# AN APPRAISAL OF AYO AINA'S INSTALLATION ART

**BY**

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## DECLARATION

I, Obadofin Samuel Bamidele, hereby declare that this dissertation entitled "An Appraisal of Ayo Aina's Installation Art" has been written by me in the Department of Fine Arts. Quotations are indicated by quotation marks or indentations and sources of information are duly acknowledged in the text and a list of reference provided.

This dissertation has not been presented in any where for a higher degree or diploma in any university.

_____ _____

Obadofin Samuel Bamidele Date

## CERTIFICATION

This dissertation entitled "An Appraisal of Ayo Aina's Installation Art" meets the regulations governing the award of masters of Arts (M.A) in Art History of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge.

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## DEDICATION

This dissertation is dedicated to God Almighty the only wise and the owner of the universe and to my family for their enduring, moral support and encouragement.

## ACKNOWLEDGEMENT

With a deep sense of respect and humility, I want to register my profound gratitude to my supervisors Dr. L.O. Agada and Dr. Samuel Caleb who guided me and offered meaningful contributions, making very valuable suggestions and corrections. My thanks goes to Mr Lasis, Lamidi who assisted me in getting a viable research topic and for his motivation severally in the course of this research. I appreciate Mrs. Iretiola Ikiomoye Kola-George who morally and financially contributed to the completion of this work. I owe gratitude also to Dr. Philip Gushem who gave me great encouragement to me, I thank my course mates, friends and colleagues who have been very supportive to me. Sincere thanks also goes to Mr Ayo Aina whose creative creations are the subject of this research and of his cooperation, moral support and kindness. To Yusuf Umar Olayinka I say thank you.

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## ABSTRACT

The research is an attempt made to appraise the installation Art of Ayo Aina and to find out the socio-cultural relevance of his work to the Nigerian society. Related literature on the artist were reviewed coupled with oral interview. From this research work, the role played by the artist and the relevance of his work to the Nigerian society is highlighted through the analysis of styles and materials used for his installation works and the interpretation. Data collected for the study were analysed, and from the findings it was discovered that Ayo Aina was inspired by the huge pile of waste generated by the inordinate, consumerist mentality of the 21st century society. It was also. Discovered that the artist has been practicing other forms of art apart from installation, such as, painting, mosaic and relief murals. These are as a result of the artist's powerful creature ability, who attended the premier art school which exposed the artist to different art styles. The study also revealed that the artist has participated in about 17 groups and 4 solo exhibitions both within and outside Nigeria. The study revealed that Ayo installations are humorous, the installations reflects the reality of situation that addresses the socio-cultural situation in the society. For example globalization, hard lesson and child trafficking, the study discovered also the conceptual uniqueness in style of Ayo's installations, and its innovative art that critically pass across a message, such of work is Victim, Red Handed and Pump price. Installations made by Ayo Aina, which are emphasizing the need for change on certain areas of public and private life, should be brought to relevant authority and should be in places of national interest, like museums, galleries and public places to serve as objects of information and education. Based on the findings of the study, recommendations are advanced as to how the government of Nigeria can encourage the artist in the area of installation that addresses societal issues.

# CHAPTER ONE

## Introduction

Installation is a kind of art that uphold the status of ideas beyond the significance of materials or productions. The late 1960s marked the beginning of a wave of social, ecological and cultural change that swept the world in artistic expression. The impetus of its growth stems largely from the advent of modern techniques and rapid pace of life which brought an accompanying guarantee for dissemination of new ideas and achievements. As with the various art movements, it appears that the wish to modify an existing art tradition had led to the full emergence of performance and installation art. Yusuf (2007) observed that, the emergence of both performance and installation art could be a result of artistic response to social influence and intellectual reasons. The word installation is relatively a new term in contemporary art emerging out of the discipline-blurring, irreverent artistic experimentations of the 1960s and 1970s. Wilson and Lack (2008) defined installation as the term used to describe mixed media construction or assemblage, usually designed for specific place and for a temporary period of time. Installations are works that often occupy the entire room or gallery space that the spectator invariably has to work through in order to engage fully with the work of art. However some installations are designed simply to be walked around and contemplated upon or are so fragile that they can only be viewed from a doorway or one end of a room.

Installation online (2014) defines installation art as an artistic genre of site-specific, three-dimensional works designed to transform the perception of a space.

Generally, the term is applied to interior spaces, whereas exterior interventions are often called land art; however the boundaries between these terms overlap. Installation art can be

either temporary or permanent. Installation art works have been constructed in exhibition spaces such as museums and galleries, as well as public and private spaces. The genre incorporates a very broad range of everyday and natural materials, which are often chosen for their evocative qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet. Many installations are site-specific in that they are designed to exist only in the space for which they were created. Thus, it is actually where modern installation art takes its bearing from, site specific, that is, installations are constructions assembled on sites and usually gigantic. It sometimes involves the use of many materials or objects to form a whole.

Installation online (2013) states that installation, as a nomenclature for a specific form of art came into being not too long ago. Wilson and Lack stated that; in 1961 in New York, claes Oldenburg created an early environment, the store from which his counter and plates with potato and ham comes. One of the outstanding installations using light is that of James Turrell's Miscellaneous Materials (mixed media) light and sound have remained fundamental to installation.

Modern form of installation came to prominence in the 1970's. This form of art was traced to artists such as Marcel Duchamp and Kurt Schwwitter's Merz art objects, and it was said to have been in existence since pre-historic times, but was adopted and made popular by the mid-twentieth century. Before this time, terms such as "Environment", "Project art" and "Temporary art" have been used to describe installation art. From his works produced around 1957 onwards American artist, Allan Kapreve is said to be one of the originators of environment art. The creation of installations became a major art and in modern art from that time increasingly to about 1990 when many artists made experiments. This in essence, means that installation art has always been there, may be not with the characteristics and form in which it is

created today. There is transformation, especially in the use of media and content. Out-door sculptures of some early masters examples of such artist are William Ordway Partridge (1861-1930), John Howard Amringe (1835-1915) and Kees Verdake, (1973-1979) are installations in nature, that is, they are designed to fit into specific locations. (Wikipedia, the free encyclopedia, 2014)

Ikiddeh (1997) in Muhammad (2006) asserts, that contemporary Nigerian art has come a long way, finding its path through the wilderness of experiments and schools of various orientations. It has through time matured into a formidable expressive force for both the artist and the society in which it is produced. In the light of what modern artists do, the idea, styles used in executing their works, the materials employed and the source(s) of motivational factors inspiration with which they were influenced to create art works, are among factors that the researcher has considered necessary to appraise the installations of Ayo Aina installation Art. The study assess, analysed and interpreted some of Ayo's installation art, tracing his educational background as well as his contributions to modern Nigerian art. It is believed that the analysis of some of his works will give room for better understanding of the artist and what he has done or been doing within the scope of ten years of active practice (2003 -2013).

**Background to the Study**

"Appraisal of Ayo Aina's installation art" is a research undertaken to study style, types of material used and an investigation of the socio-cultural relevance of his work to modern Nigerian Art. Socio-cultural is defined as interaction of socio and cultural elements.

> "From 1981-2002, as observed by Samaila (2004) some artists are identified by what they are doing, in painting, sculpture and prints to mirror the Nigerian society. Jerry Buhari is known today by his floral notes; Jari Jacob known for his corn stalk or bullet hole mosaic, Mu'azu Sani is popular for his splashing, liquidize painting technique, Lasisi Lamidi is also identified by his experiment in welded sculptures of sawn canvases on welded metal rods; while Kenneth Okoli is recognized by his metal landscape on walls. The 1980 – 1990 is full of new forms, techniques and theme by emerging artists who are very eager in their search to new ways of expression. Since 1991 there has been an addition to the list of such emerging artists".

