

Use Of Non-Paint Media By Artists In Southwestern Nigeria

Olugbenga Oladeji ABOKEDE

Department of Fine and Applied Arts, Faculty of Environmental Sciences,

Ladoke Akintola University of Technology, Ogbomosho, Nigeria.



Abstract – This paper is an examination of non-paint media by artists in Southwestern Nigeria. Extant literature shows that only few known contemporary artists venture into the use of non-paint media. Moreover, this form of art has not received adequate scholarly attention perhaps because the experiment is time consuming and the execution is strenuous. The study analyses paintings executed with non-paint media sourced from abandoned industrially generated materials. Direct field study and descriptive methodologies were adopted for this study. The study covers Southwestern Nigeria. Eight art institutions in the study area constituted sample frame while three (3) art institutions were chosen as sample size. Thirty (30) respondents were selected from the chosen art institutions. One hundred and fifty (150) paintings were also randomly selected while ten percent (10%) which is fifteen (15) non-paint media works were selected for the analysis. Result of the analysis indicates that pictorial composition, rectangular shape, medium size and expressionism dominate form, genres and style of the paintings in southwestern Nigeria.

Keywords – Non-Paint Media, Artists, Southwestern, Nigeria.

I. INTRODUCTION

Non-paint and paint media works have been expressed and executed by artists of various historical periods. The Paleolithic man expressed his feelings on the cave walls using ‘animal blood’ among other media. In the indigenous African society especially among the Yoruba, animal dung (bóto) and local dyes (aró) have been extensively used. In the contemporary time, imported manufactured colours such as pastel, oil colour, water colour, acrylic colour and enamel paint among others are the most readily available medium of expression. Hitherto, paintings were dominated with such afore-mentioned medium at the expense of other non-paint media.

De La Croix and Tansey [1] and Gombrich [2] observes that ornamental mosaics with sparkling tesserae of reflective glass was used as a medium of expression to advertise, instruct and edify believers on the new faith in Christ during the reign of Constantine and his successor. Janson and Janson [3] also states that revolutionary effect of Constantin’s declaration of Christianity as a state religion of Rome on architecture in turn gave birth to the early Christian mosaic painting. Medium of expression identified are small cubes of coloured glass known as tesserae.

Aniakor [4] highlights that Aka circle of Artists set their creative tools and media towards extending the technical possibilities to painters. Hence, fruitful explorations into mixed media through a combination of newspaper, coins, epoxy and other found objects were employed by the artists to achieving the objective. Ottenbeng [5] observes that catalogues of Aka annual art exhibitions reflects mixed media paintings dominated by found objects.

Egonwa’s [6] biographical analysis identifies Jimoh Buraimoh (b.1943) and Nsikak Essien (b.1958) among other contemporary Nigerian artists who have worked extensively with non-paint media. Jimoh Buraimoh uses beads, pieces of broken bottles, sea shells and tiles to mention but few. Nsikak Essien combine saw-dust, epoxy, resin; metal and several non-descript media. Obianyo [7] corroborates Egonwa’s view by identifying Nsikak Essien among the AKA artists and describe him as

painter in search for alternative solution to artistic problems who developed multi-media technique and skillfully manipulate found objects which reveal beauty through ugliness.

Okeke [8] notes that Ndidi Dike (b.1960) explore a variety of natural media such as banana fibers, seed and other diverse unusual media. Gushem and Ogunwole [9] also identify Jacob Jari (b.1960) using cornstalk as a medium for painting. The work is titled "Reconstructed Cornstalk 94". Diakparome [10] admonishes artists to improvise and adapt unconventional materials to art and maintain link with prevailing culture, environment and time.

