

# Typology and Geography of Outdoor Sculpture in Southwestern Nigeria

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## Abstract

The use and distribution of outdoor sculpture across the States of Southwestern Nigeria is phenomenal. The spread, aptly suggest depth, steady rate of practice and the public acceptability of the works as objects of environmental beautification and commemoration. As rich as the art is in the practice and history, apart from isolated studies of few scholars on the subject, there is paucity of information on archetype and the geographical spread of the art which is constantly affected by poor management and devastating socio-political and religious crises, the study therefore became imperative now for a comprehensive art historical record of the nation's nascent art. The study appraises the outdoor sculpture in Southwest of Nigeria briefly and focuses on the type and geographical spread in order to determine their provenance and document them vis-à-vis their respective locations. The study covers the period of the emergence of outdoor sculpture in Nigeria since 1900 up to 2005 when a decline in the art was noticed.

**Keywords:** Art, Beautification, Civic-instruction, Environmental, Geography, Outdoor Sculpture

## 1. Introduction

The Yoruba inhabit the geographical boundaries of the Southwestern Nigeria. The zone lies between latitude 6<sup>0</sup> and 9<sup>0</sup> north and longitudes 2<sup>0</sup> 30<sup>1</sup> and 6<sup>0</sup> 30<sup>1</sup> east. It has an estimated land area of about 181,300 square kilometer (Atanda 1980:1); and a population of about 28,000,000 people according to the 2006 population census (Wikipedia 2008) and about 34,000,000 people in 2012 (Wikipedia 2013). The Yoruba share boundaries with the Borgurawa and the Nupe to the north, the Edo to the east and the Igala to the northeast. They also share boundaries in the south with the Atlantic Ocean and the Republic of Benin to the west. In the Diaspora, the Yoruba are found in large distinct groups (Atanda 1980:1 and Akinjogbin 2002:8-13).

Before the partition of Africa, Yoruba geographical and cultural influences extended to Edo, Delta, Kogi, Benue, Niger and some parts of the Southeast of the Republic of Benin (Fagg 1990:25). Presently, the Yoruba occupy the states of the Southwest of Nigeria. The states are: Lagos, Ogun, Oyo, Osun, Ekiti, Ondo and substantial parts of Kwara and Kogi in the middle belt (Kalilu 1992:49). Within the geographical area are regional and dialectal groupings. Each group has distinct dialects but share the Oyo Yoruba dialect as their official language. The major Yoruba regional groups are; Ife, Oyo, Ijesa, Ekiti, Ondo, Akoko, Ikale, Ilaje, Okun, Ijebu, Egba, Awori and Igbomina.

The Yoruba are urban dwellers, who have successfully found many large cities and towns in Nigeria (Bascom 1973:84). For instance, Ibadan a major Yoruba city is the largest traditional city in Africa south of the Sahara (Fagg 1990:25). Other large cities in the southwest of the country are; Ogbomosho, Ilesa, Abeokuta, Osogbo, Oyo, Ado-Ekiti, Ile-Ife, Ondo, Akure and Ijebu Ode.

History largely attested to their origin in Ile-Ife with Oduduwa as their progenitor. Although, diverse in dialectical groupings, their cultures and traditions are similar. Their cosmology ascribed total submission to the sovereign power of Olodumare (the Supreme Being). This idea was carefully woven into their traditional religion which they use successfully in navigating religion, political and socio-economic issues. The use of art in religion leadership and recreation among the Yoruba is preponderant and constant, fostering high creative standard. The people have rich art traditions which include wood carving, pottery, painting, dying, leather work, calabash carving and embroidery; practiced extensively in consonance with Yoruba art aesthetic canon.

The Yoruba are proud of their art and their artists are patriotic and responsive to social changes in their creative engagement. They possess ability to boldly confront challenges of any current social changes particularly in art. In the twentieth century, Christian and Islamic crusades, colonialism and Western education influence against traditional belief system in Africa, afforded the Yoruba and their artists to hazard the challenges in modern art creation. This resulted in a shift from traditional art terrain. Since the beginning of contemporary art pioneered by Onobolu (Fosu 1986), painting, sculpture ceramic, graphics and textile have been well practiced but painting, graphics and textile had richer scholarly attention than sculpture, particularly outdoor sculpture. However, outdoor sculpture practice in the southwest is deep, numerous and widely spread. Its practice constitutes a rich art historical engagement which if not studied now might be difficult to access in the future because of the flux in the practice. For instance, many sculptures have been destroyed, evacuated or replaced, while new ones are

