Modification of Kwagh-Hir Sculpture of the Tiv People: A Study in Continuity and Change

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Abstract

The Kwagh-hir is a popular theatre of the Tiv people of Benue State of Nigeria. It has come a long way since its inception. Also, it is a theatre that uses wood in many of its properties, and more especially in its sculpture. This trend forecasts a decadence that might lead to extinction of the theatre. This is because the processes of getting, processing and preserving wood are discouraging especially to the youth. In view of this, the researcher set out to modify the sculpture material (wood) to glass fiber reinforced polyester resin (GRP), by casting some masks of the theatre in GRP. Works of art produced were analysed based on meaning, form and content. It was found out that GRP can be used instead of wood in Kwagh-hir sculpture. Recommendations were made for the preservation of the Kwagh-hir relics in museums and for the youth to engage in production of art inspired by Kwagh-hir concepts.

Keywords: Kwagh-Hir, Sculpture, Tiv, Change and Continuity, Glass Fibre Reinforced Polyesther Resin (GRP)

Background to the Study

Kwagh-hir theatre is a puppet marionette and masquerade dance or entertainment group among the Tiv speaking ethnic group in Benue State of Nigeria. It is a popular theatre group that has attracted a lot of attention within and outside the state and the nation, Doki (2006).The origin of Kwagh-hir theatre can be dated to the pre-colonial period in Nigeria, Hagher (1980). Kwagh-hir had a mysterious and political beginning. What started as family story telling by elders to children; to teach morals and discipline in early years, transformed to a social and entertaining theatre.

Today, Kwagh-hir theatre has attracted the interest of the people and the government's sponsorship which led to planned trips abroad, local performances and organization of state-wide Kwagh-hir festivals of which the most recently took place in 2016. Some earlier performances and trips include: 1971 – National Festival of Arts, Ibadan, 1973 – Festival of 200 Traditional Dances of Benue Plateau State in Jos, 1977 – Second World Black Festival of Arts and Culture (FESTAC) in Lagos, 1985 – Performance of the Kwagh-hir on the NTA Network Service and 1989 – reception of the President and Commander in Chief of the Armed Forces of the Federal Republic of Nigeria, General, Ibrahim Babangida in Makurdi. This list has not exhausted, as found in Keghku (1990). There were others performed outside the country, including that in 2016.

In 2015, Benue State government revived Kwagh-hir and made it a very important part of the tourism sector of the state. This encouraged the Ministry of Arts,

Culture and Tourism to organize the most recent Kwagh-hir festival to rekindle the interest of the people in the theatre and seek to improve tourism potentials of the state.

In a situation where performances are successive and expected to be uninterrupted, arrangement of successive events or performance should be easily done to avoid delay. This means that the performances have to be fast and near perfect to delude the spectators. Ipso facto, the importance of wood as the material, of Kwagh-hir sculpture was discovered by the researcher. This prompted him to seek to demonstrate a modification in the sculpture material to reduce some hindrances caused by some of the characteristics inherent in wood as earlier mentioned; so as to enhance performance, aesthetics, and project the theatre to the future.

A major property that Kwagh-hir theatre uses is the sculpture most, if not all of which are made from wood. The procurement of these woods are tedious and costly because the kind of tree (kapok) needed is largely becoming scarce in the area of study now, due to lumbering and deforestation for farming as identified by Okita (2010).

Moreover, the researcher observed that the act of traditional wood carving is fast becoming the trade of the old folks in the sampled area. Fewer youths are interested in the act of wood carving. Additionally according to Igboamazu (2016) wood as a medium of carving is prone to insect attack. But all the literatures reviewed in this study did not identify wood as a problem to Kwagh-hir development. The use of wood in most of Kwagh-hir theatre sculpture is a problem in view of the precarious condition mentioned that are facing wood and that necessitated the question that, what other material can be used instead of wood in making Kwagh-hir sculpture? Therefore, In view of the situation, this project is aimed at using Glass fibre reinforced polyester resin (GRP) to re-create some Kwagh-hir puppets and masquerades. This entails the transformation of the original material – wood, to a new Sculpture medium, GRP.