Akatapo [11] states that contemporary Ife art school derived its present character from three important tributaries, one of which is "experimental pool", and thereby relevant to this study. Drewal [12] observes that Yoruba beaded crown immensely inspire and influences Jimoh Buraimoh's experiment on a non-paint medium with different styles, approaches and combination of materials such as beads and broken bottles. Buraimoh [13] attests to Drewal's submission that Yoruba beaded crown greatly inspire his choice of painting media. Hence, series of explorative attempt metamorphosized into his famous bead painting. Folarin [14] observes that higher percentage of artists who participated in the exhibition titled "The Creative Fervor" expressed themselves with diverse non-paint media such as soil and bead on board. In some occasion, an eclectic approach of combining both indigenous and foreign medium was employed. Artists who worked in this direction are Stephen Folaranmi, Jimoh Buraimoh, Ijisakin Eyitayo Tolulope, Akeem Balogun Fajuyigbe Michael Oluwasegun and Osewwe David. Oladugbagbe's [15] work on studio experiment in sculpture explores synthetic medium. The medium is thermoplastic, an industrially produced plastics such as buckets, plates, bowls etcetera. The paper conclusively observed that availability of industrial plastics provides for experimentation possibilities.

A search of related materials, practices and extant literature shows that only few known contemporary artists venture into the use of non-paint media [8, 10, 15, 16]. Implication of the review therefore is that the use of non-paint material remains largely the work of just few artists. Moreover, these non-paint media are far less expensive and introduce some new elements which are not possible with traditional paint media.

This study identifies the abandoned industrially generated and other materials used for picture making. It analyzes paintings produced with the non-paint media and examines the potentials and durability of the paintings produced with the non-paint pigment. The research is an examination of non-paint media among the Nigerian artists. In scope, it examined paintings produced with non-paint pigment by formally trained artists from Nigerian art schools. Their works of art are products of abandoned industrially generated materials of various colours.

The study area is Southwestern Nigeria, which stretches approximately within longitude 2° 3' and 6° East and Latitude 6° and 9° North [17]. Eight (8) art institutions in Southwestern Nigeria constituted the sample frame (Table 1). These art institutions are Obafemi Awolowo University, Ile-Ife; Ladoko Akintola University of Technology, Ogbomoso; University of Lagos, Akoka; Olabisi Onabanjo Univerisy, Ago-Iwoye; Federal University of Technology, Akure; Yaba College of Technology, Lagos; The Polytechnic, Ibadan and Lagos State Polytechnic, Lagos. Forty percent (40%) of the eight art institutions which is three (3) were chosen as sample size. Ten (10) artists making a total number of thirty respondents were selected in each of the chosen art institutions.

Invariably, one hundred and fifty (150) paintings were gathered from thirty (30) artists randomly selected from the art institutions (Table 1). Fifteen non-paint works out of the one hundred and fifty (150) randomly selected from institutions in the study area amount to ten percent (10%). The ten percent non-paint media works form the crux of this research (Table 2 and Figure 1). Justification for selecting these paintings was premised on frequency and preference of usage of non-paint media in southwestern Nigeria.

Table 1: Paintings Selected from Art Institutions in Southwestern Nigeria.

S/N	Art Institutions	Frequency	Percentage
1.	Obafemi Awolowo University, Ile-Ife.	50	33.33%
2.	Ladoke Akintola University of Technology, Ogbomoso.	50	33.34%
3.	Yaba College of Technology, Lagos.	50	33.33%
TOTAL		150	100%

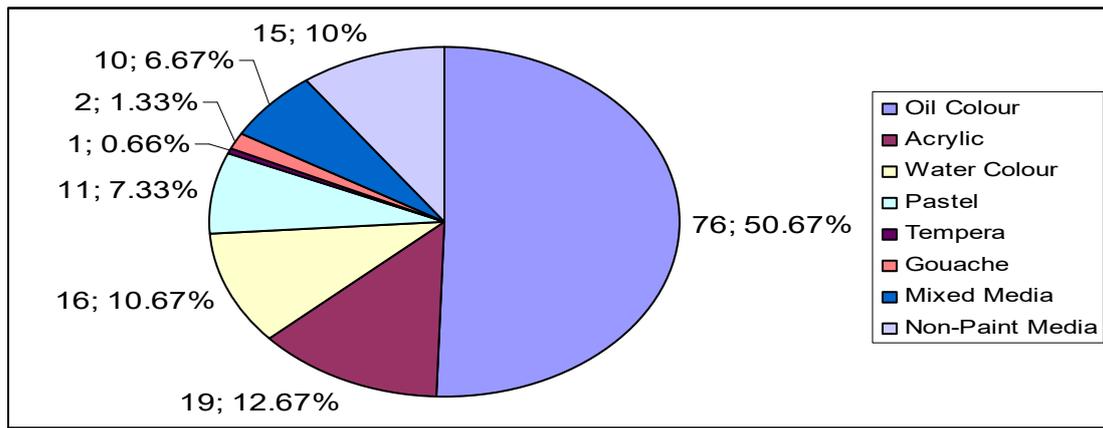
Author’s Field Work, 2017.

