

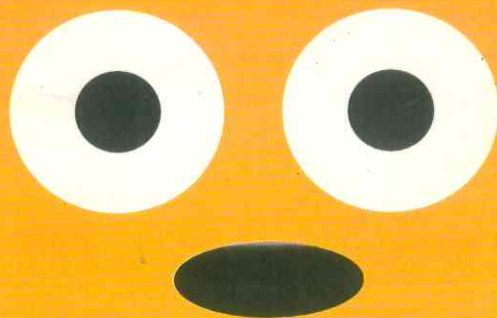


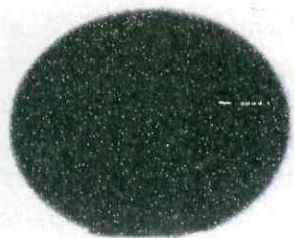
# egghead

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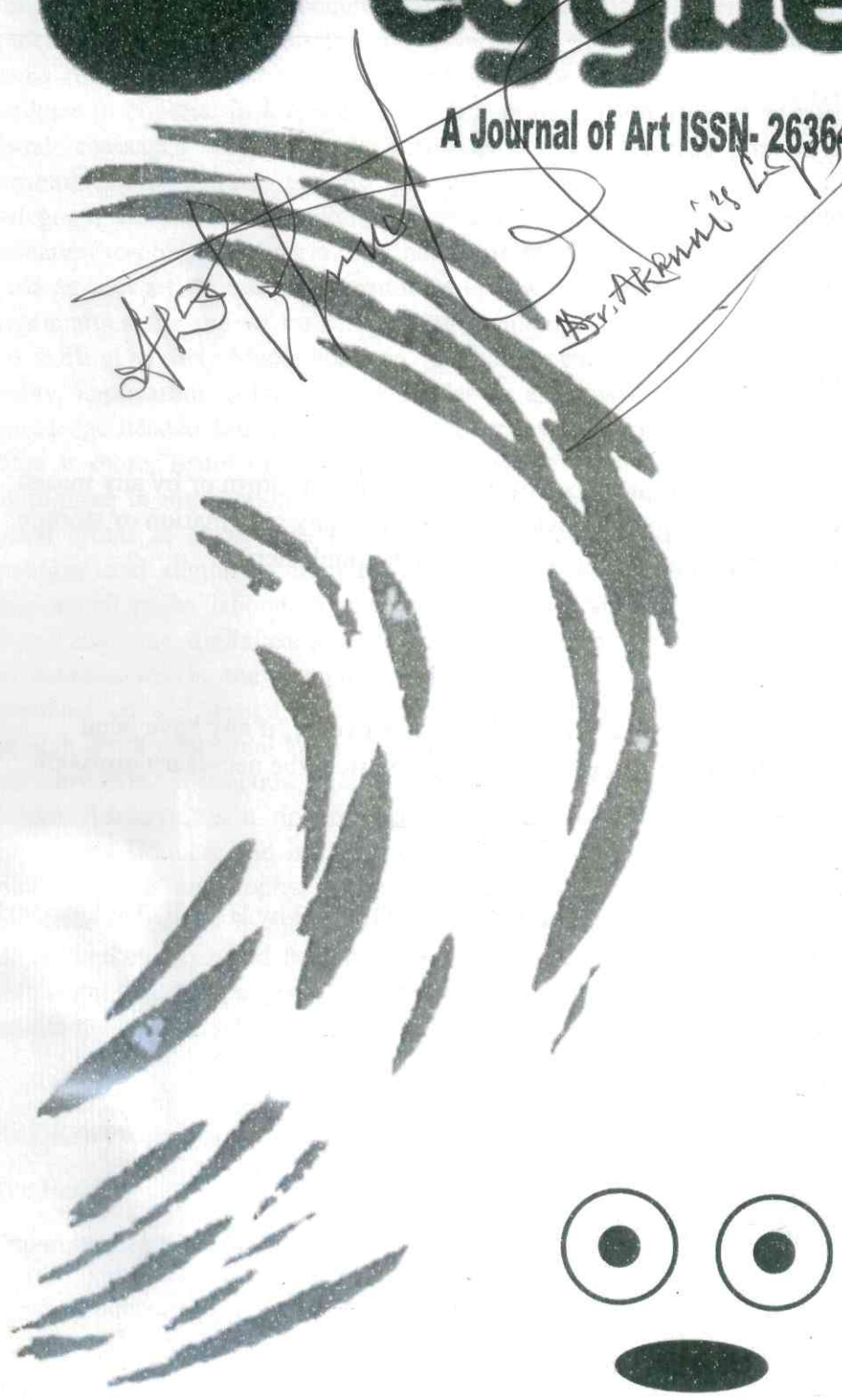


