

Feminine Gender Issues in the Public Outdoor Sculpture Praxis of Southwestern Nigeria

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Abstract

Issues of feminine gender non participation in the main execution of public outdoor sculpture images in Southwestern Nigeria have been examined in this study. Feminine gender iconic codification of mother and child symbol of maternal love and affection and the conceptual forms of fertility images in the sculpture practice was also highlighted. The study observed that subjects on heroine, leadership and anecdotal images which represent the womanhood daily cores in socio-cultural functions are significant feminine gender forms usually expressed in the public outdoor sculpture of Southwestern Nigeria. This study observed that female sculptors are still largely limited in the training and practice of sculpture as a field of specialization. The reason is due to female gender natural physical and emotional constituents which hardly favours tedious tasks such as sculpture production. Traditional belief system which outrightly excluded female from practicing certain enterprise considered to be too risky or not befitting to women folk such as sculpture and female maternal obligations has also limit female practice of sculpture. However, the study observed that technology, availability of light sculpture material, power tools and precision equipment, opportunity of form expression in non-traditional sculpture forms in Nigeria could effectively be explored by female sculptors in the practice of outdoor sculpture in the zone.

Keywords: feminine, gender issue, public outdoor sculpture, Southwestern Nigeria

Introduction

Generally, girl child suffers deprivation of opportunity in many areas of human development (some visual art types inclusive). Apparently, certain positions in leadership and economy are curiously made advantageous as or the exclusive rights of the boy child among the Yoruba. In line with the Centre for Gender and Social Policy Studies (2001); development projects targeted men and regarded women as tangential. They are viewed mainly as wives and mothers not as producer. Strong communal observation also revealed that, ethos in Africa places male upon high pedestal and relegate female - a factor which usually make many women suffer in silence. Among the Yoruba, women are hardly heard but they are despondently used as cheap labour, supporting hands or auxiliary in religion, political and certain vocations and business enterprises. Pressured vehemently by cultural and marriage obligation dictates, they are limited and relegated to the background in critical leadership roles and economic pursuit but mentally weakened to be sanctimoniously submissive to men's whims and caprices. Apparently, women are consigned into being a major stakeholder in child bearing and rearing. Suffice it to say, it takes damming consequences and monumental perseverance for a girl child to compete favourably and become successful in a male chauvinistic society. Although great women have treaded where angel trembled in the dreaded world of men, nevertheless, they are few.

Taboos, in some cases, lacking in intellectual strength were deliberately entrenched in the culture of the Yoruba, to scare women from certain vocations or enterprises. Sometimes, some of the taboos logically give considerations to the feminine gender "weak physiognomy" in order to save them from labourious and risky enterprises. Such extant taboos or belief system which limit women in sculpture practice (particularly, public outdoor sculpture) is yet to explain in clear terms why women are culturally excluded from art vocations such as wood carving blacksmithing, gold smithing, and bronze casting *etcetera*. Moreso, in this modern era appropriate tools equipment and technologies are available to assist professional artists in various fields. Woman dignity and common sense may justify ruling off women participation overtly or covertly in some art vocations. But descent and noble approach to such work, aided with modern technology and gender equality of women may as much drive them to, astound their male counterparts. Onifade (2016: 4-5) has similarly opined that, there are many young female artists today whose works-based on their quality-compete favourably with those of their male counterparts whether in sculpture, painting, graphics, ceramic, photographic...". The Taboos or the belief system limiting women in some art practice such as sculpture should therefore, be carefully reconsidered, unmasked and jettisoned, only, with exception on health considerations. The foregoing perhaps, explained limited participation of female artists in the Southwest of Nigeria in the practice of public outdoor sculpture in Nigeria which is considered to be tedious and laborious (Ononeme, 2004: 197-205).

Women's participation in the practice of public outdoor sculpture in the Southwest of Nigeria is basically, auxiliary in position. For instance, none of the over two hundred outdoor sculpture images adorning

the towns and cities of Southwestern Nigeria was produced by female artist. However, that did not excluded their participation in being patronesses of public outdoor sculpture, commission agents, assisting in concept and iconography rationalisation as well as being employed as iconic and thematic subject matter in sculpture composition. The non-practice of outdoor sculpture production by women is however, not peculiar to Nigeria or African alone. The Greco-Roman culture did not featured women sculptors in production of image of monumental scale. There also, is no evidence of any large sculpture project handled by women in the Renaissance and the Baroque periods.