daily being produced. Different attitudes in the nature of outdoor sculpture practice also unfold frequently. Against this background, this study focuses attention on the typology and geographical spread of outdoor sculpture in Southwestern Nigeria, from 1900 to 2005. The period marked the emergence and critical development of the art. The work studies the typology and surveys the outdoor sculptures in the entire Southwest and placed them in their provenance and chronological order. The objective examines and assess the work in art historical context, place them on record to assist proper documentation of the entire art of the zone.

Available literature materials on outdoor sculpture are very scanty. Until the study of Akintonde (2009) in the recent time on the general practice of the art in southwest, no comprehensive work have been done. The earliest work on the sculpture (Odiboh 1987) only examined outdoor sculpture in the Lagos metropolis. He examined the historical background of the works, the provenance, form and style of the works. The work of Adelowo (1999) is based on outdoor sculpture in Ibadan. Set in almost the same template of Odiboh, with concentration on the form and contexts of works; he did not look into vast area of Southwest together. Ikpakronyi (1997 and 2005:19-37) studied outdoor sculpture in Owerri and Enugu and proceeded to study the practice of the art in Benin. His entire study is also in the same version of Odiboh and Adelowo. Moreover, Akintonde (2009:15-27) also focused on the emergence and development of outdoor sculpture in Osun State. Other scholars such Nwoko (1979:13-16), Adepegba (1995:53-105), Kalilu (1996:18-42), Fosu (1986), Mount (1973) and Brown (1966) only concentrates their attention on contemporary art generally. The aspect mentioned by Adepegba (1995:97) and Willett (1975:262-263) are just the description of animal sculpture usually placed atop Brazilian type building of southwestern towns as well as Adebisi Akanji's (an Osogbo artist) screen sculpture made with cement. From the foregoing it is invariably necessary to make a comprehensive study on the spread and the vitality of the art.

## **2. Emergence and Spread of Outdoor Sculpture**

Art among the Yoruba in the pre-colonial time was rich. This art pedigree became a veritable tool for the use of contemporary outdoor sculpture in the zone; probably, more than any other in Nigeria. The use of the art keeps increasing, so also are their typologies and spread across the Southwest after the emergence of the first figural public outdoor sculpture in Lagos in 1948. The phenomenon seems to derive much of its strength from the prevailing urbanization of the southwest.

In the pre-independence Nigeria, amenities and other infrastructures were distributed by the Colonial Administration according to township classification. Hence, Lagos, the then capital of Nigeria and the largest in population, was given priority in amenity distribution. For instance, Lagos was the first to have electricity in Nigeria. Port Harcourt, Enugu and Kaduna (all second class towns) got electricity in 1929 (Sylvester 2002:88-92). This pattern used for the distribution of amenities and infrastructures seemed considered for other town planning exercise which include road constructions, parks squares and other environmental project that later aided the use of outdoor sculpture in the public places.

This trend became more obvious in the post-independence Nigeria and increased preponderantly in the last twenty seven years. For instance, state and local government creation made people to drift to new state capitals and local government headquarters from sub-urban areas. As a result of this, the urban areas became larger in population and physical size, forcing prompt attention for a better planning to provide for inherent population explosion and its menace. The status of the environment of the cities and towns was also improved upon to make life meaningful for the dwellers. As a result of government, corporate and individual efforts the high taste of the public in art and urbanization in the zone made the preponderance of the art obvious.

Between 1900 and 2005, a total number of one hundred and sixty six extant outdoor sculptures were produced across the Southwestern Nigeria (table 1). There is no state of the zone that has less than eleven public outdoor sculptures within this period. Their types are clearly defined by technique, materials form, themes and style. Reinforced concrete sculptures were the highest in number with one hundred and thirteen, followed by fiber glass sculpture with twenty eight. Pre-Cast works are thirteen while the only welded metal sculpture was not expressed wholly in metal. There is no metal cast sculpture as well as wood and stone carving sculpture. Glass and ceramic are not also used as major materials for outdoor sculpture in the southwest.

