

EXPLORATION OF AESTHETIC VALUES OF THE *AGBOGHO-NJENJE* COSTUME IN CONTEMPORARY PAINTING

Contributed by
Ogbonnia Ukie and Ivan Okonkwo

Introduction

Painting, a two-dimensional visual art form, has been used globally for social criticism and cultural identity expression. Originally promoting aesthetic ideals, it has evolved into humanitarian endeavours. Artists are mainly influenced by their environment and culture, sometimes cross-culturally. African masks, for example, had a definite impact on Pablo Picasso's cubist painting style in Europe. According to McCully (2010), a group of European avant-garde painters were highly impressed by the exquisite forms of traditional African sculptures throughout the early 20th century, which in turn had a significant impact on the development of modern art. Despite their apparent ignorance of the fundamental ideas and purposes of West and Central African culture, these European artists did not waste any time in incorporating their distinctive forms that had spiritual undertones, to depart from the naturalistic styles that defined Western art (Avav, 2017).

African artists are exploring indigenous cultures and traditional art forms to discover innovative artistic expressions, aiming to enhance their social values and new meanings through their investigative engagements. In Nigeria, artists' explorative projects have significantly influenced their creative future and brought their traditional artistic history into the present. Obeta (1991) posits that eminent scholars like Uche Okeke (1933 – 2016), Obiora Udechukwu (1946 -), and Chike Aniakor (1939) have been inspired by Igbo traditional *Uli* body designs. Their artworks now hold the same value as their contemporaries' worldwide. Notably, Nigerian artists have drawn inspiration from masquerades, as seen in paintings by Ben Chuka Enwonwu (1917 - 1994) and others. These artistic studies immensely contributed to the development of African art and culture (Saleh, 2010).

This research investigates the *Agbogho-Njenje* masquerade of the Afikpo Village-Group, focusing on costume elements and accessories for contemporary paintings. The goal is to develop a unique artistic expression style, giving the researcher's work a distinct character.

Purpose of the Study

This study mainly aims at exploring the potential aesthetic values of *Agbogho-Njenje* costume of Afikpo- Igbo in Ebonyi State, in contemporary painting forms.

Objectives of the Study

This research has specific purposes or objectives for which the researcher embarked on it. These are: To investigate and explore the unique aesthetic values of the *Agbogho-Njenje* masquerade for adaptation into contemporary painting. To produce painting forms inspired by the *Agbogho-Njenje* masquerade.

Research Questions

Vital research questions were raised to give direction and to guide the study.

- i. What unique aesthetic values, which are relevant to contemporary painting, are embodied by the *Agbogho-Njenje* masquerade?
- ii. What painting forms could be created from the *Agbogho-Njenje* masquerade?

Theoretical Framework

This study is hinged on the Theory of Intertextuality as popularised by the French linguist, Julia Kristeva, in 1966. This theory is all about the moulding or modelling of a text's meaning by another text. It illustrates how an author borrows and transforms a prior text into a different text and meaning.

In everyday literary life, a text is understood to be synonymous with a written and verbal text. Similarly, Paatela-Nieminen (2019) argues that, "An image has its visual grammar. An image can be studied as a text according to the postmodern way of thinking. An image can also be called a visual text". Culture, in addition, plays a great role in intertextuality because there is a huge vice-versa influence between culture and an author. The creation of a work of art or literature is largely influenced by the updated knowledge of the artist or author, respectively, from what he has observed or read. In 1958, Chinua Achebe hired Uche Okeke to visually translate his novels into "folklorist images," highlighting the unease experienced by the Igbo land upon Western missionary arrival. Udeze (2015) supports that although *Things Fall Apart*, the well-known book by Chinua Achebe, turned fifty years old in 2008, Krydz Ikwuemesi first proposed translating the book into drawings and paintings in the same year. That demonstrated a verbal-visual dialogue possibility in the creative enterprise (Nwafor, n.d.). This research reconstructs cultural elements in *Agbogho-Njenje*, transforming them into new meanings through the transformation of the cultural text into a visual painting.

