Art School was successfully worked out as an experimental school for artists like Twin Seven – Seven, Jimoh Buraimoh, Oyelami Muraina, and Rufus Ogundele.

Subsequently, as a result of the public sculptures, which were brought into place due to the activities and uncompromising efforts of the experimental workshop of Murray in the 1940s, coupled with the new trend of recognition given to the modern Nigerian art in the 1960s[10], the commissioning of public outdoor sculptures seemed to have flourished in the South Western states of Nigeria. At this instance of the recognition mentioned above, public outdoor sculptures began to emerge at different and strategic locations on streets as well as public buildings. This may likely be the reason why many public outdoor sculptures could be found in open streets, junctions, roundabouts, public buildings (like churches, schools), and government parastata.

Many reasons may thus be responsible or attributed to the familiarity and commonness of public outdoor sculptures in those areas. To start with, governments,

township associations, communities and some influential individuals seem to have commissioned a great number of public outdoor sculptures in the areas. Secondly, the people of these areas have many cultural activities and festivals that require the commissioning of sculptures, and this made the areas to have a long tradition of sculptural excellence which could be traced back to the ancient traditional cultures of the people in the area. Examples of such festivals are; Yam, War, Egungun, Ogun, Sango festivals, among others. Another reason may have likely emanated from the establishment of the expatriate experimental workshops, initiated by the Catholic missions, and the indigenous art schools, both before and after independence in those areas. Another reason must have emanated from the establishments of art schools which might have likely, over the time, created some awareness in the generality of the people through their activities. All these reasons must have greatly enhanced and promoted the production and commissioning of public outdoor sculptures in the south western states of Nigeria.

Functions of Public Outdoor Sculpture

In Africa, sculptures usually serve more than one purpose. They serve socio - cultural, religious, political and historical functions. Sculptures are not made for decoration or aesthetics alone, instead, they are produced to play some vital roles in the belief system of the people. For example, they are used for initiations, celebrations, harvests as well as protection and healing purposes. Makin (2008: 1) posits that the Africans

do not see their art works as a piece of art; they see them as communicators between them and the supernatural world. Egonwa (1994: 39) states that:

> *The traditional African believed that, inanimate objects have an essence which is spiritual. The essence [force] makes some of these objects suitable for certain functions. This force is associated with, and is sometimes believed to determine the physical qualities of these objects. What is more, this force can be harnessed for particular ends, positive or negative* [10].

Roskil (1976) in Egonwa (ibid) comments that those works of art (African art) are part of the society from which they spring. Egonwa (1994) substantiates this fact in Duniya (2000: 26), that stylistic tendency demonstrated on an artwork is determined largely by the environment in which it is created. Therefore, since art is believed to be the direct product of the society from which it springs, then it can be assumed that styles and ideologies of a work of art will be determined largely by what prevails in the society.

Primarily, one of the functions of Public outdoor sculptures in the society is in the aesthetics. Aesthetics is a cogent function of art. According to Banjoko (2008: 9), aesthetics is a term used in describing the artistic beauty in a work of art. Kash (2008: 1) describes aesthetics as a sub-discipline of axiology and a branch of philosophy that has a critical reflection on art, culture and nature. Plato[12] promulgated the theory of aesthetics by which art works are to be evaluated. This theory made it possible for works of art to be assessed in terms of their success in conveying ''serious contents'' such as factual truth, religious belief and moral, social and political concepts or ideas.

Anon (2008:1) corroborates this assertion by listing other principalities of the "serious content" like Alexander, Thoedore, Pepper and Catherine. Greene (1940: 375-76) avers that "the standard of artistic perfection is primarily aesthetics", and that artistic "content " is the other criterion for assessing the success or otherwise of artefacts, and that the contents may be "light" or "rich" in human import of such works.

Some features are common to all works of visual art such as beauty, recreation, and refreshment. Thus, some art works tend to satisfy human's sense of beauty. In addition, works of art are both decorative and illustrative, and their meanings may fascinate viewers. This is to say that some art works are looked at and enjoyed partly because of their beauty or expressed value. However, public outdoor sculptures can also serve historical, cultural and socio-political functions, because art has always been a social activity, engaged in by social beings. It has, therefore, been imbued with social meanings throughout human history. Willet (1971) in Duniya (2000: 18), argues that human history, until recently, has been largely the story of human interaction with the environment. The author states further that, "in most cases, arts are used in ceremonies intended to control the environment. An example is the Bambara headdress dance which represents the spirit of the animal (Chiwara)". Dedebs (1992) in Duniya (2000: 19), opines that throughout the history of the world, art and culture have consistently remained vital and inseparable ingredients of the socio-political development of the society. He explains further that in traditional

society, art works are constantly used as instruments for traditional religion practices, as well as to enhance the powers, prestige or myth of a traditional ruler.

According to the opinions of the authors cited above, art can be regarded as a good source of history, most especially through sculptures, because they (sculptures) give a sound knowledge of the past, which is an essential factor in working out, and understanding the present. In addition, art works can address, through their expressions, the socio-cultural, political and some societal problems affecting the society. Tsetung (n.d) as cited by Ardea (2001: 82) states that:

> *Although man's social life is the only source of literature and art and is incomparably livelier and richer in content, the people are not satisfied with life alone and demand literature and art as well. Why? Because, while both are beautiful, life as reflected in works of literature and art can and ought to be on a higher plane, more intense, more concentrated, more typical, nearer the ideal, and therefore more universal than actual everyday life*[13].

The author expresses how human life and art are somehow inseparable; an expression in art is an interpretation of life and vice versa.

In other words, public outdoor sculptures can be used as political means to express, interpret, and educate the viewers. They are signs and the language that identify and communicate cultural values, thereby giving the people the opportunity to think together, feel and act as one united entity. Thus, people can come with the same ideological goal(s) and make demands for their community; they can at the same time correct the anomalies of their environment or put a check to some excesses of some individuals. This may probably be one of the reasons why most public outdoor

sculptures have enormous sizes to ensure proper visibility to the viewing audience, and are erected at strategic locations. Anon (2009:1) supports this immediacy by expressing that Public art has often been used for political ends. The most extreme and widely discussed manifestations of this, remain the use of art as propaganda within totalitarian regimes coupled with simultaneous suppression of dissent. This implies that, public art is sometimes used to settle disputes during revolutionary upsurge of the oppressed in the society.

Maintenance of Public Outdoor Sculptures

Maintenance is the act of keeping something in good condition by checking or repairing it regularly. It can also be explained as the labour of keeping something; as buildings or equipments, in a state of repair of efficiency. Gutip (1995: 17) states that, ''Maintenance is the work undertaken on regular basis to preserve, restore, or improve facilities to acceptable functioning standards such that the utility and value of the facility is sustained''. Sculptures are usually produced with durable materials that could enable them last long. and possibly outlive the generation that produce them.

As it has been mentioned earlier, there are many media by which sculptures can be produced, but a tour around the public outdoor sculptures under study has shown that most of the sculptures are produced with concrete, some with metal, bronze, while only a few are produced with other materials. Concrete is an extremely strong, and

porous but durable material made from cement. This means that concrete is capable of absorbing liquids like water and oil; the absorbed liquids can be good or detrimental to the concrete. Anon (2009: 1), supports this assertion when he states that concrete sculptures absorb moisture through the plinth or base on which they are mounted, so there is a need for sculptures to be raised on a plinth that is dry, clean and level. He stresses further that, such sculptures need to be well cemented to the plinth so that there will be no space in-between for moisture to be absorbed. Anon (2008: 1) argues that, water expands at freezing point, and that concrete sculptures with many other natural products that are porous will crack as soon as the absorbed liquid freezes, and this may cause a lot of damage. The author advises, therefore, that concrete sculptures should be covered up with a blanket to avoid moisture during winter period. Based on the above recommendation, it can therefore, be assumed that application of paint or wax on the finished outdoor sculptures may help to reduce porosity on the surface of the sculptures.

In most cases, the deterioration of metal outdoor sculptures is due to the process commonly known as "rusting". Rusting is in form of corrosion that usually results in a red-brown, powdery mineral iron oxide. Rusting comes into being through the exposure of metal sculptures to the weather, and other natural environmental factors like rain which can eventually cause the patina to change over time. Patina, according to online encyclopaedia Britannica (2009), is the term usually given to corrosion products that are either naturally occurring or artificially formed on metal surface.

Outdoor sculptures that are made of bronze seem to be vulnerable to the process of surface corrosion known as rusting. Anon (2009: 1) supports this assertion by stating that, copper and its alloys may quickly corrode in the presence of chloride, by the cyclic process called "bronze disease," during which copper is altered to copper chloride, which is a powdery white-blue substance. Therefore, metal and bronze sculptures can be maintained by removing or scrapping off the corrosive elements or patina to give it a shinning look. Anon (ibid) further avers that the maintenance of out door metal sculptures often involves the total removal of corrosion products. The process involves providing a more benign environment (usually meaning as dry as possible and as free of harmful pollutants as possible) and maintaining the sculpture's stability through a series of preventive maintenance procedures, such as regular cleaning and the application of protective coatings.

Structural damage is another form of major damage that is noticeable on outdoor sculptures; it is the type of damage that affects or deals with the whole structure of the work itself, as it affects the patches of casting, joints, and the armature frame work itself. If structural damage is not quickly repaired, it can eventually lead to structural failure. Rupert (2003: 1) argues that structural damage to bronze sculptures is comparatively rare, and is usually caused by either the failure of patches and joints made when the piece was first cast, failure of the internal armature and fixings, or impact damage. Impact damage on outdoor sculptures usually occurs as a result of tree falling or road traffic accidents. The author explains further that the aesthetic

surface of the bronze is, however, far more vulnerable to damage: if the protective coatings of wax are not maintained or they are eventually lost, leaving the surface of the sculpture unprotected from environmental influence like water, gases and air-borne pollutants, which can lead to slow corrosion of the bronze and the development of a natural patina. Anon (1996:2) argues that acid rain[14] and the air-borne chemical pollutants constitute the natural agents that pose great degree of damage to outdoor sculptures. Acid rain is created when Sulfur dioxide and Nitrogen Oxide mix with moisture in the atmosphere, while airborne chemical pollutants are in the form of minute and microscopic particles which are caused primarily by car emissions. The author explains further that Acid rain corrodes the surface of bronze sculptures, thereby increasing the danger of structural failure, and giving the works a streaked and unsightly appearance. The corrosion on bronze sculptures seems not to be affecting the bronze alone, but also has an effect on the plinth on which the work stands. Rupert (2003:1), points out that the green copper sulphates forming a natural patina or corrosion on bronze sculptures are washed downwards by rainfall, and cause permanent staining concrete plinths.

Although the appearance of this staining can be slightly improved by conservation treatments such as chemical poultices, it is almost impossible to remove the stains altogether. Bronze sculptures can be maintained by cleaning them regularly and by replacing the broken parts so as to sustain the durability of the sculptures. Todd (2003: 1), in his view on maintenance of bronze sculptures suggests, that annual

cleaning and re-waxing will help protect the finish, and that semi-annual attention is even better. The author explains further that, a basic sculpture maintenance programme consists cleaning the work with a neutral detergent, then applying renaissance wax, which will keep the sculpture looking its best.

In Nigeria, there is no noticeable sign of proper maintenance of public outdoor sculptures. A tour around the public outdoor sculptures under study has revealed that some of the sculptures are in bad state of maintenance.

