

Antecedence and Morphology of Garden Sculpture in Nigerian Art Schools

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Abstract

The earliest form of exposure of the African people to formal education was after the “scramble” for Africa by the colonial masters at about Nineteenth century. Formal education encouraged a new order of things and it particularly enriched the Nigerian cultural and relational periscopes. Since the establishment of formal Art Schools in Nigerian Higher institutions, among the most striking features and pride in contemporary times are the garden sculptures, which are located around the Fine and Applied Arts Departments of some of these institutions. With all the visual influence and aesthetic appeal that these sculptures and their public spheres generate, no serious effort has been made to discuss the antecedence and morphology of these garden sculptures. This paper attempts a study of some of these genres in relation to their academic environments through direct field survey of the “Zaria school” and Yaba “School”. The study forms a baseline material for future scholarship on contemporary sculpture in Nigerian higher institutions and also foreshadows a business-approach attitude towards environmental beautification through sculptural and other artistic means, which can be explored profitably by all Art Schools.

Key Words: Antecedence and Morphology, Garden Sculpture, Nigerian Art Schools

Introduction

The Nok culture was acknowledged to have thrived between the 800 BC- AD 200 (Turner, ed., 2004: 1238). Much later, the cultures of the Ife, Oyo and Benin, in the early demographical settings of some of the kingdoms that eventually made the Federal Republic of Nigeria, were also said to have significant impact on the neighboring people of West Africa (Kalilu, 1992; Turner, ed., 2004: 1238). But the most noticeable impacts from all these kingdoms were their sculpture traditions. But most of them, again, later ceased to exist, with the exception of Benin bronze sculpture and cast technique (Adepegba, 1995: 7).

The antecedents of the artistic cultures of these kingdoms have traces in the practice of traditional religions, beliefs and social cultures, some of which traditions still survive today. The morphological premises of these artistic cultures, however, abound. Most of the techniques, with the obvious exception of the lost wax bronze technique of the Benin king’s court artists, have been lost. Serious scholastic studies on those natural and human factors that could likely be responsible for the abrupt seizure of traditional artistic continuity in sculpture forms in almost all the kingdoms have not been thoroughly carried out. But one reason for this morphological dearth or discontinuity could have been occasioned by slave trade that was major economic revenue for the early European explorers and traders- that could be referred to as white parasites, for 400 years of its existence; and all these black kingdoms were slave suppliers and profitable routes. Then, like the Dark Ages, many traditional resources-cultural, artistic and human, would have been lost to directionless polity and lack of trust among these local natives, even those of the same community. Continuity would have naturally been fractionalized; later ostracized- an unbroken morphological process would have been, thereby, unachievable.

Traces of carving traditions of some Yoruba kingdoms could still be gotten (Kalilu, 1992). But recording of the visual forms of these sculpture traditions have been adumbrated in some contemporary artistic styles. The modern application of these forms started with Picasso and Braque (Grieder, 1990: 428); their Africanness attribution and qualification to certain aspect of modern aesthetic meaning are a part of the significant contributions of Nigerian (and African) traditional sculpture to world art and world's artistic morphology.

This being as it may, on a broader scale, the 19th and 20th centuries brought immense changes to the traditional African lifestyle. The earliest form of exposure of the African peoples to European cultures, and in participatory form, and then to what is now known as formal education was after the "scramble" for Africa and the early Christian and Islamic missionary works in the colonies. As Nigeria became exposed to various foreign ideas, especially through the colonial, economic-based invasions that also tried to end inter-tribal wars and slave trade, new order of things and influences that enriched Nigerian culture ultimately evolved. It was this new kind of lifestyle that led to the Yoruba popular aphorism: *Aiye d'aiye oyinbo* (The world has become that of the white man). It was from around 1920 to 1954 that the aesthetic importance of sculpture as a veritable adornment in public places and architecture of churches, government and private organizations became exalted (Beier, 1960: 10). This development, invariably, promoted the erection of outdoor sculptures like the *Unknown Soldier* and *Emotan* (plates 1 and 2).