Purpose of the Study

1. To investigate the problems of wood as Kwagh-hir sculpture medium
2. To demonstrate the possibility of replacing wood with GRP as Kwagh-hir sculpture material
3. To ascertain the inherent qualities of GRP over wood that can benefit Kwagh-hir theatre.
4. To produce Fibre glass sculptures of Kwagh-hir, exhibit the finished product for examination to general view of the university community

Literature Review

Modification

Modification is change that adapts, limits, qualifies, or restricts something to a new end or purpose. It can also mean alteration, innovation that leads to improvement, Dennis, (2016). It has been accepted that 'there is no smoke without fire' in Nigerian parlance which means that there is no effect without a course. That being true, it is also true that every modification has reason why it happened, depending on the situation in consideration, reasons may range from structural, technological, economic, geographical, political, functional and aesthetics According to Dennis, (2016), 'structural reason borders on the material make up of a given object or system, its deterioration may call for a kind of renovation, repair or change to renew it for better existence or performance.' Things can also be modified also for economic reasons, because its

present economic statute is not encouraging, modification could be the only solution to making it economically viable in time and space. These two mentioned situation also applied to the innovations made in the pottery of the Ojah potters of Edo State. The Ojah potters were conscious of the great threat posed by modern wares, hence they started to create forms of pottery such as, Abe Idodo or Abe-Udodo, Ekpakuru, Age, Ena, Okomi, Oshiaololo to meet up with modern demands, Ohimai and Okunna, (2016). Okunna, (2012) also alluded to Ladi Kwali's effort to strick a balance between traditional design and modern technique of pottery production, to create for urban folks what would have remained consigned for the traditional folk. These show that modification is varied and brings development.

Hagher, (1990) also noted that each year, cash donations, a trophy, and a flag, are given to the group that brought more innovations. The following year, every Kwagh-hir troupe would have mastered the innovations of the previous year, and introduce those changes in their paraphernalia. Without modification an ailing system may go extinct, thus modification help any system to remain current and in line with the developing trend in its location Irokanulo, (2014).

Puppetry

Puppetry is the art of making and manipulation of puppets for use in theatrical show. A puppet could be a figure, human, animal or abstract in form that is moved by human and not mechanical aid, Speaight, (2016). Puppetry has existed in almost all the periods in almost every civilization, in Europe, Asia, America and Africa. In Europe puppet shows dated back to the 5th century BCE, but in Africa there are very little record of puppet theatre but masquerade is a very important theatre in almost all parts of Africa Speaight, (2016).

As mentioned earlier puppets are inanimate figures manipulated by humans in a theatrical show, according to Hagher, (2003) 'these manipulations are made possible through a set of intricate network of connections of movable parts of the figure by rods, wires or strings to the reach of the puppeteer, who control the connections rhythmically to produce desired movements or effect, to the thrill of the audience.' This shows that a puppet is a figure that has composite, moveable parts designed to achieve desired effects when controlled by the puppeteer.

In Africa there are about seven notable puppet theatres – the Bamako, Ekoi, Bwa, Baga, Gelede, Nyamwezi and the Kwagh-hir theatres. Out of all these, the Bamako and Kwagh-hir theatres are the most prominent while the Kwagh-hir is the most actively in use. It is a fact that all the African puppets are made of wood, with limited movements (Hagher, 1990). As a result this researcher seeks to explore the use of other material apart from wood in making the sculpture of Kwagh-hir theatre.

Change and Continuity

Change is the only permanent phenomenon since in every situation change happens anyway. Continuity gives the sense of living or maintenance of existence, the unbroken and consistent existence or operation of something over time. Change and continuity is a contemporary principle and applicable in every aspect of anything, organization, systems, living things among others. Change and continuity are inseparable principles. Continuity is a principle of identity; it is what keeps a person or thing the same person or thing in the face of passing time or circumstance. Change is a principle of

vitality required to ensure that the bearer of identity is still dynamic, and alive, Shaw, (2011).