Conclusion

The review of available related literature to this study has enabled the researcher to link the artistic trends in the production of public outdoor sculpture in Nigeria to its present state of existence. It enabled the researcher to note the circumstances around public outdoor sculpture in terms of functions and maintenance. Through the review, therefore, the researcher was able to take a retrospective look into the emergence of public outdoor sculptures as one of the achievements of the introduction of formal art teaching in the 1940s by the expatriate schools in Nigeria. This later gave birth to the establishment of indigenous Art schools and experimental workshops, most especially after the Nigeria's independence. The literature also revealed that the first known or recorded public outdoor sculptures in Nigeria came into being as a result of the experiments of the expatriate schools. This is basically different from what this study wants to focus on. The study tends to investigate the values, functions and the maintenance of public outdoor sculptures in Oyo, Osun, Ondo and Ekiti states in Western Nigeria.

From the reviewed literature, it is clear that public outdoor sculptures were not just produced for that sake, but to serve some functions in the environments where they exist. For example, it was gathered that the sculptures serve historical, cultural and socio-political functions among many others. The use of public outdoor sculptures as symbol of unity was also highlighted, but the missing link in this aspect emanates from the fact that, explanations were not given as regards the conditions that warrant public outdoor sculptures to serve particular function(s).

It was also discovered through the review that, no mention was made about who is responsible for the maintenance of the public outdoor sculptures, and when the maintenance should be carried out on the works. The highlighted points are some of the missing links and loopholes in the review of literature. These missing links, loopholes, and shortcomings in the reviewed literatures will be revisited by the researcher in order to proffer solutions that will eventually add to knowledge.

CHAPTER THREE

RESEARCH METHODOLOGY AND PROCEDURE

Introduction

Research methodology sets up the framework for effective and adequate examination of relationships among variables. It provides information on the various sources of data and methods employed in the collection and analysis of such data. The research was designed for an appraisal of contemporary public outdoor sculptures in some selected states of Western Nigeria, with a view to examining the maintenance of the sculptures and their socio-cultural functions. Therefore, this chapter outlines the research design appropriate for the study.

Research Design

Adetoro (1997: 69) observes that ''research design is important in order to determine the type of data required, how to collect them, as well as how to analyse and measure them''. Similarly, Kerlinger (1977), as cited by Adetoro (ibid), describes research design as ''plan, structure, and strategy of investigation conceived to obtain answers to research questions and variance''. The research was designed in such a way that qualitative method of inquiry was adopted. Osuala (2002:171) elucidates that ''...the task of the qualitative methodologist is to capture what people say and do, as a product of how they interpret the complicity of their world''. According to Wikipedia online dictionary (2008), qualitative method of inquiry is an inquiry that is aimed at gathering in-depth understanding of human social behaviours and the reasons that govern such behaviours. It also investigates why and how a decision is made. The

qualitative method of inquiry has enabled the researcher to obtain necessary information during the field work. Consequently, information were largely obtained at primary source. However, secondary sources of information were used where necessary.

Population of the Study

Population of a study, according to Mbahi (2001: 116), denotes the whole of or the large group from which the members of a sample are selected. Public outdoor sculptures that are commissioned and executed by governments and those that are commissioned by township associations and communities are the population of this study. The reason for including the public outdoor sculptures commissioned by township associations and communities is that, in some states in South West, they had over the years contributed greatly to the commissioning of a good number of sculpture works at open streets, roundabouts and market places. The population also include the artists who produce the sculptures and the community people who live around the selected works. Therefore, the researcher has also made use of appropriate sampling method to determine the number of public outdoor sculptures that best represent the population of the study.

Sampling

Mbahi (ibid: 116) states that sampling is the limited number of elements selected from a population which is representative of that population, that is, having the exact characteristics of the parent population. The researcher has made use of the simple random sampling method, to pick the public outdoor sculptures that represent the

samples for this study. The reason is that, simple random sampling gives room for due representation of every item in the population. In addition, the researcher sampled a town in each senatorial district in the selected states. On the whole, the researcher has sampled an overall number of sixteen towns in the four selected states with the inclusion of the state capitals.

Pilot Study

Adetoro (1997: 11) declares that a preliminary trial research measure and technique is essential to the development of a sound research plan. The researcher embarked on a preliminary study, which led to carrying out general survey of the sculptures at their various locations in the selected states. The result of the pilot study, therefore, showed that the sculptures are not subjected to proper maintenance; their environments look unkept and untidy, some of the sculptures are defaced with posters and bills, some are being removed, dilapidated or demolished, while a good number of them are being converted to dumping ground. Instruments used included photographs, oral interviews description and observation, which were validated by committee of experts in Art History (supervisors).

Field Study

The researcher embarks on field study to the selected states, during which a close observation of the sampled population was made. Photographs of the sculptures under study were taken. Considering the importance of field study in a research, it was discovered that Willet (1971), Mount (1973), Gutip (1975), Fosu (1986), Egonwa (1994), Saliu (1994), Banjoko (2000), Babalola (2004), among many other scholars

had successfully made use of field study in the past to obtain relevant information on their research works. The field study also enabled the researcher to collect information from both primary and secondary sources.

Methods of Data Collection

The researcher made use of various methods in collecting data for this study. This was done to ensure that relevant and necessary information for the study were collected. The methods include observation, photography, oral interview and literature.

Observation

The researcher carefully observes the media, themes, social functions and the overall level of maintenance of sampled public outdoor sculptures. This gives very accurate information in making an effective appraisal of the sculptures under study.

Photography

Photography is an important instrument to a researcher while documenting. A number of researchers like William and Herbert (1963), Fosu (1986), Roy and Roslyn (1987), Fakeye, Haight, et al (1996), Egonwa (1994), Banjoko (2000), Duniya (2000), Hassan (2001), to mention but a few, had made use of photography as research instrument while conducting their research works. In this study, photographs of sculptures under study were taken at their various locations to determine and compare the themes, functions and maintenance level within the selected environments.

Oral Interview

Mbahi (2001: 86) defines interview as a technique used for collecting information on a face- to- face contact. He explains further that interview is used when a researcher wants to obtain reliable and valid information in the form of verbal responses from respondents in order to conform or reject hypothesis. The researcher has, therefore, made use of unstructured interview questions, which made it possible for first hand information to be collected. This has also enabled respondents to have the opportunity to freely express themselves. The oral interview questions were conducted on people who live around the environments where the public outdoor sculptures are situated. The interviews were recorded through electronic media and by manual writing for the purpose of proper documentation which enabled the researcher to determine the perceptions of the people towards the sculptures under study. Four hundred and forty (440) respondents were therefore interviewed across the states, below is a table showing the schedule of interviews.

Table 1: Schedule of Interviews Conducted on the Field

S/n	State	Date and Town where Interview was Conducted	Number of Respondents	Remark
1	**Oyo**	19th – 30th of July 2009, Ibadan.	60	Successful
		1st – 15th of Aug., 2009, Oyo.	50	Successful
		18th – 28th of Aug., 2009, Iseyin.	30	Successful
		29th of Aug., 2009, Akinmoorin.	10	Successful
		TOTAL	**150**	
2	**Osun**	31st of Aug. – 12th of Sept., 2009, Ilesa.	50	Successful
		14th – 16th of Sept., 2009, Ede.	15	Successful
		18th – 20th of Sept., 2009 Ile-Ife.	20	Successful
		TOTAL	**85**	

3	**Ondo**	24th – 27th of Sept., 2009, Ondo	40	Successful
		29th of Sept. – 2nd Oct., 2009. Okitipupa	40	Successful
		4th – 6th of Oct., 2009, Epinmi Akoko	15	Successful
		8th – 10th of Oct., 2009, Isua Akoko (Oke)	10	Successful
		11th – 13th of Oct., 2009, Isua Akoko (Ile)	10	Successful
		TOTAL	**115**	
4	***Ekiti***	15th – 21st of Nov., 2009, Ado Ekiti.	40	Successful
		10th – 15th of Dec., 2009, Ijero Ekiti	30	Successful
		4th – 10th of Jan., 2010, Ikere *Ekiti*	–	Unsuccessful Respondents refused to be interviewed for unknown reason.
		12th – 15th of Jan., 2010, Ikoro Ekiti	20	Successful

		TOTAL	**90**	
		GRAND TOTAL	**440**	

Data Analysis

Data collected by the researcher are analysed and discussed, while the photographs collected during the field exercise are also presented as compliments or evidence where necessary in chapter four. Opinions sampled through oral interviews are also discussed in the chapter using historical, descriptive and survey approaches, in such a way that the objectives of the study are met. Historical method has enabled the researcher to explore the historical and socio – cultural functions, as well as the circumstances or reasons that warranted the commissioning of the sculptures. The researcher has, through descriptive and survey methods, ensured that the photographs of the sculptures were taken and selected into different categories, so that accurate descriptions of the sculptures in terms of theme, maintenance and their methods of production are done in detail. Additionally, the sculptures identified in each state are discussed under three broad headings: Public outdoor sculptures in Oyo, Ondo, Osun and Ekiti states of Nigeria, Intrinsic Values and Functions of Public Outdoor Sculptures, and Maintenance of Public Outdoor Sculptures.

This is done in order to adequately document the works, examine their intrinsic values and functions, and to highlight their general maintenance conditions. On the whole, thirty-five (35) of the identified sculptures are analysed and discussed below.

CHAPTER FOUR

DISCUSSION AND ANALYSIS

Introduction

In this chapter, the research findings are discussed and analysed, and in the course of the discussion, photographs that are relevant to the discussion are used, where necessary. Moreover, the study is structured in such a way that the objectives of the study are met. The discussion is done under the following sub-headings;

(a) Public outdoor sculptures in Oyo, Ondo, Osun and Ekiti states of Nigeria.

(b) Intrinsic Values and Functions of Public Outdoor Sculptures.

(c) Maintenance of Public Outdoor Sculptures.

(d) General Analysis of the Discussions made.

Public Outdoor Sculptures in Oyo, Osun, Ondo, and Ekiti States of Nigeria.

This section contains only a few public outdoor sculptures and their photographs, which are randomly selected across the four states under study. This is specifically done for the purpose of documentation; thereby constituting a representational part of what can be found in the states.

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Oyo State

A total number of fourteen public outdoor sculptures were identified in Oyo state and they are located in Ibadan, Oyo, Akinmoorin and Iseyin, which constitute the towns that were sampled within the senatorial districts of the State. Therefore, five public outdoor sculptures were identified in Ibadan, five in Oyo, one in Akinmoorin,

and three in Iseyin. Some of the sculptures that were identified in Ibadan; the state capital of Oyo state which is also Oyo South local Government area of Ibadan – Ibarapa senatorial district are:

Plate I

Title: Iba Oluyole
Artist: Tiri Oladimeji
Date: 1988
Size: Approx. 396.24cm.
Medium: Cement Concrete and Metal
Location: Bere, Ibadan.



''Iba Oluyole'' (Plate I) was commissioned by the Federation of Ibadan Students Union (FIDSU), and donated to Oyo State government. It was commissioned in honour of Iba Oluyole who was one of the commanders – in - chief of Ibadan armed forces, in Ibadan ancient history. It is a representational sculpture that takes the attribute of a warrior. Standing with the two legs opened apart; a dane gun in his right hand and a staff of office that signifies him as a warlord, is raised high in the air with the left hand, a posture that connotes victory at battle. There are beads of various sizes around his neck which are symbols of chieftaincy in Ibadan. His cloth is adorned with many objects of charm like gourds, cowries and shells which he uses for personal protection at battle ground. The toes and the trunk of his legs are not

exposed; cloth is tied around each leg with a rope, which serves as stockings at the war front, this is in line with a story told about Iba Oluyole that he does not go to war bare footed. The work is elevated on a high pedestal of about 91.5cm which makes it visible for all to admire. The sculpture is protected with a network of irons that form a ring around it.