The sculptures in the free standing composition are by far higher in number than seated and reclining figures. Composite figures are also not many. Polychromatic sculptures are rare. Sculptures are patinated mainly in metallic bronze and lamp black. Green, brown and white gloss colours were also used to patinate some public outdoor sculptures (table 1). More than eighty percent of these public outdoor sculptures were expressed in realism. Their themes revolve round representation of deities and heroic figures as well as socio-political and economic matters. On style, no communal styles were identified, but individual style was clearly noticed.

### 3. A survey of the Sculpture in Southwestern Nigeria

Outdoor sculpture in the Southwestern Nigeria are numerous and well spread. The development, gradual and in phases are response to social temperament of the country. However, the number of outdoor sculpture stated in this work is not the total number of public outdoor sculpture in the southwest since the emergence but a good representation; as many works have been destroyed while some have also been replaced or evacuated. Some have been made after the data for this study have been collected. However, the outdoor sculptures in the Southwestern Nigeria are categorized into various periods, enumerated as follow.

#### 3.1 *The Pre-independence Period (1900 – 1960)*

This period is divided into two. The early period (1900 – 1933) which marked the foundation of outdoor sculpture in the public environment in the southwest and 1934 – 1960 is the beginning of outdoor sculpture practice in the zone. Although contemporary outdoor sculpture in the public environment was noticeable between 1900 and 1933; there is reason to believe that its practice has begun as early as 1900. In 1905, an outdoor sculpture, *Elerede* (plate 1) was erected in the Idiagbata, Arakale Road, Akure, Ondo State. More of this type of sculpture was made for rich individuals at the early period. At this period also, outdoor sculptures have been used by Christians in the church in Lagos and a few other towns of the southwest. This practice among Christians and rich individual became more noticeable up till early sixties. Although the use of outdoor sculptures seemed restricted to private individuals at this period, the practice in a way must have influenced its use in the public environment. For this reason, the periods between 1900 and 1933, which is the foundation of outdoor sculpture in the Southwest of Nigeria, could not be left out; otherwise there would be a big gap in the history of contemporary art.

However, the effort of Aina Onabolu in the development of art was the prominent achievement recorded at the period. Onabolu's work then was more noticeable in painting and his successful struggle to include art in the curricula of secondary schools. Nevertheless, most of the works done in the schools were still at their formative stage. Akinola Lasekan, Akeredolu and later Ben Enwonwu as Onabolu also contributed in development of contemporary art in Nigeria.

#### 3.2 *The beginning of outdoor sculpture practice (1934-1960)*

Between 1934 and 1960, there emerged a solid foundation for outdoor sculpture in the southwest of Nigeria. In 1934, the first public outdoor sculpture in the country was probably made and erected in front of Owa's Palace in Ilesa, Osun State. The sculpture Ogedengbe staff, an architectural form, was sponsored by the British Home Government in commemoration of Ogedengbe (plate 2), a veteran Ijesa war lord in the Ekiti-Parapo war of the nineteenth century. After, the erection of the Ogedengbe staff, there was a gap of about fourteen years before another outdoor sculpture in the southwest was commissioned. Before this period, the didactic and decorative church sculpture was popular and grew steadily in large proportion. The church is the first patron of the art as rich men in the church and the elites were the major patrons of the art. Many of the sculptures made then were the images of the deceased loved ones, occasionally, accompanied images of angels or cupids were erected on their tombs. The early works were made in Britain and imported into the country. Ikoyi and Atan cemeteries were homes to most of the sculptures.

The sculptures used by the church were either fixed to the potchs' walls of the church or erected in the open space in the outer court of churches. Anglican and Catholic churches in Lagos were the best places outdoor sculptures were mostly used then. Tomb sculptures in other towns and reinforced concrete animal sculptures mounted on balcony and the lintels of gate houses were common in some towns of the southwest. They were made by creative indigenous masons. The figures were introduced by veterans of World War II, who had come in contact with such types of sculptures and Brazilian architectural types during their war campaigns (Adepegba 1995:97). This type of art grew in Osogbo, Ile-Ife, Ilesa, Ila-Organgun, Ibadan, Ekiti and Ondo.