Change ensures continuity, that is to say that an entity will naturally die if it is not making necessary changes in time and space and if it must continue to survive, thrive for long, it must often make changes. This principle of change was adopted by a political party in Nigeria recently with the agenda of changing the country's past of corruption so as to enliven the nation and set it on the part of progress. Change is not always easily accepted just like a matter that would continue in its state of inertia unless acted upon by an external force in newton's first law of motion. So also, people will want the status quo maintained, unless a change occurs. Systems may require external forces to cause changes in them, which will help the system continue in part of positive progression as designed by the operators or end users. When change occurs it may cause alarm, but Nwanna, (2011) assert that it is unprogressive to lament change that reflects current change. It has been noted earlier in this context that Kwagh-hir theatre has undergone several modification (changes) to get to where it is currently (continuity). For example Hagher, (1993) notes that 'Adikpo brought innovation in the art of Kwagh-hir, first time introducing new portable booths and many new puppet types.' But this researcher is still not satisfied by the fact that Kwagh-hir as a – popular theatre, should continue using wood in puppet sculptures. It is reasonable that for the theatre to emerge strong and continue in present time, the wooden parts of the puppets should be replaced with a more current sculpture material.

Clarke and Cornock (1970), observe that wood is a material that has been exploited in sculpture, especially in Africa. It has some inherent characteristics that make it not very durable and if care is not taken, not capable of preserving history Igboamazu, (2016). Goldsworth, (1996) notes that 'wood as a product of trees are endangered due to massive deforestation going on in different parts of the world including Nigeria.' In order to ensure proper preservation of our environment, the wood sculpture of Kwagh-hir need to be changed to more environmental friendly material such as fibre glass.

Theoretical Frame Work

The focus of this project is on modification of Kwagh-hir sculpture which seeks to change the basic material of the sculpture from wood to fiber glass. Modification connotes change and in this aspect, positive change that intend to bring development and growth. The theory that calls to mind when change of this kind is involved is the "Transformation Theory" by George Land, (1973).

Transformation Theory

The Transformation Theory as first explained by Land is a description of the structure of change in natural system. Land's research detailed in his seminal book *Grow or Die* illustrates change as a series of inter locking S-curves. Each interspersed with two break points. Break points are the moments in time when the rules of survival change. Two break point per S-curve yield three distinct phases of
growth. Phase I is characterized by experimentation, in which the system attempts to find a connection with its environment. It is not unusual for a system (organism business, relationship) to die before finding this connection.

Assuming this connection is found, the first breakpoint is reached, it is at this point that the rules for success change from experimentation to replication of success. The system must cease searching, and begin capitalizing on its connections – food supply, market appeal, common interests, by simply repeating its formula for success. In phase II, the system enjoys tremendous growth, limited only by the environment that provides resources for that growth.

Assuming the system is allowed this growth without unexpected changes, it eventually consumes those resources. This is often disconcerting to conscious system; "in Land's terms, nothing fails like success." At this second break point the success (successful) system enters a bifurcation: It begins to accept information or resources that were rejected in phase II, and it simultaneously reinvents itself. A new S-curve is born at the second breakpoint.

Mapping this theory to business (entrepreneurship) yields these familiar conditions, success, growth and diversification. Mapping to the creative (art) process, it yields three approaches to problem solving: Invention, improvement and innovation. Land's Transformation theory clearly differentiates three different rules
for survival, the implication is that the system must be aware of which set of the rules that are currently operative.

The implication of this theory to changing of Kwagh-hir sculpture material (wood), to a more recent material (fiberglass), is that the phase of development of Kwagh-hir during which wood as a sculpture material produced excellent result is almost over, if not gone. So a new material is required to be introduced to meet the need and demand of creativity and environment currently in vogue to engender needed growth and success!

Land's Transformation Theory is related to this study because the theory explains how a dying or climaxing system can be transformed from phase to phase so as to achieve success, maintain growth, development and survival. This is what Kwagh-hir need at this moment, since it has passed first and second phase of transformation, in its third phase, it can easily disappear if efforts are not made to explore the importance of this theory and its application.