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# ANALYTICAL GRAPHIC DESIGN WITH FRILLS AND PHILOSOPHICAL CONCEPTS OF SELECTED CERAMIC-SCULPTURE ART WORKS IN NIGERIA

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## Abstract

*The philosophies of the selected conventional ceramic-sculptures are based on their intrinsic conceptual ideologies. They tend to mirror societal issues by import of graphic design frills in their creative expressions. The aim of the paper is to by and large review the graphics and intricate technique, style, and the African philosophic undertone of those selected embellished ceramic art works. The review will be based on a theory that, ceramic work is an aspect of three-dimensional visual arts, education, socialization, politics, economic, reformation, transformation and growth (Alasa, 2011). This is in tandem with the concept that, "African creative hands built potteries are often motivated by social, political and philosophical nuances rooted in the negritude of the society, cultural and artistic background of the artists. Oloidi (2006) describes those creative conceptual statements, as ideological rooted in the artist's education and traditional leaning to deflate vices of his society and other dominating flattering forces of colonial parasitism. The art works were purposive, selected from three geographical zones in Nigeria based on education and cultural background of the artists. Methodologically, the paper adopts qualitative content analysis to examine/describe the informational content of the selected "conventional hybrid ceramic-sculpture works. It was discovered that, the selected works were synthesis of graphical elements and contemporary traditional motifs and styles structured into aesthetically and ideological visual forms. It was also discovered that, the works were inspired by the artists' cultural environment and training. The selected works appear to be more or less ideological and philosophical than utilitarian purposes. It is hoped that, the philosophical dispositions of these art works will benefit knowledge seekers, historians and artists in their research works. It might have documented the near extinct of African hand built philosophical hybrid ceramic art works in Nigeria.*

**Keywords:** art, ceramic, ceramic-sculpture, industry, pottery, production

## Introduction

Artists are generally identified and distinguished by what they practice either in sculpture, painting, graphics and performing, textile and ceramics, sometimes to mirror personal view(s) on matters that concerns a society. This gave credence to few selected ceramic artists whose works have distinguished them uniquely in terms of forms, concept and philosophy by creating a repository of their own. The indebt knowledge of ceramics by these artists has culminated into yet to be saturated definitions of ceramic(s). For instance, Ahuwan (2004) defines ceramics as a compound material that has been shaped and hardened by heating to a high temperature. Alasa (2011) defines ceramics as inorganic and non metallic solid materials prepared by action of heating and subsequently cooling, while other authors' simply linking ceramics to art and science of making objects from inorganic and non-metallic materials by action of heat. This implies that, ceramic(s) is a term for molded wares among which Ahuwan (ibid) identifies as jugs, bowls, vessels, vases, pots and general utensils (utilitarian wares). Nonetheless, ceramic wares have gone beyond utilitarian purposes. Okonkwo (2012) confirms that, ceramic art have become ideological expressions or statements in visual forms by which people ascribe meanings and connotations. The above view is in tandem with the



view of Alasa (ibid) when he describes an aspect of ceramic works as ideological visual statements that tend to mirror politics, social, economic, traditional, reformation, transformation and growth of society. Alasa (op cit) reiterates that, these ideological creative hybrids or ceramic-sculptures did not only emanate from contemporary issues, they are aesthetically enhanced with traditional visual forms, styles and techniques. The dexterity of these created visual forms is evidenced in most Nigerian contemporary ceramic works. Few of such works are selected for discourse. This include: Abbas Ahuwan's "Kim Kim", Oluwasina Oladele's work, "The Whiteman on African Tortoise", Gukas Joel's "Bumper Harvest" and Alasa Saibu's "Nation with milk and honey in chains". Christ Echeta's "Politician" as well as Agberia's "Predator", Yohanna Datiri's "Consultation" and "Affection" are not left out.

