

CONTRIBUTION OF SOME NIGERIAN ARTISTS IN TERTIARY INSTITUTIONAL ADMINISTRATION

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ABSTRACT

Modern Nigerian Art emerged as a result of the efforts of artists. The later generation artists, particularly those with significant contributions to visual arts departments in Nigerian Universities deserve adequate scholastic attention. This study is a biographical examination of selected Nigerian artists who function in professional, academic, and administrative capacities in visual art departments in Nigerian universities. Eleven academics who are pioneers, administrators, and sustainers of visual arts departments in Nigerian universities were selected for biographical study based on set criteria. Findings revealed that these academics are material to the establishment, development, and sustenance of their visual art departments and Nigerian visual arts, as heads of department, deans of faculty, heads of university, visiting lecturers, lecturers on sabbatical leave, external examiners, academic assessors, resource persons in programme audit and accreditation exercise, and consultants on the establishment of visual art departments.

Keywords: artists; academics; administrators; Nigerian universities

ABSTRAK

Seni Modern Nigeria muncul sebagai hasil dari upaya para seniman. Seniman generasi selanjutnya, khususnya mereka yang memiliki kontribusi signifikan terhadap departemen seni visual di universitas-universitas Nigeria layak mendapatkan perhatian skolastik yang memadai. Studi ini merupakan pemeriksaan biografi seniman Nigeria terpilih yang berfungsi dalam kapasitas profesional, akademis, dan administratif di departemen seni visual di universitas-universitas Nigeria. Sebelas akademisi yang merupakan pelopor, administrator, dan penopang departemen seni visual di universitas-universitas Nigeria dipilih untuk studi biografi berdasarkan kriteria yang ditetapkan. Temuan penelitian mengungkapkan bahwa para akademisi ini berperan penting dalam pendirian, pengembangan, dan keberlanjutan departemen seni visual mereka dan seni visual Nigeria, sebagai kepala departemen, dekan fakultas, kepala universitas, dosen tamu, dosen yang sedang cuti panjang, penguji eksternal, penilai akademis, narasumber dalam audit program dan latihan akreditasi, dan konsultan dalam pendirian departemen seni visual.

Kata kunci: seniman, akademisi, administrator, universitas di Nigeria

1. Introduction

Modern Nigerian Art and its practice emerged in the early 20th century. This genre of Nigerian art was a result of the deliberate and consistent effort of indigenous and foreign artists. Primal on the list is the pioneer self-trained artist and modern Nigerian art teacher, Aina Onabolu, whose struggle resulted in the introduction of art into the Nigerian education curriculum (Fafunwa, 1974) (Egonwa, 2011) (Oloidi, 1998). Also significant are the contributions of Kenneth Crosthwaite Murray, a Briton, who was hired to teach art across Nigeria (Oloidi, 1998). There are records of other foreign art teachers joining Murray in the assignment of teaching art across the nation (Oloidi, 2008).

The late 1950s and early 1960s witnessed the beginning of radical evolution in visual art; a change of art style from ancient tradition and also jettisoning of Western styles of realism and naturalism. New African concepts which simply mean an admixture of traditions and modernism were ushered in. This philosophy was later developed as natural synthesis in the Nigerian College of Art, Science and Technology, Zaria. The key actors of this philosophy in visual art were students of the college (see Dike and Oyelola for the names of these artists) and who upon graduation, spread into various visual arts departments as lecturers, influenced other students, and for decades, dictated the trend in Nigerian contemporary art (Dike & Oyelola, 2004). Their ideology was carried to other Art schools and workshops, creating a vibrant artistic revolution (Filani, 1998).

In the 1970s came another generation of artists; the 1970s graduates of mostly the Zaria Art school with their works characterized by elongation of form, elegant northern architecture, human figures, and northern grassland landscape. The artists include Cornelius Oyeleke Adepegba, Shina Yusuf, Joshua Akande, Nelson Cole, Dele Jegede, David Dale, Kolade Oshinowo, and Gani Odutokun. It is important to note that the development of Modern Nigerian Art has been strongly influenced by students of the Zaria and Nsukka Art schools dating from the late 1950s to early 1970s.

Yet another generation of artists was the 1980s graduates of various visual art departments in Nigerian universities. The artists belonging to this generation include Osa Egonwa, Jerry Buhari, Jacob Jari, Chinedu C. Chukueggu, Freeborn Otunokpaiwo Odiboh, Simon Best Ochigbo, Ononeme Efemena Isaiah, Adepeju Layiwola, Don Akatakpo (late), Moyo Okediji, Kunle Filani, Idowu Otun, Tola Wewe, R.O. Rom Kalilu, Bolaji Campbell, Moses Akintonde, Tunde Nasiru, Moyo Ogundipe, Tayo Ojomo and the likes of Rukeme Noserime, Kunle Afolayan, Otonye Ayodele amongst others.

After the foregoing groups, other generations of artists have emerged from various art schools but have not attracted similar scholastic attention as the pioneer group. This is perhaps because they are not pioneers and also partly because modern Nigerian Art is no longer nascent; hence, the artists to be researched have significantly increased in number.

