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Contributions of Some Nigerian Artists in Tertiary Institutional Administration

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ABSTRACT

The emergence of modern Nigerian art was premised on the efforts of artists. In the study of Nigerian artists, early-generation artists were the focus. The studies were not particularly concentrated on artists in Nigerian Art schools. Whereas, after the initial studies, more artists have evolved with enormous contributions. Later-generation artists, particularly those with significant contributions to Nigerian Art school development deserve adequate scholastic attention. There is consequently a dearth of scholarship on later-generation artists in Nigerian Art schools. This study aims to provide information on the contributions of selected artists in Nigerian Art schools. The study biographically examined eleven selected Nigerian artists who, as pioneers, function in professional, academic, and administrative capacities in visual art departments in Nigerian universities. Findings revealed these artists' contributions via the responsibilities they undertook as heads of the department, deans of faculty, vice-chancellors, visiting, associate or adjunct lecturers, external examiners, academic assessors, resource persons in programme audit and accreditation exercise, and consultants on the establishment of visual art departments. They are actively involved in the curriculum and developmental plan designing, teaching, research, and research supervision. They pilot the affairs of their departments by providing leadership at various points in time. Conclusively, their contributions are vital to the founding, growth, and sustenance of visual arts departments in Nigerian universities and Nigerian visual arts.

Keywords: Artists, Academics, Administrators, Nigerian Universities

INTRODUCTION

Modern Nigerian art and its practice emerged in the early 20th century. Its emergence was premised on the deliberate and consistent effort of indigenous and foreign artists. Primal on the list is Aina Onabolu, whose struggle resulted in the introduction of Art into the Nigerian education curriculum (Emeni, 2015). Also significant are the contributions of Kenneth Crosthwaite Murray, a British teacher, who was hired to teach art across Nigeria (Oladesu, 2016). His efforts were complimented by other foreign art teachers (Akinde, 2017).

The late 1950s and early 1960s witnessed the take-off of major developments in Nigerian visual arts. A new visual art style evolved from the traditional representation. The style discarded realism and naturalism as it embraced a mixture of traditional and modern representation, evoking what is today called Natural Synthesis. The key actors of this artistic philosophy were students of the Nigerian College of Art, Science and Technology (NCAST) who upon graduation, spread into various Visual Arts Departments as lecturers. They influenced other students, and for decades, dictated the trend in contemporary Nigerian art. Their ideology was carried to other Art schools and workshops, creating a vibrant artistic revolution (Akinde, 2018). 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 the early 1970s. In the 1970s came another generation of artists, mostly from the Zaria Art school. Their works were characterized by elongation of form, elegant northern architecture, human figures, and the northern grassland landscape. The artists include Cornelius Oyeleke Adepegba, Shina Yusuf, Joshua Akande, Nelson Cole, Dele Jegede, David Dale, Kolade Oshinowo, and Gani Odutokun. Yet another generation of artists was the 1980s graduates of various Visual Art Departments in Nigerian universities. These artists include Osa Egonwa, Jerry Buhari, Jacob Jari, Chinedu Chukueggu, Freeborn Odiboh, Best Ochigbo, Ononeme Isaiah, Adepeju Layiwola, Don Akatakpo, Moyo Okediji, Kunle Filani, Idowu Otun, Tola Wewe, Rom Kalilu, Bolaji Campbell, Moses Akintonde, Tunde Nasiru, Moyo Ogundipe, Tayo Ojomo, Rukeme Noserime, Kunle Afolayan, Otonye Ayodele, etc.

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 growth and sustenance of Nigerian modern art. Some of the Art schools have later generations of artists at the helm of their academic affairs. A great detail of their professional artistic practice, academic and administrative 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 the administration of schools deserve scholastic attention. Their impacts on Nigerian visual art school development must be continually identified, appraised, and documented. Consequently, this study biographically examined some Nigerian artists who are both academics and administrators, currently offering services with significant developmental input in Nigerian art schools. Nigerian Art School in this study particularly refers to visual arts departments offering regular degrees in Nigerian universities (Kalilu & Odeniyi, 2024).