Plate II



Title: Ise logun ise
Artist: Okey and Nweke
Date: 1998
Size: 189cm.
Medium: Cement Concrete
Location: Secretariat Roundabout, Ibadan.

Another sculpture in Ibadan is that of a farmer titled ''Ise Logun Ise'' (Plate II) which literally means ''hard work is the medicine for poverty''. It is a representational sculpture of a farmer who has just harvested some of his farm produce. The basket beside him contains big tubers of yam, which, according to sources, symbolises or suggests how hardworking and productive the Ibadan farmers are. The farmer is depicted with a cutlass and a hoe across his shoulder, these two tools form the basic instruments of farming in Yoruba land. He is wearing a traditional cap that is tilted to the right side of his head, just above the ear, which encompasses a simple Yoruba traditional out fit.

Plate III

Title: An Ancient warrior

Artist: Unknown

Date: 1997

Size: 244cm.

Medium: Cement Concrete

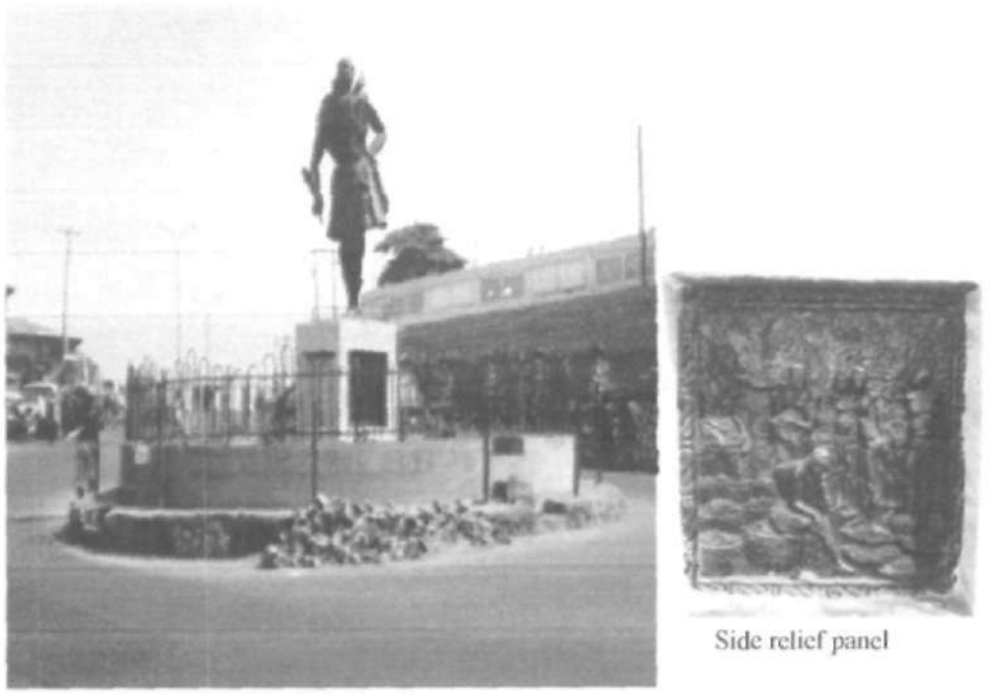
Location: Ibadan.



Also in Ibadan, is the sculpture titled ''An Ancient Warrior'' (Plate III). It is an equestrian figure, commissioned in memory of an ancient Ibadan warrior, who had fought and prevailed at battles. The work is textured all through, which gives it a touch of solidity and strength on the surface, suggesting the bravery and courage of the warrior at battle. He is wearing a full ''Agbada'', a cap called ''Abeti Aja'' and elaborate beads round his neck, which suggest his position as a chief and warlord in the community. The theme of the sculpture revolves around a story told about the warrior and his strange horse. It was said that, the horse was so powerful that it had some strange ways of detecting evil, especially if anything bad was about to happen at the war front. It was also gathered that, at such occasions, the horse would raise one of its front legs and bend sideways to alert the warrior and then it would change its direction. This had made the warrior, to always be victorious and triumphant at different battles he was engaged. That is why the horse is depicted, raising one of its front legs[15] while it bends sideways as if, it is reluctant to go and about to fall.

Objects of charm which are basically used for protection at battle are seen on the horse and the warrior's cloth.

Plate IV



Side relief panel

Title: Balogun Oderinlo, **Artist:** Tiri Oladimeji. **Date:** 1991. **Size:** Approx 457.2cm
Medium: Cement Concrete. **Location:** Molete, Ibadan.

''Balogun Oderinlo'' (Plate IV) is yet another sculpture in Ibadan. It was erected and donated to the Oyo State Government by Balogun Oderinlo's ruling family, in memory of Balogun Odeyinka Oderinlo, who was the 19th century commander of Ibadan after the demise of Iba Oluyole[16]. He doubled both as the ruler (Bale) of Ibadan and the commander- in- chief (Balogun) of Ibadan army. His remarkable wars for Ibadan include the Batedo war of the 1844 AD. He was described as a selfless, patriotic and brave warlord. It was gathered that he provided all the sacrificial materials which included his two sons; Odewole and Odebunmi that the

oracle recommended as the panacea for peace. Therefore, the widespread and progress of Ibadan as a town today is attributed to that sacrifice.

The work is a representational sculpture that depicts the ancient warrior, wearing elaborate beads round his neck which are evidence of his position as a Commander - in - Chief of the Ibadan Armed Forces. Objects of charms of various sizes like cowries, gourds, snail shells, bones and so on, are hung sporadically all over the sculpture, in order to show how powerful he was. The charms were partly used for his personal protection and also, to render opponents powerless at battle. On his shoulder, was perched a big parrot, which, according to respondents, was his usual companion at battle. It flies into the opponents' camp and comes back to perch on his shoulder, so as to speak in his ears, telling him the strength of the opponent's army as regards their weapons, charms they have acquired and their plan of attack or war strategies. Based on the information given by the parrot, Oderinlo takes decisions whether to forge ahead, re-strategise, lay an ambush or to change direction totally. The parrot had always been helpful to his victories at different battles in Ibadan history. The short staff of office held in his hand, symbolises his authority in the community as a warlord; he is also alleged to have made use of it (the staff) at battles, mostly to cast spell on enemies.

The side plinth of the sculpture, contains a relief panel of a war scenario which sheds more light on Oderinlo's victory and valour as a brave warrior. On it, are shown captives of war, including a pregnant woman, who are all half naked with their

hands tied behind them. Baskets containing farm produce like cocoa grains, seeds, and so on, recovered from the captives are also visible on the panel. War captives in Yoruba land are shared as slaves among high chiefs and the king. The slaves are essentially engaged in farming and other community development activities, as direct labour.

The following are some of the sculptures identified in Oyo west local government area of Oyo central senatorial district:

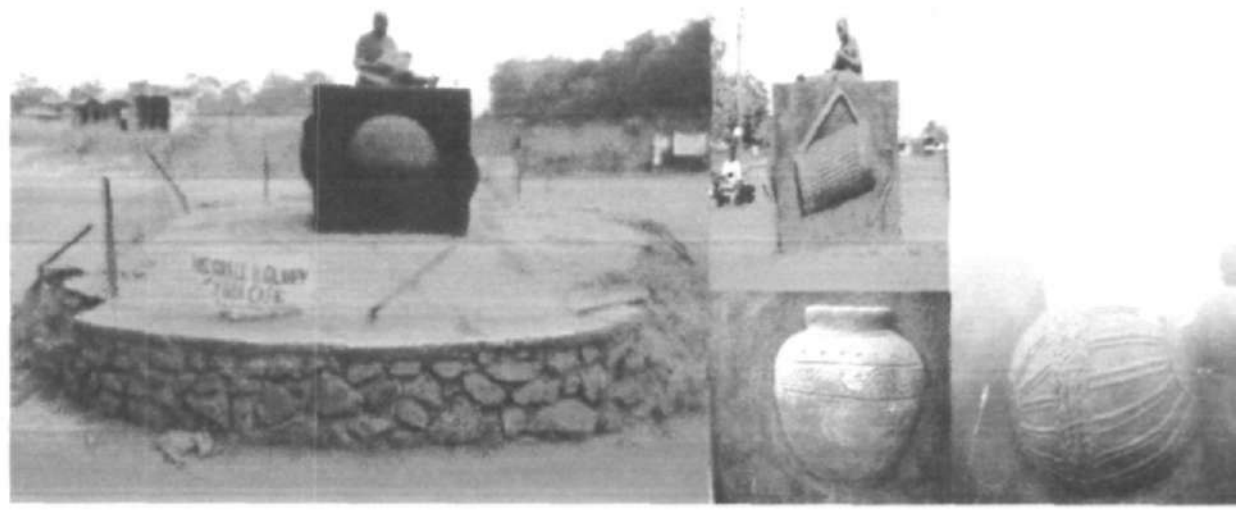


Plate V Side Panels depicting some details.

Title: Afingba

Artist: Unknown

Date: 2005

Size: 213.4cm

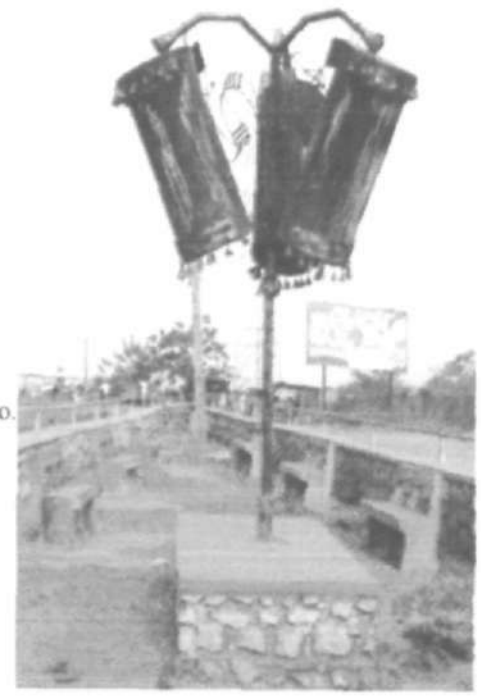
Medium: Cement Concrete, **Location:** Idi Gedu Area, Oyo.

''Afingba'' (Plate V) meaning calabash carver, is a sculpture in Oyo. It is a representational sculpture of a man sitting down and holding a calabash he is carving, in between his legs. He is wearing a small Yoruba skull- fitted cap with a dot at the centre and simple free flowing Yoruba traditional outfit. The statue is

mounted on a high plinth of about 122cm, and at the sides of the plinth are some relief sculptures inserted. The relief sculptures are depicting a carved calabash and ''Sekere''; which is a Yoruba traditional musical instrument made from calabash with attachment of strings and cowries. It is played by shaking it to produce assorted but melodious sounds at festivals. The sculpture shows the prevalent occupation in Oyo town which is calabash carving. Calabash carving is a common craft in old Oyo kingdom which has given the town both local and international recognition. It was gathered that the sculpture is a reminder of an ancient craft of the people, and that till this moment, the craft is still practised in Oyo. In furtherance to this, some respondents confessed that they like and enjoy the work because they are seeing the culture of their land in the sculpture, adding that calabash carving is far more than a trade, but a culture to the entirety of the people. In view of the above fact, it can be concluded that calabash carving has over time been part and parcel of the people's socio - cultural way of life in Oyo town.