Nonetheless, later generations of contemporary artists have contributed to the development and sustenance of modern art in Nigeria. Some of the art schools have later generations of artists at the helm of their academic affairs. A great detail of their artistic practice and contributions in the Art schools where they lecture, their immediate society, and the nation at large is yet to be adequately studied. The efforts of such artists in academics, studio practices, and administration of schools deserve scholastic attention. Their impacts on the community must be continually identified, appraised, and documented. This study addressed the above highlighted issues.

The study is a biographical examination of selected Nigerian artists who function in professional, academic, and administrative capacities in art schools. Currently offering services in visual art departments in Nigerian universities and with significant contributions to the development of visual art departments in Nigeria.

2. Literature Review

A significant number of literature materials are available on modern art and artists in Nigeria. Marshall W. Mount discussed artists independent of African Art schools (Mount, 1973). Felix Idubor, Erhabor Emokpae, and Ben Enwonwu were listed as artists independent of African art school training. Cornelius O. Adepegba highlighted the contributions of artists such as Aina Onabolu, Kenneth Murray, Ben Enwonwu, Akinola Lasekan, and Chief Akeredolu to the evolution of a new art (Adepegba, 1989). Ola Oloidi based the art historical account of the implantation of modern art in Nigeria on the creative adventure of Aina Onabolu (Oloidi, 1989). He pointed out that it took Onabolu over twenty years (1900-1922) to officially introduce art teaching to Nigeria. Ola Oloidi stated that Onabolu's pictures show neither the artistic sense nor the ability to transmit it onto canvas was lacking in the Africans, contrary to the European concept of the African's inability to represent anything naturalistically; an idea derived from the "white man's" claim of cultural and intellectual supremacy (Oloidi, 1998). He recounts Onabolu's escapades as a pioneer of modern art in Nigeria and opined that Onabolu's works were technically comparable to the works of his professionally trained European counterparts.

Uche Okeke, K. Ubani, and Simon O. Ikpakronyi studied Eke Okaybulu, Yusuf Adebayo Grillo, and Olu Amoda respectively (Okeke, 2005) (Ubani, 2005) (Ikpakronyi, 2005). Okeke's article on Eke Okaybulu; a pioneer, and distinguished Nigerian painter and illustrator who died prematurely at age 42 was prompted by his observation that since the artist's untimely death on 7 March 1958, no monograph on his life and works has appeared. As a result, he chronicled the life of Eke Okaybulu between 1916 and 1958. The article identified Abang (a watercolour painting), Okaybulu's important surviving work, as the only piece in the collection of the National Gallery of Art in Lagos since much of his works were collected by colonial civil servants or administrators, foreign businessmen, and missionaries. Ubani studied the works of Yusuf Adebayo Grillo while Ikpakoronyi's article was on Olu

Amoda; a metal sculptor, muralist, and furniture designer in the development of metal sculpture in Nigeria.

Chinedu C. Chukueggu studied Uche Okeke and his contributions to modern Nigerian art development (Chukueggu, 2010). Godwin O. Iriwieri studied Aina Onabolu's creative exploits in the Nigerian art scene, especially Onabolu's works and technique, and possible contributions to visual art practice in Nigeria (Iriwieri, 2010). Furthermore, he highlighted the contention as to whether Onabolu's techniques of artistic expression promoted or marred the realization of true Nigerian art and concluded that naturalism continues to be explored by a large spectrum of contemporary Nigerian artists as a model of creative expression among conventional art institutions in the country. In his case, Osa D. Egonwa biographically discussed a wide range of artists (Egonwa, 2011).

Ivan Emeka Okonkwo and Albert Ehi Akhogba 2013 examined the artistic revolution engineered by pioneer artists and observed that members of the Zaria Art Society remain historically significant for their influence in different corners of the art arena over several years. The paper examined particularly the role played by Uche Okeke through his studio projects, writings, and his role as a pioneer of art education in Nigeria (Okonkwo & Akhogba, 2013).

In an attempt to track the artists' identities and assess the inherent art historical information in their art, Rom O. R. Kalilu and Moses A. Akintonde focused attention on the artists of public outdoor sculpture in Southwestern Nigeria (Kalilu & Akintonde, 2013). The study identified ten sculptors and discussed the biographies of the artists within their areas of practice. It provided biographical records of the public outdoor sculptors vis-a-vis their works and presented in art historical context.

Useful as these literature materials are, the emphasis had been on pioneer artists and successive generation artists. Later generation artists were barely mentioned. None of the literature materials reviewed focused on later-generation artists in recent-generation art schools.

3. Methodology

The research relied on both primary and secondary data sources. Information was sourced via oral interviews of key informants, questionnaires, and bibliographical data sourced from the internet and libraries as well as faculty handbooks, programme curriculum, prospectus, exhibition catalogues, and relevant literature materials. Academics in the art schools were interviewed as key informants in order to make absolute and explicit statements.