Origins of *Agbogho-Njenje* Masquerade

The origin of *Agbogho-Njenje* masquerade could be traced back to the origin of Afikpo, hence the culture of the people lives with them. It is worth noting that any available information about the origin of Afikpo is largely based on oral traditions because there were no written records; thus, their existence began from the prehistoric era. This book presents an oral tradition of Afikpo's development, relying on oral tradition passed down from various descendants and elders, as no recorded narrative existed at the time (Mbey, 2004). The lack of historical information and a clear chronology for traditional African art in the South of the Sahara has hindered efforts to determine their true origins and the need for a comprehensive methodology (Nwanna, 2016). Afikpo is a geographical entity in Nigeria's southern Ebonyi State, encompassing over 146 square kilometres. Its boundaries include Akpoha to the north, Unwana and Edda to the south, Cross River to the east and Amasiri to the west (Mbey, 2004).

The *Agbogho-Njenje* masquerade custom, practised by the Afikpo people in Ebonyi State, Nigeria, is a satire of the physical manifestation of the maiden spirit. It is usually adorned to capture the grace and allure of feminine beauty. Walking around the village arena in what appears to be a fashion parade, *Agbogho-Njenje*, whose name translates to "maiden *Njenje*," leads other *Njenje* masquerades and presents themselves as models (afikpoonline.com, 2017). In Afikpo dialect, the word *Njenje* means "walk-about", as the name suggests. It is a feminine masquerade that appears in Afikpo between November and December of each year to usher in the *Iko Okochi* festival. It is

being performed by the male initiates of the *Ogo* cult between thirty-five and fifty years of age. It is gorgeously dressed with expensive costumes while always leading other *Njenje* masquerades on parade (R. O. Oko, personal communication, June 24, 2017).

Ottenberg (1975) supports that *Agbogho-Njenje* is the most elaborate masquerade, which is always showcased as part of the *Iko Okochi* festival and forms a parade of the young adult members all through the Afikpo communities. The masked "paraders," many of whom are dressed in female attire and are placed in age-descending order, move in unison. *Agbogho-Njenje* is classified as the beauty queen who leads other *Njenje* masquerades in a cultural fashion-like parade. No matter the number of *Agbogho-Njenje* in performance, the most beautiful in respect of costume, elegance and feminine attributes, must be projected in front as the queen that leads others on parade (D. E. Ibe, personal communication, February 12, 2017).

The masquerade cult is thought to reflect the ancestors and their supernatural wisdom because no member of the community is beyond its laws and powers (Asigbo, 2010). Interestingly, the *Agbogho-Njenje* is performed by the male *Ogo* cult initiates during the *Iko Okochi* (dry season) festival, which takes place between November and December and alternates among the Afikpo Village Groups. The goal of the *Iko Okochi* celebration is to promote goodwill and camaraderie among the Afikpo people. Every year, *Iko Okochi* starts on an *Orie* day and ends on the next *Orie* day. For example, the feast is moved to Ugwuegu on November 29th after it begins at Nkpogoro on November 25th (*Orie*). The feast continues with Ohaisu, Itim, Ibii, and Onuogo Onye-ani in that order on December 3, 7, 11, and 15, respectively, for a total of twenty-four days (Agwo, 2009). Afikpo people are rich in cultural heritage. This is reflected in their masquerade performances, which always showcase an array of colourful cultural outfits. *Agbogho-Njenje* is one of the most beautiful, honourable and expensive masquerades and stands as a status symbol in Afikpo (D. E. Ibe, personal communication, February 12, 2017).

It is worth noting that masquerades were used during the slave trade to intimidate and capture people, but are now portrayed as deceased males who come back to life. They engage in laughter, dance, and play, attracting people by speaking harshly and sharing stories from the spirit world. Masquerades are a popular form of collective cultural expression, presenting ancestor figures who take on physical forms for community rites or religious obligations. The traditional Igbo masquerade employs postcolonial discursive strategies like translation, parody, mockery, imitation, and metaphor to address colonialism. (Ugochukwu, 2017).

