

Iconography, Arts and Design of Metal Sculptures in Nigerian Art Institutions (1980-2011)

Oladugbagbe, F. E. A* and Kalilu, R. O. Rom

Department of Fine and Applied Arts, Ladoke Akintola University of Technology, P. M.B. 4000,
Ogbomoso, Oyo State, Nigeria

* E-mail of the corresponding author: allan4success@yahoo.com

Abstract

Nigeria's rich and diverse artistic heritage dates back to over 2000 years. The earliest noteworthy art pieces, according to scholars, are the finely produced terra-cotta sculptures of the Nok culture, together with bronze heads from Ife dating from the thirteenth century. The bronze plaques, statues and ivory carvings from Benin are generally considered Nigeria's most important artistic legacies. These sculptures represent those art forms rendered at the period when the impact of foreign aesthetics judgment, ideological and religious influences had not been fully apprehended by the natives, local artisans and craftsmen. With the advent of Western influences, Nigerian art, to a major extent, gave way to modern tendencies: a modern Nigerian art evolved through formal, institution training in art. Sculptural expressions manifested in these institutions are depicted in varied styles, themes, and media such as in cement, metals, marble-stone, fibre-glass, plastics and found-object. With time, a large number of these sculptures were prone to destruction through the effect of weathering and oxidation; particularly, those works produced in metal alloys. This study examines sculptures made of metal alloy in these institutions and looks at some changes that had come up to them as a result of weathering and oxidation over a period of time and proffer some preventive strategies for the metal works. As globalisation affects every facet of human life, the whole world becomes one little village. The visual arts, particularly metal sculpture, are not left out in the benefit of this trend. The study further elucidates on the new aesthetic forms and iconography, styles and themes, materials and techniques that have evolved from the works and positions the genres in historical perspective of modern Nigerian art.

Keywords: Iconography, Arts and Design, Metal Sculptures, Nigerian art Institutions.

1. Introduction

Nigeria has a land mass of 910,700 sq. km. that makes up the entire nation known as the Federal Republic of Nigeria. The country is bounded by four French colonies: Republic of Niger to the north, Republic of Chad to the north east, Republic of Cameroon to the east and the Republic of Benin to the west. A stretch of the Atlantic Ocean coastline commonly referred to as the Bight of Benin, Bight of Bonny and Gulf of Guinea runs through the south. Nigeria falls on the latitudes 4⁰ and 14⁰ North of the equator and within 3⁰ and 14⁰ East of the Greenwich Meridian (Microsoft Encarta, 2009).

The people are loosely grouped into three major ethnic divisions, which are the Hausa in the north, the Igbo in the east and the Yoruba in the west. There are nonetheless over 300 ethnic groups and over 300 languages spoken across the regions. With 2008 estimated population of 138,283,240 (Microsoft Encarta, 2009), the country is acknowledged to be the most populous nation in Africa. It is a nation rich in mineral resources (the most noticeable of which is oil) and agricultural produce. It also has a very rich and an enviable cultural and artistic background. Many of its ancient terra cottas from Nok and Ife, bronze works from Benin and Ife, priceless ivories from Benin, monoliths from Cross Rivers, stone and wood carvings from Esie and Ekiti, made these artistically robust people of West Africa the valued-eye of ancient African civilisation and, conversely, are about the highly exploited and most commercialised of African race by the European explorers in the wake of the slave commerce.

Nigeria's rich and diverse artistic heritage dates back more than 2000 years (Eyo 1977). The earliest noteworthy art pieces according to scholars are the finely produced terra-cotta sculptures of the Nok culture, together with bronze heads from Ife dating from the thirteenth century. The bronze plaques, statues and ivory carvings from Benin are generally considered Nigeria's most important artistic legacies. These sculptures represent those art forms rendered at the period when the impact of foreign aesthetic judgment, ideological and

religious influences had not been fully apprehended by the natives, local artisans and craftsmen. With the advent of Western influence, Nigerian art, to a major extent, gave way to modern tendencies: a modern Nigerian art evolved through formal training in art.