As outdoor sculpture moves to the higher institutions, a many great logical premises could be surmised. But the most obvious could be seen as technical: Monumentality screams for physical space and permanent abode. The beauty of overwhelming indulgence in artistic celebration is located in aggregation- in collective relational impact- of the outdoor sculpture, of which spatial domain has tactically, and not in many cases technically, been referred to as "garden", because some of the environments are not designed for even temporary relaxation. Gradually, as the statues inhabiting these gardens increased, their physical presence in the institutions raises fundamental question that is both psychological and academic: What is the significance of garden sculpture and sculpture garden to the institution, the Fine and Applied Arts Department and the contemplator?

This three-headed question will be appropriately answered with a three-fold answer: It announces a part of the institution's curriculum, provides an annotation to judge the standard of the Art Department and the garden oeuvres create an avenue to sum a morphological statement of the visual presentations of the Department in the course of its existence. As the institutions that offer fine and applied arts are increasing, so are the sculpture gardens and the garden sculptures. Because these sculptures are out-of-door, they are susceptible to damage and disintegration. They need to be periodically documented to accommodate recent works and note changes in form and style. This, however, has not really been the case.

Many literatures abound on African and Nigerian traditional sculpture Fagg and Plass (1964), (Segy (1969), Trowell (1970), Willett (1971), Mount (1973). These are well researched works, but all are by foreign scholars and are not directed towards the study of garden sculpture. Some others are on contemporary Nigerian art and artists (Brown, (1966) and Beier (1968). They also incorporate sculpture as an art form and discuss the contemporary importance, form, style and context as relating, in part or whole, to Nigerian art and artists. Few theses and dissertations have also been devoted to outdoor sculptures (Odiboh (1987), Ikpakoronyi (1997), Adisa (1999), Akintonde (2008), Odewale (2009). Surprisingly, interest in garden sculpture, in Nigerian higher institutions, has not been at all generated not to talk of being renewed or advanced (Oladugbagbe, 20011). This paper, however, aims to focus on only two essential parts of these garden sculptures: historical development and fundamental changes that are occasioned by human and artificial processes. These will be referred to as antecedents and morphology. Again, attention will primarily be on two Art Schools: Department of Fine and Applied Arts in Ahmadu Bello University, Zaria, henceforth referred to as Zaria Art School; and the School of Art and Printing in Yaba College of Technology, Yaba, which will also hereafter be referred to as Yaba Art School.

As far as garden sculpture is concerned, at least six of the foremost Art Schools in Nigeria averagely have the same morphological process at their beginnings, but gradually became diverse in the time of response to modern artistic changes. Glaringly, the Department of Fine and Applied Arts, University of Nigeria, Nsukka (UNN). Nsukka Art School peaks at an artistic revolution earliest than all Art Schools. It flames wide and eclectically in the freedom that accompanies the elasticity of modern art, while strategically looking inward. Auchu Art School also strikes first in the experimentation in marble stone (Oladugbagbe, 2011).

These six Art Schools include Ife Art School and Benin Art School, and those already mentioned. Three issues then become paramount here: the antecedent, morphology, and the reason for qualification of Art Schools regarding these higher institutions. These issues will be discussed separately after determining the aim and objective of study.

The elitist changes that had taken place in the lives of some Nigerians opened avenue for the patronage of both realistic and non-realistic sculptures rendered in exotic European's style that had some adaptations of traditional forms and inclinations. Ben Enwonwu, however, added African elegance to the existing value of art by creating a number of sculptures on public and private buildings. Enwonwu, the first formally-trained Nigerian sculptor (trained at Slade College, London), set the pace for the modern sculpture practice in Nigeria (Okeke, 1982: 43). He produced many remarkable sculptures among which were *Anyanwu*, hoisted at the National Museum premises in Lagos; and *Sango*, Yoruba god of thunder, presently in front of the Power Holding Company of Nigeria (PHCN), also in Lagos.