An appreciation of art is evident in the vibrant, native costumes that cover the masquerade from the headgear to the feet. That is what drew the researcher to investigate the *Agbogho-Njenje* masquerade as a source of inspiration for exploration in modern art. In support of the researcher's creative direction, Frank (2008) states that "most artists are experimenting with modern styles as they search for new ways to express their roots."

Stokstad (2008) also agrees that "in searching for ways to express an African identity in art, some of the new artists are continuing to draw inspiration from indigenous traditions and culture, while others are seeking new meanings." The study explores *Agbogho-Njenje* to identify aesthetic qualities and creative elements like shapes, colours, and traditional symbols for artistic painting expressions.

Relevance of *Agbogho-Njenje* Masquerade in Afikpo

The Iko Okochi festival, unique to the Ehugbo cultural area, continues to thrive among the Afikpo-Igbo people. During the festival, different types of *Njenje* masquerades go on display to grace the occasion. Such masquerades as *Otaakpo*, *Egede*, *Shaashaa*, *Eze Lugulu*, *Ota Ikonte*, *Nwa Bekee*, *Okwebu*, *Agbogho-Njenje*, and others, all perform for different purposes, functions or significances. Notably, almost every festival in Afikpo is colourfully peppered with an array of masquerades.

Oko (2015) also observes that: “Masquerade performances are numerous in Ehugbo. *Akpoha Ngodo*, *Isiji*, *Ikwom*, *Ikpo*, *Oje Ogwu*, *Lugulu*, *Okpaa*, *Oteru*, as well as the *Okunkpo* masquerade performances, among others, are common.”

Agbogho-Njenje's aesthetic and entertaining values, despite not singing or dancing, add an air of elegance, beauty, and charisma that sets it apart from other Afikpo masquerades. The cultural queen of the maiden spirits is characterised by its feminine outlook, controlled feline paces, warm apparel, royal carriage, and feminine aura, all complemented by its makeup. The *Agbogho-Njenje*, also known as *Ovu Enyo*, *Anuma Ehihie*, or *Agbogho Maa*, is a beautiful mask that symbolises queenship and is often accompanied by a costly bottle of wine or gin. (D. E. Ibe, personal communication, February 12, 2017). The masquerade is a social event that showcases Afikpo artistry through costume assemblage, promoting unity among the community. It encourages cooperation between males and females, allowing women to freely share their clothing and costumes, signifying their pride in meeting male affairs (S. E. Oko, Personal communication, June 25th, 2017). *Agbogho-Njenje* is a way for the Afikpo community to showcase their cultural heritage and beauty. It involves regularising and reviving the beauty of their damsels, highlighting the richness of their culture. The beauty of an Afikpo maiden is continually enhanced by new births; a confirmation of the prospects of more beautiful maidens in the future (J. O. Oko, personal communication, December 10, 2017).

Costume of *Agbogho-Njenje* and Its Significance

The *Agbogho-Njenje* masquerade is a symbol of wealth and achievement. Poor men often avoid performing it due to the high cost of its costume. The parade features a stunning outfit, including a blouse adorned with silver and gold ornaments, a skirt made of rich materials, and a collection of ancient and modern jewels (D. E. Ibe, personal communication, February 12, 2017).

Agbogho-Njenje's notable head dress features the *Oba*, a curved bowl-like structure representing a woman's prime beauty, head scarf, headgear, or *Godogodo* hairstyle. The *Oba* features hand mirrors reflecting the ancestral beauty of the womenfolk. The top edges feature *Ikanda*, a colourful design of feathers from rare birds like Ostrich, Eagle, Parrot, and Swan, symbolising the rarity and uncommonness of *Agbogho-Njenje's* beauty.

The *Anuma Ehihie* mask, the most expensive costume, features a variety of designs in white, black, red, and yellow, allowing for artistic expressions with various interpretations. In the Afikpo cultural context, some of the masks depict women with scars or tear marks on their faces, highlighting the burden they bear due to childbirth and cultural expectations they must fulfil.

In the Afikpo community, women who do not have children are considered taboo, and they experience emotional pain, leading to lachrymal tears or marks on their faces. These tears symbolise the burden society places on women, aiming to become complete women and restore their dignity. This practice is known as *Anuma Ehihie*, meaning afternoon moan, and is a form of self-expression (S. E. Oko, personal communication, June 25th, 2017).

