

**AN APPRAISAL OF YOHANNA DATIRI'S CERAMICS
FROM 2006 TO 2016**

BY

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N.C.E. (FINE AND APPLIED ART), B.A. (ART HISTORY)**

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DECLARATION

I, Akila Yusuf GUNOK, declare that this Dissertation, titled “An Appraisal of Yohanna Datiri’s Ceramics”, has been written by me and is a record of my research. It has not been presented in any previous application for any qualification. All quotations are indicated by quotation marks or indentations and sources of information are specifically acknowledged by means of references.

Akila Yusuf Gunok

Date

CERTIFICATION

This dissertation entitled “An Appraisal of Yohanna Datiri’s Ceramics from 2006 to 2016”, meets the regulations governing the award of Master of Arts (M.A). Art History of the Ahmadu Bello University, Zaria, Nigeria. It is therefore, approved for its contribution to knowledge and scholarly presentation.

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DEDICATION

I dedicate this dissertation to my late dad, all artists and Art Historians

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ABSTRACT

The research is an appraisal of Yohanna Datiri's ceramics that address issues in the society. Related literature on the ceramist were reviewed under specific headings and review of contemporary ceramists in Nigeria. The role played by this ceramist and issues raised in the work are highlighted in the review, as well as the analysis and sources of inspiration, techniques and styles of his ceramic. Data collected for the study were analysed and from the findings it was discovered that Yohanna Datiri was inspired by his teachers and lecturers. It was also discovered that the ceramist has been practicing through coiling, pinching and so on. Other techniques of ceramics such as hand built technique. The study also revealed that most of the ceramics produced by Datiri were centered on royalty for instance royal goblets, royal ritual pot, royal vase and Damanjei (royal father) which are inspired by Berom traditional cultural issues. The study further revealed that the artist has participated in several exhibitions (both exhibition, solo and group) within and outside Nigeria. The study also revealed that Datiri's ceramics address contemporary issues in the Nigerian society; such issues includes social, political, religious and economic issues. Through his ceramics, the study discovered also the uniqueness in style especially ceramic-sculpture. Based on the findings of the study, recommendations were advanced so as to encourage ceramic practice both in institutions and private practice while historians on the other hand will document the works to add to the existing were literature available on ceramists from other parts of Nigeria.

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DEFINITION OF OPERATIONAL TERMS

- Damanjei - Royal Father in Berom Language
- Wahala - A Hausa word which means suffering or problem
- Babbanriga - Hausa word which means big gown
- Berom - One of the languages of the ethnic groups found in Jos Plateau State
- Esi-Ewu - Goat head in Igbo Language

CHAPTER ONE

INTRODUCTION

The antecedence to contemporary Nigeria ceramic art and artists development can be traced to the 1920s, through the efforts of Aina Onabolu. Babalola (2004), supports the view that “it is generally and truly believed that the standard history of modern art began with the pioneering efforts of Aina Onabolu”. His efforts led to the training of other contemporary Nigerian artists who include ceramists, like Abbas Ahuwan, Benjo Igwilo, Alkali Vershima, Chris Echeta and Ozioma Onuzulike amongst others. However, it was not until between 1950s and 1960s that modern ceramic practice began to actively receive external influence, through Micheal Cardew, a technical officer who trained Ladi Kwali in the pottery centre in Abuja, (Gukas 2007). From that period onward, new methods of producing ceramic wares using modern tools and equipment were introduced into traditional pottery and ceramic practice. This did not only lead to the development of new modes of aesthetic perception of ceramic forms, but also brought about technical and material transformation in firing, decorating and glazing of ceramic wares in Nigeria. Apart from that, the scope of the profession was expanded, as men began to actively take part in the ceramic venture, which was an exclusive preserve of women in some traditional African settings. They contributed into the provision of an enabling environment for future generations of Nigerian ceramists to begin their artistic expressions in different ceramic forms which later transformed from ceramic styles known as ceramic sculpture.

These ceramic artists have expressed themselves in various techniques and styles both traditional and contemporary approach. They express themselves in different art forms to contribute in creating a repository of their own works such that they inspire other growing

number of ceramists who continue to create a variety of artistic ideas, techniques, styles and media. This gave rise to various authors to define and discuss ceramics artforms in different perspective.

Ceramics is an aspect of art which has been in existence for a long period of time which was also known as pottery. Early archaeologists, in excavating most of the material evidence of prehistoric times, have proved that pottery making has been in most parts of Nigeria dating back to 3000 BC. Ahuwan (2004), “defines ceramics as a “compound material that has shape and then hardened by heating to high temperature. Such ceramic works include the making of vessels, jugs, bowls, vases, pots and general utensils”. Alasa in Greg, (2004) points out that ceramic is an inorganic and non metallic solid material prepared by the action of heating and subsequent cooling. Ceramic is simply the art and science of making objects from inorganic, non-metallic materials by the action of heat”. The author further says that, “ceramics are seen as mirror for political, social, economic, traditional, educational reformation, transformation and growth of the society”.

Okonkwo (2012) observes that “ceramist art is a visual form that have created a visual language which are understood by the artists and those who appreciate ceramic art.” Ceramic works produced over the years by ceramist are worthy of appraisal and documentation for which researcher set out to appraise the ceramic works of Yohanna Datiri. Alkali and Ahuwan (2014) observed that a lot of published literature on contemporary history of ceramics in Nigeria has not captured the works of many ceramists and their contributions in the profession; such that even when little is reflected, it is not accessible to a wide readership particularly in the academics.

Onuzulike (2005) supports the above position, citing the work of Benjo Igwilo “lamenting the relative lack of interest on the part of Art Historians to document and appraise the activities of potters. He attributes this attitude to the bad influence of western critics who prefer to discuss painters and sculptors more than other aspects of the Fine and Applied Arts”. This statement shows that, there exists a wide gap of ceramics appraisal and documentation on contemporary Nigerian ceramics. Jari and Duniya (2015), observed that “many researchers keep away from writing on virgin areas because of the absence of literature on some ceramists”. This has created problems of omission of ceramics as a visual art form in the long run. The researcher however, is compelled to provide some materials, which will serve as stimuli for others while also helping some others appraise and document the contributions of ceramists like Yohanna Datiri whose work is the focus of the study.

The ongoing trends of contemporary ceramics have continued to breed numerous ceramists. Among such ceramists who contributed greatly to new definitions of aesthetic forms on constant experimentation of forms, styles, techniques and media whose works have been reviewed are ceramists like, Abbas Ahuwan, Joel Gukas, Chris Echeta, Chris Afuba, Saibu Alasa to mention but a few. It is on the basis of this, among other factors that this study appraises the ceramic work of Yohanna Datiri, within the context of how this has contributed to the emerging trends, in the development of ceramics practice in Nigeria.

Background of the Study

Datiri (2014) reports that, he was born on 1st November, 1961 in Barkin-Ladi Local Government Area of Plateau State. He attended Ekkliyyar Kristi a Nigeria (EKAN) Primary School, Sho from January 1969 to June 1976, where he obtained his First School Leaving Certificate. It is important to state that Datiri’s artistic inspiration began during that period.

Furthermore, it was during his early contact with clay in his primary school days that provided an inspiration for his ceramics career. The pupils were made to go in search of clay deposits, collect and prepare the clay for making simple clay vessels that enabled them develop the interest and some skills at that early stage. These activities provided Datiri with some sense of the early beginnings of his creative impetus in visual arts in general and ceramics in particular.

According to Datiri (2014), after his completion of primary school in 1976, he proceeded to the Gindiri Teacher's College, Plateau State, from September 1976 to June, 1981, where he obtained Teachers Grade II Certificate. Another source of his inspiration was during secondary school days, when in his final year, he met Gukas Habila, who was posted to the school to teach art for a mandatory one year National Youth Service Corp (NYSC) in 1980/1981. Datiri was further motivated by Gukas and was exposed to the production techniques of glazed ceramic wares. In 1982, Yohanna applied and gained admission into Ahmadu Bello University, Zaria for his pre-degree, and completed it in 1983. He later obtained his Bachelor of Arts Degree from the Department of Industrial Design, Ahmadu Bello University (ABU) Zaria, in June 1986, specialized in ceramics. Due to his quest for more knowledge, he returned to Ahmadu Bello University, Zaria in 1996 to pursue a Masters Degree in Industrial Design, and completed the Master of Arts (M.A). Ceramics in 1998. His thesis is titled "Model diesel oil burner: An Additional Option to Ceramic Printing Techniques".

Datiri enrolled for his Doctoral programme at Abubakar Tafawa Balewa University (ATBU) Bauchi in 2006 and completed it in 2011 with a dissertation titled "An Investigation of Suitability of the Kerang and Miango Volcanic Ashes for the Production of Ceramic Bodies

and Glazes” in the Faculty of Environmental Sciences. The work was adjudged the best in Environmental Sciences for the year 2011, and the Ph.D dissertation won the Best dissertation Award of the NUDIAS instituted by the Nigerian University Commission (NUC). He also enrolled with the University of Jos and bagged a Postgraduate Diploma in Technical Education (PDTE) in 2012.

Datiri has taught Art at various levels of his teaching career from 1981 to date. He started briefly after his grade II in Gindiri, at Ekkliyyar Kristi a Nigeria (EKAN) school, Shomolu and later introduced Art as a subject at the Federal Government Girls’ College, Gusau, Zamfara State, where he taught between 1988 to 1990. He left Federal Government Girls’ College Gusau to join the services of College of Education, Akwanga, Nassarawa State and taught between 1990 to 1997, and College of Education, Gindiri, Plateau State from 1997 to 2014, where he taught ceramics in both institutions, before he joined the services of the Department of Fine and Applied Arts, University of Jos as a pioneer lecturer of Ceramics in 2014.

Datiri has participated in conferences, such as the Ceramic Researchers Association of Nigeria (CePAN) Conference, Craft Potters Association of Nigeria (CPAN) Conference and also those of the College of Education Academic Staff Union (COEASU). Yohanna Datiri has participated in many exhibitions, both Solo and group. In 1986 at the department of Industrial Design, Ahmadu Bello University, Zaria. In 1987, Datiri had another exhibition of crafts potters Association of Nigeria (CPAN) held at the British Council, Kaduna. Between 1991 and 1994 he also attended another exhibition organised by the crafts potters Association of Nigeria (CPAN) at the same British Council, Kaduna. In that same year, he also held the lecturers’ exhibition at College of Education, Gindiri, Plateau State. In between 1996 to 1997, Datiri also participated in yet another exhibition of corpers’ week/Exhibition in

Enugu. This was later followed with second National Conference Exhibition in 2001 at the school of Education, College of Education, Gindiri Plateau State. In 2006 he participated in another exhibition organised by the College of Education Academic Staff Union (COEASU) Conference, College of Education; Gindiri. Other three exhibitions were held between 2008, 2010 and 2013 respectively in the same institution.

Datiri's recent exhibitions include the one in London titled "Culture passion and Time". In 2014. "Fibres of Art" in 2015 and also "Art and Illusion" in the same year. Among others is the exhibition of the University Jos held during its University Convocation in 2016 at the University of Jos, Plateau state. Yohanna Datiri's interest for exhibitions is as a result of his early exposure through educational visits (excursions) organized by the pottery centre in Jos museum and the exhibition held by the then young Gukas. This decision motivated him to study ceramics in Ahmadu Bello University, Zaria.

Considering the background of Yohanna Datiri, he had contributed to the growth and development of modern Nigerian ceramic through his teaching and production of works, participation in exhibitions and attending conferences, as well as training of artists in the various institutions where he has worked. It is against this background that the researcher considers it necessary to appraise the ceramics of Datiri in order to bring about a better understanding and appreciation of his works.

Statement of the Problem

The researcher observed that a lot of published works on contemporary Nigerian ceramics have not captured many ceramic artists and their works. This has created a vacuum for the general art enthusiasts in knowing the extent of the contributions of ceramist. This means

therefore, that there are possibly a lot of information about such artist's work that is not known and one of ceramist. Such ceramist who falls within this category is Yohanna Datiri, which the researcher appraises his ceramics arts. .

Aim and Objectives of the Study

The aim of this study is to appraise Yohanna Datiri's ceramics

The objectives are to:

- i. trace the artist's source(s) of inspiration.
- ii. identify the artist's techniques of ceramics
- iii. analyze his ceramics styles

Research Questions

- i. What are the source(s) of Datiri's artistic inspiration?
- ii. How can Datiri's ceramics techniques be identified?
- iii. In what way can Datiri's ceramics styles be analyzed?

Justification of the study

Over the years very little has been documented concerning the contributions of ceramic artists to the development of contemporary Nigerian Art. A lot of such artists exist, and have contributed in their areas of specialization, in art. It is against this backdrop that the researcher considered it necessary to appraise the ceramics of Yohanna Datiri. Onuzulike (2005) laments this relative lack of interest on the part of art historians to appraise and document the activities of potters generally. In the same vein, Alkali and Ahuwan (2014) observes that, "a lot of published literature on contemporary history of ceramics in Nigeria has not captured the works of many ceramists and their contributions in the profession".

It is in view of the vacuum created that the researcher considers it necessary to project the contributions of Yohanna Datiri.

Significance of the Study

The appraisal of Yohanna Datiri's ceramics and its contributions to the development of contemporary ceramics in Nigeria is significant because Datiri has produced quite a number and body of ceramics works which have added immensely to the existing body of works in Nigerian ceramics in particular. In the light of the above, this study adds to the few existing literature on contemporary ceramic in Nigeria. The result of this study will also guide scholars to appreciate and understand the works produced by Yohanna Datiri as emerging artists, art educators and art historians will benefit from this scholarly work.

Scope of the study

The scope of the study includes 12 selected ceramics works of Yohanna Datiri covering a period of ten years (2006 to 2016). This period was chosen because it is a period in which the ceramist had added his academic prowess into his ceramics with a unique indigenous style, techniques, form and content derived from socio-cultural and philosophical influences.

Conceptual Framework

The conceptual framework of this research is based on the contribution of Gukas (2016) who points out that the interest of Artists in African creative hand built pottery is what aroused his interest in studying the philosophy governing the shapes and decorative motifs used on traditional African pots. The framework is also based on Alkali (2009) who states that, there exist styles, motifs, techniques and themes from other cultures yet to be exploited and fused or integrated into modern art practices. Alasa (2011) also opines that, "ceramic as a visual art is a means of social, political, education and economic reformation, transformation and growth". It is also based on Akpang's (2013) concept of Hybrid Aesthetics, which avers that

“Hybrid Aesthetic as an art style or convention, which combines two or three cultures, styles and techniques to create a unique art, which exist in the boundaries between the two cultures and at same time elevates modern visual forms or art, to a creative contemporary status”. Thus, the analysis of Yohanna Datiri’s ceramic art will be in terms of how they conform to these four scholarly ideas. First, the interest in form of art production, the existence of form, style, motif, techniques and themes from one culture to another. Such hybrid of juxtaposition of form, style and content is considered in studying Datiri’s ceramics. In the above, Datiri’s works tends to have a close link to Akpang’s concept of hybrid Aesthetic which borrows from one culture to add into new thoughts for another art which becomes a new culture. Thus, the concept is used as a microcosm in which a comparative study of his works are studied vis-a-vis other ceramists in the review of related works.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

This chapter reviews available literature on ceramics in order to ascertain what authors have written on ceramics in general, especially the historical background of ceramics. The development of ceramics in Nigeria and a review of selected contemporary ceramists and their works, sculpture-ceramics and materials, techniques and styles used in the production of ceramics in general is addressed here in this chapter.

The researcher reviews available literature that are catalogues, journals, magazines, conference papers and newspapers. Little scholarly work has been done on the ceramist efforts and expressions in other media and this necessitates the researcher to review some related literature in view of limited ceramic literature on Yohanna Datiri. Okonkwo (2012) observes that “a ceramic work at any time or place is always influenced by the political, socio-cultural and historical factors in the environment in which it lives and therefore, contributes a lot in projecting the people’s culture and it mirrors their life style. He further states that, pottery and ceramics are forms of ‘languages’ that tell a visitor the tradition or culture of the host area. For example, the Urhobos of Nigeria cook and serve delicacies like banga (Palm fruit) soup in earthen ware pots”. Barley in Okonkwo (1994), observed that:

a neglected aspect of pottery is its ability to affect the taste of food by preserving and retaining flavour. Ceramic forms have effectively served as canvas which potters have used to record historical events, express ideas and observations from their environments and societies. In doing this, the qualities of these potteries and ceramic products have been enhanced aesthetically (and historically)

Ndebilie (2007) states that, “the practice of ceramics has been a means for reducing poverty, creating wealth, generating employment to the society, ceramic techniques and process are well developed and utilized to satisfy the needs of the society in areas such as mugs, vases,

dishes, coffee pots, decorative, animals, electric insulators, wall and floor tiles to mention but a few. In the same vein, Datiri had produced similar ceramic wares which conform with the above statement made by Ndebilie. Some of the works are vase, pots and other decorative utilitarian that serve as functional objects in the society. The ceramic artists have creatively impressed the society by creatively producing wares which not only serve practical use but, also possessed high aesthetic qualities to appeal to people who may own such objects”.

