

Art Forms And Criticism: An Explanatory Perspective On Some Of The Nigeria Art Forms.

Edo, Patience Akpojena

Fine and Applied Arts Department, Delta State University, Abraka, akpojena@gmail.com

Abstract

In any level of critical studies, the languages are always think, talk and look at the work of Art Form, that means critical studies and the writing on Art Form involve the capability of conceptualization (thinking) talking (verbal assessment) and keen absorption of the works of art forms. However, History of Art is within and contains critical writing about art ideas, critical studies or analysis about Art Form. This also covers productive analysis and the techniques involved in the making of the art form, this inspect how colours impresses artists, which gives the need for the idea to be expressed. Nigeria Art Form are those Art Form produced within the specific anti fact known for Nigeria, and this carries the characteristic of Nigeria both in texture, materials, context, meaning, symbolism and others. This study therefore aims to analyse the critical study of Art Form with emphasis on explanatory perspective on some of the Nigerian Art Form. The awareness of Art is also seen as a symbolization of a representation and is made up of component in cognitive affective and psychomotor domain, and it is also subject to interpretation. The information is therefore an empowerment of relating what each art form is made of, with reference to its value and effect in Nigeria. Art history deals with terms and images. The search for Art is information for Art, which is related to time, space movement and idea etc of the duration of the art form, to obtain understanding of the situation of the knowledge of art ad criticism.

Keywords: Art, Art Form, Criticism, Critical Studies.

INTRODUCTION

Art Forms are visual statement of Artist creative works. For each Artist creative art work, has respect meaning and significance imbedded in the art work. Art Forms in Nigeria are spreaded in the combination of materials, procedures and techniques of production as well as significance. Reason of factors are responsible for this diversity. These factors include pace, time, and purpose Nigerian “Art Forms” can safely be classified into two broad categories. These are the fine and Applied Arts categories. The Fine Art Forms are basically used for aesthetics (decoration) purposes while the Applied Art forms are essentially for practical utility, Diakparomre. A.M. (2017).

In Nigeria six distinct Art Forms are discernable. These are painting, sculpture, ceramics/pottery, textiles graphics and craft. Some of these Art Forms have existed from traditional times and others are modern times. Two broad categorization are distinguishable within these art forms. These are pre-modern and modern.

Pre-Modern Period Art

Pre-modern period Art, opined by Diakparomre (2017) is often used to refer to all the works of art done before modern times and are not produced in accordance with the ways of European Art production. These works were produced for purposes (reasons) other than aesthetics, this art is also known as the traditional art, that is pre-historic to the late 20th century.

Modern Period Art

The modern period of Nigeria art is time, event and content related. Various parameters are used in determining when modernity began in different societies. Diakparomre stated that this period can be said to have begun From when the earliest contacts were made within European travelers to Africa which according to Wangboje (2005), occurred in about 1485 when European explorers visited Benin City. From the above vein modern art, is the antithesis of traditional art, and that Modern Nigerian art is “all that artistic effusion which is lacking in indigenous ideation and that is driven by desires other than service to the community”

quoted by the above scholar, he also noted that modernity in Nigeria can, therefore, inferentially be said to have begun in the early 20th century when art was introduced into the formal educational system by the British colonization authority.

Art History of Nigeria.

Nigeria portrays an extensive history of (art forms) art production. However, in the beginning years, there was no written documentation of these works. Nigerian being the grease of African has contributed adequately to Africa's Art heritage in term of skulls and notable art works and even in the Field of others. The development of Nigerian art can be explained in two phases (periods); the early Nigerian art and late Nigerian art. Early Nigerian art forms go far back in history. The cave painting and the technique of engraving in Binrin-Kudu, Igbara-Oke and Geji are considered the earliest forms in Africa.

