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Eclecticism Style in Ceramic Art Practices of Ife Art School

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Abstract

Purpose: The study discusses Ife ceramic wares in tandem with the historical approach of the decorative patterns. It equally determines the origin of each style and how it moved and spread across the phases. The sequences of creative impulse and stylistic trends of ceramic practices in the art school from inception have not received scholarly attention in terms of the examination of the approaches towards the conceptions. The specific objective is to investigate the inception of eclecticism in the art school and circumstances behind the conceptions in order to reveal the contextual definitions of used designs and factors influence the innovation.

Methodology: Descriptive and analytical approaches were used to trace decorative trends of each phase and the integration of the various motifs and styles of the previous phases in the new phases that sprung up. Samples of ceramic wares in the art school exhibition brochures, galleries and ceramic studios were collected for analysis and photographs were also taken for evidence.

Findings: In concept, the praxis reveals traditional ideology at inception and desegregation of different themes, ideas, and styles in the recent phase of the practice. The practices are eclectic inclined as of late with reflection of traditional ideology, contemporary issues and customs of Western societies. Notwithstanding, the ceramic art tradition of the art school is aesthetically inclined both in principle and practice.

Unique contribution to theory, policy and practice: No doubt, the sculptural creativeness of Ife wares has preserved cultural heritage for public awareness. This is largely evident in the proliferation of her ingenious adaptation of indigenous deco-stylistic techniques with Western influence that portrayed Nigerian traditional culture by themes, forms and styles in concepts and renditions.

Keywords: *Ceramics, Creative Impulse, Deco-stylistic, Eclecticism, Ife Art School*

1.0 INTRODUCTION

Eclecticism in art consolidates and merges general idea inferred from specific instances instead of espoused single doctrine. The style is latterly in structural forms and deco-stylistic trends of Ife ceramic wares. Eclecticism as a style is one of the Western Art movements that sought for freedom from the rigid style of Classical and Romantic periods (Behrens-Abouseff and Vernout 2006). This style was adopted to take an element of different art movements and use it in one movement (Whittick, 1974). Ceramic art practices of Ife Art School have witnessed deco-stylistic movements and latterly eclectic inclined both in principles and practices. Quasi-bulbous and pyramidal structures with separation by the creation of a boundary that keep apart are

predominant in ceramic wares of the art school (Ajadi, 2017). The eclectic style in the art school could be considered as misuse of objective that was anchored on Yoruba philosophical concept or departing from usual styles to create myths that are compatible with the contemporary development and Western world.

The identity of Ife wares is motifs that reflected the distinctive features of cultural roots, cultural values and social advantages. However, to analyze deco-stylistic sequence of used motifs, how it changes within different contexts and the afflatus behind the conceptions, the approach used is eclecticism art historical; a conceptual approach towards multifariousness in a single paradigm and ideas to acquire complementary insights into an issue (Mohamed, 2018). The approach provides for coalesce of two ideas without creating opposition between them and characterized by multiple concepts and aesthetic innovations that fit with the worldview (Guterman, 2015). The aims are to trace and select elements in the previous ceramic wares and artistic styles in a chronological sequence and how they influence the new concepts. The ideas and creative impulses that are extrapolated from different existing practices for conceptual cohesive connectivity are also examined.

Eclecticism became agnized as a theoretical term around the end of the seventeenth century to select doctrines from various schools of thought (Dillon and Long, 1988). However, ceramic tradition of Ife Art School from inception has been collating motifs from iconic figures, traditional gods, proverbial expressions and objects of different cultural roots in philosophical way to fit the viewer perspective and identification (Ajadi, 2014). Myth collections that are associated with cultures are also profoundly evinced in the ceramic art traditions of the art school. No wonder Chukwuegu (1996) asserts that the ceramics unit of Ife Art School could best be described as a home of “trado-modern pottery and is one of the best in Africa”, where variety of exquisite and splendid pottery and ceramic-sculptures are displayed. The philosophy of the school is anchored with cultural heritages to make creative use of traditional African forms and symbols.