Production and Technique for Achieving Sculpture in Fibreglass

Here the researcher explained the elements, technique of execution of works, and the stages of production that culminated in finishing of the main sculpture works achieved in this study. There are 2stages and 7 steps as follows:

1. Stage one: Conceptualization

This project was motivated by Kwagh-hir sculptures; the quest to project it into the future with a sculpture material that is modern called fibre glass. In this stage of conceptualization, the first thing that calls to mind is the picture of a Kwagh-hir (mask) masquerade as seen in plate I. That is the kind the researcher produced in fibre glass. Some of the conceived features of Kwagh-hir masks were put down in sketches using pencil on paper, shown in step II figures 1 – 6 as drawing for sculpture.

Step I

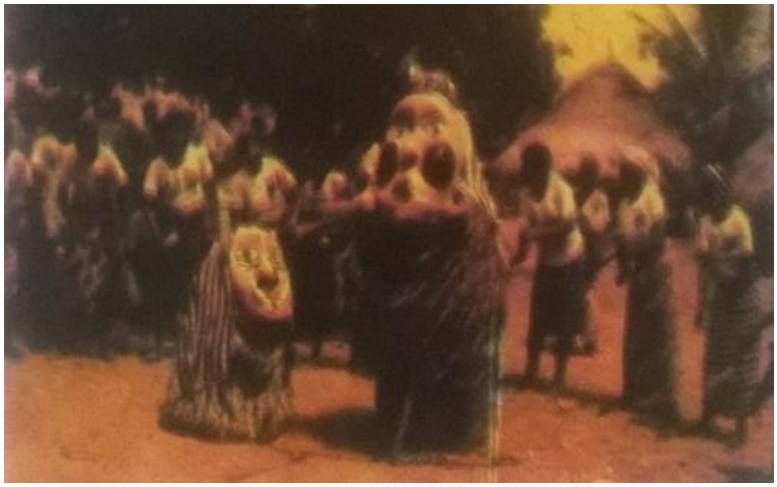

Plate 1: Kwagh-hir Masquerades Performing in a Village Square

Step II Preliminary Sketches

Fig. 1: Drawing for sculpture.
Source: The researche

Fig. 2: Drawing for sculpture.
Source: The researcher

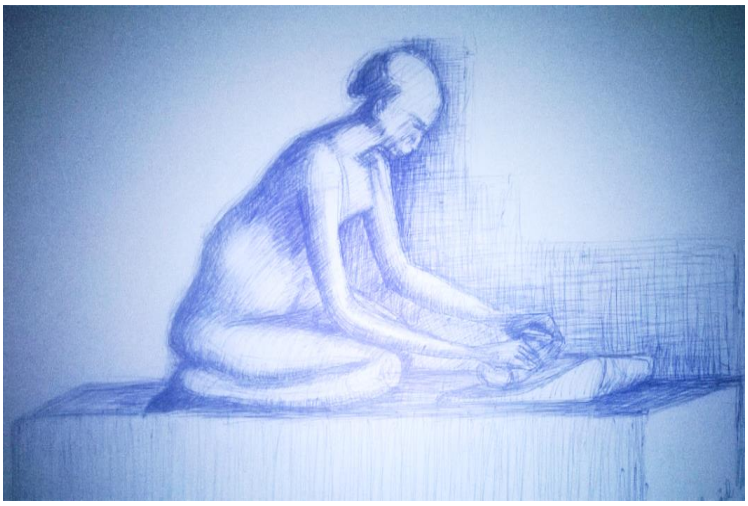

Fig. 3: Drawing for sculpture. Source: The researcher

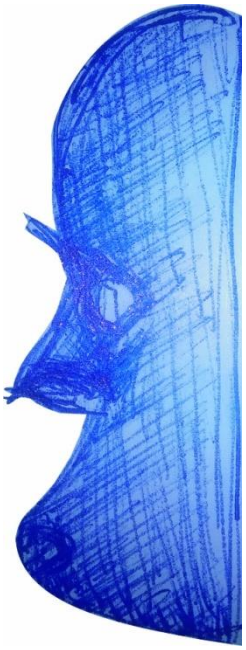

Fig. 4: Drawing for sculpture. Source: The researcher

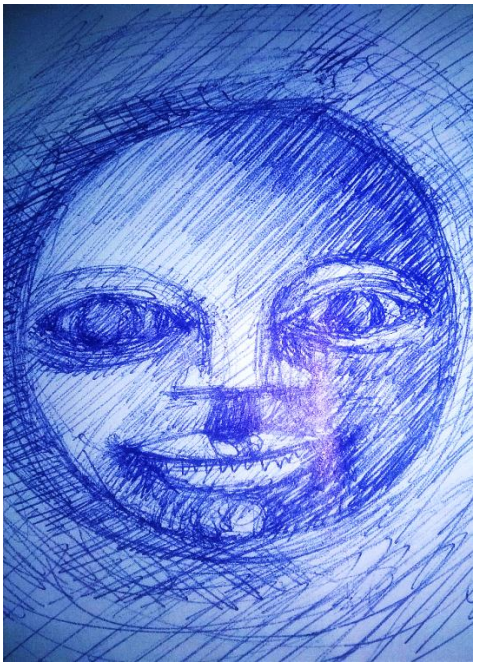

Fig. 5: Drawing for sculpture. Source: The researcher

Fig. 6: Drawing for sculpture. Source: The researcher

Fig 7: Atom the clown. Source: The researcher

Stage Two: Production processes
i. Step I preparation of the armature

Plate 2: The researcher prepares an armature. Photo Credit: Elijah Nwali

The making of armature is a very important aspect of large clay modelling because clay is weak to stand free of support. The armature form a structure upon which the form is made. Basically it takes the form of the model but slightly smaller in size, so as to give space for the medium of modelling.

Armature was welded, nailed or tied depending on the material used. The researcher welded the armature in this case using quarter rods, electrodes and arc welding machines. This was to achieve stronger stability and ensured safety during the modelling as was the case of the modeling of Atom the clown, plate 4. It is noteworthy that some kind of Kwagh-hir masquerades uses some kind of frame work