Early Nigeria art history

These involve the studied art forms of the 19th and 20th centuries. These can be located in almost every traditional society in Nigeria. The NOK, Igbo-Uku, Ife, Benin, Esie, Owo, Urhobo Izon are some of the notable sculpture producing traditions in Nigeria. The Oldest of these NOK; is said to have existed from about 5000 BC to 290 AD. The range of media used in producing these works include bronze, wood, clay, stone and Ivory.



Fig. 5
Nupe Mirror Case



Fig. 6
Nok Terra-Cotta Head



Fig. 7
Ife Bronze Head



Fig. 8
Igbo-Ukwu Roped Pot

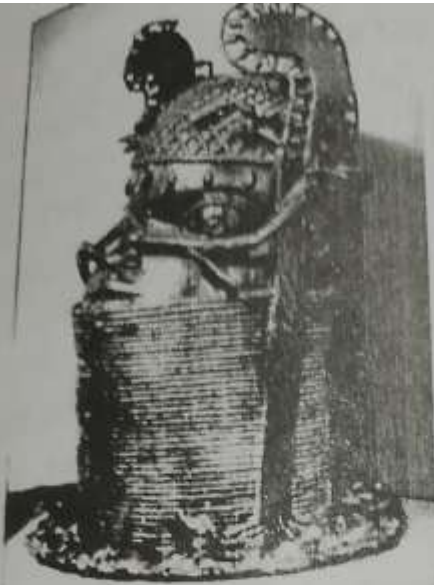


Fig. 9
Benin Bronze Head



Fig. 10
Southern Rectangular
Architecture



Fig. 11
Northern Round Architecture

Modern Nigerian Art History

According to Diakparomre A.M. modern Nigerian Art history has an early period and a late period. The early period covers the period from 190 to 1600. This phase of modern Nigeria art history started with the efforts of Aina Onabulu (1882-1963) Kenneth Murray (1902-1972), Akunola Lasekoin (1916-1972) and Ben Ewonwu (1921 - 1994). These efforts pioneered and encouraged school (academy) training for artists in European methods of art making and the establishment of formal art schools in Nigeria. From this new Era arts institutions like the Nigerian College of Arts, Science and Technology in Zaria. The early artists (products) of this institution include Uche Okeke (b. 1933). Demas Nwoko (b.1932) ad Bruce Onobrakpeya (b. 1932) later, Simon Okeke (1937-1969), Oseloka Osadebe (b. 1935), Okechukwu Odita (b. 1939) emerged. The nationalistic idealism of the 1950s inspired the resurrection of traditional tracts which were incorporated into the formalism that was taught an encouraged in the Formal art schools. The Oye-Ekiti experiments by the catholic Mission and Micheal Cardew's effort in keffi gave birth to a group of artists that were self trained and those that worked in a variety of media and employing techniques that were both traditional and modern. Some of the artists that emerged from this strand are Erhabor Emokpae (1934-1984) Idah Ovia (1915 - 1984), and Lamidi Fakeye (b. 1928). Diakparomre A.M. (2008).

FORMS OF ORIGIN OF MODERN NIGERIA. TEXTILE

Textile is almost as old as man's civilization, and it has further enriched itself with time, according to martin Steve (2019) At the Swiss lake inhabitants, Fiber was discovered in the 6th and 7th century BC, and it was recorded that it came with the invention of wool and flax fabric. Textile are formed by knitting, crocheting, weaving, knotting and pressing of fibers in a consistence manner. It was discovered and developed with spin silk methods which was initiated in 2640 B.C.,

The early history of fabric in Africa dates back to 500BC, African textile at this time mostly consisted of Furs, leather and bides for clothing, however ancient Egyptians made linen fabrics as early as 4200BC to 2600BCE, around 2900BCE they began to create dyed thread and fabrics vegetaine dye on wool and cotton, some historian believe that the history of fabric design began in China around 363BCE, in ancient Chinese culture, silk, cotton and hemp were used to create fabric and garment such as robes, hats, shoes and sandals. Fabrics are materials made by entwining fibers in the form of alternating the warp and weft fibers together. Generally, a fabric is named after the fiber that is used for the manufactured. Some fabrics are even woven with a blend of different fibers, in that case the fabric is then named depending on the fibers adapted, following up to its pattern, textures and production processes implemented, however some fabrics are named in consideration of its origin.