Prominent as these philosophical pots to ceramic section of the art school are, the development and stylistic trends in the practices have not been reviewed to examine the historical and conceptual approach towards the themes and styles. Also, sequences in the ceramic ware structures, and designs of the art school have equally not been studied in tandem to determine prevalent motifs, doctrines, ideas, and styles. The study classified the period of practice into phases to study models of ceramic wares built on eclectic style for examination of the afflatus behind the concepts and the consequences on the philosophy of the art school. Therefore, the paper attempts to examine requisite and crucial questions that stimulated these philosophical concepts and trends in the decorative style of Ife ceramic wares. Do these new concepts and ideas dilate on contemporary issues or customs of Western societies? Did pot structures and decorative styles lose the identity of the distinctive pottery tradition of Ife Art School in each classified period? Did this eclecticism phase incorporate the cultural heritage of African forms and symbols into their styles? These questions can only be answered with some specific objectives formulated to identify trends in structural forms and decorative patterns of ceramic wares built on the style of eclecticism.

The objectives are: To examine the contextual definitions of used motifs and most important factors that influenced the innovation and adoption; to study examples and models of prominent ceramic wares in the school in phases; and to investigate and establish the inception of the style of eclecticism in the art school and the circumstances behind the conceptions.

1.1 Methodology

The methodology for this study is a combination of field investigation and visual analysis. Descriptive and analytical approaches were used to trace the development and the stylistic trends of each phase and the integration of various motifs and styles of the previous phases in the new phases springing up. Eleven (11) members of staff comprising both academic and administrative as well as twenty (20) students were interviewed; the works in both public and private art studios, galleries and museums were studied. Also, samples in the brochures, ceramic studios and galleries were equally collected for analysis and photographs were also taken for evidence.

2.0 History of Ife Art School

Ife Art School became a full- fledged Art Department in 1975 under the Faculty of Arts. The Art school had its inception from an experimental workshop named after the unique naturalistic head *Ori-Olokun* excavated in Ile-Ife. The experimental workshop was only existed as an informal, semi- academic art institution since the middle of 1960s. At the beginning in 1962, the institute of African Studies was bestirred with the aim of studying the culture of the Yoruba, especially in the areas of history, art, music and drama (Adediran and Omosin, 1989). The institute had four units; Art and Art History, Music, Drama, and African Languages (Akinrinade, 1989). The splitsville of the Institute of African Studies in 1975, which domiciled an array of scholars, paved the way for independent and separate departments (Adebayo and Oloruntimehin, 1989). Before its dissolution, the Institute had served as an effective centre for research and publication of materials on aspect of African Culture (Adeniran, 1989).

However, the desire to nurture solid and durable relationship with the host community gave birth to the Town and Gown policy by the university; the outgrowth of which was the establishment of *Ori-Olokun* Cultural Centre to be supervised by the Institute of African Studies under the leadership of Professor Michael Crowder (Akintoye, 1973). The cultural centre had its formation at Ibadan which Oloidi (2000) referred to as “the first all embracing art movement”. Oloidi notes that the club, which was very authoritative and even intimidating in personality, creativity and ideology, was most instrumental to the universal popularity, intellectual insulation of African folklore through drama, novel, poem critical writings, and the visual arts.

Ori-Olokun Cultural Centre commenced officially on 6 June 1968 by Professor H. Oluwasanmi, the Vice-Chancellor at the time (Akintoye, 1973). The centre was situated in a one-story building behind Shell Service Station at the heart of Ile-Ife (Brokensha, 1969). This building was let out to the university by Chief O. Pedro, a prominent citizen of the town (Akintoye, 1973). *Ori-Olokun* workshop was designed to project the cultural heritage, not only of Nigeria, but of the whole of African culture and to also combine traditional art and culture with the new trend of academically acquired knowledge in the arts (Oladumiye, 2005). The workshop was an eye-opener to the multifaceted and dynamic nature of African heritage and cultural studies. A re-organization of the academic structure in the university during the 1975/76 academic session

paves the way for the transformation of Art and Art History unit into a full-fledged department to domicile Painting, Sculpture, Textile, Graphics, Art History and Ceramics specialization (Adebayo and Oloruntimehin 1989).