that could also be termed armature. These frame works form structure on which the body of the masquerades or puppets are supported. The beautiful dancing lady (the puppet masquerade produced in this project) is an example of such masquerade with armature. The armature being fabricated in plate 2 by the researcher was used for the purpose of mounting the face mask and the cloth covering of the masquerade. The armature is that important, that without it the masquerade will not take the desired shape. It is also needed to give room for the puppeteer to operate.

So in fabricating the amative seen in plate 2 the researcher used quarter rods electrodes and welding machine. The quarter rods were cut using hark saw. Two circles were created by bending two quarter rods measuring 72" and 85". The circle made of the 72" rod was shaped to form the base of the amative while the other (85") was shaped to form the base for attachment of the face mask (the beautiful dancing lady). Six quarter

rods of various lengths were used to join the two circle by welding them as can be seen in plate 2.

i. Step II Building of the model

Plate 3: The researcher modelling with clay in the studio.
Photo Credit: Chukwudi Onyendi

Clay soil is a soft moldable material that can be used to form any desired shape. Clay has yielded itself to the sculptor for modelling. In plate 3, clay was being used by the researcher to model a relief sculpture of a Kwagh-hir performance that is seen in plate 8.

To make a clay model, the researcher first prepared the clay by crushing it and soacking it in water. When the clay became soft, he kneaded it, spread it on a board and began to mold figures into the slab using clay pinches. At the end of modelling, the model was covered with cement goo, to create a mould preparatory to casting.

Plate 4: Clay modelling for Atom the Clown. Photo Credit: Chiedozie Nwakanma

Plate 4 shows the researcher modelling in clay 'Atom the clown'. For this type of sculpture in the round, a sketch and armature are needed to achieve it. So the researcher first sketched 'Atom the clown' and then fabricated an armature as shown in plate 2, meshed it with chicken mesh, then build clay on it. The research use both addictive and subtractive methods of play modelling to achieve the figure found in plate 11.