II. OVERVIEW OF PAINTING MEDIA IN SOUTHWESTERN NIGERIA

In southwestern Nigeria, artists’ choice of media varies. The choice is within the range of oil colour, acrylic, water colour, pastel, tempera, gouache mixed-media and non-paint media. Non-paint media in this context include plastic, soil, bead, button, straw, newsprint, leather and bottle-cap among others. Statistical data in Table 2 reveals that paintings in oil colour are seventy six with fifty point six seven percent (50.67%); acrylic paintings are nineteen with twelve point six seven percent (12.67%); paintings in water colour are sixteen with ten point six seven percent (10.67%); pastel paintings are eleven with seven point three three percent (7.33%); paintings in tempera is just one with zero point six six percent (0.66%). Gouache paintings are two with one point three three percent (1.33%); mixed media paintings are ten with six point six seven percent (6.67%). Paintings executed with non-paint media are fifteen with ten percent (10%), see Table 2 and Figure 1 for detail.

Table 2: Analysis of Distribution by Media

Art Institutions	Oil Colour	Acrylic	Water Colour	Pastel	Tempera	Gouache	Mixed Media	Non-Paint Media	Total
Obafemi Awolowo University, Ile-Ife.	25	09	04	01	01	00	05	05	50
Ladoke Akintola University of Technology, Ogbomoso.	22	04	09	07	00	01	01	06	50
Yaba College of Technology, Lagos.	29	06	03	03	00	01	04	04	50
TOTAL	76	19	16	11	01	02	10	15	150



Author's Field Work, 2017.

Figure 1: Pattern of Distribution by Media.

The analysis in Figure 1 indicates that artists in southwestern Nigeria prefer painting with oil colour more than other medium. This confirm Kalilu and Abodunrin's [18] and Abokede's [19] position that oil colour is frequently used more than other medium by Nigerian artists. Paintings of Oladiipo Naomi, Adekunle Oluwatobi Robert, Oyatomi Tomiwa, Lara Ige-Jacks and Folaranmi Stephen (plates 1-5) are samples of paint media used by artists in southwestern Nigeria.



Plate 1

Oladiipo Naomi Oluwatimilehin, *My Kitchen*, 2015, Oil on Canvas, 65cm x 75cm.

(Courtesy of the artist, 2016)

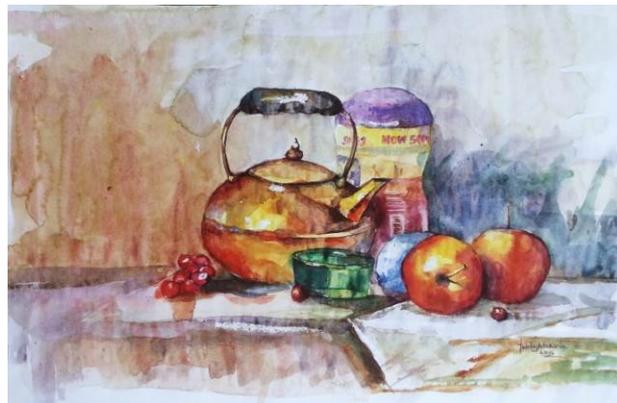


Plate 2

Adekunle Oluwatobi Robert, *Breakfast*, 2015, Water Colour on Paper,

29.7cm x 42cm.

(Courtesy of the artist, 2016)



Plate 3

Oyatomi Tomiwa, *Engineering*, 2018,
Chalk Pastel,
21cm x 42cm.

(Courtesy of the artist, 2018)



Plate 4

Lara Ige-Jacks, *Ifelodun*,
2006, Acrylic on Canvas,
56cm x 71cm.

(Courtesy of the artist, 2016)



Plate 5

Folaranmi Stephen, *Oba's Court*, 1999, Tempera on Canvas, 90cm x 120cm.