Ever since the commencement of the Ife Art School (Department of Fine and Applied Arts, Obafemi Awolowo University, Ile Ife), it has witnessed a series of development in themes, contents, forms, and techniques. The Art School's objectives, according to Lawal (1984:8), are to provide students with practical and academic training on all aspects of the visual arts; and to conduct research into all aspects of indigenous/traditional arts, contemporary arts and a broad background in the humanities. In the same vein, Aig-Imoukhuede (1984) avouches that the trainings of the art school are designed for re-orientation in art education towards functionalism; adaptation of indigenous design resources to the needs and requirements of modern times; and evolution of a Nigerian identity for contemporary Nigerian art. The extensive works done by Ben Enwonwu and Solomon Wangboje at its conception and Babatunde Lawal, JRO Ojo, Ola Olapade, Abiodun Rowland, Agbo Folarin and Raphael Ige nurtured efforts should be credited (Ademuleya and Folaranmi, 2005). Fajuyigbe and Umoru-Oke (2006) emphasize on the roles played by Raphael Ige on the actualization of the art school's philosophy with the pottery art traditions and how he combines aesthetics and functionality into the practices

Ceramics orientation of the art school has proved to be outstanding in traditional pottery. The tradition has since emerged as the focus for other institutions and helped in grooming youths in capacity building both academically and technically (Ajadi, 2014). The practice offers instruction in ceramics theory, wheel-throwing, glazing techniques, kiln constructions and cultural hand-built pottery. Electric throwing wheels, open kilns, gas kilns and electric kilns were major equipment and tools like spatulas, polythene, knife, beaters and scooper. The hand-built technique, no doubt, has helped Ife Art school to produce unique pottery arts among other institutions in Nigeria through the basic concepts of arts-forms, styles, and contents. Through this technique, dynamism in themes, forms, and concepts have been achieved over the years. The students are trained to produce ceramic wares decorated with simple patterns and on certain occasions with images derived from nature. The style of ceramic wares developed in the art school over the years is assemblage, producing in segments and pillar pots.

3.0 Stylistic Trends and Developmental Examinations of Ife Ceramic Art Practices

Trend analysis and deco-stylistic movements in the ceramic art practices of Ife Art School are visually discussed exploiting the contents, interpretations, and predilections of selected art works and artists towards each thematic orientation. Conceptual interpretations of all the motifs, and symbols are considered in tandem for developmental examinations under different phases, namely: Early Period (1975-1979), Elegant Decoration Period (1980-1983), Sculptural (Yoruba Mythology) period (1984-1990), Post Sculptural Period (1991-1999) and Eclecticism Period (2000-till date)

3.1 Early Period (1975-1979)

Early ceramists of the art school constituted the first phase under consideration. The period lasted for only five years (1975-1979). The pots of this phase reverberated throughout other phases both in quasi-bulbous and doctrine. The distinctive features of this phase are open rim,

wide mouth, giant body in bulblike form and sparse decoration. These distinguishing characteristics could be associated with Yoruba traditional pots like water pot (*ikoko amu*), storage pot, (*ikoko aapamon*) and cooking pot (*ikoko isebe*). Outstanding ceramists of this period are Hazel Rotimi (1977), Sherifat Fafunwa (1978) and Frank Ajayi (1978). “Flower planter” (Plate 1) by Hazel Rotimi and “Water cooler” (Plate 2) by Frank Ajayi explicate the style of this phase with protrude body and slight decoration. “Unknown title” (Plate 3) by Sherifat Fafunwa was decorated with iconic lines and adorned with sacred Yoruba mythology “*Esu Sango*” usually incorporated into oracle tray (*Opon Ifa*) and *Sango* appurtenance (Ajadi, 2014). *Opon Ifa* in Yoruba cosmology is a symbolic representation of *Orunmila’s* eyes to see into the future which has become a strong symbol in Yoruba culture and recognized as a cultural heritage both in meanings and forms (Ajadi, 2017). Also, this iconic figure is commonly displayed on *Sango* rattle gourd and staff to function as complementary *Sango* representation during the lightning-flash by Yoruba optimistic view (Dennis, 1974).