Step III Picking of mould

Plate 5: Concrete was used in covering the clay model to produce the negative pattern of the model called the mould. Photo Credit: Chukwudi Onyendi

When it was released from the model, it was washed and charged with the GRP. In plate 5, the researcher is seen charging the mould so produced for the masquerade in plate 8.To charge the mould, the researcher first rubbed engine oil on the mould to act as separator between the cement mould and the charging material. Then he mixed resin, catalyst and accelerator, at the rate of 1000:5:5 mililitre poured the mixture into the mould. After spreading the sticky mixture with a paint brush, he allowed it to set before introducing the fibre mat. The mat was first cut into smaller pieces, but some pieces were shredded before they were layed into the mould on top of the set resin base. This was followed with another dab of liquid mixture of resin, catalyst and accelerator at the rate measured about. The laying of mat and dabbing of resin was repeated to achieve a thick and strong cast. This was allowed to set before the cast was pulled out of the mould.

ii. **Step 6: Picking and joining of the GRP cast**

Plate 6: The researcher in plate 6 was trimming the cast after pulling it off the mould.
Photo Credit: Elijah Nwali

This implies that all the unwanted excess mats that jut out at the edges of the cast must be removed with sharp cutting edge. When these rough edges are removed it makes for easy handling of the work and paves way for further cleaning. Caution must be taking in handling rough fibre stained with hard resin to avoid the injury it could cause. It is advisable to wear hand globes and face mask while engaging in fibre glass cast cleaning for precaution.

Plate 7: The researcher washes the fibre cast for the *Ijov*, and got it ready for painting. Photo Credit: Chiedozie Nwakanma

The washing was done with sand paper (abrasive) detergent and water, by sand papering and flushing. This produced smoother surface as bumps on the work surface were leveled by abrasion while detergent water mixture was poured to remove dirt from the work, leaving a smooth and clean surface to be painted.

Presentation of Finished works and Hermeneutical Discussions

Sequel to the findings the researcher went ahead to produce fibre glass sculptures that can serve the purpose of wood sculptures in Kwagh-hir masquerade and puppet shows. These are shown in the following plates.

Plate 8: Title: *IJOV* (A Beautiful Dancing Lady)
Artist: David Emeribe
Medium: Polyester
Size: 33" x 27" x 8"
Date: 30/04/2018

Plate 8 shows the finished fibre cast already mounted and dressed. The researcher did not come to this stage in a whim, but followed all the stages that were explained above. Having made the metal armature, casted the face of the mask as described in step 3 and 4, he also washed the cast as seen in plate vii. At this point, the researcher applied colours on the fibre cast as desired to come up with the beautiful face mask, in plate 8. The cloth covering was sewn by a tailor as directed by the researcher. These different parts of the masquerade were finally brought together, joined to form the puppet masquerade. The face mask is a fibre glass cast, that shows a spirit inform of a beautiful young girl frolicking to the sound of music she heard from a neighbouring village (human village), in the evening light, as told by Gbegigh the hunter. While dancing, she was unaware that the hunter was watching her. As the dance unravel, the hunter was

carried away and slipped his feet off a stone he was squatting, and tipped off balance. This falling hunter caused some leaves to ruffle with noise, alerting the *Ijov* of the presence of the hunter. Startled, the *Ijov* exploded in a whirled motion and disappeared. The escape drama is shown, the manner of the masquerade's dance. It staged, squats, rises and whirls, filling the arena with its presence in a short while, and enters the back stage.

The mask is oval faced with big loving eyes small nose and a smile reminiscent of Tiv maiden beauty. It is brightly coloured with yellow and red, the green eye bands that called the yellow to harmony also complements the red lips. While the juxtaposed neutrals (black and white) temper the domination by yellow, the whole colouration presents a warm juvenile happiness. The colours do not represent colours as found in Kwagh-hir masks nor do they have the same meaning. They are used here as described. The clothing is a cover that must be, to conceal the masquerader.

The piece is a functional sculpture that could be used to reenact the scene of the hunter and *Ijov* encounter described above. The moveable eyes are meant to indicate liveliness during performance to show that the masquerade doubles as a puppet as could be seen in many Kwagh-hir performances. The eyes move up and down as if searching for a spy or intruder.