The cenotaph of the *Unknown Soldier* (plate 3) made in 1948 was the first figural sculpture erected in the public place in Nigeria. The Sculpture was erected in Idumota area, Lagos. Ben Enwonwu's work, the statue of *Queen of England, Elizabeth II*, was the first outdoor sculpture made by any indigenous western-trained artist. Made in 1956, the bronze status was erected in front of the House of Representatives in Lagos. *Sango*, erected in front of the Electric Corporation of Nigeria (ECN) in Lagos was also made by Enwonwu in 1960. Another public outdoor sculpture made and erected in Lagos at Tinubu Square, in 1960, was the water fountain dedicated to Madam Efunroye Tinubu. The fountain has since been replaced with a number of figure sculpture water fountains in 2006.

#### 3.3 *The post-independence period (1960 – 1980)*

The development of public sculpture at the early period of post-independence Nigeria in the Southwest did not move at a fast rate. The tempo at which the colonial government engaged outdoor sculpture for environmental beautification seemed halted possibly due to the change in administration and the political crises of 1962 and 1963 that engulfed the nation, particularly the southwest. Hardly had the dust of the political crises settled when the civil war started brewing in the country between 1964 and 1965. Sequel to this was the civil war fought from

1966 to 1970.

The southwest was an active participant in both the political crises and the civil war of the post-independence Nigeria. It was not surprising that much was not achieved in the area of outdoor sculpture due to civil disturbances in the period. Much development in their literary work, music, drama and painting was however achieved. It was the period when the graduates of College of Arts and Science now Ahmadu Bello University Zaria were making their debut in art workshops, symposia, seminars and exhibitions after graduation. The University of Ibadan, and Mbari Art Workshop at Osogbo, and later, Ori-Olokun Workshop at Ile-Ife became vibrant centres of art activities.

However, as outdoor sculpture use is directly under the ambience of government; (at least in approval of site for the erection of statue), it should be expected that much could not be done by a government that had shifted its attention to the prosecution of a civil war. It was not until after the civil war before more outdoor sculptures began to trickle in, in the southwest. A few numbers of the sculptures erected in the southwest in the early 1960s and 1970s include: the life size cenotaph was named *Soja'dumota* erected in Iwo, Osun State in 1966. The sculpture was commissioned by *Egbe omo Iwo* in conjunction with the retired military men in Iwo who served in the Second World War. Other sculptures produced at this period are an obelisk commissioned by the Western Region Government erected in Itoko, Abeokuta, Ogun State (c.1965), the cenotaph of *Unknown Soldier* in Akure, Ondo State and cenotaph of *Unknown Soldier* erected outdoor in the west end of the Ogbomoso palace, Ogbomoso, Oyo States and it was made in 1976 by J.A. Christopher

#### 3.4 The Period of Consolidation (1981-1990)

Between 1981 and 1990, outdoor sculpture in public environment began to assume larger proportion. Development in outdoor sculpture in this period was much noticeable in Lagos, Oyo and Ondo States. Most of the commissions in outdoor sculpture in the areas, during this period, were usually awarded by social clubs and organizations. The artists who executed outdoor sculpture projects in the states were college trained artist. One of the early outdoor sculptures in this period is the 540cm high statue of a *Drummer*. (plate 4). The statue was made by Tolu Filani in fiberglass and erected in an open space along Muritala Mohammed Airport, Ikeja, Lagos in 1983.

By the half of 1986, the major contemporary outdoor sculpture with elaborately decorated surrounding was made in Ilesa. The statue of *Owa Ajibogun*, (plate 5) a colossal idealized realism figure was commissioned by the Rotary Club of Ilesa to one Ibadan based artist Joe Eriger (now deceased), for a sum of sixty four thousand naira (₦64,000). The figure was cast in fiberglass and had a smooth well finished surface. It was the first outdoor sculpture made in fiberglass in old Oyo State. The work received great applause during the unveiling ceremony; later it began to show signs of technical defect in material handling. This work probably inspired commissioning of more similar sculptures in old Oyo State. No sooner it was made than other towns such as Ibadan and Ila-Orangun had some commemorative outdoor sculptures erected in public spaces.

In the same period Navy Captain Olabode George, the Governor of the Old Ondo State, in 1986 commissioned a Lagos based artist to make some large fiberglass water fountains in form of rock, one each was erected at a conspicuous place in all the local government headquarters of the state. In 1987, Oluyole Club, Ibadan, commissioned Tiri Oladimeji (also a member of the Club) to produce the figure of *Iba Oluyole* (plate 6).