Invariably, these sculptures by all these European sculptors and this Nigerian sculptor provided the first, lucid antecedent of modern outdoor sculpture in Nigeria. By the time of independence, Nigeria was already presenting a life of flamboyance and exciting activities (Chika, 1995: 42). There was tremendous optimism in the elitist class. There was also a change of focus in most of our art intellectuals to produce sculptures and other art forms that discuss political and economic situations. There were, nevertheless, varied artistic activities going on among the gradually increasing number of Nigerian artists. Therefore, many art practitioners got involved in various emotionally-charged fora that enlarged their artistic, sociological and psychological periscopes. This antecedent also led to much recent ones. At present in many Nigeria's higher institutions, various works of sculpture both good and bad can be found in the art schools. This second provision of antecedence, again from a broader dimension, should be seen in the light of what we now consider as aesthetically pleasing: primarily to the lecturer, secondarily to the student and this centres on socio-psychological state of attitude that transforms into several other attitudes. Hopefully, it is these layers of attitude, piled up in time and space, which this paper tries to unfold.

Nigerian Art Schools

Nigerian Art Schools are not essentially or wholly separate institutions in themselves like the Academy of Art, which was first started in Rome in 1593 and later spread across Europe (Osborne, ed., 1979: 74). Then, Academy followed laid down rules and patterns in classical orientation. Immediately when there was rebellious application of rules and patterns by some set of artists who became dissidents, especially in France with the first Modern Movement-Impressionism, and when their audience met with pleasing ears in followership, scholars and sympathetic connoisseurs, they came up with different artistic ideologies in manifestoes; they also found avenue to exhibit their artworks. They founded Movements based on their artistic ideologies. This led to polarization of artistic thoughts and art appreciation that also contributed to the wide meaning of art and aesthetic judgment. This began in the early 1870s. Scholars gradually referred to these associations as Movements, and in their larger compositions across European nations as Schools.

From the brief foregoing, and for the purpose of this paper, three reasons will be advanced for referring to these Nigerian art departments as art schools. One is that, none of them can be referred to as academy, because they do not strictly follow classical presentation in their approach to teaching or learning. Two is that, a general education school has different subjects or courses that are thought within the academic environment like English, Mathematics, Chemistry, Business Management, art, and many other disciplines are all totally different in approach and principle. The various sections or categories (sculpture, painting, graphics, textile, ceramics, methods and materials, etc.) in the visual arts look similar, in a micro view, to that of a larger educational setting. Each section is further split into sub-sections. This shows that referring to them as schools is not inadequate. And finally, the third reason is that, many art literatures refer to the art departments with facilities for almost all their varied sections and sub-sections in most institutions in Nigeria as art schools. This being so, studying the antecedents and morphology of the Art Schools foreshadows an understanding of the components and correlations that enhance human perception.

The Components, Correlates and History

Antecedence of an issue, from a wider perspective, presupposes a historical attachment, no matter the subject or object in question. Our formation of an icon or image evolves from our references and development of attitude.

Our attitude towards *images* has been observed to be bounded together by three psychological components: the cognitive, the affective and the behavioural objectives (Gross, 1999: 514). The cognitive expresses what an individual objectively understands about the “form”: what it is like; the affective: what a person feels about the object how favourable or unfavourable it is evaluated, reflecting its place in the person’s scale of value; and the behavioural: how a person actually responds to the “object” (Gross, 1999: 514). Value, again, Gross reiterates, depends on the relative importance an individual attaches to theoretical, aesthetic, political, economic, social and religious values correlations (Gross, 1999: 515). These components and correlations are what determine the stages of antecedents that we experience in art and other disciplines, and also what continually lead to many morphological processes in art and other disciplines.

Before determining the antecedents and growth in the Zaria Art School and Yaba Art School, a brief history of the two Schools needs to be given. Zaria Art School exists within the community of Ahmadu Bello University in Zaria, Kaduna State. The School produced her first generation of art graduates in 1958. These pioneers, indigenously-trained artists explored common grounds and came up with the need to coin new visual symbols to replace the colonial canons prevalent at that time (Nicodemus, 1995: 34). These artists merged traditional elements and the Western-oriented art curriculum, positing further that modern African art should reflect a synthesis of the best of traditional and of modern forms, ideas and techniques. The artists first formed Zaria Art Society, with membership from students of the then Nigeria College of Arts, Science and Technology. Some other groups, like *Eye* and *Nogh Nogh*, later emerged in the School and they all formed a constellation in the Zaria Art School (Calebs, 2006; and Jari, 2006).