The identification and selection of academics discussed were based on how long they have been in the services of the visual arts department as this presupposes they have been in the service of the visual arts department long enough to give first-hand information and credible eyewitness account of the department's emergence and development. Also discussed are academics with invaluable records of achievements while occupying academic, administrative, and leadership positions at departmental, faculty, university, or other related and relevant institutional levels. Another criterion for identification of the academics discussed is the significance of their contribution(s) to the development of the visual arts departments in the universities of their primary appointment and by extension in visual arts departments in other universities. The academics discussed are pioneers, administrators, and sustainers in the services of their departments at the time of the research. They must have joined the services of their departments not later than five years after its establishment and must have spent at least a decade in the services of such departments. The criteria for identification of academics discussed excluded academics of the early generations of visual art departments; as most of their pioneer academics have retired from service or are deceased. Incidentally, academics of later generations in the recent generation visual art departments who hitherto were scarcely focused consequently became the focus of this study.

4. Discussion

The discussion of the creative contributions of each artist can be explained as follows.

4.1. Osanweokwu Dennis Egonwa

Osanweokwu Dennis Egonwa is a professor at Delta State University, Abraka. He became a Professor of Fine and Applied Arts in 1996. He earned a Bachelor of Arts degree in Fine and Applied Arts from the University of Nigeria, Nsukka in 1980, a Master of Fine Arts degree in painting from the University of Benin in 1985, a Master of Arts and Doctor of Philosophy degrees in history of art from the University of Nigeria, Nsukka in 1989 and 1994 respectively.

He began his lecturing career in 1981 at the College of Education, Abraka, and has been teaching Drawing, Painting, and Art History at the University for about four decades. He was head of the department at the defunct Bendel State University between 1989 and 1990, and for many years (1994-1998, 2005-2006) Head of the Department of Fine and Applied Arts at Delta State University, Abraka. He was acting Dean of the Faculty of Arts between 1996 and 1997, and two times Dean of the Faculty (2006-2008, 2008-2011). He was instrumental in the development of undergraduate and postgraduate programme curricula in the Fine and Applied Arts department at Delta State University, Abraka. He partook in numerous National Universities Commission assignments.

He was president of the Society of Nigeria Artists between 2001 and 2005, and president of the Society of Non-fiction Authors of Nigeria in 2017. Professor Osa Egonwa is the author of many scholarly articles in national and international journals. His textbooks on research methods and African and Nigerian arts are primary readers for visual arts students in Nigeria.

4.2. Grace Ngozi Ogwu

Grace Ngozi Ogwu (Nee Ojie) is a Professor of Art Education in the Department of Fine and Applied Arts at Delta State University, Abraka. She

obtained a National Certificate of Education in 1983 from the College of Education, Abraka. She trained at the University of Benin between 1984 and 1990, obtaining a Bachelor of Education in Fine Arts in 1986, and Master of Education in Educational Administration in 1990. From the University of Nigeria, Nsukka, Professor G.N. Ogwu bagged a Master of Fine Arts in Ceramics in 1991, Master of Arts in Art Education in 2003, and a Doctor of Philosophy in Art Education in 2007. She joined the Bendel State University, Abraka campus in 1988 as a Graduate Assistant. In 1991, she became a Lecturer II, after the creation of Delta State and the conversion of the Bendel State University, Abraka campus to Delta State University, Abraka. She became a Lecturer I in 1995 and a Senior Lecturer in 1998. As Senior Lecturer, she was twice Head of the Department (2000-2005, 2010-2013), Director of Special Duties, and University Time Table Matters (2005-2008). She had her sabbatical leave as a Senior Lecturer at Ladoke Akintola University of Technology, Ogbomoso from October 2008 to October 2009. She became a professor in 2010 and was Dean of the Faculty of Arts from 2015 to 2019. Between 2019 and 2020 she was Deputy Vice-Chancellor (Academics) at Delta State University, Abraka.

Aside from these positions, she was an External Examiner: Department of Art and Design, Auchi Polytechnic, Auchi from 1993 to 2003, Department of Fine and Applied Arts, College of Education, Warri from 2003 to 2007, Department of Fine and Applied Arts, University of Nigeria, Nsukka between 2007 and 2011, Department of Industrial Design, Federal University of Technology, Akure, and the Department of Fine and Applied Arts, Ladoke Akintola University of Technology, Ogbomoso between 2016 and 2017. She served as an assessor for academic staff at universities within and outside Nigeria for promotion to reader and professor. She served as a member of the accreditation and resource verification team for the National Universities Commission.

Professor G.N. Ogwu served as the first female president of the Ceramics Researchers' Association of Nigeria from October 2015 to November 2019. She is a

professional member of the Society of Nigerian Artists and a Fellow of the Social of Nigerian Artists.

4.3. Razaq Olatunde Rom Kalilu

Razaq Olatunde Rom Kalilu is a polymath artist. He specialises in painting, form and material technology, electronic and digital art, and art history. He earned his Bachelor of Fine Arts degree in painting from the Department of Fine Arts, University of Ife, Ile-Ife in 1984. He was also a student at the University of Ibadan between 1986 and 1992 from where he earned a Master of Arts in African Studies (Visual Arts) and a Doctor of Philosophy degree in Visual Arts respectively in 1987 and 1992. Between 1987 and 1992, he was a lecturer in Fine and Applied Arts at the Saint Andrews College of Education, Oyo. In 1992, he joined Ladoke Akintola University of Technology (LAUTECH), Ogbomoso as Lecturer I in the Department of Fine and Applied Arts, where he became Professor of Art and Art History in 1999.