### **Conceptual Heritage of pottery making in Nigeria and Ghana**

Man interaction and discourse with clay is as old as creation of the universe. Early men exploited this nature endowed material with impunity to solve utilitarian problems to live a happy and healthy life. Clay has remained a treasured medium of expression in the anal of ceramic-sculpture. Art historians have pegged the date of pottery making in Africa to about 3000BC. Igwilo (1994) opines that, pottery has been in existence in Nigeria for many years and probably falls between 15,000-10,000BC during the Neolithic age. Ganiyu and Onyeagora (2013) agreed that, pottery making is as old as humanity, although modern format of pottery making was introduced to Nigeria's local parlance by two expatriates; Mr. D. Roberts in 1904 followed by Kenneth Murray in 1930 respectfully. Prof. Raphael Ige Ibigbami (1938- 2020) is perhaps, the father of modern Nigeria ceramic and pottery art (Posi, 2020). His contributions to the expansion and preservation of scholarship in pottery science are well documented. He was the first in Nigeria to earn advanced degree in ceramic design from Ahmadu Bello University (ABU) in 1971. His endeavour through the developmental stages of the Ife ceramics art programme, and whose pedagogy is founded on African cultural and Afrocentric forms and the appropriation of traditional decorative motifs for artistic design has appreciably been documented in several scholarly publications.

Ceramic and pottery are universal words that command interchangeability in terms of meaning. Adda (2007) posits that the two words, "ceramics and pottery" originate from different cultures, but connotes similar meaning when one is referring to clay production and other high fired products. While ceramic originates from Greek word "Ceramos" meaning "potters clay", pottery originates from Britain, meaning "Clay work". The two words have now assumed the general terms for scientific production of articles prepared from earthly materials (clay) into fired wares that remains either as terra-cotta or glazed clay. The term "ceramics" however is used to denote specifically, designate porous colored fired articles used for various purposes and functions. Lazzari and Schiesier (2008), Mittler and Ragans (2009) posit that, ceramic wares are universal craft found in almost every culture of human race from Neolithic times to the present day 21<sup>st</sup> century. Taking us to memory lane, Akpale (2002) states that:

*Ceramic, also known as earthen ware was characteristically avowed symbol of settled life and its appearance and development marked an important chapter in shaping the progress of man from the beginning of early life in terms of its functions, utilities, structure, themes and styles.*

This implies that, ceramic work is by and large an extension of different pottery forms which embraces clay wares that had been made to pass through heat treatment and scientifically glazed for specific purposes. The above accession was buttressed by Barley (1994) that, the Urhobo people of Nigeria cook's and serve delicacies in earthen wares. Writing in the same



vein, Akanni (2018) notes that, clay shaped plates, bowls, pots and jugs are still popular household utensils for grinding, blending, cooking and serving delicacies or preserving water among the Ashanti, Nzema, Kwahu and the Gan ethnic groups in Ghana. Ashanti people call these fired clay-shape-plate-wares “Apotoyiwa or Ayiwaa”, while the Nzema in the Western region of Ghana calls it “Eyeba”. The Kwahu calls it, “Asankan” while the Gan calls it “Kan”. These ethnic groups enjoy eating in these “delicacy serving clay plates because it is believed that, foods served in these clay wares gives additional flavored taste, aside the savored warmth it gives to the food. In fact, the “Apotoyiwa remains a preferred serving plate for hot meals among the Ashanti (Akanni, 2018).



Fig. 1



Fig. 2



Fig. 3

Figures 1, 2 and 3: “Apotoyiwa”: The Ghanaian traditional fired clay serving plate: (Source: A Chop Bar - Adabraka, Accra, Ghana. Akanni D.O., 2018.