Some traditional artists create a replica of the *Agbogho-Njenje*, known as *Opanwa*, with a live lizard or chick tied to the mask. This symbolises a sacrifice to ancestors for protection and success during the parade, rather than the performer dying during the long and arduous event. It also wears an *Asiolu*, a bead necklace, *Nkuchi Nti* earrings, and a sleeveless blouse called *Uwe Maa*. The blouse is made of lace-like materials with shiny stone beads and attached woollen strands around the neck. The blouse is significant in the Afikpo *Ogo* cult, where cultural activities are performed half-naked without shirts, and is believed to have come from the spirit world.

The *Ukwu Eku* skirt, made of over fifteen expensive fabric materials like *Ukara*, *Onungwo*, *Agbanja*, and *Kpomkpom*, is culturally significant due to its beautiful qualities and cultural connotations. *Ukara* fabric is worn by titled men during special festivals to distinguish them from commoners. The *Onungwo* is worn by great warriors or wrestlers during victory celebrations and so signifies greatness. It features tinny bells with tintinnabulations or jingles, while other regalia include Poker-dotted Fabrics in black, white, red, and blue, adding beauty to the masquerade parades. The skin is artistically designed with local pigments *Uhie*, *Odo*, and *Tike*, depicting societal and dead dealings. On the wrist are *Okpukpu Osu* sliced circular bangles, quite expensive to hire or acquire. The masquerade carries *Mia* or *Mai*, an expensive drink, in its left hand to appreciate the admiration of the elders in the community, where it will be displayed at the *Ogo* arena. They appreciate the masquerade in turn with various gifts, including yams, goats, money, plantations, or land plots. (D. E. Ibe, personal communication, February 12, 2017).



The *Agbogho-Njenje* is a traditional performance that involves the use of *Mkpa*, a walking stick with a white handkerchief, as a symbol of authority, protection, balance, and defence. The *Ola*, a cylindrical metal coil, is worn around the ankles of both feet and can cause injuries if not properly fitted. The Masquerade is not meant to attack or be attacked (A. I. Ukpai, personal communication, October 2, 2017). In ancient times, all *Agbogho-Njenje* masquerade performers paraded barefoot, testing their manhood and endurance. Today, western influence has led to the preference for expensive, beautiful designer footwear (*Akpookpa*), defying the traditional age-old practice (D. E. Ibe, personal communication, February 12, 2017). *Agbogho-Njenje's* masquerade symbolises a performer's affluence, requiring professional artists to preserve cultural heritage. Researchers can use the design database to enhance their painting techniques, becoming masters of traditional art in a contemporary period.

Plate 1. An *Agbogho-Njenje* masquerade on parade Photo: Ukie, Ogbonnia, 2018.

Methodology of the Study

For this study, the researcher decided that a combination of two approaches would work best. These are the **Participant Observation Methodology (POM)** and the **Art Practice-based Research Methodology**. The researcher utilised participant observation to compare and evaluate behaviours and statements during *Agbogho-Njenje* performances and masquerade ceremonies. The researcher used ornamented artefacts and Professor Simon Ottenberg's recordings from 1950 to 1960 in Afikpo to create appropriate shapes and imagery for the study. Primary sources of data include oral engagements and traditions, while secondary sources include written materials like textbooks, journals, online articles, and exhibition catalogues. On the other hand, Art Practice-based research methodology is a qualitative, reflective approach that studies the interaction between an artist-researcher and their creative work, converting *Agbogho-Njenje* masquerade performance into modern art styles through studio exploration.

Production Stages of Studio Exploration

For the studio experiment, a variety of painting tools and materials were used from conception to conclusion. These are Pencils, Ball pens, Colour-pencils, Glues or Adhesives, Painting knives, Palette knives, Linseed oil, Turpentine, Scissors, Brushes, Oil colours, Acrylic, Beads, Enamel paint, Newspaper cut-outs, Magazine cut-outs, Suede fabrics, and others.