Many literature materials are available on modern Art and artists in Nigeria. Odoh (2014) highlighted the phenomenon of self-taught art in Nigeria by discussing its history and the creative footprints of some self-taught artists whose art careers are representative of its manifestation in modern Nigerian art. The Self-taught Nigerian artists from the 20th century to the 21st century discussed are Aina Onabolu, Akinola Lasekan, Sunday Jack Akpan, Kelechi Amadi-obi, George Oshodi, Ebiware Okiy, Adolphus Opara, Andrew Asiebo, Onyema Offoedu-Okeke, Segun Aiyesan, Alimi Adewale, and Peju Alatise. It noted that Self-taught artists have, at different times, and using various creative channels, explored their innate creative abilities, practicing within a globalized art space with access to new media, emergent art trends, and the evolving dynamics of the art marketplace. It recommended that critical scholarly attention be given to self-taught art in Nigeria for effective appraisal and documentation.

Emeni (2015) focused on the visual forms of Onabolu's age. It attempted a history of Aina Onabolu and the theory of Reverse Appropriation, which implicated a discourse on Onabolu's desire to resituate racial prejudice and anti-African stereotypes re-inscribing the demystification of racialist notions, that no African was endowed with the mental capacities to produce an art of true picture in verisimilitude, using SAPARA; a portrait considered by scholars as a masterpiece of early modern Africa's realism. The study however noted that Onabolu's pioneering initiative can be seen today as providing an alternative to conceptual or idealistic art which defined traditions of visual arts in Nigeria. Similarly, Oladesu (2016) examined and compared the contributions of some Nigerian artists like Aina Onabolu, Ben Enwonwu, T. A. Fasuyi, and B. Akinbola who were privileged to have held the post of Art adviser to the Government of Nigeria at different times.

Research conducted by Graves in (2015 & 2016) entailed an empirical analysis of the works of two Nigerian prime stained glass artists, Yusuf Grillo and David Dale. It established that both artists promoted a "new thinking" for Christendom in the post-Vatican II evangelisation. Hamsatu & Irokanulo (2024) explored objects of aesthetics in Yoruba culture from Yusuf Grillo's artistic standpoint. It figures the effort of Grillo in conceptualising and locating the meaning of the early Yoruba sculpture as a symbol that represents and interrogates Western metaphysics, using Yoruba sculpture as a thinking tool. It interrogated how symbol affects and constructs meaning from both phenomenological and

philosophical perspectives in Grillo's paintings and its relevance, as a window to understanding the modern Yoruba lifestyle.

Pogoson (2015) explored the question of naming as a springboard for delving into some of the deeper issues of the process of artistic production as exemplified in the works of Olu Amoda; a prominent producer of art in Nigeria. It argued that artists have the ultimate responsibility to decide how to situate their works through naming and affirmed that Olu Amoda considered naming as a necessary part of the process of producing art. Akpang (2020) adopts discourse and iconographic analysis as methodologies to introduce a newly uncovered phenomenon of Contemporary Avant-gardism in postcolonial African art based on knowledge generation tailored to enforce change. It interrogated the ideologies, methodologies, and visual configurations of the works of contemporary African artists such as El Anatsui, Olu Amoda, Brett Murray, Kudzanai Chiurai, Clem Akpang, etcetera.

Akinde (2022) and Ojediran (2014) provided information on the life and works of Tolulope Lawrence Akinbogun, and Rukeme Ufoma Noserime respectively. Similarly, Abubakar (2017) identified some Professors who serve in professional, academic, and administrative capacities in the university system as full professors. The professors identified are Razaq Olatunde Rom Kalilu, Nwafor Emman Okunna, Sunday Robert Ogunduyile, and Akinbogun Tolulope Lawrence.

Useful as these literature materials are, the emphasis had been on the professional practice of mostly early-generation artists. Studies focused on artists' academic and administrative contributions and achievements within art schools in Nigeria are rare; a gap this study attempts to fill.

RESEARCH METHODOLOGY

The study employed a biographic research method. It relied on both primary and secondary data sources. Information was sourced via interviews, curriculum vitae, art historical writings, bibliographical data, and relevant literature materials. Discussed are artists with invaluable records of achievements while serving in professional, academic, and administrative positions at departmental, faculty, and university levels. Of importance is their contribution(s) to the development of their universities' Visual Arts departments, and by extension, Visual Arts departments in other universities. As such, later generations artist in nascent Visual Art departments with dearth of literature were shortlisted in the study (Odeniyi, 2022). This biographical study is structured to include academic training and educational qualification, work experience with emphasis on administrative responsibilities, and professional accomplishment. The artists discussed are pioneer administrators, and sustainers in the services of their departments at the time of research. They had joined the services of their departments not later than five years after its establishment and had spent at least a decade in the services of their departments.