The samples in figures 1, 2 and 3 are traditional fired clay plates in which Ghanaian delicacies (*Africanness*) are used in serving food. Water served from the water preserving fired ceramic pot or jar equally adds an irresistible taste from the cooling properties of clay materials. In his characteristic manner, Barley (ibid) eulogizes clay wares thus, “*a neglect aspect of pottery is its ability to affect the taste by preserving and retaining flavor of the food served in it*”. Ahuwan (2004) shares similar opinion when he affirms that, most Nigerian communities used clay to make useful utensils to solve basic utilitarian needs, while Ngumah (2009) reports that, ceramic wares have served man in many ways. Ceramic works have also effectively served as canvases for potters to record historical events, express ideas and observations of their societies. It is a common practice in most African communities where clay wares (fired clay) are used as conveyor of ritual offering for the gods (Akanni, 2018). Barley (op.cit) argues that, the qualities of these pottery products have been enhanced aesthetically in context of their functions in different situations. Ndebily (2007) noted that, ceramic art had played significant roles in keeping records and events some of which are kept in galleries and museums for posterity. These record keeping tablets have been exhibited by artists in their built environment to serve aesthetic purposes. Art enthusiasts are not left out in the collections of artistically structured fired clay wares as it often attracts and appeal to their visual and intuitive taste (Akanni, 2018). It could therefore be concluded that, the art of pottery/ceramic has been a successful story for the survival of humanity.

### Industrial Revolution and Ceramic Production

The introduction of potters-wheel has been an innovation in the historical anal of ceramics production with its accompanied high fired technique in Nigeria. Norten (1974) enthuses that, the technology of firing clay works probably originated from Jericho about 300BC. According to Norten (ibid), the invention of potters-wheel revolutionarised pottery making in the industrial world. He described the wheel as man’s first machine which led to the development of complex forms that has supported man in ceramic production in modern times. Cardew (1970) argues that, though potters-wheel revolutionarised pottery art industry, it did not in any way dwarfed or eroded hand building technique akin to our forefathers of the



renaissance era. In other words, the hand built pottery techniques withstood the test of orchestrated time of potters-wheel. The introduction of potter's wheel though encouraged mass exodus of people to the industries, the move did not discourage the traditional hand built technique. Norton puts it succinctly thus: "*the frenzy at which people fled to work in the industries were quite alarming*". Shedding light on the modern techniques of ceramic production, Cosentino (1990) notes that, studio techniques ranges from hand-building to throwing and casting, while industrial techniques involves slip casting, jigger-jolly (JJ), and pressing on the slip casting techniques. The pressing technique became the major industrial method of mass production. Akila (2017) notes that, the new technique of throwing clay gained full acceptance among Nigerians in 1952. Mathew Cardew introduced it at Suleija to the Gbayi community and few others in Niger state in Nigeria where the renowned contemporary ceramist Ladi Kwali successfully grabbed the skill of the craftsmanship. According to Kashim and Akinbogun (2006), the success of throwing clay on wheel primarily gained prominence and popularity because there was availability of enthusiast's factors: skilled traditional potters who formed the human resources and the natural resources clay. At a point however, the traditional pottery making began to wane as potters began to pan their own studio practice. Significantly, the industries could not meet the taste of some excellent traditional designs. Lane (1973) puts it thus:

*After the neoclassical phase of ceramic production, traditional pottery was disorganized throughout Europe which gave way to the wide application of mechanized methods; 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 the contemporary pottery in Europe.*

This is to say that, the zeal of some potters to resist the domination of the novel technique of ceramic production gradually reversed the trend to revive the near extinct of the traditional craftsmanship of pottery making. The classical contemporary ceramic production became revived throughout history around the global villages. Many artists began to bring their creativity to bear in expressing ideas and ideologies in ceramic visual forms. According to Akila (2017), this transition widened the scope of contemporary Nigerian ceramists and other institutions in contributing to training ceramic artists that explored in material, styles, techniques and ideologies.

### **Graphics Design frills in ideological ceramic-sculpture**

Ceramic-sculpture is a conceptualizing three-dimensional product of inter-disciplinary relation between ceramic art and sculpture; a combination of practical knowledge with intuitive artistic ability to turn clay material into formal virtual objects characterized by graphic design frills. Gilbert and McCartor (1992) describe graphic frills as elements; a planned organization of line shapes and masses, colour, texture rooted in composition of unity either in symmetric or asymmetric design. Akanni (2017) describes design as a focal reference to a planned composition that consists of steps that guides in proper execution of intended projects, product or services. Figure 4 exemplifies a compositional unites of design frills or elements that characterizes the selected ideological ceramic-sculptures.