R. O. Rom Kalilu designed the undergraduate curriculum for the Bachelor of Technology degree programme in Fine and Applied Arts of LAUTECH, Ogbomoso in 1992, making it peculiar to a University of Technology and was the first Bachelor of Technology degree programme in Fine and Applied Arts in Nigeria. He designed Fundamentals of Drawing (FAA 101); a compulsory and university-required course for all first-year undergraduates in LAUTECH. He also designed the Master of Art, Master of Philosophy, and Doctor of Philosophy degrees curriculum in Art History in 1995. Furthermore, in the same year, 1995, he designed the Postgraduate Diploma, Master of Technology, Master of Philosophy, and Doctor of Philosophy degrees curricula in fine art with specializations in drawing, painting, form and material technology, electronic and digital art and environmental and industrial sculpture, and applied art with specialisations in ceramic and glass, textile design and clothing, furniture and interior decoration, and communication design. He evolved the specialisations of form and material technology. He also designed the 20 Years Development Plan that guided the development of the Ogbomoso Art School. For

about three decades, and up till now, he has taught all the areas of specialization in fine and applied arts and supervised studio projects at the undergraduate and postgraduate levels. He supervised and examined undergraduate dissertations and master and doctoral degree theses within and outside LAUTECH. He partook in academic assessment at the professorial level for several Nigerian universities. Professor Rom Kalilu has curated several art exhibitions, bringing critical historical dimensions into curating and introducing book accompaniment. He has authored, co-authored, edited and contributed to books. He has also published numerous journal articles and edited several volumes of academic journals.

His professional studio practice and praxeology have cumulatively earned him an invitation to the elected membership of the New York Academy of Sciences in 1995 in recognition of his works in and support for science and technology. He won numerous international prizes and awards including but not limited to the Gold Medal in the 1978-79 All Africa Painting Contest and the Merit prize in the International Postage Design Contest in 1997. Furthermore, he won the Outstanding People of the 20th Century Outstanding Achievement Medal for contributions to Fine Arts and Art History in 2000, and in the same year was selected by the American Biographical Institute as one of the top 1000 Leaders of World Influence. Still, in 2000, he won the prestigious Universal Award of Accomplishment, usually given to people who achieve beyond normal human expectations. He was awarded the Form and Material Technology Icon award by the National Gallery of Art and Yaba College of Technology in 2009.

In institutional administration and governance, Kalilu at various times between 1992 and 2008 served as a member of the LAUTECH Governing Council. He was also on the board of LAUTECH Postgraduate Studies from July 1995. He was Chairman University Admissions Committee between 1997 and 2003 and between 2010 and 2011. He became Head of the Department from August 1998 to 2003. He was Dean of the Faculty of Environmental Sciences between 2003 and 2006, and between 2012 and 2016. Kalilu was a member of the LAUTECH Examination

Malpractices Panel in 2001. He also headed several investigation panels. He chaired the National Universities Commission (NUC) quality assurance team for the Environmental Sciences programme to nearly all the universities in the Eastern, Southern, and Western parts of Nigeria and a few universities outside these regions. He also served as a resource person in the NUC Postgraduate programme audit and Postgraduate programme resource accreditation exercise between 2010 and 2011. His execution of university assignments, particularly in planning, strategy, and institutional administration, up to the Deputy Vice-Chancellorship between 2006 and 2008 inheres in being consistent as a polymath. He was on 12 June 2023 appointed Acting Vice-Chancellor by The Governing Council of LAUTECH, Ogbomoso, Oyo State.

Prof. R.O. Rom Kalilu is a Patron-Member of the New York Academy of Sciences, a Member of the International Society of Experimental Artists, a Member of the Australian Ceramic Society, a Member of the International Association of Astronomical Artists, and a Fellow of the Society of Nigerian Artist.

4.4. Akintonde Moses Akintunde

Akintonde Moses Akintunde, a Professor of Art History in the Department of Fine and Applied Arts at Ladoke Akintola University of Technology (LAUTECH), Ogbomoso, trained as an artist at the University of Ife, Ile-Ife from 1980-1984, and subsequently as an art historian in University of Ibadan and LAUTECH, Ogbomoso, obtaining Bachelor of Arts in Fine Art (Ceramics) in 1984, Master of Arts in African Studies (Visual Arts) in 1997, and Doctor of Philosophy in Art History in 2008.