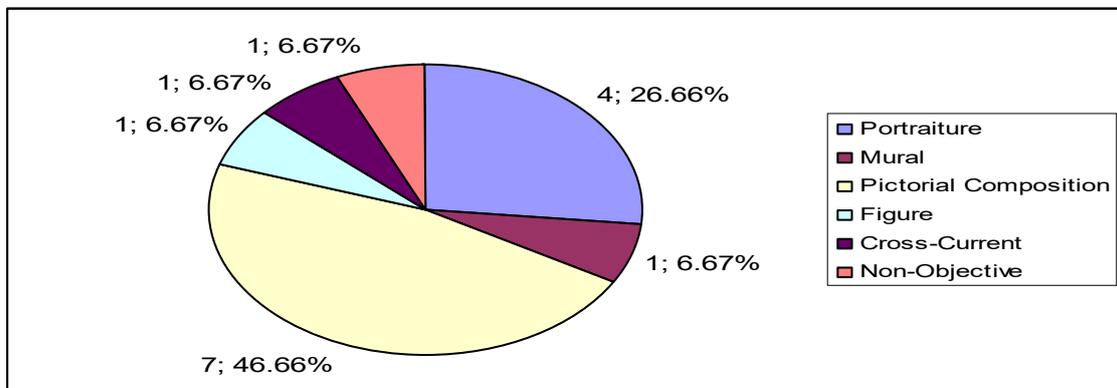
(Courtesy of the artist, 2016)

III. NON- PAINT MEDIA

Non-paint media in southwestern Nigeria are expressed in portraiture, mural, pictorial composition, figure, cross-current and non-objective paintings (Table 3). The analysis indicates that pictorial composition dominates the non-paint media genres in the study area with seven paintings. The next is portraiture which has four paintings. The two afore-mentioned non-painting genres have forty six point six six percent (46.66%) and twenty six point six six percent (26.66%) respectively. Other non-paint genres such as mural, figure, cross-current and non-objective paintings have one painting each with six point six seven percent (6.67%) in Figure 2. Paintings of Folaranmi Stephen and Rom Isichei are visual expression as indicates in plates 6 and 7.

Table 3: Analysis of Distribution of Non-Paint Media in Southwestern Nigeria.

Art Institutions	Portraiture	Mural	Pictorial Composition	Figure	Cross-Current	Non-Objective	Total
Obafemi Awolowo University, Ile-Ife.	02	00	03	00	00	00	05
Ladoke Akintola University of Technology, Ogbomoso.	02	01	00	01	01	01	06
Yaba College of Technology, Lagos.	00	00	04	00	00	00	04
TOTAL	04	01	07	01	01	01	15



Author’s Field Work, 2017.

Figure 2: Pattern of Distribution of Non-Paint Media in Southwestern Nigeria.



Plate 6

Folaranmi Stephen, *Omo Onile (Wall Gecko)*, 2003, Soil on Board, 46cm x 92cm. (Courtesy of the artist, 2016)



Plate 7

Rom Isichei, *Sitting, Gazing, Hoping*, 2015, Corrugated Metal Cans on Board, 216cm x cm.216cm. (artsandcultureplace.blogspot.com)

IV. FORM ANALYSIS

Form is the physical attribute, appearance or manner in which the constituent elements of an art work are organized [20]. This sub-heading briefly identifies size and shape that constitute form of the non-paint media works. Statistical data indicates that while executing painting with non-paint media, artists in Southwestern Nigeria visually expresses their works commonly in medium and large than in small sizes. Paintings in small size is zero (0), medium sizes are eight (8) while others in large sizes are five (5). Medium and large sizes paintings have fifty three point three three (53.33%) and forty six point six seven percent (46.67%) respectively (Table 4 and Figure 3). The above however confirm the position of Abokede [19] that medium size paintings dominate Nigeria painting form. Works of Folaranmi Stephen, and Oyatomi Tomiwa (plates 8-9) are medium and large size paintings.



