



Typology of Paintings of Academic Trained Artists in Nigeria

Olugbenga Oladeji ABOKEDE^{1*}, Razaq Olatunde Rom KALILU¹

¹*Department of Fine and Applied Arts, Faculty of Environmental Sciences,
Ladoke Akintola University of Technology, Ogbomoso, Oyo State, Nigeria.*

**Correspondence*

Date of Submission: 22-03-2024

Date of Acceptance: 04-04-2024

Abstract:

Typology of the physical forms of painting has not attracted scholars' interest in Nigeria in the twenty first century. Available extant literature indicates that scholars' attention is on themes and styles rather than on typology of the paintings. This account for scanty or dearth of scholarship on the subject. Typology of paintings of artists from formal art institutions (polytechnics and universities) across three geographic zones in Nigeria were identified and examined. This research, which is exploratory and descriptive, adopted direct field research in generating data. It used probability random sampling and quantitative technique. The typological classifications are on shape, size, medium and genre. Three hundred and eighty-six (386) paintings by a total number of eighty-four (84) artists on the basis of one institution per region, from northern, middle-belt and southern geographical zone in Nigeria were selected. Research analyses attests to proliferation of oil colour paintings in Nigeria. It further asserts painters preference for paintings on rectangular shaped frame and medium canvas. In addition, figural composition dominates paintings of the selected academic trained artists. Result of the analysis attests to the gap the study hopes to fill.

Key words: Typology, painting, shape, size, medium and genre.

I. Introduction

Nigerian painters from formal and informal art institutions have produced paintings of various genres over different periods which differ in theme, style, medium, size and techniques [1, 2]. The common painting genres are still-life, portraiture, figure, landscape, and sea scape, while the media, a vehicle of communication are water colour, oil colour, acrylic, mixed media, gouache, tempera, chalk and pastel among others [3]. Size of the paintings in Nigeria also varies; they are in large, medium and small categories. Moreover, the

paintings generally are rectangular, square or circular in form. The theme, content or subject matter of the painting is dependent on the social and cultural background of the artist. Meanwhile, styles obvious in Nigeria painting are naturalism, realism, symbolism, impressionism, expressionism, cubism, stylization and abstraction.

Nevertheless, few scholars have attempted classification on diverse subjects of art with specific reference to Africa and Nigeria in particular. Trowel [4] classifies African Art solely on function and form. Her classification are into three groups: Art serving circular functions (man regarding art); art serving religious purposes (spirit regarding art); and Masks which she described as 'the art for ritual display'. Bascom [5] classifies African ethnic or tribal art styles to nine groups: Periodic styles, local styles, multiple sub-tribal styles, regional styles, blurred tribal styles, archaism, craft styles and tribal styles. Lawal [6] classifies the contemporary African Art and Black Art in the Diaspora into five broad category using theme as criteria. He uses art works exhibited during the World Black and African Festival of Arts and Culture as his criteria thus: Ancient African Culture and Values; Oppression and Exploitation of Africa; Liberation Struggle; Cultural Revivalism; and Contemporary Social Life.

Odinta [7] classifies African art into four main categories namely: Survivalist of Bintu; Traditional or Kunta; Modernist or Skokian; Contemporarist or Awo. Adepegba [8, 9, 10] also reviews the existing classification of modern Nigerian art by Brown [11], Beier [12], Mount [13] and Fosu [14]. He consequently evolves his own classification on modern Nigerian Art into four broad categories based on forms: Discernible images of experiences and ideas, naïve visions, encourages and fossilized; abstractions beyond common understanding; and visitations and adaptations of traditional art forms.

Chukueggu, [15] proposes a classification of Nigerian art tradition using Academic Artists;



Idealists; and Non-objective Artists models. Academic artists according to him are the realists whose figures are clearly discernible and their works are true to nature, life-like or after the manner of the classical artists. Artists in this direction are Aina Onabolu, Jossy Ajiboye, Abayomi Barber, Ben Enwonwu, Ben Ekanem and Felix Idubor among others. While non-objective artists do not define their figures, their images are difficult to discern, and interpretation depends on the viewer. Artists in the workshop centers and prominent ones trained in formal art schools belong to this group. Among them are Jimoh Buraimoh, Uche Okeke, Chike Aniakor and Olu Oguibe among others.

Similarly, scholars have explored academic discourse on themes and styles of Nigerian painting. For instance, Adepegba [16] re-classifies Nigerian rock painting and engravings of Birnin Kudu and Geji into two broad styles, which Fagg [17] had hitherto classified into three. They are naturalism and schematized or abstract styles. Abokede [18, 19, 20] researched on shrine paintings in Upper Ogun area of the Oyo State. His studies classify paintings on Egungun shrines from thematic and stylistic point of view. It also unfolds iconographical, iconological and stylistic peculiarities in the art forms. He [21] also examines style developmental analysis in paintings, especially as impacted by material usage and technique. The study identifies different painting materials, styles and how materials condition the development of styles informal art schools in Nigeria.