Ayo Aina is no exception in this manner, a graduate of the premier art school which is now the Department of Fine Arts, Ahmadu Bello University, Zaria and who is the focus of this study. He was born on the 12th of August, 1969 in Kano State of Nigeria. Ayo graduated in 1990 with a Bachelor's Degree and in 1996 with a Master's degree, specializing in painting. Since leaving the university he has practiced as a full time studio artist , he was inspired by the huge pile of waste generated by the inordinate, consumerist mentality of the 21 century society and has participated in several art workshops and the Dakar Biennale in May 2010. Ayo has had 4 one-man exhibitions, showcasing his installations and paintings. "Deadline", the most recent held at the Goethe Institute, Lagos in 2008 was acknowledged in the New York based art editorial Art forum. He is a recipient of several awards, including Nigerian Art Council Prize for the Best Student in Fine Arts, Ahmadu Bello University, Zaria in 1990. Ayo's works can be found in public places in Nigeria which includes, The National Library of Nigeria, The National Assembly, Abuja, International Trade Fair Complex, Kaduna, National Insurance Corporation of Nigeria (NICON) Pubic Limited Company (PLC), Abuja, Northern Nigeria Cement Company, Sokoto, Power Holding Company of Nigeria (PHCN) Headquarters, Kaduna, and in the Constitutional Court of South Africa and the Mojo Gallery, Dubai.

Ayo Aina is also a prolific Mosaic Mural designer with over 50 large panels adorn banks such as Central Bank of Nigeria and Nigeria Export Import Bank (NEXIM) Bank Abuja, Federal Ministries of Finance and Justice Abuja respectively and institutions in Nigeria example Kaduna Polytechnic, Kaduna. He is a member of several professional bodies including the Nigerian society of Artists. He has participated in about 17groups and 4 solo exhibitions from 1988-2013.

**Statement of the Problem**

There has been an increasing number of trained artists in Fine Arts Department Ahmadu Bello University, Zaria as a result of the yearly turn out of graduates. The condition has been that as soon as most of these students graduate, nothing is heard about them as to whether they are practicing the art they were trained for, as art teachers, art historians or studio artists, (Samaila 2004).

Ayo Aina has been painting and exhibiting since leaving the university. Despite this, only few studies have been devoted to his style of expression and possibly no study to the knowledge of the researcher has been devoted to his installation art. Similarly, there appear to be no significant scholarly documentation on the artist and his works, except little information in a few books, magazines, newspapers and exhibition catalogues. Meaning that, there is lack of comprehensive and scholarly study on the installation art of the artist.

**Aim and Objectives of the Study**

The aim of this research is to appraise the installation art of Ayo Aina from 2003-2013 while the specify objectives are to:

i. trace the source(s) of inspiration of Ayo Aina's installation art.

ii. examine the installation art style (s) of Ayo Aina.

iii. study the type(s) of materials used for his installations.

iv. analyse the socio-cultural relevance of his works to the society.

**Research Question**

i. How can the source of inspiration of Ayo Aina's in installation be traced?

ii. What are the styles involved in Ayo's installation?

iii. What are the types of material; used for installation by Ayo?

iv. How can one analyse the socio-cultural relevance of Ayo Aina's installation to the society.

**Justification of the Study**

The name Ayo Aina may sound familiar to only but few art enthusiasts in contemporary Nigerian art, due to lack of previous scholarly research in this area (installation). Hence, the research is justified to study the installation art of Ayo Aina. One may ask that, to what extent has Ayo's installation art impacted or contributed to the development of modern Nigerian art. An issue that no specific study has attempted to solve.

**Significance of the Study**

This research is significant in a number of ways. First, for educating, informing and broadening the minds of art enthusiasts to understand the socio-cultural and socio-economic content of Ayo Aina's installation art. The result that emerges from this study will contribute to the body of knowledge and theoretical background set by few available studies on modern Nigerian art. Hence serve as a valuable referral material for researchers.

**Scope and Delimitation of the Study**

Despite the fact that Ayo has been practicing in other areas of art apart from installation art, for instance paintings, mural design and mosaic moral severally within the span of twenty years. The scope of this study is on some selected works of installation of Ayo Aina that cover a period of ten years (2003 – 2013). The reason is he started producing installation Art within this period. Therefore, the researcher further delimited the study to works on socio-cultural content of the Nigerian society. Critical issues of social and political injustices, and environmental effect are studied and analyzed.

# CHAPTER TWO

# REVIEW OF LITERATURE

## Introduction

Literature on installation artists especially the Zaria art school artist is scanty. The only available ones are in catalogues, journals, magazines and newspapers. Little scholarly work has been done on the artists' effort and expressions in other media. This chapter reviewed related literature on installation art works and artists.

Available literature in the field as observed by Yusuf (2007) traced the development of performance and installation art to the growth that essentially came from Futurists, Dadaist, constructivist and the surrealists. Both performance and installation are two kinds of art that uphold the status of ideas beyond the significance of materials or productions. The tradition of site-specific works has indeed been traced back to prehistoric cave paintings, but there are close analogies in some of the elaborate surrealist exhibitions of the 1930s, with their fun-fair-like atmospheres, in the room-filling "Merz art objects" construction of Kurt Schwitters, Yves Klein's exhibition of an empty room, "The void", Marcel Duchamp and his use of the "ready made".

In 1958 Allan Kaprow used the term "Environment" (this is sometimes considered the earliest example of an installation in the sense in which the term is now understood). The word Installation came into common use in the 1970s which has its root with early artist such as Marcel Duchamp and were often impermanent and could be seen as part of the movement against the fashionable collectable art object. However, many installations are now intended for permanent display an unlikely example is (1987) by the British Sculptor Richard Wilson, which

consists of a room filled with used sump oil. An example of a more traditional installation is the work titled “Reign of Narcissism” (Museum of Contemporary Art, Los Angeles, 1989) by the American artist Barbara Bloom. Encyclopedia (2014)

Installations in the 1980s and 1990s Europe, Africa and Nigeria were increasingly characterized by networks of operations involving the interaction among complex architectural settings, environmental sites and extensive use of everyday objects in ordinary contexts. A number of institutions focusing on Installation art were created from the 1980s onwards, suggesting the need for Installation to be seen as a separate discipline. These included the Mattress Factory, Pittsburgh and the Museum of Installation in London, among others. In 1994 a book was published entitled installation Art, claiming that this was “arguably the most original, vigorous and fertile form of art today”. What is common to nearly all installation art is a consideration of the experience in totality and the problems it may present, namely the constant conflict between disinterested criticism and sympathetic involvement Britannica online (2014).

Giving the above considerations and viewing African art of old in form and content, and in their rightful abodes confirms that this form of art (Installation) that is now being embraced as a new form of art today outside the continent of Africa has always been, and is being generally developed too. Just like painting, sculpture and other forms of visual art that have tradition, installation also has its unique tradition in Africa. In most traditional African societies and environments, particularly in the shrines, abound creative installations in one form or another. In the shrines where traditional art works form a major part, other paraphernalia which form part of the entire display are usually installations or wall-hangings. This is the real nature of installation today which the West is claiming ownership. This obviously might not be true Britannica online (2014).

It is revealing that the new form of installation in Africa has strong foundation in traditional African art practices, which forms the bedrock of modern art assimilation in Western art. This has equally given birth to the installation art which the West classified as the major part of its post-modernism from which Africa is being wrongfully excluded. It might be recalled that it was in the early 20th century that Pablo Picasso, Paul Cezanne and members of their group developed from African art forms what is today known as modern art. Whereas western critics and scholars are holding onto the view that any art work that does not possess certain traits of abstraction is not modern and prefer to label such as 'Contemporary', but it should be noted that abstraction is one of the main characteristics of African art. This has been discussed in many art fora both within and outside the African continent and has been put in publication for people to read and take position on this vexed question of confused use of terms. (Wilson and Lack, 2008).

However, it is not surprising therefore, that installations are being generally embraced as post-modern art, the fact as stated above is that installation is not really new to Africa or indeed, to many other societies in the world. Ikwuemesi (1999) states that, installation has been a common feature of most societies, and that what is recent is its full appropriation as whole art. In addition it may be seen, that some art materials are new to Africa, as they have not been used before. With the improvement of technology over the years, artists are able to explore outside of the boundaries that were never able to be explored by artists in the past. The media used are more experimental and bold; they are also usually cross media and may involve sensors, which plays on the reaction to the audiences' movement when looking at the installations. By using virtual reality as a medium, immersive virtual reality art is probably the most deeply interactive form of art. At the turn of 21$^{st}$ century, there is a trend of interactive installations using video, film, sound and sculpture. Suffice it to say here, that installation art is developing in Nigeria as in

other countries and is being widely embraced by many modern Nigerian artists in its ramification, for the possibilities it offers for experimentation and creativity.