Plate 9: Title: *Ioravaa*
Artist: David Emeribe
Medium: Polyester
Size: 28" x 33" x 15"
Date: 30/04/2018

***Iorava* (the grinding woman)** is a fibre glass sculpture in the round. It is intended to act like a puppet. The work depicts a woman grinding locust bean in preparation for making soup for her husband. The work serves as a lesson for good behaviour worthy of emulation to newly married women, who think that in this 'computer age', all old values should be discarded. It also showcases an age long tradition of cooking for the benefits of generations to come. This is also a way of preserving the African culinary history.

The sculpture is a composite one, achieved by joining different parts to make a whole. That is to say that, parts of the sculpture were casted separately. The base, the arms, of the sculpture and the grinding stone were all cast separately and joined. The arms were attached to the body with bolts and nuts, and the body to the waist with hinges. This enabled the parts of the sculpture to be movable during performance.

As mentioned above the sculpture is a kinetics. It can be mounted on a boot and operated from there by a puppeteer as it is done in a traditional Kwagh-hir performance. The clothing used is to give a more naturalistic look to the puppet. This trend has been in use for a long time in Kwagh-hir theatre.

Plate 10: Title: *Atom the Clown*
Artist: David Emeribe
Medium: Polyester
Size: 27" x 16" x 12"
Date: 30/04/2018

Atom was actually a blind man who turned his misfume to humor, endeared him to the love of many and especially children in the neighbourhood. In this sculpture, Atom the Clown was used to capture one of the gestures out of his many gestures during a performance with the children. The stylized head mask is not a naturalistic representation of the man Atom, but an exaggerated distortion of his posture that is

geared towards eliciting more fun for the spectators in a theatre environment. This kind of distortion is not uncommon in Kwagh-hir masquerade sculptures such as in "AIDS" puppet. Distortions are also evident in other masquerade theatre in Africa as observed by Emeimokumo, (2012). The sculpture is a head mask to be attached to a cloth worn by the masquerader.

Plate 11: Title: The Light Bearer
Artist: David Emeribe
Medium: Polyester
Size: 54" x 12" x 12"
Date: 30/04/2018

The Light Bearer is a concept inspired by the *Oriwange,* the lighting man who is incharge of lighting the show. Hagher, (1990), observes that "*Ori Wange*" is responsible for lighting torches and starting fires at the premises of the production, cues the masquerades when and where to enter and perform, and uses his torch to mark the dance rhythm and illuminate the puppets or masquerade. He also charts the performance course to be followed by the actors inside the portable base and masquerades. That is to say that the role of the lighting man (Light Bearer) is very crucial to performance, in the theatre.

The representation of this Kwagh-hir official here is a semi abstract, a slabed, slic, and elegant figure with interesting gesture tailored toward aesthetic attraction and functionality, echoing the centrality of the lighting man in Kwagh-hir performance. This piece is a lamp stand built to serve duel purposes as Identified. It a light fibre glass cast in exploration of Kwagh-hir concepts which can be used in the sitting or bed rooms for lighting, and in auditorium, theatre, and conference halls for decorative lighting.