Aremu [22] classifies Abayomi Barber's painting of some Nigerian rulers such as Sheu Usman Shagari, Oba Adesoji Aderemi, the late Ooni of Ife and late General Muritala Muhammed as *realistic* one. Okediji [23] classifies Kunle Filani's paintings into multivalent and 'abrealistic', treading the thin lines between abstraction and realism. Egonwa [24] classifies Nigerian Modern paintings (1900-2000) which are traceable to Aina Onabolu (1822-1963) into three broad stylistic classes. The first style according to him is the *naturalistic* one which shows things on picture as they are in real life. The second style is *abstract* paintings. It is a style of painting that modifies, simplifies and re-organizes objects to look not as they are in nature. Abstract style of painting derives its traits from both traditional African Art and the international Modern art which in turn derives such a trait from African and other non-European arts. The third in this painting classification is expressive style. Expressive painting makes use of

naturalistic, abstract or non-objective forms in an evocative way to emotionally suggest its subject matter.

Egonwa [25, 26, 27] further classifies painting produced in contemporary African and Nigerian arts, notably by the college trained artists into three major stylistic tendencies. These are naturalistic, abstract and expressive imageries. However, he observes the possibility of stylistic overlapping since style is dynamic. Ayodele [28] classifies art works of painting among other genres based on Yoruba philosophy in three stylistic tendencies; naturalistic, semi-naturalistic and abstract. Folaranmi and Oparinde [29] classify Elise Johnston's paintings into naturalistic and semi-abstract or stylized form. Adejumo [30] identifies representational and abstract modes of artistic expressions. He further evaluates the merits and demerits of the two modes of expressions and thereafter proposes a rationalization for the two modes. Contrary to other scholars, Kalilu and Abokede's [31] interest on this instance is on the emergence and development of paintings in formal art schools in Nigeria. The research identifies development in paintings produced by artists from different Nigerian Art schools overtime. The paper observes that paintings in Nigeria manifests in various forms and phases of development. It also highlighted the socio-cultural, economic and political factors that gave birth to or influence painting development in Nigerian art institutions.

Clearly, none of the papers reviewed were strictly on painting typology of Nigerian academic trained artists. It implies therefore that typology of the physical forms of painting in Nigeria in the twenty first century has not attracted scholars' interest. Attention of these scholars is supposedly on themes and styles [32]. This account for scanty or dearth of scholarship on the subject. This is the gap the study, typology of paintings of academically trained artists in Nigeria attempt to fill.

The study identifies various formal art institutions within the three geographical zones in Nigeria, using training as its core frame. Selected artists from shortlisted art institutions and their paintings were analyzed and taken to be representatives of Nigerian painting context. University of Maiduguri, Borno State (northern zone); Ahmadu Bello University, Zaria, Kaduna State (middle-belt zone); Obafemi Awolowo University, Ile-Ife, Osun State (southern zone); University of Nigeria, Nsukka, Enugu State (southern zone); Ladoko Akintola University of Technology, Ogbomoso, Oyo State (southern



zone); University of Benin, Benin, Edo State (southern zone); University of Port Harcourt, Port Harcourt (southern zone); Nnamdi Azikwe University, Awka, Anambra State (southern zone); Federal Polytechnic, Auchi, Edo State (southern zone); Yaba College of Technology, Lagos, Lagos State (southern zone); Benue State Polytechnic, Ugbokolo (middle-belt zone); and Industrial and Management Institute of Technology, Enugu, Enugu State (southern zone).

In the polytechnic category are Alex Nwokolo, Sam Ovrati, Ben Osaghe, Olu Ajayi, Jonathan Mauve Lessor, Ini Brown and Klaranze Okhide representing Auchi Polytechnic; Abiodun Olaku, Rom Isichei, Mike Omoighe, Edosa Oguigo, Kelani Abass, Ayeola Ayodeji and Lara Ige-Jacks represents Yaba Polytechnic; Nsikkak Essien, Ogakwu Chinedu Bernard, Obi Ekwenchi, Ibe Ananaba, Donald Onuoha, Nwadiogbu George Olisa and Ogbonda Blessing are from Institute of Management and Technology, Enugu. Joe Musa, Ogwuiji Igboche, James Danjuma, Ndubisi Frank, Asom Ikyuve, Haruna Charles and Ogah Thomas represent Benue State Polytechnic.

Adetola Wewe, Victor Ekpuk, Ogunfuwa Olusola, Mufu Onifade, Steve Folaranmi, Moyosore Ogundipe, Egbuna Olusola and Oladiipo Naomi Oluwatimilehin are from Obafemi Awolowo University, Ile Ife. Kolade Oshinowo, Gani Odutokun, Yusuf Grillo, Duke Asidere, Oladesu Johnson, Emmanuel Inua and Akande Rosemary Ngozi are painters selected from Ahmadu Bello University, Zaria. Ebenezer Akinola, Akinwale Onipede, George Edozie, Tobenna Okwuessa, El-Dragg Leonard Okwoju, Esimike Uchebuike Roland and Ifeoma Anyaeji