The contemporary artistic expressions of Africa, according to Egonwa (2005) are a necessary evolutionary result of current African artistic environment. The artistic environment encompasses the physical and psychic space accessible to the artist. Environment, therefore now serve as a major influences or experiences which now condition an artists world view and sharpens his or her expressions. The more expansive the environment, the wider the creative options interns of ideas, media and techniques open to the artist. The ideology which rules an artist, the subject-matter being addressed, the media, techniques and tools of art production are a combined effort which gives character to the artwork produced.

**Some Installations Artists and their Works**

The review of some popular installation artists as it relates this work reveals approaches, styles and techniques used in producing the works.

According to installation online (2014) "Cherry Tree" by Tom Price, London, in this work the artist used polypropylene plumbing pipes and nylon cable ties, to create an entire forest of cherry trees. Also installation online (2014) Bubble installation by Iris Van Daalen. The Netherlands Dutch interior and fashion designer made a layered glass ceiling using a special technique to create the illusion of space. Connect/Dissect Installation by Patrick Mifsud at Marsden Woo Gallery London, United Kingdom. The artist created a giant installation using thousands of metres of polyester sewing thread. Further more, installation online (2014) Ana Soler from Alicante spain, the Spanish artist used 2,000 tennis balls and fine nylon thread to fill an entire gallery with a neon metaphor and titled the work "Cause and Effect" Installation.

Electricity Museum Lisbon installation by Ricardo Carvalho and Joana Vilhena Lisbon, Portugal. Visitors to Lisbon's Electricity Museum had the illusion of seeing things through yellow-tinted lenses, as an exhibition is casting a lemony glow over the space. (Installation online, 2014),

Another review in this series was Island of Life Installation by Satoshi Hirose, Rome, Italy. The Japanesse artist spent nine years collecting plastic caps, which he has painstakingly assembled in the installation island of life. Also infinity installation by Chiharu Shiota Paris France. The Japanese artist used a web of black threads to translate a room into a dreamy dark forest suspended in time and space. (Installation online, 2014),

**Modern Nigerian Installation Artists**

**El-Anatsui**

Famous Artists of Africa: the works of El-Anatsui, one of Nigeria's most influential artists, El Anatsui and his 'famed" works of art showcased the magnificience of Africa's thriving art culture. Using a variety of unconventional media for his sculptures, the artist and his impact upon the art world remain amongst highly regarded to emanate from the continent Africa *installation.art.org.* Born in the town of Anyako Ghana in 1944, Anatsui studied at the College of Art what is now called the Kwame Nkrumah University of Science and Technology in Kumasi Ghana from 1965 to 1969 before embarking on his teaching career in the University of Nigeria Nsukka in 1975. The artist long held a preference for media such as wood and clay, using these to sculpt objects tied to traditional Ghanaian ideals and other fascinating subjects. While Anatsui found success in sculpture, he later transitioned to modern installation art. It was in this genre that he later encounter tremendous success. His works are world renowned, better

known for their large scale and the thousands of crumpled and folded metal pieces bound together to form art. These intricate pieces, many of which are massive, require meticulous construction, demonstrating his magnificent artistic talents.

Some of the artist's most famous exhibitions are housed within numerous art institutions throughout the United States and beyond including those in the popular Brooklyn Museum and several others in states like New York, lowa, California, Florida and Ohio.

In the work entitled "After kings" El-Anatsui gathered several thousands of the aluminium tops, flattened them, and stated them together with copper wire to form large wall pieces. These bottle tops have symbolic meaning. He states that "they encapsulate the essence of the alcoholic drunks which were brought to Africa by Europeans "trace items at the time of the earliest contact between Africans and Europeans". "After Kings" changes garbage into a form that resembles a traditional Kente cloth from the Ashanti culture of Ghana. This allusion to cloth explains the mobility of art work. Stockstat (2008) in Blaise (2014).



**Fig. I**

El-Anatsui untitled 2007, alumimum (Liquor bottle tops) and cooper wire 144x192inches

Source: http//wwwJackshainaman.com

**Bruce Onobrakpeya**

According to Onobrakpeya (2010) "Africa is a dumping ground for many Euro-American and Asian goods. How does one therefore, salvage Africa of these unwanted wastes and make the best of an ugly situation?" Bruce Onobrakpeya embarked on installations as an art form during the Period (1995-2005). Installations and Mixed media done by the artist, are characterized by the arrangement of different discarded materials to create an installation of art. He uses jute bag, animal bones, hide and skin, discarded metals, foil paper, plastics, beads of all colours, used engine spark plugs, discarded computer mother board, PVC pipes, bottle corks, CDs plate, chains, twines, cowries and so on. The unconventional materials that has been sourced by him and used in art exemplifies the height of material appropriation, born out of the need to solve societal and personal artistic problems by (Heater 2010). In shrine set (wall

Hanuging) Onobrakpeya finds fulfillment in attaining “a complex symbolic form”. He incorporates into his installation Akan brass gold-weights, Fulani leather works and other assorted objects from diverse African cultures. Blaise (2014).

These installations are essentially to draw attention to importance of protecting the environment. This is perhaps what has motivated Bruce to join forces with other installation artists to realize the overall philosophy of waste to wealth which Nigeria is preaching in all aspects of her socio-economic life. Egonwa (2005) in his essay the Rewards of Creativity. “The term assemblage often used to describe his installations does not carry the fullness of what the spirit of artistic assemblage in pictorial elements (items which are assembled in one composition) as the French rendition of the same technique in music or theatre, ensemble presents.



**Fig. II**

Bruce Onobrakpeya “Shrine set” (wall hanging) plastocast plastograph, cooper foil, bronze, plywood, steel 305x305x183cm Source Okeke 1995:51

**Jerry Buhari**

According to Jerry Buhari (2011), among the artists in Nigeria who have developed their artistic practice beyond the 2- dimensional expression are El-Anatsui, Osahenye Kainebi, Tunde Babalola, Nnenna Okore, Bright Ogochukwu Eke, Burns Effiorm , and Jerry Buhari. What is common in these artists and their works is that they explore the 2- dimensional surface from a formalistic perspective into engagement with critical social issues that border on cultural identity environmental issues with their attending political undertones. The choice and use of material often directly reflect on issues of a third world access to modern technology and management of our environment.

Jerry Buhari was born, 11$^{th}$ July, 1959 at Akwaya, Kachia, Kaduna State, Nigeria. He studied fine art at Ahmadu Bello University and majored in painting in 1982 and was awarded MFA from same institution in 1985. National Issues is a 2010 fabric installation and is a commentary on the state of the Nigerian nation where scrap fabric seems to illustrate the chaotic temperament of the democracy which describes the current anarchic state.

Much of Jerry Buhari's art is loaded with douse of social commentary directed at the daunting social, economic and political conditions of Nigeria. Blaise (2014).



**Fig. III**

Jerry Buhari National Issues 2010 Installation, Paintings, Acrylic on Canvas, robes from scrap fabric 320cm x 102cm Source Jerry Buhari.com

**Some Female Installation Artists**

Installations of female artists in Europe, Africa and Nigeria. Such include: Tracey Emin (1963-1995) an English artists whose work is often called “confessional” the most famous work includes the installation of a tent, called “everyone I Have ever Slept with”. (The names of said people are appliquéd on the inside of the tent). The colourful tent, has geometrical motives that added to the esthetics of the tent.




**Fig. IV**
Tracey Emin, "Everyone I Have Ever Slept With 1963–1995″ (1995)
Source: www.artnet.com/artist/traceyemin/



**Fig. V**
Andrea Zittel "Rough Furniture" (1998).
Source: www.andrearosengallery.com/--/andrea---

One of Andrea Zittel first projects include renting a Brooklyn store front and raising chickens in it. From there she moved on to a kind of furniture building that was heavily inflected with sculpture. She also built island. The way art critics typically sum up her art is as conducting "investigation of fundamental aspects of contemporary domestic and urban life in Western Society".