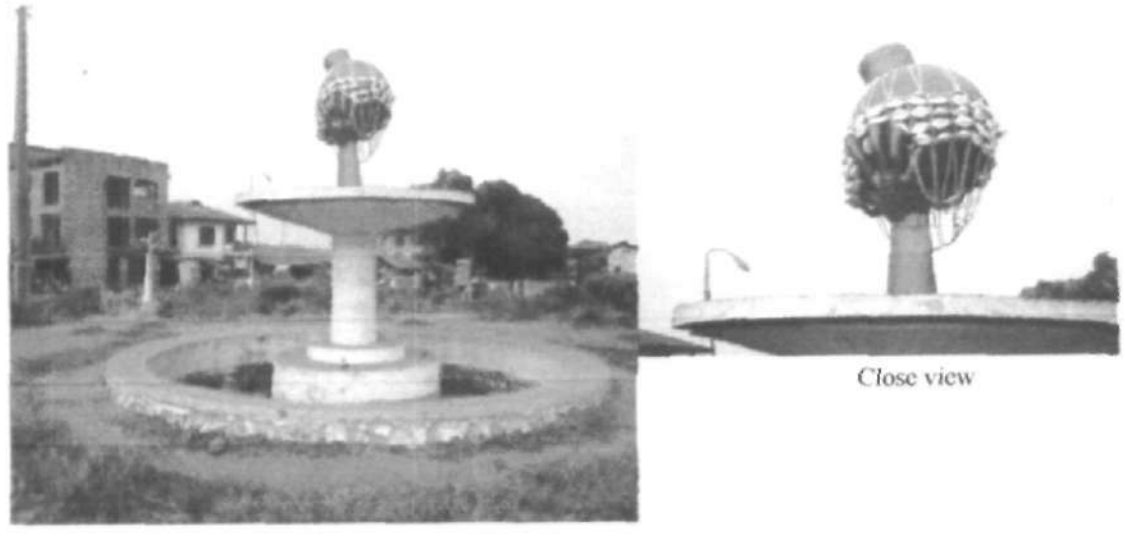
Plate VI

Title: Recreation
Artist: Unknown
Date: Circa 2005
Size: Aprox. 365.8cm
Medium: Metal
Location: Idi Gedu Area, Oyo.



"Recreation" (Plate VI) is another socio-cultural sculpture in Oyo. It is done in metal, showing three "Gangan" (drums) popularly known as "Talking drums". The drummers who use this type of drums are referred to as "Ayan". The drums are strategically arranged on a 365.8cm iron pole that suspends them high up. The drums are hanging downwards from the pole with all their features carefully represented in a network of well arranged and welded iron rods. Talking drums in Yoruba land, are played at different occasions and festivals where the drummers create pleasant lyrics with them, while those who are well versed in the culture of singing translate to the people what the drummers are saying with the drums. It was gathered that, apart from calabash carving in which Oyo is well known to have excelled, the town is also known to have had a remarkable record of melodious culture and merriment. This reputation is achieved through the beating of the talking drums and other instruments of melody- making in Yoruba land. Keeping the memory of the melody- making excellence in the minds of the people must have been a cogent reason why the sculpture was commissioned.

The sculpture work is fenced with a stone wall and iron, the roundabout where it is situated is made as a park for people's relaxation and merrymaking.



Close view

Plate VII

Title: Sekere Fountain

Artist: Unknown, **Date:** Circa 1999

Size: Approx.457.2cm, **Medium:** Cement Concrete, Ropes and Cowries.

Location: Palace Roundabout, Oyo.

Another sculpture titled ''Sekere Fountain'' (Plate VII) is also found in Oyo town, it was commissioned by Atiba Local Government in Oyo. It is situated close to the palace of the Oyo king, the ''Alaafin Oyo''. The theme of the fountain further puts credence to the previous argument that, sculptures found in Oyo town talk a lot about the trade, occupation, socio-cultural and the economic status of the town. The fountain has a sculpture at the top which exhibits a hand playing ''sekere''. It (''sekere'') is depicted in cement concrete while a network of ropes entwined with attachment of cowries is used to portray the ornaments that make up the ''sekere''. The remaining part of the fountain is not representational, instead, geometric shapes like circles and cylinders are artistically and stylishly arranged to form the hollowed – bowl just bellow the ''sekere'', the hand at the top, and the base of the whole fountain itself.

The people that live around the work could not really give the exact date or year the work was commissioned but they explained that, it beautifies the roundabout and that they enjoy and feel so much entertained by seeing it around them, especially at the time it pumps water up and down. Stressing further on the importance of the work in the environment, it was discovered that the site of the work is used for taking of photographs as well as tourist attractions during festive periods. It also serves as tourist attraction to those who are visiting Oyo town for the first time, while its photographs are given to those abroad as souvenirs.

Out of these fourteen public outdoor sculptures identified in Oyo State, two were demolished in Iseyin Local Government Area of Oyo North senatorial district. It was gathered that the statues were commissioned by Iseyin Local Government in 1993. One of them was done in honour of a man called ''Oluwo''(Ifa priest) in the community in order to immortalise him, while the theme of the later was a drummer. The two sculptures had not been officially unveiled at the time the demolition took place. This fact made the people to be uncertain about the title and the theme of the works. They were reportedly demolished by the Muslim Students Society of Nigeria (MSSN) due to the fact that the statues were too close to the Mosque. The statues were seen as a mockery on Islam, as well as idols, which Islam seriously forbade. Reinforcing the reasons behind the demolition of the statues, the researcher also discovered that the statues were mounted very close to the central Mosque of the town, around Ojude Oba Roundabout.

All the public outdoor sculptures that were identified in the State are naturalistic sculptures, and they are all sited at the main roundabouts and junctions in the selected towns.

Ondo State

A total of eleven public outdoor sculptures were identified in Ondo State and they were located in Ondo, Okitipupa, Epinmi Akoko and Isua Akoko towns respectively. They constitute the selected towns for the study and are within the three senatorial districts of the state. Four public outdoor sculptures were identified in Ondo town out of which one is a representational sculpture; two are non- representational while one is a combination of a representational and non-representational sculpture. Four public outdoor sculptures were identified in Okitipupa and all were representational sculptures. Only one representational public outdoor sculpture was identified in Epinmi Akoko, while two representational sculptures were identified in Isua Akoko; one at Isua Oke and the other at Isua ile. All the public outdoor sculptures identified in the state were all located at the main junctions of the communities. The sculptures identified in Okitipupa local government area of Ondo south senatorial district are: ''NYSC'', ''Statue of Late Olu Akinfosile'' and ''Farmer''.

Plate VIII

Title: NYSC
Artist: Anagore
Date: 1999
Size: 430cm.
Medium: Cement Concrete
Location: Irewole Roundabout, Okitipupa.



The sculpture titled ''NYSC'' (Plate VIII) was erected and donated to Okitipupa community by a member of the National Youth Service Corps, in 1999 as his end of the service year project. It is a representational sculpture of a hand holding a torch of burning flame. The whole theme of the statue was derived from the NYSC logo.

Plate IX

Title: Statue of Late Olu Akinfosile
Artist: Unknown
Date: 2002
Size: 290cm
Medium: Concrete Cement
Location: Iretolu Roundabout, Okitipupa.



The sculpture shown in Plate IX is a representational sculpture identified in Okitipupa, that takes the facial resemblance of a former Minister of Communication, Late Olu Akinfosile. It was commissioned by the National Union of Ikale Students (NUIKAS) so as to immortalise the former Minister, and to honour his commitment to the development of the town during his life time.

Plate X

Title: Farmer
Artist: Unknown
Date: Unknown
Size: 442cm
Medium: Cement Concrete and Iron
Location: Ore road Roundabout, Okitipupa.



The sculpture titled ''Farmer'' (Plate X) also in Okitipupa, was commissioned and donated to Okitipupa community by the Ikale Progressive Union, Ilorin Chapter. It is a representational sculpture that takes the posture of a farmer coming from the farm, with cutlass in his right hand and a bunch of palm fruit with spikes on his head. The community produces palm oil in large quantity that is why the sculpture of a farmer carrying a palm fruit is produced to symbolise the tradition. The farmer is depicted wearing a skimpy shirt and a pair of shorts that stops far above his knee.

Plate XI

Title: Hunter
Artist: Unknown
Size: 244cm.
Date: Circa 1970
Medium: Cement Concrete
Location: Isua Akoko.



''Hunter'' (Plate XI) is a representational sculpture identified in Isua Akoko at the Northern senatorial district of the state. It depicts a hunter holding a dane gun in his hand. The sculpture serves as an icon of ancient hunting occupation, which is still being practised in the community. The exact year that the sculpture was commissioned is not known, as respondents interviewed were not certain, but based on their various guesses and opinions, the researcher decided to fix the date at about 40 years.

Plate XII



Title: Mama Okute

Artist: Impact

Date: 1993

Size: 274.3cm

Medium: Cement Concrete

Location: Epinmi Akoko.

The sculpture titled ''Mama Okute''[17] (Plate XII) was identified in Epinmi Akoko, in Akoko South East Local Government area of North senatorial district of Ondo State. The sculpture was commissioned and named after the founder of the community; Mama Okute, a woman. It was gathered that, Mama Okute later turn into a river; named after her, which is still evident in the community up till today. The sculpture was illustrated as a woman, breast feeding a baby to support a superstitious belief in the community that, the water from the river has some

medicinal values, which is mostly used by nursing mothers to take care of their sick babies through bathing and drinking. This made the community people to regard Mama Okute as a fertility goddess and a heroine in the community.

The sculptures in Plates XIII, XIV and XV are identified in Ondo West Local Government Area of Ondo Central senatorial district.

Plate XIII

Title: Cocoa Pod
Artist: Unknown
Date: 1991
Size: Approx. 427cm
Medium: Cement Concrete
Location: Oka Junction, Ondo.



''Cocoa Pod'' (Plate XIII) is another sculpture in Ondo commissioned and donated to the entire Ondo community by Club Amof of Ondo. It is a combination of a non-representational and representational sculpture. The statue is represented in form of a tower- like structure with a depiction of cocoa pod at its apex. Cocoa farming is believed to be the predominant trade in Ondo town.

Plate XIV

Title: Unknown
Artist: Unknown
Date: Circa 1995
Size: Approx. 427cm
Medium: Cement Concrete and bulb
Location: Ondo.



The sculpture exhibited in Plate XIV was commissioned and donated to Ondo community by the Ondo Rotaract Club, though the name of the artist and the year of production are not known. Respondents however, mentioned different number of years, and based on their various guesses the researcher was able to fix a period of 15 years for the production of the work. It was cast directly from plank moulds; it has a rectangular shape, broad at the base and narrowed stylishly to the top. It has four sides, and each side has what looks like an entrance which can possibly accommodate only a person of an average size, passing through. The whole work has a total number of four of such entrances directly facing one another; this makes the sculpture a see -through for motorists that make use of the roundabout to prevent road accident.

Plate XV

Title: Unknown
Artist: Unknown
Date: Circa 1995
Size: Approx., 335.2cm
Medium: Cement Concrete, Metal and Bulbs
Location: Odo- Otu Roundabout, Ondo.



This sculpture (Plate XV) was also found in Ondo town; it was commissioned and donated to the entire Ondo community by Ondo Dolfa Club. It is a non-representational sculpture, made in form of elongated oval shapes, stylised circles and curves. The work is cast directly from moulds made from planks. The statue has at the top a long straight and curve iron pole which has bulbs that serve as street lights. The work is protected with a low fence, of stylised curves which form an outer circle for the work. In addition, iron chains are attached to the outer curve to prevent people from having direct contact with the work.