represent painters from University of Benin. Bernare Enenakpogbe Ibebe, Johnson Uwadima, Oglafa Perrin Ebitari, Anamalese Obiora John, Arikpo Godwin, Tonye Pollyn, Jacqueline Dogun and Agolia Jane are from University of Portharcourt, River State Nigeria. From Ladoke Akintola University of Technology, Ogbomosho are Abokede Olugbenga Oladeji, Adetunji Olatubosun Johnson, Bayode Oluwatobi, Gbadebo Oluwaseyi, Adebayo Oluwaseyi, Akinyemi Ayodeji, Adekunle Oluwatobi Robert and Damilola Omola are represented. Nwafor Okechukwu Charles, Uzorchukwu Stephen, Udenta Fidelis Chiemaka, Nwanne Jimmy Uche, Lawani Sunday, Henry Okoye and Muoneme Izuchukwu are painters from Nnamdi Azikwe University, Awka, Anambra State. Adenaike Tayo, Krydz Ikwemesi, Obiora Udechukwu, Nsorfor Anthony and Nneka Odoh, Uche Edochie and Nkechi Nwosu-Igbo are painters from University of Nigeria, Nsukka. Agaku Saghevwua Amos, Joshua Aondona Aviv, Godlove Felix, Peter Ikenna Dara, Ladi Onyi Andrea Agada and Uchegbu Elizabeth are from University of Maiduguri.

The study is exploratory and descriptive adopting direct field research in data generation, using probability random sampling and qualitative technique. The classifications done by Abokede [18] are on shape, size, medium and genre. Hence, this study is hinged on the model in Table 1. Three hundred and eighty-six (386) paintings by a total number of eighty-four (84) artists on the basis of one institution per region, from northern, middle-belt and southern geographical zone in Nigeria were selected (Tables 1 and 2).

TABLE 1: ARTISTS SELECTED FOR THE STUDY

GEOGRAPHICAL SPREAD	UNIVERSITY	POLYTECHNIC	TOTAL
Northern Zone	7	-	7
Middle Belt Zone	7	7	14
Southern Zone	42	21	63
TOTAL	56	28	84

Author's Field Work, 2016.

TABLE 2: SELECTED NIGERIAN ART INSTITUTIONS AND THEIR PAINTINGS.

S/No.	Art Institutions	Geographical Location	Frequency	Percentage
1.	Auchi Polytechnic, Auchi.	South-South	35	9.07%
2.	Yaba College of Technology, Lagos.	South-West	35	9.07%



3.	Institute of Management and Technology, Enugu.	South-East	33	8.55%
4.	Benue State Polytechnic, Ugbololo.	North-Central	33	8.55%
5.	Obafemi Awolowo University, Ile-Ife.	South-West	33	8.55%
6.	Ahmadu Bello University, Zaria.	North-West	35	9.07%
7.	University of Nigeria, Nsukka.	South-East	35	9.07%
8.	University of Benin, Benin City.	South-South	32	8.29%
9.	Ladoke Akintola University of Technology, Ogbomosho.	South-West	35	9.07%
10.	University of PortHarcourt, PortHarcourt.	South-South	27	6.98%
11.	University of Maiduguri, Maiduguri.	North-East	20	5.18%
12.	Nnamdi Azikwe University, Awka.	South-East	33	8.55%
TOTAL			386	100%

Author's Field Work, 2016.

Typology by Shape

The research observed that paintings in Nigeria are in diverse shapes which include the following: square, rectangle and circular [18]. No shape other than the three was encountered during the course of this research. Paintings on rectangular shape are three hundred and thirty-four (334); paintings on square shape are forty-nine (49) while

paintings on circular shape are only three (03) (Table 3). Final analysis has the percentage of eighty-six point five three (86.53%), twelve point six nine (12.69%) and zero point seven eight nine (0.78%) (Figure 1). The stylistic summary of the occurrence of the shapes are presented below.

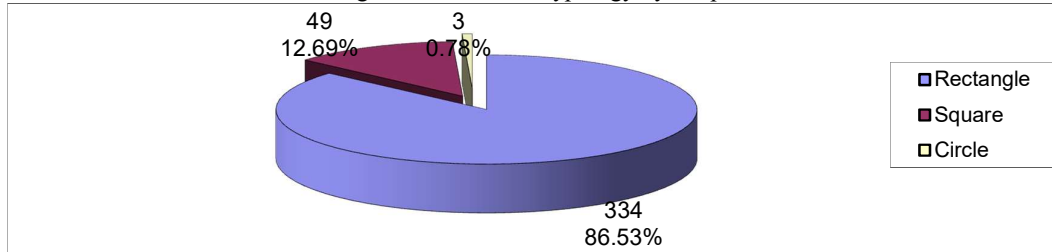
Table 3: Analyses of Typology by Shape.

S/No.	School	SHAPE			Total
		Rectangle	Square	Circle	
1.	Ahmadu Bello University, Zaria.	30	5	0	35
2.	University of Nigeria, Nsukka.	32	3	0	35
3.	Obafemi Awolowo University, Ile-Ife.	27	4	2	33
4.	University of Benin, Benin City.	31	1	0	32
5.	University of Port Harcourt, Port Harcourt.	22	5	0	27
6.	Nnamdi Azikwe University, Awka.	29	4	0	33
7.	Ladoke Akintola University of Technology, Ogbomosho.	30	5	0	35
8.	University of Maiduguri, Maiduguri.	20	0	0	20
9.	Yaba College of Technology, Lagos.	31	4	0	35
10.	Auchi Polytechnic, Auchi.	27	8	0	35
11.	Institute of Management and Technology, Enugu.	23	9	1	33
12.	Benue State Polytechnic, Ugbololo.	32	1	0	33
TOTAL		334	49	3	368

Author's Field Work, 2016.



Figure 1: Pattern of Typology by Shape.