Plate 8

Folaranmi Steve, *We all Gather II*, 2003, Soil on Board, 122cm x 122cm. (Courtesy of the artist, 2016)

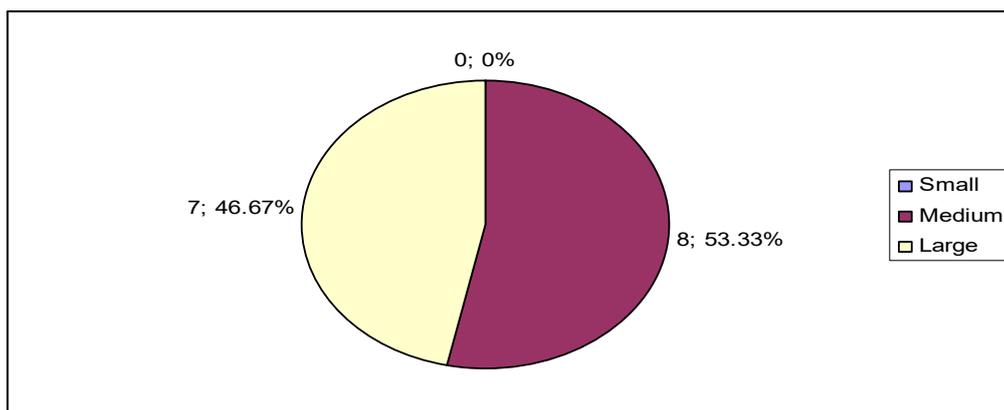


Plate 9

Oyatomi Tomiwa, *Music*, 2015, Bead, 21cm x 42cm. (Courtesy of the artist, 2016)

Table 4: Analysis of Distribution by Size.

Art Institutions	SIZE			Total
	Small	Medium	Large	
Obafemi Awolowo University, Ile-Ife.	00	04	01	05
Ladoke Akintola University of Technology, Ogbomoso.	00	03	03	06
Yaba College of Technology, Lagos.	00	01	03	04
TOTAL	00	08	07	15



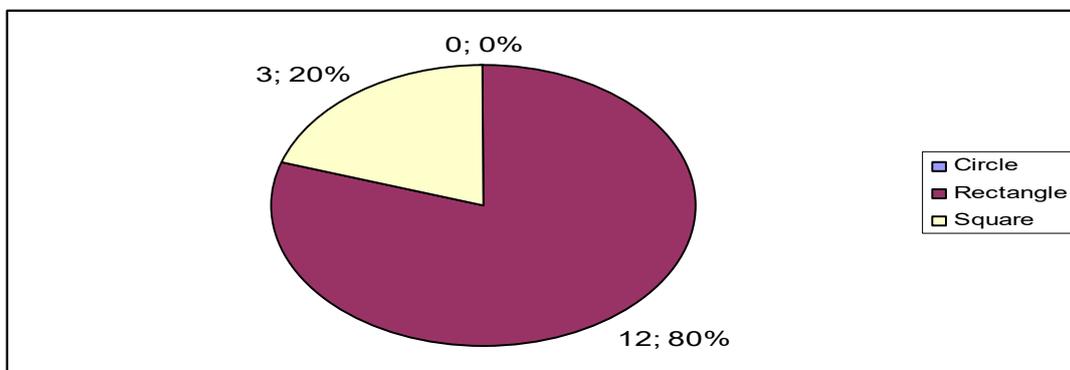
Author’s Field Work, 2017.

Figure 3: Pattern of Distribution by Size.

Paintings in Nigeria are of various shapes. The shapes are rectangle, square and circle [18]. From the non-paint media works examined among the selected artists in Southwestern Nigeria, paintings on square and rectangular shapes were identified. Paintings on rectangular shape are twelve (Table 5). Percentage of the analysis is eighty percent (80%) and twenty percent (20%) (Figure 4). This confirm Abokede’s [19] position that rectangular shaped paintings dominates the Nigeria painting form. Works of Akinleye Azeez Akindiji and Rom Isichei illustrate squarish and rectangular shaped paintings in the study area (plates 10 and 11).

Table 5: Analysis of Distribution by Shape.

Art Institutions	SHAPE			Total
	Circle	Rectangle	Square	
Obafemi Awolowo University, Ile-Ife.	00	04	01	05
Ladoke Akintola University of Technology, Ogbomoso.	00	05	01	06
Yaba College of Technology, Lagos.	00	03	01	04
TOTAL	00	12	03	15



Author’s Field Work, 2017.

Figure 4: Pattern of Distribution by Shape.