Western education progresses with civilisation; it steadily envelopes all corners of the globe. This progress, ultimately, has extended to Nigeria and other parts of Africa. Missionary schools were built. Many successful Nigerian merchants sent their children overseas for advanced education. As the trend progresses, the desire for higher education in Nigeria as an inescapable means of national development had become overwhelming since the periods of the World Wars (Fafunwa, 1971: 135). According to Nakpodia (2009), education historians confirmed that about one hundred and fifty Nigerians were studying for various first degrees in the United Kingdom as at 1944, before the establishment of higher institutions in Nigeria. Then by 1948, the University College, which was awarding degree from University of London, was established by the Nigerian government. Yaba Technical Institute came next (Jubril, 2004: 492-499). Not until 1960, the two institutes continued as the only institutions in Nigeria. Today, however, Nigeria has over ninety-six universities (Jamb Brochure, 2012).

2. Foundational development of the selected Art Schools

Ahmadu Bello University (ABU), Zaria, Kaduna State started as Nigerian College of Arts, Science and Technology in 1953 in Ibadan, Oyo State. The art section was moved in 1955 to Zaria from where the Zaria Art School evolved. In 1962, the College was upgraded to a university, known as ABU. The products of the art school were the first driving force in the formation of visual arts departments in most other Nigerian tertiary institutions. Yaba College of Technology (Yabatech), in Yaba, Lagos State was the second institution established by the Nigerian government. It started as Technical Institute in 1947 and later renamed Yaba College of Technology in 1963 (Oshiga, 1988: 12). The College is the foremost technology institution in Nigeria, with a good historic antecedence.

University of Nigeria (UNN), Nsukka in Enugu State, was established following the Ashby Commission's recommendation in 1955. Its foundation was however laid in 1960 (Wikipedia Encyclopedia, 2009; Nnadozie, 2006: 45). A department of arts, at inception known as the Enwonwu College of Arts, admitted students in 1961 (Oloidi: 1985: 68). The art school, according to Oloidi (1985), chose abstraction as a language of pictorial and sculptural expression to reflect the philosophy of African art.

Similarly, Auchipolytechnic (Auchipoly), in Auchipoly, Edo State was established in 1973. It was an offshoot of the former Mid-West Technical College that was established in 1964 to produce middle level manpower for the nation's economy. The need to expand the institution to higher level was achieved in 1970 when the institution embarked on a multi-campus system, though retaining its headquarters or main campus in Benin. In 1975, the institution finally moved from Benin to its permanent site in Auchipoly. While at Benin, the art School occupied the premises of New Era College in Benin City (Oladugbaga, 2012: 63) (A New Era concept was later adopted as a phrase for the beginning of serious stone sculpting in Auchipoly art School). In 1994, the Federal Government of Nigeria took over the control of the institution. In the development of the art School, the department was then moved to Auchipoly, its present location in Edo state.

3. Iconography, styles, themes and techniques of metal sculptures in the four Schools

Sculpture has long been noted for its importance as a veritable means of recording people and events in a two- or three-dimensional form. This function has also not diminished in today's importance of sculpture, and even in the other spheres of artistic expression in human evolution. Thus, the modern trends in art in Nigeria (not to talk about the unimaginable acceleration at which the Western world is deconstructing and constructing artistic events and cultural philosophies) are nothing more than the attempts to stimulate growth and avoid sterility through stagnation. The singular effect of modern technology and the unprecedented adventure into inventions has made the human race more concerned with the environment, positively or otherwise, and consciously or unconsciously. In this study, the sociological implication of things has regularly come to the fore among the concerned. This paper, therefore, examines iconography, styles, themes, materials and techniques of metal alloy sculptures in four higher art institutions, elicits some changes undergone by them as a result of weathering and oxidation over a period of thirty-one years and proffers some probable preventive strategies for the metal works. The spatial scope of the study covers metal sculptures in four institutions: two universities and two polytechnics. They are Ahmadu Bello University (commonly referred to as ABU), Zaria in the northern region of Nigeria; University of Nigeria (commonly referred to as UNN), Nsukka in the eastern region of

Nigeria. The other two schools are Yaba College of Technology (commonly referred to as Yabatech), Yaba in the western region of Nigeria; and Auchi Polytechnic (commonly referred to as Auchipoly), Auchi in the mid-western region of Nigeria.