The results of this analysis indicate that rectangular shaped paintings dominate the Nigerian painting form. Works of Adetunji Olatubosun Johnson, Onifade Mufu and Johnson Uwadima (Figures 2-4) visually illustrate this analysis.



Figure 2. Adetunji Olatubosun Johnson (LAUTECH), Rag Shoes, 2009, Water Colour on Paper, 52cm x 32cm. (Artist Archive, 2016)



Figure 3. Onifade Mufu (OAU IFE), Asoro Dayo (The Bringer of Joy), 2005, Acrylic on Canvas, 69cm x 55cm. Thoughts in Araisam [33]

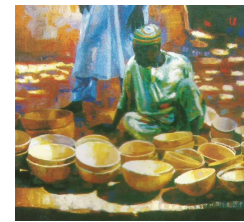


Figure 4. Johnson Uwadima (UNIPOINT), How Market, 2009, Oil on Canvas, 100cm x 100cm. Music of Colours Art [34]

Typology by Size

Size of the paintings could either be minimal or monumental. In this instance, classification the paintings were examined within three generic sizes of small, medium and large [18] and [29]. In this instance, small size ranges between 20cm by 25cm to 12cm by 17cm. The medium size ranges between 60cm by 75cm and 67cm by 115cm. Large size paintings ranges between 115cm by 127cm and 115cm by 250cm. Statistical data reveals that painters in these art institutions visually express their works largely in

medium than small and large sizes. Paintings in small sizes are thirty-three (33), medium sizes are two hundred and seventy-six (276) while others on large sizes are seventy-seven (77) (Table 4). The small, medium and large size paintings have eight point five five percent (8.55%), seventy-one point five five percent (71.50%) and nineteen point nine five percent (19.95%) (Table 4 and Figure 5). Works of Benard Enenakpogbe Ibebe, Nsofor Anthony and Ebenezer Akinola (Figures 6-8) are samples indicating category of paintings sizes frequently used in Nigeria.

Table 4: Analyses of Typology by Size.

S/No.	School	SIZE			Total
		Small	Medium	Large	
1.	Ahmadu Bello University, Zaria.	0	30	5	35
2.	University of Nigeria, Nsukka.	7	15	13	35
3.	Obafemi Awolowo University, Ile-Ife.	6	21	6	33
4.	University of Benin, Benin City.	1	17	14	32
5.	University of Port Harcourt, Port Harcourt.	3	21	3	27
6.	Nnamdi Azikwe University, Awka.	7	19	7	33
7.	Ladoke Akintola University of Technology, Ogbomoso.	1	31	3	35



8.	University of Maiduguri, Maiduguri.	2	15	3	20
9.	Yaba College of Technology, Lagos.	1	28	6	35
10.	Auchi Polytechnic, Auchi.	1	30	4	35
11.	Institute of Management and Technology, Enugu.	1	24	8	33
12.	Benue State Polytechnic, Ugbololo.	3	25	5	33
TOTAL		33	276	77	368

Author's Field Work, 2016.

Figure 5: Pattern of Typology by Size.

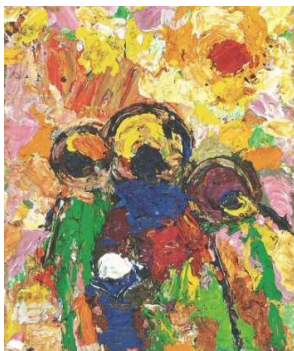
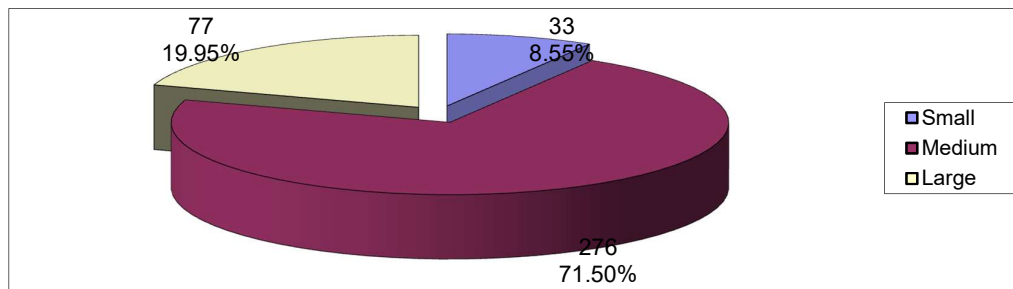


Figure 6. Benard Enenakpogbe Ibebe (NSUKKA), *Almajiri (Street Kids)*, 2014, Acrylic on Canvas, 10cm x 12cm. Luciano [35]



Figure 7. Ebenezer Akinola (UNIBEN), *Wakawaka to Nowhere*, 2014, Oil on Canvas, 120cm x 150cm. METALFACESANDCOCKS [36]

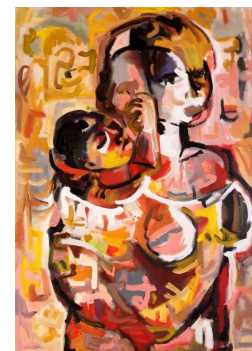


Figure 8. Nsofor Anthony (NSUKKA), *Mother's Joy*, 2012, Oil on Canvas, 60cm x 90cm. (Artist Archive, 2016)