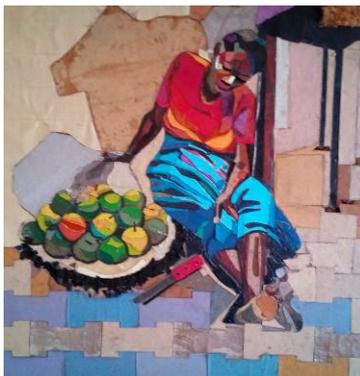


Plate 10
Akinleye Azeez Akindiji, *Sadness in the Market*, 2018, Leather on Board, 115cm x 115cm.
(Courtesy of the artist, 2016)



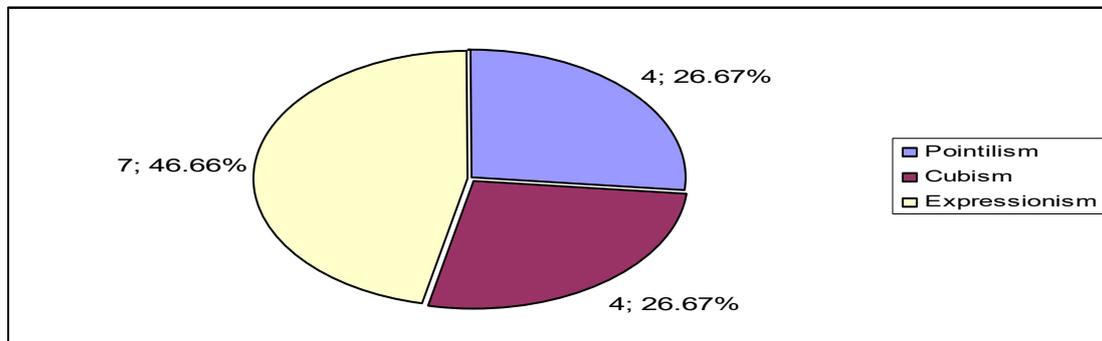
Plate 11
Rom Isichei, *Youth Code*, 2015, Collage on Canvas, 69cm x 120cm
(Courtesy of the artist, 2016)

V. STYLE AND MATERIAL ANALYSIS

Some works appear pointillistic in expression as a result of the roundish materials used. Such materials are beads, newsprint, bottle caps and buttons of various pigments. Paintings in this category are *Music* (plate 9), *Sai Baba*, *Yemi Osinbajo* and *blue in the face*, (plates 12-14). Works of Adetola Wewe with terracotta sherds on boards titled, *Ibeji* and *Abokede’s Identical Twin* (plates 15 and 16) are of cubist style. However, Oyatomi’s painting, *music* is a combination of pointillism and cubism. *They needed Help*, *Sadness in the Market*, *Omo Onile (Wall Gecko)*, *Peace Protest*, *Youth Code* and *Sitting, Gazing, Hoping* produced by Folaranmi Stephen, Akinleye Azzeez Akindiji, Rom Isichei, Ajala Ololade Abiodun, and are paintings in expressionism (plates 6-7,10-11,17-18,19). Apart from few works that share traits of two stylistic tendencies, the paintings generally fall under three distinct art styles; pointillism, cubism and expressionism. Paintings in expressionism style is however dominant. This implies that artists in southwestern Nigeria are more comfortable using expressionism style in rendering their non-paint media works (Table 6). Paintings in pointillism and cubism styles are four each with twenty six point six seven percent (26.67%) respectively; paintings in expressionism are seven with forty six point six six percent (46.66%) Figure 5.

Table 6: Analysis of Distribution by Style.

Art Institutions	STYLE			Total
	Pointilism	Cubism	Expressionism	
Obafemi Awolowo University, Ile-Ife.	00	02	03	05
Ladoke Akintola University of Technology, Ogbomoso.	03	02	02	07
Yaba College of Technology, Lagos.	01	00	02	03
TOTAL	04	04	07	15



Author’s Field Work, 2017.

Figure 5: Pattern of Distribution by Style.