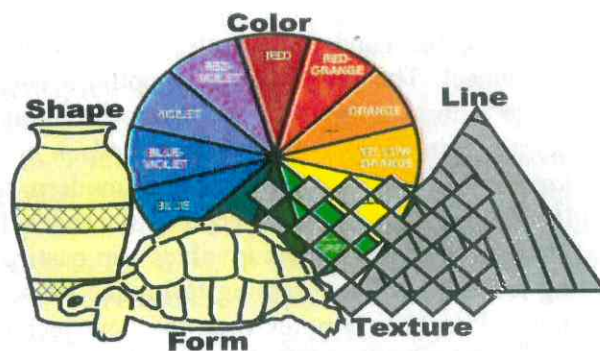


Figure 4: Graphic Design Frills  
(Source: Akanni D. O)

Design can therefore be considered as a man-made expression in materials and elements to fulfill a purpose. Graphic elements in this context are perhaps the most hushed efficacy frills of the compositional frameworks of ideological ceramic-sculptures of these artists. They are made to interact, to create pleasing forms and to illicit philosophical nuance through clay material. According to Berden (2004) creation of forms depends on how these elements are effectively arched together to interact with each other for visual enhancement. These graphic frills are evidenced in the ceramic works of the artists' creation in various forms and shapes with technique and style of their unique experimentation in their characteristic manner to give meaning to geographical unites of these pot-like forms. Wade (2005) believes that, form or shape which is an enclosure of line(s) tend to appeal in obvious circumstances that is evidenced in these works. Line is perhaps the most familiar (though invisible) in this context that gives sufficient description to definite shape(s) in a strong sense of equilibrium to each of the compositions in figures 5, 6, 7, 8, 9, 10, 11 and 12). The line creates active visual movements to describe edge(s) of the forms/shapes as exemplified. In the same vein, colour is virtually common to all the works that seem to describe visual sensation of the ceramic-sculptures. Artistically, colour remains effective and efficient design frill for communication. Symbolist value of colour cut across cultural and philosophical barriers of all works of endeavor. Textures (surface patterns) are evidenced in all the sampled works giving appellants' to the sensual perception and touch to communicate surface quality of these ceramic imageries; each work characterized by peculiar of smoothness, roughness and spatial textual surfaces. The surface patterns or shapes give viewers a clear understanding of texture influence on these ceramic-sculpture art forms.

### Ceramic-Sculpture Art Forms

Ceramics has remained a black-box of African civilization in the anal of development from pre-historic, through to traditional and modernistic into structural functions. Akila (2017) posits that, within this modernistic period, ceramic art is though still evolving alongside the general artistic milieu; inter-disciplinary contentedness and the traditional revival in exploration with contemporary ones are the favored approach. He cites Okpe (2005) who explains that, these products of inter-disciplinary history between ceramic art and sculpture became known as ceramic-sculpture. According to Stokstad (2008), postmodernist approach to art has to do with experimentation, breaking rules, and testing new grounds to relate the past experiences with the present using clay as their major material to creatively express hybrid concepts. Ceramic-sculpture is widely seen as an art form that possess good characteristics of art, borrowed from experiences of the legend ancient cultures of Igbo-Ukwu, Ife and Nok in Nigeria. Onuzuilike (2008) asserts that, these ancient cultures have little or no identified dichotomy from sculptors, irrespective of the material and process of



production. These characteristics of the traditional art forms transformed the artists to rise up to expressive forms which informed the selected ceramic artworks under review.

### **Oluwasina Oladele (1940-2017)**

Oluwasina is a ceramist by training. Oluwasina Oladele graduated from Zaria Art School, Ahmadu Bello University, Zaria, with first class honors in ceramics in 1969. Oluwasina, though a Yoruba, was born in Ghana, Kumasi to be precise in 1940. He had his early education in Kafancha, Niger state, Nigeria. Most of Oluwasina works dwells on ideological Yoruba (African) folklores. One of his works is "*The White Man on African Tortoise*": see figure 5, page 13). The image is a conceptualized larger than life size tortoise with massive spherical concentric squares of designs. From the aerial view, the tortoise looks like the Fulani calabash with red and yellowish colours dominating the tortoise back view. On top of the tortoise sits a figure that looks like a white man, clothed in a reddish shirt and somewhat grayish pair of trouser holding the tortoise shells to save him from fallen, an ideological stance of the white man to secure him economically. The theme of the art work seems to remind us about the slave trade and the European presence in Africa. The artwork illustrates how Africans were cowed under the yoke of imperialism with attendants of brutality to exploit them. He declared that, the effect resulted in carting away African natural resources, though for an exchange of introduction of the basics in the Western education and technology (Oluwasina, 2013). The imagery is more of ideological than utilitarian product that seem to represents colonial imperialism; reminiscence of the Whitman's conquest of Africa in their infamous scramble for partition of Africa.