On September, 17, 1987, the statue of *Ajagunla* (plate 7) was erected in front of the Orangun Palace at Ila-Orangun. It was unveiled officially by the Ooni of Ife in a grand ceremony. The unveiling of the well applauded *Ajagunla* statue was part of the twentieth coronation anniversary of the Orangun of Ila, Oba William Ayeni Ariwajoye I. During the unveiling ceremony the *Ooni* of Ife, Oba Okunade Sijuade remarked: "memory is short and our people are still not writing down our history, visual objects and artifacts are among the greatest reminders of our past". Apparently the monarch was alluding to the importance of outdoor sculpture memorial figures. The statue was produced by Akintonde Moses for twenty five thousand naira (₦25,000). A group of high chiefs in the town; the late Chief Bola Ige, Chief Cornelius Adebayo, Chief Isaac Adebayo and other eminent persons funded the project. In the same year, *Eyo Adamu Orisa* was produced by Yusuff Grillo for the Lagos State Government.

At Oyo State Secretariat Junction in Ibadan, a statue of *Truck Pusher* was erected in 1989. It was meant to symbolize the dignity of labour. However, the statue was removed because truck pushing among the Yoruba symbolized laziness and poverty. The work became a direct affront to eminent civil servants who toiled hard to build the state's economy. Its removal was therefore ordered and a replacement effected with the statue of a *farmer* made by Okey Agu in reinforced concrete on the same site in 1998.

A good number of outdoor sculptures were produced and erected in the strategic places in Ibadan in 1989. They are *Eka Abo statue* (plate 8), a *Dundun drummer* erected at Abe Bridge in Iwo Road, *Footballer* located at Liberty Stadium Junction and *Iyalode Rukayat* at Orita Challenge. *Bishop Akinyele* erected in Molete and *Basorun Ogunmola* which is an equestrian figure at Total Garden Roundabout, Ibadan were also made by Obiora Madu.



Oba Oyebadé Lipede had the *town crier* image erected on March 1, 1988 at Adatan junction, while the statue of Tinubu was also erected at Ita Iyalode, Abeokuta in 1989. In 1990 the statue of *Iganmode* commonly called *Esu Ota* was erected at Sango Junction, Ota, Ogun State. *Ijamido*, a water fountain representing image of Ota river goddess was also made in 1996. Between 1990 and 1992, the military administrators in the Kwara State embarked on massive environmental beautification projects in Ilorin. Out of the figures commissioned is an equestrian figure representing Alimi's jihad activities.. Eight other outdoor sculptures in Ilorin are abstract figures (plate 9).

### 3.5 The period of proliferation (1991 – 1999)

About half of the outdoor sculptures in the southwest of the country were made between 1991 and 1999. During this period, statues of different types were made across the zone; and a new dimension in public outdoor sculpture patronage emerged. Instead of the usual patronage made by individuals and organizations, governments at all levels in the state now engaged in sponsorship and commissioning of outdoor sculptures. The military administration in the new states, as well as those in the old ones began massive environmental beautification projects throughout the zone. Local Government Chairmen of various southwestern states emulated their State Military Administrators in the use of outdoor sculptures. Col. Ajiborisa, the Military Administrator of Osun State quickly ordered some statues to be made and erected in strategic points in Osogbo, the State Capital, as soon as he came to office in 1991 when the state was created. His interest in the project was such that at a time, he visited the artist in the site in the night during the erection of the works to make sure they were properly made. The statues made during this period are *Yeye Osun* (plate 10) erected at Dugbe Round About, *Baba Onisekere* (plate 11) erected at Ayetoro junction and a composite figure of *Ode ati Agbe* (hunter and farmer) erected at Odi Olowo Junction. All the figures were made in reinforced concrete, expressed in realism form and patinated in metallic bronze colour.

Some other outdoor sculptures that were also produced in this period include the image *Akinrinade*, the founder of Ekinrinade in Kabba, Kogi State (1991). *Timi Agbale* (plate 12) and *Sango Timi* as well as *Odidere* were made in 1992 by Akah Bunak and erected in Ede and Iwo respectively. Image of *Ojewumi* located in Ilobu and *Akinjole* erected in Ejigbo were also produced by Akintonde in 1992. Others sculptures made in 1992 are *Jegu* in Okiti Pupa and *Mobolaji Bank Anthony* erected in Lagos.