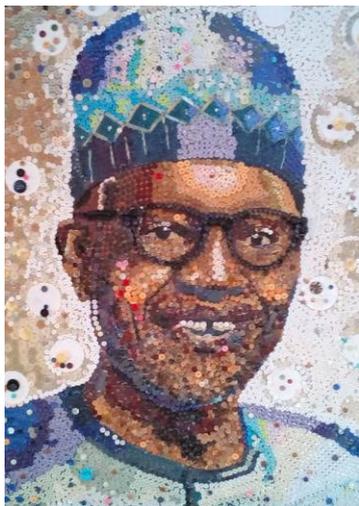


Plate 12

Agboola Jadesola Anifah,
Sai Baba, Botton on Board,
91cm x 122cm.
(Courtesy of the artist, 2016)



Plate 13

Omorubore Promise Abidemi,
Yemi Osinbajo Punch Paper
and Picture Mosaic on Canvas,
104cm x 119cm.
(Courtesy of the artist, 2016)



Plate 14

Rom Isichei, *Blue in the Face*, 2011, Bottle Caps,
119cm x 191cm.
(www.artnet.com)



Plate 15

Adetola Wewe, *Ibeji*, 2011, Terracotta
Shards on Board, 53.5cm x 52.1cm.
(Courtesy of the artist, 2016)



Plate 16

Abokede Olugbenga Oladeji, *Identical Twin*,
1993, Broken Plastic, 30cm x 122cm,
(Courtesy of the artist, 2016)

Media used for the non-paint works vary from one artist to another. Nevertheless, the media includes *bottle caps, collage, leather, soil, terracotta shards, straw, buttons, beads, punch paper, broken plastic* and *corrugated metal cans*. Three out of the entire fifteen paintings are on canvas while the remaining twelve are on board. Rom Isichei used *bottle caps, collage* and *corrugated metal can* (plates 7, 11 and 14); Oyatomi Tomiwa employed *beads* (plate 9); Akinleye Azeez Akindiji employed *leather* (plate 10); Omorubore Promise Abidemi used *punched paper* (plate 13); Adetola Wewe used *Terracotta shards* (plate 15); Abokede Olugbenga Oladeji employed *abandoned broken plastic* (plate 16). Some paintings that attest to different non-paint media used by painters in southwestern Nigeria are in plates 6-20.



Plate 17

Ajala Ololade Abiodun, *They Need Help*, 2018, Straw on Canvas, 121cm x 137cm.
(Courtesy of the artist, 2016)



Plate 18

Folaranmi Steve, *Peace Protest*, 2005, Soil on Board, 76cm x 92cm.
(Courtesy of the artist, 2016)



Plate 19

Rom Isichei, *The Past is Still Present*, 2015, Corrugated Metals on board, 216cm x 288cm.
(Courtesy of the artist, 2016)



Plate 20

Adegboyega Ismail Olamilekan, *Civil Engineers on Site*, 2018, Sand on Board, 40cm x 22cm.
(Courtesy of the artist, 2016)

VI. CONCLUSION

The art of non-paint media has not received adequate scholarly attention perhaps because the execution is strenuous. Some contemporary artists do not also have the will, patience, endurance and zeal to wait for a long time experimenting on new idea and styles. They rather prefer producing paintings that quickly sells. Moreover, studio art experimentation takes time. This might have reduced the number of younger artists who would have liked to venture into the use of non-paint media. From experimental trials, it appears that non-paint media has great potential in providing the solution to lack of innovativeness in painting noticed in the art scene and the scarcity of traditional artists paint and accessories for studio painting practice in Nigeria.

There are materials that could be used to substitute for paint in Nigeria. What it will take is experimentation on the part of a creative artist. Hence, a study on this studio exercise provides the needed impetus for activities in non-paint media painting. It would appear that the non-paint media has been restricted to bead and mosaics. Where other materials have been used, they remain experimental and the experiment has not been perfected. It is for this reason that a study on this studio experiment identifies, explores and analyses paintings with other works that are cheaper, durable and achieve the same pictorial effect with the other paint media. The result hopefully has provided alternative source of material for non-paint picture making. It is also an

alternative material to such expensive non-paint medium such as beads and tiles. The pictures selected for the study are aesthetically self-sufficient.