Ikpakronyi (2004: 4-51) observes in the same vein, quoting from Mara R. Witzhing on the limitation of women in Western art to drive home his point on the precarious position of women in art practice. He observes: "Although women did play a more active role and achieved greatly in the production of art, but they were not accorded honour and respect traditionally as their male counterpart". He posits further, "the cultural and institutional impediments that have prevented women as a group from being on 'equal' terms with their male counterparts are that women could not study from live models until the end of the 19th century. The prejudice which prevented women's contribution in art was heightened in the post-medieval period as their participation in art with equivalent authority to the male artists was grudgingly acknowledged in public discourse. Women artists were only considered as "different" from their male colleagues who constituted the norm. Women were often not given equal access to artistic education that can improve their skill. There were even persistent attempts to exclude women from the Academies or limit their membership. They were also usually given different status which prohibited them from being perceived as "true" members that held the same standard as their male counterparts". This is also similar in the traditional Yoruba art practice. For instance, women artistic position is not considered more than craft. They cannot be given any chieftaincy title that could put them on the same level with their male colleagues. The male surreptitious dominated art landscape then in Europe, even, in traditional Africa was severe hindrance to the development of female artists. However, the modern civilization and its attendant high technology and the gender equality – with sufficient social value positively skewed towards women, made it possible for them to practice certain plastic arts hitherto considered to be out of reach of feminine gender. But, few female still practice sculpture substantively across the globe. Shona women in Zimbabwe (LaDuke, 1994: 94-127) practice stone carving in a fairly large scale since in the nineties. It is doubtful if the practice is still currently on going.

Problems

Generally, the issue of feminine gender limitation, deprivation and latitudes of challenges has been critically treated in various disciplines. Perhaps it is in painting that the issue had been more vigorously examined in visual art. Scholarly studies of many female painters in Nigeria have provided information on the female gender participation in art. However, discussion on feminine gender issues in public outdoor sculpture practice in Nigerian has not been properly documented beyond the partial examination of iconic images of mother and child, persistence and fertility symbol in the Yoruba traditional art. Even other aspect of the Yoruba traditional sculpture practice left the role of women in sculpture practice, if any unattended to. This is supported by Ikpakronyi's (2004: 4-51) observation: "...if women artists were there (i.e. practicing in Nigeria all along), how could it be that their accomplishment is only now being discovered. Ikpakronyi's observation was not, even on outdoor sculpture practice in southwest of Nigeria.

The aspect of feminine gender in the practice of outdoor sculpture in Southwest of Nigeria is not yet known in competent academic study. Yet it is important in art history development. However, recently urban renewal exercise embarked on by some states in southwest is gradually decimating the public outdoor sculpture in the zone through the removal, or outright damage of many public outdoor sculptures in Osun, Ogun Ekiti, Oyo and Lagos States without proper documentation of the works (Akintonde, 2013: 88-103). Although, new sculpture image were made as part of the urban renewal exercise, the pervious damage done to the course of art historical record may make research in the areas arduous and incomprehensive if immediate study is not carried out on the issue in focus.

This study examines the level of participation of female artists in the actual production of public outdoor sculpture in the Southwest of Nigeria. The study also discusses conceptual and thematic issues in the public outdoor sculpture relating to feminine gender which is important to the development of the art. Primarily, the study put in perspective the feminine gender limitations in public outdoor sculpture practice. It also highlights the importance of women in a male dominated society, as interred in the themes of the sculpture images. Significantly, the study provides basic art historical record hitherto missing in the public art discourse in Nigeria. The study being art historical and practice basically employs descriptive research method hinged on qualitative and minimal quantitative analysis.

The public outdoor sculpture as referred to in this study are monumental images erected in road inter-sections, road highland, palace square, parks and gardens. However, reference was made to outdoor sculpture images confined into the shrines where necessary, other sculpture images in other religious places, cemeteries,

private residences and corporate houses and private establishments are excluded from this study.

Literature Review

Scholarship on female gender issues in cotemporary Nigerian art is very lean. However, there are relevant publications on the female artists practice in Nigeria. Although the publications are not specific on gender issues in the public outdoor sculpture in Southwest of Nigeria, they are however relevant and supportive to the background of the present study.