Modern textiles are designed and produced with materials as wool, yarns or cotton. The process of designing and embellishing already made cotton materials, irrespective of the function of the finished textile fabrics will require the resist techniques, the printing process and other forms of fabric manipulation (Okpu 2009)

Fabric Design and decoration

Design is an art form, a method of human experience that follows a system of highly developed procedures in order to imbue objects, performances and experiences with significance, like all art forms, design has the potential to decorate. Designs and imprint on fabric for decoration varies from culture to culture, those from Africa countries use textiles as a large form of expression of culture and way of life, fabric decoration is the act of beautifying or addition to cloth or materials such as cotton, silk, linen, khaki exetra. This include printing process which involves several methods such as stencil and screen printing, transfer printing, bloc printing, painting and other forms of fabric decoration and wearing. Tie and Dye process which can be done by using items such as raffia, rope and other means to cover/tie the designed patterned of the fabric, thereafter, the entire fabrics are dipped into the dye bath with the tied or waxed aspects of the fabrics resisting the dyes. The patterns/design on the fabrics are then seen exposed when the fabrics are untied for the (Tie -dye) and when the fabrics are de-waxed for the (wax and dye) with hot water

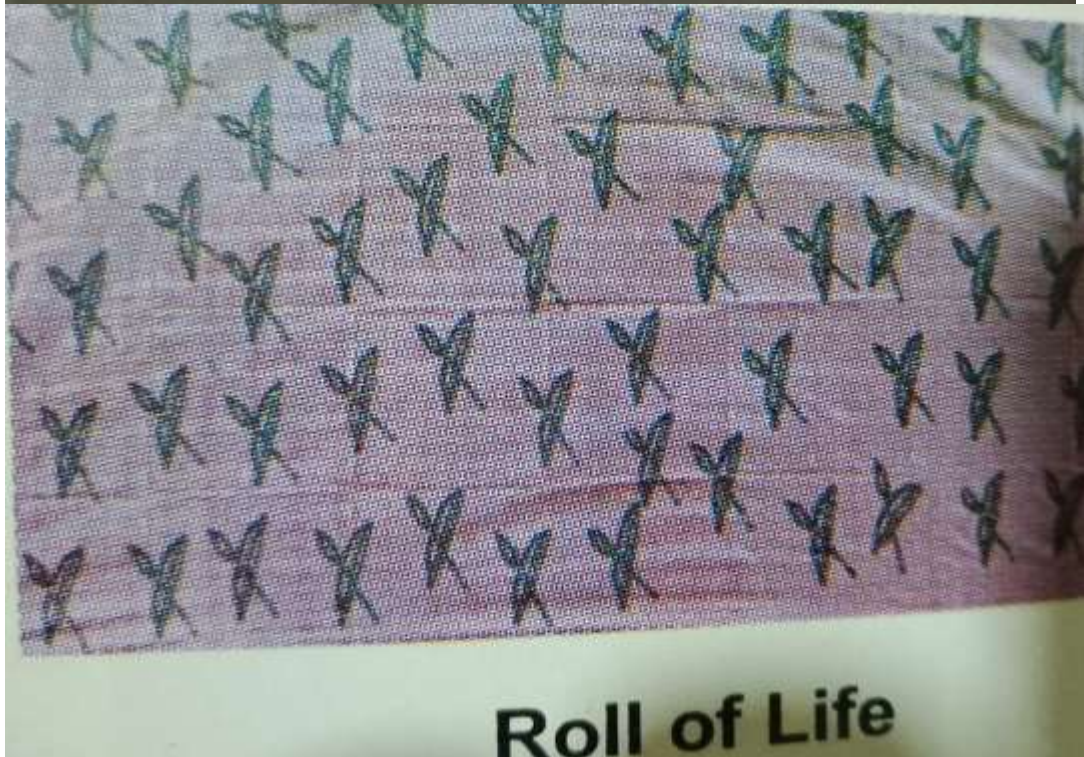
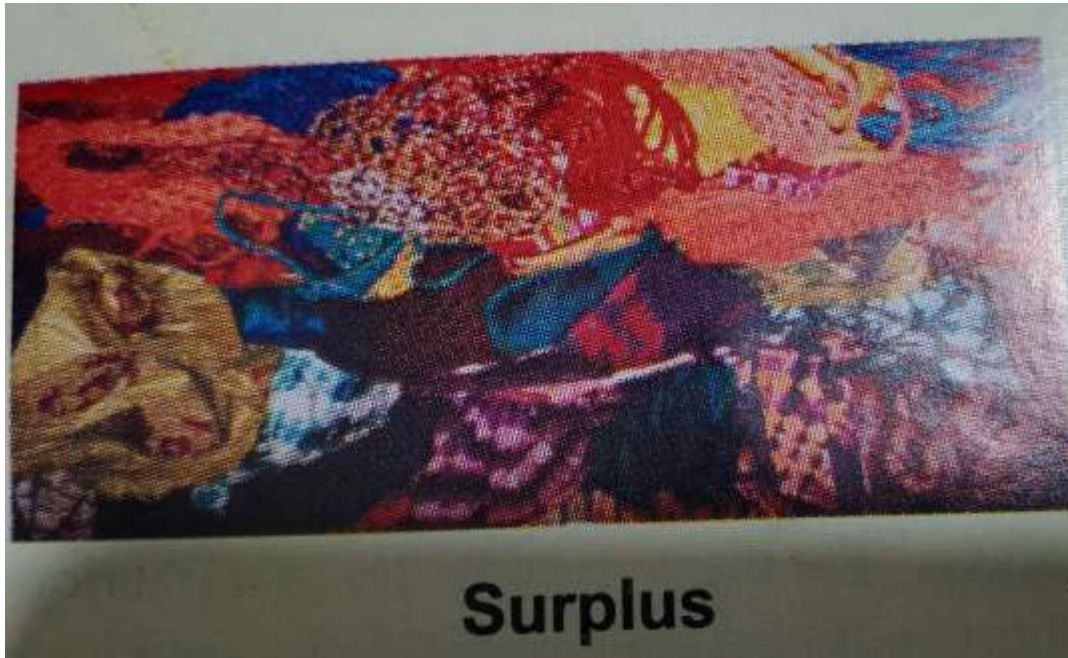