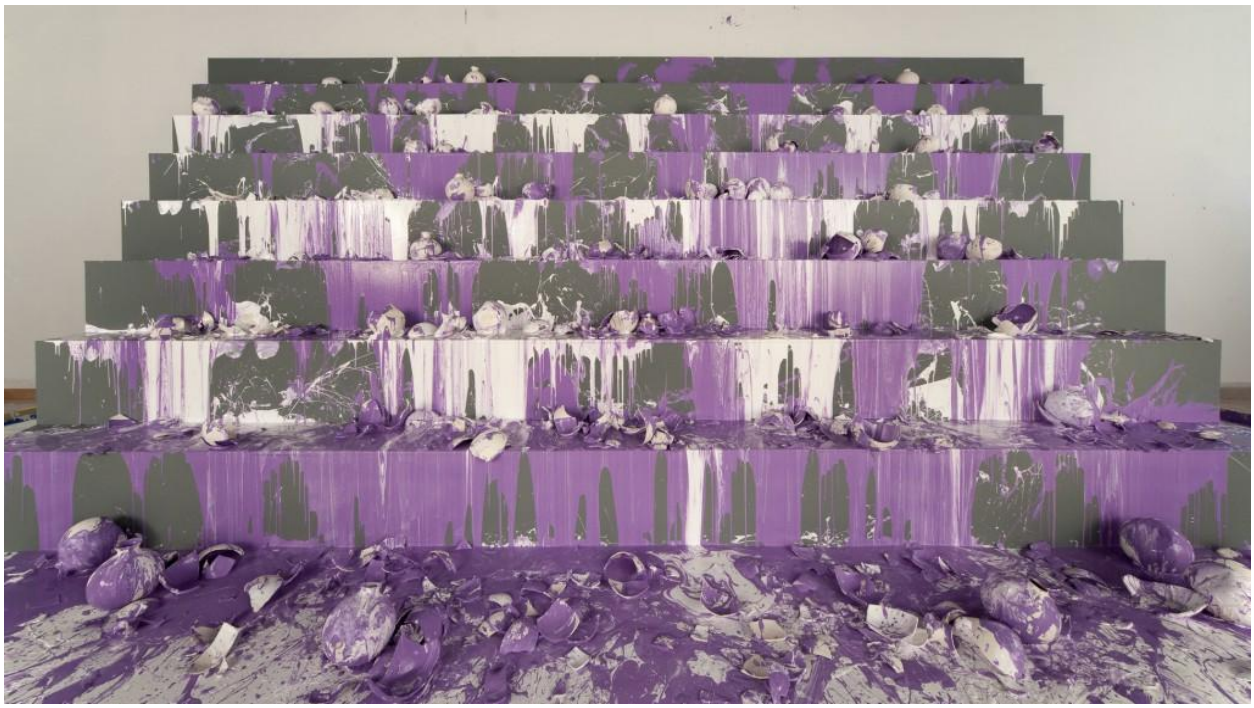


**Fig. VI**

Kate Gilmore "Love 'em, Leave 'em" (2013)
Source: Images for Kate Gilmore Installation.com

Kate Gilmore (2013) "Love 'em, Leave 'em" is another female installation artist whose works often focused on themes of mess and destruction. She has for example in the past invited women to come into the pristine Pace Gallery and throw some clay around; other videos of hers involves breaking through walls. In Love 'em, Leave 'em, whose results are pictured above, she carried vases and pots filled with paint up these steps, and then let them shatter. Her works

explores themes of displacement, struggle, and female identity. She imposes upon her own physically in post-feminist critiques of sex and gender.



**Fig. VII**
"Tania Bruguera", "Untitled (Havana)" (2000)
Source: Images for Taina Bruguera Installation.com

Tania Bruguera is a Cuban female installation and performance artist. As an artist from a country with a troubled political history, she is interested in the uses and nature of power. "In Bruguera's world, concepts like freedom, liberty and self-determination are not abstract ideals, but achievements that write their effects on our physical forms." The installation "plate IV" was shut down after a single day by Cuban authorities, because it seemed to them to be a subversive commentary on the political situation there. Tania Bruguera is an interdisciplinary artist working primarily in behavior art, performance, installation and video.



**Fig. VIII**

Teresa Margolles, (2009) "Muro Ciudad Juarez,"
Source: Images for Terasa Margolles installation.com

Teresa Margolles, a Mexican installation artist, whose work addresses the violence of Mexico's drug war. In one of her installation works, a wall with bullet holes shows the extent of the violence. She had the floors of an exhibition space mopped with the water used to wash corpses in the morgue.

**Peju Alatise**

Peju Alatise, born in 1975, is a mixed-media artist who resides in her homeland Nigeria. With a strong focus on the significance and power of womanhood, Peju uses clothing in her art as a literal and metaphorical representation of humans. She hopes that the resulting sense of

emptiness gives the audience a moment of inflection, and an incentive to question prefabricated beliefs.

Inspired by artists such as David Dale, Bruce Onobrakpeya, Susanna Wenger. Ai Wei Wei, Louise Bourgeois and Do Ho Suh, Peju has prepared this new body of work to look past the cultural and ethnic identity of fabric and clothes. In doing so, she investigates the narratives of the individual female who wears the fabric: narratives that include intimacy, privacy, spirituality, power, beauty, death, violation and folklore. The cloth itself is presented as regular clothing items: shirts, skirts, dresses, scarves. The twist is, these items are also presented in an 'un-sewn' state. A contributing factor for this is the representation of cloth in western Nigeria. There, cloth is called a 'wrapper', thus becoming a symbol for covering all human secrets and shame. In pre-colonial Nigeria, certain wrappers were worn for specific ceremonies and certain colours worn on certain days. Intricate motifs and symbols were drawn and printed on clothing in a language specific to the ethnic group.



**Fig. IX**

Wrapture, Cloth and the Human Condition Peju Alatise’s Mixed-Media 2013 Source courstesy of the artist Peju Alatise

**Ayo Aina's Installation Art**

The constant urge to stretch the exploratory limit of the 2-D surface guided the artist into his current experimentation in installation art. Through his training and researches, he acquired skills and knowledge in painting. Schneider (2006) asserts that, "Aina's works, declare a position. They comment with sentiments, and humour on social, environmental and political issues". Some of the titles of his works are "Jolly Ride", "The journey so far", "stigma" and "Red Handed". Aina comically examines the gradual transition of society into nothing that is socially enviable. The artist then pick up symbolic objects to further produce works such as "National cake," "Pump price", "Globalization". Schneider further described Ayo Aina's works as conceptually unique, a thoughtful artist who understands his society and analyses same through his experimental collections. According to Schneider, Aina belong to the group of talented artists who are being discovered and nurtured by the institute. Said Schenider: "with his irritating installations and collages which cast a dazzling light on societal and environmental developments and aberrations. Ayo Aina distances himself from the traditional and conventional art production. He is a precise and blunt commentator of the social and global context he lives in with unconventional and provocative objects such as rat traps, toilet bowls, nails, bullet wholes, hospital beds, rice and cake, he employs humour and irony as his most effective tools to communicate his messages.

As a practitioner of multimedia art, Aina is attracted to unfamiliar, provocative formats and the use of uncommon exploratory platforms. His works explore contemporary slavery, child abuse and environmental issues. Schneider (2008) describes Ayo as a genuine African artist, who though distances from the traditional and conventional art production, still artistically reflects issues of his environment and society and more importantly issues which result from Africa's

relationship to "The West" and other regions. The world of art is indeed strange and diverse. Just when you feel you have seen it all, something even more creative or at times bizarre comes to fore.

Duniya (2009) observes that, Ayo Aina's art is categorized unto paintings, installations, and mosaic. He produces mosaic mostly on commissions. In all of these different forms of artistic expression. Aina concentrates on environmental issues, though he is quick to add that socio-political issues are within the purview of his art. This is because; Aina believes that, the most vital part of being an artist is in reaching out to the society and influencing it positively. Thus, to be able to do that, the artist's freedom of expression remains the most potent weapon, particularly in the fast changing technological world. Duniya (2009) further speaks on Ayo Aina's works that in his recent installations he uses wide range of materials in reconstructing images of a confused and despairing society.

> …He is one of the most experimental artists today in Nigeria Ekah,( 2003)… Ayo Aina's creativity and experimental works are "sense out of nonsense"..Ayo Aina is one of the most experimental artist in Nigeria whose response to the extension of the conventional painting medium to include other unconventional materials has earned him great recognition Oladele (2003)… Ayo successfully employs the principle of creating experimental works that involve using anything that comes to mind with any material that can be found… Buhari, 2003).