Scholarship on female outdoor sculpture practice in Southwest of Nigeria appeared non-existent. Akintonde (2008 and 2013: 88 - 103) who copiously studied public outdoor sculpture in the zone, only mentioned the non participation of female sculptors in the production of all outdoor sculptures in the Southwest of Nigeria. He only observed their subtle participation as part of commissioning agents and provision of assistance in the general studio work. Odiboh (1987) and Adelowo (1999) who have separately discussed public outdoor sculpture archetypes, forms, styles and contents in two major cities of Southwest of Nigeria- Lagos and Ibadan respectively did not mention issues of feminine gender in their studies.

Njoku (2004) and (2016: 4-6) generally observe the famine gender limitations in visual art. They opine that, though female artists' competence is as good as their male counterpart yet they are often restricted from taken visual art as a career. But Filani (2004:149-154) and Garkida, (2004: 194-196) separately attributed female artist limitation in Nigeria contemporary art largely to non-resilience of the many female artists who once practiced. Further, Onifade (2012: ix-xiii) discusses issue of art creativity, the collector, promoter and patron in Nigeria artistic landscape in a brochure of an exhibition titled *Rare and Large*. He observes each level of art stakeholders' work in synergy with the whole, to promote visual art development. In his opinion, the volume of art works being produced, exhibited from time to time and marketed effectively, justified their efforts. In the exhibition, only the cream of the Nigerian male painters and sculptors were featured. He further underscores the male dominance in Nigerian visual art practice.

However, Ikpakronyi (2004: 4-51) observes that not much has been written about Nigerian female artists and their works. He highlights on many exhibitions organized solely for women artists by various governmental and non governmental bodies, to encourage their participation in art practice. On the modern Nigerian art practice, Ikpakronyi posits that gender roles are now changing in every major institution but ancient and traditional belief system in art still persist. He observed that women are now specialising in visual art such as sculpture, traditionally assigned to men. He provides examples of practicing female sculptors such as Ugboaga Ngu, Princess Elizabeth Olowu, Sokari Dougals Camp, Funke Ifeta, Ndidi Dike, Peju Layiwola among others. That notwithstanding, Ikpakronyi did not acknowledge female participation or feminine gender issues in the public outdoor sculpture of Southwest of Nigeria.

LaDuke (1994: 94-127) comprehensively studies the Zimbabwe Shona Women sculptors. She observes that Shona men have been sculpting for over thirty years but the practice of Shona women sculptors have only been working relatively few years but their consistent efforts accorded them high applause. Some of the outstanding female sculptors are: Agnes Nyanhongo and Colleen Madamombe, both work at Chapungu Sculpture Park; Alice Sani lives and work at Tengenenge community while Mavis Mabwe works and live at Chitungwiza, a Black township near Harare. There are also many other female sculptors that were mentioned. From the fore going, the gap in research studies on feminine gender issues in public outdoor sculpture of Southwest of Nigeria is clearly defined. The gap has therefore justified our current study on feminine gender issues in public outdoor sculpture in Southwestern Nigeria

Discussion

Female artists in Nigeria were not excluded by any norm from practicing sculpture or any visual art considered being tedious and labourious in the modern era. However, Yoruba traditional ethos on choice of vocation still appears to have been affecting female artists' choice of specialisation. Even, when the cultural issue is silent in Yoruba modern dispensation and non-existent in formal art training pedagogy; the fissure still persists. The fragile physical and body chemistry of female which is naturally configured for child bearing and marital duties may have discouraged many female artists from specialising in sculpture. For instance, in the current study, observation revealed that, the number of female artists under training, specialising in sculpture are relatively too few when compared with their male counterpart. There are also no female professional sculptor in Southwest currently practicing substantially. For instance, in the discussion of Okpara (2004: 206- 217) on creativity index profile of the sixty (60) most popular female artists in Nigeria, textile and painting dominate the list of female artists practicing: sculptors among them are very few.

In all the schools of art in the zone, only three female artists are sculpture lecturers. Peju Layiwola, an art historian and a sculptor who is a lecturer in Department of Creative Art, University of Lagos, may have been producing bronze casting objects from time to time, the scale of her works is limited in size, and they were not also used as public outdoor sculpture. Ifeta and Ayodele Otoyoye also teach sculpture in Tai Solarin University of

Education and Ladoko Akintola University of Technology respectively. The two have not produced any monumental sculpture erected in a public space. Ayodele who was part of Kalilu and Associates who produced some outdoor sculptures for Ogbomosho South Local Government, in Ogbomosho, only made a small cast of the local government logo, erected on their main entrance gate.