Ndebilie (2007) further opines that, “ceramic works also played significant role in keeping records and events, in the art galleries and museums. It is noted that the Egyptians wrote the biography of the death on ceramic wares”. The author maintains that, they captured wars and other events, in ceramic objects, which were depicted in drawings on their pottery, walls and the writing materials “papyrus”. The Greeks and Romans also produced naturalistic pottery which forms the basis for the renaissance drawing, of which they believe ceramic wares make the society happy and relaxed. It has played a vital role in the aspect of human life to the extent that the discovery of these knowledge is being traced to the formation of ceramic history, in parts of the advanced world, Africa and to Nigeria and to the present institutions, where knowledge is being disseminated.

The Historical Background of Ceramics

This part of the review gives a little background to the history of ceramics art. Adah (2007) states that “Ceramics and pottery are used interchangeably when one is referring to clay in the production of pots and other high fired products, although these two words have the same meaning but are from different origin. Ceramics is derived from a Greek word, *ceramos* and pottery originated from a British word. Ceramics are objects made of clay and fired to a very high temperature”.

Munai and Sadiq, (2013) opine that, “Ceramic (Greek Keramos “potter’s clay”) was originally the art of making pottery, but now a general term for the science of manufacturing articles prepared from pliable, earthly materials that are made name for all fired clay ware. However, the term may be used more specifically to designate coloured, porous articles fired at a relatively low temperature”. Igwilo (1994), states that, “pottery has been in existence in the Nigeria area for many thousands of years, probably 15,000-10,000BC with the dawn of the Neolithic age” this has developed the perception of Datiri in understanding both the tradition and the modern method of ceramics production, as its evidence in the works of Datiri. Ahuwan (2003) affirms that, “history revealed that most Nigerian communities used clay to make useful utensils to solve basic needs”.

In the last few years, with the introduction of the pottery wheel and the establishment of modern ceramics industries in various parts of the country, there has been a notable increase in the number of males joining the pottery art in Nigeria most especially the art of high fired pottery. Before the advent of Europeans in Nigeria local ceramics materials, techniques and tools were being explored by the early traditional potters, in order to meet up their livelihood. In the same way Datiri was influenced and adapted similar techniques in achieving his ceramic works.

Akpale (2002), opines that,

ceramics was characteristically a symbol of settled life and its appearance and development marked an important stage in the progress of man; ceramic seems to be the pivot of national development in the world. Historical records shows that, much of what we know about ancient Greek historical period (especially the geometric, archaic and protogeometric was through the study of Greek ceramics. Ceramics is an important aspect of human life, its structure, function, theme and style have assumed a new dimension since the beginning of early man’s life.

Ngumah (2009) reports that, “ceramic is one of the three-dimensional art forms that have served man in many ways. The production of ceramic wares has assumed a new dimension whereby, it has been influenced by some creative ideologies emanating from contemporary issues. These influences are observed in terms of form, techniques, function and style which are largely exhibited and evidence in the ceramic works of present contemporary ceramics. Part of the historical development of human culture can be traced to ceramic products”. This means that ceramics is an important aspect of human life and no society perhaps can do without its products. This has influenced Datiri to produce ceramics drawn from cultural background especially the Berom cultural background in terms of forms, techniques and functions.

Ganiyu and Onyeagora (2013), opine that, “ceramic is unanimously agreed amongst historians to be as old as man himself. It is also ubiquitous because it resulted from the struggle of man to conquer nature and coax it to satisfy his growing needs. This is perhaps why it has come to be referred to as a mark of civilization. They further posit, “ceramic has also survived in the archaeological context and equally represents the most durable artifacts due to the fact that fired clay, unlike other art materials, cannot revert back to its former state”. It has therefore, been very easy to excavate the remnants of the pottery works of long ago, ancient civilizations and traced down their ages. The ceramic industry is one of the most ancient industries in the world. As early as it was discovered, they could be dug up and formed into objects after mixing with water and the firing ceramics as an art was born. Animal and human figures were made from clay and other materials as far back as 24,000BC and these works were fired in kilns particularly dug into the ground. In line with the above statement, most of Datiri’s ceramics are ceramic sculpture in nature and some which appears

in human forms, were executed in the same way through the influence of the early production as it is evidence in the historical background of ceramics.

The Development of Ceramics in Nigeria

The historical development of ceramics according to Wangboje (1982) is believed to be universal and one of the oldest forms of art, although the origin is not known, but it has been in existence in the area of this country (Nigeria) for thousands of years. According to Wangboje;

pottery came by accident rather than design, and early men used baskets, made of reeds and sealed them up with mud for storing of food items, sometimes one of such baskets sealed with clay fell into the fire, the basket got burnt off but the clay did not burn. Instead, it became hard, strong and rock like in nature. From that moment man began to think of better and effective ways of improving this discovery. These clay vessels were made for eating food, storage of water, grains, ritual purposes and other items.

Stokstad (2008) states that, “Since the beginning of man, pottery has been there. The history of pottery making from the food-gathering communities among agricultural communities were practiced among the people of the orient, Europe and around the Mediterranean Sea, during the shift from Mesolithic to Neolithic culture. Stokstad further established that studies by researchers assigned pre-pottery Neolithic era to the late 7th and 6th millennium B.C. to both the areas of Jericho and Mesopotamia. In Jericho the Transition from one phase to another was clearly discernible, after the Neolithic craft, which contains vessels made of stones. Similarly, pottery was also found in northern Mesopotamia at the Kurdistan Plateau, the site of successive Neolithic pre-pottery settlements. Stokstad finally concludes that, these pottery cultures originated in Western Asia and from there it spread to both east and west of Asia”.

This history of ceramic development also looked into decorative aspects of pottery. Norton (1974), traces the history of decorative pottery making around the Mediterranean sea and observed that, “with the growth of cultures in this area, pottery began to increase from its primitive stage to advanced stage, especially in Asia which is the part of the world where minor glazed pottery was made as early as 500B.C. He also states that the art soon spread to Egypt, Cyprus and Crete. From this period the art later progressed from making simple pots and bowls to the production of figurines, which were used for religious purposes and occasionally as tiles and decorative bricks for building”. Norton also mentioned that the potters wheel probably originated in Jericho about 300B.C. but it took over a thousand years for its use to spread to Egypt, China and other parts of the world. This invention eventually led to a revolution in pottery making. He described the wheel as man’s first machine, which was to develop in the future centuries into complex forms that supported technology in modern life.

In support of the above, Cardew (1970), states that, “the invention of the potter’s wheel has certainly revolutionised pottery art, but still did not erase hand made building of pots to this day”. He maintains that the wheel was introduced into modern Africa and America. Cardew further observes that “with the development of pottery from rough earth wares of the middle age periods, through the painted faience of the 17th century to the 18th and 19th centuries, archaic potteries developed from the same piece in Europe and that Africa’s pottery is also similar in material to that of Europe”. “He also notes that, it is true that there is a range of variation in the methods used, variation from one place to another and the only discernible line of distinction is in economic rather than in technical direction. The Shang period (1766-10217BC) has four basic types of pottery. Banjoko (2007) states that the first is the

continuation of the Neolithic with impressed cords with incised geometric patterns. The second consists of dark grey imitation of bronze vessels. The third, is the white pottery with finely carved decorations resembling bronze pottery and the fourth consists of glazed stone wares”.

The Chou China period of pottery, consists of wall shang types, which continued (1027-256 BC) the time within which the coarse red earth ware with lead glazed was introduced. During the 6th dynasty (AD 220-589) caldon glazed stone ware, began to appear. The Tang Dynasty (AD 618-906), showed stylistic influences from Central Asia. During this period, basins with carved decorations were exported to India, South East Asia and the Muslim empires. Ceramics that characterized this period were fine glazed, white wares and porcelain wares”. According to Banjoko (2007) The Yuan and Ming dynasty brought new foreign influence after the mongol conquest of the mid 13th century A.D. During this period potters adjusted their wares and procedure for the expanding export market. The size of the vessels increased and potters experimented with brighter enamel glazed colours. The blue and white wares became the major export items in the ming dynasty (1368-1644). It was during this period that export to Europe reached its peak in the late 17th century A.D.

In the Ching period (1644-1912 A.D) a vast number of the fine porcelain vessels were produced for domestic and foreign markets with potters concentrating on refinement of glazes. Mikami (1976) highlights briefly on the tradition of Korea as influenced by Chinese pottery and the transmission to Japan. The “Chinese pottery and porcelain always exerted a strong influence on Korean pottery, but Korean potters introduced subtle variation on Chinese models”. He pointed out that grey stones which were found in tombs were typical of the silla dynasty (57BC-A935). He further points out that the sung influenced celadons of the

Korya Dynasty (918-1392), whose later works according to him, were less refined but admired for their straight forward dignity. Koreans in turn introduced their own pottery and Chinese pottery in Japan.

This history of ceramic arts, continued to spread through African countries, in tracing history of African pottery. Visiona, Poynor and Cole (2008), report that “few dates have been established and there are indications that in Africa, pottery appeared much later than in Europe. The earliest examples seem to date from about 1000B.C. in areas which cover present day Nigeria, Sudan and Kenya. He further states that, the evidence on early pottery in Africa does not enable researchers to mention whether pottery was invented in Africa or not. Through discussion about ceramics from different regions of Africa. The author notes that West Africa was viewed as rich in ceramic art and the best of the ceramic art works were found in Nigeria and Cameroon. The author gave an example of the ritual vases made by the Nupe and Yoruba as “superb”. The example was the adaptation of ornament to decorate ceramics vessels.

The authors, further posits that, “pottery of the Cameroons as in Nigeria, was exceptionally fine, especially in ritual items. He identifies some large tripod vases, twin cups as well as realistic painted figures of unbaked clay, made by the Ekoi, Ibo and other ethnic groups having embossing designs in relief, sometimes in Zoomorphic design on their handle. This history of ceramic arts continue into different stages of transition to contemporary period of ceramics productions”.

Norton (1974) links the era of contemporary ceramics to the growth of the industrial revolution. He points out that, the proliferation of industrial ceramics manufactured during the industrial revolution, at a point wiped out contemporary pottery as potters began to

abandon their private studios to work in industries. This trend was later reversed as some potters resisted the domination of pottery production by mechanized ceramic industries and gradually contemporary pottery was revived as the industries could not meet the taste of some excellent designs.

In support of the above, Lane (1973) reacts that;

after the neoclassical phase of ceramic production, traditional pottery was disorganized throughout Europe, which gave way to the wide application of mechanical methods and the manufacture of porcelain by industries brought an end to the tradition of craftsmanship in ceramics. The work of some isolated artists who continued to experiment on their own and frequently opposed the production of ceramic wares by great factories led to the revival of contemporary pottery in Europe.

This contemporary production continued to grow to the 21st A.D. century, though the history of contemporary ceramics continue to develop in the world, Africa and Nigeria. In particular, many artist began to make their creativity and expressions in their ceramics in visual forms. This transition widened the scope of contemporary Nigerian ceramist and those in other countries. Zaria artists joined in this contribution by breeding numerous ceramic artists that explored in materials styles and techniques.

Review of Selected Contemporary Ceramists and their Works

This section of the review fourteen ceramic artists and their works, especially in their approaches, styles, media and techniques used in producing the art. The present trends of contemporary Nigerian ceramists had continued to breed numerous ceramists, who also contributes in no small measure to the new definitions of forms on constant experimentation of forms, styles, techniques and media.

The production of ceramic art is very significant because it has served different purposes in different parts of the world both in the past and present. The traditional African societies are

no exception in the use of ceramic works. The ceramicists produced their works with the intention to serve some specific functions such as social, religious, political, economic, cultural and aesthetics. Visiona, Paynor and Cole (2008), opines that “the ceramic containers in southern Africa bears both social, religious and economic function of the community”. In the traditional Southern African communities, the beer vessels were used to invoke ancestors, who are believed to guide and bless the living in most Southern African societies.

Danburi (2007), supports this opinion that “only traditional pots are used in performing certain socio-religious rituals and medicinal functions. For example, traditional medicine cannot be boiled in a modern metal pot. This implies that these function can only be done in a traditional pot in order to achieve the desired aim”.

The ceramic works served some multipurpose functions, as household utensils. Saliu (2005), adds that, “Ihima potters of the Okehi Local Government Area of Kogi State produced different types of pots for various domestic uses, ranging from fetching of water, storage of water, soup pots, frying pots, local beer brewing and serving pots”. Most of these ceramic works in traditional African societies bear various functions which were aimed to solve some specific problems in the society and its artistic expressions has created visual language amongst the ceramist particular.

Datiri in the same way has produced ceramics wares like pots and cups which equally function as those of the potters in Kogi as stated by Saliu (2005). Onuzulike (2009) posits that, “ceramic is not all about throwing of pots or cups. It goes beyond that to include the production of wares that utilize high creative skills, that can be called ceramic sculpture where ceramic is integrated in sculpture to capture or communicate issues, for example, social, political and religions issues in art”.

Ceramics-Sculpture

Ceramic art is one of the earliest forms of art and has consistently served as the ‘black- box’ of human civilization. It has developed with societies and most times, its elements (remains) are looked upon as epistemology of vanished cultures and civilizations. Right from the pre-historic, through traditional, to modernistic art periods, ceramic art has endured and metamorphosed in structure and function. In the present post modernistic period, ceramic is still evolving alongside the general artistic order in which interdisciplinary connectedness and traditional or tribal value revival, in exploration with the contemporary ones, are the favoured approaches. According to Stokstad (2008) postmodernist approaches to art, have to do with experimentation, breaking standard rules and testing new grounds and relating past experiences to the present.

The ceramists and sculptors, to some extent work hand in hand, and use clay as their major material to creatively express deep concepts. Damden, Lamidi and Gadzama (2015) support the view that “potters and sculptors of Mediterranean and Western Asia used clay to form figurines, vessels and large sculptures. However, whether sculpture or ceramics, once it is fired in the kiln and unglazed, it is referred to as terracotta.

Ceramics is categorically, an extension of different forms of pottery making. It embraces all forms of clay wares that pass through heat treatment and the scientific glazing. According to Lazzari and Schiesier (2008), and also Mittler and Ragans (2009), “ceramics wares are universal craft (art) forms found in almost every culture of the human race from Neolithic times to the present 21st century AD. Asogwai and Emodi (2015) stress further that, “ceramics is one of the earliest forms of art, and has consistently served as the ‘black box’ of human civilization. It has developed within societies and most of the time, its elements

(remains) are looked upon as etymology of vanished cultures and civilizations”. The transformation in sculpture has changed to ceramic sculpture which is not limited to built pot alone but towards challenging political, social, socio-cultural and educational issues in Nigeria, and the world at large. Okpe (2005), observes that, “recent developments in ceramic art shows that, three dimensional art forms are engrossed in post modernism. Ceramic art gradually is transforming into sculptural forms with lots and lots of functionality. This has challenged ceramists like Datiri to produce ceramic works in form of ceramic sculpture in nature, to conform with assertion made by Okpe (2005). The author further states, that the strict tradition of practice of sculpture for sculptors and pottery for ceramists, began to weave into one another in the late 1970s to the extent that sculptors began experimenting with ceramic methods of hand-built forms, while the ceramist develop interest in producing figuration, outside the dictates of sculpture, which is a trend that had continued to create transformation of new ideas, styles and techniques.