Generally, there are literature materials that documented processes of any disciplines' historical and developmental past as well as the present state of affairs and the projections into the future. Such literatures also abound in the Visual Arts. Some fall under the Western perception on traditional and modern sculpture the world over (Oladugbagbe, 2012: 23). These publications are not specifically concerned about African sculpture or those of metal sculptures in Nigerian art schools. They are simple syntheses of world artistic notions, influences and histories. The publications, however, provide useful reference material for general study on sculpture. Other publications are those that focus on traditional African art and they extol the role of sculpture in traditional African culture. Williams (1974) discussed the birth and growth of the traditional sacred imagery in the iron sculpture among the Yoruba in south-west Nigeria and proposed a temporal framework for certain belief related to the genre by examining the type-motifs associated with the ritualising of iron. Adepegba (1991) researched on the collection of Yoruba metal artefacts. Without losing sight of the cultural significance of the metal artefacts among the Yoruba of the Republic of Benin and a large portion of southwestern Nigeria, he focuses specifically on the aesthetic quality of these objects, thus providing records for broader socio-historical view of Yoruba metal art. Other unpublished dissertations (Odiboh, 1987, Ikpakoronyi, 1997, Akintonde, 2008 and Odewale, 2009) cover contemporary outdoor sculptures in public spheres, particularly in the southwest and eastern part of the country. No specific research has been carried out on the study of metal sculpture in the art departments of these or any higher institutions or to talk of the effect of weather and other environmental factors on outdoor metal sculpture that metamorphosed in the last thirty years.

4. Metal as new form of sculpture and contemporary industrial vocabulary

The artistic possibilities of metals as sculpture medium, the new borrowed industrial technology and the traditional methods of working them came into being when some group of European artists around 1920s sought for the fundamentals of space and time to interpret the reality of life. A Spanish-born sculptor, Julio Gonzalez (1876-1942), championed the course of using three-dimensional lines and structures to define volumes in metal sculpture (Gardner, 1976:841). This innovative idea has been creatively explored by sculptors from the early 1960s to the present. An amalgam of these metal sculptures and techniques has gradually, and with equally laudable environmental importance, become a regular phenomenon in Nigerian art schools from the early 1980s. This aspect of sculpture reflects a dual characteristic from African cum Western art schools backgrounds. These metal sculptures, in structure, approach, subject matter, bits and pieces and procedure have survived for more than three decades in their respective locations. Researches on them, however, are limited when compared to other aspects of contemporary outdoor sculpture made in other media such as concrete, wood, stone, fibreglass, among others. Recent stylistic tendencies found in most of these works show global artistic influence, based on freedom of artistic expression in its entire ramification.

5. Form, style, theme, material and technique of metal sculpture in the Art Schools

The use of metal as a unique medium of expression in itself became visible in Nigerian art institutions in the 1980s. As at this period, some graduate artists got employment in the universities and polytechnics. Various experiments were explored freely with these metals and the result eventually became appreciable. Metal is an essential material and there is a great many varieties of them, but most of these metals are obtained by mixing elements that made them stronger than other materials. Metals are of many kinds and in some form enter into every aspect of life. Of the elements in the earth, air and sea form 50% oxygen, 25% silicon and about 14% metals of which about half is aluminium (Shirley, 1973:140) The scientists, especially chemists unravel more than 70% metals today but only few could be named. Accepted distinctions among metals are "metals" and "alloys", "ferrous" and "nonferrous" metals, "base" metals, "precious" metals and "rare" metals. Iron is the only ferrous metal containing iron with a valence of two. Gold, silver and platinum are accepted as treasured metals. Base metals made of iron, aluminium, copper, zinc, lead, tin and nickel; of these, tin and nickel are the most expensive. Others are light metal alloys such as brass which is the most popular of the many copper alloys used in making the works of art. For many years art has been expressed through metals in the hand of craftsmen by shaping, bending, beating, melting, and by pouring in a molten state into a mould (mould is a shape that gives a

form to a molten metal). The abundance of iron for construction and the advancement in its manipulation have particularly tended its usage in creative montage in architecture. Rather than have a regular, plain security gate, some exemplary architects and building owners now favour artistic wrought iron installations that also act as security gate for homes (Ogunfuwa, Oladugbagbe and Emeriewen 2013:17).

Galvanize sheet, iron rod and other auto parts are new and industrial materials that predominate and are accessible to students of these respective art schools. Most metal sculptures in these art institutions, foremost, serve aesthetic purpose; that is, for pleasurable viewing of passersby and create personal opinions about them. They also have tactile and sensuous qualities that are sometimes expressed in their varied styles and techniques. The themes, and sometimes contexts, of these sculptures are either socio-culturally or politically tuned. Technically, some of the works have been exceptionally handled, thereby becoming exemplary. A few others are just expression of forms; others are abstract exploration of the mind, the subconscious and the universe.