Osun State

Eight public outdoor sculptures were identified in Ile - Ife, Ilesa and Ede respectively, they are the selected towns from the three senatorial districts for the study in Osun state. Five sculptures were identified in Ile–Ife; three of which are representational, one a stylised form, while the fifth sculpture has been demolished; the reason behind the demolition of the sculpture is not known. Two sculptures are

identified in Ilesa, out of which one is representational while the second one is a non- representational sculpture. Only one public outdoor sculpture was identified in Ede and it is representational. The sculptures identified in the Eastern senatorial district of the state are: ''Drummer'', ''Statue of Late Obafemi Awolowo'', ''Oduduwa'', ''Ogedengbe Agbogungboro'' and ''Owa Ajibogun''.

Plate XVI

Title: Drummer
Artist: Unknown
Date: Circa 1980
Size: 183cm
Medium: Metal
Date: Circa 1980
Location: Oke Ijan, Ile – Ife.



''Drummer'' (Plate XVI) is located at Oke -Ijan in Ile-Ife, in Ife East Local Government Area of Osun State. Though the authority that was responsible for the commissioning and exact year of commissioning of the sculpture could not be ascertained, it is a non- representational metal sculpture of a drummer. Geometric shapes like circle, triangle, rectangle and so on were adopted during the construction of the work. The head of the figure is depicted in a stylised form, with the drum attached or hung across the work, while two outrageous flat metals are used to represent the hands of the statue. The sculpture serves as an icon of an ancient

profession of drumming and cultural festivities in which Ile – Ife community is known to have excelled.

Plate XVII



Title: Statue of late Obafemi Awolowo
Artist: Unknown
Date: 1987
Size: 236.2cm
Medium: Concrete Cement
Location: Town hall Roundabout, Ile- Ife.

Another sculpture in Ile- Ife (Plate XVII), was commissioned in memory of late Chief Obafemi Awolowo who was honoured with a chieftaincy title as the ''Oodole of the Source'', in Ile –Ife. The authority that is responsible for the commissioning of the statue is not known, but it was gathered from respondents that it was commissioned by Ile – Ife community in 1987. The work takes the facial resemblance of the personality, late Chief Obafemi Awolowo, who was immortalised because of his positive commitment to the general welfare of Nigerians especially the Yoruba people during the political dispensation of the early 1950s. The sculpture is elevated on a plinth of about 122cm high, the roundabout is not fenced with network of irons, and this made the people around the work to have uncontrolled access to it.

Plate XVIII

Title: Oduduwa
Artist: Unknown
Date: Unknown
Size: Approx. 555cm
Medium: Cement Concrete, Metal and Ropes.
Location: Ile – Ife.



The sculpture titled ''Oduduwa''[18] (Plate XVIII) is yet another piece commissioned by the king of Ile - Ife in memory of the founder and the progenitor of the Yoruba race, who was believed to have entered the ground in the ancient time. The figure is depicted holding a long staff in its right hand with a bird on top of it. The theme of the sculpture surrounds the myth of creation and existence of the Yoruba race. The myth describes how God let down a chain from heaven, at Ile - Ife through which Oduduwa - the ancestor of the Yoruba descended carrying a cock, some earth, and a palm kernel. He threw the earth into the waters, the cock scratched it to become land, and the palm grew with sixteen branches - representing the sixteen original or basic kingdoms in Yorubaland.

There are several versions of this myth as related by respondents, however, what is central is the theme of creation and conquest; describing how Oduduwa fought and prevailed at various battles and wars. Ile - Ife is regarded as the centre from which all Yoruba dispersed to their present abodes. The statue is depicted wearing a

crown called Aare, a sacred and special crown worn by Ile – Ife kings occasionally during coronation and festivals. Oduduwa was believed to be holy and immaculate, and that is why the robe he wears is depicted in white, suggesting piety.

Plate XIX

Title: Ogedengbe Agbogungboro
Artist: Unknown
Date: Unknown
Size: Approx. 579.1cm
Medium: Cement Concrete
Location: Ilesa.



''Ogedengbe Agbogungboro'' (Plate XIX) is a sculpture found at Ilesa; in Ilesa West Local Government Area of Osun state. It was erected in memory of an ancient warrior and Commander of the Ilesa arm forces named Ogedenbge Agbogungboro; who had fought for the existence of Ilesa community in the ancient time. It is a non-representational sculpture made in form of a tower.

Plate XX

Title: Owa Ajibogun.
Artist: Tsemuya Makay
Date: 1998
Size: Approx. 305cm
Medium: Cement Concrete
Location: Ilesa.



Another sculpture in Ilesa is ''Owa Ajibogun'' (Plate XX). It was commissioned in commemoration of the heroic feat performed by Owa Ajibogun[19], who was the youngest child of Oduduwa, in procuring the ritual sea water to restore his father's (Oduduwa) eye sight. Owa Ajibogun, was the founder and the first king of Ilesa kingdom. The work narrates the history or myth after which the community was eventually named. It was disclosed that, Owa Ajibogun, of all Oduduwa sons, volunteered to go and fetch sea water to cure his father's blindness. On his return he was told his father was dead, and he asked for his "portion" of his inheritances. He was told that all inheritances including crowns were given to his elder brothers. Instead, he was given ''Ida Ajase'' that is ''sword of conquest'' and was told to seize his heritage from his elder brothers. Substantiating the statement above, the sculpture was depicted, taking the attribute of a warrior holding the sword of conquest in his right hand, a bowl in the left hand with which he went to procure the sea water. He is wearing a skimpy free flowing shirt, while a short sword is attached to it at the waist region.

The only sculpture that was identified in Osun West senatorial district is exhibited in Plate XXI.

Plate XXI

Title: Timi Agbale Olofa Ina.
Artist: Bonak
Date: 1992
Size: Approx. 274.3cm
Medium: Cement Concrete
Location: Ede.



The sculpture (Plate XXI) titled ''Timi Agbale Olofa Ina'', is found at Ede; in Ede North Local Government area of Osun State. It was commissioned in honour of the founder; a warrior and the first king of the community. The title ''Timi Agbale Olofa Ina'' literally means ''Timi Agbale; the one that has the bow and arrow of fire''. The main idea of the sculpture is derived from a tale that brought the community into being, which is all about warfare and conquering. According to the tale, the founder 'Timi', fought vigorously, and subdued communities with shots from his unfailing bow and arrow of fire, to establish and become the first king of the present community known as Ede. The hero is immortalised in the community because of his exemplary bravery and the great feat he had performed; which people of the community still make reference to in the oral rendition of the community history.

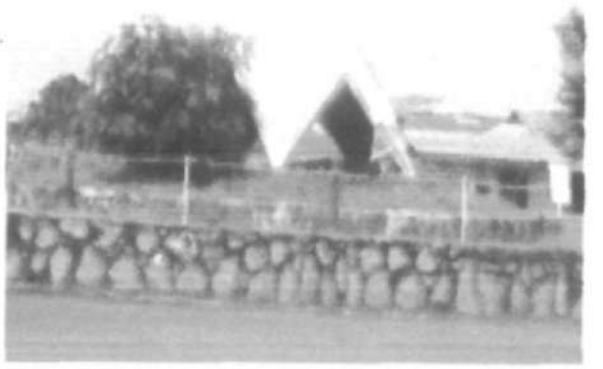
Ekiti State

In Ekiti State, ten public outdoor sculptures were identified in Ado, Ijero, Ikoro and Ijero Ekiti respectively. They constitute the selected towns among the three senatorial districts in Ekiti State. Four non-representational public outdoor sculptures were identified in Ado Ekiti, the capital city of the state. Three of the sculptures were identified in Ijero Ekiti, out of which two are representational while only one is non-representational. One representational public outdoor sculpture was discovered in Ikoro Ekiti, and two representational are also identified in Ikere Ekiti. The sculpture in Ikoro Ekiti was reportedly knocked down by a motorist during a ghastly road accident that took place at the roundabout, where the sculpture was located, and this made it to be in ruins.

Sculptures identified in Ado Ekiti Local Government Area of Ekiti Central senatorial district are: four untitled works, ''Osirigbongbo'', ''Fountain'', Agbe Onikoko'', and ''warrior''.

Plate XXII

Title: Unknown
Artist: Unknown
Date: 1991
Size: Approx. 640cm
Medium: Concrete Cement and bulb.
Location: Ado Ekiti.



The sculpture untitled (Plate XXII) is in Oke Iyin, Ado, the state capital of Ekiti State; the sculpture is cast directly from plank moulds; the use of geometrical shapes was adopted for design and the outlook of the work. It is broad at the base with four openings like entrances while it narrowed stylishly upwards, forming a pointed tip at its apex; on which a bulb is fixed to serve as street light.

Plate XXIII

Title: Unknown
Artist: Unknown
Date: 1999
Size: Approx. 549cm.
Medium: Cement Concrete and iron
Location: Oke Iyin, Ado Ekiti.



Plate XXIV

Title: Unknown
Artist: Unknown
Date: 1999
Size: Approx. 457.2cm
Medium: Cement Concrete.
Location: Ado Ekiti.



Plate XXV

Title: Unknown, **Artist:** Unknown,
Date: 1999, **Size:** approx. 488cm.
Medium: Cement Concrete and bulb
Location: Odo Ado St. Ado Ekiti.



Plates XXIII, XXIV and XXV are sculptures identified in Ado Ekiti, the capital town of Ekiti State. The sculptures were said to have been commissioned by the Ekiti State Government in 1999 to replace the former public outdoor sculptures that were demolished during road dualisation projects in the state. Several efforts were made by the researcher to retrieve files from the appropriate authorities in charge, so that details, like the name of the artist(s) that produced the new sculptures and information about the former ones could be explained, but the efforts yielded no result. This is because no documents were known to have existed about the sculptures, both old and new respectively. The three sculptures were cast directly from plants moulds and the geometric shapes used were stylishly manipulated to achieve the desired designs or forms. The sculpture in Plate XXIII was depicted as a crown, Plate XXIV was illustrated as a tower-like structure at the centre with closed tip; geometric shapes were also adopted as design at its sides which also form extensions around it, while Plate XXV is portrayed as stylized geometric shapes.

Plate XXVI

Title: Osirigbongbo
Artist: Apanisile and Fimusanmi
Date: Unknown
Size: 244cm
Medium: Cement Concrete
Location: Ijero Ekiti.



''Osirigbongbo'' (Plate XXVI) is a sculpture that was commissioned and donated to Ijero community by Chief J.O OJO, one of the high chiefs, a renowned farmer and successful trader in the community. It is a representational sculpture that depicts a hero ''Osirigbongbo''[20] an ancient warrior, who fought for the existence of Ekiti people in the olden days. He was described as a powerful and brave warrior who was capable of swallowing ten baskets of pounded yam with a whole cow head - in – broth, all at once. The statement above shows his great powers as a warrior who was capable of doing what an ordinary man could not attempt to do. He took active part in major Yoruba intertribal wars, and is renowned in Yoruba oral history.

Plate XXVII

Title: Fountain
Artist: Unknown
Date: Unknown
Size: 213.3cm
Medium: Cement Concrete.
Location: Ijero.



''Fountain'' (Plate XXVII) is another sculpture that was identified in Ijero in Ekiti State, said to have been commissioned by Ijero Local Government. It is a non-representational sculpture that depicts stones piled on one another. At the centre of it, is a small hollow which is supposed to serve as the channel or fountain for water to flow through.

The sculpture in Plate XXVIII was identified in Aramoko Local Government Area of Ekiti West senatorial district.

Plate XXVIII

Title: Agbe Onikoko
Artist: Agbalajobi
Date: 1991
Size: 183cm
Medium: Cement Concrete
Location: Ikoro Ekiti



''Agbe Onikoko'' (Plate XXVIII) was commissioned and donated to Ikoro community by the management of Babatope Memorial Grammar school in Ikoro as part of their contribution towards the development of the community in the area of arts. The sculpture is titled 'Agbe Onikoko''[21] meaning ''Cocoa Farmer'', which reflects in the theme of the work. It was gathered from respondents that, the sculpture is a representational sculpture of a cocoa farmer with a basket of cocoa grains. It was commissioned primarily to portray the occupation of the community which is cocoa farming. The sculpture was said to have been knocked down at the roundabout where it was mounted, by a motorist.