Stage one entails conceptualisation, preliminary drawings and sketches for paintings, to have clear mental images of what the researcher wants before expertly translating those thoughts into visual forms. In stage two, the ground is prepared for painting by priming it with a light viscosity mixture of glue and emulsion paint to prevent excessive absorption of pigments. Stage three involves setting up the painting environment, including bringing necessary tools, mounting the canvas, and organising items for the easel and painting convenience.



Stage four involves painting the background with a mixture of colours using the glazing technique, sparingly applying colours and allowing them to dry for an hour before expanding the background colours as the project progresses. Stage five involves painting the subject matter to gain a comprehensive understanding of *Agbogho-Njenje* makeup for future explorations. Stage six is the finishing. The final stage showcases a 2ft by 3ft oil-colour painting, emphasising the benefits of participant observation and art practice-based methodologies in visual arts research.

(Plate 2). Stage One: Drawings and sketches for paintings



**(Plate 3). Stage Two: Priming a canvas
In readiness for painting.**



**(Plate 4) Stage Three: Setting the environment,
squeezing out oil colours in readiness for painting.**



**(Plate 5). Stage Four: Laying the
background of the painting.**

**(Plate 6). Stage Five: Painting the
*Agbogho-Njenje***

Analytical Discussions of Some Paintings Produced from the *Agbogho-Njenje* Masquerade

The studio explorations, inspired by the *Agbogho-Njenje* masquerade, showcased their ability to develop contemporary paintings, revealing the rich artistic values inherent in the masquerade.



Plate 5: *Akama*, Ogbonna Ukie, Oil on Canvas, 24x36 inch. 2017.

Akama, which means symbol of beauty in Afikpo dialect (Plate 4), is a realistic representational painting in a 24 x 36-inch size, done by the researcher in 2017. The medium is Oil on Canvas, executed in a portrait format orientation. It has a warm-colour scheme and is composed of a natural, colourful figural masquerade in a motion posture. The masquerade is set against a respectful crowd, surrounded by bright foliage and palm trees, which vanishes into the aerial perspective. It is a lavishly adorned outfit with a white wooden face mask, colourful woollen fabrics, *Uli* design motifs, a walking stick, white elephant tusk rings, and a black headgear with mirrors and feathers. The researcher observed art elements in the *Agbogho-Njenje* masquerade's regalia, using a realism approach. Warm colours, dark shades, and poker dots create forms, while thick and thin lines communicate ideas. Harmonious integration of warm and cool hues emphasises the image and creates a striking visual effect. The painting depicts a beautiful but burdensome journey into the

unknown, with tears on the face mask and a walking stick providing support. It serves as a reminder of life's unseen vagaries.

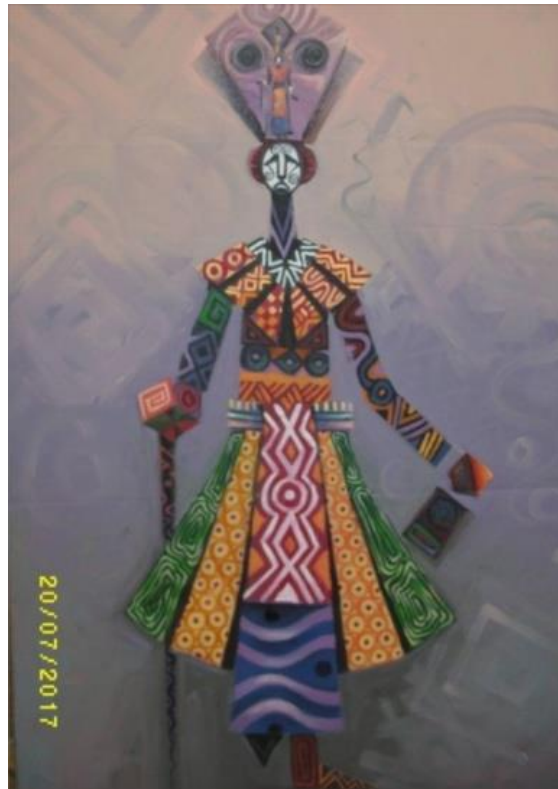


Plate 6. **Mgbo**, Ogonnia Ukie, Oil on Canvas, 24x36 inch. 2017.