In the four institutions, there are a total of twenty-five works that are rendered in metal, with a few having the addition of one or two media, like fibre glass, cement, plastic, and some found objects that are not metal. This sum is not inclusive of other very small metal works that are indoors. From a general observation of sculpture activities around these art institutions and from the available dates on the sculptures in these art schools' surroundings, there is a genuine tendency to state that metal sculpture metamorphosed as a medium in 1980 from Yaba College of Technology, from the *Saxophone* (plate 1) done by Sir Victor Uwaifor. It, thus, could be regarded as the first metal form in any of the institutions. The composition of the *Saxophone* is basically made of found objects, which are mostly auto parts. Though small in size, it paved the way for more sophisticated, elaborate and monumental metal works that now beautify, in one way or the other, all the four art schools.

Vendor (plate 2) and *Movement in space* (plate 3) are also from Yaba College of Technology. *Movement in space* can be considered postmodernist in both its subject and application of materials. Welded from a combination of iron pipes, fibre glass was made into a ball, which should move along the axis of the poles in what can be visualised as spatial dynamics. Usually in sculpture, the traditional application of colours is reduced to the barest minimum. But in this particular work, primary colours, which are basically yellow, red and blue, have been graphically infused into work's visual statement of form and material. But the *Vendor* is a regular presentation of realism. And like the *Movement in space*, it is conjoined with another medium fibre. However, this *Vendor* hawks his daily newspapers and magazines with the assistance of his vending bicycle. It is the bicycle that is metal. With his bicycle, the work is a network of welded metal sheets balance by negative and positive space.

Visual illustrations of people expressing hard labour can be found in many artistic works and in several media in art Schools in Nigeria. It is part of the illustration of the many economic hardships experienced by the downtrodden to bridge economic survival and life sustainability. *Hard labour* (plate 4) is in Ahmadu Bello University sculpture courtyard. Unlike the *Saxophonist* and *Movement in space* in height and mixture of media, *Hard labour* is a monumental work in galvanized metal sheet. Articulate in its proportion, it appears a robot-like structure in its mild cubic forms. The good, technical execution of the work can be compared to any in its medium category in recent time from across board in the art Schools. The technical understanding in the use of the medium is exemplary, again with the accentuation of its positive and negative spaces in the work. In eclectic contrast, the deconstruction of representational sculptures becomes glaring in *Structural Adjustment Programme* (plate 5), which also emanates from the same garden in Zaria. The work shows a Volkswagen car scrap body and two men pushing it, invariably, also, to indicate that suffering abound the crannies of the country. It could poetically illustrate the pitiable nature of discontentment with oneself or metaphorically demonstrate that man's problem could only be solved by the attention he pays to it. The work, nevertheless, straightforwardly direct our attention to the painful side of Structural Adjustment Programme (SAP) that plunged people, institutions, and nations into poverty in the 1990s, because of improper execution of plans as technically instructed by the proposers of such a programme.

The manifestation of modern thinking and exploration in the limitless possibilities of artistic hybridism has developed strikingly in the Nsukka art school. Interestingly however, University of Nigeria is notably the first school, out of the four under study, to start exploring the assemblage technique in metal. They developed and encouraged aesthetic lore for abstraction, indigenous iconography and symbolism. Their forms in and on sculpture continue to undergo a distillation process. This is seen in the use of multi-media and kinetic approach to some sculpture. In the work of Omeh Mathew, *Kinetic masquerade* (plate 6) and in that of an unidentified artist, titled *Mixed media* (plate 7). The duo believes in the fusion of art, science and technology and changed the

range of sculpture by constructing forms that would be activated by air and also create with other palpable materials such as jute reinforced with welded iron rods.

Metal sculpture has turned to an exploration ground for those sculptors with zeal and enthusiasm for the wild and weird. The themes of traditional attire and posture also abound in Auchi Polytechnic. From the visual presentation of the art school garden, it becomes obvious that working on metal is predominant among students of the Auchi Polytechnic than students of any other school. Thematic connotation and denotation of the metal works arise from the socio-cultural and politico-artistic viewpoint of the artist, and invariably the viewer or contemplator. *Edo Royal* (plate 8) is, however, hung on a wall in the Art Department. It illustrates the chief in royal paraphernalia of the Benin Kingdom. The work is also one of the few done in two-dimensional presentation across many of the art institutions in Nigeria, but not necessarily the most aesthetically imposing. Tints of colour are also added to selected parts of the surface.