Apart from the fish fountain outdoor sculpture (plate 1) produced in 1984 for her special project while under training at Obafemi Awolowo University, Ile-Ife Adediran did not produce any sculpture image erected in the public space. Adediran later taught art at College of Education, Ikere Ekiti. Further, there are no female sculpture lecturer in Yaba College of Technology, Lagos; The Polytechnic, Ibadan and all her satellite campuses as well as Osun State College of Education, Ila-Organgun and Adeyemi College of Education Ondo. Both Emmanuel Alayande College of Education and Federal College of Education, (Special) Oyo, did not have any female sculptor on their staff enrolment. None of the art schools mentioned produced any female sculptor who ever produced public outdoor sculpture in Southwest of Nigeria. Female artists from other zone of the country did not also produce any sculpture in Southwest of Nigeria.



Plate 1

Christianah Adediran, *Fish (Water Fountain)*, cement, 1984, OAU, Ile-Ife.

Photograph: Akintonde Moses, 2016

The number of female students that specialised in sculpture since 1948 when the first formal art school in the Yaba Technical College, Lagos (now Yaba College of Technology) was established in Southwestern Nigeria could hardly promote the participation of women in public outdoor sculpture. From the survey conducted on the number of female sculptors who graduated from all Art Schools in the zone in the past 68 years (1948-2016), just about twenty-one (21) female sculptors specialised as against one hundred and sixty-two (162) male sculptors. In the distribution of the sculptors according to schools, Ife Art School only trained five (5) female students who specialised in sculpture against sixty-seven (67) males from 1973 to 2016. The female sculptors are Christianah Adediran who graduated in 1984; Gloria Ewuru, 1984; Doyin Ogundipe 1991; Halim Sona, 1992 and Morayo Awe 1992. Four (4) female sculptors graduated against forty-five (45) males from Ladoko Akintola University of Technology between 1992 and 2016. They are Omotola Toyin Ojuade, 2003, Margaret Bolanle Anot, 2005; Kehinde Abimbola Apotiade, 2014; and Oluwaseun Ayomiposi Adesola, 2015. University of Lagos, Lagos graduated ten (10) female sculptors against higher number of their male counterparts. Since inception Adeyemi College of Education, Ondo that also runs degree programme in visual art, Yetunde who graduated in 1992 is the only trained female sculptor. Of the sixty (60) students who specialised in sculpture Yaba College of Technology, perhaps only one of them - Emily Nelson is the only female. Three (3) female students specialised in sculpture in the thirty (30) years of the establishment of the Department of Art and Design in The Polytechnic, Ibadan. Informal art school such as the Abayomi Berber studio also did not train female outdoor sculptor. There is also no record of any female outdoor sculptor trained in any private studios. The notable Nike Art Gallery and Yomi Ajibulu did not train female sculptors of any repute.

Apparently, that female artists in Southwestern Nigeria were mentally equipped sufficiently to practice outdoor sculpture is not in doubt. But the female sculptors limitations in the practice, remains their marital engagement and physical fragility and psyche factor, associated with woman nature. For instance, Adediran and Morayo separately lamented of their inability to practice sculpture upon graduation; due to their marital

obligations in a separate discussion these writers had with the duo on the issue in 1987 and 1994 respectively. However, it is interesting to learn from LaDuke's publication (1994: 94-127) how the Zimbabwe Shona Women Sculptors were able to practice stone carving work used for public outdoor sculpture amidst the female artists' limitations. LaDuke observed that "many women sculptors unlike some young mothers sculptors spend most of their days with mallets and chisels in their hands rather than soup ladles or pestles for providing millet". This is in defiance to their marital status and women body builds which often serve as limitations to Nigeria women artists.

In Nigeria, there has not been record of any renowned female sculptor in the area of outdoor sculpture. The few who studied sculpture as a field of specialization did so with determination. For instance, Christianah Adediran's effort in sculpture during her University training was backed with raw determination and massive moral boost from Asakwu Gyapon, her lecturer. Often time, encouraging words such as "You can do it," softly and confidently flows out of him to Adediran until she was able to complete her final year project. The case of Morayo was helped by her attitude to work and her unique power packed body configuration unlike the aged Adediran. Morayo's ever bubbling and vigor energy pushed her project to successive decisive end. However, bearing the same attitude, Morayo failed to continue the practice outside the school at the face of her marital obligations which proved too difficult to be combined with her sculpture studio practice.

