

WEEK 1

IndigenousDecorative Motif.

Calabash Decoration.



Calabash grows as gourds freely in our villages. Gourds are fruits of a plant nit very much different from cucumbers. It grows out of rubbish heaps at the outskirts of villages. They are rarely grown as economic crops. They are in varieties especially in shape and size. When fully ripe, gourds change colour like mangoes, from green to yellow ochre, and can then be plucked and converted to use. The bigger and wider gourds are called calabash after treatment. Plenty of sunshine helps the drying and transformation from seed to calabash without any hazard. Calabash carvings are located traditionally and socially in various communities in Nigeria.

Some areas known for calabash decoration are:

1. Oyo

2. Abia.
3. Anambra.
4. Ibibio of Cross.
5. Sokoto.
6. Kano.
7. Jigawa.
8. Kwara.

The basic tools for calabash decoration include: Knife of different sizes and shapes; iron needles; Saw; Perforated polished can; scrapper; nails; white chalk etc. The decoration techniques are: b

Scraping Method: This technique involves the use of a sharp knife which sometimes has a serrated edge. This is used to scrape off the pattern motif to some depth, about 2-3 millimeters below the surface. The Fulani women carvers may rub chalk into the scraped area. As the background area is carefully scraped away, then the pattern stands out in the natural colour of the skin of the calabash against a white background.

Carving Method: This is an other technique, whereby lines are incised with a sharp knife. The carvers make as many incisions as possible to decorate the calabash both inside and outside. This is also called “Cutting” or “Scarification”. They put their knives in the made or prepared fire. When the knives get red-hot, they use them to design on the calabashes.

Gu

Functions of calabash

1. Calabashes are used for typical utensils such as ladles, bowls, cups, bottles and containers to keep liquids, floats, pipes and musical instruments.
2. It can also be used for carrying water, or can be made for carrying items, such as maize, etc.
3. Painted and decorated products made from calabashes are also offered for sale at

roadside stalls and markets.

4. In some countries it is worked, painted and decorated as shoulder bags or other items by artisans, and sold to tourists.
5. It is used as a musical instrument.

WEEK 2

Indigenous decorative motif.

Production of decoated calabash.

(Practical)





WEEK 3

Indigenous Decorative Motif.

Body Decoration.



Body decorations are decorations that are made directly on the body. Some of them are temporary like the uli or laali decorations while some are permanent like tattoos and facial marks. Listed below are some materials for body decoration and their localities:

ULI/URI:



Uli (Uri) are the curvilinear traditional designs drawn by the Igbo people of southeastern Nigeria. These designs are generally abstract, consisting of linear forms and geometric shapes, though there are some representational elements. Traditionally, these are either stained onto the body or painted onto the sides of buildings as murals. Designs are

frequently asymmetrical and are often painted spontaneously. Uli is generally not sacred. In addition, uli is not directly symbolic but instead focused on the creation of a visual impact. The designs are almost exclusively produced by women, who decorate other people's with dark dyes to prepare for village events, such as marriage, title taking, or funerals, as well as for more everyday wear.[5] Designs last approximately 8 days.

LAALI/HENNA:



Henna (Laali) is traditionally used for special occasions. It is commonly used to beautify the Hausa or Fulani bride on her wedding day. It takes patience and very steady hands to apply the henna tattoos correctly. Hands and feet henna tattoo is one thing that many Muslim women, especially those from Northern Nigeria (Hausa, Fulani, Kanuri etc) adore not just because it has become part of the Hausa culture but because of how beautiful the henna body art design and patterns look.

In previous years, the henna paste was applied to the skin with a matchstick for precision. These days, henna can be purchased in the form of a cone and a small opening can be made at the point of the cone so that intricate designs can be created on the skin.

ORI:



The Yoruba people of Nigeria regard the Ori as the most vital aspect of a person. The prominence given to the Ori in Yoruba culture derives from both the physical and metaphysical. At the physical level, the Ori represents the head; the brain which is the seat of wisdom and reason, the ears which detect sounds, the eyes, lamps that guide a person through the dark jungles of life, the nose which ventilates the body and soul, and the mouth, through which the body is nourished.