The white man riding on the tortoise also represents neo-colonialism of African continent by today's imperialists made up of collaborators in Africa, mostly politicians and their European counterparts. Characteristically, the tortoise appears to have a tilted upward direction head, with balanced limbs. Ideologically, the posture is culturally African, an indication of black man's dignity and pride, while the bold and rough-texture skin of the tortoise represents the jungle of Africa, portraying hardships that seem to be plaguing Africa in this contemporary times. Oluwasina was a lecturer of ceramic art, at The Polytechnic, Ibadan, until his retirement some years back.

### **Alasa Saibu**

Alasa Saibu, born in 1963 had his earlier education in Auchi Polytechnic where he bagged a Higher National Diploma (HND) in Ceramics and Doctor of Philosophy (PhD) at the University of Nigeria, Nsukka, in Educational Technology. One of Alasa's works titled, "*A Nation with Milk and Honey in Chains*" is on page 13, figure 6 (Akila, 2017). Analytically, the artwork is a pot-like ware with hand attached to it by the side, on the other side is a cup stand designed with an oval cup stand like a candle stand, characterized by dominated multiple circular shapes at the upper and the lower portion of the pot. At the neck of the pot is a rope tied in multiple rounds and two dominant elongated hollowed structures that seem to sprout upwards from the rope tied to the neck. Beside the oval-cup stand are sited and standing impoverished mother and child figures. Ideologically, the ceramic-sculpture portrays Nigeria as a country endowed with all encompassing grandeur of rich country with human and natural resources, flowing with milk and honey. The seemingly glossy dripping glazed deep bluish colour connote the milk and honey, while the portrayed characters of the mother and child indicate suffering of the masses as a result of mismanagement of the Nigeria's endowed natural resources translating the nostalgia of people suffering in the mist of plenty.



### **Abashiya Magaji Ahuwan**

Ahuwan is a Nigerian contemporary ceramist who has practiced widely both in Nigeria and Diasporas was born in 1947. He got his first ever practical experience at secondary school when O'Brien who was their art teacher took them on excursion to the pottery factory for the first time (Akila, 2017); and later became a British art school trained potter who derived joy in nothing but academic formation. Professor Ahuwan's ideological experience in artistic world is comparably second to none. His traditional techniques and conceptualized collections of "Kim Kim" pots were experiment of dumb bells before travelling to the USA on an invitation for educational tour. Ahuwan was a lecturer of ceramic art, at Ahmadu Bello University, Zaria, until his retirement.

The "Kim Kim" was created with clay, named to epitomize the Xylophone percussion instrument of the ethnic groups of the Southern Kaduna in Kaduna state (see figure 7) Jari (2016) describes "Kim Kim" as fascinating ceramic work. Ahuwan have many similar art works richly endowed with design elements adopted from traditional African motifs and patterns. He also adopts the traditional method of firing (open firing) his wares. Analytically, his works are particularly characterized by multiple studs in the traditional African forms of Berom ethnic group of Plateau State. On the pot are studs that form three lines around the lower parts of the pot and three other lines to round the upper part of the pot. The middle section contains other forms of patterns created in horizontal lines to create incisions and upward pointing arrows. According to Jari (ibid), the seemingly arrows were actually a replica of arch shaped windows similar to the doors often found on the traditional architectural houses in the North. According to the author, though, "Kim Kim" was created solely for aesthetic purposes; it could as well function as musical instrument. The "Kim, Kim" is among the collections of the Metropolitan Museum of Art, New York.