REFERENCES

- [1] De La Croix and Tansey (1970). *Art Through The Ages*. Fifth Edition. Harcourt, Brace and World., Inc. New York.
- [2] Gombrich, E.H. (1989). *The Story of Art*-15th Edition. Oxford, Phaidon Press.
- [3] Janson, H.W. and Janson, A.F. (1992). *A Basic History of Art*-4th Edition. New York, Harry N. Abrams inc.
- [4] Aniakor, C.C. (1990). "Aka at 5: A Historical Appraisal. "In AKA '90, 5th Annual Exhibition Catalogue. Enugu, Aka Circle of Exhibition Artists.
- [5] Ottenberg, S. (1994). *AKA '94-'9th Annual Art Exhibition Catalogue*. Enugu; Aka Circle of Exhibition Artists.
- [6] Egonwa, O. D. (1994). *Africa Art - A Contemporary Source Book*. Benin, Osasu Publishers. pp.203-205.
- [7] Obianyo, A. (1992). "Let it go on". In *AKA '92 Annual Art Exhibition Catalogue*. Enugu; Aka Circle of Exhibition Artists.
- [8] Okeke, C. (1995). *The Quest: from Zaria to Nsukka*. In *Seven Stories about Modern Art in Africa*. Delliss Clement (Ed.) pp. 67-68.
- [9] Gushem P. & Ogunwole S. (1996). *Paintstaff '96. An Exhibition of Paintings of Members of Staff, Painting Section, Department of Fine Arts Ahmadu Bello University, Zaria held at Allaiance Francaise, 10c Umaru Gwandu Road, Kaduna, Nigeria*. pp. 6-7.
- [10] Diakparomre, A.M. (1997). "Professionalism in the alienated society". In *Harvest in the Desert. An exhibition of paintings, sculptures, textiles, graphics, ceramics, drawings and prints*. Delta State University, Abraka.
- [11] Akatapo, D. (1997): "Ife School-a fusion of tradition, experiment and modernity". In *Best of Ife '97. An art exhibition of Fine arts graduates of the Obafemi Awolowo University / University of Ife, Ile-Ife*. Lagos; The Goethe Institute. pp. 1.
- [12] Drewal, H. J. (1998). "Yoruba Beaded Works in Africa. In *Beads, Body and Soul. Art and Light in the Yoruba Universe*. Los Angeles; UCLA Fowler Museum of cultural history. pp. 106.
- [13] Buraimoh, J. (2000). *The Heritage-My Life and Arts*. Ibadan, Spectrum Books.
- [14] Folarin, A. (2004). "The Creative Fervor". In *Art and People. An exhibition of paintings, sculpture, ceramics, textiles and prints by members of Society of Nigerian Artists (SNA) in commemoration of the Osun-Osogbo festival*. pp. 11,16,27,34 & 67.
- [15] Oladugbagbe, F.E.A. (2004). *Historical and Contemporary Expression of Ogun as a Force of Creativity in Nigerian Sculpture. Seminar Paper. Department of Fine and Applied Arts, Faculty of Environmental Sciences, Ladoke Akintola University of Technology, Ogbomosho*. pp. 1-20.
- [16] Abokede, O.O. (2002). *Experimenting on Non-Paint Media. M.F.A. Proposal. Department of Fine and Applied Arts, Faculty of Arts, Delta State University, Abraka*. pp. 1-15.
- [17] Abiodun, S.O. (2018). *Effects of Chemical and Physical Properties of Clays of Southwestern Nigeria on Pottery and Potters. Unpublished Ph.D Thesis, Faculty of Environmental Sciences, Department of Fine and Applied Arts, Ladoke Akintola University of Technology, Ogbomosho*. pp. 35.
- [18] Kalilu, R.O.R. and Abodunrin, J.A. (2015). *Typology of Forms of Painting in Nigeria. Journal of Art and Design Studies, Volume 32. www.iiste.org* pp. 30-31.
- [19] Abokede, O.O. (2017). *Analysis of Stylistic Development in Painting in Nigeria. Unpublished Ph.D Thesis. Department of Fine and Applied Arts, Faculty of Environmental Sciences, Ladoke Akintola University of Technology, Ogbomosho*. pp. 54-63.

[20] Ayodele, O. (2009). Nigerian Artists Adaptations of African Traditional Aesthetics and Technology in Modern Utilitarian and Building Designs. *An International Journal of Environmental Sciences*, Faculty of Environmental Sciences, Ladoké Akintola University of Technology, Ogbomosho. pp. 134.