

Synergic Appropriation of Media and Techniques in Nigerian Contemporary Art Forms: Spotlight on New Mediums

Chika Chudi- Duru, Anselem Nyah

Abstract

Artistic appropriation is not a new phenomenon in the art scene, rather it is gaining grounds with some notable artists displaying their creativity competence through it. In the never-ending search for new ideas and forms of expression in art, artists are progressively embracing the combined effort of appropriation of media and technique in contemporary art. Globally, in the world of art today, many artists have used pre-existing objects or images in their own art with little transformation of the original. But the concern of this paper rests on the concerted effort and adoption of media and technique in Nigerian contemporary art forms by some artists with a focus on new expressions. The aim of this paper is to draw attention to artistic appropriation in Nigerian contemporary art forms while bringing into limelight some artists that are not popular in this style of art and their art works. A select number of foreign artists were reviewed on synergic appropriation of media and techniques before the use of purposive sampling to choose five contemporary artists for an assessment who were found to appropriate some media and techniques in their art forms. Qualitative analysis was used to analyze the data collected. The data was collected from both primary and secondary sources, which are from books, internet, journals, articles and interviews. Photography was also used in this study. The study reveals that there are many artists involved in appropriation art in contemporary Nigerian visual art scene that have remained unnoticed and suggests that it is a form of art which offers a lot of tests and trials to achieve new and attention-grabbing discoveries and also showcases creativity from the artists' thoughts and points of view. It recommends that appropriation art is not lack of imagination or theft and therefore should be encouraged and appreciated.

Key words: appropriation, media, technique, new expressions, Nigerian contemporary artists.

Introduction

Appropriation in art is the deliberate borrowing, copying and alteration of existing images and objects. Appropriation artists consciously copy images to take ownership of them in their art forms. They are not stealing or plagiarizing, nor are they claiming that these images are their very own. This artistic approach does stir up controversy because some people view appropriation as unoriginal or theft of the original art work. This is why it has become imperative to understand why artists appropriate the artwork of others.

Appropriation in arts can be assumed to be the use of borrowed elements in the creation of a new artwork. Appropriation could be seen as a basic aspect in the history of visual arts, performing arts and literary arts. According to Pichler (2009), in the visual arts, to appropriate mean "to properly adopt, borrow, recycle or sample aspects (or the entire form) of man-made visual culture". He further notes that strategies utilized in appropriation art include reconsideration, assessment, difference, adaptation, analysis, mock, enhancement,

augmentation, inventiveness, prelude, imitation, rewording, caricature, reverence, simulation, resonance and insinuation. The term “appropriation” refers to the use of borrowed elements in the creation of a new work as the artist uses appropriation or refers to the new work itself as this is a piece of appropriation art. He also mentioned that, inherent in our understanding of appropriation is the concept that the new work decontextualizes whatever it borrows to create the new work.

In most cases the unique one remains accessible as the original, without change. Appropriation is not new, gaining momentum with the Cubist collages of Picasso and Braque, the readymade urinal presented by Marcel Duchamp in 1915, the 1950’s works of Jasper Johns and Robert Rauschenberg, Pop art and the emergence of Post modernism with notable users of appropriation such as Jeff Koons and Sherry Levine. Appropriation artists were influenced by the 1934 essay by the German philosopher Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*. Appropriation has been used extensively by artists since the 1980s. According to Schwartz (2018), the use of appropriation has played a major role in arts throughout the twentieth century and has continued as a valid art form to the present, and this has produced distinguishing artistic styles. Fine art is developed primarily for aesthetics or beauty while applied art or decorative art serves some practical functions when created and not only aesthetics. Artists create works of art using a variety of media and techniques in which appropriation is one. This study is of the view that appropriating art works to create a new idiom is only a form of expression in art in that appropriation artists want the viewer to be acquainted with the images they copy. With the anticipation that the viewer will bring all of his original associations with the image to the artist's new context, be it a painting, textile design/art, sculpture, fabric design, ceramics, graphics, photograph, collage, combine/mixed media, or an entire installation. The deliberate borrowing of an image for this new context is called recontextualization.