### **Chirist Echeta**

Echeta's ceramic art works addresses issues ranging from poor leadership and corrupt practices among Nigerian politicians to show his sensitivity to human conditions in a society. According to Onuzulike (2008), Echeta's thematic concerns can be traced to his experiences with the Nigerian infamous civil war which truncated his early education between 1969 and 1970. The war has transformed Echeta into a fulcrum social commentator often evidenced in his creative ideological expressions (Onuzulike, ibid). This is evidenced in one of his work, titled "*Evidence of good living*" which mirrors the impunities, looting by Nigeria's political class often found stash in their personal accounts, houses, water tanks, farms and sometimes in an uncompleted buildings to hide their nefarious loots. The work is mirrored as a pot-bellied circular earthen ware. Projected from the top is a small figure (head), placed on the entrance of a triangular shape to protect the loot by whatever means. The pot-bellied terracotta pot is characterized by aesthetically smooth and rough textures at the lower part to conceptualize the loot and their good living syndrome by the Nigerian ruling class. The "*Politicians*" on 13, figure 8), is one of Echeta's ceramic works epitomizing Nigeria politician's deceitful pedigree and empty promises. The gesture of the politician's hand as depicted in the ceramic-sculpture is an indication of these facts translating the overtures, greed and their covetousness.

### **Yohanna Datiri**

Close observation of Yohanna Datiri's experiment on ceramic works shows that he adopted different techniques. He employed both modern and the typical African tradition art culture to accentuate ideologies of societal issues. His ceramic works are characterized with *stylization, abstractions, conceptual and iconoclasms* based on Beron traditional beliefs, ideologies,



themes and philosophies. Some of such works includes: "*Consultation*" figure 8, and "*Affection*" figure 10).

*Consultation* is in terra-cotta of two juxtaposed two conceptually abstracted human heads representing mother and child in an elongated form; the bigger head (representing the mother) above the smaller head (representing the child) in bowing position in consultative mood. It could as well be idealized as twins, one submitting to the supremacy of the other. Datiri in Akila (2017) posits that culturally, ancestors are usually consulted in a typical Berom traditional set up over uncertain issues of calamities. This implies that, the title *Consultation* is philosophical. In the traditional African society for instance, many ethnic groupings are sometimes faced with problems which demands individual consultation as a group or as community from either the supreme being (God), ancestors, gods, progenitor etc. "*Consultation*" could as well be translated philosophically to mean communication between two entities: father and son or mother seeking relevance from each other.

*Affection* (figure 10) is another artistic creativity (ceramic-sculpture) of Datiri's abstraction; portraying a concept to suggest a mother's love or affection to her baby by breast feeding. The work is characterized by highly decorated beaded studs representing women hair at the apex of the figure to reference women dignity among the Berom community. Smaller clay beads also run round the chest and the breast, and the container that signifies a baby. This characteristically bead-like decoration is synonymous to Berom culture, especially among the Berom women. Akila (2017) posits that, the decoration around the hips of the figure suggest the kind of material often knitted from leaves by a traditional Berom women to carry babies and to cover a woman's privacy. It is said that, barrenness is considered a serious problem among Berom women which sometimes either leads to spiritual consultation or divorce. Ideologically, "*Affection*" seems to capture the plight of a typical newly married Berom woman faced with uncertainties towards the fear of unknown as relate to child bearing.

### **Gukas Habila Joel**

Gukas was a Zarian Art school graduate where he had his first, second and third degrees with specialization in industrial design (ceramics), Ahmadu Bello University. Born in Pankshin Local Government area of Plateau State in 1948, had his primary school at Ekan 1959-1965 and Teachers Training College at Gindiri between 1968 and 1972 respectively. Gukas has had most of his hybrid ceramic works published in reputable journals among which include, "*The Bumper Harvest*" (See figure 12). The bumper harvest is a conceptualized idea of extraordinary harvest drawn from traditional African pottery forms represented by three fruits. The surfaces of the pots are characterized by traditional linear motifs, incisions and roulette decorations which seem to represent tattoo which are often incised on ladies back, tummy or chest by their suitors to signify love or marriage. The linear motifs on the pots are common features on granaries in Pankshin local government area of Plateau state that signify harvest. The pot is simply burnished to give some kind of elegance and beauty. The fruit-like pots are also characteristically hollowed at the elongated neck of one of the fruits to sprout a branch where the three fruits of similar shape are co-joined to form sexism in a comfortable relaxed mood. The ceramic art piece is simply an idealized bumper harvest.