Typology by Medium

Painters in Nigerian art institutions use diverse painting media for their artistic expression. Such painting media are oil colour, acrylic, watercolour, pastel, tempera, gouache and mixed media among others. Detail examination of painting medium is done to consider which of the medium is more frequently used in each art school when compared with the other ones. Statistical analysis as presented in Table five (5) indicates that paintings in oil colour are two hundred and twelve (212) with fifty-four point nine two percent

(54.92%); acrylic paintings are seventy-seven (77) with nineteen point nine five percent (19.95%); paintings in water colour are twenty-three (23) with five point nine six percent (5.96%); pastel paintings are twelve (12) with three point one one percent (3.11%); paintings in tempera are just two (02) with zero point five two percent (0.52%); mixed media paintings are fifty-one (51) with thirteen point two one percent (13.21%); while paintings in other media such as enamel and soil among others are nine (09) with two point three three percent (2.33%) (Figure 9).

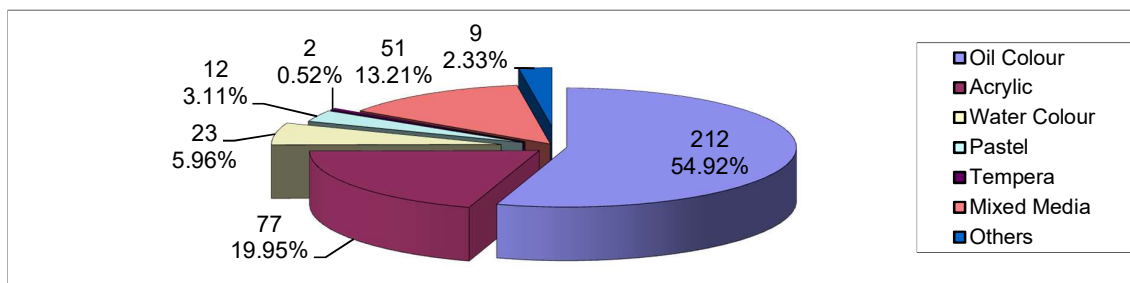


Table 5: Analyses of Typology by Medium.

S/No	School	MEDIUM							Total
		Oil Colour	Acrylic	Water Colour	Pastel	Tempera	Mixed Media	Others	
1.	Ahmadu Bello University, Zaria.	25	1	0	1	0	6	2	35
2.	University of Nigeria, Nsukka.	7	12	7	3	0	6	0	35
3.	Obafemi Awolowo University, Ile-Ife.	10	16	2	0	2	1	2	33
4.	University of Benin, Benin City.	21	5	0	0	0	5	1	32
5	University of Port Harcourt, Port Harcourt.	17	8	0	0	0	2	0	27
6.	Nnamdi Azikwe University, Awka.	22	5	0	0	0	4	2	33
7.	Ladoke Akintola University of Technology, Ogbomoso.	19	4	6	4	0	2	0	35
8.	University of Maiduguri, Maiduguri.	7	6	0	0	0	5	2	20
9.	Yaba College of Technology, Lagos.	19	6	1	2	0	7	0	35
10.	Auchi Polytechnic, Auchi.	23	3	5	1	0	3	0	35
11.	Institute of Management and Technology, Enugu.	19	7	1	0	0	6	0	33
12.	Benue State Polytechnic, Ugbololo.	23	4	1	1	0	4	0	33
TOTAL		212	77	23	12	2	51	9	368

Author's Field Work, 2016.

Figure 9: Pattern of Typology by Medium.



The results of this analysis expresses that oil colour is frequently used more than other medium by Nigerian artists. Paintings of Joe Musa, Victor Ekpuk, Adekunle Oluwatobi Robert, Kolade Oshinowo, Onifade Mufu, Nsikak Essien, Folaranmi Steve and Gani Odutokun (Figures 10-17) are samples of media frequently used by artists in Nigeria.



Figure 10. Joe Musa (BENUE POLY), Mask, 2007, Oil on Canvas, 150cm x 107.5cm. October Rain [37]

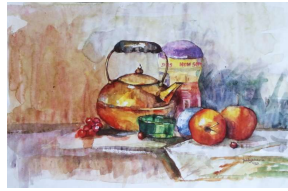


Figure 11. Adekunle Oluwatobi Robert (LAUTECH), Breakfast, 2015, Water Colour on Paper, 29.7cm x 42cm. (Artist Archive, 2016)



Figure 12. Victor Ekpuk (OAU IFE), Paradise is Here, 1993, Acrylic on Wood, 120cm x 237.5cm. (Artist Archive, 2016)



Figure 13. Kolade Oshinowo (ABU ZARIA), Trilogy, 2004, Pastel on Paper, 76.2cm x 55.9cm. AHM&CAEC [38]

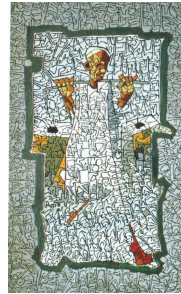


Figure 14. Onifade Mufu (OAU IFE), Aponmita Kii P'ofu, 2002, Tempera on Board, 64cm x 41cm. Thoughts in Araism [33]

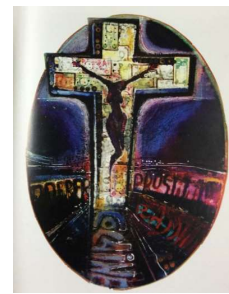


Figure 15. Nsikak Essien (IMT ENUGU), Woman Crucified, c. 1990, Mixed Media, 152cm x 110cm. Onyema [39]