WEEK 4

Indigenous Decorative Motif.

Some decorative motif and their origin.

The use of decorative motifs dates back to ancient times when they were used to convey cultural and religious symbolism. Over time, decorative motifs have evolved to become more abstract and decorative, with a focus on creating visually appealing designs.

ARABESQUE: Arabesque is a style of decoration with precise geometric shapes and simplified foliated patterns (stylized and conventional) and away from nature (abstract). Therefore the Arabesque and Islimi design suggest a design that is related to Arabs and Muslims. Arabesque is mostly used by the Hausas in Nigeria.

WEEK 5

Indigenous Craft.

Weaving.



Weaving is the interlacing of two sets of threads or yarns, usually at right angles. The lengthwise yarns are called the warp; the crosswise yarns are called the weft, woof, or filling. Very simple weaving may be done by hand, but most weaving is done on hand- or machine-operated looms.

Types of weaving

1. Cloth weaving
2. Basket weaving
3. Mat weaving
4. Knitting
5. Embroidery
6. Crocheting

Materials for weaving

1. Raffia.
2. Cane.
3. Cardboard
4. Wool.
5. Jut bag.

(Practical)

WEEK 6

Indigenous Craft

Basketry and Mat Weaving.



Basketry :

Basketry is one of the oldest craft we know today, however its origin is unknown and cannot be traced, but it is claimed to be as old as the igbo race.

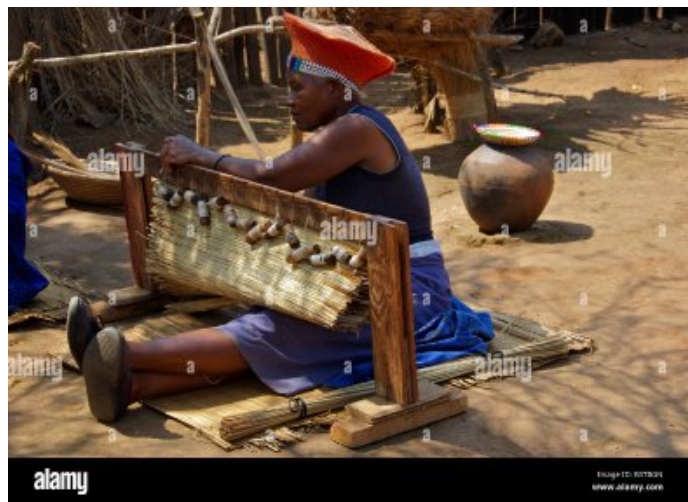
Basket weaving (also known as basketry or basket making) is the process of weaving elastic materials like cane, palm frond, rubber, and metal wires among others into a basket (a container made of interwoven strips of cane or wire for holding or carrying things). To this effect, basket can be made from any material that is flexible or weak provided the material could be bent at ease.

Materials for Basketry.

There are many types of natural fibers that can be used to weave a basket, for example, raffia from palm fronds, elephant grass are all commonly used materials for weaving. When choosing a suitable material for basketry, the flexibility of the fibers is the most important aspect.

The materials are also cheap and many of them can be gotten free. Moreover, it is highly patronized in the northern part of Nigeria.

Mat Weaving :



Mat weaving is a common craft among many women and children across various ethnic groups in Nigeria. Mat weaving is commonly done by using the hand. The process of mat weaving starts with identification and harvest of pliable materials like reed, oak, hickory and willow. Pliable materials are taken fresh from the farm and moved to a convenience where weaver can sit and start hand weaving. Reed is easily available and its large presence in Badagry, Oke Ogun region, Oyo and other parts of Yoruba land has helped the people to learn the craft.

Mats can come in different varieties and colours. The weaver must ensure that the reed is dyed before weaving if s/he wants the colour to change. Mat weaving is considered women's job in most Yoruba land just as calabash making considered men's craft. The usefulness of mat ensures that mat weavers constantly earn from their works.

WEEK 7

Indigenous Craft.

Major Cloth Weaving Centre In Nigeria.