M. A. Akintonde lectured at the Department of Fine Art, Osun State College of Education, Ila-Orangun from 1985 to 1994, where he served in academic and administrative capacities. He joined the staff of the Fine and Applied Arts Department, LAUTECH, as an Assistant Lecturer in 1994; when the department was two years old, and has since been serving in academic and administrative capacities. He is involved in lecturing and supervising students at undergraduate and

postgraduate levels. He was Chairman of the Faculty Admissions Committee between 2003 and 2005, Acting Head of the Department from 2005 to 2007 and from 2009 to 2012, and Secretary of the Departmental Postgraduate Committee from 2012 to 2014. He was an External Assessor for the promotion of senior academic staff to the position of Principal Lecturer (Fine Art) and Chief Lecturer (Fine Art) in 2009 and 2012 respectively, for the Osun State College of Technology, Esa-Oke. In 2013, he was a consultant to the Osun State Polytechnic, Iree for the establishment of the Department of Fine and Applied Arts in the Faculty of Environmental Studies and acted as Dean of the Faculty of Environmental Studies, Osun State Polytechnic, Iree. He was a consultant on the establishment of a Fine and Applied Arts department at the Federal Polytechnic, Ede, Osun State. He was Deputy Dean for 2014/2015 academic year and later Dean of Faculty of Environmental Sciences, LAUTECH between 2020 and 2022. In 2015 he was the External Assessor for the promotion of senior academic staff to the position of Senior Principal Lecturer (Fine Art) Emmanuel Alayande College of Education, Oyo, External Examiner for Postgraduate Programmes, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, External Examiner for Postgraduate Programmes, Department of Industrial Design, Federal University of Technology, Akure.

M. A. Akintonde is a member of the Society of Nigerian Artists (SNA), Art Council of the African Studies Association (ACASA), Ceramics Practitioner of Nigeria (CPAN), and Ceramics Researcher's Association of Nigeria (CeRAN). He is a scholar with books, contributions to books, journal articles, and conference proceedings to his credit. He has also participated in exhibitions and executed commissioned artworks, some of which are in public space.

4.5. Nwafor Emman Okunna

Nwafor Emman Okunna is a Professor of Fine Arts in the Department of Fine And Applied Arts at Nnamdi Azikiwe University, Awka (Abubakar 2017: 207). He earned a Bachelor of Arts degree from the University of Nigeria Nsukka in 1978, a

Master of Arts degree in Ceramics from Ahmadu Bello University, Zaria in 1983, a Master of Arts degree in Art History from the University of Nigeria, Nsukka in 2006, and Doctor of Philosophy degree in Art History from the University of Nigeria Nsukka in 2010.

He has a significant number of academic publications to his credit. He has also participated in both solo and group art exhibitions. Nwafor Emman Okunna has been an external examiner for the Fine and Applied Arts programme at the Federal Polytechnic, Oko, Nwafor Orizu College of Education, Nsugbe, and Alvan Ikoku College of Education. He had also been an External Examiner for the Fine and Applied Arts undergraduate programmes of Abia State University Uturu and Delta State University, Abraka. He was also an external examiner to the Postgraduate programmes in the Department of Fine Arts and Design, University of Port Harcourt, University of Nigeria, Nsukka, and Department of Industrial Design, Ahmadu Bello University, Zaria. Between 2001 and 2013 he was an examiner to the Joint Admissions and Matriculation Board (JAMB). Furthermore, he was an external assessor to academic positions for Nwafor Orizu College of Education, Nsugbe, Cross River University of Technology, Calabar, Ladoke Akintola University of Technology, Ogbomoso, and the Federal University, Ndufu-Alike Ikwo. He served as a reviewer of several journals, Editor-in-Chief of *Tropical Build Environment Journal*, Faculty of Environmental Science, Nnamdi Azikiwe University, Consulting Editor of *MBAKOIGBA Journal of African Studies*, and Assistant Editor of *Awka Journal of Fine and Applied Arts (AJOFAA)*, both of the Department of Fine and Applied Arts, Nnamdi Azikiwe University, Akwa. He has been a member of the accreditation team of the National Board for Technical Education (NBTE) Kaduna.

He supervised and graduated students in the PGD, MFA, and PhD Programmes of the Department of Fine and Applied Arts, Nnamdi Azikiwe University, Awka. He was Acting Head of the Department of Fine and Applied Arts at Nnamdi Azikiwe University in 2001 and substantive head of the department from 2003 to 2007 and from 2008 to 2010. He served as Postgraduate programme coordinator at the

Department of Fine and Applied Arts, Nnamdi Azikiwe University from 2007 to 2008 and in 2014.

He is a member of the following professional bodies: Nigerian Society for Education through Art (NSEA), Anambra Chapter, Craft Potters Association of Nigeria (CPAN), National Association of African Industrial Designers (NAAID), Ceramics Researchers Association of Nigeria (CeRAN), and Art Historical Association of Nigeria (AHAN)

4.6. Sunday Robert Ogunduyile

Sunday Robert Ogunduyile is a Professor of Industrial Design in the Department of Industrial Design, School of Environmental Technology, Federal University of Technology, Akure (Abubakar 2017: 207). He trained at Ahmadu Bello University, Zaria between 1976 and 1996; where he obtained a Bachelor of Arts degree in Industrial Design in 1980, a Postgraduate Diploma in Education in 1983, a Master of Arts degree in Industrial Design in 1985 and a Doctor of Philosophy degree in Industrial Design in 1996.