**Fig. X**

**Ayo Aina 'Oga Piss make we Piss' 2010, Installation 120cm x 80cm x 50cm**

Oga Piss make we Piss" one of the installation work of Ayo Aina gives insight to some Social issues in Nigeria such as the various inhuman and anti-social experiences in the society during military regimes. Aina uses metaphor, humour, irony and industrial waste products for the creation of installation arts, which portrays social, political and environmental issues (Okpe and Ikpakronyi 2010). Oga Piss make we Piss carries with it what was known before in Nigeria, as the attitude of some sit tight rulers. It ironically presented their attitudes for aesthetic appreciation. Eze N. (2015).

All these and more, are stressing the adaptation of seemingly wasted materials into creating arts works of high standard by Ayo Aina, a young and highly talented artist of the century Saliu A.R (2010). From the foregoing and having reviewed what different authors have

written on Ayo Aina's installations though scanty, it has guided and assisted the study positively, for the review has revealed that the artist was involved in practicing art since leaving the university and has produced quite numbers of installation. The review also shown that Ayo Aina's installation are relevant when compared with some Europeans installation artists.

# CHAPTER THREE

# RESEARCH METHODOLOGY

## Introduction

The appraisal of Ayo Aina's installation art and its relevance to the Nigerian society could not be accomplished without research approach and procedure. To achieve this, it was mandatory to map out and a design procedure that would guide, assist and lead to a fruitful result of the study. Quite a number of methods and analysis have been adapted by previous researchers in order to facilitate the conduct of their researches.

Research procedure is a plan, structure and strategy of investigation conceived to obtain answers to research questions and control variance Kerlinger (1977). The study of Ayo Aina's installation art is therefore, accomplished with the use of historical method of gathering information. The historical method is employed to examine the sources of inspiration of the artist and what motivated him into producing installation arts. Historical research is a type of research that enables one to learn from the past discoveries and mistakes and to avoid what needs be avoided. To an extent, it could predict future trends Adetoro (1997). Historical method can tell us much about what existed in the past. Descriptive research studies are designed to determine the facts of currents situations Adetoro (1997) in Mamza (2008). Categorization is a major component of qualitative data analysis by which investigators attempt to group patterns observed in the data into meaningful units or categories Lisa (2008).

The categorization and descriptive approaches have been found useful for this research, hence, the researcher adopted and used them effectively. The historical approach is used to interpret the information gathered. These approaches we

re adopted by historians like Muhammad (2006), Umbugadu (2010) and James (2012). Also, the categorization and descriptive approaches have been found useful for this research, hence, the researcher adopted and used them. The historical approach is used to interpret the information gathered. Descriptive approach helped the researcher to create a real and vivid picture of the artist's approach to his works of installation, while the descriptive approach is used to make adequate and detailed analysis of Ayo Aina's installation Art.

**Sources of Data**

The data for this study is drawn from both primary and secondary sources.

**Primary Source**

Primary source is getting firsthand information, a direct or personal contact with the respondent in sourcing for vital information. The researcher obtained information from the artist directly through personal interviews, visitation to the artist's home/studio in Kaduna state to engage him in discussions about his works.

**Secondary Source**

Secondary source is an available literary materials relevant to the subject of study. These methods are employed by scholars like Samaila (2004), Aliyu (2006), Duniya (2010) among others, and proved successful. The secondary sources consulted are textbooks, magazine, exhibition catalogues, newspaper, and unpublished Masters Thesis and PhD Fine Arts Dissertations.

In this study, the researcher selected installation art works produced by Ayo Aina between 2003 and 2013. Fifteen works that centered on relevant issues of social and political injustice, environmental degradation and industrialization, with its attendant problem of waste

management are selected, while at least one work is picked from each year. Consequently, a total of fifteen (15) works were picked and used by the researcher for this study.

**Population/ Sampling Technique**

The population of this study consists of the installation art produced by Ayo Aina from (2003-2013). In selecting the population for this study the researcher used simple random sampling. According to Adetoro (1986) simple random sampling offers every member of the population an equal opportunity of being selected. Fifteen works that centered on different styles and materials that comments on socio-cultural content were selected.

**Field work**

Stokstad (2008) recommends "the actual field research" which means that a researcher should go into the field for personal contact with the subject of research. Canaday (1981), Vansina (1984), Stokstad (2008) also made use of field work in their books. Visits and observation entail field work. The researcher travelled to Kaduna to visit the artist in his home where oral interviews were conducted to obtain first hand information on the subject of study. Structured and unstructured interview schedule to get information from the artist was used by the researcher, which in turn were used in the analyses in chapter four of this study. This method was also used by Yohanna (2002), Samaila (2004) and Muhammad (2006).

**Research Instruments**

The instruments for data collection included: interview schedule, as well as digital camera. These are briefly explained:

**Interview:** Oral interviews were conducted to obtain data and first hand information on the subject of study. The researcher met Ayo Aina on two occasions. The first visitation was when the researcher went for materials while the second was during the oral interview with the artist.

The researcher lives in Zaria while Ayo Aina lives in Kaduna. This method was also used by Yohanna (2002), Samaila (2004) and Muhammad (2006).

**Literature:** The researcher consulted relevant literature as secondary sources. This included Newspapers, Thesis, exhibition catalogue and so on. This information gotten from literature were used to support the ones obtained through oral interviews (primary source), as well as the data gathered from the field.

**Internet:** The researcher made use of internet to gather information on installation. The internet served as one of the most important sources of information for the study. the vastness and absolute freedom and access of usage afforded the researcher the opportunity to view online installation information and images of the subject matter.

**Photographs**: Photographs of installation works produced by Ayo Aina within the period of the study covered were taken, to constitute pictorial documentation and act as reference point for proper analysis. Such pictures of Ayo's installation arts were used to discuss the type of materials, styles and the source of inspiration. This procedure was employed by Saliu (1984 and 1994), Okoli (2007) and Jari (2007).

# CHAPTER FOUR

# DATA ANALYSIS

## Introduction

This chapter contain findings from the field work on Ayo Aina's installation Art. The analysis and discussion of the installation Art works is discussed under the following sub-headings: analysis of Ayo Aina's installation Art, inspiration, style, types or materials, the socio-cultural and socio-economic relevance of his works and contributions to the modern Nigerian art.

## Analysis of the Artist's Works

Ayo is a graduate of 1990 from the premier art school Ahmadu Bello University, Zaria with a Bachelor's degree and a 1996 master's degree, in painting Master of Fine Arts degree (MFA) holder. Since leaving the university, he has practiced as a full-time studio artist and has participated in several art workshops and exhibitions. Ayo has had 4 solo exhibitions, showcasing his installations and paintings.

As a multimedia artist, Aina is attracted to non conventional , provocative format and the use of uncommon exploratory platforms. His works explore contemporary slavery, child abuse and environmental issues. In his recent works, Aina has been focusing to make ambitious and large scale installations that comments on issues of inhuman and anti-social experiences in society. Aina reports that:

> Although I was trained as a painter, the constant urge to stretch the explorative limit of the 2-Dimessional surface guided me into my current experimentation in installation art. The 2-Dimessional became less effective as a weapon in my hand to express my anger at the various inhuman and anti-social experiences of a society whose failures have been aided by her own internal systems and pervasive,

> materialistic propensities. My art employ metaphor, humor and irony to address critical issues of social and political injustices, and environmental degradation,. industrialization, with its attendant problem of waste generation offers me a rich menu of junk to stratify my creative appetite. As an artist in this recycling age, I see myself positioned as a recycling machine powered by mixed media and multimedia.

It Schneider (2006) states that:

> *Aina's works……. declare a position. They comment with sentiments, wit and humor on social, environmental and political issues. Aina's works stand out not only due to his creativity, but also due to his highest artistic professionalism and exactness.*

Therefore, in the analysis and discussion of works of this research, the study identified and classified the installation works of Ayo into two groups namely, "*Vestiges & Debris*" and "*Deadline For Positive Change"*. The first group of installation art of Ayo Aina are mixed media consists different statements on environmental, political and social issues. Two themes dominate the vestiges and Debris: Man's inhumanity to man and the environment. First of mention in the first group is "Globalization" plate I.