### **Agberia John Tobakpere**

Agberia is a graduate of University of Benin with first class honors in ceramics in 1985. He later bagged his Master's degree in Art History from the University, Ibadan, and then PhD in Ceramics in 1996. Agberia's creative works in ceramics project cultures of African traditions like others reviewed art works. Among his creative works is "*Predator*" (figure 11) was executed in 1985. The *Predator* is a conceptualized submission of some kind. The conceptualized symbolism represents classes of struggling and disparity in Nigeria society,



occasioned by dichotomy between the mighty and the weak, the poor and the rich, the led and the rulers etc. Agberia conceptualizes social ills prevalent in the country. The elongated-necked bird represent the weak, poor, led, oppressed, neglected and deprived masses; politically impoverished citizens of Nigeria by the mighty and exploited by the rich and the powerful. The two bird's project upwards from a pot-like structure in an organic and semi-naturalistic ceramic-sculpture to translate a statement: "*a predator feeding on the poor/weak*". The *predator* is characterized by short-neck-bird with carnivorous tooth, romancing the elongated-neck-bird in a coercive submissive posture. The base of the pot is arranged with coil relief clay, rhythmically pinched to epitomize a bark of a tree. The mid-section of the pot is embellished with a diamond shaped motifs, arranged in a repeated pattern on a linear background.

### Findings

Findings from this study show that, the inspired art works were more of ideological than utilitarian, except one: "*Kim Kim*" which was claimed to serve dual roles by the author. The works were discovered to have been motivated by ideological instance of the domiciliary cultures of the authors and artistic background. Datiri buttresses the above when he said, "My themes and styles focuses on traditional Berom culture with adaptation of Berom indigenous motifs". This conforms to Alkali's (2009) philosophy which says that: "*there exist styles, motifs, techniques and themes in various cultures which are explored by ceramic artist to achieve their ideological stance*". The selected ceramic-cultures were characterized by modernist expressions borrowed from tribal of ancient cultural experiences of traditionally African. In other words, the art works meet the basic societal needs ranging from domestically utilitarian, decorative, historical, aesthetic, as well as academic needs, synthesized in common material - clay.

### Summary and Conclusion

The ceramic works in discourse were observed to play an all encompassing social, political, economical, educational, utilitarian and sometimes religious reformatory roles. These ceramic-sculpture products are characterized in equivocally fusion of contemporary modern techniques with contemporary African traditional motifs in an artistic synthesis to tell a story which are ideologically based. The general outlooks of the works are highly fascinating with embodiment of ambience uniqueness of intellectualism whose history and developments is uniquely tied to style, location and people involved. Below are few selected ideological ceramic-sculptures.



Figure: 5

Figure 5: Oluwasina Oladele, 1990 "*The White Man on African Tortoise*", Terracotta. Source: CPAN Journal of Ceramics, 2013.



Figure 6

Figure 6: Abashiya Ahuwan, "*Kim Kim*", 1989, Terracotta.

(Source: Ashakwu Journal of Ceramics, Vol. 12, June, 2015)





Figure: 7

Figure 7: Alasa Saibu: *"A Nation with Milk and Honey in Chains"*, Terracotta (Source: *Ashakwu Journal of Ceramics*, Vol. 12, June, 2015).



Figure: 8

Figure 8: Yohanna Datiri, *"Consultation"*: Terracotta, 2014. (Source: Arts Collection in Jos. By Akila, 2017)



Figure: 9:

Figure 9: Christ Echeta, *"Politician"*, Terracotta.

(Source: [www.criticalceramics.org/article/echeta.shtml](http://www.criticalceramics.org/article/echeta.shtml) 2nd August. By Ozioma Onuzulike, 2008)



Figure: 10

Figure 10: Yohanna Datiri, *"Affection"*, Terracotta, 2016. (Source: Artist's Collection in Jos. By Akila, 2017)



Fig.11

Fig.11: Agberia John (1958): *"Predator"* 1985 Terracotta: Source: *CPAN Journal of Ceramics*, 2013



Fig.12

Fig.12: Gukas Joel: *"Bumper Harvest"* 2004, Terracotta: Source: *Exhibition Catalogue*, by Onoja Jac

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