Generally, the art schools of Yaba College of Technology and Auchi Polytechnic are the two polytechnics that have their departments surrounded with all sorts of metal sculptures that evolve from the 1980s. Some of these sculptures have good anatomical details, excellent proportion quality and balance. Mild steel, found objects, and other forms of materials, mixed with the traditionally-used medium, abound in all art schools in Nigeria. In this age where unconventional sculptures have most times spin pleasant surprises, flexibility in the choice of form, content and style should be encouraged among students. And where the strength of a student lies, encouragement in such direction should be given and explored to the fullest. It is to this end that the poetic and postmodernist inclinations of some of the art schools could be applauded. The “spirit of adventure” is the strongest point of this era. Space, material, size and permanency should be vigorously explored. This, definitely, will be a good antecedent laid for the future. But the reverse is the case for these sculptures in the area of locations as surfaces of many of these works have either flake off or changed in tonal quality due to harsh weathering of intense sun and rain and, in some cases, water storing at the fissures affect the metal works, which on the long run affect the aesthetic quality of many of these works.

6. Environmental degradation of metal sculpture

In relation to this therefore, physical documentary of tangible metal sculptures have been relegated for literary one and a decline in the quality control manifested as a result of the neglect of these works. With time, a large number of these sculptures were prone to destruction through the effect of weathering and environmental cracking. Environmental cracking is corrosion processes which occur in metal art works as a result of environmental conditions such as chemical, temperature and stress-related. Oxidation occurs when two different types of metal are welded or joined together and left to the exposure of atmosphere moisture. This will disintegrate and produce a localized galvanic reaction, just like in the *Race rider* (plate 9) in Auchi Polytechnic and many others across the art institutions in Nigeria. In consequence, the metal became corrosive and formed red rust which in due cause became crusty, unattractive and thus loose the aesthetic appeal and quality of the metal art work. Gbendio, *Race rider* (plate 9) is made of welded chromium-plated metal from auto parts and galvanized metal sheets that are uncoated. In such instance, coated plates in some areas prevent substrate oxidation; while the other galvanized metal parts are exposed to potential danger, despite the brilliant formal and stylistic execution. Therefore, many of such symbolic, historic and aesthetically pleasing metal sculptures hopelessly struggle with their environment for survival.

Again, another problem affecting these metal sculptures in their various locations is the attack of fungus and mosses that inevitably find succour and refuge in the bodies of many of the media, especially found objects that are of different compositions (plates 10 and 11). Again, there are also hazards created by students themselves when working on new projects alongside existing ones

With so much hazards that are affecting these metal sculptures from time to time, both in the art schools and public places, urban cities and towns in Nigeria, a process of protecting and conserving them is required to stabilise, restore and ensure that they sustain any prevailing problems.

7. Preservation of metal sculptures

Generally, hundreds of materials are found in the earth and sea; but in some cases, a material is altered by the mixing of one substance with it to make it stronger. Any material that lacks strength may disintegrate and

succumb easily to the surrounding condition. Metal, a ferrous and non-ferrous medium, is comparatively used in creating contemporary sculpture in all the art schools in Nigeria, despite the beauty or the repulsive character in the tactile quality of metal, it loses wholeness with time. Now that some art institutions are making effort to project and make manifest the economic advantage that can be derived from sculpture, no special consideration is given to the preservation of metal works among the sculpture genres in the gardens. Generally, maintaining the physical state of sculpture and to protect its original components from damaging is essentially the work of conservator. The conservator examines and evaluates an object. He also investigates structure, materials and condition of the object and understanding of the historical context in which it was created. Many scholars have been researching on how to prevent these sculptures from ravage of both human and environmental factors. Major work had been carried out on the sources of urban pollution such as nitrogen dioxide, sulphur dioxide, hydrogen sulphide and particles that affect the physical state of outdoor sculptures. From the abstracts of the IIC Melbourne Congress (2000), Toniolo and Colombo work on sustainability of physical state of stone sculpture, suggest that stone should be treated with fluorinated acrylic copolymer. Brasstoff, Tara and Shedlosky investigate the content of accelerated indoor and natural outdoor weathering of coated bronze and copper, they arrived at treating coated bronze and copper with benzotriazole film (BTA). Tennent, Ankersmit, Graham, Stirling and Simon researched on tarnish surface of silver object. The research was used to validate effectiveness of Oxygen-Carbonyl Sulphide (OCS) in removing pollutant gasses from silver collections. Little has been done in sustaining metal sculptures in Nigeria. Western society currently recognizes age as a value to be preserved and newness as part of aesthetic function of their art works. Hopeless struggle between metal sculptures and their environment is still an impediment and remain a formidable task to outdoor metal sculptures in Nigerian art schools.