Plate 1

Hazel Rotimi, *Flower planter*,
 Terra cotta, 5 feet height 1977
 Ife Art School Exhibition Catalogue 1984



Plate 2

Frank Ajayi, *Water cooler*,
 Terra cotta, 4 feet height, 1978
 Ife Art School Exhibition Catalogue 1984



Plate 3

Sherifat Fafunwa, *Unknown title*,
 Terra cotta, 4 feet height, 1978
 Photograph by Ajadi Micheal 2012

3.2 *Elegant Decoration Period (1980-1983)*

Ceramic wares of Ife Art School of this period were characterized by elegant motifs and images. Artists of the period focused on luxuriant and superlative decorations. This ornamentalism style is represented by this fugue. Evidently, the acclaimed segmental pot the art school is known for commenced in this period (Akintonde, 2012). For instance, “*Sango pots*” by Chris Akobundu (Plate 4) exemplifies and showcases the art school’s tradition with ranges of ornamental motifs and images in both high and low reliefs. The motifs set round the pots are invariably depiction of *Sango’s* paraphernalia, like wooden comb (*oya*), rattle (*sere*), *Sango* head at the base, snail shell (*Igbin*), double faced-axe (*ose*), thunderstone (*edun ara*) and tortoise (*ahun*) (Ajadi, 2017). In composition, the work is an adjustable pot that could be assembled and disassembled. The whole pots form a pyramidal structure when assembled and bulbous in shape. Another most exciting work of Chris Akobundu is *Ikenga* (Plate 5) in *Igbo’s* literally meaning “*place of strength*” fully decorated with series of Ibo motifs, and design.

The practice of ornamental display (ornamentalism) in philosophical concept and theme could also be viewed in this work. Yoruba figurative art of the humanistic tradition proportion is found in the sculptural images. The head of the images in the work is given prominence by virtue of its size in the proportion of the body and detailed treatment given to the work by the ceramist. Another work of this phase is ‘*Water goddess*’ (Plate 6) by Ibrahim Banjoko. This ceramic piece is semi-abstracted simulacrum of water-maid “*Iyemonja*” which was excessively decorated with different geometrical objects. At the base was a protruding pot with narrow neck turned upside down and the base regions of the pot were highly decorated with high relief design. The top is an image of a woman carrying a small pot with her right hand. A series of other high reliefs decoration were added to the figure which give it a ritual undertone. However, the work of this phase portrayed the traditions and objectives of the art school both in philosophies and customs.



Plate 4

Chris Akobundu, *Ikenga*,
 Terra cotta, 5 by 7 feet, 1982
 Photography by Ajadi Micheal 2012



Plate 5

Chris Akobundu, *Sango Ritual Pot*
 Terra cotta, 1.5 feet height, 1982
 Ife Art School Exhibition Catalogue 1984



Plate 6

Ibrahim Opeyemi, *Water Goddess*,
 Terra cotta, 1m height, 1982
 Ife Art School Exhibition Catalogue 1984

3.3 Sculptural Period (Yoruba Mythology) (1984-1990)

This is another important period in the history of Ife ceramic wares. The ceramists of this period combined Yoruba philosophical rhyme on pottery. Evidence of this can be seen in “*a o merin joba*” by Moses Akintonde (Plate 7), which marks the inception of folklore in the section (Akintonde 2012). The pot was decorated with the image of an elephant and a crown to depict the mythical story of the tortoise that acutely led elephant astray into human kingdom. Yinka Okunade emphasized much on this folkloric theme. Plates 8 and 9 depict the mythical story of the tortoise that deceived an elephant into the whim and caprices of human kingdom for ritualistic purpose. The works are used to express the Yoruba folklore and the tale of a king who was in need of an elephant to propitiate god for his health. “*A o merin joba* mosaic” (Plate 9) exhibits a sculptural skill in a high relief style and rendered the human figure in Yoruba idealized realism styles (Ajadi, 2017).