RESULT AND DISCUSSION

Osanweokwu Dennis Egonwa

Osanweokwu Dennis Egonwa is a 1996 professor of Fine and Applied Arts at Delta State University (DELSU). He earned a Bachelor of Arts (B.A.) degree in Fine and Applied Arts from the University of Nigeria, Nsukka (UNN) in 1980, a Master of Fine Arts (M.F.A.) degree in Painting from the University of Benin (UniBen) in 1985, a Master of Arts (M.A.) and a Doctor of Philosophy (PhD.) degree in History of Art from UNN in 1989 and 1994 respectively. His lecturing career began in 1981 at the College of Education, Abraka, teaching drawing, painting, and Art History even after it metamorphosed into a university. He was Head of Department (H.O.D.) at the defunct Bendel State University between 1989 and 1990, and for many years (1994-1998, 2005-2006) H.O.D., Fine and Applied Arts at DELSU. He was acting Dean of the Faculty of Arts from 1996 to 1997, and two times Dean, from 2006 to 2011. Professor Egonwa was instrumental in the development of the undergraduate and postgraduate programme curricula in the Fine and Applied Arts (FAA) department at DELSU.

He partook in numerous National Universities Commission (NUC) assignments. He was the President of the Society of Nigeria Artists (SNA) between 2001 and 2005, and President of the Society of Non-fiction Authors of Nigeria in 2017. He is the author of many scholarly articles in national and international journals. His textbooks on research methods, African, and Nigerian arts are basic for Visual Arts students in Nigeria.

Grace Ngozi Atuh

Grace Ngozi Atuh (nee Ojie) is a professor of Art Education in the FAA Department of at DELSU. She obtained a National Certificate of Education (N.C.E.) in 1983 from the College of Education, Abraka and furthered her training at UniBen between 1984 and 1990, obtaining a Bachelor of Education (B.Ed.) degree in Fine Arts in 1986, and a Master of Education (M.Ed.) degree in Educational Administration in 1990, at UNN. Professor Ojie bagged a M.F.A. degree in Ceramics in 1991, a M.A., and a PhD degree in Art Education in 2003 and 2007 respectively. She joined the Bendel State University, Abraka campus in 1988 as a Graduate Assistant. In 1991, she became Lecturer II, Lecturer I in 1995, Senior Lecturer in 1998 and Professor in 2010. She was two times H.O.D. (2000-2005, and 2010-2013), Director of Special Duties and University Timetable Matters (2005-2008) and Dean of the Faculty of Arts from 2015 to 2019. Between 2019 and 2020, she was Deputy Vice-Chancellor (DVC) Academics at DELSU.

Aside from these positions, She was an External Examiner to the Art and Design Department at Auchi Polytechnic from 1993 to 2003, the FAA Department at College of Education, Warri from 2003 to 2007, the FAA Department at UNN between 2007 and 2011, the Industrial Design Department at Federal University of Technology, Akure (FUTA), and the FAA Department at Ladoke Akintola

University of Technology (LAUTECH) between 2016 and 2017. She was also Assessor to universities within and outside Nigeria for promotion to Readership and Professorship positions. She served as a member of the accreditation and resource verification team for the NUC. Professor Atuh served as the first female President of the Ceramics Researchers' Association of Nigeria (CeRAN) from October 2015 to November 2019. She is a Professional Member and a Fellow of the SNA.

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 B.A. degree in Fine Arts (painting) at the University of Ife in 1984. He earned a M.A. degree in African Studies (Visual Arts) and a PhD degree in Visual Arts respectively in 1987 and 1992 from the University of Ibadan. Between 1987 and 1992, he lectured at Saint Andrews College of Education and in 1992 joined LAUTECH as Lecturer I. He became Professor of Art and Art History in 1999. Professor Kalilu designed the undergraduate curriculum for the Bachelor of Technology degree programme in Fine and Applied Arts of LAUTECH in 1992. He also designed the M.A., M.Phil, and the PhD degree curricula in Art History in 1995. In the same year, he designed the Postgraduate Diploma (PGD), Master of Technology, Master of Philosophy (M.Phil), and the PhD degree programmes in Fine Art (Drawing, Painting, Form and Material Technology, Electronic and Digital Art and Environmental and Industrial Sculpture) and Applied Art (Ceramic and Glass, Textile Design and Clothing, Furniture and Interior Decoration, and Communication Design). He evolved the specialisations of Form and Material Technology.