Okpe (2005) further explains that, “these products of interdisciplinary romance between ceramic art and sculpture became known as ceramic sculpture. Ceramic-sculpture is widely seen as an art form possessing good characteristics of art, which borrowed from past ethnic experiences. This is so because in ancient cultures, especially in the traditional African society like Igbo-Ukwu, Ife and Nok cultures, ceramics are not separated from sculptures irrespective of the material and process of production”. According to Onuzulike (2008) ceramic sculpture gives rise to intriguingly expressive forms, appreciated by most people as it is evident in some of the reviewed related ceramic artworks of some selected ceramics artists. The practice of ceramics in recent times, has transformed the ceramic practice. This transformation has changed the approach of Yohanna Datiri’s method of production of

ceramic to ceramic-sculpture forms as it is evident in most of his ceramics, which are ceramic sculpture executed in terracotta.

Background of Ceramicists and their Works

Abashiya Magaji Ahuwan was born on 31st December, 1947 at Sakwak in Zangon Kataf Local Government Area of Kaduna State. At the age of seven, his elder brother, Reverend Iliya a clergy who had attended the Bible College in Kagoro and Igbaja became a missionary in Kagoro. Reverend Iliya, knowing the good of education sent Ahuwan to Madakiya Primary School. Madakiya was 10 kilometers away from his parents. After three years of schooling in Madakiya, he moved to the Practicing School of the Sudan Interior Mission (SIM) Teachers' College in Kagoro. He attended class four at the Practicing School and proceeded to spend three years at the ECWA Senior Primary School Kagoro, where he completed his primary education.

After his primary education, Ahuwan got admitted into the Abuja Secondary School in 1962 where he became passionate about Art. The Abuja pottery, a vibrant place was directly opposite his school. Michael Cardew headed it, but it was when Michael O'Brien arrived at the Pottery, to learn how to make pots from Cardew, that Ahuwan and other interested students from the secondary school, had the challenge to visit. O'Brien eventually was engaged at the Abuja Secondary School to teach Art, while he still made pots at the pottery. On several occasions, he took the art students under him around the Pottery to see for themselves how pots were produced. It was during one of such visits, that Ahuwan was able to make vases for the first time, using the kick wheel.

When Ahuwan completed his secondary school education in 1966, he attended the Abingdon School at Berkshire in England, to study for the higher School Certificate (H.S.C.) in 1967.

He obtained the Higher School Certificate in 1968 and in the same year, he enrolled at the West Surrey College of Art and Design. Farnham, also in England Ahuwan chose to specialize in Ceramics and became the best graduating student in this field, in the college in 1972, with a second class upper degree.

Upon returning to Nigeria in 1972, he taught for four months at the Government Girls Secondary School, Soba, before he was appointed the same year at the Department of Fine Arts, Ahmadu Bello University, Zaria. While lecturing in the Department of Fine Arts, he secured an admission to the University of Tennessee at Knoxville, in the United States of America. There, he graduated with M.Sc in Ceramics in 1976. He returned to the United States for his PhD in Educational Administration and Planning, which he obtained in 1981, from the University of North Texas, Denton. Ahuwan had attained other forms of education learning and qualification through, participation at workshops, conferences, and exhibitions as well as, through visiting and lecturing, at art schools and centres.

Over the period of four decades of teaching in Ahmadu Bello University, Zaria, Ahuwan had held several positions. He was Head, Department of Industrial Design, from 1990 to 1993 and returned to head the department again, from 2002 to 2006. He was President of the ceramics Association of Nigeria from 2002 to 2010, from 2004 to 2008, he became the Dean, Faculty of Environmental Design. Abashiya Magaji Ahuwan is currently a professor of ceramics in the Department of Industrial Design, Ahmadu Bello University, Zaria.



Figure 1: Professor Abashiya Ahuwan Kim Kim, 1989, Terracotta, about 40cm high. Ashakwu journal of ceramics vol. 12 June 2015

Ahuwan is a Nigerian contemporary ceramists, who has practiced widely both in Nigeria and abroad. The ceramist adapted traditional techniques in achieving many of his ceramic works. He started as a ceramist when he began to make *Kim-Kim* pots an experiment of dumb bell pots. From his account, it would be a few years or months before undertaking the trip to the United States of America, in 1974, on an invitation for three-month educational tour.

Kim-Kim is the name given to the xylophone percussion instrument, made of clay, by many of the ethnic groups of Southern Kaduna in Kaduna State. Ahuwan employed the traditional method of pottery, which he learnt from Mallam Idi in which he used, to produce the *Kim-Kim*. (Jari and Duniya 2015).

According to Jari (2016), one of the most fascinating ceramic works in *Kim Kim*, produced, by Ahuwan as shown in figure I. This *Kim-Kim* looks different from the ones he produced previously, richly endowed with a variety of elements borrowed from his tradition. This *Kim-Kim* is provided with three stands to emphasize the point that it was meant to be an altar utensil. Some of the traditional elements adapted are studs that form part of the body decoration. They are actually used on traditional pottery in traditional societies or many ethnic groups in Nigeria to ward away evil spirits. On this pot, the studs form three lines round the lower part of the pot and three other lines round the upper part of the pot. The middle section is left to contain other forms of decoration created as horizontal *lines* to normal test *incisions* and large arrows pointing upwards, Ahuwan according to Jari explains that the arrows were actually the shape of the windows, which he saw on the Abuja pottery House. An arch similar to the doors provided on traditional architectural houses encases the side hole. The overall effects of all these elements is the general ambiance the *Kim-Kim* possesses as an antique.

Ahuwan began to work by inventing an old pot. In Ahuwan's production procedure, he shapes moist clay into a round padded form and sprinkles grog on it, to stop it from sticking on the old invented pots, before putting the clay on top of it. Ahuwan also adopts the traditional method of firing, whereby the firing takes place in an open area. The *Kim-Kim*, is in the collection of the metropolitan museum of Art, New York. Ahuwan was asked if these *Kim-Kim* were created solely for aesthetic purpose He retorted that, they could actually function as musical instruments as well. Coincidentally, after the production, he turned his attention to producing sculptural forms which have no utilitarian function.

Ahuwan (2014) recounts the high points of his stewardship as a ceramics students and artist. Ahuwan has had experiences both within and outside Nigeria. In the course of being a student and an artist. It opens with his experiences at the Abuja secondary school and the pottery, followed by his training in the United Kingdom, his return home and engagement in Zaria, his training and workshops in the United States of America and the Hunkuyi experiments. Ahuwan is very generous in offering credit to Mallam Idi, his private teacher at Hunkuyi. He lists numerous things he learnt from him, from how to prepare clay, to how to use perforated drums and how to fire, and obtain an interesting finishing. The Hunkunyi, presents two levels of comprehension. The engaging narrative forms one level of understanding, while the second level encapsulates a concept akin to the *Natural synthesis* of the Zaria Art society, of the late 1950s. Ahuwan advocates the return to one's roots, in order to create a designer which has a "fulfilling effect to the soul and spirit, and the mundane senses".

The ceramic works of Ahuwan particularly the *kim kim* pots were characterized by multiple studs both on top and on the bottom share similarities with Datiri's ceramic pot "*Royal ritual pot*" in plate III. The work is functional in the traditional African setting especially the Berom ethnic group of Plateau state. The work tends to play a political role.

Gukas Habila Joel

According to Gukas he was born on 25 December, 1948 in Asa village, Lankan District in Pankshin Local Government Area of Plateau State and had his primary education at Ekan primary school Mupun between 1959 and 1965. He attended Gindiri Teachers College between 1968 and 1972. Thereafter, he obtained his B.A., M.A. and Ph.D in the industrial Design Department Ahmadu Bello University Zaria, with several publications and he has participated in several exhibitions both local and international.

He has worked with Plateau State Cultural Centre and taught at Gindiri Teacher's College (TC) Gindiri Demonstration School. Federal College of Education Pankshin, University of Maiduguri and now lecturer at Fine and Applied Arts Department in University of Jos. He has held various administrative positions. He is a member of the following professional bodies: Craft Potters Association of Nigeria (CPAN) and ceramic Researchers Association of Nigeria (ceRAN). He had participated in several academic conferences workshops and seminars.



Figure III: Gukas Joel, "The Bumper Harvest" (2004) ceramics size (24 x 23.1cm) exhibition catalogue uniJos, Photograph by Jacob Onoja (2014)

The Bumper harvest, is a ceramic work represented by three large fruits joined together on one branch and each fruit is comfortable and relaxed. The three fruits seem to have the same characteristics in form and shape. The fruits when placed on the flat surface, give balance, from the front view of the three fruits. A hollow is created on one of the fruit, on the left hand

side. The fruit on the right hand side, has an elongated neck especially where the three fruits were joined together.

According to Gukas (2016),the motifs used in decorating the pot are the roulette decoration which represent tattoo decorations made on the chest of ladies by their suitors to signify love and marriage, while the linear decorations on it are the types of motifs usually used on granaries in Pankshin Local government of Plateau State. This motif is used to signify harvest. The rest of the pot is simply burnished with a spoon to give the pot some kind of elegance and make it appreciative. From their decoration and finishing, some of the surface had textured motifs embellished on them. All had accidentally created nuances of different earth colours, through oxidation and reduction, which occurred when using high temperature in firing. Balance is well achieved on the three fruits and the distribution of the traditional motifs on the works.



Figure IV: Gukas Joel, the lily and the snail “ceramics (2004) size, 46cm, Exhibition catalogue uniJos photographs 2014: Jacob Onoja,

The water lily and snails live within the same habitat. They eat the lily to grow into a mature snail and to be eaten in turn by man as sea food. Gukas Joel used the idea of a water lily, which is a plant with no deep and stable roots to design the base of the pot. This makes the pot to look too fragile to be lifted. This implies that the pot is fragile and should be handled with extra care. Since lily serves as food to snail, the shape of a snail is also used to build up the pot. Gukas (2016) opines that, “the use of knobs as decoration is to include the traditional function of knobs on traditional pottery to show that the pot is for ritual purpose, this means that the pot “titled the water lily” is not for social functions but for ritual purposes. This means that, the pot titled “The water lily and snail” is for religious function.

The back and the two sides of the pot are covered with roulette decoration, to show that, though the pot is sacred, it is for peace and love, when lifted at its sides or kept to lie on its back. The linear decorations are symbols that are used on granaries. This means that water lily can also be harvested as food. The surface of the lily is characterized by studs of different sizes, the stud on the upper part of the lily appears tiny than that on the lower part.



*Figure V : Gukas Joel, “The Isi Ewu” (2004) size 16.5 x 19.0cm
VC exhibition catalogue, Unijos photograph 2014: Jacob Onoja.*

Figure V titled *Isi-Ewu* is an Igbo word meaning “*goat head*” the Igbo serve goat head meat with sauce (pepper–soup) in a small wooden bowl or clay bowls which looks like half the shape of this pot. The inspiration for this pot is therefore, drawn from traditional *Isi-Ewu* bowls. The tradition of African pottery is drawn from a lot of philosophy and form, provided it communicates to the people, what it is made up of. Gukas combined two *Isi-Ewu* bowls together rim to rim. The top one is decorated with a relief representation of a goat’s horn joining the two horns, with an opening which serves as the rim of the pot. At the backside of the horns the artist made a relief representation of a goat’s tails on the lower half of the bowls to further communicate that the pot is a ritual utensil and this has to do with goats. The linear incised decorations on the frontal view of the pot and the checker decoration signify binding agreement of the people. The decoration of the horns also, is characterized by high and low relief impressions at the centre in between the horns; an oval shape with well textured design created to balance the two horns. The pot is also characterized by a colouration of dark brown possibly as a result of firing. The works of Gukas particularly “*The bumper harvest lily and Snail*” are dominated by traditional African motifs which Datiri also utilized in the production of his ceramic works. Such is evident in his works which are geared towards challenging religious, political and social issues in the society.

Chris Echeta

The contemporary trend in ceramics brought new dimensions in styles, materials concepts which led to the adoption of varied forms of development in ceramics production, which has metamorphosed into ceramic sculptures. The ceramic sculpture has clear ceramic features in both structures and functions.

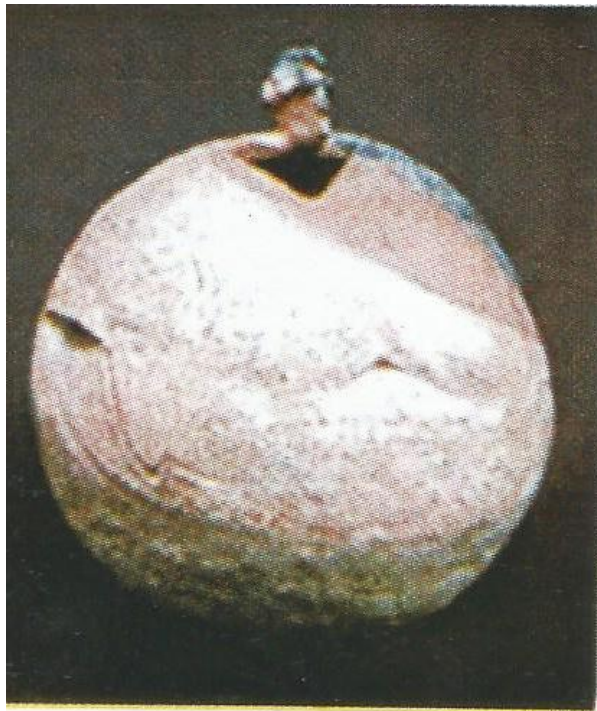


Figure VI: Chris Echeta “Evidence of Good Living” media Terracotta, pieces. <http://www.criticalceramics.org/articles/echeta.shtml>2nd.August 2008 by Ozioma Onuzulike.

Chris Echeta’s work in Figure (vi) is a composition of a small figure, projected out of circular earthen pot, from the top, placed by the side of the lid forming a triangular shape. Parts of the earthen-ware or earthen pot is characterized by smooth and rough textures, which are aesthetically pleasing to the eye(s) especially on the lower part of the pot.

They show evidence of good living, in the form of social art commentary. Onuzulike (2008), describes the partially glazed stoneware as evidences of good living. It was meant to reveal the looting and squandermania of the ruling class in Nigeria, corruption and the looting of the public coffers, represented by the pot-bellied figure in the work. These were the key reasons advanced by the Nigerian military junta each time they take over power.

Echeta’s ceramics addressed some challenging issues in Nigeria, especially the corrupt practices of Nigerians when in power. Onuzulike further adds that “over the last two decades

1990-2010, Chris Echeta produced a large ceramic corpus most of which are metaphorical pursuing social themes and satirizing poor leadership and the consequent suffering of the common man. Echeta's thematic concerns can be traced to his experiences of the brutal Nigerian Civil War which interrupted his early education between 1967 to 1970.

The war remains an important influence that conditioned him to deeply appreciate the creative practice of his teachers Uche Okeke, Chike Aniakor, Obiora Udechukwu and El-Anatsui, who showed remarkable sensitivity to the human conditions in society. As a student seeking expression and uniqueness, he easily adopted the art of social commentary. Echeta's art practices shares a common thematic format with some artists, writers and commentators on national issues on Nigeria.

This work of Chris Echeta has continued to challenge the corrupt practices in Nigeria, and tends to coincide with the regime of General Muhammadu Buhari as a civilian president in 2015. Buhari has been continued in a non stop campaigning against corruption in Nigeria, which is carried out by the Economic and Financial Crime commission (EFCC). Echeta's ceramic work titled "*Evidence of good living*" is an artwork which mirrors the Nigerian looters especially the politicians. A severior that after the politicians had served in their various offices of tenureship, many funds are found missing exactly what the nation is presently facing in 2016. Facing the music as a result of bad governance selfish ambition and all its attendant effects (Onuzulike, 2008).

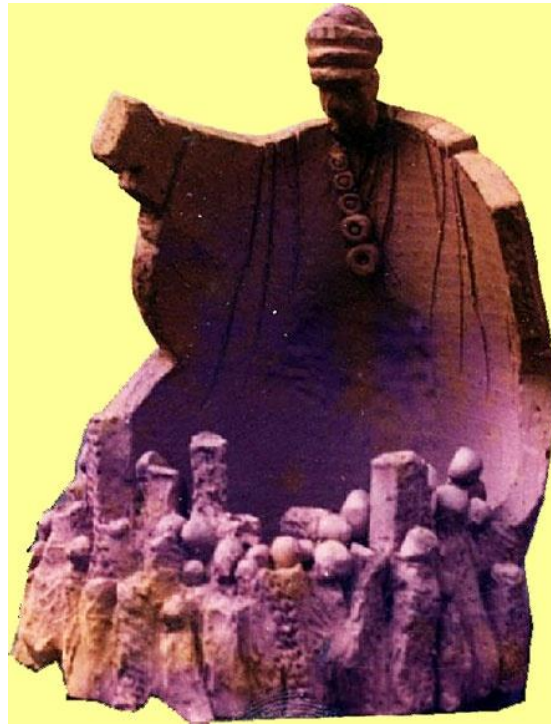


Figure VII: Chris Echeta' Politician/Media' Terracotta Ozioma
<http://www.criticalceramics.org//articles/echeta.shtm/2nd August>.