Plate XXIX

Title: Warrior
Artist: Finnusanmi and Shittu
Size: 244cm
Date: Circa 1980
Medium: Cement Concrete
Location: Ikere Ekiti.



Another sculpture titled ''Warrior'' (Plate XXIX) was identified at Ikere Ekiti, in Ikere Local Government Area of Ekiti South senatorial district. Though respondents in this community refused to be interviewed for undisclosed reasons, the sculpture, as the title goes, looks like a warrior carrying a bow and arrow in his hands. It appears unprotected with network of iron and accessible to all, which enables the people around the sculpture to have free access to it.

Intrinsic Values and Functions of Public Outdoor Sculptures

Most of the public outdoor sculptures under study, across the selected states, have intrinsic value, and they perform some definite functions in the various communities where they are located. A large number of these sculptures perform historical functions, some serve as means of socio – cultural and economic identity. This makes it possible for anyone visiting such communities for the first time, to get acquainted with the trade or profession that prevails in the community. For instance, in Oyo town there are public outdoor sculptures that speak a lot about the ancient craft of calabash carving, drumming, singing and other trades for which the community is well known. The public outdoor sculptures in this category are displayed in Plates V, VI, and VII. The sculptures speak much about the old kingdom of Oyo, by depicting in terms of their themes the occupation, craft and avocation of the people of the community.

Other public outdoor sculptures that play definite functions in Oyo are; ''Statue of Aare Onakankanfo'' and ''A Victorious Hunter''.

Plate XXX

Title: Aare OnaKanKanfo
Artist: Larry Ben.
Date: 1994
Size: 195cm
Medium: Cement Concrete
Location: Atiba Town Hall roundabout, Oyo.



It was gathered that the chieftaincy title of ''Aare Onakankanfo'' is meant for warriors who had fought and prevailed at battle in the ancient time. It was further gathered that the man; the third ''Aare Onakankanfo'' Oyaabi of Yoruba land, whose statue was represented, had once been a victorious warrior in the town's history. The highlighted facts can be corroborated in the theme of the statue; it is depicted as a warrior drawing a sword from its sheath, with full strength of a charged warrior at battle. He is wearing a warrior cap which flows down backwards with a small gourd tied to his fore head, as charm, and on his neck are beads of charm. All over his cloths and on his two legs are hung sporadically various objects of charms like tortoise, shells, animal horns and so on. The sculpture serves as an icon of history in the community, and it is also used for the memorial of the hero being depicted.

Another sculpture titled ''Victorious Hunter', situated in Akinmoorin in Afijio Local Government Area of Oyo Central senatorial district, is displayed in Plate XXXI.

Plate XXXI

Title: A Victorious Hunter
Artist: Sola Olabisi
Date: Circa 1990
Size: 229cm
Medium: Cement Concrete
Location: Akinnmoorin.



"Victorious Hunter" is a representational sculpture of a hunter on a hunting escapade; the mouth is slightly opened as if he is chanting incantations or singing, wearing a cap, a necklace with attachment of charms like snail shell and a gourd. He is wearing a skimpy dress, a pair of shorts which stops at his thighs. He is carrying a gun on his right shoulder while he supports the butt of the gun at the same time with the right hand, while a sheath of cutlass is hanged on his left shoulder. He places one of his legs on the raised plinth. It was gathered from respondents that apart from immortalising a brave hunter, the figure is also an icon of hunting which is the occupation, trade and culture that has reigned in the community. They also elucidate that hunting is still well practised in the community up till the time of this research.

Another example of such sculptures is "Ise Logun Ise" (Plate II, P. 34) showing a representational sculpture of a farmer. Its theme depicts farming, which is the ancient occupation and trade of the people of the community. The sculpture of "Oduduwa" (Plate XVIII, P. 52) also performs the historical function of immortalising the father and progenitor of the Yoruba race; the historical antecedents that surround the title of the sculpture always fascinate tourists to it. It also serves as a symbol of Ile-Ife community as the source of the Yoruba race. The photographs of other sculptures in this group are put on view in Plates IV, XVII, XIX, XX, XXI, XXVI and so on.

Maintenance of Public Outdoor Sculptures

Many of the public outdoor sculptures in most of the communities under study are in bad states of maintenance; some are overwhelmed with dust, dirt, cobwebs, bushes, refuse, human faeces while some have been turned into places of buying and selling. This is peculiar to the public outdoor sculptures that are located in junctions and roundabouts that are close to or situated in the market places. Those sculptures in this category suffer a lot of mishandling from the market people who abuse them on daily basis while going through their normal routine of buying and selling. A good example of such sculptures is ''Aare OnaKanKanfo'' (Plate XXX), which was identified in Oyo town, at a roundabout near Atiba town hall, in Oyo East Local Government Area of Oyo State. Incidentally, there is a market around the roundabout where the public outdoor sculpture is mounted. The base of the sculpture has been converted into a place where commodities are displayed for prospective buyers to see. The goods really overwhelm the sculpture, and are gradually causing structural damage to it. A lot of wide and deep cracks are noticeable on the plinth and the whole body of the sculpture.

Another example of sculptures that are abused due to their closeness to the market is the sculpture titled ''Iya Alaje'' (Plate XXXII) found in Ondo town in Ondo west local government area of Ondo State. This sculpture was said to have collapsed in 2008 due to lack of maintenance. The sculpture symbolises ''Mother of Trade'', who is believed to have migrated from her town and settled in Ondo kingdom to

trade. She is said to have been the first trader in Ondo kingdom who started her trading career under a tree.

Plate XXXII

Title: Iya Alaje
Artist: Unknown
Date: Circa 1970
Size: Unknown
Medium: Cement Concrete
Location: Igele Ale Roundabout, Ondo.



The roundabout, at which the work is mounted, is situated in a market, called ''Igele Ale'' meaning ''Night Market'' and this evidently makes the sculpture to be grossly mishandled by the market people. It has almost been converted into a dust bin due to the fact that the work had been abused, defaced and overwhelmed with dirt of various kinds like used nylon bags, papers, posters, kegs, bowls, tables, rags, leaves, baskets, cartons, plates, bags, rotten peppers, discarded fruits and other objects believed to be owned by people in the market. It was also reported that the statue has at one time or the other served as homes to those who are presumed to be mentally derailed.

Moreover, a large number of public outdoor sculptures are grossly defaced with posters and various objects like ribbons, junks, ropes, banners, Christmas ornaments. They are also situated in unkept environments which have almost been converted into dust bins and overgrown with bushes. This attitude of defacing public outdoor

sculptures with posters is a common occurrence in all the states under study. People use the sculptures as means of information dissemination. The public outdoor sculptures that fall in this category are shown in Plates I, VI, VII, IX, X, XI, XII, XIV, XV, XVI, XVII, XIX, XX, XXII, XXIII, XXIV, XXV and XXVII. The environments of the sculptures mentioned above are overwhelmed with dirts like cobwebs, rough cloths, rags, overgrown bushes and shrubs, junks of various kind and sizes, rags, human faeces, Christmas ornaments like ribbons, balloons to mention but a few. There is no sign of proper cleaning or sanitation being carried out on them. Though majority of them are seldomly being maintained by the host community, the attention given is not thorough enough to correct the ugly situation that has befallen the public outdoor sculptures in the communities. A typical example of sculpture in this category is Plate XXXIII below:

Plate XXXIII

Title: Jegun of Idepe
Artist: Unknown
Date: 1994
Size: Approx., 402.3cm
Medium: Concrete Cement
Location: Okeraye Roundabout, Okitipupa.



This sculpture titled ''Jegun of Idepe'' (Plate XXXIII) was commissioned by the members of Ideal Social Club in honour and memory of the first king and founder of

Okitipupa community. It is a representational sculpture of a king with a horse tail in his hand. The work is among the public outdoor sculptures being defaced with Christmas ornaments like ribbons, ropes and other materials; the materials have rendered the work an eyesore.

Asides from the facts discussed above, many public outdoor sculptures are discovered with structural damage resulting from lack of proper maintenance and gross mishandling. Virtually all the public outdoor sculptures under study have one or two structural damage noticed on them. It was discovered that such structural damage are mainly from unrepaired cracks of cast joints, disjointed armatures and so on. Such public outdoor sculptures are shown in Plates II, III, XVIII, XXIII, XXX and XXXIV, to mention but a few. An example is the sculpture titled ''Rt., Rev. Bishop A. B Akinloye'' (Plate XXXIV). The sculpture was commissioned by the Ibadan Municipal Government (IMG), in memory of late Rt. Rev. Bishop A. B Akinloye who was also the Aare of Ibadan land during his life time. The work is not structurally maintained as can be seen from the structural damage on the hand and wide cracks noticed on the work.

This clearly, is an indication that structural failure or a total collapse of the sculpture is imminent if not repaired.

Plate XXXIV

Title: Right. Rev. Bishop A. B Akinloye
Artist: Obiora Madu.
Date: 1988
Size: Approx. 366cm
Medium: Cement Concrete and Metal
Location: Molete, Ibadan.



Another example is a sculpture titled ''A victorious Hunter'' (Plate XXXI) which was commissioned in memory of late ''Asade Ole Ogbe'', a renowned hunter in the community during his life time.

The work is not fenced or protected with network of irons to prevent it from being mishandled, or to avoid direct contact with the people. There is no noticeable sign of proper maintenance carried out on the work. It has structural damage, which is noticeable close to the butt of the gun and the hand holding it. Another structural damage is on the wrist of the left hand. Besides, a lot of sporadic cracks are on the patches of cast line, which can eventually lead to structural failure.

Furthermore, only a small or fractional proportion of the public outdoor sculptures under study are well maintained. This refers to the sculptures that are not defaced with posters, mishandled, and that do not have any structural damage whatsoever. They are regularly painted, and are situated in clean environments. The public outdoor sculptures that fall into this category of proper maintenance are found across

the four states under study. This implies that the act of good maintenance is not peculiar to a particular environment. For instance, two public outdoor sculptures which are well maintained are found in Ibadan, the capital town of Oyo Sate, three are found in Ondo State; one in Okitipupa, one in Ondo town and the other one is found in Isua Akoko. One sculpture is found to be in good state of maintenance in Osun State, while only three sculptures are in Ekiti state. It was gathered that the authorities responsible for the maintenance of the few sculptures are Banks, community Associations and some individuals in the community. Example of such public outdoor sculptures is ''Rukayatu Orogunmodi'' Plate XXXV.

Plate XXXV

Title: Rukayatu Orogunmodi
Artist: unknown
Date: 1988
Size: 274.3cm
Medium: Cement Concrete
Location: Molete, Ibadan



The sculpture titled ''Rukayatu Orogunmodi'' (Plate XXXV) was commissioned by the 1987/89 National Youth Service Corps (NYSC) members as part of their community development service. The sculpture was commissioned in honour of one Rukayatu Oluwatoyin Orogunmodi, the Iyalode of Ibadan popularly known as Iyalode Ita Areegbeomo of Ibadan, who reigned between 1930 and 1946. The work is situated in a clean environment; beautiful flowers are planted around it. The work

is prevented with high network of irons which were fixed around the work in form of a fence; this is done to prevent people from having direct contact with the work. It also prevents the motorists from knocking the sculpture down. The sculpture is not defaced with posters in any form. There are no breakages and cracks on the work. It can be concluded that the sculpture work is structurally intact. The respondents interviewed disclosed that the statue is maintained by the management of Zenith Bank, Ibadan branch.