He started his academic career in the University system at the Ahmadu Bello University, Zaria as a Graduate Assistant in 1982. He was promoted to Assistant Lecturer in 1985 and to Lecturer II in 1988. He was a Lecturer II till he left Ahmadu Bello University for The Federal University of Technology, Akure (FUTA) in 1990. At FUTA, he was Lecturer II from 1990 to 1993 when he became Lecturer I. He was promoted to Senior Lecturer in 1996, Associate Professor in 1999, and Professor in 2002. He served as a member of the Governing Council of the Federal University of Technology Akure, Professor and Dean of the School of Environmental Technology, FUTA from 2005 to 2009. Professor Ogunduyile was Editor of the *Journal of Industrial Design*, FUTA from 1996 to 2000, and the *Journal of Federation of Artists and Artistes*, Lagos in 2000. His major fields of study and professional competence include textile design and production processes, graphic design, serigraphy and printing, yarn processing, and textile finishing.

As a pioneer member of the Department of Industrial Design, FUTA, Professor Ogunduyile participated extensively in the development of the undergraduate and postgraduate Industrial Design programme curricula and has been teaching undergraduate and postgraduate courses. Professor Ogunduyile was Coordinator, Department of Industrial Design, Federal University of Technology, Akure, from 1993 to 1996, Acting Head of Department, Department of Industrial Design, FUTA, from 1996 to 2001, Head of Department of Industrial Design, FUTA, between 2002 and 2005.

He is a member of: the Nigerian Society of Education through Art since 1983, the Nigerian Association of Educational Media and Technology since 1985, the Nigerian Association of Textile Technology, Fabrics, and Garment Designers since 1998, the Society of Nigerian Artists since 1983, and Arts Council of African Studies Association (ACASA) USA since 2000. He is a Fellow of the Society of Nigerian Artists and a Fellow of the Textile Society of Nigeria.

4.7. Akinbogun Tolulope Lawrence

Akinbogun Tolulope Lawrence is a Professor of Industrial Design in the Department of Industrial Design, School of Environmental Technology at the Federal University of Technology Akure (Abubakar 2017: 201). He trained as an artist at the University of Benin between 1984 and 1988, Ahmadu Bello University, Zaria from 1989 to 1991, and Federal University of Technology, Akure between 1998 and 2004, obtaining a Bachelor of Arts degree in 1988, a Master of Arts degree in Industrial Design in 1991, and Doctor of Philosophy degree in Industrial Design in 2004.

He joined the staff of FUTA in April 1992 as an Assistant Lecturer in the Industrial Design Department and rose to become a Professor in October 2009. He teaches at undergraduate and postgraduate levels and has hitherto supervised several undergraduate and postgraduate theses. He is involved in the review of some academic and professional journals. He was a reviewer of the *Ashakwu Journal of*

Ceramics, an editorial board member of the *Journal of Craft Potters Association of Nigeria* (CPAN) and the *Journal of Environmental Technology*, an Associate Reviewer of the *International Journal for the Art and Design Principles and Practices*: An international journal published by Common Ground Publication Australia.

Professor Akinbogun has been an external examiner for Undergraduate programmes at Federal Polytechnic Auchi between 2005 and 2007, the Polytechnic Ibadan between 2005 and 2008, Ahmadu Bello University, Zaria for 2008/2009 academic session, Kenyatta University, Nairobi, Kenya for 2008/2009 academic session, and Delta State University Abraka for 2009/2010 academic session. He was External Examiner for Postgraduate programmes at Kenyatta University, Nairobi, Kenya for 2008/2009 academic session and Abubakar Tafawa Balewa University Bauchi in 2010.

Akinbogun has among his publications: edited books, contributions to books, journal articles, and articles published as conference proceedings. He has attended several conferences where he presented papers. He has partaken in numerous exhibitions and delivered lectures as a guest speaker. Some of his administrative assignments include: Chairman School of Environmental Technology time table committee for 2006/2007 session, Post-graduate Coordinator, Department of Industrial Design between 2006 and 2007, Acting Head, Department of Industrial Design Federal University of Technology Akure between 2007 and 2009, Chairman, School of Environmental Technology Post Graduate Advisory Committee in 2009, Chairman, Exams and Records Committee in 2011, Chairman, School of Environmental Technology Excellence and Productivity Award Committee, Chairman, Committee on Staff and Students Audit in 2012, Coordinator, Industrial Training Unit between 2012 and 2013, Chairman, Staff Ethics and Code of Conduct Committee in 2013, Chairman, Appointments and Promotions Sub-Committee (Administrative & Professional Staff) in 2012, Representative of Senate on

University Library Committee in 2012, and Deputy Vice-Chancellor (Development), Federal University of Technology, Akure from 2012 to 2016.

Professor Akinbogun T.L. holds membership in professional associations such as International Society of Ceramics Education and Exchange (ISCAEE), Ceramic Association of Nigeria (CerAN), Nigerian Society of Education through Art (NSEA), Society of Nigerian Artist (SNA), Nigeria Association for Education Media and Technology (NAEMT), Craft Potters Association of Nigeria (CPAN), National Association of African Industrial Designers (NAID), and Network of African Designers (NAD).

4.8. Layiwola Aiyemierovbiye Adepeju

Professor Layiwola Aiyemierovbiye Adepeju is a multitalented visual artist and art historian who works in a variety of media and genres. She is a Professor of Art History in the Department of Creative Arts at the University of Lagos. Professor Adepeju Layiwola studied Visual Arts at the University of Benin and Visual Art History at the University of Ibadan. She earned a Bachelor of Arts degree in Metal Design from the University of Benin in 1988, a Master of Arts and Doctor of Philosophy degrees in African Studies (Visual Arts) from the Institute of African Studies, University of Ibadan in 1991 and 2004 respectively.