Politician in figure VII is a ceramic piece that the ceramist modeled depicting the state of a politician with his followers. The figure is shown in distorted form which appears like an abstracted figure at the top of the piece. The head is coiled with some movement of line to create a circular design of the politician's cap. On the right side, the figure raises his hand up above his followers, perhaps stressing a point, or having a strategy of winning election. Below the main figure are geometrical forms which represent the followers of the politician, some of the followers standing upright while some tend to sit. The figures are in a calm posture and well composed signifying solemnity.

This ceramic sculptural piece has a significant role in the Nigerian society and Africa at large. The figure seems to be wearing "Babbanriga", which is almost the traditional attire for

Nigerian politicians during campaigns. The artist, Chris Echeta observes that *politician I* was created to reflect the tumultuous campaign of 1979.

The politician I speaks volumes on the electioneering campaigns and political intrigues of 1979, which led to the emergence of the Second Republic in Nigeria. These ceramic sculptural works largely address the political struggles between the incumbent and opposition parties for the control of the state so that they could continue to enrich themselves and show off their ‘evidence of good living’ unduly.

Presently, politicians are full of empty promises to their followers as depicted in the work politician I. The extent in which the aspirant raises his hand while addressing his followers or stressing a point is indicative of this fact. *New Breed Politicians* and *Let's put our Heads together* are ceramic works that respond to Echeta's view of art as a social history. He has also said that “art and society are like siamese twins which when separated neither survives”. In the late 1990's, leaders began to “put heads together to see whether they can take on the democratic offices again”. Many branded themselves as “*New Breed Politicians*”, Echeta used empty bowls placed on the heads of self-styled “*New Breed Politicians*”, to underscore their empty promises and policies.

Furthermore, the artist maintains that the large eye balls that characterized many of these political figures signify their greedy or covetous tendencies which characterized “big eyed” personalities (onye anya ukwu) an iconic feature representing selfishness, greed and covetousness against the backdrop of campaign against corrupt Nigerian politicians. This serves as lesson to the New Breed Politician to fear God while occupying leadership positions. The works of Datiri are related to those of Echeta in terms of themes, Examples are the works in plates 5 and 6, “togetherness” “consultation” and “Damanjei” are works that address political matters.

Oluwasina Oladele

Oluwasina Oladele is an indigene of Ogbomoso, Oyo state, Nigeria, who was born in 1940 at Kumasi prempo, Ghana. He received his childhood training and education at Katcha, a town near Bida, along Baro railway terminus in Niger state, Nigeria. He studied at Ahmadu Bello University, Zaria and graduated in 1969 specializing in ceramics with first class honours. In 1974, he lectured in Ibadan Polytechnic.



*Figure VIII: Oluwasina "The White Man on African Tortoise, 1990 terracotta. (b. 1940)
CPAN journal of ceramics Nos. 485, 2013*

The thematic focus of Oluwasina's works revolved around African (Yoruba) folklores with the intention of linking viewers to the past and thus revealing the contradictory attributes of man. The work plate VIII entitled: "White Man on an African tortoise" depicts a small human figure sitting astride a very large Tortoise, and holding its shell for support. The figure, clothed in a grayish brown pair of trousers, is characterized by a round ball shaped head and red long-sleeve shirt, representing a "white man" as implied in the title. The shape of the tortoise, a mass of spherical concentric circles of designs, appears larger than life when

compared to the figure. The tortoise appears from the top like the usual Fulani calabash. This is because the linear decoration with red and yellowish colours dominated the back of the tortoise.

This work is similar to the ceramic wares produced by Ahuwan Abasiya which was characterized by linear and geometrical shapes and the application of lines to achieve the decoration of the back of the tortoise, like that of Oluwasina. According to Oluwasina and Algeberia (2013), the work is conceptual; it exemplifies the subtle but firm hand of fate in human affairs.

Thematically, the work is a reminder of the historic Advent of Europeans into Africa, and the effects of slave trade that later followed. The figure represent colonial imperialism and its posture is reminiscent of the white man's conquest of the vast African continent states. The massive form of the tortoise represents Africa, specifically, the continent's geographical and cultural dimensions. The ceramic piece is also an allegory of the infamous "*scramble for and partition of Africa*" by the European powers, and its ravaging influence on the socio-cultural, economic, political and religious life of the Africans. The authors also opined that the tortoise therefore illustrates how Africans pined away under the yoke of colonialism with its attendant brutality. This brutality is cushioned by the importation of cheap and used materials/goods in exchange for African natural resources and the introduction of basic western education and technology.

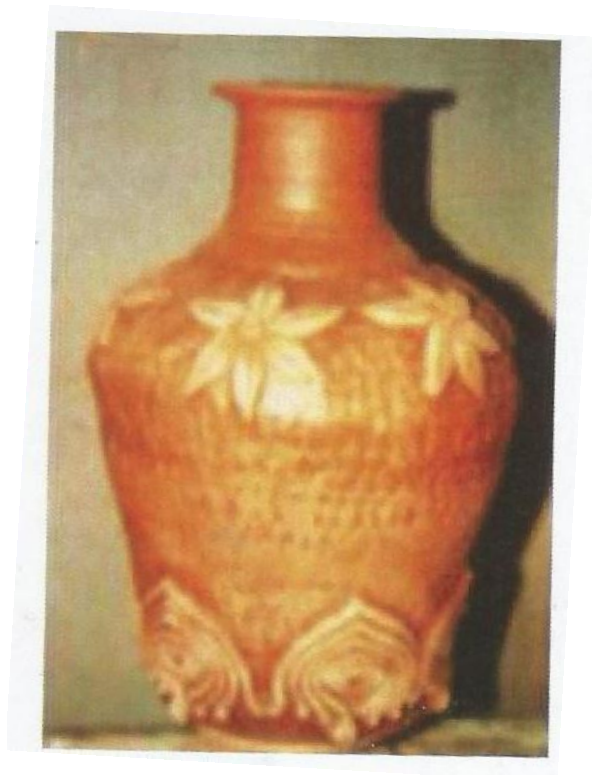
The tortoise appears to have tilted her head upward to a particular direction. However, the tortoise's titled head in an upward curved and its balanced limbs are indications of the black man's dignity and pride in his culture and "Africanness". The bold and rough-textured skin of the animal represents the hard jungle of Africa and portrays the many hardships plaguing

Africans in contemporary times. The White man riding on the tortoise may also represent neo-colonialism and economic subjugation of the African continent by today's imperialists made up of some African politicians and their western collaborators.

The appearance of a naturalistic piece of work showing the tortoise and a human figure on top of it is an ideologically connotated piece of ceramic. The human head is not proportionate to the shoulder, while the arms, chest and the rear flowed together without distinction and attention to anatomical details. Furthermore, the figure is not a true representation of the white man in complexion, as suggested by the title: however, this may be deliberate considering the nature of clay used and its natural colouration.



*Figure IX: Glazed lided jugs, 1985, glazed earthenware
CPAN Journal of ceramics*



*Figure XI: Glazed bottled 1987, earthen ware
CPAN Journal of ceramics*

Ben Igwilo produced quite a number of works in different media like terracotta, which are expressive and philosophical. The techniques employed in their production are a combination of modeling, slabbing and throwing methods and the style is purely naturalistic, which selected works are presented in plate ix and xi above. This range of glazed utilitarian pieces bear design, taken from nature. The designs are similar to those of ancient Egypt, Greece, Italy, China and India. Nature was adopted as a sources of inspiration for the surface embellishment of the pots. In these art traditions, flowers, human beings, horses and wild beasts are used as decorative motifs. The motifs adapted are derived from flora and fauna, in low relief, but the use of incision is purely aesthetic and not cultural. His style is a departure from the forms, techniques and functions of traditional African pottery which favours oval and round shapes. A good example is the work which are influenced by traditional Asian Approach. The decoration of these ceramic wares are characterized by simple colours which are appealing to the eyes. These wares look functional in nature, especially as household

utensils. Perhaps they are designed for the use of the royal class in society. This method of ceramic production are largely utilized by Datiri in his ceramic execution especially the royal, royal ritual pot and the royal goblets. All these techniques were used in achieving the ceramic works.

Agberia John Tobakpere:

Agberia was born on October 26th, 1958, in Ugehelli, Delta State, Nigeria, He had his secondary school education at Ugehelli, Delta State and then proceeded admission to University of Benin in 1980, where he graduated with first class honours in ceramics. After his National Youth Service Corps (NYSC) at the University of Cross River, Uyo, the University appointed him as graduate assistant to teach ceramics. Agberia was engaged in some academic exercises in the University from where he later bagged his Master's Degree in visual Arts from the University of Ibadan. He was then given appointment as lecturer by the University of Port-Harcourt in 1990 five years later he obtained his Ph.D. in ceramics between 1995 to 1996. He had engaged himself in several academic exercises within and outside Nigeria. His career as a ceramist has created and impacted in the creative life of many ceramists in Nigeria. His media and technique has been a tool for projecting culture and tradition, using symbolic forms.



*Figure IVX: Figure Chief Urhobo, 1984 2. Terracotta
CPAN Journal of Ceramics 2013, Portfolio Benjo Igwilo.*

Some works of Agberia are roundish in shape, while some are presented in cylindrical form. Often, the pieces are patterned to represent traditional African architecture, while some forms are in precision of forms.

The piece Urhobo chief in figure ivx is a bust of fired clay coated with translucent brown and grey glazes. It is the bust of a chief wearing a cylindrical hat with flared sides that remind one of the cowboy hats that were the vogue of the 1960s. The hat has over time become a status symbol and part of the dress culture common among the peoples of the Niger Delta in Nigeria. The hat is characterized with some status of prestige. The top of the hat is tilted to the left hand side and appears elongated in shape. The bust is adorned with neck beads and the popular shoulder-high male garment, an important ceremonial dress peculiar to the rulers of the Niger Delta people of Nigeria. The face is oblong and chubby with broad nose, thick lips, widely opened collapsed jaw (almost swallowed up by the neck), and broad chest. The

work represents traditional authority of the peoples of Niger Delta. The translucent brown-orange glaze enhances the status, affluence and power enjoyed by the rulers.

The predator by Agberia is a pot-like, organic and semi-naturalistic ceramic sculpture. Parts of the pieces projected upward to form a small cylindrical pot shape which is culminated into two separated zoomorphic forms of birds. The two birds are connected at the top and interlocked, suggesting communication and intense affection. The base of the pot is decorated with clay coils in low relief of tiny circles arranged and pinched rhythmically like the bark of a tree. The mid-section of the base is decorated with diamond-shaped motifs arranged in a repeated pattern on a linear background. The form and content of this pieces represent a mother (older) birds, with mouth widely open and as ready to swallow or feed a younger bird. One of the birds with open mouth displays sharp incisors and canines, while the other bird (with long tender neck) is captured in an unreserved submissive posture before the predator bird.



*Figure XIII: Agberia Predator, 1985, terra-cotta 2/8 ft high ceramic sculpture.
CPAN Journal of Ceramics, 2013, Portfolio by Benjo Igwilo.*

Agberia (2013) in his work states that, “the pot is a symbolic representation of the class struggle and the disparity existing between the poor and the rich in society, the mighty and the weak, the rulers and the ruled, the governors and the governed. He stressed that his thematic effect is universal because the struggle is common to cultures and civilizations, throughout the world”. Agberia used this pot to portray a situation that is witnessed everyday. The young bird depicts the masses; often regarded as politically impoverished. In Nigeria, these people are often neglected by the political class, oppressed by the rich and are powerful and regarded as mere statistics in electoral matters. This piece as implied by the title, is a metaphor on the predatory tendencies of the wealthy and the deprived domination of the less privileged by their elected or appointed leaders. With his mastery of the hand-building technique, Agberia used geometric, linear and architectural elements on these pieces to examine the plight of the Nigerian masses. The piece captures the insatiable desire of the strong and powerful to subdue the weak and the persistent struggle of the weak against class subjugation and suffering, so the struggle continues.

Chris Afuba:

Chris was born in 1947 in Nimo, Southeastern Nigeria. His early encounter with the image of the usually dreaded Nigerian police opened him up to political thought and creative action using the human head as metaphor. The artist recalls modeling at the age of five, the figure of a policeman in mud collected from the prepared clay. Let for his mother’s scrubbling and decoration of the hut that served as their kitchen. Chris’s quest for knowledge led him to combine studio work with studying for his General Certificate of Education (GCE) at continuing Education Centre, University of Nigeria Nsukka. He worked as a graphic artist with the Faculty of Education, also of the University of Nigeria, Nsukka. Following his successful performance in the GCE, he gained admission to study art at the Institute of

Management and Technology (IMT) Enugu. He maintained a strong contact with Nsukka and was well aware of the artistic developments there. For instance, he became familiar with the works of many of the Nsukka ceramists including the American trained Benjo Igwilo who at the time, was domesticating his foreign sensibilities in ceramic practice to create works with distinct Nigerian identity. He was particularly influenced by the works of the Ghanaian-born sculptor, El-Anatsui.

Chris Afuba approaches his materials, techniques and political themes in an interrelated manner. He views the political terrain in Nigeria as rugged and reflects this notion both in his choice and deployment of materials. Datiri's works share similarities with the work of Afuba, Most of the works executed by Datiri are largely terracotta in nature Afuba's terracotta head in ceramic sculpture titled "politician" are similar to Datiri's ceramic sculpture which are rendered in terracotta which are also spared toward addressing political matters in themes and content.



*Figure 16: Chris Afuba, politician, 1986, terracotta
CPAN Journal of ceramics, photo Eva Obodo.*

Politician produced by Chris is an anthropomorphic head that looks like a stump of tree with rough and decayed fissures. The eyes deeply set in bulged burrows, the mouth and nose playfully twisted to the right hand side. The nose ridge runs up to the forehead and flows to the right and left corners of the forehead, creating what looks like the beaks and eyes of an owl or vulture. According to Afuba (2013), clay coils define the flowing contours of the eyebrows, nose, mouth and other features. The repetition of the coil lines made the head to appear rhythmically charged. The brownish terracotta color contrasts with the dark interiors of the hollow eyes, nostrils and mouth, enlivening the expressive charge of the pieces. By his use of a mark-like face, the artist appears to also reference the Nigerian politician as a comic performer in a circus called “Democracy”.

Where Afuba does not wish to emphasize the linear qualities of his building coils, he undertakes a joining of both the inside and outside of the walls of a work in progress. Some of his models follow this approach. In doing this, he uses his fingers to texturize the work by drawing them through or towards desired directions. He employs his fingers in the same manner a painter uses his brushes or canvas to achieve variety of textural effects.

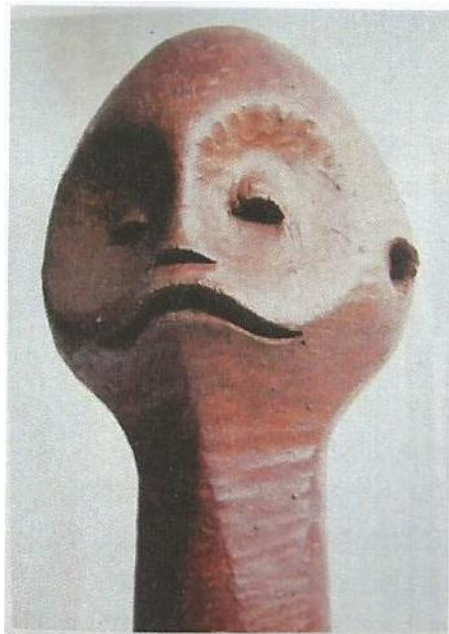


Figure 17: Chris Afuba, No wahala 1998, stained terracotta source: CPAN Journal of Ceramics 2013 by Benjo Igwilo.