Akwete (Abia State):

Akwete cloth as it is rightly named is a hand woven cloth produced by the people of Akwete – Ndoki in Abia State of Nigeria. Although some other communities around the region so participate in this craft of cloth weaving, but Akwete is the most renowned of these weaving communities. Its cloth is highly reputed for excellence that the name of the town was given to all textiles produced in the area.

Akwete cloth is woven entirely from cotton, in a continuous warp, and supplementary weft patterning by women using the broad vertical loom. Historically, and spun cotton was the most common material used in the cloth but modern weavers both women and men use machine-produced cotton yarns and silken rayon threads of various colors from textile mills in Nigeria and abroad.

Aso-Oke (Iseyin, Oyo, Ilorin, Ibadan)

Aso-Oke is the prestigious hand-woven cloth of the Yoruba, a major ethnic group in the southwest of Nigeria. Over the years, it has successfully held its own as the special occasion fabric of the Yoruba. It is said that cloth weaving was introduced into Yorubaland in the 15th century.

Edepka (Nupe):

This handwoven Nupe cloth from Bida in Northern Nigeria is part of a collection of West African textiles, spindles, hand spun yarn

The cloth, which would have been worn as a wrapper (edekpa), was produced on a woman's upright vertical loom during the 1950's or 1960's. Typically of Nupe cloths, it consists of two wide strips of fabric, which have been sewn together to form one large cloth. It is made from imported machine-spun cotton, with the addition of supplementary weft patterning in rayon thread. The cloth is also ornamented with tassels, created by grouping together the ends of the warp threads.

WEEK 8

Modern Nigerian Artist

Art Educators:

Aina Onabolu (1882 – 1963) was a pioneering Nigerian modern arts teacher and painter who was an important figure in the introduction of arts into the curriculum of secondary schools in the country. He promoted the drawing of environmental forms in a verisimilitudinous style and was known for his early modern work in portraiture.

Kenneth Murray

The English archaeologist was recruited to teach art in Nigeria, and arrived in the West African country in 1927.

One of his most significant achievements was the founding of the National Museum in Lagos. Murray was also instrumental in nurturing and mentoring some young Nigerian artists, including Akinola Lasekan and Ben Enwonwu - both of who were later to become notable artists in their own rights.

Kenneth Crosthwaite Murray lived in Nigeria for 45 years. He died there on 21 April 1972.

Kolade Oshinowo

Kolade Adekunle Oshinowo, a native of Ikorodu, Lagos State, was born on February 6th, 1948 in Ibadan, Oyo State. He is one of Nigeria's most respected and influential artists, arts educator and mentor to younger artists. He had his primary and secondary formal education in Ibadan and Abeokuta between 1954 and 1966. He worked briefly as a clerical officer with the Cooperative Bank, Ile-Ife before proceeding to Ahmadu Bello University (ABU), Zaria to study Fine Art in October 1968. He graduated from ABU with a Bachelor of Art, with a major in

Painting in June 1972.

In February 1992, Oshinowo was given the World Cultural Council Award of Diploma in recognition of his artistic contributions to humanity. In March 1996, he was awarded a plaque of honour by the Yaba College of Technology community in recognition of successful tenure as Deputy Rector while in 1998 he was awarded the 50th anniversary Five Star Award for excellence and meritorious service to the College.

Solomon Wangboje

Born 1930. One of Nigeria's most prominent art educator and printmaker. Studied at the Nigeria College of Science, Art and Technology (now Ahmadu Bello University) , Zaria. Teaching career took him from Yaba College of Technology to the University of Ife ,where he directed the Ori Olokun workshop, then on to Ahmadu Bello university where he was head of the Department of Fine Arts. He eventually moved to The University of Benin where he rose to the position of Deputy Vice Chancellor. Died in 1998.

WEEK 9

Modern Nigerian Artist

STUDIO ARTIST

Udo Emma:

Painter Birth: December 28, 1944 in Etinan, Cross River State. Died 1989. Training: Advanced Diploma in art and design, Glasgow School of Art, Glasgow, Scotland, 1969; Certificate in Management, Nigerian Institute of Management, Lagos, 1988. Profile: Full name, Inyang Adam Joshua Udo-Ema.