**Plate I**

*Ayo Aina Globalization Found Objects and Wirewood 100 x 120cm 2005* *ayoaina2g3@yahoo.com* *Artist's collection*

"Globalization" is a round piece consist of wired object loaded with waste papers placed on a firewood metal stove. What's cooking? a viewer major ask on seeing Aina's "Globalization". The answer is in the contemplation, so is the message informing viewers that man has been destroying the earth in an alarming rate. Aina's stove is not the common single in -let stove, it is a three faced, burner with half- burnt wood.

The heating of the earth in his work is not at all in doubt as the burnt heads of woods confirm man's crime against himself. As satirical as this installation is from the work, Aina is warning that no one is safe from the global warming. But sadly, the vulnerable group of the society that is most helpless as the situation is, are the children. However, the work post a signal to man's inhumanity to man and the environment.

The freedom of creative expression therefore remains the most potent weapon used in the production of this art piece . Aina indeed use of unconventional materials. Such materials include waste papers, fire wood, Giant tripod metal stove and so on. Aina stylistically places the globe

on a giant tripod with fire heating over it. “Globalization” addresses man’s inhumanity to man and the environment.



**Plate II:**

*Ayo Aina Victims found objects 2006* *ayoaina2g3@yahoo.com* *Artist’s collection*

“Victims (Plate II). The artist, under another installation called “victims” takes viewers into a scene of tragedies of this global period. Humans stretched on what looks like a hospital bed, six in number with pairs legs, looking white on a white bed, the cloth covering these legs faintly exposes supposedly lifeless bones of the children towards the ankles. The dominant colours of this work are the rubber sandals pairs on the legs, which gives probably insunnate the age group victims as the bodies vanish under the bed-cover. This work could be an inflicted victimization on his fellow, man like or epidemic like Human Immuno Deficiency Virus & Acquired Immune Deficiency Syndrome (HIV/AIDS). What is left of them are their legs still shod in infant shoes. Whatever was responsible for cutting short the lives of these innocent victims has ultimately cut short the hope of a generation and no doubt sees the citizens of this country as victims of bad leadership. On a white hospital bed, no sign of bodies. Could the bodies have so decomposed that they have become invisible? Again, why are the feet all wearing slippers? They all boarder on the issue of looting of a nations resources leaving the generality of the populace, “poor”.



**Plate III**

*Ayo Aina path to glory found objects 2006* *ayoaina2g3@yahoo.com Artist's collection*

"Path to Glory" (Plate III), in search of an interlude to diffuse the coldness of Globalization and Victims, "path to Glory" is a ray of hope to fill the gap. The artist display his horror script from top of this work by presenting images of success, drum to the lower platform thorns. Blood stained thorns, continues with foot prints of blood, pronounced, against the white paint of the work "path to Glory" is streamed with spikes. It is consistent with the doctrine of suffering, which preaches that obstacles show man the way to freedom and strength. They are either placed in his way to teach and develop him or that they are reactions of some long-forgotten karmaic debt, which he is obliged to settle. The red footprints attest to the fact that the feet of the pilgrim drew blood by treading on the metal spikes. The steps before the door represent the spirits ascent. The artist seems to console his compatriots with the philosophy that suffering offers life or that life is enriched from pain. Life in the country may be hard but there are still spiritually enriching lessons to draw from it. "The path to Glory" is also instructive. Hard and bloody but ultimately, it leads to the glorious way. So, there is a way out of suffering no matter how difficult it might seem to be.

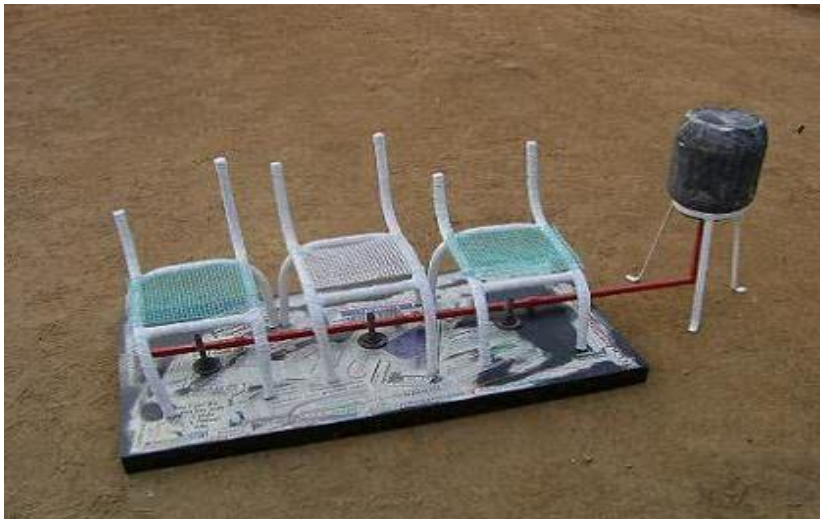


**Plate IV**

*Ayo Aina EFCC Found objects 2006 Source: ayoaina2g3@yahoo.com*
*Artist's collection*

The Economic and Financial Crimes Commissions (EFCC), is a piece of work produced in 2006 using found objects. This work "EFCC", bears three chairs with burners underneath, linked to a gas cylinder ontop of a three legged stand. The empty chairs are waiting for their next victims. Newspaper were place underneath the chairs to show of the activities of the "EFCC" as being transparent. The economic and Financial crimes commission is a Nigerian Law enforcement agency that investigates financial crimes such as advance free fraud (419) and money laundering activities. The EFCC was established in 2003, partially in response to pressure from the financial Action Tast Force on Money Laundering (FATF), which named Nigeria as one of the twenty-third countries non-cooperative in the international community's efforts to fight money laundering. The agency has its head office in Abuja. "EFCC" is also instructive especially for politicians, public office holders and top Government functionaries. It is an agency put in place to checkmate the rate at which government funds are allocated and used in Nigeria.

The Mission Statement of EFCC is to rid Nigeria of Economic and Financial Crimes and to effectively coordinate the domestic effort of the global fight against money laundering and terrorists financing. While the vision is an agency operating to best international practices and leading the fight against economic and financial crimes in Nigeria.



**Plate V**

*Ayo Aina "Free Lunch" Found objects, Plate and rat trap 2006* *ayoaina2g3@yahoo.com*
*Artist's collection*

"Free Lunch" (Plate V) is another EFCC related installation which drips with cynicism, a dinner setting, but on the table, there are (8) traps with eggs on them and at the centre of the table is a plate with three eggs. Also on the chairs are spikes that can prevent anybody from setting down.

The message here might be a bit confusing very clear. The so called "Free Lunch" is supposedly a trap to the luncher. Whether this is based on personal experience or not, the artist is once more drawing the viewers attention to the lawfulness in creation. One should not or never expect to reap what or where he has not sown.



Plate VI

*Ayo Aina New improved A69ss shit recycle found objects Year:2006*
*ayoaina2g3@yahoo.com Artist's collection*

"New Improved A69SS shit Recycler" (Plate VI) takes a humorous look at the reclying of public figures and ideas in the Nigeria government. The work bear a WC projects two suction pipes which ostensibly empty their contents in two buckets. In one of the buckets is biscuits. In another is dried fish, raw tomatoes and grains. The question which readily comes to mind as viewers watch this work is the issue of to reverse to the process of digestion. That I am sure is not his intention, but it is a creative way of taking a swipe at the recycling phenomenon in this present generation.

Ayo Aina who opines that he try to create his art out of anything and enjoy the certainty and anxiety that come with making such installations. He further summits that he work in ordinary and familiar terrain, that seek to respond deeply both to conventional and non-conventional materials.

At a time when most artists are faced with the challenges of survival in a society full of miseries, wastages and under development and the issues arising from such abuses and neglects.

Ayo has remained strong with production of installations that might not likely make any collector's collection. He believes strongly in the fact that the most important role of an artist is about reading and influencing the society. The "New Improved A69SS shit Recycler" depict the freedom of creative expression that make a relevance in a fast changing technological world.