In institutional administration and governance, Professor Kalilu at various point in time 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 H.O.D. from August 1998 to 2003 and later 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. His execution of university assignments, particularly in planning, strategy, and institutional administration, up to the Vice-Chancellorship inheres in being consistent as a polymath. Professor Kalilu is a patron member of the New York Academy of Sciences, a Member of the International Society of Experimental Artists, the Australian Ceramic Society, the International Association of Astronomical Artists, and a Fellow of the SNA.

Akintonde Moses Akintunde

Akintonde Moses Akintunde, a professor of Art History in the FAA Department at LAUTECH trained as an artist and art historian at the University of Ife, University of Ibadan and LAUTECH, obtaining a B.A. degree in Fine Art (Ceramics) in 1984, M.A. degree in African Studies (Visual Arts) in 1997, and a PhD degree in Art History in 2008. Professor Akintonde lectured at the Fine Art Department at Osun State College of Education, Ila-Orangun from 1985 to 1994. He joined the staff of the FAA Department at LAUTECH as Assistant Lecturer in 1994 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 H.O.D. 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.

In 2013, he was a consultant to the Osun State Polytechnic for the establishment of the FAA Department in the Faculty of Environmental Studies, acting as the Dean of the Faculty at inception. Professor M. A. Akintonde was consultant on the establishment of a FAA department at the Federal Polytechnic, Ede. He was Deputy Dean for the 2014/2015 academic year and later Dean of the 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) at Emmanuel Alayande College of Education. He was External Examiner for Postgraduate Programmes at FAA Department, Obafemi Awolowo University, and Industrial Design Department, FUTA. Professor Akintonde is a member of the Art Council of the African Studies Association (ACASA), Ceramics Practitioner of Nigeria (CPAN), and CeRAN. He participated in exhibitions and executed commissioned artworks, some of which are in public space, significantly in Osun State.

Nwafor Emman Okunna

Nwafor Emman Okunna is a professor of Fine Arts in the FAA Department at Nnamdi Azikiwe University (NAU). He earned a B.A. degree from UNN in 1978, a M.A. degree in Ceramics from Ahmadu Bello University (ABU) in 1983, a M.A. and a PhD degree in Art History from UNN in 2006 and 2010 respectively (Abubakar, 2017). He has a significant number of academic publications and lone cum collective art shows to his credit. Okunna has been an External Examiner for the Fine and Applied Arts programme at the Federal Polytechnic, Oke, Nwafor Orizu College of Education, 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 and DELSU. Similarly, he was an External

Examiner to the postgraduate programmes in the Fine Arts and Design Department at the University of Port Harcourt (UniPort), the FAA Department at UNN, and the Industrial Design Department at ABU. 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 in Nwafor Orizu College of Education, Cross River University of Technology (CRUTECH), LAUTECH, and the Federal University, Ndufu-Alike Ikwo.

Professor Okunna served as a reviewer of several journals. He was Editor-in-Chief of Tropical Build Environment Journal, Faculty of Environmental Science, Nnamdi Azikiwe University, Consulting Editor of the MBAKOIGBA Journal of African Studies, and Assistant Editor of the Awka Journal of Fine and Applied Arts (AJOFAA), both of the FAA Department at NAU. He has been a member of the accreditation team of the National Board for Technical Education. He supervised and graduated students in the PGD, MFA, and PhD Programmes of the FAA Department at NAU. He was Acting H.O.D., Fine and Applied Arts in 2001 and the substantive H.O.D. from 2003 to 2010. He served as Postgraduate programme coordinator at the FAA Department, NAU from 2007 to 2008 and in 2014. He belongs to the following professional bodies: Nigerian Society for Education through Art (NSEA), Craft Potters Association of Nigeria (CPAN), National Association of African Industrial Designers (NAAID), CeRAN, and Art Historical Association of Nigeria.