Recontextualization helps the artist to re-imagine and comment on the image's original meaning and also helps the viewer to link up with the original image. The practice was developed much further in the ready-mades created by the French artist Marcel Duchamp (1877-1968) from 1915, in which industrially produced utilitarian objects achieve the status of art merely through the process of selection and presentation. Dadaism continued in which Duchamp as an associate continued with the appropriation of everyday objects and their combination in collage. This movement rebelled against everything art represented particularly the appeal to tradition and beauty. Later, the surrealists that came after Dada movement also incorporated the use of found objects. Those objects took on new meaning when combined with other questionable objects. It later gave birth to what is now called installations. Surrealism also made extensive use of appropriation in collages and objects such as Salvador Dali’s *Lobster Telephone*. In the late 1950s appropriated images and objects appear extensively in the work of Jasper Johns and Robert Rauschenberg, and also in pop art.

However, the term seems to have come into use specifically in relation to certain American artists in the 1980s, notably Sherrie Levine and the artists of the Neo-Geo group particularly Jeff Koons. Sherrie Levine reproduced as her own work other works of art, including paintings by Claude Monet and Kasimir Malevich. Her aim was to create a new situation, and therefore a new meaning or set of meanings, for a familiar image. Appropriation art give rise

to questions of uniqueness, legitimacy and originality, and belongs to the long modernist tradition of art that questions the nature or definition of art itself. This study is of the view that appropriation in visual arts could be like a puzzle to be solved especially when the old masters' works are duplicated in another medium, it could also be satirical, parody and quite amusing and should be experimented on. Nevertheless, in Africa and Nigeria to be precise, there are numerous artists that take great pleasure in collaborating some media and techniques in art to produce new art forms which could be categorized under appropriation art. Qualitative analysis was used to analyze the data collected in this study, with a purposive sampling of five Nigerian contemporary artists who take great delight in using the combined efforts of appropriation of media and techniques as a medium of expression. These artists' perhaps may have remained unobserved, unseen and overlooked. Therefore, this study showcases and discusses the works of some western artists and five Nigerian artists and their styles in appropriation art.

Medium and techniques ---Esaak (2019) defines medium in art as “the substance the artist uses to create a piece of artwork”. For example, the Michelangelo utilized marble to create David (1501-1504), Alexander Calder's stabiles employ painted steel plates, and Marcel Duchamp's infamous "Fountain" (1917) was made with a porcelain as the medium. The word medium can be used in other contexts within the art world as well. The word medium could be confusing sometimes. A broad use of the word medium is used to describe a specific type of art. For instance, painting is a medium, printmaking is a medium, weaving and dyeing are media and sculpture is a medium. Essentially, every category of artwork is its own medium. Medium can also be used to describe a particular artistic material. This is how artists describe the specific materials that they work with to create a piece of art. Painting is a perfect example of how this is distinguished. It is very common to see descriptions of the type of paint used as well as the support it was painted on. For example, one could see notations following the titles of paintings that read along the lines of: acrylic on canvas, acrylic on board, gouache on paper, tempera on board, oil on canvas, oil on board and ink on bamboo. The possible combinations of paint and support are endless, so one can see many variations of this. Artists choose the materials they enjoy working with or those that work best for a particular piece of work.

This use of the word medium applies to all types of artworks as well. Sculptors, for instance, may use metal, wood, clay, bronze, fibre glass, concrete or marble. for their medium. Printmakers may use words like woodcut, linocut, etching, engraving, and lithography to describe their medium. Artists who use multiple media in a single piece of art typically call it "mixed media," which is common for techniques like a collage. A textile artist/ designer could employ dyeing (tie-dye, batik, tritik, folding, clamping, ice dyeing, rust dyeing, marbling, pole dyeing) as a technique in producing some dyed art works. According to sewing guide, there are also lots of other techniques in textiles that could also be utilized by textile artists/ designers to produce some works of art and designs. For instance, printing on fabrics, macramé, beading, open work, felting, reverse applique, ruffles, ruches, fagoting, gold work, applique, patchwork, fabric painting, distressed fabrics, mirror work, ribbon embroidery, fabric flowers, monogramming, fabric origami, hand and machine embroidery, sequins work, rhinestones, tassels and a host of others. In ceramics and graphic designs, there are also different techniques utilized in those areas.