There seems to be a break in the commission of public outdoor sculpture throughout the major cities of the southwest in 1993. The reason for this is difficult to ascertain. Perhaps the preparation for June 12, 1993 election might be responsible for this; because during the election period, usually governments at all levels tend to concentrate attention on award of contracts on projects that would have immediate positive effects on their chances at the polls. Since government was the major patron of public outdoor sculpture between 1990 and 1999, much was not done in the election year. Moreover, the election was taken seriously in the country for much desired transition to democratic rule after a long torturous military rule. Even, the seriousness of the electioneering business became more apparent in the southwest generally because the zone had nursed the ambition to produce the Nigerian Civilian President which had remained elusive since the country's independence. M.K.O. Abiola, a Yoruba man, who eventually became the presidential flag bearer under the Social Democratic Party, was highly favoured for victory in the election.

When the result of the election was eventually annulled, the country was thrown into protracted political impasse. The crises devastated government, corporate and individual developmental projects. The situation worsened until the Late General Abacha administration stabilized a bit. Nonetheless, out of the few sculptures made in the Southwest in 1993 are: *Iya Olomu* produced by Jegede Akinsanya erected in Apomu, image of *Oyagbodun*, the founder of Erin Osun, *Bata drummer* (fibre glass) located in Owena, Ondo State. Others are images of *Olokuku and its attendant* and *Soun Ogunlola* produced in 1994 and erected at Okuku and Ogbomoso respectively. Some of those produced in 1995 are: the *Unknown soldier* erected at Enuwa Square, Ile-Ife and image of Adeola Odutola, the *Ogboni Oja* made in fibre glass and erected in Ijebu Ode. *Beje* of Oke-Agbo erected in Ijebu-Igbo was produced in 1996 while *Cenotaph of Unity* was also made in 1998 and erected in Ring Road, Ibadan.

In 1996, when Ekiti State was created out of the old Ondo State, it prepared a fertile ground for the use of public outdoor sculptures in Ado-Ekiti, the State capital. Prior to this time, there were not more than two public outdoor sculptures in the town. At the creation of Ekiti State, no fewer than ten outdoor sculptures were commissioned by the Ekiti State Government. Larger numbers of the works were made in reinforced concrete. The first outdoor sculpture in Ado Ekiti is a bust of Adekunle Fajuyi erected at Fajuyi Park. Five out of these works were made in abstract form. They are geometric in form. They were erected around Ewi Palace, Mathew Street junction and Federal Polytechnic road Ado Ekiti. Other outdoor sculptures that were commissioned in 1999 in Ado-Ekiti were located at Fajuyi Park. They include the full length of *Fajuyi* image (plate 13), a cenotaph, *Unknown soldier* and a water fountain composite figures.

After the death of M.K.O Abiola, many sculptural figures were hurriedly erected in different parts of Lagos

between 1998 and 1999 to immortalize him. Some of the works were donated by artists. They include the statue of Abiola, erected at Ojota, Lagos, produced by Fola Familehin, the same artist who made the composite statues; *Unity in Our Hands*, at Maryland (plate 14) in 1996. In 1988, the Department of Ife Affairs, Ile-Ife, commissioned Agbuede to make the statue of *Oduduwa* (plate 15). The *Oduduwa* image erected at Enuowa Square, Ile-Ife was made in portrait of the reigning Ooni of Ife.

### 3.6 The period of decline (2000 – 2005)

There was a sharp drop in the use of outdoor sculpture for public environment in this period 2000 – 2005. Themes of the few sculpture made at this period were mostly based on politics and economy. The drop might not be unconnected with the new democratic government passionate concern for poverty alleviating programmes, capacity building and infrastructure production and maintenance in place of environmental beautification programmes, to ameliorate the military inflicted suffering on the nation. Much of the outdoor sculptural figures made at this time were commissioned and erected in Lagos State. A prominent one among the works is the fiber glass cast of images representing the struggle for democracy, *Monument to Kudirat Abiola*. The statue was made by Kenny Adamson and erected at Seven-up, Ikeja, Lagos. The work was expressed in realism on a two side high relief. It is the first relief sculpture of its kind in the southwest public environment. A new statue of Awolowo, by Adeola Balogun was also made in 2000 in replacement of the former one destroyed by “area boys” (some miscreant) during the political crises of 1993.