Sunday Robert Ogunduyile

Sunday Robert Ogunduyile is a professor of Industrial Design in the Industrial Design Department at FUTA. He trained at ABU between 1976 and 1996; where he obtained a B.A. degree in Industrial Design in 1980, a Postgraduate Diploma in Education in 1983, a M.A. degree in Industrial Design in 1985, and a PhD degree in Industrial Design in 1996 (Abubakar, 2017). He started his academic career in the University system at ABU as a Graduate Assistant in 1982. He was promoted to Assistant Lecturer in 1985 and to Lecturer II in 1988. He was Lecturer II till he left ABU for 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 FUTA, 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 the Federation of Artists and Artistes 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. He was Coordinator of the Industrial Design Department at FUTA from 1993 to 1996, Acting H.O.D. from 1996 to 2001, and H.O.D. between 2002 and 2005. He occupied the Vice Chancellorship position of Ondo State University of Science and Technology. He has been a member of the NSEA since 1983, the Nigerian Association of Educational Media and Technology (NAEMT) since 1985, the Nigerian Association of Textile Technology, Fabrics, and Garment Designers since 1998, and ACASA since 2000. He is a Fellow of the SNA and the Textile Society of Nigeria.

Akinbogun Tolulope Lawrence

Akinbogun Tolulope Lawrence is a professor of Industrial Design in the Industrial Design Department at FUTA. He trained as an artist at UniBen, ABU, and FUTA, obtaining a B.A. degree in 1988, a M.A. and a PhD degree in Industrial Design in 1991 and 2004 respectively (Abubakar, 2017, p.201). He joined the staff of FUTA in April 1992 as Assistant Lecturer in the Industrial Design Department and rose to become 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 CPAN; Journal of Ceramics, and the Journal of Environmental Technology, an Associate Reviewer of the International Journal for Art and Design Principles and Practices. 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, ABU (2008/2009 academic session), Kenyatta University, Nairobi, Kenya (2008/2009 academic session), and DELSU (2009/2010 academic session). He was an External Examiner for Postgraduate programme at Abubakar Tafawa Balewa University in 2010.

Professor Akinbogun's administrative assignments include being chairman, of the School of Environmental Technology timetable Committee for the 2006/2007 session, Post-graduate Coordinator between 2006 and 2007, Acting H.O.D. 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, the 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 and Professional Staff) in 2012, Representative of the Senate on the University Library Committee in 2012, and DVC (Development), FUTA from 2012 to 2016. Professor Akinbogun holds membership of the International Society of Ceramics Education and

Exchange, the Ceramic Association of Nigeria, NSEA, SNA, NAEMT, CPAN, NAAID, and Network of African Designers (NAD).

Layiwola Aiyemierovbiye Adepeju

Layiwola Aiyemierovbiye Adepeju is a multitalented visual artist and art historian. She is a professor of Art History in the Creative Arts Department at the University of Lagos (UniLag). Professor Layiwola studied Visual Arts at UniBen and Visual Art History at the University of Ibadan. She earned a B.A. degree in Metal Design from UniBen in 1988, and a M.A. and a PhD degree in African Studies (Visual Arts) from the University of Ibadan in 1991 and 2004 respectively. She began her academic career in the University system as Lecturer II in UniBen; teaching Metal casting and Art History between 1991 and 1995. In 2002, she began lecturing at UniLag as Senior Lecturer specializing in African art history, studio practice, and experimental art forms. She was acting H.O.D. Creative Arts at UniLag from 2013 to 2015 and subsequently the H.O.D. from 2017 to 2020.

She advocated a revamp in the programme curricula and edited the first journal of the Creative Arts Department. During her tenure as H.O.D., the Lagoon Gallery at UniLag was established. Professor Layiwola is rich in publications and has won several awards and grants including Paul Getty Travel Grant to attend the 101 United States of America College Arts Association Conference in New York in February 2013, Paul Getty Travel Grant to the SmART power project initiative by the US Secretary of State in 2012, the Distinguished Researchers award of Faculty of Arts, at UniLag in 2007, French Institute for Research in Africa small grants for thesis writing, and the Best Student Prize of FAA Department, UniBen in 1987. She has held local and international art exhibitions and attended numerous Conferences and Workshops. At the forefront of Professor Layiwola's activism was the return of artworks looted from Benin during the Punitive Expedition of 1897 (Opoku, 2019).