Female competency in Sculpture

Certainly, there is sufficient evidence that proved female artists are proficiently skillful in sculpture as their male counterparts. Adediran, Morayo and Sonia in OAU, Ojuade, Anota, and Apotiade in LAUTECH were very hardworking creative and highly proficient in sculpture during their training. These students were not lacking in strength. Even where strength might have failed them, such as bending, cutting of heavy metal rod and plate as well as carrying heavy objects; creativity and modern equipment and technology had been applied by them to ease these various problems. Class works produced by the female sculptors were of high standard and by far better than some works produced by their male counterparts. Even, Susanne Wenger's outdoor sculpture images are enough prove, that female sculptor can also excel if they chose to practice the art. According to Adebisi Akanji during an interview with Akintonde in 2015; Susanne Wenger's *Igbo Irumonle* is an unaided works like *Iyamopo Ela* and *Alajere*. The work is an unprecedented successful sculpture produced by female sculptor in Nigeria. If the work had been erected in the public sphere; where it can be easily accessed, probably it would have received more applause than most public outdoor sculptures produced by male sculptors. There is no doubt that women would need more time to produce a monumental sculpture because of the varying natural distractions already mentioned but the quality of work will justify the time spent.

However, Garkida's (2004: 194-196) discussion on the dilemma of the female artist probably explained the problem of the female artists (particularly sculptors) in Nigeria. He posits that, "Women generally have accepted that they are second class and that their career ends when their married life begins. He observed, many women are not concerned about their social class than their husbands' social class, thereby putting their careers in disadvantage.

Women Symbol and Iconic Images in Public Outdoor Sculpture of Southwestern Nigeria

Few available feminine sculpture images erected in southwestern Nigeria public sphere are depiction of heroines, and the iconic image of mother and child. Significantly, the images of heroines are reminiscence of women psyche capacity in solving intrigue life threatening problem. For instance, where share physical power failed men, woman have displayed unprecedented excellent wisdom to relief men of shame of slavery and servitude and cleverly obtained life and dignity for them. This patriotic exploit have been thematically exhibited variously in the images of *Beje* (plate 2) of Oke Agbo, *Ose* of Omuo oke, and *Moremi* in Ile-Ife. This heroines and more recently women like Kudriat Abiola whose monument (plate 3) is located in Ikaja Lagos, have stealthily fought bitter adversaries and librated their various towns from being annihilated. While *Beje* and *Ose* were depicted in simplicity of form and feminine tenderness, *Moremi* was captured in ferocious and momentous marked conqueror gentle smile of satisfaction. Efunroye Tinubu (plate 4) in Lagos and Iyalode Rukayat (plate 5) located in Ibadan be speak of successful women-folk mien look and astuteness in business enterprise. Furthermore, *Aje* (plate 6) in Ila-Orangun conceptualised as feminine in image is a concurrent symbol of *Aje Olokun*. *Olokun Seniade* was the wealthiest wife of Oduduwa renowned in Yoruba oral tradition as the wealthiest woman of her time. In concept, the imagery of Olokun among the Yoruba symbolises promotion of excellent business and enterprise which culminate into enormous wealth.

Apparently, mother's affection played significant role in the thematic issues of feminine gender anecdote in the outdoor sculpture practice of southwestern Nigeria. Images of mother and child symbolising mother's love and affection to her children were well expressed in realism and erected in strategic places. The images are very life-like, bringing into reality the mother's bond to her children. But beyond the mother-child image iconic figure, is the underlining feminine gender apparent care and affection toward her entire world, male

gender primus well being inclusive. Four images, two in Lagos and one each in Osogbo and Abeokuta demonstrated the concept. The one in front of Ayinke House, Ikeja Lagos (plate 7), represent a child standing between her mother's lap; plays with a toy, the mother watchfully fixed her gaze on him. Another image located at Coustain, Lagos portrayed an image of mother and child in standing posture (plate 8). The child glibly held on to the waiting hands of her mother. The mother and child image at Abeokuta represented children climbing from varying direction into their mother. The *Yeye Osun* image (plate 9) in Osogbo represents mother's affection in the state. It symbolises care, love and affection to the entire people of the state and promises a rousing hospitality to visitors in the state.