The Yaba Art School is located inside Yaba College of Technology, in Lagos, which is the nerve centre of Nigeria’s commercial, industrial and artistic activities. The School of Art and Printing was a part of the Technical Institute, Yaba, which was initially called Yaba Higher College at its foundation in October 1947 (Oshiga, 1988:12). In 1952, the Art Department was started by Paul Mount, a Briton, with some other Europeans. It was in 1955 that the curriculum-defined courses in fine art and printing commenced, and Yussuf Grillo joined in 1962 (Oshiga, 1988:12). The Institute was renamed the Yaba College of Technology in 1963 and the first Higher National Diploma (HND) students in sculpture were admitted in 1972. In 1981, the Department of Art and Printing formally metamorphosed into a School status. Grillo was also instrumental to the partial rejection of the fundamentals of the Academy tradition of this Art School after the Europeans left (Olodi, 2000). But to a great extent, however, the specific style from the School, which could be termed as biform, emerged from sound understanding of the Academy representation and a fulfillment of traditional artistic urge, and which formative stylistic struggle was also similar in most Art Schools.

Antecedents and Morphology

The very first direct antecedent of sculpture gardens and garden sculptures in Nigerian Art Schools would naturally be traceable to those of the Zaria Art School. The present state of the Zaria garden notwithstanding, its influence should not be overlooked: it laid the foundation for the first generation of sculpture gardens. But the present conditions of many Art Schools’ garden sculptures dictate a twist in continuous mentoring of the Zaria Art School. The reason being that, now, with the availability of modern art techniques and general art information at the finger tip of many artists and lecturers, many new Art Schools have followed different morphological patterns. But the first (those from the 1950s) and second (those from the 1970s) generations of Art Schools could not enjoy this modernistic privilege- so their antecedences and morphologies, especially in form and style, followed almost similar patterns. Since Zaria and Yaba Art Schools came earliest in establishment, some glaring developmental differences become noteworthy.

As at year 2000, the total number of sculptures in the Zaria Art School was two hundred and twenty (220) and that of the Yaba Art School was sixty-five (65). This shows that of every three works done by Zaria Art School, less than a work was done in Yaba Art School. This may be technically right; but an obvious fact of condition probability on the part of Yaba Art School should not be overlooked: The movement to the School’s permanent site in 1986 might have caused a great deal of loss and damage to existing garden and outdoor sculptures. Even an enthusiasm to move many of the likely awkwardly-rendered sculptures to a becoming, grand architectural edifice could be demeaning. So many of the earlier works were either destroyed or left to decay in their former abode.

This hypothesis is further buttressed by the fact that there is no identifiable (that is, identified through date and of sculptor) garden sculpture done in 1970s in Yaba Art School, while Zaria Art School could also only boast of three as far back as 1971 (Oladugbagbe, 2011: Appendix 1A). The earliest identifiable work is a moveable metal sculpture done by the musical maestro Victor Uwaifor in 1981. This, thus, becomes the first major drawback of a total historical antecedence in an accurate advancement of early chronology breakdown of garden sculpture tradition in Nigerian Art Schools.

This, again notwithstanding, statistics shows that from the 220 works in Zaria sculpture garden, only 32 works are identifiable, while in Yaba sculpture garden 31 works are identifiable out of the 65. A simple mathematical approximation of the ratios of identifiable sculptures against that which are unidentifiable in the two Art Schools, as at year 2000, shows that Zaria Art School has about 1:7 and Yaba Art School about 1:2. This shows a major weakness in the tutorial passed on to the students, especially at the Zaria Art School during its formative period. Some valuable works could, in effect, not have been chronologically classifiable. This defect is not peculiar to these two Schools. For example, there are only ten available identifiable garden sculptures out of ninety-one works in Nsukka Art School, while thirty-four out of ninety-six are accessible for Ife Art School. Also, Benin Art School has forty-six out of the total number of one hundred and twenty-eight works and Auchi Art School has only thirty-nine out of a total number of one hundred and seventy-five works. All these also are based on a year 2000 statistical data collated (Oladugbagbe, 2012: 76). Oladugbagbe (2012) further shows this stylistic procedure in academic articulation and documentation facilitation was faulty and was endemic until early 1990s in all these Art Schools surveyed!