In 2002, an architectonic sculpture was erected at Oke Afaa, Ikeja in remembrance of the Ikeja Cantonment bomb blast victims of 2002. The Monument built in the memory of the victims who lost their lives due to a bomb blast in Ikeja Cantonment of Sunday 27 January, 2002 is profound and solemn in meaning. The abstract geometric sculpture erected beside Oke-Afa Canal in Lagos, represents another history in wanton waste of properties and human lives in Nigeria. The sculpture was unveiled on 16 February, 2002 by the government of Asiwaju Bola Ahmed Tinubu, the Governor of Lagos State. The epitaph on the sculpture reads: “In the knowledge that they rest in peace”.

The sculptural figures of industrial products particularly beer and soft drink bottles of different Bottling Companies were erected at strategic places in Lagos for advertisement. They were cast in fiberglass. Many of them were mechanized and illuminated, to revolve and sparkle at night. A giant fiberglass *Guinness* bottle (plate 16) was erected in a space beside Awolowo Statue in Ikeja. A similar sculpture made in fiberglass, *Star beer* bottle was erected at an open space around Anthony Bus Stop, Lagos. Other work in this category is the Globacom mast in form of Palm-tree located at Challenge, Ibadan (plate 17). However, works of this nature are not common in other parts of the southwest. More sculptures were located in some towns in Oyo State in the millennium. It includes *Sekere loba njo* erected in front of Alaafin’s Palace, Oyo.

A unique sculptural piece in the whole southwest was bravely ventured into in 2004 at Ijebu-Ode. The sculpture (plate 18) is an actual erection of a life motorbike on a concrete pedestal at a junction in Ijebu-Ode. The work representing a cyclist, Otunba Olumide popularly called; *Ciroma Olokada* was commissioned by Ijebu-Ode Local Government. *Ciroma Olokada* was an adept follower of PDP, the then ruling party in the state. He was believed to be assassinated by a rival political party member in the state in a mysterious manner. Although the form of expression is new, it is well accepted by the public. However, a similar (certainly not as graceful as *Ciroma Olokada*) outdoor sculpture of an arrangement of canon gun barrels have been earlier made and erected in Badagry.

## 4. Conclusion

The spread of outdoor sculpture in the southwest aptly portrayed the extent of its practice in the space of time. It also shows the developmental phases from its emergence in response to socio-political and economic trend of the country. Trends in form, style theme, material and technical processes are observable basically expressed in realism. The forms of works in most cases were not proficiently expressed, except for the works of few artists such as; Adeola Balogun, Moses Akintonde, Saburi Adebesein and Tiri Oladimeji who are conscientious in their construction of quality forms. Tolu Filani and Abayomi Barber are the only outdoor sculptures who express forms in naturalism. Abstract art expressions are found mainly in Islamic town of Ilorin while few art in the same expression are also located in some areas in Ado-Ekiti. Cement is the common medium that was used for the production of outdoor sculpture in the zone while bronze and glass are not used at all, probably, due to high cost of the materials and the techniques of handling them. Themes generally rested on social activities, while many works were poor in technical handling.

Different types of patronage, patrons, artists and public attitudes in diverse latitudes are also well discernible. The strength of practice also keeps increasing daily. More sculptures are made; poor ones are being replaced while some have been removed completely due to reconstruction of roads and other forms of urban beautification. However, patronage in outdoor sculpture is beginning to be competitive among corporate bodies, particularly among the commercial banks that developed strategic locations to promote their services. Abuse,

infringements and copyright on the works are gradually becoming worrisome while government is yet to live up to maintenance and protection of the outdoor sculptures. That notwithstanding, the practice of outdoor sculpture in Southwest of Nigeria continues to appreciate in public acceptance.

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**Akintonde Moses Akintunde** was born in 1960 in his home town Ile-Ife, Osun state, Nigeria. He has a Bachelor of Arts (Honours) degree in Fine Art at University of Ife, Ile-Ife (now Obafemi Awolowo University) in 1984, Master of Art degree in African studies (Visual Arts), University of Ibadan in 1997 and Ph.D degree in Ladoke Akintola University of Technology, Ogbomoso, Oyo State, Nigeria in 2009. Akintonde is an Art historian with public outdoor sculpture as his research focus. He held many administrative positions in Osun State College of Education, Ila-Orangun where he formally worked as Fine Art Lecturer. He was also the immediate past Acting Head of Department of Fine and Applied Arts, Ladoke Akintola University of Technology Ogbomoso. He has published many journal articles and co-authored some books. He has also participated in many art workshops exhibitions, seminars and symposiums. Akintonde is an outstanding sculptor; he has produced over thirty outdoor sculpture figures that are spread across Nigeria. He is a Master Artist of the Society of Nigerian Artist (msna).