Background, values and beliefs of appropriation art

In the early twentieth century, some artists borrowed objects from non-art contexts into their works. Rowe (2011) observes “that appropriation artists including Barbara Kruger believes that in utilizing existing imagery or elements of the imagery in producing an art work, they are appropriating the real imagery and allowing the onlooker to renegotiate the meaning of the original in an entirely different, more relevant or more current context. Those art works produced assume new and diverse meanings in their new state”. She further states that famous and recognizable works of art and easily accessible images from the media are commonly appropriated. Appropriation artists desire that their viewers identify the images they copy with a view to find out the original work and compare to the artists new context. It could be sculptural pieces, paintings, textile works, graphics works ceramic art works or installations. Five western artists who have used appropriation to express themselves in art are hereby discussed below.

One of the famous artists who has worked on appropriation of art forms is Marcel Duchamp. Below is the picture of an appropriated version of Leonardo da Vinci’s Mona Lisa. Leonardo da Vinci (1452-1519) painted Mona Lisa in the 16th century, it is among the most identifiable and famous portraits in the world. Duchamp appropriated this art work into a newer art form by using a pencil to affix a moustache and beard on it. Duchamp was popular with gender reversal, which could be the reason for the mannish ladylike look. La Joconde in French and La Gioconda in Italian, became his most famous readymade instantly and a symbol for the international Dada movement, which sparked humour, challenged scholarly practices and revolted against the appeal to aesthetics.



Plate 1 :Marcel Duchamp (1883),L.H.O.O.Q. Source:www.wikiwand.com/en/mona_lisa_r

Plate 2: Eugenie Bataille (1883). Le rire. Source: www.wikiwand.com/en/mona_lisa_rep

Eugenie Bataille (1883) appropriated the painting of Mona Lisa. She portrayed it smoking a moustache to the famous painting. This work alludes to some beliefs or custom.

the
ded
ned

Chudi-Duru and Nyah

Robert Colescott (1925-2009), an African American artist who is not ashamed to showcase his racial identity in his art forms expresses his high spirited, humorous or resentful thoughts on being African- American. He reviews historical paintings, finds faults in them and reiterate the historical narratives and symbols using evidences which focuses on black experience. Plate 3 is an example of appropriation; a painting can be viewed which borrows its narrative and composition from the infamous *Les Femmes d'Alger* by Picasso. Here, Colescott depicted African and European influences in his new art form. Colescott has made this famous image his own, in terms of color and content, while still making his inspiration clear. The historical reference to Picasso is there, but this is unrefutably the artist's own work. The work is placed below:

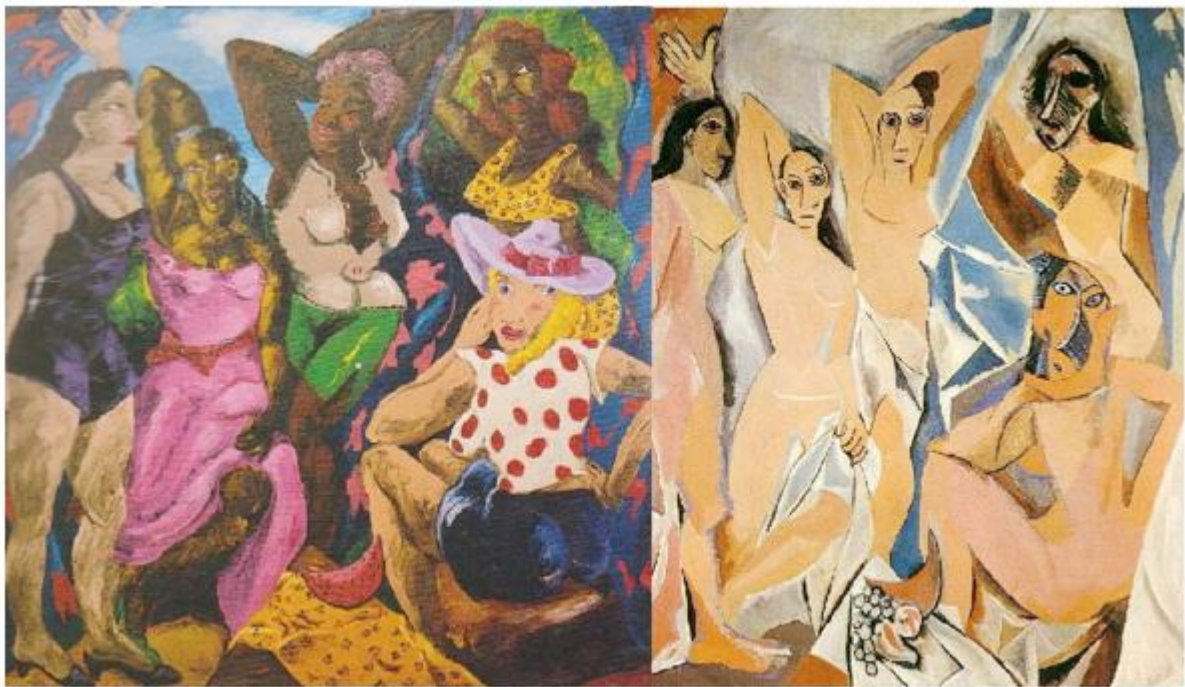


Plate 3: Robert Colescott (1985). *Les Femmes d'Alger: Vestidas*. Source: www.philips.com/articl/29525250/.....

Philip Taaffe (B. 1955) is a contemporary American artist who is best known for his process-based abstractions. He uses a synergic approach of iconography, design, art-historical motifs, and personal experience, to create densely patterned works. Taaffe's paintings are built in complex layers, incorporating both technical and historical compositions. The poet Vincent Katz said of his work. "Each painting is an amalgam of different techniques and media—oil paint transferred from cardboard forms, acrylic stains, oil-based prints from linoleum blocks, scraping, scouring, photo-based silkscreen prints, collaged paper elements, and most recently, spooned acrylic swirls, and intricately cut and applied sheets of gold leaf.". Some examples of his works are could be seen in plates 4 and 5.



Plate 4: Philip Taaffe (2004). *Luna Park*,
Brand X editions. Source:
www.philiptaaffe_artnet.htm



Plate 5: Philip Taaffe (2004). *Luna Park*, *Brand X editions*. Source:
www.philiptaaffe_artnet.htm

Glenn Brown's (B. 1966) paintings highlights his early science-fiction landscapes over abstract compositions but still lives to the figurative images based on art historical references. Exhibition of a moody and sullen, almost creepy atmosphere, which is especially underlined by the integration of certain unappealing physical features of his figures are usually some of the characteristics of his works. Brown opines thus: "I like my paintings to have one foot in the grave, as it were, and to be not quite of this world. I would like them to exist in a dream world, which I think of as being the place that they occupy, a world that is made up of the accumulation of images that we have stored in our subconscious, and that coagulate and mutate when we sleep." Many of Brown's portraits portray formless and shapeless beings that bear cancerous lumps which resembles, massively swollen organs. Brown appropriates images by living working artists, such as, Frank Auerbach and Georg Baselitz, as well as paintings by historical artists, such as Guido Reni, Diego Velázquez, Anthony van Dyck, Rembrandt, Jean-Honoré Fragonard, Eugène Delacroix, John Martin, Gustave Courbet, Adolph Menzel, Pierre-Auguste Renoir, Vincent van Gogh, Chaim Soutine and Salvador Dalí. His works are synergic appropriation of media and techniques of several works by different artists. The artist uses reproductions printed in exhibition catalogues, internet sources or ordered through print-on-demand companies to produce his works. He employs the use of Photoshop in his works. He artistically modifies the image to what he exactly needs by distorting, stretching, pulling and turning the images upside down. He also changes the colour and the background of the original art work centering it on other found images.



Plate 6: Glenn Brown. *The real thing* (2000). Oil on panel. Size: 82x66.5cm. source: Glenn Brown(artist)Wikipedia.htm



Plate 7: Glenn Brown. *On the way to leisure centre* (2017). Oil on panel. Size: 122x244x2.2cm source: Glenn Brown(artist)Wikipedia.htm

Andy Warhol (1928- 1987). One of his appropriated art is entitled *Campbell's Soup Cans* (plate 8). They are 32 in number. Warhol produced this art through a combination of semi-mechanized process, using a non-painterly style. The images of *Campbell soup cans* are obviously seen appropriated. He plagiarized the original labels exactly with some symbolic representations. Warhol isolated the image of these products to stimulate product recognition and stir up associations with the idea of Campbell's soup. His work depicted materialism, propagation of business ventures, industry, trade, snack food, bourgeois values, and nourishment. Its commercialism became a slight to the technique and philosophy of abstract expressionism. Warhol's use of popular imagery became part of the Pop Art movement.