**Plate VII**

*Ayo Aina Hard lesson found objects 2006 ayoaina2g3@yahoo.com Artist's collection*

"Hard lesson" is also an installation by Ayo that comments on the parochy of the country's decrepit education system. "Hard lesson" is an attempt of the artist to recreate a classroom setting. Small classroom chairs, with spikes on them facing a distorted chalk board in a dilapidated building. Ironically, the work captures the state of some of our first generation primary and secondary schools. The classroom chairs with spikes on them indicates that what some important public figures passed through hard lesson before becoming an important public figure.

The second group of Ayo Aina's installation works tagged "Deadline for Positive Change" called one's attention to those familiar imbalance in the society as a result of poor leadership that may not have brought anything new, the delivery of the artists mission made the difference.



**Plate VIII**

*Ayo Aina Jolly ride Bicycle frame, Nails and found objects* *ayoaina2g3@yahoo.com*
*180cm × 90cm 2007artist's collection*

"Jolly Ride" (Plate VIII) is a spiky back seat of a dysfunctional bicycle painted white. Jolly Ride comprises a two- seat bicycle completely painted white, with the rear seat is stucked with nails, while the front seat (black) is covered with soft, luxurious fabric. This is the dichotomy: the difficult realities faced by the majority of the Nigerian contrasted with the lavish existence of the ruling class. Those on the entourage are peared with the sharp spikes on the back seat, while the leaders are confrotable.

Interestingly, if the man or woman on the streets is expected to get to his or her destination on the spiky back seat of a dysfunctional, bicycle how come describing it as jolly ride? One might ask, Jolly ride is a paradox, also instructive, for the ordinary man in the society suffers while the ruling class enjoys at the expense of the poor.



**Plate IX**

*Ayo Aina journey so far found objects 150cm × 230cm 2007*
*ayoaina2g3@yahoo.com Artist's collection*

"The Journey so Far" (Plate IX) is an installation art which captures the state of public transportation system in most Nigerian cities. It reflects the issue of overcrowding, insecure loading and disregard for safety rules in commuter vehicles. Like the usual Lagos Yellow "molue" buses, where personal effects and passengers are struggling for spaces in the buses designed with found objects and rapped with newspapers. From the windows, there are evidences that the bus is filled to capacity while hanger on the roof also accommodate other excess luggage of bags. The artist used this work to captured the way vehicles are used to capacity. "The journey so far" is a true picture of the inspiration by the artist about his environment. Such over loading is prohibited by the Nigerian traffic laws. Usually when such vehicles are approached by the law enforcement agents, the drive settle their way and pass through.



**Plate X**

*Ayo Aina National cake found objects 72cm × 72cm × 25cm 2008*
*ayoaina2g3@yahoo.com Artist's collection*

The on-going war against corruption in the country readily finds expression in Aina's "National Cake" (Plate X). Aina constructs a rat trap installation having five traps out of which only two have caught praying figures attempting to reach the tiny cake in a white plate. Instructively, the work is reminiscent the anti-corruption agencies war on fraudility which brings certain question to mind. Why are people not interested in working but on the money they will get while in office? This work inspite of the barb-wire protecting the cake, some looters can still find their way to the cake which symbolizes how the national treasury has been depleted for decades. National Cake is one of the installation works of Ayo Aina which addresses a national problem in the Nigerian society. With unconventional materials such as rat traps, barbed wires, plate and cake. Ayo captures stylistically the difficulties of man face in several aspect of life as rat traps and barbed wires which gaurge round him or she as attempting to get to a tiny piece of the national cake. To get admission, job, employment, occupy political office is liken to passing through life's traps and if victorious, one can get there. The socio-cultural relevance of National

cake in terms of theme addresses corruption and the war against it, which is not successful, the cake is ate by people and nothing is done to the culprits.



**Plate XI**

*Ayo Aina pump price Found objects, jerican and baby doll 150cm × 230cm 2007* [ayoaina2g3@yahoo.com](mailto:ayoaina2g3@yahoo.com) *Artist's collection* Year: 2005

Plate XI "Pump Price" is a typical on the Nigerian situation especially at the beginning of any political regime, the artists infusion of fuel into the blood system of a newly born baby in a hospital is both a negation and an aberration. The "Pump Price", as characteristic of the artist's kind of work, is a construction of steel pipes, with three jerricans of petrol on them. It captures vividly how society loses its valuables or truncates its growth by the very substance through which it ought to sustain lives but the reverse is the case. The danger in a nation that lacked patriotic people is also summarized in the work which warned that a failed state is arrogance just seconds away and the clock is ticking. The installation also challenges our rich oil with familiar creations that speaks of myriad problems that oil comes building along within the path of Nigerians development or underdevelopment. One see how in the anals of high oil Pump price in

the past fifteen or twenty years, successive government have not been able to embarked upon a visionary mega project that will lay foundation for the development of Nigeria.

"Pump price" in terms of theme and rendition captures the socio-cultural relevance which addresses bad leadership. Indeed Aina summits that he work in different styles, and could create his art from available materials. Ridiculously, is the situation whereby a little baby is already connected to the mysterious and frightening apparatus called pump price even in the midst of abundance. Symbolically, the survival of every Nigerian, (infant inclusive), is a function of the supply or otherwise of resources from the pipeline or the effect of pump price, this makes it a serious economic commentary. The installation of Ayo Aina captures and portray the messages bedeviling the Nation Nigeria.



**Plate XII**

*Ayo Aina Child Trafficking Found objects 150cm × 230cm 2007*
*ayoaina2g3@yahoo.com Artist's collection*

Nigeria is again being brought under scrutiny through the illicit trafficking of persons by the artist who in recent times has taken time to challenge the inhuman activities of its citizens.

"Child Trafficking" (Plate XII) is an installation depicting a baby hanger of two wheels. On the baby hanger cloths of different sizes are hunged on it. From the hanger, it is evidence that some baby had been victim of the so called "child trafficking".

Whether this is based on his personal experience or not is not the issue here. The fact is that the artist is once more drawing the viewers attention to the lawlessness in the society and the act of wickedness towards the upcoming generation the work. "Child Trafficking" passed commentary on forced labour, it illustrates how children are loaded onto specially constructed 'ships' to maximize the numbers that are transported, and taken into forced labour.

The artist, whose unique attributes is seen through the use of his provocative materials. Ayo's installation take the society to task on its perceived slumber and unwillingness to confront very public issues that are causing disrepair on the Nigerian image, both internally and in the eyes of the outside world. The work is relevant socio-culturally as it addresses and preaches against child trafficking and child abuse.



**Plate XIII**

*Ayo Aina stigma Found objects 230cm × 90cm × 60cm 2007*
*ayoaina2g3@yahoo.com Artist's collection*

Ayo's "Stigma" (Plate XIII) is an installation of an adult feet projecting from behind a closet probably a suspended door. The feet wears socks which cover the feet up to the knees, and rags that looks like an underwear dropped on the feet. But the body is covered. "Stigma" has meaning on feelings of neglect, rejection that people have about a particular illnesses or ways of behaving. The work captures some of the individuals that might have been plagued by one illness or the other but found it difficult to interact with people in the society. A typical example of a "stigma" stricken disease is Human Immuno Deficiency Virus & Acquire Immuno Deficiency Syndromes (HIV/AIDS).

Ayo Aina's, environment served as a source of inspiration in the production of his installation art. The artist installs "Stigma" to depict a world ravaged by different epidemic and disease. His contribution to the war against HIV/AIDS , Ebola is captured in stigma, the work has socio-culturally relevant in terms of rendition and theme in addressing issues of natural and international concern.



**Plate XIV**

*Ayo Aina price of freedom Found objects, barb wire, nails and plank 2010*
*ayoaina2g3@yahoo.com Artist's collection*

It is not a surprise that “Price of Freedom” Plate XIV is circled barbwire with a spiky white plank platform  in between the barbwire looking like a run way. The white long plank is half spiky while the remaining half is bare spike. The artist placed clothes with two boxes at the end of the long but half free way.

This work reminds one of the popular position which says that through tribulation, hardship comes freedom at the end of the tonnel.

“Price of Freedom” is also instructive, hard and bloody but ultimately, it leads to the glorious end and also depicts the saying that there is no freedom without price.

One may not knows the full value of freedom until he loses it. The guest for freedom has been mostly the cause of misery to nations throughout ages. Every reader of the Holy Book (Bible) can remember the sorrow and anguish of the children of Israel when they lost their freedom. When they were bondmen in Egypt and under the Babylonian captors. Surely, no misery is certainly as great as the misery of slavery.