This piece of ceramic terracotta by Afuba, titled “No Wahala” (means suffering) is a head of a figure characterized by an oval-shape with a long neck. The spatula cuts on the face created the nose, ears and eyes to have sharp edges which contrasted with the subtle ridge of the eyebrows, which runs round to form a facial side with shallow sockets. Afuba (2013) stressed that the eyeballs are made to settle down conveniently in their sockets with two perforations. Finger nail-size projections as both sides of the head stand to form the ears. The mouth is a long, narrow incision following a curved formation along the demarcating ridge that defines the socket and the jaw. In fact it introduces a mood of uneasy tranquility on the face of the figure, just like the silent moment before a storm. The head’s smooth finish is stressed with faint tool marks concentrated on parts of the neck region and round the eye sockets. In the local Nigerian popular usage, “No wahala” is a pidgin English expression (meaning no problem) signifying a grudging acceptance of oppression or injustice. Afuba apparently used this style to reflect upon the suffering of the helpless masses of Nigerians who groan under the excruciating burden of poor political leadership and economic hardship hoping for a helper or salvation.

Alasa Saibu:

Alasa was born on the 1st of October, 1963 at Agbede Edo state. He had his primary/secondary education at St. Paul’s Anglican Primary school, Idi Oro Lagos and Western Boys High School, Benin City. He went to Auchi polytechnic where he obtained a National Diploma (ND) in General Art, a certificate in Community Banking/National Diploma in Banking and Finance, then Higher national Diploma (HND) in Ceramics and Technical Teacher Certificate (TTC) in Education. He also bagged a Doctor of Philosophy (PhD) in Educational Technology, from the University of Nigeria, Nsukka. Saibu is presently a principal lecturer in the Department of Ceramics and Glass Technology Auchi Polytechnic,

Auchi. He has to his credit several exhibitions both locally and internationally, seminars, workshops, conferences as well as series of journal publications and a textbook in ceramics.



Figure 19: Alasa Saibu, A Nation With Milk and Honey in Chains.

This ceramic piece titled Plate 19, “A Nation With Milk and Honey in Chains” is characterized by multiple circular shapes, dominating the upper and the lower portion. The piece is a pot-like ware with hand attached to it by the side, on the other side is a cup stand created with an oval cup stand like a candle stand. On the neck of the ceramic pot is a strong rope tied on the pot in different round. This ceramic work connotes Nigeria as a country endowed with both human and natural resources, but due to mismanagement/misappropriation the citizenry has been placed citizenry in perpetual poverty. The oval shape

on the opposite directions, the dropping/glossy white glaze and brown coloured glaze represent milk and honey respectively. The wares indicates the grandeur of the rich country called Nigeria while the matt glazed surface, the images of the refugees radiate mother and children which indicate the penurious state of Nigerians (Alasa, 2011).



Figure 20: ‘Celebrity’ is a ceramic piece that shows Nigeria in the era of plenty. The giant vase with two spouts, a saucer and cup.

Ozioma Onuzulike:

Ozioma’s “*which way forward*” is a ceramic sculpture executed by Alasa Saibu. The work comprise two giant figures standing and facing each other in serious mood. The figures seems to engage themselves in a political discussion perhaps after or before election. As the title of the work implies, the figure on the left hand side seems to be the spokesman. The head of the figure is titled downward and the other figure faces the same direction and perhaps is listening to his conversation.



Figure 18: Ozioma, 1996, "Which Way Forward" ceramic sculpture, The Truce Annual Staff exhibition 2011, the school of Art and Design Auchi Polytechnic Auchi.

Under the two giants figure are many representations of human forms (political followers). This is because in most political gatherings, the aspirants stand on the square base. The work on display speaks volumes of political communion, though imaginative and abstract in nature. The ceramic sculpture composition tends to mirror political, social, economic, educational reformation, transformation and growth on the society. This work titled "Which Way Forward" shows two defiant feet set in different directions, indicating confusion, diverse opinion parting of ways or a consensus on the best way forward..

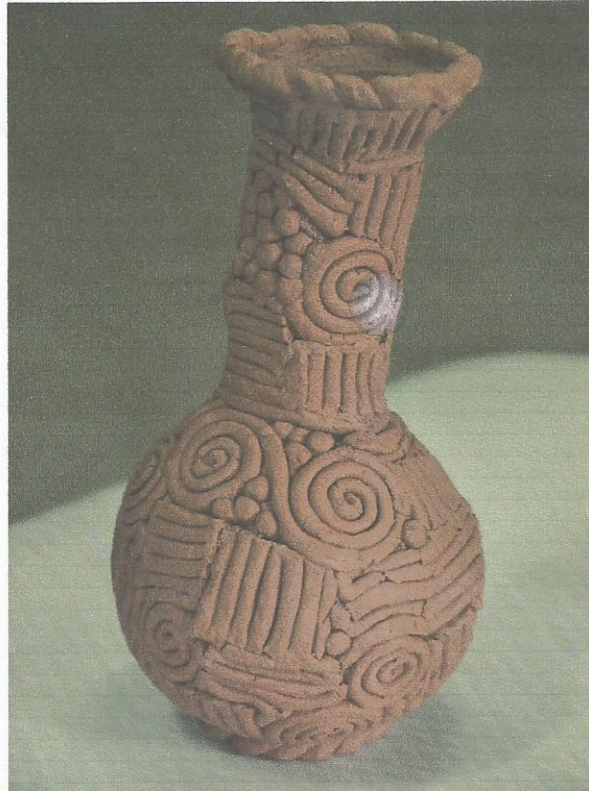


Plate 1: Yohanna Datiri, Flower Vase, Size: 18cm, Year: 2016

All these ceramics works are geared towards addressing some issues in the traditional African society especially the Berom indigenous issues, through the issue of both modern and traditional techniques of producing ceramics. From the foregoing and having reviewed what different authors have written on ceramics, it has guided and assisted the present study and revealed that the ceramist was involved in practicing ceramics since leaving the university and has produced quite a number of ceramics. The review also has shown that Yohanna Datiri's ceramic is geared towards addressing some important factors in the society, in regards with political, social, religious and utilitarian issues.

Materials, Styles and Techniques

This part of the research is mainly focused on materials, techniques and styles because a ceramic work might have multiple use of materials, styles and techniques. Datiri's Ceramics have been found to play important roles in addressing various needs that are household, environmental, industrial, socio-cultural, political and religious in nature. Apart from ceramic tables and sanitary wares which includes cups, plates, pots, vases and baths among others, much of the construction industries depend on the use of ceramic materials either as a product or insulator. This shows that to achieve a good ceramic product, there is need for good material, style and technique application.

Materials

Clay is the main raw material for ceramic wares which are produced by the weathering of crystalline rocks such as granites, pegmatite and basalt and that of kaolin or China clay is the useable clay mineral known as kaolinite (Ahuwan 1993). This type of clay contains little iron impurity. Hanner (1975) states that the name "Kaoline" is said to be Chinese for "high ridge" which was the district from which the early supplies were obtained. The author adds that no clay is pure in its chemical composition. Chemical clay is a hydrated alumina and silica plus chemically combined water. It is only when it has been processed that it can be used successfully to produce ceramic wares. Datiri's ceramic wares have been of clay fired in bisque and in glazed.

The traditional and contemporary potters use the raw material clay for the production of ceramics. Idowu (2006) states that "The traditional potters generally manufacture their wares having in mind the purpose it is meant to serve". Bakinde (2007), supports the above statement that all traditional vessels were manufactured based on the function they are meant

to perform and that each ethnic group has peculiar ceremonies associated with them and as such they employed pottery in carrying out these traditional ceremonies. The geological survey of Nigeria shows that Nigeria has abundant deposits of ceramic raw materials, some of which are of equally high standard when compared with those from the developed countries. These materials are therefore suitable for all kinds of ceramic products all that is needed is adequate knowledge of the raw materials and appropriate methods of preparation and production. Datiri has used this abundant clay deposit to produce his works on the Berom culture and on other socio-cultural spheres.

Peterson (1994), holds that “clay is a natural composite of natural earthen materials that turns hard when it is fired. Therefore, a successful ceramic work can only be achieved through the use of the right materials. The basic materials used for making a pottery is clay. Clay is normally classified into primary and secondary clays”. In support of this view, Nelson (1977) observes that, “clay is very important in pottery production especially with the two classification”. The author says that primary clay is the type of clay that is found in the place where it was formed and not transported there by rivers, while secondary clay is a river borne clay to the site of deposition and contains impurities that give it various colours. He further says that kaolin is a primary clay and other clay is called secondary clay.

The availability of ceramic materials involves the following; ball clay, kaolin, feldspar, quartz or silica sand, calcium carbonate, bentonite and tale. Others include lime stone, marble and gypsum which are quite important in the production of ceramics, cement and plaster of Paris (POP). Clay is the most important and basic of all materials as earlier mentioned for ceramics. It is equally the most abundantly available in Nigeria and African countries. The use to which ball clay could be put is almost limitless. Clay is used for

household utensils and interior decorations as well as structural purposes in the building industry, just to mention but a few. Kashim (2011) says that ball clays deposits spread all over Nigeria. However, they are found in very large quantities in about sixteen states namely Akwa Ibom, Cross River, Benue, Ebonyi, Ekiti, Ondo, Ogun, Enugu, Abia, Plateau (where Yohanna Datiri's ceramic works are produced), Niger, Kaduna, Kano and Delta States. The materials mentioned are given brief explanation as follows:

Styles

The researcher explores the relevance of style to this study and the literature concerning styles, furnish readers on the styles of Datiri's ceramics works. In general terms, Feldman (1971), sees the concept and important of styles in artwork as indispensable, in the study of art. The author notes that style have several meanings to any artwork which at times cause confusions. It can be referred to as work of a particular era; it can also refer to the growth and development of an artist's way of working. It is also technical in approach to the production of art. It is used as a mark of approval and recognition of high standards of achievements. Style can be understood not only from the overall feeling or quantity it seems to be expressing. The understanding of art styles leads to the search for meanings and relevancies, in the subject matter and the apparent purposes of an artwork.

The study of style reveals the artist's way of thinking about his/her work. In the study of style, the past and present are looked at to identify stylistic unity in contemporary art as well as in the past. The ongoing development in the society and humanity allows for analysis of style based on the knowledge of the interaction in human behavioural experiences, personally an artistic creation which has led to a better understanding of modern styles

Regarding the issue of styles application and changes, Feldman, (1971), further states that, “several psychological socially inclined and aesthetic ones, that styles are symbolic to meaning and also provide a description of the work in terms of its formally functioning of the main styles”. This is to an extent true because the meaning in style is important as it helps to give understanding of what the artist hopes to convey. Duniya (2009), observes that style could be characteristic or a group of characteristics that are identifiable in a work of art. These characteristics are usually constant, recurring or coherent. The visual artist have experimented with styles such as classicism expressionism, realism, abstraction to mention but a few as we can have them in most art movements”.

Gardner (1975), states that “it is a fundamental hypothesis of art history that works produced at the same time and place will generally have common stylistic traits”. Egonwa (1994), argues that, “the stylistic tendency demonstrated on an artwork is determined largely by the environment in which it is created. Therefore, it would be assumed that a work of art produced in Nigeria today, will be determined by the style and ideology that presently prevails in the country”.

Styles exist in modern art and complex era so that a single style may be predominant either for a long or short period of time. This is in addition to the fact that changes may come through art critic and art historians especially, “creative invention” of group of artist working in different moments. It can change in social, political and economic conditions. Feldman’s works and observation deal extensively with the issues of styles. He provided several meaning of styles, its influences on subject matters of artworks with regards social condition, and deals with the issue of formal analysis and the implications and social conditions that brought the work of art into existence.

Since most of Yohanna Datiri's artworks are categorized, it is therefore, important for readers the general populace and art enthusiasts to view and understand these chronological styles and the reasons why they were created. In line with the aforementioned, Gardner (1975) adds that: "the knowledge of the period within which an artwork is produced can give a clear knowledge of its meaning and the inspiration which it is drife from when an artwork of common stylistic features are set in a chronological orders as an indispensable tool in the study of art history. Therefore, before one can talk about stylistic development, its chronological order, sequence of works must be correctly arranged and dated by it history of style, showing the evolution of that period.

Gardner stressed further that works of art are endowed with some aesthetic prescriptions of their own time and that no matter how sincere they will fail to look at works from the point given at the time, they were produced and this presumption can amount to prejudices. This can also lead to lack of understanding of works of art. Consequently, the lack of appreciation of the individual significance and quality of works with regards to social factors is taken for granted. Classification of works of art by period of years are pointers that lead or guide the onlookers from the time it is made. Gardner uses iconography as a tool for study of art works. In this regard, artworks are grouped in terms of their theme rather than their styles.

The author, further states that political, social, economical, scientific, technological and intellectual background of a community's development or decline accompanies and influences artwork. In a nutshell, gardener observes and states the importance of chronological listing of art works for a better understanding of the influences of factors on the style and theme/development of the artist works.

Genova (1975), seems to share similar opinion when he shed more light on the use and importance of style. The author argued that style is not born in a vacuum. In the past, it is developed in response to situation, such as expression of the artist's training and also

psychological philosophy towards life. She further states that observing styles as main functions as that of expressing meaning that enables work of art show and says what they are about expressing “might be used to describe the works”. The authors conclude that styles originated from a variety of sources ranging from psychological to socially inclined and aesthetic ones, that styles are symbolic to meaning and also provides a description of the work in terms of its formally functioning features. To Genova, meaning is the main function of styles. This may be true to an extent because the meaning in styles is important because it helps to give an understanding of what the artist hopes to convey

Techniques

The constant exploration of ceramic by artists has developed various techniques of approach in ceramic arts practice. The art of traditional pottery in Nigeria is an old craft known to different cultural groups. Each cultural group has some slightly unique technical approach to the production method. The variations in shapes and sizes are also in line with the cultural needs of the consuming communities (Gukas 2007).

In most cultures of the world there is no culture, all cultures are dynamic, and so it is the art of pottery among Nigerians, the old pottery practices among all the ethnic groups have seen some degree of changes over the years in techniques. As the country develops, the people also change their socio-economic status. The new pottery materials and techniques of pottery which is also referred to as ceramics was first introduced in Nigeria in 1904 by Mr. D. Roberts, and then 1930 Kenneth Murray. The new technique gained its full acceptance among Nigerians in 1952 when Michael Cardew introduced it at Suleja, to Gbagyi community in Niger state of Nigeria and Ladi Kwali and few other suites. This huge success

was primarily due to the availability of skilled traditional potters as human resources (Kashim, and Akinbogun, 2006).

Techniques in ceramic artworks has been successful, this is because ceramic production involves a number of techniques, some of which have been in use since the beginning of pottery making, during the pre-historic period Norton (1961) states that, “since the beginning of pottery several technique have evolved as the art developed and moved to advance stage. He says that the hand building techniques as an old method of forming wares is still in used today. This techniques consists of the pinching method, the coiling method, and the slab method. He says that other methods includes throwing, slip casting. Jigger-Jolley and pressing techniques”. Kenneth (1968) also wrote on the techniques of pottery production. He focused on the throwing techniques and says that with the invention of the potter’s wheel, forming wares becomes much easier and faster during production.

Cosentino (1990) sheds light on the modern techniques of ceramics. Particularly on the studio and industrial methods. He states that the studio techniques range from hand-building to throwing and casting, while the industrial techniques involves slip casting, Jigger-Jolley and pressing technique on the slip casting techniques. Cosentino further acknowledges that this technique was a major industrial method of mass production of identical wares. He describes the Jigger-Jolley technique as an industrial technique which is used to produce flat wares and fairly hollow wares. The researcher discuss more on different literature that writes about techniques of ceramic production.

The abundance of pottery materials have offered a wider range of production techniques. Thus providing evidence of intelligence and mastery with which the people have used this materials to the best of their potentialities. Appropriately, the modern day potter might hold

the view that traditional pottery production will be extinct in the rapidly developing economy of our country. Igwilo (1983) still holds the view that pottery in Nigeria is still an authentic folk-art, and the local potter is still producing just as abundantly as before and the quality still remains high despite the use of this local materials.