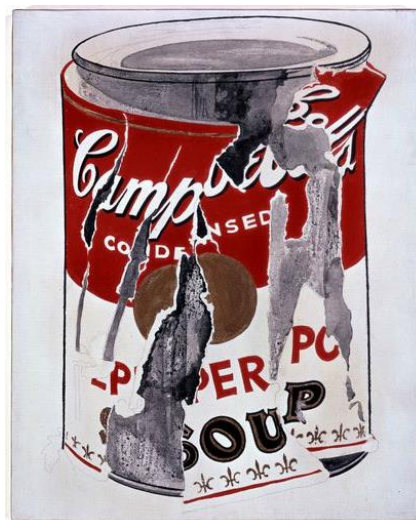


Plate 8: Andy Warhol. *Campbell's soup cans*. Size: 20" by 16" each for 32 canvases (1962). Source: en.wikipedia.org/wiki/campbell's_soup_cans

Contemporary art in Nigeria.

Famule (2014) defines contemporary art in Nigeria as a Western type of art which entails that the artist acquires an official (academic) or unofficial (workshop- oriented) art training systems. Oloidi (2003) in Famule (2014) proclaims that Aina Onabolu, the father of modern Nigerian art has employed new or true art as terms to explain what he recognizes as contemporary Nigerian art. Many Nigerian artists, art historians, art educators and art critics fall under this category. Some are popular in Nigeria and beyond while some are not. Some are even Diasporas and scattered all over the world. Different art schools in Nigeria have trained and are still training some artists. On the other hand, some traditional artists are also training some in their own local ways of apprenticeship and handing over from one generation of the family to the other for example the Ikot-Ekpene raffia mat weavers and mask carvers, the Akwete-Igbo weavers, Aso-oke Yoruba weavers, Igbira weavers, Uke-Igbo mask carvers, Hausa and fulani embroiders, Akwa-ocha weavers in the Igbo speaking Delta region and many others. There are lots of contemporary artists that are practicing, each with their different styles, media, techniques and ideologies. Some concentrate on a particular medium and technique to create personal styles while some have carried out studio explorations on appropriation in art.

Some appropriation artists of Nigeria extraction and their works

Five of those Nigerian artists that have been continuously working on synergic appropriation of artistic medium and techniques in different areas of specialization in art that are great in their works but are perhaps yet to acquire elaborate visibility on the global art scene are hereby discussed below alongside their works.

Yinka Shonibare (B.1962), a Nigerian in diaspora explores identity and colonialism within the contemporary context of globalization using appropriation in art. Yinka Shonibare's "*scramble for Africa*" comprises 14 life size fiberglass mannequins dressed in Dutch wax printed cotton. The men are headless, naturally seated around a large table bearing a map of Africa on the surface. He synergizes sculptural techniques with textile fabrics to produce his art forms.



Plate 9: Yinka Shonibare. *Scramble for Africa*. Source: National Museum of African Art, Smithsonian Institution (2009). Medium: fiber glass and African wax printed fabrics (Dutch Wax Print).

Chika Chudi-Duru is a textile artist, textile and fashion designer and mixed media artist. She is greatly influenced by the University of Nigeria, Nsukka (Nsukka art school) and Ahmadu Bello University, Zaria (Zaria art school) respectively where she schooled, and this could be visibly seen in her art forms. She is known for her acrylic paintings on dyed canvas and wearable paintings on fabrics and prints where she synergizes some media and techniques in painting with those in textiles design to produce some thought-provoking art works. It's like she got fed up and dissatisfied with the usual traditional dyed fabrics so she uses her brush to rebel against it by expressing herself extensively using acrylic and oils as a media on dyed fabrics instead of accepting it the way it has always been. Chudi-Duru represents the new generation of contemporary Nigerian textile artist who infuse modernist sensibilities into an age-old traditional art form, radically challenging long-established notions that locate textile art and design within the limiting frame of its utilitarian function. She sought new ways in form of painting to appropriate the dyed fabrics into wearable art and paintings which could bear the artists' signature. She has not always been satisfied with the way dyed fabrics had always remained as apparels without any other form of art on them. In her own eyes they looked quite drably, she wanted some form of art to live, breathe and thrive on them. Her painting style is as a result of a consistent quest for growth in textile art and textile painting and finding a new personal voice. In her textile painting (among her textile painting series) placed on the fig below one could find a synthesis of painting and textile designs. She uses a postmodernist approach in her textile production. She sets aside the African technique and ideas to embrace a distinctive African approach to art with the aim to draw from African traditional art. To achieve this, she utilizes Uli traditional hand painting symbols and motifs of the Igbo and the hand dyeing techniques of the Yoruba – Nigeria on the canvas.