Other examples of public outdoor sculptures that are well maintained are displayed in Plates IV, VIII, IX, XIII, XIX, XX, XXI, and XXVI.

Table 2: State of Maintenance of Public Outdoor Sculptures under study.

State	Well Maintained	Not intact	Defaced and Abused	Collapsed	Demolished or Removed	Number of Sculptures
Oyo	2	5	5	_	2	14
Ondo	3	1	6	1	_	11
Osun	1	1	5	_	1	8
Ekiti	3	_	6	1	_	10
Total	**9**	**7**	**22**	**2**	**3**	**43**

From the table above, out of forty- three public outdoor sculptures across the states being studied, nine are well maintained, which is 20.9%. Seven were not intact

(16.3%), twenty-two are defaced and abused (51.2%), two sculptures got collapsed (4.7%), while a total number of three public outdoor sculptures got either demolished or removed, and these form about 7.0% of the population respectively.
It is clearly shown from the interpretation of the table above that, only nine public outdoor sculptures (20.9%) of forty- three being studied, are in perfect state of maintenance while the remaining thirty- four (79.1%) of the entire population are found not to be in perfect state of existence in terms of maintenance.

The reason for the over whelming number of public outdoor sculptures not well maintained in the communities can be said to have emanated from the fact that, there is no authority that is in charge of maintenance of the public outdoor sculptures in the communities. The works are just mounted and abandoned at their various locations and nobody cares about what happens to them thereafter.

Another reason behind the ugly situation that public outdoor sculptures are presently facing, can be traced to lack of allocation of fund towards maintenance of the sculptures. Government, communities and township Associations, as well as individuals who have commissioned such sculptures have not taken any noticeable step towards allocating funds for the restoration and the general maintenance of the works.

General Analysis of the Discussions made

The public outdoor sculptures discussed in this chapter are self- explanatory at a glance. This made the people of the communities where the works are located to have immeasurable passion for the sculptures due to the fact that they are seeing their cultures exposed in the works. They regard the sculptures as the icons and identity of their heritage, which must not be taken for granted or underestimated. Stressing further on the people's passion towards the public outdoor sculptures under study, it was discovered that references were usually made to the sculptures during historical renditions at special occasions and story telling by the elders in the community. Youths, on the other hand, are usually compelled, after listening to such stories that brought the sculptures into being, to cherish the sculptures for more understanding. This implies, that the sculptures were not just commissioned for the fun of it, but to actually satisfy the historical and the cultural needs of the people so that their past can be documented through the arts.

In addition, only a few of the public outdoor sculptures were commissioned by the government, and incidentally it is not all the few that address the culture of the people directly. Instead, most of them were memories of fallen Nigerian soldiers. In the light of this, the people felt that the government, at all arms, had failed them in the area of arts. The people believe that, public outdoor sculptures are supposed to be commissioned in the communities as any other basic amenities like public buildings, water, electricity, healthcare services and so on. The quest to meet the

desire of the people for public outdoor sculptures had made the township and community Associations to commission public outdoor sculptures. The works have therefore, successfully addressed the urgent need of the people in the area of arts. The communities have collectively desired to have such sculptures as living icons of their past, because the works address the cultural values and heroism, as the case may be. Moreover, the communities have commissioned the sculptures, in order not only to celebrate such icons, but also to sustain the age long tradition by erecting their statues in order to localise the spirits of their ancestors for protection, development, peace, widespread, and so on. A good number of the sculptures commissioned by the bodies mentioned above were donated to the government as part of their contribution towards national development.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

Public outdoor sculptures are a common sight at various locations in Oyo, Ondo, Osun and Ekiti states, in the South Western part of Nigeria which constitute the selected states for this study. The sculptures are situated at public centres like town halls, markets, parks, road junctions, and so on. The problem of the study therefore, was to investigate the values, functions and the maintenance of the sculptures, while the general objective of the study was to examine public outdoor sculptures in the selected states. The specific objectives of the study include; providing a scholarly documentation and identifying the functions of the public outdoor sculptures in the selected states, ascertain if the sculptures have achieved the purpose for which they are made, and examine the ways in which the sculptures are maintained. The justification of the study is construed from the fact that, there is a great and urgent need for modern Nigerian art to be documented so that the socio – cultural, and socio – political heritage of the people, preserved through the arts, can be discussed and documented.

A review of relevant literature revealed the links in the artistic trends, in the production of public outdoor sculptures in Nigeria and the present state of existence of the sculptures. It enabled the researcher to note the circumstances that surround the sculptures in terms of functions and maintenance. The review of literature also

enabled the researcher to take a retrospective look into the emergence of public outdoor sculptures as one of the achievements of the introduction of formal art teaching in the 1940s by the expatriate schools in Nigeria, which later gave birth to the establishment of indigenous art schools and experimental workshops, most especially after Nigerian's independence. It has also exposed that, public outdoor sculptures are not just produced for the sake of it, but to serve some functions in the environments where they exist.

Moreover, the review also helped in identifying and adopting the research methodology and procedure best suitable for the field work. Forty-three public outdoor sculptures were selected through simple random sampling. The population of the study comprise the public outdoor sculptures, commissioned and executed by governments, and those commissioned by township associations and communities, the artists who produced the sculptures and the community people that live around the works. A town in each senatorial district, including the state capital in the selected states were sampled. This gave an overall number of sixteen towns sampled across the states. Interviews were granted to respondents so as to retrieve relevant information that enhanced the study, while a total number of forty - three public outdoor sculptures were documented and discussed.

In the course of the documentation and discussion, photographs of the public outdoor sculptures have been presented where necessary, to further aid the study.

The sculptures are discussed using historical, descriptive and survey approaches. The works are discussed in relation to making a scholarly documentation of the sculptures across the selected states, their intrinsic value and some specific socio - cultural functions they perform in the communities; like serving as custodians of history, means of identity in terms of occupation and trade, immortalising great heroes, and finally their maintenance.

Findings

Based on the documentation and discussions made in chapter four, the following findings are brought to fore;

It is observed that in all the states under study, public outdoor sculptures are commissioned to serve primarily as custodians of history and as a means of immortalising great heroes. The sculptures also serve as a means of identity in terms of occupation, trade, and cultural behaviours of the people in a particular environment.

It is also discovered that, the public outdoor sculptures are mounted at roundabouts and other strategic locations like the town hall, in front of a palace, major junctions, market places and so on. The sculptures depict the historical antecedents of the towns from which they spring, in terms of trade, warfare, occupation, adventure, leadership, heroism and so on. This makes it easy for anyone coming into these towns for the first time to get acquainted with the history, religion, profession, economic and socio-cultural happenings of the town.

In addition, references are usually made to the sculptures at their different locations during special occasions and story telling by the elders in the community. The stories are usually about the myths that surround the characters being depicted in the sculptures. Hence, the youths are usually compelled to admire the sculptures and appreciate them from a practical point of view, thereby enhancing their understanding of the immediate history.

The study discovers that many of the sculptures are not well maintained, and no authority is identified to be in charge of maintenance of the sculptures. Some of the sculptures are falling apart and dilapidated, some have been removed or demolished, while others are overwhelmed and defaced with dirt, bushes, posters, banners, Christmas ornaments, to mention but a few. Similarly, some of the sculptures have also been knocked down by motorists, because of inadequate protection or not being raised on a high pedestal, while some were intentionally removed during road dualisation, and no efforts were made to replace them with new ones. However, some sculptures serve as homes to some presumed mentally derailed people, who litter the environments of the sculptures with what could be assumed as their personal effects or belongings.

The study also reveals the fact that, the community people feel they deserve public outdoor sculptures that deeply portray the important aspects of their socio- cultural values, just as they deserve basic amenities like electricity, water, public buildings

and so on. This makes them to hope endlessly on the various arms of government and its agencies, to commission such sculptures. Though, it is quite unfortunate and disappointing that only a handful of public outdoor sculptures were commissioned by the government, and these few are merely memories of fallen Nigerian soldiers at battle. The sculptures, according to the host communities, do not have affinity with the socio - cultural values of the community that housed them. This makes the people to feel that the government, at all arms, has failed them tremendously in the area of arts. Consequently, community and township Associations, as well as individuals had through their joint efforts gone an extra mile of pooling their resources together to put in place, public outdoor sculptures that genuinely depict their socio- cultural and political heritage, so that the ancient traditions and heritage of their exalted communities can be documented through arts.

Conclusion and Recommendations

Conclusively, public outdoor sculptures do not just spring up in the south western states of Nigeria, there are some specific authorities that are responsible for their commissioning. The sculptures, on the other hand, serve some definite functions in the various communities where they are situated, thus their importance in such environments cannot be underestimated. However, it needs to be acknowledged that a large percentage of the sculptures are grossly mishandled and abused by the people of the community who are expected to protect them. Drawing attention to the situation of the sculptures, it is worth mentioning, that a large number of them are

unmaintained and dilapidated, while some in the same vein are demolished or removed for one reason or the other, across the communities being studied.

Based on the findings and discussions, the following recommendations are advanced: The government at all levels, in the selected states, should commission more public outdoor sculptures, as part of the basic amenities to the people. The sculptures to be commissioned, should address socio- cultural and historical needs of the people. If this is done, the people will not feel that the government has failed them in the area of arts. Also it will bring about the true spirit of loyalty, patriotism and nationalism to their town and country, since they (the people) will be seeing such works on daily basis as the identities and icons of their culture. It will also provide jobs for the large army of artists and their assistants all over the country.

The state governments should, as a matter of urgency, enact laws and institute policies that will protect public outdoor sculptures from vandalisation and mishandling. The law enforcement agents should be shouldered with the responsibility of questioning and possibly arresting vandals of any public outdoor sculpture. If this is done, the people will be more careful in handling the sculptures, unlike the present 'no man's property' attitude which some of the sculptures are currently subjected to. It is also believed that, the public outdoor sculptures will be protected like any other public buildings and properties. Consequently, existing

government agencies related to art should be empowered to supervise and maintain public outdoor sculptures.

It is also recommended that the government, through the Ministry of Environment, should create offices or portfolios where artists are employed with the main responsibility of restoring and fixing of damaged public outdoor sculptures, in the selected states, as major aspects of maintenance work. If this is done, it is envisaged that most of the public outdoor sculptures which are eye sores can be redeemed, and brought back to their good shapes. Moreover, with good maintenance policy, the sculptures tend to last long.

Furthermore, the government should, through the Ministries of Information, Arts and Culture, create an office or a parastata where art historians are employed and charged with the responsibility of orientating the people about the essence of public art, particularly outdoor sculptures in the community, on why they should be handled with care and how they serve as custodians of people's culture and heritage. If this is done, it is strongly believed that the people will see more reasons for the existence of these sculptures, the functions they perform and why they should not be defaced with posters and other objects.

The government should through the Ministry of Education, include public Art and its functions in the primary school curriculum, making it as part of the compulsory

course to be taught under Social Studies. If this is done, it is believed that teaching of Public Art and its functions right from primary schools would eventually produce adults and citizens who would have got accustomed with the importance and functions of public outdoor sculptures in the society, therefore reducing the rate at which the sculptures are mishandled or vandalised.

Township and community Associations, in the selected states, should also set up maintenance committees that will liaise with the government, and periodically get rid of the bushes around the sculptures and make the environments always clean. The committees should also see to the structural maintenance of the sculptures. Furthermore, influential individuals and personalities should be encouraged to commission public outdoor sculptures and donate them to their communities. The mentioned individuals should collaborate with the appropriate bodies in their communities to see to the maintenance of public outdoor sculptures.