Techniques of local pottery production vary from one locality to another and ethnic groups have different, methods of pottery production. Here, the study identifies different techniques of production as stated by various authors. Olorukooba (1991), mentioned coiling, slabbing, pinching and thumbing methods as some of the techniques that are used in production. This substantiated by Wangboje (1982), who mentioned the same method but added the hand building technique, that pots have been built by additive and subtractive method Eyo (1972), documents such techniques to be found in other places in Nigeria. Oyelola (Ibid), also observes:

the Gbagyi potters use the coiling method. He notes that the base of the pit is shaped from a lump of clay, which is worked into a ball shape with the first finger, this is placed on a disc or source shaped pieces of calabash tempered with wood ash to prevent the clay from sticking to it. He further states that the potter moves round the pot pulling the clay straight up to form the body of the pot. The inside is smoothed with a scrapper made from pieces of calabash as the work proceeds.

Oyelola (1981), remarks that the scrapper is vigorously drawn upward in a diagonal direction. According to him, when the pot reaches a desired height, it is squeezed carefully into shape and smoothed with a piece of polythene. Fagg (1984), reports that the majority of potteries discovered that are kept in the Jos museum were produced using the coiling method, and it is hammered all the time. The pot is completed when the potter is satisfied that he has obtained the size and shape he desires. The rim is flattened with a palate knife and bends over to form a thicker rim. The pots are then smoothen with wet leaves.

Oyelola (op cit), went further to report on pottery techniques found among Ilorin potters who produce a black buff ware. According to him, they use the beating techniques to form their pots. With this techniques, balls of already clay prepared clay is placed on a small cylindrical log and beaten with a smooth disc until it is flattened, which ashes are sprinkled on the clay from time to time so that it does not stick to the beater. The circle of clay is placed over a similar pot and beaten again so that the mouth is removed and placed down wards, Counts (1973), asserts three methods of producing pots, to include hand building, slabbing and coiling methods, though he indicated other methods exist like the wheel technique are also used.

Gukas and Datiri (2001), mention five methods of pottery production found under the hand building technique to include, pinching, coiling, shallow round depression technique, inverted hold technique and soft clay form technique which Datiri has used severally. In pinching method, they state that it is the most primitive technique in which pots are made by hallowing out a small cavity in a small ball of clay (the size of a tennis ball) before production starts. The coiling techniques is the commonest, oldest and is best for general use. To start production using this technique, a small ball of clay is rolled on a table or between hands until a long roll of clay about thickness of the finger next to the index finger is made. A pot is started by winding the coils one on top the other and from the start, it looks like the base of a small shell. The addition of each coil depends on the size of pot to be produced. The shallow depression technique shows that a round shallow depression is created on the ground in form of a deep sancer, some wood ash powder is sprinkled in the shallow depression after which a fairly stiff and coarse flat disc of clay is placed in the depression and beaten with a short solid fired clay pestle. The beating of the clay disc to take up a shape of

depression is usually started from the centre of the disc. This is carefully done, to ensure that with each beating, the disc is rotated slightly with the other hand and with the help of the opposite foot. When using this technique, the potter sits on the ground so as to engage his foot as he continues potting. Each time the potter beats the clay disc into the shape of the depression, he ensures that the pot is progressing into the appropriate shape. This continues till the disc has been properly thinned out into a beautiful round shape.

Ajayi (2004), mentioned

the free-form method as one of the techniques of pottery production. In this technique, he states that a ball of clay of desired size is first formed and the ball held in the left hand is pressed into its centre with the thumb of your right hand". "The author further reports that the clay is then turned and squeezed till the desired shape and thickness is obtained. A damp rag is used to rub off crevices if they occur on the clay

Right from pre-historic times, the Neolithic man scratched patterns on his pots to make it look more beautiful and appealing to the eyes. Since then all potters have practiced one form of decoration or the other on their pots. Against these various techniques Yohanna Datiri also adopted some few techniques as follows to achieve his work, which is been discussed, according to traditional periods and modern period.

Conclusion

In view of the reviewed related literature on Yohanna Datiri's ceramic art, the researcher observed that some literature under review seem to be related to the ceramic art of Yohanna Datiri's ceramic art. The ceramic art of Datiri reveal combination of both traditional and modern techniques, which is also evident in the history of contemporary ceramics written by several authors. It also reveals that the artists adopted both traditional styles and techniques of production, which is in line with the arguments of Okpe, (2003) who advocates the treatment of modern ceramics, as art works that should reflect the cultural background of the

ceramists. According to Datiri, pottery works of the Berom can be categorized into Ancestral, Bridal, initiation, religious, ritual and royal pots. Others include utilitarian uses in the society. Most of these are addressed by some authors like Umunna, Onuzulike and Echeta which has been reviewed as parts of the literature review of Datiri ceramic art.

The artist had also adopted different techniques of ceramic production, such as combining traditional and modern methods of production like, pinching, throwing, coiling, modeling, slabbing methods. Most ceramic artist under review adopted similar techniques in achieving their ceramic arts. The ceramic art of Yohanna Datiri like his other ceramic art counterparts, is geared towards addressing issues in the society. There are ceramic works produced by Datiri that show evidences of challenging issues in the society, for example social, religious, cultural political works. Most of such works are being reviewed as Datiri's related literature review.

In the contemporary ceramic art scene, there have been continuous transformation through constant exploration by artists, including Datiri alongside others who have discovered new ideas and had changed from the conventional into unconventional approaches in ceramics production. Some reviewed ceramic works are works of Afuba which showed high exploration of ceramic sculptures. Datiri on the other hand had created some works in ceramic sculpture alongside other ceramist which shows that most of the literature and the studied work are related to Datiri's ceramic art.

CHAPTER THREE

RESEARCH METHDOLOGY

Introduction

The appraisal of Yohanna Datiri's ceramic art from 2006 - 2016 cannot be accomplished without an approach and procedure that will lead to an effective data collection. To achieve this, it was necessary to map out a design procedure that would guide, assist the researcher to a fruitful result of the study.

This study adopts the historical method of gathering information to historical research as a type of research that enables one to learn from the past discoveries and mistakes and what needed to be avoided. The appraisal of Yohanna Datiri's ceramic art is therefore, accomplished with the use of Historical method of gathering information. The historical method is employed to examine the source of inspiration of the ceramist and what motivated him into producing ceramic works. The historical approach was used by the researcher to interpret the information that was gathered during the conduct of the research. Descriptive approach was also used for the researcher to create a real and vivid picture of the artist's approach to his ceramics works, while the researcher used the descriptive styles to make detail analysis and discussion of ceramic art.

Methods of Data Collection

Pilot Study

Pilot study is a way of verifying the research instrument and research procedure. The researcher embarked on a preliminary visit to the studio of Yohanna Datiri. The researcher visited the artist in his studio for a preliminary interview on the artist and his works. The researcher found out that the ceramic works if studied will be a viable project.

Sources of Data Collection

The researcher used two main sources of data collection procedures: primary and secondary sources to collect data on the subject matter.

Primary Sources

Primary sources help the researcher in getting first hand information that are direct the researcher to the research subject matter. The researcher obtained information from the artist directly through personal interviews, and visitation to the artist's studio to see some of the artists' works and also engaged him in discussions about the works.

Secondary Sources

Secondary sources are available literary materials relevant to the subject of the study. These methods were employed by scholars like Samuel (2004), Muhammad (2006), Duniya (2010), among others, and proved successful. The secondary sources consulted for this study included magazines, exhibition catalogues, newspapers, masters degree dissertation and Doctoral Thesis in the Departments of Fine Arts, Industrial Design, and the Kashim Ibrahim Library at the Ahmadu Bello University, Zaria.

In this study, the researcher selected works produced by Yohanna Datiri between 2006-2016. Twelve (12) works that addressed religious, social, political, and utilitarian issues in the society were chosen and analyzed.

Population/Sampling Technique

The population of this study consists of twenty (20) ceramic works produced by Yohanna Datiri from (2006 to 2016). In selecting the population for this study, a purposive sampling technique was used. This is because the ceramist must have produced many ceramics in the span of ten years on the issues in society that are chosen. Among the twenty works, only twelve (12) were sampled according to the category involved political, religious, economic

and social themes. The available ones are collected from photographs in the collection of the artist. The purposive sampling involves ceramic pieces that represent a direction in the studied category.

Field Work

The main technique employed in the collection of data for this study is field work. According to Nachmias and Nachmias (1996), Okpoko and Eze (2011), field work is considered a research exercise undertaken outside school, office, or laboratory setting, in order to gain knowledge through direct contact and observation with the subject matter. This involves the movement of the researcher from the research base to the field. For the purpose of collecting research information, the field work approach has been successfully used by various researchers as Okoli (2009) and Samuel (2015) in the study of Atyap and the contribution of Female Artists to the Development of Contemporary Nigerian Art.

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. This method was also used by Yohanna (2002), Samuel (2004), Muhammad (2006), and they all proved successful.

Research Instruments

The instruments used for the data collection in this research are observation and interview schedule. These are briefly explained below.

Interview

Oral interview was conducted on the identified artist, to obtain data and first hand information on the subject matter of study. The interview was purposely conducted using a recording device which was transcribed and printed for easy analysis for the chapter four. The interview questions were structured to cover areas in which the research studied.

Observation

Studio non-participatory observation was used by the researcher to facilitate detail description of the techniques/processes involved in the achievement of certain designs, styles techniques, medium and other studio experiences of the ceramists encountered.

Research Tools:

Internet

The researcher consulted the internet for the purpose of getting relevant information for the study. This was done by visiting websites to retrieve relevant information on ceramic artworks, contemporary ceramics practice in Nigeria and elsewhere. The researcher employed this method because the internet has proven to be one of the major sources of information in contemporary times. It offers up-to-date information. Okpoko and Eze (2011) recommend the internet as a viable source of information for contemporary research and should be utilized by researchers.

Photographs

In the study carried out, the researcher collected and captured photographs of works produced by the ceramist. This did not only serve as visual support to the artworks discussed, but also enhanced the analysis and quality of the information collected. The same procedure was successfully employed by Saliu (1994) in the study of Decorative Arts of Epira and Duniya (2009), in a Study of Styles and Trends of Modern Nigerian Artists from the Zaria Art School.

Method of Data Analysis

The researcher used historical and descriptive approaches for the descriptive analysis of the art works. The historical analysis was used to trace Yohanna Datiri's past socio-cultural and artistic experiences. This also helped the researcher in analyzing the specific ceramic works

that have challenged issues in the society. Yohanna Datiri in the production of certain ceramic works. In terms of descriptive analysis, the researcher analyzed and discussed the ceramic works under specific categories, such as political, social, religious and utilitarian. Asika (2002) recommends the appropriateness of combining these methods for detailed analytical discussion of forms, as well as primary and secondary sources of information in a study of this nature. All data collected in the field were analyzed using categorization method, namely socio-political, socio-cultural, socio-religious and socio-economic functions of the ceramic work.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

Introduction

This chapter contains findings from the field work on Yohanna Datiri's ceramics. The analysis and discussion of the ceramic works is done under the following sub-headings: The sources of inspiration of Yohanna Datiri as a ceramist, his techniques and styles of ceramic works.

Datiri is a lecturer in the Department of Fine and Applied Arts University of Jos. He has participated in several art exhibitions both solo and group exhibitions within and abroad. As an academic artist, Datiri has produced works in different formats especially ceramic sculptural works and conventional formats like utilitarian ware and the use of uncommon exploratory platforms. The philosophy of his works address some issues in the traditional African society, which ranges from religious, social, political and utilitarian problem. Datiri's ceramic Art focus mostly on the traditional ideology especially Berom royalty and he employs contemporary, traditional techniques and styles in executing his works.

Categorization

The works studied are categorized under the following sub-headings: political, social, religion and economical and three (3) works in each of the categories were randomly selected. The categorization is based on the fact that, art in the traditional African setting is usually domiciled in political, social, religious and economic function.

Analysis of Yohanna Datiri's Ceramics

The art of pot making and other production has been in practice for a long period of time. Ceramists have used several styles and techniques both in traditional and modern styles and

techniques to make their works. Datiri (2016) reports that “many of the works were influenced by the Berom life style, especially as it relates to the use of pots in their palaces. This is not strange as I am a prince myself. The use of clay pots is not as massive as it used to be”. He further added that, “in fact the use of clay pots is becoming extinct. I have been compelled as a potter to keep alive this rich pottery tradition either by slavishly copying the old shapes or by adapting these forms for functional ceramic forms”. He said that some of these works produced for royalty include: “The royal vase” “The Royal goblets” “Royal Ritual Pot” and “Damanjei” to mention but a few. He further says some of these works were produced as far back as 1984” Datiri however maintains that, most of the works that have created serious impact on the ceramic world came to being in the last 12 years. In essence, the works range between the periods of 1984 to 2016.

There are different techniques that can be employed in ceramics and they are hand built, throw wheel and casting methods. According to Gukas and Datiri (2001), “these methods have some slight unique local variation in their shaping and production techniques. Some of these variations are just for convenience or simply a matter of cultural differences” or aesthetics.

Most of the works executed by Yohanna Datiri are focused on the Berom traditional expression. The works are mostly stylized and abstracted in style. They combine techniques of both the traditional and the modern in the production of ceramic arts. The ceramist engaged in the production of ceramics with a total of ten ceramic works between 2006 – 2016.

Visually, most of the ceramics produced, possesses some elements of Berom royal tradition and a few are utilitarian wares.

The ceramic works mostly produced in Terracotta depicts political, social, religious and utilitarian functions in the society. The works are discussed below according to their years of production and their titles. “Royal Goblet’s” (2006) “Royal Vase” (2006).

“Royal Ritual Pot” (2008) “Flower Vase” (2009), “Togetherness” (2014) “Rhythm” (2015) “Damanjei” (Royal Father) (2016) “Royal Horn” (2015). “Consultation” (2014) “Agreement” (2015), “Fertility” (2016) “Affection” (2016)

These works address significant issues in the traditional African settings, which are mostly centered on the Berom traditional communities.

Inspiration, Techniques and Styles of Datiri’s Ceramics

Datiri’s artistic inspiration began during his early contact with clay in primary school which provided him with inspiration for his artistic career. Another source of inspiration was during his secondary school days, when Mr. Gukas Habila (now Professor Gukas) a ceramist was posted to Datiri’s school to teach art for a mandatory one year National Youth Service Corp (NYSC) in 1980/1981. Datiri was further motivated by Gukas Habila and was exposed in the production techniques of both modern and traditional techniques and glazing ceramic wares. His early contact with Gukas Habila became a strong motivation in ceramics as Datiri continued his academic pursuit in higher institutions to develop his artistic creativity in the area of ceramics.

To situate Datiri within the context of ceramic practice, one needs to look at his teachers and close associates. Datiri was highly influenced and motivated by Gukas and Ahuwan which put premium on the aesthetic of ceramic forms over their functionality. Datiri maintained the same philosophy in his ceramics production. His Zaria experimentation was more of a concept, than an event, akin to the *Natural Synthesis* of the Zaria art society of the 1950s.

Datiri's background in ceramics having learned from his teachers especially Ahuwan as post-colonial artist had given birth to other forms of ceramic expressions, like the sculpture-ceramic forms which appeared to be a metaphorical liberation from the west or colonial vestiges. Such examples of his ceramic sculpture include: "*Damajei (Royal Father)*" "*consultation*" "*Affection*" "*Agreement*" and *fertility*. The ideology behind the production of these works were as a result of influence from his mentors and teachers Ahuwan and Gukas, thus most of the key elements of their works seem to appear in Datiri's works. Example is Ahuwan's *Kim kim* pot with multiple studs which look like Datiri's royal ritual pots with studs over the surfaces.

Datiri's exploration in the modern techniques had also yielded remarkable results, within these years under study, his explorations, has been with a number of materials like plaster of Paris, compound glazes, earth wares (clay) volcanic glaze, and so on. His ceramic works were produced using terracotta and volcanic glaze materials. An example of such work produced through modern techniques are the "*cups*", "*flower vase*", "*Royal Goblets*" "*Royal Vase*" "*Royal ritual pot*". These are works executed in the modern techniques.

Techniques

Datiri has explored on ceramics in different techniques. These are both modern and traditional techniques of production. These techniques include, throwing, from potters wheels, as well as *free hand modeling* using specifically, *pinching*, *coiling*, *shallow round expression*, *slabbing*, *inverted hold* and so on. There are various techniques used by Datiri to achieve his ceramic works. These techniques are juxtaposition of modern and traditional hand built techniques of ceramic sculpture which conform with Ahuwan's ceramic sculpture. They are largely executed in terracotta. The artist also employs the traditional open firing

methods, which give a variety of colours on the wares. Such examples are evident in “*consultation*” “*Agreement*” *Damajei* (Royal father) and “*Affection*” where the firing give black and brownish colours on the surface of the ceramic works, to create aesthetic qualities on the ceramics.