Figure 16. Folaranmi Steve (OAU IFE), Omo Onile (Wall Gecko), 2003, Soil on Board, 46cm x 92cm. Unity in Diversity [40]



Figure 17. Gani Odutokun (ABU ZARIA), The King and the Coup Plotters, 1988, Gouache on Paper, 48.5cm x 66cm. AHM&CAEC [38]

Typology by Genre

Table six (6) above shows that Nigerian paintings are expressed in the following genres: still-life, landscape, figural, non-objective and cross-current paintings. Twelve (12) works are still-life paintings, thirty-one (31) are paintings of a landscape category, one hundred and fifty-four (154) are figural paintings, and one-hundred (100)

are non-objective paintings while eighty-nine (89) are cross-current paintings. Analysis expresses three point one zero percent (3.10%), eight point zero three percent (8.03%), thirty-nine point nine zero percent (39.90%), twenty-five point nine one percent (25.91%) and twenty-three point zero six percent (23.06%) respectively (Table 6 and Figure 18).

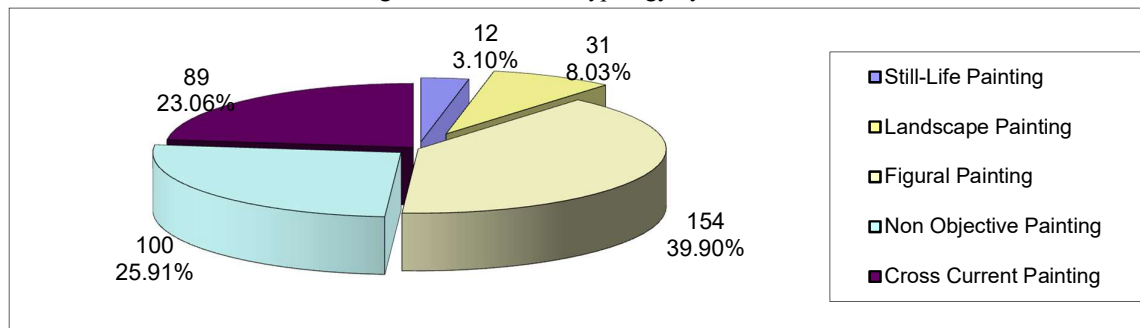


Table 6: Analyses of Typology by Genre.

S/No.	School	GENRE					Total
		Still-Life Painting	Landscape Painting	Figural Painting	Non Objective Painting	Cross Current Painting	
1.	Ahmadu Bello University, Zaria.	2	3	13	5	12	35
2.	University of Nigeria, Nsukka.	0	1	11	17	6	35
3.	Obafemi Awolowo University, Ile-Ife.	1	0	16	11	5	33
4.	University of Benin, Benin City.	0	1	13	9	9	32
5.	University of Port Harcourt, Port Harcourt.	0	0	11	7	9	27
6.	Nnamdi Azikwe University, Awka.	0	4	16	9	4	33
7.	Ladoke Akintola University of Technology, Ogbomoso.	5	5	16	3	6	35
8.	University of Maiduguri, Maiduguri.	0	1	5	11	3	20
9.	Yaba College of Technology, Lagos.	1	4	13	6	11	35
10.	Auchi Polytechnic, Auchi.	2	5	9	11	8	35
11.	Institute of Management and Technology, Enugu.	0	1	18	6	8	33
12.	Benue State Polytechnic, Ugbololo.	1	6	13	5	8	33
TOTAL		12	31	154	100	89	368

Author's Field Work, 2016.

Figure 18: Pattern of Typology by Genres.



The result of the analysis above indicates that figural composition dominates paintings of Nigerian artists. However, paintings of Oladiipo Naomi, Klaranze Okhide, Adekunle Oluwatobi Robert, Akande Ngozi Rosemary and Duke Asidere (Figures 19-23) are visual evidences of diverse painting genres among Nigerian artists [38].



Figure 19. Oladiipo Naomi (OAU IFE), *My Kitchen*, 2015, Oil on Canvas, 65cm x 75cm. Millicent O C. O. [41]



Figure 20. Klaranze Okhide (AUCHI POLY), *Landscape*, 2015, Oil on Canvas, 120cm x 180cm. (Artist Archive, 2016)



Figure 21. Adekunle Oluwatobi Robert (LAUTECH), *Nlemchi Rebecca*, 2015, Oil on Canvas, 60cm x 90cm. (Artist Archive, 2016)



Figure 22. Akande Ngozi Rosemary (ABU ZARIA), *It is Enough*, 2012, Mixed Media, 50cm x 60cm. *Issues of the Moment* [42]



Figure 23. Duke Asidere (AUCHI POLY), *A Waiting State*, 1993, Oil on Canvas, 71.25cm x 159.25cm, (Artist Archive, 2016)

II. Conclusion

The study is on typology of paintings of academic trained artists in Nigeria. It identifies and examines painting typologies of various formal art institutions (Polytechnics and Universities) across the three geographical zones in Nigeria. Artists were selected from art institutions based on their training background and practices. The study reveals that dominant scholars' interest is on themes and styles of paintings. Typology of the physical forms of painting in Nigeria has not attracted their attention. The effect therefore is a dearth in scholarship on the subject. Results of the analyses above clearly indicate that a large number of paintings in Nigeria were executed in oil colour, on rectangular shape and medium sized canvas. Moreover, figural composition dominates paintings of these academically trained artists in Nigeria. Hence, this research hopes to further stimulate scholarly interest on the typology of paintings of academic trained artists in Nigeria.