Akinola Lasekan:

Akinola Lasekan was a Nigerian artist who was born in 1916. Akinola Lasekan was known to be a pioneer of modern Nigerian art. Lasekan received little to no education, he studied at Hammersmith School of Art for a short period. Later, Akinola Lasekan established his own art correspondence course which became the training ground for many of the nation's most celebrated artists.

Akinola Lasekan was well known for portraits, allegory, landscape painting, and cartoon drawing. Lasekan's artworks were inspired by living under British colonial rule. Political system's failings, military, the Nationalist movement, and their call for political independence, Lasekan initially portrayed those political conflicts through cartoons published in The West African Pilot. Lasekan's paintings afterward were therefore illustrated with a cartoonist's eye.

Ben Enwonwu.

Ben Enwonwu was the first artist from the African continent to gain global visibility. Born in 1917 in Onitsha, Nigeria, Ben Enwonwu was trained in the first accredited formal art education program in the country. He received a scholarship to study at the Slade School in London, becoming its first African graduate. Ben Enwonwu quickly garnered international praise for his work. In 1949,

Two of Enwonwu's most well known sculptures are Queen Elizabeth II's commissioned sculpture, marking the first African artist to be commissioned by the Queen, and his iconic sculpture of Anyanwu, the Igbo sun god, a version of which is permanently installed at the headquarters of the United Nations in New York.

Yusuf Grillo

Yusuf Grillo (1934 – 23 August 2021) was a Nigerian contemporary artist known for his inventive works and the prominence of the color blue in many of his paintings. Yusuf Grillo was born in Lagos and attended Nigerian College of Arts, Science and Technology in Zaria, where he received a diploma in Fine Arts and a post-graduate diploma in education. In 1966, he left Zaria for study at the academic halls of Cambridge University and later traveled to Germany and the United States of America. He was known for his prominently blue artworks.

Grillo is considered to have been one of Nigeria's outstanding academically trained painters; he emerged to prominence and international recognition in the 1960s and 1970s, while exhibiting a large collection of his early works. He makes use of his western art training in many of his

paintings, combining western art techniques with traditional Yoruba sculpture characteristics. His preference for color blue in natural settings paintings, is sometimes similar to the adire or resist-dye textiles used in Nigeria. He was at one time the Head of the Department of Art and Printing at Yaba College of Technology.

Ladi Kwali

Ladi Kwali was a Nigerian potter and ceramic artist who was known for her exceptional skills in the traditional pottery of the Gwari people of Nigeria.

Named after her village, Ladi Kwali was born in 1925 in the village of Kwali, the present-day Federal Capital Territory of Nigeria, Abuja where pottery was an indigenous occupation among women.

Ladi Kwali's interest in pottery began when she was a young girl. She would learn the techniques of pottery making by observing and assisting her aunt and other women in her village make pots for domestic purpose using the traditional method of coiling.

Her skills caught the attention of Michael Cardew, a British potter who was working as a Pottery Officer in the Department of Commerce and Industry in the colonial Nigerian Government in 1951. Cardew had seen Ladi Kwali's works on one of his courtesy visits to the home of the 6th Emir of Abuja, Alhaji Suleiman Barau.

Hand-built pot by Ladi Kwali with incised figures; W.A. Ismay Studio Ceramics Collection, York Art Gallery
Hand-built pot by Ladi Kwali with incised figures; W.A. Ismay Studio Ceramics Collection, York Art Gallery

Enthralled by her work, Cardew invited Kwali to work at the pottery training center in Abuja in 1954 making her the first female potter. While in the training centre, she learned other aspects of pottery.

Kwali's work gained recognition and acclaim nationally and globally, and she became a master potter, known for her exquisite designs and techniques. Her work was characterized by its simplicity, elegance, and beauty. She used traditional methods of hand-building, coiling, and

burnishing her pots, and decorated them with motifs and designs which were inspired by the Gwari culture.

Uche Okeke

Uche Okeke was born in 1933 in Anambra State. His love for the arts can be traced to his mother who was skilful in “uli” - a form of body and wall painting popular among the Igbos of Eastern Nigeria. Being his mother's protégée, Okeke explored the Igbo folklore and traditions, and learnt the basics of “uli”.