Plate 2
Image of Beje, cement, 150cm,
 Ijebu- Igbo.
 Photograph by Akintonde Moses, 2006



Plate 3
 Kenny Adams, *Monument to Kudirat Abiola*, fibre glass,
 (390 x 360 x 90)cm, 2004, Seven-Up, Ikeja, Lagos
 Photograph by Sola Ogunfuwa, 2007



Plate 4
Madam Efunroyo Tinubu, fibre glass,
 270cm, 2007, Tinubu Square, Lagos
 Photography by Ogunfuwa Sola, 2007

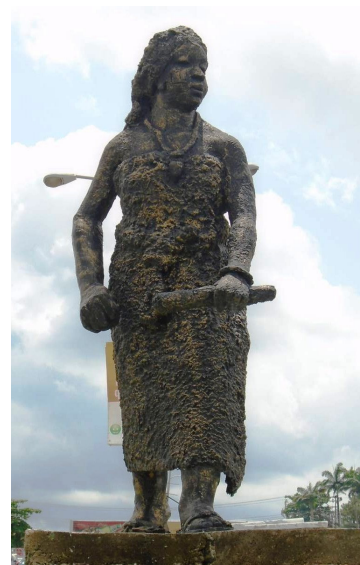


Plate 5
 Kehinde Seriki, *Iyalode Rukayat*,
 cement, 160cm, 1998,
 Abeokuta Road Challenge, Ibadan
 Photograph by Akintonde Moses, 2015



Plate 6
 Moses Akintonde, *Aje*, Cement,
 215cm, 2000, Ila-Orangun
 Photograph by Akintonde Moses, 2015



Plate 7
Tony Emodi, *Mother and Child*, fibre glass,
150cm, 1991, Ayinke House,
Lagos State Teaching Hospital
Photograph by Sola Ogunfuwa, 2007



Plate 8
Mother and Child, cement, 240cm, 1986
Marina under bridge, Lagos
Photograph by Akintonde Moses, 2006



Plate 9
Akintonde Moses, *Yeye Osun*, cement, 114cm, 1991, Dugbe Junction, Osogbo.
Photograph: Akintonde Moses, 2007

The monument to Kudirat Abiola, the wife of the slain Hero of June 12 political impasse in Nigeria is another genre in the martyrdom and protest of Kudirat Abiola and all women and children brutalized, maimed and killed senselessly in the “June 12” political malady. The images also expressively portray women brevity in protest against poor governance which is detrimental to National peace and unity in Nigeria.

Conclusion

Feminine gender limitations on career and professionalism in human field of endeavours are also very well noticeable on outdoor sculpture practice of Southwestern Nigeria. Although giving the same opportunities for both male and female to compete and excel in the practice of the art, certain traditional beliefs system, and the nature of women built and marital obligation as well as some negative social inducement seemed to have

hindered the contribution of female sculptors in the art. These factors discourage female enrolment in the training of sculpture. However, despite the high risk and tedious nature of sculpture, female sculptors in other climes have engaged different archetypes sculpture, such as, assembly installation, constructivism to produce high standard outdoor sculptures which are strategically located in the cities and metropolis. Light material and availability of power tools and equipment have also helped the female sculptors to reduce the tedious nature of the work.

Nigerian female sculptors should likewise availed themselves of the opportunity of different latitudes of sculpture forms, materials, tools, equipment and appropriate technology to bring their sculpture practice side-by-side with their male counterparts as in the practice in advanced nations of the world. This idea may afford them good level ground to contribute to further development of outdoor sculpture in Nigeria. For example the softness, fragile gentle temperament of feminine approach in form expression and execution of sculpture images also provide sensational and unique captivating genre characterized by feminine nature which is currently being missed in the plastic art. Here, while eulogising the effort the Colourmini, a female artists exhibiting group, Onifade's (2016: 4-5) observation and submission is very valid to the foregoing. He posits "When we have more females in art action, the Nigerian society is bound to relish, something, truly elegant, something alluring, something with a definitive touch of eloquent creativity and something that could create healthy rivalry which may generate a diffusion of male dominance in art. Shona Women Sculpture in Zambwe is a paradigmatic reflection of Onifade's observation above. The Shona Women Sculptors evolved their unique art genre. Their works are diverse in style but they share a common theme – the female form, in the revelation of women's lives and experiences (LaDuke, 1994: 94-127). The continuous absolute domination of male artists in outdoor sculpture practice in Southwest Nigeria clearly underscored feminine gender competitive limitations in certain arduous tasks in which the male gender were left to dominate.

Even, appearance of female figures in the sculpture images of the zone seemed insignificant. Of about 186 sculpture images in Southwestern Nigeria, very few mages are female figures. However, some sculpture images conceptualised in female form obviously expressed feminine gender intuitive force, brevity, patriotism, maternal duties and affection towards humanity – the summation of which is heroic feminine gender nature.

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