**Figures**

											Subtractive			
Reinforced Concrete	Fundu Cast	Per-cast concrete	Pre-cast & Ceramic tiles	Welded Metal & Pre-cast concrete	Fibre glass	Installation	Wrought Iron	Smithing	Glass	Bone Ivory	Wood	Stone	Total	
113	06	13	02	02	28	02	-	-	-	-	-	-	166	

Figure 1: Number of Sculpture Produced According to Techniques in southwestern Nigeria



Plate 1  
*Elerede*, Ile Asamo, Idi Agata, cement, height: 150cm approx..., 1905, Akure.  
 Photograph: Musa Zaynab, 2005



Plate 2  
 The Ogedengbe Staff, cement and ceramic tiles, height: 480cm, 1934, Ilesa  
 Photograph: Akintonde Moses, 2007



Plate 3  
 Cenotaph of Unknown soldier, bronze, 1948, Idumota, Lagos.  
 Courtesy: Oladele Ajayi, 2007





Plate 4  
 Tolu Filani, Welcome to Nigeria, fibre glass, height: 195cm, 1983,  
 Muritala Mohammed Airport  
 Photograph: Akintonde Moses, 2007



Plate 5  
 Joe Erigar, Owa *Ajibogun*, cement,  
 height: 270, 1986, Ilesa.  
 Photograph: Akintonde Moses, 2007



Plate 6  
 Tiri Oladimeji, *Iba Oluyole*  
 cement, height: 300m, 1987,  
 Beere, Ibadan.  
 Photograph: Akintonde Moses, 2007



Plate 7  
 Akintonde Moses, Ajagunnla,  
 cement ,height: 270cm, 1987,  
 Ila-Orangun.  
 Photograph: Akintonde Moses, 2007



Plate 8  
 Kunle Seriki., E Kaabo(Welcome),  
 cement height: 180cm, 1989,  
 Iwo Road, Ibadan.  
 Photograph: Akintonde Moses, 2007



Plate 9  
 An abstract (Untitled) sculpture,  
 cement, height: 600cm, 2000,  
 Agata Junction, Ilorin  
 Photograph: Akintonde Moses, 2007



Plate 10  
 Akintonde Moses, *Yeye Osun*,  
 cement, height: 114cm, 1991,  
 Dugbe Junction, Osogbo.  
 Photograph: Akintonde Moses, 2007



Plate 11  
 Akintonde Moses, *Baba Onisekere*,  
 cement, height: 285cm, 1991,  
 Ayetoro Junction, Osogbo.  
 Photograph: Akintonde Moses, 2007



Plate 12  
 Akah Bunak, *Timi Agbale*,  
 cement, height: 240cm, 1992,  
 Palace Junction, Ede.  
 Photograph: Akintonde Moses, 2006



Plate 13  
 Olutunde Makinde,  
*Adekunle Fajuyi*, cement,  
 height: 210cm, 1999,  
 Fajuyi Park, Ado-Ekiti  
 Photograph: Akintonde Moses, 2004



Plate 14  
*Unity in our Hands*, fibre glass,  
 height: 360cm, 1996,  
 Maryland, Lagos  
 Photograph: Akintonde Moses, 2006



Plate 15  
 Statue of *Oduduwa*.  
 fibre glass, height: 256cm,  
 Enuwa Square, Ile-Ife  
 Photograph: Akintonde Moses, 2007



Plate 16  
 Product advancement sculpture of  
*Guinness bottle*, fibre glass,  
 1992, Allen Avenue, Lagos.  
 Photograph: Akintonde Moses, 2007



Plate 17  
 Globalcom mast in the form  
 of palm tree, fibre glass, 2006,  
 Challenge, Ibadan.  
 Photograph: Akintonde Moses, 2008



Plate 18  
 Monument to Ciroma Olokada,  
 life motorbike, height: 2004,  
 Ijebu Ode  
 Photograph: Moses Akintonde, 2007