“*Water goddess*” by Akintonde (Plate 10) which could be mistaken for a sculptural piece was rendered in naturalism, capturing the captivating mood of the mythical mer-maid in Yoruba oral tradition. The figure depicts the effigy of “*Iyemonja*” in Yoruba cosmology. From the base of the

work to the waist is decorated with fish scales and all other parts were rendered in a woman shape holding a hand-fan. “Triumph of *Ogun*” by Babatunde Nasiru (Plate 11) is a massive pyramidal pot reflecting the Yoruba god of iron “*Ogun*” mythology riding a horse on the top of the pot, decorated with accoutrements of “*Ogun*” worship. *Sango* by Akintonde (Plate 12) is a mosaic decorated with zoomorphic and anthropomorphic symbols rendered in Yoruba proportion prevalent traditional wood carving techniques. *Sango* satchel (*laba*), skirt (*yeri*) and doublet (*wabi*) representation on the mosaic suggest power.

“*Sango* mosaic” (Plate 13) and “*Sango* pot” (Plate 14) by Babatunde Nasiru dilates on *Sango* mythology. The works were decorated with zoomorphic and anthropomorphic symbols and paraphernalia of *Sango* with his attendants, *Sango* worshippers, *Sango* wand, rattle gong, double-headed axe, bata drum, mortal and *Sango* pot (Ajadi, 2017). No doubt, the work exhibits a total captivating rendition of the legendary *Sango* king. “*Bamu Bamu layo*” by Yinka Okunade (Plate 15) is a pot that expresses Yoruba adage on greediness. It is a single earthenware pot depicting the hand of a rich man in his belly swallowing money.



Plate 7

Akintonde Moses, *a o merin joba*,
Terra cotta, 2.5 feet, 1983,
Photograph by Ajadi Micheal 2012



Plate 8

Yinka Okunade, *A o merin joba*,
Terra cotta 2mh, 1995
Photograph by Ajadi Micheal 2012



Plate 9

Yinka Okunade, *A o merin joba*,
Terra cotta 4 by 7 feet, 1995,
Photograph by Ajadi Micheal 2012



Plate 10

Akintonde Moses, *Water Goddess*,
 Terra cotta 1m height, 1983
 Photograph by Ajadi Micheal 2012



Plate 11

Tunde Nasiru, *Triumph of Ogun*,
 Terra cotta 2m height, 1987
 Photograph by Ajadi Micheal 2012



Plate 12

Akintonde Moses, *Sango*,
 Terra cotta 5 by 7 feet, 1982,
 Photograph by Ajadi Micheal 2012



Plate 10

Tunde Nasiru, *Sango*
 Terra cotta, 4 by 8 feet 1987
 Photograph by Ajadi Micheal 2012



Plate 11

Tunde Nasiru, *Sango*,
 Terra cotta, 2m height 1988
 Photograph by Ajadi Micheal 2012



Plate 12

Yinka Okunade, *Bamu Bamu layo...*
 Terra cotta, 2 ft height, 1989
 Photograph by Ajadi Micheal 2012

3.4 Post-Sculptural Period (1990-2000)

Post-Sculptural period was not a period of a unique style or movement but an adaptation of sculptural period. The Post Sculptural is a period that coalesced series of events and styles from earlier periods, elegant decoration and sculptural periods with emphasis on the limitations of the Sculptural Period. A period of developed range of personal styles that focused on the dramatic, geometric, symbolic, modern scenes and royal elements, it was a period of full of drama and beauty with many individualistic and exotic elements. Post-Sculptural artist mostly portrayed royal designs in a bold and dramatic manner, and there was often an emphasis on the past.