It is also recommended that government agencies, community associations and individuals who commission such works should insist that artists should always append their signatures on their works by indicating their names and year of production of such works. Similarly, artists should also take the pains to, at all times, write short notes of the works they have produced on marble sheets and fixed to the base of the works. If this is done, it will enhance scholarly documentation of their works, thereby enabling researchers to obtain such information from the work as a

primary source. This will also reduce the rate at which false information are obtained from those who know little or nothing about the works they are being interviewed.

NOTES

1. **Idowu, K. O. and Banjo, A. (2008: 256)** *Kenneth Crosswaithe Murray is an expatriate art teacher brought to Nigeria to teach art. He was once the Director of Antiquity in Nigeria.*

   Ngumah, H. C, (2008: 223) *Murray came to Nigeria in 1927, and this marked the beginning of a new ideological orientation of the students. On arrival, Murray was sent to teach art at Ibadan and from there to Umuahia.*

2. **Godwin, O. (2008: 266)** *Godwin gives a clear evidence of an artistic ideology having evolved in the Nigerian art scene by tracing the evolutionary stages of art right from Murray's cultural advocacy, to the concept of Natural Synthesis promulgated by the Zaria Art Students Society. The artistic trends of the Natural Synthesis were so pronounced from 1957-1961.*

3. **Ngumah, H. C. (2008: 223)** *Ngumah explains that the "Murray School" championed an ideology that was based on the culture of the people. He advocated for the reflection of people's culture in their various art forms.*

4. **Oloidi (2008)** *refers to the syllabus that Onabolu used to teach art which only comprise nature drawing, oil colour painting, and so on with the exclusion of sculpture.*

5. **Beier, U. (1960:** 273) *Beier explains that Papal order of Pious XII which authorised Christian Missionaries to cherish, preserve and accommodate beneficent indigenous cultures, probably encouraged Murray to introduce sculptures into schools and colleges especially in the South Western states of Nigeria. He explains further that, the order definitely enabled Catholic Mission to set up an art workshop in Oye - Ekiti in 1947.*

6. **Ogumor, E. (2007: 161)** *Ben Enwonwu was born in Onitsha, Anambra State of Nigeria in 1921. He learnt wood carving from his father when he was young. He was encouraged to pursue art between 1934 and 1937 by Kenneth C. Murray. He had his first solo exhibition in 1942 at the exhibition centre in Marina, Lagos. His first group exhibition was in 1937 at Zwemmer Gallery, London.*

7. **Ibid: 185** *Lamidi Fakeye was born in 1925 in Ila-Orangun in Osun State of Nigeria. After his primary school education, he became an apprentice to George Bamidele Areogun, a well known wood carver for three years. He worked at the workshop of Father Kelvin Carroll's workshop in Oye- Ekiti between 1947 and 1951. He also worked in Father O'Mahoney's workshop in Ondo. It was at these workshops that he produced a good number of public outdoor sculptures.*

8. **Oloidi (2008: 11-12)** *Oloidi talks about how the expatriate workshop brought together traditional artists like Ben Enwonwu, George Bamidele, Lamidi Fakeye and so on. He also explains how the artists produced Biblical themes within the context of the Yoruba culture.*

9. **Banjoko (2008: 163)** *Aina Onabolu is the father of Nigerian modern and contemporary art, born in Ijebu- Ode, Ogun state of Nigeria in 1882. He was able to prove to the Europeans that Africans could equally contribute to human civilisation through art. He was the one that started teaching art in the Nigerian schools. He made art to be recognised in the Nigerian school system and fought for its inclusion in the school curriculum. He encouraged the colonial government at that time to employ expatriate art teachers to teach in the Nigerian schools.*

10. **Idowu, K. O and Banjoko, A. (2008: 256)** *explain that Nigerian art came to limelight in 1960 through the activities of Ulli Beier at Osogbo School. The school gains international recognition between 1962 and 1967.*

11. **Egonwa, O.S. (2004: 39)** *Egonwa explains the belief of the Africans in inanimate objects, he gives an example of an Edo man believing that a piece of iron has the ''Ogun'' life force or essence that could be wooed for protection or malevolence. He relates this same idea with the use of nail studs in the Kongo (Minkisi) nail medicinal statuettes or the use of glass for the ''seeing'' eyes of some sculpture pieces.*

12. **McMahon, J. (2007: 1)** McMahon elucidates further that, *Plato is an ancient Greek philosopher that promulgated the theory of aesthetics in terms of work of art ''conveying a serious content''. He conceived the Form of Beauty as quite*

distinct from the Form of the Good. Beauty was a means to the Good. He envisaged two kinds of beauty, the sensuous and the intellectual, and that to reach the Good we must transcend our sensuous desires and cultivate an appreciation of intellectual beauty. However, in the Laws, Plato presents a third notion of beauty, which is neither sensuous nor intellectual. To experience beauty we need to cultivate our pleasure in harmony.

13. **Mao Tsetung, Yenan Forum, (Selected Works Vol. 3, p. 82)** *Ardea explains further the statement made by Mao Tsetung by positing that, the statement by him (Mao) remains one of the best formulations of the distinguishing characteristics of art. A few years ago, in the context of a very necessary struggle on the part of the RCP against the tendency to confound art with political agitation and propaganda, attempts were made to grapple further with the question of the social function of art. Having had the opportunity to review and reflect on some of the documents circulated within the Party as part of this process.*

14. **Anon (1996:2) Excerpt from SOS maintenance information kit by Fairmount Park Association, Philadelphia**, *explains that acid rain is created when Sulfur dioxide and Nitrogen Oxide; both primarily from coal-burning and electric power plants, mix with moisture in the atmosphere while airborne chemical pollutants are in the form of minute and microscopic particles which are caused primarily by car emissions. Acid rain corrodes the surface of bronze sculptures thereby increasing the danger of structural failure and giving the works a streaked and unsightly appearance, particles deposits can cause pits in bronze and marble eventually dissolves in an acid solution. An example is Philadelphia's outdoor sculptures suffer from both acid rain and airborne chemical pollutants because of the prevailing wind patterns of the area.*

15. **Kehinde, A. (2009)** *was interviewed in Ibadan when he explained that the raising of legs by the horse is a bad omen. He added that the horse knew that something bad was about to happen at the battle and that is why it refused to move by raising its legs.*

16. **Kehinde, A. (2009)** *further explained to the researcher that Balogun Oderinlo doubled both as the ruler (Bale) of Ibadan and the commander- in- chief (Balogun) of Ibadan army and that his remarkable wars for Ibadan include the Batedo war of the 1844 AD. He describes him further as a selfless, patriotic and brave warlord who provided all the sacrificial materials which includes his two sons; Odewole and Odebunmi which the oracle recommended for today's widespread, peace and progress of Ibadan as a town.*

17. **Obayemi, O. (2010)** *narrated the history of Mama Okute as a goddess who founded the town known today as Epinmi Akoko; who later turned to a river which is still evident in the community up till now. He states further that in the ancient time nursing mothers keep their babies by the river while going to the farm with the hope that Mama Okute will take care of it while they are away. He added that the water from the river is very medicinal to children and that barren woman drink from the river so that they can be blessed by Mama Okute for the fruit of the womb.*

18. **Bowofade, O. (2010)** *in the research interview conducted, explained that, the Yoruba are said to have sprung from Lamurudu; one of the kings of Mecca (present-day Saudi Arabia). Lamurudu had a son, Oduduwa, who is generally regarded as the ancestor of the Yoruba. He states further that Oduduwa died in Ile-Ife leaving behind seven princes and princess from whom the various Yoruba tribe came to existence.*

19. **Abubakar, Y. (2009)** *pointed out in an interview with the researcher that, Owa Obokun was the youngest son of Oduduwa, who alone (of all Oduduwa's sons), volunteered to go and fetch sea water to cure his father's blindness. On his return he was told his father was dead, and he asked for his "portion" of his inheritances. He was told that all inheritances including crowns were given to his elder brothers. Instead he was given a sword ''Ida Ajase'' meaning ''Sword of Conquest'' and was told to seize his heritage from his elder brothers. He stated further that, the logo of the community shows the sword*

been raised as a testament to the event discussed above and evidence of a great warrior, whose patrimony is claimed to begin from the square in Ile-Ife; still known as ''Enu Owa'' meaning ''in front of the palace'' or ''the Kings Approach'.

20. **Yusuff, A. (2009)** *was interviewed in Ijero Ekiti, in Ekiti State when he described Osirigbongbo as a great and powerful warrior who had fought courageously in different battles and prevailed, so that the present Ekiti people can exist. Showing how powerful he was, Yusuff states further that, he (Osirigbongbo) can swallow ten baskets of hefty morsels of pounded yam altogether with the head of cow-in-broth all at once.*

21. **kesko, A. (2009)** *in the research interview conducted, Kesko elucidated further on the fact that ''Agbe Onikoko'' symbolises Cocoa farming which is the predominant occupation of the people of the community, stressing that Cocoa is produced in large quantity in Ekiti especially in Ikoro community where the public outdoor sculpture was located, he also confessed that the sculpture was knocked down by a motorists as a result of road accident.*

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APPENDIX A: PICTURES OF EXTRA WORKS.

This section contains the photographs of public outdoor sculptures that are not used in the body of the work in chapter four during the course of discussion and findings. These sculptures were identified at Ile- Ife, Ijero Ekiti, Ikere, Akoko South and Iseyin Local Government Areas of the states respectively. The main purpose they serve in the communities is the remembrance of the fallen Nigerian soldiers at battle. The photographs of the sculptures are shown in Plates XXXVI, XXXVII, XXXVIII, XXXIX and XL.

Plate XXXVI

Title: Unknown Soldier

Artist: Unknown

Date: Unknown

Size: 274.3cm

Medium: Cement Concrete

Location: Ijero Ekiti

Technique: Modelling and Casting



Plate XXXVII

Title: Unknown Soldier

Artist: Unknown

Date: Unknown

Size: Approx. 335.2cm

Medium: Cement Concrete

Location: Ikere Ekiti

Technique: Modelling and Casting



Plate XXXVIII

Title: Unknown Soldier

Artist: Unknown

Date: 1998

Size: Approx. 335.2cm

Medium: Cement Concrete

Location: Isua Akoko

Technique: Modelling and Casting



Plate XXXIX

Title: Unknown Soldier

Artist: Unknown

Date: Unknown

Size: Approx. 366cm

Medium: Cement Concrete

Location: Oke Ola St., Iseyin

Technique: Modelling Casting



Plate XL

Title: Unknown Soldier

Artist: Unknown

Date: 2003

Size: 2956cm

Medium: Cement Concrete

Location: Okerewe, Ile - Ife

Technique: Modelling and Casting.



APPENDIX B: SAMPLE OF ORAL INTERVIEW QUESTIONS ASKED AT THE FIELD ON

AN APPRAISAL OF CONTEMPORARY PUBLIC OUTDOOR SCULPTURES IN SOME SELECTED STATES IN WESTERN NIGERIA.

QUESTIONS:

(1) What is the title of this sculpture?

(2) What is the name of the artist that produced the work?

(3) Why and when was it (the sculpture) commissioned?

(4) Who commissioned it?

(5) What are its functions?

(6) Do you, as an individual, understand the meaning and the functions of the work?

Please explain more on your response.

(7) Who is/are responsible for the maintenance of the sculpture and its environment?

(8) How often is it maintained?

(9) Do you like the work? Please explain more on your response.

(10) Please what can you say more on the work?

THANK YOU FOR YOUR COOPERATION.