She began her academic career in the university system as a Lecturer II in the University of Benin; teaching Metal Casting and Art History between 1991 and 1995. In 2002, she began lecturing at the University of Lagos as a Senior Lecturer specializing in African art history, studio practice, and experimental art forms. Between 2008 and 2009, she was on Sabbatical leave as a Senior Lecturer at the University of Ibadan (Technical Theatre and Stage Design). She rose to be acting Head of the Creative Arts Department at the University of Lagos from 2013 to 2015 and subsequently the head of department from 2017 to 2020. She pushed for an overhaul in the programme curricula and edited the first journal of the department.

Under her tenure, the Lagoon Gallery; a contemporary community engagement platform at the University of Lagos was established.

Professor Adepeju Layiwola is rich in publications and has won several awards and grants including the Paul Getty Travel Grant to attend the 101 United States of America College Arts Association Conference in New York in February 2013, the Paul Getty Travel Grant to the SmART power project initiative by the US Secretary of State in 2012, Distinguished Researchers award, Faculty of Arts, University of Lagos in 2007, French Institute for Research in Africa (IFRA) small grants for thesis writing, Best Student Prize, Department of Fine and Applied Arts, University of Benin, Nigeria in 1987 among other awards and grants. She has held exhibitions at both local and international levels. She has also attended numerous conferences and workshops. Professor Adepeju Layiwola led public advocacy for the return of artworks stolen from Benin during the Punitive Expedition of (Wikipedia, 2021).

4.9. Matthew Osimen Ighalo

Professor Matthew Osimen Ighalo is today a Professor of Graphics Design in the Department of Fine and Applied Arts at Ambrose Alli University, Ekpoma. He is the pathfinder and pioneer Head of the Department of Fine and Applied Art, Faculty of Environmental Studies, Ambrose Alli University, Ekpoma. He had been head of the department severally from inception. Professor M.O. Ighalo had a National Certificate of Education, after which he gained admission into the University of Benin in 1985 and graduated with a Bachelor of Education degree (Fine Arts Double Major) in 1989. He also bagged a Master of Fine Arts degree from the same University and a Doctor of Philosophy degree in Art History from Delta State University, Abraka.

He was employed as a graduate assistant in the Department of Architecture at Ambrose Alli University in 1993 to teach 100 and 200-level students freehand sketching. In an interview, He said he conceived the idea of a Department of Fine and Applied Arts before its establishment in the university. The faculty in a bid to

expand consulted M.O. Ighalo to provide curriculum content for the Fine and Applied Arts Programme. He in turn consulted Professor S.I. Wangboje of the University of Benin, and together they came up with a report on which the department was later established.

Professor M.O. Ighalo is a member of several learned associations and art organizations such as the Society of Nigerian Artists, Edo State Chapter, and Edo State Art Council. He has participated in several art exhibitions and served as a resource person in seminars at both national and international levels. He is an art consultant to several commissions responsible for the formulation, planning, and drafting of art curricula that serve as a benchmark for graduate and postgraduate programmes.

4.10. Wenikado Sylvester Ganagana

Wenikado Sylvester Ganagana is a sculptor, guidance counsellor, and art historian. He is a Professor of Sculpture in the Department of Fine and Applied Arts, Niger Delta University, Wilberforce Island, Bayelsa State (Abubakar, 2017). He earned a Ph.D in guidance and counseling from the University of Benin, Benin City in 2006, and a second Ph.D in art history from Delta State University, Abraka in 2010. He earned a master of education in guidance and counseling from the University of Port Harcourt in 1989, Master of arts in art history from Delta State University, Abraka in 2006, Bachelor of education in Sculpture and Nigerian Certificate in Education in Fine and Applied Arts from Rivers State College of Education; an institution affiliated to University of Ibadan in 1986 and 1982 respectively.

Professor Wenikado S. Ganagana has academic work experience which spans from 1983 till date within which he rose from an instructor to a professor (Ganagana, 2014). He served as Chairman of the National University Commission (NUC) team at the University of Uyo. He was an NUC team member to the University of Nigeria, Nsukka, University of Port Harcourt, Federal University of Dotsin-ma, and

University of Sokoto. He was an external examiner to the University of Port Harcourt, Department of Fine Arts and Design undergraduate programme for the 2014/2015 academic session. He was Professorial Assessor to Delta State University, Abraka, Faculty of Arts, Department of Fine and Applied Arts. He was Acting Head: Departments of Fine and Applied Arts at Rivers State College of Education, Port Harcourt (1997/98 and 1998/99 academic session), and Niger Delta University, Wilberforce Island, Bayelsa State (2001/2002 to 2004/2005 academic session). He was Head, Department of Fine, Industrial and Theatre Arts between 2012 and 2014, and Dean, Faculty of Arts, Niger Delta University in 2014. Professor Ganagana was a senate member representing the Faculty of Arts at Niger Delta University, Wilberforce Island between 2009 and 2012.