REFERENCES

- [1]. Akinde, T.E. Rom Kalilu in Contemporary Nigerian Art. Bachelor of Technology Thesis. Department of Fine and Applied Arts, Ladoke Akintola University of Technology, Ogbomoso, Nigeria. 2002, pp.1.
- [2]. Akinde, T.E., Woods, H.T. and Odeniyi, A.O. Pragmatism of Araisim: A Review of Araisim's Maiden Exhibition Catalogue. IJACI: International Journal of African Culture and Ideas. Volume 8, No1. ISSN. 1119-9342. pp. 55.
- [3]. Akinde, T.E. Artistic Visualisation of Rukeme Ufoma Nuserime's Repertoire. International Scientific Journal: Art and Design. Volume 5, Issue 5. ISSN: 617-9938. pp.48.
- [4]. Trowel Margret. Classification of African Sculpture. London; Faber and Faber. 1954, pp. 25-39.



- [5]. Bascom, W. "A Yoruba Master Carver: Duga of Meko." In *The Traditional Artist in African Societies*. Warren L.d'Azevedo (eds.). Bloomington and London; Indiana University Press. 1975; pp. 62-78, 98-119.
- [6]. Lawal Babatunde. *African Images Across the World*. In *Pageants of the African World*. Nigeria Magazine: Lagos; Department of Culture, Federal Ministry of Social Development, Youth, Sport and Culture. 1977, pp. 59-76.
- [7]. Odinta Okechukwu. "Theory and Practice in Contemporary African Art: Modernist or Skokian." *Journal of Multicultural and Cross Cultural Research*, Volume 1, No. 1, 1983, pp.
- [8]. Adepegba, C. O. *Modern Nigerian Art: A Classification Based on Forms*. Kurio Africana: Journal of Art and Criticism. Volume 1, Nos. 1 and 2. 1989, pp. 111-137.
- [9]. Adepegba, C. O. *Nigerian Art: The Death of Traditions and the Birth of New Forms*. Kurio Africana: Journal of Art and Criticism. Volume (1). 1992, pp. 2-14.
- [10]. Adepegba, C. O. *Nigerian Art: Its Traditions and Modern Tendencies*. Ibadan; Jodad Publishers. 1995, pp. 1-6.
- [11]. Brown, E. S. *Africa's Contemporary Art and Artists*. New York: Hermon Foundation. 1966.
- [12]. Beier, U. *Contemporary Art in Africa*. New York: Praeger. 1968.
- [13]. Mount, W. M. *African Art: The Years since 1920*. Bloomington and London: Indiana University Press. 1973, pp. 74-159.
- [14]. Fosu, K. *Twentieth Century Art of Africa Volume 1*. Zaria; Kaskiya Corporation Ltd. 1986, pp. 47.
- [15]. Chukueggu, C. C. *Contemporary Nigerian Art and its Classification*. Abraka Delsu Consult Publishing House, A Subsidiary of Delta State University Consultancy Services Ltd. in association with VIROCHY International Press, Portharcourt, Nigeria. 1998, pp. 224-227.
- [16]. Adepegba, C. O. *Nigerian Art: Its Traditions and Modern Tendencies*. Ibadan; Jodad Publishers. 1995, pp. 1-6.
- [17]. Fagg, B. E. B. "The Cave Paintings and Rock Congs of Birnin Kudu". In *Third Pan-African Congress on PreHistory*. (Desmond, E.J. ed) Clark, London. 1957.
- [18]. Abokede, O. O. *Neo-Traditional Mural Painting in Saki and its Environs*. B.A.Ed.(Hons)Thesis, Department of Fine, Applied and Performing Arts, Delta State University, Abraka, Nigeria. 1993, pp.1-69.
- [19]. Abokede, O. O. *Shrine Paintings in the Upper Ogun Area of the Oyo State of Nigeria*. M.A. Dissertation, Institute of African Studies, University of Ibadan, Nigeria. 1998, pp. 1-56.
- [20]. Abokede, O. O. *Egungun Shrine Paintings in the Upper Ogun Area of Oyo State of Nigeria*. *Ela Journal of African Studies*, Nos 25 and 26, 2009, pp. 1-25.
- [21]. Abokede, O. O. *Analysis of Stylistic Development in Painting in Nigeria*. P.h.D. Thesis, Department of Fine and Applied Arts, Ladoke Akintola University of Technology, Ogbomosho. Nigeria. 2017, pp.50-79, 188-191.
- [22]. Aremu, P.S.O. *Barber's Images of the Rulers in The Nucleus*. Kurio Africana: Journal of Art and Criticism. Volume 1, Nos. 1 and 2. 1989, pp.73-79.
- [23]. Okediji, M. "Notable Quotes". In *Kunle Filani; Patterns of Ona Exhibition Catalogue. A Solo Exhibition of Paintings*. A publication of Ona Artists/ Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Nigeria. 1997, pp. 211-224.
- [24]. Egonwa, O. D. *Nigerian Arts: Forms, Evolution and Significance*. In *Readings in General Studies Office, Delta State University, Abraka-Nigeria*. (Bethel C. Uweru and Ubrurhe, J.O. eds.) Warri; Abotu Research Publishers. 2000, pp. 94-100.
- [25]. Egonwa, O. D. *Patterns and Trends of Stylistic Development in Contemporary Nigerian Art*. Kurio Africana, Volume 2 (1). 1995, pp. 3-12.
- [26]. Egonwa, O. D. *Nigerian Art in the 20th Century and the Limits of Motor Skill*. In *Styles, School and Movements in Modern Nigerian Art*. Proceedings of the 2ndNational Symposium on Nigerian Art held at Obafemi Awolowo University, Ile-Ife. A Publication of the National Gallery of Art. 2006, pp.177.
- [27]. Egonwa, O. D. *Africa versus Contemporary Art: That which Jingles is Inexhaustible in A Healer's Goatskin Bag*. *Abraka Humanities Review: A Journal of the Faculty of Arts, Delta State University, Abraka*. Volume 2 (1), 2007. pp. 97-106.
- [28]. Ayodele, O. "Introduction". In *Resonance of Leadership: An Exhibition organized by Ogbomosho Community in Collaboration with the Fine and Applied Arts Department*,