From this breakdown, another crucial observation is that while every other school is improving in its identification processes of its garden sculptures as periods go by, Zaria Art School is retrogressing. Records show that the School had more identifiable works in the 1980s than the 1990s that followed. This again is a minus to the Zaria Art School with the School having, averagely, the second highest rate of unidentifiable works as charted in Oladugbagbe's academic work. A logical premise for an argument can, thus, be advanced from the foregoing record, in connection with Zaria Art School: One, the School started garden sculpture in Nigeria; two, of the two hundred and eighty-five (285) sculptures produced by the two Art Schools, Zaria Art School produced over 77 per cent averagely, at least 3 of every 4 gathered; three, the school has a higher ratio of unidentifiable sculptures; and four, its momentum decreases towards a steady identification developmental process- even when compared with the four other Schools intermittently mentioned. In conclusion therefore, Zaria Art School's contribution to the general advancement and academic synthesis of garden sculpture in Nigerian art schools cannot be viewed as total or exemplary- more so at this age of highly effective mass communication system and motivational strategies for academic and business learning.

The first significant morphology is the moving of sculpture to the open air, so to say. They become participatory in the concrete environmental alteration of the institutions. Apart from mural decorations that are sometimes extended to other buildings in an institution's public sphere, garden and environmental sculptures are the next most significant artistic influence in the school community. In fact, they are likely the most attention-gatherers for the art departments. This is because of the works contemplator can always take a close feel of the works without going into the sometimes irregular privacies and face the supposed eccentricities that are the hallmark of most art studios.

While the historic origins of garden sculpture in most Art Schools are likely to differ, the teething problems are mostly similar. The first is the carving out of space for these sculptures. It always begins with the execution of monumental works for special projects most of which cannot be contained in the studio. The primary beauty in a three dimensional work is accessibility to multiple views. The more the sculpture students produce these kinds of work, the lesser the space available for multiple viewing. The next sensible thing to do is to move outside of the studio, where space seems psychologically and aesthetically boundless. But the space is, in many cases, initially considered a trespass on the academic space allotment to the art department. After the plot to access the space is gained, a problem of spatial management surfaces. Spatial intimidation is another problem to be tackled by the initial students. Many of the initial works on these gardens are, therefore, not actually monumental and impressive. *Saxophone* (plate 3) and *Drummer* (plate 4) are couple of testimonies Regarding the visual application of form, style and material technology from 1970s till date, many works in different degrees of expression have metamorphosed.

Forms in the sculptures have been oscillating mostly between the real and the abstract, but both Schools relish more in the taste of realism. The historic part of European antecedence on the Zaria and the Yaba Art Schools may still have some reasonable hold on the Schools' psychological morphology, while the academic systems continue to try unbinding themselves from this magnetic grip. The seismic-like energy of coalition between a forced-on identity and an evolving identity would be parallel, for instance, to that of Nsukka Art School, which immediately blossomed by the early 1970s, after the Nigerian Civil War: the indefinite search for the untapped resources in the Igbo culture and poetic allure to distinguish and eulogize the hidden myths, and literary and visual iconographic sanctions that beg for reckoning in the environment.

Regarding the slow, evolving identity in Zaria and Yaba Art Schools, a possible reason could be advanced. A cosmopolitan outlook raps the demographical patterns associated with Zaria in Kaduna and Yaba in Lagos. Socio-cultural and ethnic hybridism is the composition of inhabitants in these places. A particular form of association and human integration will be difficult to harness. Therefore, multiple outlooks and representations will flourish in these places, thereby retarding the acceleration process of identity evolution that would have been possible in places like the Nsukka Art School and the Institute of Management Technology Art School also in Enugu State. It follows that the larger public sphere plays a vital role in the determination of visual representation and presentation of an academic environment, especially the visual and literary art departments. This, of course, is a salient byproduct of sociological antecedences that are crucial to the morphological appraisal of any Art School—more so that artistic references are first drawn from the immediate environment before they are secondarily extended beyond the horizon.