WEEK 10

African Art History

Bamileke

Bamileke are native to the grasslands of western Cameroon. However, following a migratory flow in the 15th and 16th centuries, they descended and scattered throughout the southwest until the 17th century, when they finally began settling in the south.

Masquerades are an integral part of Bamileke culture and expression. Colorful, beaded masks are donned at special events such as funerals, important palace festivals and other royal ceremonies. The masks are performed by men and aim to support and enforce royal authority.

The power of a Bamileke king, called a Fon, is often represented by the elephant, buffalo, and leopard. Oral traditions proclaim that the Fon may transform into either an elephant or leopard whenever he chooses.

Fon

Fon, people living in the south of Benin (called Dahomey until 1975) and adjacent parts of Togo. Their language, also called Fon, is closely related to Ewe. All Fon recognize a creator god named Mawu, though people practice many different religious and spiritual traditions, both indigenous and foreign in origin.

The Fon are also well known for their arts and crafts. Their cultural heritage is rich in bronze sculptures, wooden crafts, masked figures representing gods, kings and animals.

Mossi

The Mossi people, native to modern-day Burkina Faso, have a history that stretches at least 500 years, perhaps longer. The Mossi people are the largest ethnic group in Burkina Faso, comprising approximately 50 percent of the population as of 2010. Mossi people are also found in neighboring countries such as Cote d'Ivoire.

The Mossi people hold to their traditional religion, which focuses on three aspects:

1. Wende, the creator, a powerful god with limited involvement with the people.
2. Fertility spirits that affect crop growth.
3. Ancestor veneration, seeking to curry favor and avoid punishment from the ancestors.

They make shrines for their ancestors. They believe that ancestors have reached a better place, from which they can both reward and punish their descendants. While Islam has influenced Mossi culture, they never adopted the Islamic religion that characterizes much of the surrounding region

Ashanti

The Asante, also known as Ashanti, are part of the Akan ethnic group and are native to the Ashanti Region of modern-day Ghana. Asantes are the last group to emerge out of the various Akan civilisations. Twi is spoken by over nine million Asante people as a first or second

language.

The Golden Stool is a sacred symbol of the Ashanti nation believed to possess the sunsum (soul) of the Ashanti people. The Asante used intricate brass weights for measuring gold, which also depicted daily life and proverbs. Despite British attempts to seize it, the stool remains in Ghana today. The Golden Stool is the royal throne and must never touch the ground; instead it is placed on a blanket. During inauguration, a new king is raised and lowered over the stool without touching it. The Golden Stool is carried to the king on a pillow, as only the Asantehene himself is allowed to handle it.

Akuaba Doll

Akua'ba, female 'doll' figure; made of wood stained black with disc-shaped head, short projecting arms, ringed neck, breasts, and incised navel. Columnar torso expanding to base. Akua'ba female fertility figures are among the best-known sculptures from Ghana. Traditionally used by women wishing to bear children. Its history originates in southern Ghana with the legend of Akua, an Ashanti woman who could not get pregnant, sought the help of local spiritual leaders, and commissioned the woodcarving of a small wooden doll. The woman cared for the doll as if it were her own baby and soon became pregnant.

Dogon

The Dogon people are an African tribal population native to Mali. They live in the Bandiagara and Douentza districts. Most Dogon people live along the Bandiagara escarpment. The Bandiagara escarpment is made of cliffs that were created of sandstone. Their population is about 600,000 people.

Dogon society is organized by a patrilineal kinship system. Each Dogon village, or enlarged family, is headed by one male elder. This chief head is the oldest living son of the ancestor of the local branch of the family.

Dogon sculpture is primarily concerned with the spirits responsible for the fertility of both land and people. These include a family's real and mythical ancestors, the souls of women who died in childbirth, and water spirits.

Dan Ngerere

Historically, Dan society vested political leadership in a council of elders. Masks served as agents of social control, enforcing the council's rules and orders. The masked figures were believed to be incarnate spiritual beings capable of rendering unbiased judgments.

Dan masks are sacred objects. Dan masks are used for protection and as a channel for communication with the spirit world. The Dan also carry small 'passport masks' for personal protection when they are living away from home.