Photo of wax and Dye with Tie and Dye



Wave of life



Unity

Photo of wax and Dye with Tie and Dye



Batik, Applique. Charles Morris 2016 stated that fabric decoration is an act o method of human expression on a fabric which follows a system of developed procedures in order to create a beautiful design on the fabric. The design on the fabric is a visual perspective or a shape given to a certain design for the fabric to be ore attractive. However it comprises of the arrangement of the element of design for the accomplishment the particular purpose. Joana Jones 2017 also opined of fabric decoration as a beautify solution, the researcher is of the view that a good design always have a meaning. When it is meaningful then it will be for years. When fabric are made in a decorative form there is need to display why what has been done needed to be done and how the design or the decoration have to fit into a person.

Nigerian Handicraft Forms.

Craftsmanship - The works of craft cannot be available (gotten) unless there are people who are able to translate their conceptions (or) ideas into concrete tangible objects to be seen and felt. The ability to translate ideas or concepts into the manifestation of real objects or things is known as craftsmanship. A creative work may have good flow and texture but badly fashioned. Good craftsmanship does not necessarily mean good work just a good are work may not necessarily mean good craftsmanship. These who are involved in making good designs are said to be involved in creativity, this also gives birth to originality, the quality of originality is most important in the field of craftsmanship. Different conceptualization and perceiving the works of handicrafts have brought about the different modes/kinds of crafts.