These references are the embodiment of form and style, which also fluctuate with prevailing academic and societal demands. Style announces the art; form enhances it; medium delivers art heart to mankind. So is this subtle influence of the artistic medium on the contemplator of these sculptures. The form and style in the two Art Schools having been observed to have similar initial antecedents and morphology, the material and technical application have also been similar, thereby delivering similarly-inclined academic ethos on the consciousness of the contemplators. Both Schools started with cement, either in direct concrete application or cast. This medium appeared to be the only source available until when metal and other media were experimented upon in the nineteen-eighties and then became commonplace tools for expression and media. The use of fibre glass material first surfaced in Zaria Art School in 1988 (plate 5) and in Yaba art School in 1990 (plate 6). While four fibre glass works could be identified in Yaba Art School as at year 2000, Zaria had only two. Since fibre glass materials are relatively expensive for the student sculptor, works rendered in this medium are not expected to be much, when compared to the commonplace cement. The approximation of Yaba Art School to the commercial Lagos would have likely contributed to the uses of, and higher exploration possibilities in, the fibre glass medium. This morphological index also applies to the use of the metal medium in the two gardens (plates 7 and 8).

All this be as it may, the ultimate determinant of the existence of garden sculpture is the sculpture garden itself: a dedicated space. Space is the first energizer in the execution of outdoor sculpture. Where and how the garden is, most times, dictates what the contemplator feels aesthetically about it. Therefore, a careful dedication to spatial structure by the Art School determines the level of importance it attaches to its sculpture collection. Thus, the consideration for spatial aesthetics by the two Schools obviously results in extreme polarity. Zaria garden sculptures visually enjoy good accommodation and liberty; each work airs its freedom (plate 9). Though, not without its setback regarding care for older works, this is an example of a School that has a well laid plan for the collation of its three-dimensional sculpture genres. This activity is a prerequisite for determining a true structural and historical morphology of the sculptural life of a School. It is also a part that determines the total visual appeal the Art School impresses on the academic community.

With all the razzmatazz that the Yaba Art School portends to amass in history of contemporary Nigerian art, an appraisal of its garden sculpture attitude shows a lack of care (plate 10). While it is possible for these attributes to reflect in the aesthetic appreciation and behavioural growth towards artistic culture by the sculpture students, and while it is partially permissible to understand the Yaba Art School's constraints for physical space, the School, which has been consistently seen as a major pillar in the production of Nigerian contemporary art and artists, creates a bad morphological signpost through its least care- considering even many other prominent Nigerian Art Schools, for its set of outdoor sculptures (plate 11) and (plate 12).

Summary and Conclusion

Art, it is said, is altruistic in nature. Therefore, all its functions and fundamentals must be explored to its fullest in whichever community art breaths. Outdoor sculpture, especially garden sculpture, serves as an avenue to project the capability of students, the sculpture section of the art departments of higher institutions provide the functions and fundamentals of art. These sculptures are mostly the first contacts of fine arts with the public. Thus, possibilities of positive projection of the arts should be explored. The aesthetic and environmental rating of the institution could be raised, if sculpture and garden presentation is carefully harmonized. A major setback that many art departments could have been experiencing is the harmonization of thoughts and business-like projection of academic ideas that are advantageous to the fine and applied arts, of which antecedence could be a drawback for art generally and garden sculpture particularly. A morphological projection should, again, be envisioned to accommodate profitable eclecticism in modern dimensions.

Again, a useful angle to explore is the cultural and environmental disposition of the public and government to aesthetically beautiful things- this period being a democratic government setting. Since some art schools now explore the advantage in the monumentality of sculpture to attract attention, most of the sculpture gardens of schools sited in culturally traditional towns and cities should explore this to their economic advantage. The structural stance of these art schools should be functionally and economically driven. There is no gainsaying the fact that major qualities of sculptures are its tactile and three dimensional postures. When a sculpture is placed outdoor, large-sizing is an added advantage. So, if attention-getting is the intention of sculpture, all spatial possibility and maneuverability to profitably achieve this must be put in place.