**Plate XV**

*Ayo Aina price of freedom Found objects, barb wire, nails and plank 2008*
*ayoaina2g3@yahoo.com Artist's collection*

"Red Handed" (Plate XV) is closely linked to "National Cake" plate X in terms of theme and rendition. Ayo captures the nature of man in the three different sizes of hand glove. The hand gloves in human hands is placed over a coloured papers on a table. The hands projecting from each side of the table at the background of the work are visible different shapes and sizes of hands in red that portray the title of the work.

Ayo in this work once again used unconventional art materials with the leaders rendered in "Red Handed". Aina opines that he sought to respond to conventional and un-conventional art materials for his expression. The glove representing hand while the coloured cardboard represent money. Symbolically, the work with a tiny zip of red colour on the glove illustrates that only few out of the many looth `from the National treasury has been caught. Ayo's contribution

to the fight on corruption is captured in Red Handed as the social-cultural relevance of the installation which addressed war against corruption as being weak. Ayo his decision to use creative works of installation art to address viewers is not for a play thing. Rather influence their actions in a positive way.

**Relevance of Ayo's Installations**

The world of art is diverse, Ayo Aina believes that his installation arts are diverse and relevant to the society he lives. The artist contributes to his society by employing imageries that are capable of pricking the conscience. With an array of symbols, of which the artist portrays a world of wastage, despair, neglect and societal decay. Aina's messages is clear in "Jolly Ride", to "The Journey so Far," "Stigma" and "Red- Handed," the artist use form and content to examine the gradual transition of society into nothing that is socially enviable. Aina in his portrayal of fuel as both a source of livelihood and a tool of destruction typically examines the Nigerian situation by painting, the artist paint vividly the way society loses its valuables or truncates its growth by the very substance through which it ought to sustain lives. According to Buhari (2008) "we are again being confronted as a nation by an artist who in recent times has taken time to challenge our oil-rich arrogance with familiar creations that speak of myriad problems that oil is building along the path of our development"

Ayo has once again made a clarion call to society for a concerted effort to repent from its shortcomings against humility. The artist goes on to caution the leaders in "National Cake", plate x "EFCC" plate iv and "Red Handed" plate xv. The relevance of his installation art is not limited to the wastage, bad leadership and neglect in the society. But "the green house effect", "Global

warming" warm of the dire consequences of toying with the environment. As man heats up the environment with various industrial activities, the ozone layer gradually becomes depleted.

In "Globalization" Ayo Aina places the globe on a giant tripod with fire heating over it. Aina's concern over the environment and the need for its to protection is very forceful.

Aina forces the viewer to look at the earth with a "greener eye" so that the environment could sustain man and the coming generation.

The collection of installation art that makes up " Deadline" and Vestiges & Debris fits comfortably into this kind of Art. Apart from his apparent talent, which is phenomenal in its own right, one of the unique attributes or relevance of Ayo is his seemingly comfortable way of using unconventional format and materials to sent his message across to his audience. Aina for some times now has been regarded as social crusader who uses art as his medium of expression to pass across messages of social reawakening, obsession, disorder and warnings.

Ken Okoli in Duniya (2009) asserts that, the novelty approach, the courageous reinvention and manipulation of new media and the attempt by Aina to completely blur the boarders between painting and sculpture. Okoli further says that the art of Aina has always created some level of complex within any artist that looks at them. He says there exist futuristic elements in the work each time he packages it.

# CHAPTER FIVE

## SUMMARY, CONCLUSION, RECOMMENDATIONS AND FINDINGS

All that have been discussed in chapters one to four are attempts to evaluate Ayo Aina's installation Art, while this chapter, captures the summary of research findings, conclusion and recommendations.

### Summary

In summary, the whole idea of this research work centred mainly on Ayo Aina's installation art. Chapter one of the study highlighted the term installation art, the emergence as artistic response to the social influence and intellectual reasons a kind of art that uphold the status of ideas beyond the significance of materials or productions and as a genre that incorporates a very broad range of everyday and natural materials, which are often chosen for their evocative qualities as well as new media. Also the chapter emphasised also the importance of installation art in the growth of modern Nigerian art.

Chapter two of the research reviewed literature on Ayo Aina of which majority of those reviewed were found in newspapers, while others are in magazines, exhibition catalogues and unpublished Masters Thesis and PhD Dissertations in Fine Arts. The chapter revealed also that the artist has staged numerous exhibitions (group and solo) in and outside Nigeria.

In chapter three, research methodology and procedures of data collection used for purpose of this study in the field of art history are employed in getting all the necessary information on the artist and chapter four of the study is the analysis of some identified installation arts which covered a period of ten years, (2003 – 2013). This is done under two

categories for easy understanding. These categories are Deadlines for positive change and Vestiges & Debris.

**Conclusion**

This study reveal the efforts put in place by Ayo Aina in the production of his installation art from 2003 – 2013. From the research carried out on Ayo Aina and his art works. It was discovered that since graduation from the university after his Bacholor's and master's degree respectively, he had been practicing as a full-time studio artist and had participated in several art workshops both within and outside Nigeria. He has had four one-man exhibitions, showcasing has installations and paintings. In recent installation works, tagged "Deadline". He was acknowledged in New York based art editorial, Art forum. All these activities have increased public awareness in his installation crusade. His public commissions both in Nigeria and outside Nigeria for instance; constitutional court of South Africa and Central Bank of Nigeria attest to his contributions. He played a vital role in the society of Nigerian Artists a society he belong. Ayo has played a vital roles in the aspect of different stages of reformation influenced by socio-cultural and socio-economic. Socio-culturally, he has produced installation works that addresses some problems in the society for instance, "EFCC", "Pump Price", "Globalization", "Stigma and "Hard lesson". Furthermore, the study has shown that the artist has over time, explored different possibilities of unfamiliar, provocative formats and the use of uncommon exploratory platforms, resulting into a style that positioned him as a recycling machine, powered by multimedia in this recycling age.

The artist has confidently demonstrated his artistic skills to illustrate and interpret critical issues of environmental pollution and degradation. Also Ayo's works explore contemporary

slavery, child abuse and anti-social experiences of society, all these serve as sources of inspiration.

As a product of Zaria art school, Ayo Aina has made appreciable contributions in the development of contemporary Nigerian art. The uniqueness in style and types of materials used for the art installation attests to the freedom of expression given to him while studying art. Ayo Aina has a talent that distance him from the traditional and conventional art production. In addition, the artist is always conscious of the environment in some of his installations he staged. Example of this are evidence in plates I – XIV, which makes Ayo feel free to bringing out his inner drive to convey his experience and message across. Thus, the novelty of approach, the courageous reinvention and manipulation of new media gained respected recognition.

**Recommendations**

Based on the research findings on Ayo Aina's installation works, the following recommendation are advanced.

1. Installations made by Ayo Aina, which are emphasizing the need for change on certain areas of public and private life, should be brought to relevant authority and should be in places of national interest, like museums, galleries and public places to serve as objects of information and education.

2. The researcher recommends that installation art should be incorporated into the Nigerian art school's curriculum, offered as courses in painting, sculpture, graphics and ceramics section.

**Findings**

1. The artist has demonstrated his artistic skills to illustrate and interpret critical issues of environmental pollution and degradation. Also Ayo's works explore contemporary slavery, child abuse and anti-social experiences of society, all these serve as sources of inspiration.

2. The study has shown that the artist has over time, explored different possibilities of unfamiliar, provocative formats and the use of uncommon exploratory platforms, resulting into a style of three dimensional installation that positioned him as a recycling machine, powered by multimedia in this recycling age.

3. The study discovered also the conceptual uniqueness in style of Ayo's installations, and its innovative art that critically pass across a message, such of work is Victim, Red Handed and Pump price.

4. The study revealed also that Ayo installations are humorous, the installations reflects the reality of situation that addresses the socio-cultural and in the society. For example globalization, hard lesson and child trafficking.

**Contributions to Knowledge**

The research has been able to contributes to knowledge in the following ways the appraisal of Ayo Aina Installation Art:

1 Establish the Unconventional Invention and Manipulation of New Media

2 Show the Ingenuity in the Artist creative ability through the use of material, form and content.

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