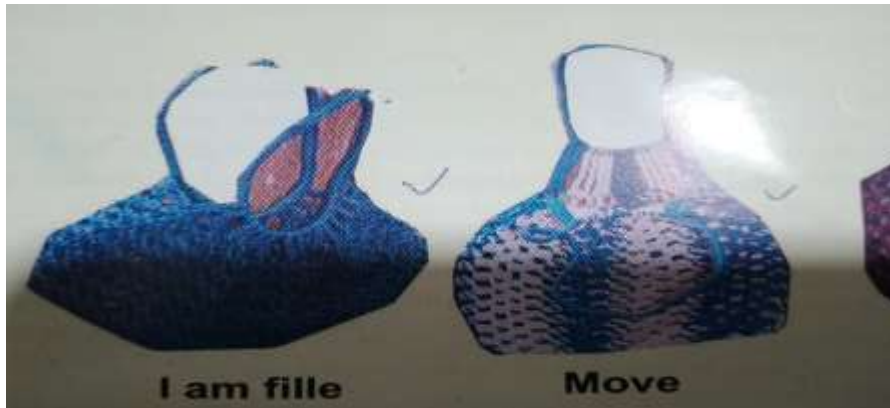
Nigerians are involved in the production and utilization of a number of craft arts forms in the traditional settings. Some of the major crafts of Nigeria are weaving, carving, pottery fabric or cloth design, wall decoration excetra. The distribution of these crafts and their stylistic characteristic in Nigeria have been afted by the various dominal religious belief. Two varieties of carving are common in this country

- a. The purely utilitarian products which meet essential household demand such as mortal and pestles handles for hoes and other farming implements and
- b. The decorative and figurative products which meet social needs while the latter kind of carving is mainly carried to serve the household needs of all rural areas of Nigeria and even beyond.

n addition to leather-work and brass-ornamentation, leatherwork is now mainly carried out in those parts of Nigeria where decorative art is popular and where also leather is abundant. Sokoto and Kano are

the two areas most well-known for leather works. This is a form of craft which emphasizes the colour and motif of decorations and there are good examples of leather decoration on pouffes shoes horse or court implements and furniture.

Brass-ornamentation is still confined to places such as Bida, Ogbo-Mosho, Kano and Maiduguri where it is the traditional craft of the area, and where traditional and contemporary needs still sustain the craft. Some brass works are cast (that is reduced to molten metal before being formed into shapes) but most Nigerian brass-work is shaped from cold metal. The metal is beaten to shape and stretched or embossed with appropriate implements.



Photographs of the works of handicraft shown here



Photographs of the works of handicraft shown here

1. Some photograph of wax and dye and Tie-dye

2. Some photographs of Arts Forms of Moktterraccotta Head, Ife Bronze Head, Benin Bronze Head, Igbo-Ukwu Roped Pot
3. Wooden materials end products e.g. woven basket, woven raffia Trays etc.

CONCLUSION

Almost every society in Nigeria produced one form of Arts or another in respect of any of the branches of Fine and Applied Arts. The effort rendered to produce the early modern creative works are the down work of enthusiastic Art production of today. However modern Nigerian artists are the radical departure from traditional forms of production to the functional which has brought Nigeria into the main stream of global art activity.

REFERENCES

1. Charles Morris (2016) <https://www.ehow.com/infor86395355-different>.
2. Diakparomre, A.M. (2008): "Obscurantist Tendencies in Modern Nigerian Art" Journal of Creative Arts Vol 4, No. 1. P. 21.
3. Diakparomre, A.M. (2017): "Nigerian People's Culture and Entrepreneurial Skills."
4. Edo P.A. (2008) Designed and Printed by Justice Jeco Press and Publisher limited 56/58 1st East Circular Road, Benin City Edo State.
5. Joana, Jones (2017): "Fabric decoration" green wood, press.
6. Okpu, O. (2009): "Nigeria Art Forms, Evolution and Significance: Textiles" Nigeria peoples culture and Entrepreneurial Skills.