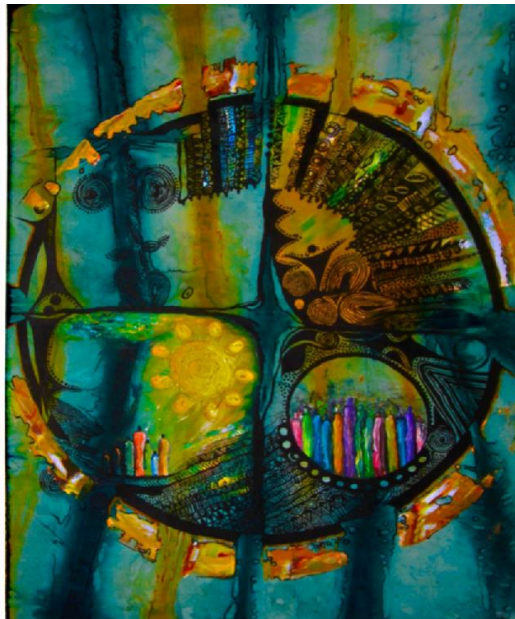


Plate 10: Chika Chudi-Duru. Title: The meeting (2020). Acrylics on tie-dyed canvas - mixed media. Size: 81cm by 54cm



Plate 11: screen printed fabric with acrylics and painting with polymer 3D fabric ink. Source: Chudi-Duru (2016).

Her works chant African thoughts and also explores, evaluates, interrogates and challenges socio-political structures and issues within the family and the society at large with the purpose of giving a voice to the voiceless through postmodernism. Also, the intricately rendered uli traditional painting motifs could be seen in the painting on dyed canvas creating an impression which challenges the old ways of dyeing for clothing only. She has proved that canvas could be dyed, painted, signed on, framed and hung for aesthetics purposes. Her style features different shades of the dyes utilized on the canvas and uli traditional hand painted symbols of the Igbo. It is a fusion of textile design and painting media and techniques which is simply described by Anselem Nyah as textile painting.

John Amanam (aka immortals), a sculptor and former movie special effects artist from Akwa- Ibom State, Nigeria is a reality changer whose venturesomeness into hyper-realistic prosthesis as a sculptural practice was driven by the sheer compassionate feeling for the amputees. He is a pioneer in designing hyperrealistic Black prosthesis. His first trial on prosthesis was prompted by the fear of frustration that griped him when his brother lost a limb to motor accident; in finding solution to this scarring predicament, he took advantage of his sculptural possibilities to experiment on various media and chemical substances to recreate hyper-realistic body part for the humans. His work spanning prosthetic hands, legs, fingers, toes, ears, noses, and breasts was so rare that he registered a patent over his innovation in Nigeria.

This studio experimental result in the visual art does not only establish humanistic and technological synergy, but an actualization of both synergic and appropriated pseudo-realistic forms provided by art in the practice of medicine. It is a synergic hybridity of art and technology through studio experiment for the science of medicine. John Amanam's works are simply the blend of media and technique of *craft'en sculpture*, a knowledge he undoubtedly has been inspired by the *craft'en* art (which explains that there is a meeting point between art and craft and in every work of art there is an element of craft and vice versa) philosophy of

Chudi-Duru and Nyah

UNIUYO art school where he earned a B.A degree in sculpture from the Department of Fine and Industrial Arts, University of Uyo, Akwa Ibom State, Nigeria.