“Equestrian Figure” by Gabriel Oke (Plate 13), is one of the works that reflect the modification of sculptural period in royal theme. It shows an image of a Yoruba king riding a horse on a pot, fully decorated with lines of different sizes. The work is a reinasceince of the sculptural period. A version of it was made by Tunde Nasiru as a cover on *Ogun* pot (Plate 11). “Unknown title” by Gabriel Oke (plate 13), which also possess elegant decorative period features. These pots were excessively and superlatively decorated with Yoruba motifs and pattern. A close observation of these terra cotta pieces reveals there are many harmonious patterns and shapes of Yoruba rendered in relief lines. “*Ogun*” by Olusegun Fajuyigbe (Plate 22), is a pyramidal pot decorated with dog-head; symbolizing the ritual animal for *Ogun* sacrifice. The theme of this pot was modified from sculptural phase which was mythological in concepts. “*Yeye Osun*” by Nanashaitu Oke (plate 28) is a visual representation of the Yoruba mythology, *Osun*, the river goddess. The theme of this figure was modified from elegant decoration and sculptural periods. The simulacrum is a symbol of fertility, wealth and beauty. *Benin Queen Mother* by Nanashaitu Oke (plate 29) is a synecdoche of Benin sacred image. It is a substituting reference to the thousands of sacred bronze/brass portraits of Benin ancestors (High, 2010). The head bears an effigy of Benin queen mother (Queen Idia) and rendered in naturalistic style with facial features like the lower and upper eyelids, nose and mouth. Nonetheless, the work of this period still portrayed the philosophy of the art school to promote cultural heritages both in styles and theme.



Plate 13

Gabriel Oke, *Equestrain Figure*
Terra cotta, 1m height, 1991

Photograph by Ajadi Micheal 2012



Plate 14

Gabriel Oke, *Unknown title*,
Terra cotta, 1m height, 1991

Photograph by Ajadi Micheal 2012



Plate 15

Olusegun Fajuyigbe, *Ogun*,
Terra cotta, 1mh 1992,

Photograph by Ajadi Micheal 2012



Plate 16
Nanashaitu Oke, *Yeye Osun*,
Terra cotta, 2ft height, 1995
Photograph by Ajadi Micheal 2012



Plate 17
Nanashaitu Oke, *Benin Queen Mother*
Terra cotta, 2ft height, 1995
Photograph by Ajadi Micheal 2012



Plate 18
Nanashaitu Oke., *Assemblage Pot*
Terra cotta, 1.5m height, 1999,
Photograph by Ajadi Micheal 2012

3.5 Eclecticism Period (2000-till date)

This phase was characterized by traditional motifs, Western customs and contemporary issues. It is a period that pushes the boundaries beyond the status quo of single doctrine, style and concept. The period collated motifs from Western concepts for synchronous issues. In themes, ceramic wares of this period are exploring new ideas, theories and concepts, based on what seems the best and fits the worldview. In structural forms and decorative styles, some wares of this phase are at variance with all the others of the earlier phases, deviating or merging motifs from traditional and modern concepts. Artwork structures and decorations appear unusual, dissonant to the point of looking peculiar and perplexing compared to other earlier periods. Occasionally, the motifs and shapes of this phase dwell on terrain of traditional ideas but more modern in concepts. “Floral Cylinder” by Oladejo (Plate 19) is a terra cotta piece with floral motifs as a design and perforated in floral shapes.

Oladejo is one of the early eclectic artists whose works were mostly decorated with floral motifs. “*Ijapa*” (Plate 20) no doubt, is a representation of Volkswagen auto-mobile car which reflects all the features of the car except mirrors and the wind screens. The work is modern in style, form, and small in size for mass production. “Achievement” by Ajadi (Plate 21) is regarded as example of eclectic art. The pot showcases the achievements of Nigeria from 1960 till date. At the base (1) are FESTAC masks and Nigeria three major ethnic-heads (Yoruba, Igbo and Hausa), (2) series of events happening in Nigeria’s when the leaders are enjoying (3) and cover representing Nigerian elders in tranquilize mood (4). Common fruits (Plate 22) by Akande and Alphabetical mosaic (Plate 23) are characterized by Western concepts. The mosaic can be used as teaching aids for basic school illustrations.