Matthew Osimen Ighalo

Matthew Osimen Ighalo; a professor of Graphics design in the FAA Department at Ambrose Alli University is the pathfinder and pioneer H.O.D. He had been H.O.D. severally from inception. Professor Ighalo had a NCE, after which he gained admission to UniBen in 1985 and graduated with a B.Ed. degree (Fine Arts Double Major) in 1989. He earned a M.F.A. degree from UniBen and a PhD degree in Art History from DELSU. 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. M.O. Ighalo conceived the FAA Department before its establishment in the university. The Faculty in a bid to expand consulted him 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 Ighalo belongs to learned Associations and Art organizations such as the SNA 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.

Wenikado Sylvester Ganagana

Wenikado Sylvester Ganagana is a Sculptor, Guidance Counsellor, and Art Historian. He is a professor of Sculpture in the FAA Department at Niger Delta University (NDU). He earned a PhD in Guidance and Counselling from UniBen in 2006, and a second PhD in Art History from DELSU in 2010 (Abubakar, 2017). He earned a M.Ed. degree in Guidance and Counselling from UniPort in 1989, a M.A. degree in Art History from DELSU in 2006, a B.Ed. degree in Sculpture, and a NCE in Fine and Applied Arts from Rivers State College of Education; an Institution affiliated with the University of Ibadan in 1986 and 1982 respectively. Professor Ganagana has academic work experience which spans from 1983 till date within which he rose from an instructor to a professor. He served as Chairman of the NUC team at the University of Uyo. He was NUC team member at UNN, UniPort, Federal University of Dotsin-ma, and the University of Sokoto. He was an External Examiner to UniPort, Fine Arts and Design undergraduate programme for the 2014/2015 academic session. He was Professorial Assessor to DELSU, FAA Department. He was Acting H.O.D. Fine and Applied Arts at Rivers State College of Education (1997/98 and 1998/99 academic session), and NDU (2001/2002 to 2004/2005 academic session). He was H.O.D. Fine, Industrial and Theatre Arts between 2012 and 2014, and Dean, Faculty of Arts, NDU from 2014 to 2016. Professor Ganagana was a Senate Member representing the Faculty of Arts at NDU between 2009 and 2012.

He served as Associate Editor of the Journal of Vocational Science and Educational Development (JOVSED) between 2000 and 2002 and as a Member of the Faculty of Arts Editorial Board at NDU between 2004 and 2005. He was President of the Association of Professional Artists of Nigeria, Rivers State from 1995 to 1997, and Vice-Chairman of the SNA, Bayelsa State 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 Ganagana presented the 11th inaugural lecture of NDU in which he recounted his scholarly achievements and professed a theory that defined, refined, and interpreted his school of thought (Ganagana, 2014).

Oloidi Patrick Oluwole

Oloidi Patrick Oluwole is a professor of painting in the Visual Arts and Technology Department at CRUTECH. He is the Pathfinder and pioneer H.O.D. He served as a Youth Copper under the National Youth Service Corps (NYSC) scheme at the Polytechnic of Calabar and on completion, joined the Department of Architecture at the Polytechnic of Calabar in 1992. When the Polytechnic was upgraded to CRUTECH in 2002, his appointment was automatically transferred to the University. In 1996, Professor Oloidi 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 in 1998. In 2002 when the Polytechnic of Calabar became CRUTECH, 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.

Professor Oloidi bagged a B.A. degree from the UniBen in 1990, a M.A. degree in Directing from the University of Calabar in 2002, a PhD degree in Arts Administration from the University of Calabar in 2012, and a M.F.A. degree in Painting from the University of Uyo in 2015. He teaches in the Visual Arts and Technology Department and the Architecture Department at CRUTECH. He is a Member of SNA, NSEA, the Reading Association of Nigeria, the Museum Society of Nigeria, and the National Association for the Advancement of Knowledge. He executed several creative works and participated in solo and group exhibitions. Professor Oloidi served as a Member of the Senate, CRUTECH between 2012 and 2014.

CONCLUSION

The contributions of some pioneer academics and administrators are vital to the survival of Nigerian Art schools. The founding, growth, and sustenance of art schools in Nigerian universities is to a large extent dependent on the efforts and contributions of some artists functioning as academics who occupy premiership and administrative positions. These artists significantly contributed to the sustenance and well-being of their art school as H.O.D., Deans of faculty, Vice Chancellors, visiting, associate or adjunct lecturers, external examiners, academic assessors, resource persons in the NUC programme audit and accreditation exercise, and consultants on the establishment of art schools. They are actively involved in the curriculum and developmental plan designing, teaching, research, and research supervision.

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