His pioneering work on prosthesis opens his window to global artistic and medical connections. Amanam's projects on mixed biomorphic and mechanomorphic sculpture in the sculpture garden of Uniuyo was an earlier abridgement of style, media, material, technique and technological synthesis which was skilfully achieved by the clever appropriation of fibre glass composites, metal and glass-ware to suggest dynamism, movement and force in an immobile mortal, which is related, but slightly at variance with his recent works of prosthesis that is copied from life and decontextualized to pseudo realism with post-modernist intent. Amanam is often known to express the fact that he was never interested in prosthetics before now, he tried to use his expertise in special effects to help his brother. Without any formal training in prosthetics, he rather developed himself through autodidactic research to learn the craft. (See plate 12)



Plate 12: Amanam's Prosthetics work. Human Parts (Upper limbs, lower limbs & palm) 2021. Life size. Source: hyperllergic.com photos.

Anselem Nyah, is a hybrid product of UNIUYO and UNIBEN, but with significant imprint of the aforementioned Art School. He engages boldly in multi artistic expressions in Fine arts, thus declaring his creative freedom in subtle spread across sculpture, painting, architecture, print media, cartoon, craft and Instructional System design. Anselem's, specialization, however is distinguishly resident in painting where he talks the art of synergic appropriation with fluency and command. In his visual advocacy for sustained innovativeness in synergic hybridity and appropriation of styles, media, materials and techniques in contemporary contexts. He beams this path via his yielding approach to watercolor and craft'en painting as shown in Plates 12 and 13.

His creative ideations in simple watercolour renditions in decontextualizing existing formalities of the age-long tradition of pure transparency technique, exemplifies a nudge of change from the regular to the "EXTRA" by the dynamism of opacity interplayed in layers of graded colour tones for enhanced accentuations, action and dramatization to break the existing stylistic tradition. The black and white colours in recent watercolour packs when

appropriated in dexterous moderation; it leaves the art public with desired admiration of brilliance and strength in the work where visual forms are treated with vividness. Such are the vividness of the waterswirls and ripples that surround the drowned figures in the watercolour work below by add-mixed of the provided white colour in the new Packs. The black colour also in recent packs used in good moderation offers the possibility of the shaded tones at the opening of the tunnel and spotted on the essential parts of the work that requires visual clarity, contrast and distinctiveness. This watercolour piece entitled, "Drowned in the tunnel", which was achieved as a watercolour technique produced in 2017, first acquired the name for this style of mixed media technique in Agbara-otor, Harmattan Workshop 2002. In some of his works on watercolour extra, in furtherance of the synergic appropriation, among which are; survival II, nne's kitchen, Nigeria today among others; he explores the synthesis of materials such like, broom sticks, toothpicks, foils and other fancy materials for effective innovation and dramatization.

Web of tradition is another remarkable example of his work on media technique and material synergy brilliantly crafted to create a bridge between the art of Painting and craft with local content of Ibibio trado-cultural identity which, are brilliantly demonstrated in the crafting, painting and assemblage of vernacular idioms. The work which is rendered in acrylic colours bears the testimony of eclectic appropriation of media, styles, materials and techniques. The name craft'en painting is a by-products of the craft'en art philosophy of the University of Uyo art school, propagated by Late Pa Effiong Williams Inyang.



Plate 13

Artist: Anselem Nyah
Title: Drowned in the Tunnel
Medium: Water colour extra
Size: 50cm x 40cm
Year: 2017



Plate 14

Artist: Anselem Nyah
Title: Web of Traditions
Medium: Mixed media
Size: 90cm x 60cm
Year: 2017

Ozioma Onuzulike is a product of University of Nigeria, Nsukka Art School. He is a ceramic artist, poet and African Art and Design historian. He is a mixed media artist who utilizes millions of palm kernel shells in terracotta, turning many of them into glass beads in a very painstaking studio process. He has utilized this technique to weave mixed media ceramic

art works that has a resemblance to some traditional hand-woven fabrics in Nigeria and are used to make some fashion statements, for instance the Akwete and Aso- Oke woven fabrics or foreign fabrics like laces. These fabrics are used for special occasion in Nigeria. Ozioma reveals that they are highly regarded in Africa as markers of social status. He further says that his works are like, “weaving Africa’s history – past and present. My studio practice has been concerned with the production of new table ware designs (art pottery) and the use of ceramic elements in conceptual mixed-media sculptures that interrogate issues of armed conflicts, political violence (including imperialism) and human vulnerability”.