Share Happiness (Plate 24), New Face of Happiness (Plate 25) and Feel the Goodness (Plate 26) are considered as eclectic examples, both in concepts and themes. The mosaics were built for graphical illustration of refreshment advertisement. The themes and styles of these works cannot be traced back to any historical style in the art school or former period. Awojobi (Plate 27) is also a graphical illustration of the units in the Department of Fine and Applied Arts. However,

Unknown title pots by Adetoye (Plate 28) and Akande (Plate 29) merged the concepts of previous phases in their works with the introduction of traditional talking drum “*Iya Ilu*” cowries shell “*Aje*” tassel “*irukere*” and other notable traditional symbols both in inscription and high relief. On the top of Akande and Adetoye’s pots, a prominent figure of Yoruba iconic image, “*Oduduwa*” represented in naturalistic form protrudes with narrow neck. The bodies were excessively decorated with appurtenances of kings and geometrical shapes.

However, contemplation of ceramic art practice of Ife Art School reveals that there are ceramic wares that have been influenced by the traditional style and Western concepts. The patterns and forms on some of the pots reflect customs of Western societies and contemporary issues that are far from traditional values and principles derived from traditional cultures. Hence, eclecticism has appeared in decorative styles in latterly phase ceramic wares of the art school. At inception of the art school, the structures and patterns of the ceramic wares were traditionally inclined. It later witnessed series and collections of decorations from traditional, customs of Western societies and contemporary issues.



Plate 19
 Oladejo Abraham,
Floral Cylindral,
 2ft height, 2000

Photograph by Ajadi Micheal 2012



Plate 20
 Unknown Artist
Ijapa
 2 by 1 feet, 2009

Photograph by Ajadi Micheal 2012



1



2



3



4

Plate 21
 Ajadi Michael
Achievement,

2.5m height, 2005

Photograph by Ajadi Micheal 2012



Plate 22
 Akande Femi
Common fruits

4 by 5 feet, 2016

Photograph by Ajadi Micheal 2018



Plate 23
 Unknown Artist
Profession Alphabet
 3 by 4 feet, 2014

Photograph by Ajadi Micheal 2018



Plate 24
 Unknown Artist
Share Happiness
 2 by 3 feet, 2016

Photograph by Ajadi Micheal 2018



Plate 25
 Artser
The new face of Happiness
 2 by 3 feet, 2016

Photograph by Ajadi Micheal 2018



Plate 26
 Akande Femi
Feel the Goodness
 2 by 3 feet, 2016

Photograph by Ajadi Micheal 2018



Plate 27

Awojobi, O. E.

Fine and Applied Arts

6 feet heights, 2014

Photograph by Ajadi Micheal 2018



Plate 28

Adetoye O. A.

Oduduwa,

6 feet heights, 2016

Photograph by Ajadi Micheal 2018



Plate 29

Akande Femi

Unknown title

3 feet heights 2016

Photograph by Ajadi Micheal 2018



Plate 30

Enigbokan Doyin

Unknown title

3 by 3 feet 2018

Photograph by Ajadi Micheal 2018

4.0 Conclusion

The research has studied developmental trends and deco-stylistic movements of ceramic practices in Ife Art School right from inception till date. Recently, the traditional pottery practice of the art school no longer produces cultural and philosophical wares like the early phases. This could be the result of socio-cultural influence, lack of Yoruba cultural knowledge, skill, dedication and impact of modernization and industrialization. The eclecticism style in the practice was considered and the term means selectivity of idea or doctrine to fit the purpose. The way this style came into practice could be aiming at keeping up the art school with present trends in the world of industrial ceramics. The early styles arose under the influence of factors and circumstances that differed from the conditions that existed in the period of the wares that wanted to design on eclecticism style.

4.1 Unique contribution to theory, policy and practice

No doubt, the sculptural creativeness of Ife wares has preserved cultural heritage for public awareness. This is largely evident in the proliferation of her ingenious adaptation of indigenous deco-stylistic techniques with Western influence that portrayed Nigerian traditional culture by themes, forms and styles in concepts and renditions. Though the ceramic practice of the art school is unique compared to those of other institutions in the country, and its pottery art tradition is aesthetically inclined both in principle and practice, eclecticism approach will encourage adaptation of technology to traditional styles, techniques and materials.

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