8. Conclusion and recommendation

No matter how an artwork is, if neglected it will lose value and may eventually lose the total artistic creation inputted into it. Therefore, sculpture which takes a fairly longer time to create when compared to other art specialisations, needs to be adequately catered for. In this regard, a few recommendations will be made. The West has developed a passionate response to the protection and care of environmental sculptures many centuries back. For instance, Michelangelo's *David* was moved indoors in 1873 and a replica was placed in Florence's Piazza della Signoria in 1910 (Pullen and Heuman, 2007). Our society today has acquired new meanings, functions and values of contemporary outdoor sculptures. Therefore, the need for advocacy, debate, negotiation and resolution against the neglect of these genres is paramount. Also, grants and other monetary reliefs can be extended to artists (especially student sculptors) involved in this kind of project. The department can also develop and equip the sculpture studio and garden with necessary infrastructure.

Sculpture in the art schools should be seen as a breeding venue for environmental and monumental works that can be commissioned and/or moved to important places around the town or government buildings. The business of art should be another focus of the art departments of higher institutions. The departments, in collaboration with school authorities, can engage the Ministry of Works and Housing and Ministry of Environment in this development, which can yield positive art growth and enlightenment, on one hand; and financial uplift for the art departments and the institutions, on the other. A relationship among all that will also foster stronger ties can be developed among the concerned. All these, in the long run, will give rise to another social and quality reform in public sculptures. This is because, when ties are built among the three institutions: the department, school authority and state government, mediocrity and sub-standard sculptures will be eradicated in public places, and works in the public sphere will be adequately protected and taken care of. This measure, though long-termed, will, in the future, definitely achieve a better, lasting effect in the image building of professional and academic artists. However, some typical treatments of the body of sculpture are also proffered by a group of conservators on outdoor sculptures. These include:

- . Removal of surface dirt and old coating such as discoloured varnish
- . Stabilizing deteriorating materials
- . Repairing damage areas of the work
- . Improving the appearance of the object, often by adding new materials
- . Displaying the work in such a way as to optimize its appearance and minimize future damage
- . Report the conditions of the treatment when the need arises.

Normally, the material determines the nature of any work of sculpture and it is the skill that makes the usage easy (Oladugbagbe, 2005: 147). The most important thing is the “truth to material”. For sculpture to be well preserved, artists must understand the properties of the materials in respect to the environment where the work will be situated.

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Plate 1
Victor Uwaifor. *Saxophone*. 1980. Yabatech.
Photograph by Allan Oladugbagbe, 2009.



Plate 2
Kasali Lateef, *Vendor*, 2000.
Metal and Fibre-glass. Yabatech.
Photograph by Allan Oladugbagbe, 2010.



Plate 3
Ayoola. *Movement in space*. 2000.
Metal and fibre glass. Yabatech.
Photograph by Allan Oladugbagbe, 2002



Plate 4
Matthew Ehizele. *Hard labour*. 1988.
Galvanize metal sheet ABU.
Photograph by Allan Oladugbagbe, 2002



Plate 5
Bassey Orok. *Structural Adjustment Programme (SAP)*.
1990. Found objects. ABU.
Photograph by Allan Oladugbagbe, 2010.



Plate 6
Omeh Mathew. *Kinetic masquerade*.
1996. Metal assemblage. UNN.
Photograph by Allan Oladugbagbe, 2010.



Plate 7
Unidentified artist. *Mixed media*. 2006.
Metal and jute material. UNN.
Photograph by Allan Oladugbagbe, 2010.



Plate 8
Igbinedion Duke Osaro. *Edo royal*. 1981
Metal relief. Auchipoly.
Photograph by Allan Oladugbagbe, 2009.



Plate 9
Julius Gbendio. *Race rider*. 1982.
Metal. Auchipoly.
Photograph by Allan Oladugbagbe, 2009.



Plate 10
Akpora John. *Common Enemy*. 2005.
Metal. Auchipoly.
Photograph by Allan Oladugbagbe, 2009.



Plate 11
Sanusi Abdulahi, *Voice of Africa* 1994. Metal. Auchipoly.
Photograph by Allan Oladugbagbe, 2009.

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