He served as Associate Editor, *Journal of Vocational Science and Educational Development (JOVSED)* between 2000 and 2002, and as Member of the Faculty of Arts Editorial Board at Niger Delta University between 2004 and 2005. He was President Association of Professional Artists of Nigeria (APAN) Rivers State from 1995 to 1997, Financial Secretary of the Society of Nigerian Artists, Rivers/Bayelsa State Chapter from 2000 to 2005, and Vice-Chairman of SNA Bayelsa Chapter between 2011 and 2012. He attended conferences and has publications in credible national and international journals. He created several artworks with distinct and varied themes, partook in numerous solo and group exhibitions, and executed commissions in sculpture, painting, and illustrations. Professor Wenikado S. Ganagana, on 17 September 2014, presented the 11th inaugural lecture of Niger Delta University in which he recounted his scholarly achievements and professed theory that defined, refined, and interpreted his school of thought.

4.11. Oloidi Patrick Oluwole

Dr. Oloidi Patrick Oluwole was a Senior Lecturer at the Visual Arts and Technology Department, Faculty of Environmental Sciences, Cross River University of Technology (CRUTECH), Calabar, at the time of field research in 2018. He is the

pathfinder and pioneer Head of Department of the Visual Arts and Technology Department. He served as a youth copper under the National Youth Service Corps (NYSC) scheme in the Polytechnic of Calabar and on completion, joined the Department of Architecture at the then Polytechnic of Calabar in 1992. When the polytechnic was upgraded to Cross River University of Technology in 2002, his appointment was automatically transferred to the university.

In 1996, Oloidi Patrick Oluwole participated in the 6th annual workshop organized by the William Golding Foundation for Art Society and Culture in London where he exhibited 35 artworks and was adjudged one of the very best. He received a certificate of merit in recognition of his excellent performance at the workshop. In addition, the foundation offered to assist with the donation of fine art materials and books as soon as the visual arts department takes off in the Polytechnic of Calabar. He returned to the Polytechnic of Calabar, Nigeria with the desire to produce more of himself. He wrote a letter to the Polytechnic Rector to start the Fine Art Department. Initially, he got a no-fund response. However, he persisted, writing another letter to the rector offering to use his resources and requesting for space allocation alone. He was given the go-ahead for a part-time Diploma programme. Dr. Wole Oloidi printed flyers and asked for permission to put them in admission forms with the hope that prospective candidates would come across them and be interested in the programme. The programme eventually commenced in 1998 with six students, a pioneer Head of Department (Wole Oloidi), and four pioneer staff (Ajibade Babson, Peter Undie, Ubong Udobong, and Umana Ekpe). In 2002 when the Polytechnic of Calabar became Cross River University of Technology, Calabar, the part-time diploma programme was upgraded to a full-time degree programme. While serving under the NYSC scheme, Wole Oloidi did *pro-bono* teaching in most secondary schools in Calabar and some of the beneficiaries turned up for admission into the degree programme at the Visual Arts and Technology Department, CRUTECH.

Dr. P.O. Oloidi bagged a Bachelor of Arts degree from the University of Benin in 1990, a master of arts degree in Directing from the University of Calabar in 2002,

a Doctor of Philosophy degree in Arts Administration from the University of Calabar in 2012, and a Master of Fine Arts in Painting from University of Uyo in 2015. He taught in the Architecture Department at the Polytechnic of Calabar and facilitated the establishment of the Visual Arts and Technology Department at the Polytechnic of Calabar. He teaches in the Visual Arts and Technology Department and the Architecture Department at CRUTECH, Calabar. He teaches both undergraduate and postgraduate courses. He won several awards such as the Academy Press Award on Art in 1990 and the William Golding Foundation Award of Excellence in 1996. He is a Member of the Society of Nigerian Artists (SNA), Nigerian Society of Education through Art (NSEA), Reading Association of Nigeria (RAN), Museum Society of Nigeria, Cross River State Chapter, and National Association for the Advancement of Knowledge (NAFAK). He has participated and presented papers in several workshops, seminars, and conferences. He has published Journal articles and has contributed chapters to an art textbook. He has executed several creative works and participated in solo and group exhibitions. Administratively, Dr. Oloidi Oluwole served as a Member of the Senate, CRUTECH between 2012 and 2014. He has trained many students, some of whom now lecture in the recently established Fine and Applied Arts Department at the University of Calabar.

5. Conclusion

The establishment, development, and continuous sustenance of visual arts departments in Nigerian universities is to a large extent dependent on the efforts and contributions of some academics who occupy premiership and administrative positions. Some of such academics are identified and studied based on certain criteria earlier stated. These academics significantly contributed to the sustenance and well-being of their departments and visual arts as heads of department, deans of faculty, heads of university, visiting lecturers, lecturers on sabbatical leave, external examiners, academic assessors, resource persons in the Nigerian Universities Commission programme audit and accreditation exercise, and consultants on the

establishment of visual art departments. They are actively involved in curriculum and developmental plan designing, teaching, and supervision. The contributions of these pioneers and administrators are pivotal to the existence of the visual arts department and as such it is invaluable. It is thus germane to study these academics via their exploits in order to discover their person and better appreciate their contributions.

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