Also, Datiri’s adaptation of the typical African building method stands unique as techniques adopted from traditional art culture. The works are fully constituted by indigenous content as open-firing techniques were used. Similar to that of Ahuwan and Gukas the “*Kim Kim pots*” of Ahuwan and Gukas Esi-Ewu (goat head) pot are examples of the hand built and open-firing techniques adopted from traditional background.

The modern techniques were achieve through throwing on potters’ wheel to produce ceramic wares like cups, flower vase, ritual pots, and Royal Goblets are examples of modern techniques which were adopted by Datiri, these wares were fired through the use of kiln which was later glazed to achieve a smooth quality in fishing.

Styles

Datiri’s ceramics are juxtaposition of various styles to achieve his ceramic works. Such styles includes *abstractions*, *stylization*, *conceptual* and *iconoclassism* the styles focus on the traditional Berom ideologies, with adaptation of the Berom indigenous motifs and cultural themes, his philosophy conforms with Alkali’s ideologies which says, there exist styles, motifs, techniques and themes from other cultures, yet to be exploited and fused or integrated into modern art practice. It is against this background that Datiri explores the Berom indigenous culture and its themes. Such example of the theme is “*Damajei*” (*Royal father*)”.

Datiri's ceramic works titled "*Agreement*" "*Royal Ritual pot*" "*consultation*" are conceptual in nature. The ceramic sculptures like "*fertility*" "*affection*" are stylized in nature. Other themes like "*Agreement*", "*consultation*" "*Affection*" and "*Fertility*" also conform with abstraction. Other ceramic wares like cups, pots are purely ceramics. In general, Datiri's ceramics are largely executed as ceramic sculptures like figurines and utilitarian wares in his styles of production which adopted some traditional elements, like studs and coiled clay beads that were used to form part of the decoration. They are sometimes used by traditional potters in many ethnic groups in Nigeria, as symbolic tool, toward off evil spirits. On some of the pots key elements like lines were used for decoration which created a round form of the surface of the pots as an incision large round, some appears dot, broken and thin in nature in a stylized manner.

Datiri in his ceramics had used several styles in his production, especially the romance of geometrical styles, abstraction and stylization; these styles are largely evident in his ceramic sculptures and pots executed by Datiri, the romance between ceramic and sculpture became known as ceramic – sculptures. In such pieces, ceramic elements or identity are clearly visible in their structures, even though they function aesthetically as sculptures. Datiri's ceramic sculptures are widely seen as bearing good characteristics of postmodernist art, which borrows from past tribal experiences. This is so because in ancient cultures, especially in the traditional African society, it is evident in Igbo-Ukwu, Ife and Nok cultures, ceramics are not separated from sculptures irrespective of the material and process of production, Asogwai and Emodi (2015), Datiri in the same vein also used these in order to keep the Berom culture alive and to protect it from extinction where cultural themes were used in his works

These styles conform with Onuzulike (2008) which says that, ceramic sculpture gives rise to intriguingly expressive forms, appreciated by most people in the traditional African society. Due to its good acceptance, many prominent sculptors, including El Anatsui of Ghana but based in Nigeria and ceramic artist like Eddie Kent (British), took ceramic-sculpture, in their earlier artistic practices; and it provides opportunity for greater creativity and self-expression in ceramic arts where different styles are being explored in ceramic institutions and industries as example of Dajo pottery centre in Makurdi Benue State. Datiri has this to say:

I have delve widely exploring various and diverse areas in the ceramic art in order to be able to produce my current works e.g. I have had to delve in Geology for my raw materials, engineering for my equipment and materials processing, Architecture for identification of areas of usage of finished products. History to document culture that is facing extinction and research to meet the current academic challenges”.

Most of his major works especially the ceramic sculptures were produced with the hand built process/techniques which helped the artist to manipulate his material to any direction. The artist adopted the wheel throwing technique to execute works like the mugs cups, royal goblets and the flower vase.



*Plate I: Royal Goblets, Clay, 2006, 18cm height, Collection of the Artist.
Photograph 2014 Jacob Onoja*

Royal Goblets are three ceramic cups executed by the artist, produced in 2006. It measures 18cm height and are in the artist's collection in Jos. The cups are fired and glazed, embellished using two blended colours, ash and light blue. From the top of the Goblets to the lower parts of the cups, the wares exhibit a diminishing illusion, such that the eyes see the decorative effects of the colour beyond one angle. The wares have smooth textural surface qualities and perhaps used as italicization object especially during entertainment in the Berom royal court or palace.

Also, as in the case of the Royal Ritual pot, inspiration for the production of royal Goblets stemmed from the prestige accorded vessels of honour used in royal palaces in Berom land. Some of the Berom inspired vessels, though not ceramic are accorded such status. The concepts of the royal Goblets also was drawn from the shape of the calabash guard used specially by the Berom chiefs for serving drinks.

In order to replicate shapes similar in appearance to that of calabash gourds, these goblets were produced using the throwing technique of pot build from the potters wheel. The goblet were produced of the same heights in their numbers to maintain a balance as a set, and were fired and glazed using ceramic glazes produced from volcanic glaze materials. In order to achieve the glossy effects and tensile strength combined with the variety of colours, the goblets were fired at a high temperature. The Royal goblets are produced to play a significant role in the traditional Berom culture. Thus these ceramic cups were modernized traditional format to honour the traditional Berom priesthood. In th past, for example around 1980-1985, clay and guard materials were used as utensils to serve the royalties, and thus the artist modernize the cups to reflect contemporary status. The cups were meant to be functional during traditional and social entertainment in the palace. Similarly, the goblet looked like the

Benin and Ife court art used by the Royalties. These works, the goblets, addresses royal issues especially the royal goblets, which symbolizes power and affluence of the royalty.

The royal goblet is understood served the purpose of utilitarian in the traditional Berom King's palace in line with local ceramic wares that are largely produced by some ceramists to serve as utilitarian in different Berom communities. The difference between these ceramic wares is on the usage purposely to serve the kings in the palace, thus it is titled Royal goblets.



*Plate II: Royal Vase, Yohanna Datiri, Clay, 2006, 20cm height, Artist collection in Jos
Photograph 2014: Jacob Onoja*

Royal Vase plate (II) ware under discussion is a modern flower vase produced by Yohanna Datiri. Titled; Royal Vase. The work is in the artist's collection in Jos. The vase has a smooth finishing. The vase which stands upright from the ground level is characterized by three identified coiled folds on its neck. The royal beads of the royalties are associated with beads

and necklaces on their neck. The artist created these to insinuate dignity of royalty on the vase.

The vase also is characterized by three thick hues around the neck and it is dominated by decorative coloured glaze on another glaze. The artist used oil gloss paints to create smooth texture on the surface of the pot.

According to the artist, the idea of the vase was conceived from the many special pots used in the palaces for the storage of different items. Valuables were not kept or stored in shelves or wardrobes, but in vases of honour made from clay. It is worthy of note that all Berom vessels of honour were produced in terra cotta. The shape and function of the Royal Vase, unlike other Berom pots exhibited were regular and are adapted from the traditional storage Berom pots, even though with unique modification. Datiri explained that the designs and throwing from the potters wheel are used in producing these vases to add some elegance on the pot through volcanic ash glaze and fired to give it the touch of dignity that is always ascribed to royalty; used for domestic purposes in the royal court.



Plate III: Royal Ritual Pot, Yohanna Datiri, Clay finished in Terra Cotta, 2008, 73 height, Artist collection Jos, Photograph: Jacob Oja

The Royal Ritual pot is produced by Yohanna Datiri, in 2008, with size 73cm height in the artists collection. The ceramic work is rendered in terra cotta the main outward feature of the work is of a semi-elongation of neck. The pot is a typical representation of a leopard, with eyes, nose and the mouth to show the outward features of the animal especially the mouth represented by three sharp lines.

The pot is a replica of the original pot that would be released by the chief priest who is the custodian of this pot. The pot is produced using the coil technique of production which is decorated with elaborate embossed studs – like motifs all over the body of the ware. The ceramic ware takes the form of a leopard, which is familiar with the Berom traditional royal paraphernalia. According to Datiri, the Berom had the leopard as a symbol of power, dignity, authority and it is associated with royalty. This pot, represents the calamity or epidemic that would have been fallen the community.

As soon as a sign of any calamity or epidemic is noticed, a ritual was conducted by the chief priest using the ritual pot and all such calamity or epidemic are averted. Pots of these nature were highly valued by chiefs for the pride of subjects he had. Calamities or epidemics that challenges the population adversely is repelled for a free and healthy community by such pot. This in itself shows that the above ceramic pot addresses some political problems in the society, the chief priest served as the leader of that community to protect it through the produced art work, by using the ceramic object to bear his traditional ritual activities. This tradition too shared similar belief and cultural practice with that of the Mbari art culture, in that ritual activities are carried out to ascertain the reason of the calamity.



Plate IV: Flower Vase, Yohanna Datiri, Clay, 2005, 18cm height, Artist collection in Jos, Photograph: Yusuf Akila Gunok (2016)

Flower vases were produced by Yohanna Datiri in 2005, the ceramic ware measure is sized 18cm height, the work is in the collection of the artist. The flower vase has a small mouth with short neck, it is characterized by an oval shape stomach, which stands in a semi circle flat base.

The ceramic ware is dominated by a curvilinear motif design which is achieved by the usage of lines to create circles in a round format with some of the designs, showing evidences of uli with mild adaptation of other cultural symbols showing the aesthetic features of the cultural forms incised. The round linear motifs are carefully repeated on the ceramic ware to create some balance that conforms with the shape of the flower expected to be mounted on the vase.

With this method of decoration, physical touch values that form genuine tactile character was made to create deliberate impressions on the works by way of removing clay from such areas which leaves the impression of visible in-low-relief on the flower vase. This ceramic

ware serves as decorative ware for interior decoration of private and public buildings. Its finishing and the decorative quality associated to the work are statements of the artist. The artist used both throwing and hand build techniques to achieve cemetery of the work and the decorative embellishment of the ware.



*Plate VI: Togetherness, Yohanna Datiri, Clay in to Terra-cotta, 2014, 33cm height,
Artist's collection in Jos Photographs: Yusuf Akila Gunok (2016)*

“Togetherness” is a simple Terra-cotta, piece executed by Datiri, in 2014.. The work is achieved through a combination of techniques using coiling and pinching methods of production. The work was fired using the traditional bonfiring technique of bisque to achieve some desired effects, on the ceramic piece. This is a technique borrowed from the traditional method of pottery production.

The work is a juxtaposition of three figures together with their heads bowed either in a prayer mood or heavily absorbed in a heart to heart discussion. The work bears some spots on its parts, which creates a sort of textural appearances running down towards the base, in a semi elongated cylindrical shape. Possibly, the figures represent the three major ethnic groups of Nigeria, Igbo, Yoruba and Hausa in discussion for a way forward in solving Nigeria's problem.

The artist interprets the work to be representatives of the three parts of Nigeria (as divided by the rivers Niger and Benue) in a discussion to see to the unity of the Nation Nigeria. This work can also be viewed in another perspective, as in response to the problem in the society, a way of seeking a solution to the problem by coming together as one regardless of the differences in religion, ethnic and political affiliation. In the past and contemporary society, the only means of settling problem is by coming together on a round table to address the problem. This work titled 'togetherness' strives to address, some religious, social and political issues in the society as it portrays an action of coming together. The work 'togetherness' is geared towards putting heads together to address some political problems or to plan strategies of campaign. Similarly, the work of Ozioma titled "which way forward" addresses political issues of two political figures of aspirants embracing each other in the presence of their followers. These are the type of unity or tolerance that is needed in the present Nigeria for a moving forward.



Plate VII: Consultation, Yohanna Datiri, Clay – Terra – Cotta, 2014, 33cm height, Arts Collection in Jos, Photograph: Yusuf Akila Gunok (2016)

“Consultation” is a Terra – Cotta ceramic piece of 33cm, executed in 2014. The work is simple but juxtaposition of two human figures –joined like mother and child in an elongated appearance. The one at the top left side represented a mother talking to the other (smaller) figure in a bowing position.

The head of the figure on the right, bows down in a consultation manner. It is executed in smooth surface quality with curved lines at the upper part of the work, some of which are curved upside down characteristic of the Berom traditional motifs. The physical colour of the work is dark reddish brown, perhaps the play of the colours derived from the bisque open firing.

According to Datiri in an interview, this piece of work depicts twins joined together, one submitting to the supremacy of the other. The work he said, was conceived typically from the ancestral worship pot of the Berom of Plateau State, based on the belief that all ancestors have a say in almost every happening within the home. The ancestors are usually consulted over uncertain issues and especially calamities. In the traditional African society for instance, many ethnic communities at times are faced with different problems, which leads to consultation, either from God, gods, progenitor, political fathers or mentors. In similar communities, consultation is permitted either from man to God or from man to man. The clay pot served as a medium of communication. The piece of work addresses religious issues in the traditional African society, especially amongst the Berom of Plateau State. It also addresses political issues as man consults his electorate and political fathers for blessings and good fortune.



Plate VIII: Royal Horn, Yohanna Datiri, Clay in to Terra-Cotta, 2015, 20cm height, Artist's Collection in Jos, Photograph: Yusuf Akila Gunok (2016)

The work “Royal Horn” is a ceramic sculpture – produced in 2015. The artist adapted the coiling technique of production to execute the work. The royal horn is produced using hand building application. The physical appearance is characterized by multiple coiled clay, appearing like chain necklaces; in a reclining form. This coiled clay also form both high and low relief impressions on the horn. The horn is moulded on a standing base and stands in a slanting position upright from the top and is hollowed from the lower part, reduced in size and bends to the left, which created an appearance of pointed mouth with a little hole pierced through it.

The physical appearance of the horn is characterized by reddish–brown and black – which tends to create a gradual gradation of brownish colouration into dark and black in brown. The colour runs through the base, and creates a unique contrast on the body of the horn. According to Datiri, horns gathered from hunted animals were usually converted for music and other important functions among the Berom and some ethnic groups in Jos, Plateau State. The horn is not sounded as an instrument in every occasion except the celebration of royal fathers of the Land. In addition, other occasions where the horn was blown was to announce war(s) or to commence and during farming season, for some ethnic groups in Jos. The sound of the horn then meant signal to take cover, retreat or advance, depending on the sound produced. The horn was also a very important royal instrument in the traditional Berom community. Due to its importance and usage, its replica is produced for historical purpose as no such animal exists in the wildlife around Berom land, the natural grooves on the horn are retained to form the desired decorations.

The horn also plays multiple role in the traditional African society. It served the purpose of communication, religions, objects of rituals in shrines, and musical functions. Most of the

traditional ethnic communities on the Plateau, for instance, the Ngas, Chip, Mupun and the Mushere use horn extensively showing that the execution of horn as ceramic work also addressed religious, social and political function.



Plate IX: Rhythm, Yohanna Datiri, Clay finished in Terra-cotta, 2015, 30cm height, Artist's Collection in Jos, Photography: Yusuf Akila Gunok (2016)

“Rhythm” plate nine is another ceramic piece by Datiri produced in 2015, using clay and was fired in bisque. The combine techniques of coiling and pinching method was adopted to produce the work. Rhythm is a composition of two dump bell call kim-kim pots. The pots are usually used as a traditional musical instrument, by women coral groups for religious worship in churches and in women musical performance group.

The pots are joined together in a united manner suggesting unity of the performers during worship in the church or cultural performance. The pot on the left hand side is lifted above the one on the base to create a composition with a semi-elongated neck stretched slightly

above the other. The body of the instrument has an opening on the body. The sound always comes out from this during playing. The body of the pots are also characterized by heavy waves and linear lines, with deep channeling. Clay beads like studs form part of the decoration on the body of the dumbbells. The other pot on the base is depicted by stretching the elongated neck to envelope the above slightly pot. The physical body characterized reddish-brown colour with some inter-play of black colours on the lower part of the pot. The work “rhythm” is a work that suggest communication in music, the artist seems to have been influenced from the production of the popular kim kim pots of Ahuwan his teacher. The technique of production adapted and the firing seems to appear the same.