Thus, when gardens are getting chocked up with sculptures, proposals should be written to move exceptionally good works to environmentally landscaped places or frontages of buildings. A leaf should be borrowed from Uniben Art School that is on the right part to achieving a more profit-oriented expansion and distribution of culturally-motivated works around school premises. Generally, when higher institutions do this, it would be more artistically glorified, rather than some works being destroyed through neglect and become unappreciable in a cramped garden. The gesture of moving out some works to spacious and to more dignifying environment will also elevate the importance of the art department and its students within the structure of the institution. It could also psychologically prepare students that made such works for higher responsibility and accord them rising profiles. It is therefore imperative for many of these art schools to have futuristic projections and rethink in this direction.

Moreover, the sculpture garden should be seen as a breeding venue for environmental sculptures 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 engaging subject in Art Schools. The Art School, in collaboration with the institution, can engage the ministries of works and housing, and environment in this development, which can yield positive art growth and enlightenment on one hand, and financial uplift for the Art School and the umbrella institution on the other. All this, on the long run, will give rise to another social and quality reform in public sculptures. This is because, when ties are built along these triadic routes- the Art School, the institution and the state government- mediocrity and sub-standard sculptures will be gradually evaporate from public places.

All these measures, though some of which are long-termed, will, on the long run, definitely achieve a better, lasting effect in the image building of professional and academic artists. This is the age of the “advance guard”. The antecedents of sculpture gardens and garden sculptures should be relished with a cautious but full hindsight of the limits of possibilities of the past; and this, which shall act as foreknowledge for today’s sculpture students and academics, should guide in the aphoristic submission that the “future is bright”, for the world of three dimensional sculptures in the public sphere.

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Plate 1
Cenotaph of *Unknown Soldier Soja Idumota*,
1948, Bronze
(Courtesy of Ajayi Oladele, 2007)

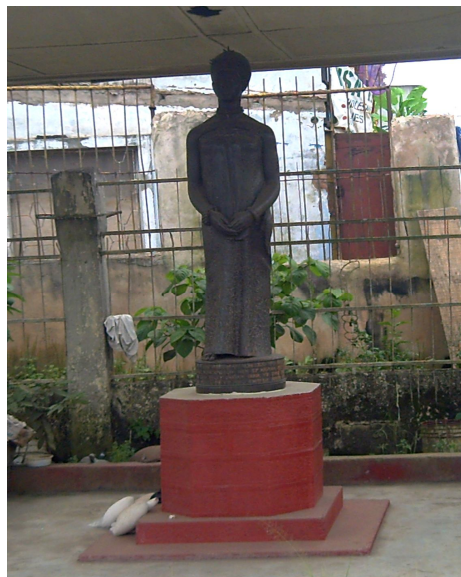


Plate 2
John Danford, *Emotan*, 1954, Bronze
(Photograph by Allan Oladugbagbe, 2010)



Plate 3
Victor Uwaifor, *Saxophone*, 1980,
Found Object (YABA).
Photograph by Allan Oladugbagbe, 2009.



Plate 4
Drummer, (damaged), Concrete.
(ABU, Zaria)
Photograph by Allan Oladugbagbe, 2009.



Plate 5
Tunde Babalola, *Aluya*, 1988,
Fibre glass (ABU).
Photograph by Allan Oladugbagbe, 2002



Plate 6
Emily Nelson, *Culture*, 1990,
Fibre-glass (YABA).
Photograph by Allan Oladugbagbe, 2010.



Plate 7
Matthew Ehizele, *Hard Labour*,
1988, (ABU).
Photograph by Allan Oladugbagbe, 2009



Plate 8
Kasali Lateef, *Vendor*,
2000, (YABA)
Photograph by Allan Oladugbagbe, 2009



Plate 9

A group views of Zaria Art School
Sculpture Garden
Photograph by Allan Oladugbagbe, 2009



Plate 10

A group view of Yaba Art School
Sculpture Garden
Photograph by Allan Oladugbagbe, 2011



Plate 11

Balogun, M.A. Cultural Dancers,
1993. Before the Collapse
Photograph by Allan Oladugbagbe, 2011



Plate 12

Balogun, M.A. Cultural Dancers,
1993. After the Collapse
Photograph by Allan Oladugbagbe, 2011