- Faculty of Environmental Sciences, Ladoké Akintola University of Technology, Ogbomoso. 2003, pp. 2-4, 6-9.
- [29]. Folaranmi, S. A. & Oparinde, O. Contemporary Mosaic Murals in Nigeria: The works of Elise Johnston. In Contemporary Issues in Nigerian Art – Its History and Education. Referred Proceedings of the International Conference on Contemporary Nigerian Arts in Commemoration of the 30th Anniversary of the Ife Art School held in Nigeria between June 1st and 4th 2005. Department of Fine Art, Obafemi Awolowo University, Ile-Ife with the support of Nigerian Gallery of Art. 2005, pp. 358-373.
- [30]. Adejumo, A. Crisis in Modes of Expression in Art: The Way Forward. In Aremu, P.S.O., Ademuleya, B., Eben Sheba, Adejumo, A. and Ajiboye, O. (Eds.) Contemporary Issues in Nigerian Art- Its History and Education. Referred Proceedings of the International Conference on Contemporary Nigerian Arts in Commemoration of the 30th Anniversary of the Ife Art School. A Publication of the Department of Fine Arts, Obafemi Awolowo University, Ile-Ife with the support of Nigerian Gallery of Art. 2005, pp. 221-226.
- [31]. Kalilu, R.O.R. & Abokede, O.O. Emergence and Development of Paintings in Formal Art Schools in Nigeria. *Journal of Art and Design*, Volume 6, Issue 7, ISSN: 2617-9938. DOI: <http://doi.org/10.31058/j.ad.2023.67004>. 2023, pp. 28-41. www.itspoa.com/journal/ad
- [32]. Kalilu, R.O.R. & Abodunrin, J. A. Typology of Forms of Painting in Nigeria. *IISTE, Journal of Arts and Design Studies*, U.S.A. Volume 32, ISSN 2224-6061 (Paper) ISSN 2225-059X (Online) 2015, pp. 28-34.
- [33]. Thoughts in Araism An Exhibition Catalogue of Àrà Paintings by Mufu Onifade held at Maison De France, Ikoyi, Lagos. 2005, pp. 18 and 23.
- [34]. Music of Colours. An Exhibition Catalogue of Contemporary Nigeria Art held at Port Harcourt. Total E & P Nigeria Ltd. Nigeria. 2012, pp. 8 and 12.
- [35]. Luciano, B.. Nigeria/ Roots-Contemporary Artists from Nigeria. Fabrica; www.imagomundi-art.com. 2014, pp. 175.
- [36]. Metalfacesandcocks. An Exhibition on Nigerian Contemporary Art held at Signature Beyond Art Gallery, 107, Awolowo Road, Ikoyi, Lagos. 2014, pp. 06.
- [37]. Society of Nigerian Artists. October Rain: Catalogue of the 10th Annual Juried Art Exhibition held at the National Museum, Lagos. Revilo Company Ltd. Nigeria. 2008. pp. 64, 70, 74 and 93.
- [38]. AHM & CAEC, Catalogue. ArtHouse Modern and Contemporary Art Exhibition Catalogue. Lagos, Nigeria. www.arthouse-ng.com. 2014, pp. 48 and 81.
- [39]. Onyema, O.O. The Artists of Nigeria. New York: Riverside. 2012. pp.
- [40]. Folaranmi, S. A. Unity and Identity in Diversity. A Traveling Exhibition of Drawings and Paintings of Stephen Folaranmi curated by Babasehinde Ademuleya Ph.D. Germany; The University of Vechta. www.stephen-folaranmi.net. 2009, pp. 30.
- [41]. Millicent O C. O. Sobriety and Elegance. Exhibition held at The Lobby Transcorp Hilton Hotel, Abuja between March 7 to March 13, 2016. pp. 1-75.
- [42]. Female Artists Association of Nigeria. Issues of the Moment. Catalogue of International Conference and Art Exhibition of Contemporary Nigerian Arts. 2012, pp. 15 and 22.