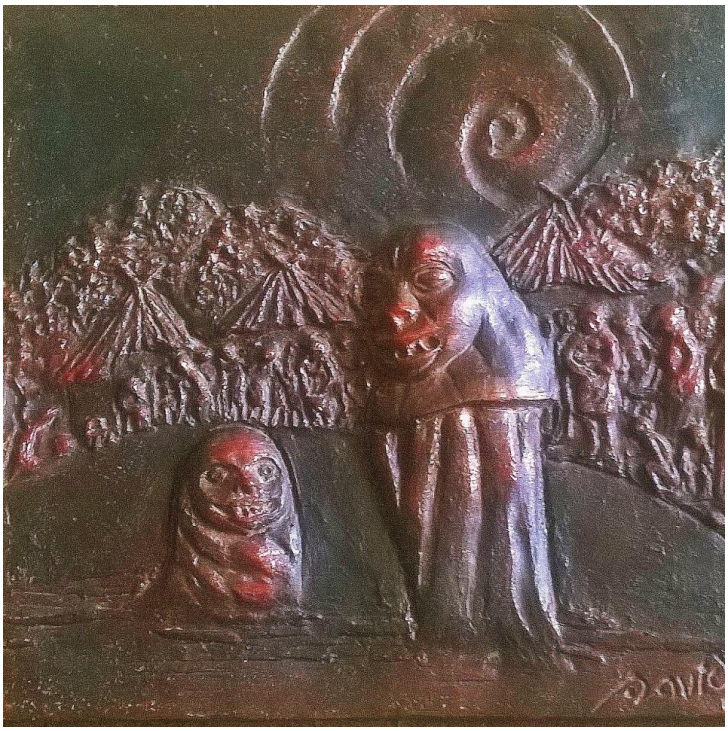

Plate 12: Title: A Typical Kwagh-hir Performance in a Village Square
Artist: David Emeribe
Medium: Polyester
Size: 24" x 25"
Date: 15/06/2018

Kwagh-hir as a popular theatre was a common occurance in Tiv villages particularly during the dry seasons, or the period after farming seasons. These performances were used to entertain the masses, who needed some kind of relaxation after a long period of activities in the farms. The picture scene is *Jov* masquerades performance. This is a great spirit with its wife, reveling in the village square to the admiration of the spectators. The masquerades move in staggered fastness, revolves, squat and rises, filling the arena with their presence and eventually disappearing to the background.

The researcher captured the motions of squatting and rising in two masquerades, the one squatting and the other rising, while the spiral line above symbolized whirling in the air. The spectators were thrilled, and some mimicking the dance steps where they stood. This relief sculpture could be used as a decorative wall hanging. It could also serve to popularize the theatre and preserve its history. The researcher, by making this piece, also intend to bring to fore, the need for contemporary artists to be inspired by the theatre.

Plate 13: Title: *Ioravaa*
Artist: David Emeribe
Medium: Polyester
Size: 6" x 9" x 11"
Date: 30/03/2017

Ioravaa is a woman grinding some ingredients in preparation for cooking. In Kwagh-hir performance, this figure is usually a puppet, and one of the first featured in a performance. The functional *Ioravaa* puppet is shown in plate 8, while this is a decorative piece intended to decentralize the use of this figure in Kwagh-hir theatre. As an aesthetic piece, any person could buy it for decoration. This miniature can be classified as souvenir art, that could be mass produced and sold in craft shops, in order to bring to people's sensitivity the importance of cooking, and further establish the Benue State's slogan, – The food basket of the nation.

In this rendition, a fleeting moment in was captured while grinding, as it was seen in one of the performances. The woman on top of the boot was made more naturalistic, which may not necessarily define the trend of this postulation. Souvenir art can be produced by crafts men, according to their aesthetic values, making prominent what they want and distorted what they chose, so as to define their test, but the figure remains *Ioravaa*. The making and marketing of this kind of sculptures could encourage tourism, patronage, keep artists busy and improve economy

Conclusion

This project was undertaken to modify Kwagh-hir sculpture material, aimed at using fibre glass to produce Kwagh-hir masquerades and puppets and also produce aesthetic sculpture pieces. It was carried out as a result of fore seen problem of

environmental degradation, due to the use of wood as a major material for carving the puppets and masquerades, which might lead to deforestation and the extinction of the Kwagh-hir theatre.

Modification of Kwagh-hir sculpture, a study in charge and continuity shows, that using fibre glass to produce Kwagh-hir sculpture is a possible reality, which can help sustain the youth interest in Kwagh-hir theatre.

Wood as a product of tree is becoming scarcer due to climate change, deforestation, desertification, urbanization among other factors, and as a traditional and receeding sculpture material in Africa, it is very important that wood is replaced with a more recent material such as fibreglass, in Kawgh-hir sculpture. According to Land's transformation theory, new materials have to be accepted to foster continued development and survival. Fibre glass is a modern and available sculpture material that can help improve kwagh-hir art and performance if employed.

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