Musical instruments are likened to objects of worship which are largely used for worship some year back (between 1970–1980). This is because most Supreme being and gods are said to appreciate praises. Therefore, musical instruments are executed by artists in different forms, idea, and medium to explain their love or involvement in music and dance as a social activities that solve society’s problem. Thus, art works tends to address social issues through artist’s expressions.



Plate X: Agreement, Yohanna Datiri, Clay into Terra-Cotta, 2015, 36cm height, Artist’s Collection in Jos, Photograph: Yusuf Akila Gunok (2016)

“Agreement” is another ceramic piece in the artist’s collection. The work is an abstracted ceramic-sculpture of two figures criss-crossed together around the belly into the base. The forms are depicted in an elongated manner which meets and connects in form of swords. In supportive manner, the two heads are bowed downward, as the figures suspended in a balance. The two joined figures are characterized by an open hole which runs through the two figures, From the point at which the figures meets, there are small movements of lines on the work which create textures on the surface, the physical appearance of the work is dominated by reddish-brown colour and a little interplay of black spots and on some parts the reddish-brown colour is interplayed. It depicts a combination of impression of incised decorations around the belly of the pot to suggest that religion, when properly utilized can spice the beauty of a country.

The artist adopted a combination of coiling and pinching techniques of production to achieve this work, in line with the common saying an idea conceived to produce this work. It is an abstract of two figures possibly of lovers joined around the belly to the base. According to the artist, the work symbolically represents the two major religions in Nigeria – Christianity and Islam. These two religions to the artist, must learn to accommodate each other more than to tolerate, so that Nigeria can move forward. If the religions genuinely appreciate and respect each others tenets, the way forward will be clearly defined and progressive as Nigeria is religiously corrupt. This piece of artwork is targeted at correcting a societal ill (corruption) from the religious view point.

Yohanna Datiri’s ceramic sculpture titled “Agreement” is a work reminiscence the work of Agberia the “Predator” of two bird-like figures connected together like that of Datiri’s

Agreement figures where two human like-shaped elongated figures were joined together at a leaning position in terracotta.



*Plate XI: Damanjei (Royal Father), Yohanna Datiri, Terra-Cotta, 2016, 35cm height
Artist's collection in Jos, Photograph: Yusuf Akila Gunok (2016)*

“Damanjei (Royal Father) is another royal ceramic ware, in Datiri’s collection on royal father and his subjects. The work is an attempt depicting a typical sitting of a royal father, which are in a composition consisting a king and his subordinates numbering six (6). It is visible from the work, the King is executed in his royal regalia decorated with the royal crown. The artist employed free hand moulding techniques using Bonfiring technique to achieve the desired strength and colouration of the work.

Damanjei (Royal Father) represents a King and was executed looking bigger than his subordinates thus showing the high position of his majesty in the society. The figure’s regalia, is characterized by horizontal lines; which seems to show the expression of deep

channeling. Between the chest of the King, a belt-like line is tied round the figure's chest perhaps, a royal belt which is highly decorated with lines, round the figure and his subordinate. The other figures bend their heads downward to show their loyalty to the king. Also, there are other figures surrounded by a woven rope, which seems to be a fence in the court yard or palace, or a replica of traditional king's palace surrounded by tall fence to prevent unusual interaction with the community and to possibly prevent enemies from entering the palace where the King Lives. His subordinates are executed standing above the ground. The physical appearance of the work is characterized by smooth texture, which is also dominated by reddish-brown colour and a touch of little black on the left hand side of the King and on the base.

The royal father is normally an over seer of every community, he governs and protects his community and settle disputes amongst them. The art work depicted by the artist addressing political issues in the society, especially the problem of leadership.

Damanjei which means royal father is ceramic work that shares the same philosophy with the reviewed ceramic of Agberia titled: Chief of Urhobo. This work in question represents royalty in the traditional Urhobo land, similar with that of the Berom traditional community. The figure is mainly a representation of Urhobo chief with the traditional attire, the two ceramic sculptures are executed to address royal issue in the society.



Plate: XII: Fertility, Yohanna Datiri, Clay finished in Terra-cotta, 2016, 48cm height, Datiri's collection in Jos Photograph: Yusuf Akila Gunok (2016)

“*Fertility*” is a work executed in 2016. The artist explored clay from a new source and fired it in Terra-cotta, using a combination of coiling and pinching techniques of production. This work was fired using open firing known as traditional bonfiring technique. The work is a female figure executed in a ceramic-sculpture form, in a standing position with a fascinating hair cascade style. The ceramic sculpture is characterized by four thick coiled forms in an elongated neck curved backward.

The work fertility is a replica of a physical symbol of beauty and fertility among the Berom of Plateau State, for the blessing of young girls before they are given out in marriage. The figure is characterized by a large hip, into the base of the work. The work is characterized by a deep channeling lines, which suggests wavy movement which symbolized mark of maturity

on a female, the physical appearance of the figure is dominated by reddish brown and an inter-play of black on some parts of the body. The hip and the neck depict a protruded stomach and the base in which the figure stands is round. The waist is elaborately decorated with balls of beads which also suggests the number of children the figure is likely to bear. The pot around the belly and below her breast which suggests the number of children she will bear as a fruitful lady.

In traditional African society, females are always viewed in a special way, with multiple responsibilities that include child bearing, farming and domestic work, just mention but a few. The role of the woman can not be over emphasized. These roles create self confidence in her and make them handle almost everything in the society. The stage of preparedness a young lady engages in helps her to face the challenges in the society. This art addresses or express some social activities in the traditional African setting.



*Plate XIII: Affection, Yohanna Datiri, Clay Finished in Terra-Cotta, 2016, 35cm height
Datiri's collection in Jos, Photograph: Yusuf Akila Gunok (2016)*

“Affection” is a ceramic – sculpture piece executed in 2016 using coiling and pinching techniques of production. The work is in the artist’s collection in Jos, Plateau State. Affection as the name implies, is an abstracted figure which portrays the love of a mother towards her offsprings. In the world it is scientifically proven that human beings are also addressed as mammals “higher mammals”. The humans and few animals show or express their love or affection by backing their offspring and feeding them with the breast milk.

This abstracted ceramic-sculpture has on its back a smaller pot which suggests a baby and container beneath its breast that suggest she has enough care for the baby and other expected babies. The physical body of the figure is characterized by terra-cotta reddish brown and black colours played around the figure like camouflage impressions, from the head of the figure downward. The hair is decorated and highly beaded with studs to dignify the nature of the figure. Some small clay beads runs round the abrest to the container beneath the chest. The bead-like decorations commonly found on Berom figures are used around the figures’ chests and breasts to domicile or relate the work with the Berom culture. The other decoration around her hips suggests the kind of material knitted from leaves by a traditional Berom woman used to carry babies and to cover a woman’s privacy. The traditional African woman considered barrenness as an anomaly, a problem in life that is considered very serious. The condition of barrenness sometimes leads to spiritual consultations and divorce. . This art work is captured specifically to address the plight of the Berom woman towards child bearing, the woman is surrounded with some social illness in life, if newly married she is always associated with fear of the un-known.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

All that have been discussed in the chapters one to four are the appraisal of Yohanna Datiri's ceramics from the year 2006 to 2016, while this chapter captures the summary of research findings, conclusion and recommendations.

Summary

This research has appraised the ceramic works of Yohanna Datiri who had contributed to the development of contemporary Nigerian art and artists in his own way. These ceramic works are often elaborately decorated with designs which have the capacity to stimulate artistic imaginations. Ways of fusing and combining the visual elements into an equivalent designs for religious, political, social and utilitarian communication were looked at a form of natural synthesis. The efforts of some scholars who wrote on the artist and ceramics in general were equally appraised. The work in this research were discussed based on categorization. They include religious, social, political and utilitarian categories, all the said categories were based on the set objectives of the study.

Conclusion

The study reveals the efforts of Yohanna Datiri in the production of his ceramic arts within the span of ten years (2006–2016). It was discovered that since his completion of university programme, he has kept a personal studio where he practices ceramics arts to keep his skills alive and also by developing new ideas. He has participated in several art exhibitions both solo and group within Nigeria and abroad. Yohanna Datiri has played a vital role in the society where he belongs. He had produced ceramic works, conducted research on building kilns and compound glazes for his personal use and for ceramicists. Thus, the uncommon

exploratory platforms, his achievement made him an experimental ceramist of the 21st century.

Findings

The findings of this study are drawn from different assertions by authors that made up the conceptual framework.

1. Since the inspiration of the artist, during early school days he has demonstrated his artistic skills to illustrate and interpret critical issues in the society through his ceramic works. From analysis of works, literature and interview of Datiri, it was established that the ceramic work of Gukas has influenced the work of Datiri, especially the philosophy of hand built techniques of production, decorative motives and traditional African patterns used/Gukas (2016) states that his interest is in studying the philosophy governing the shapes and motifs used on African pots and that Datiri's works share similar characteristics in approach. This is evident in his ceramic work titled "consultation" where the ceramic form was decorated with African traditional motives, through the creation of curve linear upside down and textures of studs are repeated to represent the hair of the two figures on the work.
2. The study also reveals that Datiri has explored various styles and techniques of ceramics in his works. He has produced works using conventional approaches and techniques from his cultural background and juxtaposed them with modern styles and techniques. This has created a unique art. His subject matter in the works titled "agreement" "fertility" "Damanjei (Royal father)" "consultation" "Royal pot" in which both modern and traditional techniques were used variously to combine with other influenced cultures, agree with Akpang's philosophy which avers that Hybrid

Aesthetic as an art style or convention, combines two or three cultures and techniques to create a unique art. Such art produced exist in the boundaries between the two cultures and at same time elevates modern visual forms or art, to a creative contemporary status. Alkali (2009) says that there exists styles motifs, techniques and themes from cultures, yet to be exploited and fused or integrated in modern art practice and addressed by Alkali. Datiri's ceramic art shares such similarities with Alkali. This is evident in the area of styles, motifs, techniques and themes drawn from the Berom cultural background. For instance, in "Damanjei" (Royal father) which is derived from Berom cultural royal head, various styles and techniques were employed to achieve this works. "Fertility is another work that exhibits a combination of styles in achieving the work as several ball of coiled bits were used to achieve the work.

3. During the analysis of the works, the study also discovered that Datiri has produced works that are purely in ceramic forms, and ceramic-sculptures in nature. The works reflect the reality of situations that address critical issues in the society. For instance, they comment on political, social and religious issues, while some have utilitarian value. This also agreed with Alasa (2011) who states that, ceramic a visual art which serves as a means of social, political, educational and economic reformation and growth. This idea has been adopted by Datiri towards addressing factors like social, political and religious issues in the society through his works. Evidences of works on these themes include the one titled "consultation" which addresses political and religious issues in the society and "Damanjei" which addresses political matters. "Rhythm" is also a social commentary on the society.

4. The inspiration of the Yohanna Datiri has been demonstrated by his artistic skills to illustrate and address critical issue in the society. For example “Togetherness, “Consultation” and “Agreement” are works that run such commentary.
5. During the analysis, the study discovered that Yohanna Datiri has produced works that are purely e.g. royal Goblets, mug cups and so on. Ceramic while others were conceptual in nature Damajeji, agreement, affection like ceramic sculptures. The works reflect the reality of the situations that bother the society where he lives and belongs to.
6. The study revealed that Datiri’s ceramic art works are focused on the cultural background of the traditional Berom Royalty. Such works are titled “Damanjeji” (the royal pot) and the royal Goblets.
7. The works also reveal the artist’s combination of both contemporary and traditional techniques and styles in the execution of his works as some themes and decorative motifs were drawn from traditional African cultures.

Recommendations

1. More attention should be directed on unknown ceramic artists by art historians so that the contributions of the artists can be documented and appreciated.
2. Research departments in national institutions like National Universities Commission (NUC) National Board for Technical Education (NBTE) should utilize the findings, to and sponsor further research on ceramic artists and the related non artistic fields which are presently under-researched.

3. Artists should be encouraged by the Ceramic Association of Nigeria to direct ceramic artists in producing ceramic works that are capable of challenging issues in contemporary societies, multi-dimensionally beyond their utilitarian function.

Contributions to Knowledge

The study:

- i. established the development of modern Nigerian ceramics, through the artists' creative use of abstract stylization and conceptual styles.
- ii. redefine contemporary ceramic scholarship by adding "doses" of Berom traditional ceramic style to modern Nigerian ceramic practice, by using vague in the works.

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APPENDIX I

List Questions for Interview on 20th September, 2016

1. What is your source of inspiration?
2. What is your philosophy of life in general?
3. Does that in any way share any similarity with your artistic philosophy?
4. What are the styles and techniques of your ceramics?
5. Can you please tell us about your exploration of ceramics art?
6. What ideas informed your exploration of ceramics art?
7. What materials have you used in your exploration of ceramics?
8. Why did you stylize some of your ceramics?
9. In this ceramics art, how many works have you produced so far?
10. I observed that some of your titles are Berom in nature; are there any Berom influences in your exploration of ceramics?
11. I observed that some of your ceramics are utilitarian and some are sculpture-ceramic in nature why is this so?
12. Within which period were these ceramic works produced?
13. What influence your thoughts to have delved into this kind of exploration?
14. Is there any philosophical backing for titling your work “Damangei”?
15. What are the relevance of your ceramic art to the society?

APPENDIX II

Interview with Yohanna Datiri on 20th September, 2016

1. What is your source of inspiration?

- Day to day life is associated to traditional and beliefs and rituals cultural background/immediate environment as well as nature, politics religions, royalty.

2. What is your philosophy of life in general?

- Doing whatever you have opportunity to do to the best of your ability.

3. Does that in any way share any similarity with your artistic philosophy?

- Yes

4. What are the styles and techniques of your ceramics?

- Throwing from the potter's wheel, as well as hand building, pinching, coiling, stabbing techniques experimenting with clay beads to form a new technique. A clay feldspar, Quartz, granite MWA, AHA is recently, volcanic materials like VA, pumice, Tuff are just but a few to mention.

5. Can you please tell us about your exploration of ceramics art?

- In this recent time I have been experimenting with clay beads to form a new technique in my work, such work experimentation are evident in my work title "Royal Ritual Pot and the Fertility".

6. What ideas informed your exploration of ceramics art?

- The feeling that ceramic as a field is limited as it can delve into areas like engineering, geology, architecture, electronic etc.

7. What materials have you used in your exploration of ceramics?

- I have used materials like, clay, pop, Quartz, Granite, Fuel-woods, Gas, Kerosene, diesel, I have developed burners for liquid oil/fuel.

8. Why did you stylize some of your ceramics?

- To create variety and aesthetic quality of the work, to experiment and create a deeper through and feelings to my clients and students.

9. In this ceramics art, how many works have you produced so far?

- I have executed a large number of works that can only remember some few titles especially recent works, over one thousand works have be executed since my production begins. Some recent titles are Royal Ritual Pot, Royal flower vase,

Damangei, fertility 1 and 2, Agreement, Consultation, Rhythm, Royal Goblets, are just but a few to mention.

10. I observed that some of your titles is Berom in nature; is there any Berom influence in your exploration of ceramics?

- Yes, many of the works were inspired from Berom life styles especially their palace life as regards pots since I am a prince myself, the usage of these pots is generally becoming extinct and there is need to for revive/keep historical evidences.

11. I observed that some of your ceramics are utilitarian and some are sculpture-ceramic in nature why?

- Basically to meet the diverse needs of clients and works that can challenge issues in the society, as political, social, socio-cultural and religious, while some require table wares some requires to recall historical happening and documentation.

12. These ceramic works were produced with which period?

- 1986 – date (2016).

13. What influence your thoughts to have delved into this kind of exploration?

- (1) The desire for new knowledge (2) Economic needs, desire for newer and cheaper alternative ways to produce works in a new dimension.

14. Is there any philosophical backing for titling your work “Damangei”?

- Yes, Because I grew up in a palace, I used to watch keenly how powerful the king was, as I earlier told you that I am a prince how issues were deliberated between subjects and the chief. Today the memory is fast fading and needs to be kept alive, as it was very interesting then.

15. What are the relevance of your ceramic art to the society?

- The works are highly relevant as they meet basic societal needs, ranging from domestic utilitarian table wares, decorative, historical as well as academic needs.

APPENDIX III

The Researcher with the Artist during Field Work in Jos Plateau State



**During Selection of Works in his Studio in Jos
15 Feb. 2016**



**During Interview in Jos
22nd March, 2016**



The Ceramist Yohanna Datiri (PhD)