According to ko artspace (2021), his recent work has been inspired by the aesthetic and conceptual force held by such natural resources as yam tubers, palm kernel shells and honeycombs which he mass-produces in terracotta and weaved together in often backbreaking processes. He configures a multiplicity of the individual units in ways that call attention to burning socio-political and environmental issues (such as reckless politics, bad governance, imperialism, terrorism and climate change) and their effects on the human condition in Africa and beyond. In his work placed on the figure below, he made use of earthenware and stoneware clays, glass and copper-coated aluminum wires. The combination of these materials produced some thought-provoking art works.



Plate 15: Ozioma Onuzulike. Mended Amour for King Jaja (40kg mixed media amour). (2021) Earthenware and stoneware clays, glass and copper-coated aluminum wires. Source: <https://ko-artspace.com/artworks/58> 1/4 x 61 3/8 x 2 3/4 in, 148 x 156 x 7 cm

Conclusion

Appropriation in arts have always been seen in the art world. Both western and Nigerian artists have expressed themselves in art by adopting some techniques and media from already existing art pieces. There are many reasons why this pattern is towed by some artists who utilize it, although some critiques have described it as lack of ideas. Some artists are also against some of the artists that have copied their works to add or perform some extra work on them. To them, their ideas were stolen. This study is of the view that most of the appropriated

art works had some additions different from the original copies making them to be entirely different from the original. Those artists that utilize appropriation as their own means of expression believe that an extra mile should be taken to showcase more creativity. It could also be said that the artists are bored with seeing the same artwork the same way all through the years. Perhaps they are craving for fame and wealth in the art world. Sometimes they appropriate when they feel marginalized in gender and in race. However, appropriation in art has provided endless opportunities to artists who see it as a way of showcasing their interests and talents in the field of fine and applied arts.

Finally, this study is to appraise some Nigerian contemporary artists and their appropriated art works that have not been brought into limelight and also their significance.

Recommendations

There are many contemporary Nigerian artists that are fully practicing and successful that are not well known (Famule,2014). There are also many contemporary Nigerian artists synergizing appropriation of media and techniques to produce new art forms and are quite successful but are not well known. It is not humanly possible for all of them to be showcased in one exhibition and local publications at the same time. This study recommends that, for a comprehensive analysis and documentation of these artists in Nigeria, there is a need for more publications and exhibitions in Nigeria to feature some of these artists who are successful in appropriation in art with a spotlight on new idioms that are not well known.

References

- Admin (no date). Appropriation: Is it a form of art? A lack of imagination? Or just plain theft? Retrieved from www.upagallery.com/creative-fufillment/2014625appropriation-on-7-11-20
- Elger, D. (2006). Dadaism. Koln Taschen, London, United Kingdom. Pp.80
- Esaak, S. (2019). What is the definition of “Medium in Art”? Retrieved from www.thoughtco.com/medium-definition-in-art-182447 on 11-11-20
- Famule, O. (2014). Contemporary art of Nigeria and its Post-independence Impact. Presented at contemporary art of Nigeria’s panel Discussion, Chicago 2014.
- Gersh-Nesic, B. (2019). What is Appropriation Art? Retrieved from Hanci, I. (2016) www.ambermerryphotography.wordpress.com/... on 4-11-20
- Ilaydahanci- contemporary examples of appropriation. Retrieved from www.notheastern.edu/..... on 9-11-20
- KO (2021). Ozioma Onuzulike. Retrieved from <https://ko-artspace.com/exhibitions/14-ozioma-onuzulike-the-new-nsukka-school-series/> On 2-5-22.

Oloidi, O. (2003). Art recentism, art currentism and the Physiognomy of Modern Nigerian art from 1970 to 2003: Dakar- Art, minorities, majorities. Retrieved from www.linkedin.com/pulse/contemporary-art-nigeria-its-post-indepence-impact...

Pichler, M. (2009). Statements on Appropriation, published in *Fillip #11*(2010), Vancouver.

Schwartz, O. (2018). The art of appropriation. Retrieved from www.ethics.org.au/the-art-of-appropriation on 13- 11-20

Rowe, H.A. (2011). Appropriation in contemporary art. Retrieved from www.inquiriesjournal.com/articles/1661/appropriation-in-contemporary-art on 10-10-20