This painting (Plate 5), with the subject matter represented in a cubism form, is titled **Mgbo**, a derivative name from Abakaliki, which means a full-fledged girl. It has a vertical orientation and was produced by the researcher in Oil on Canvas, 24 x 36 inches dimension and dated 2017. The background features a cool-colour scheme with pale brush strokes, while the main image is a masquerade-like design with rhythmical lines typical of *Uli* motifs. It features a headdress, face mask, arms, and linear designs below the torso. The painting uses linear and curvilinear brush strokes and dots to create movements, rhythms, and patterns. It features triangular, square, and circular shapes, with pale warm colours in the background and cool shades in the foreground. The bright colour emphasises the painting, while the large scale of the object adds balance. The researcher segmented the painting into planes, classifying it under cubism, a modern art movement attributed to Spanish artist Pablo Picasso. The painting, influenced by the *Agbogho-Njenje* masquerade, conveys the high value placed on body decorations by ancestral women of Afikpo.

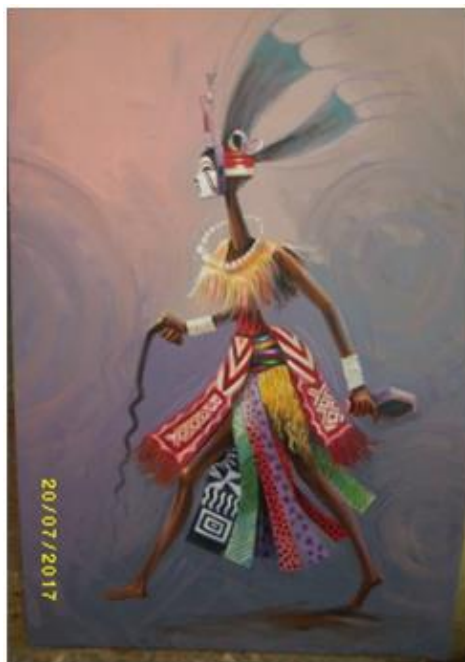


Plate 7. *Ejitu*, Ogbonna Ukie, Oil on Canvas, 24x36 inch. 2017.

Executed in portrait format, it is a stylised Oil on Canvas painting (Plate 6) of 24 x 36-inches, done by the researcher in 2017. The work titled *Ejitu*, meaning temporary ownership, represents a fast-paced, colourfully robed and feminine-looking masquerade. The costume features an artificial long neck, tilted head dress, white face mask, wavy walking stick, and designed waist. It features a white bead necklace, blouse-like short woolly material, bold white bangles on wrists, and a bottle of drink in the left hand. There is a variety of dangling textile fabrics with different styles and patterns hanging from a bunch of colourful, form-fitting waist beads. Barefoot, one leg flying forward and the other standing on the shadow. Some brushstrokes imply movement all over the cool-colored background. The background features pale blue and purple, blending into orange and yellow, creating a visual balance and contrast. Bold, thin lines define shapes and patterns, while the masquerade attire features warm red, orange, and yellow colours, enhancing harmony and texture. The subject matter is large compared to the total space used. The researcher uses a visual 'x-ray' to identify creative elements in the *Agbogho-Njenje* masquerade, focusing on its beauty and parade. The painting uses colours and brush-stroke effects to convey energy and enthusiasm, serving as a reminder of the masquerade's essence and a valuable addition to any museum's wall for future generations.

Conclusion

It is reasonable to deduce that, given the interpretations and analyses of the works, the following conclusions have a solid foundation in reality: the analysis and interpretation of the works, especially, *Ejitu* (Plate 6) demonstrate how the distinct aesthetic values of the *Agbogho-Njenje* masquerade can be studied, developed, and incorporated into contemporary painting. The creative explorations of the *Agbogho-Njenje* masquerade can provide a variety of painting forms, such as realism, cubism, stylisation, etc. This is demonstrated in the analysed and interpreted works, *Akama*, *Mgbo*, & *Ejitu* (Plates 5, 6, & 7). The study confirms the aesthetic

values of *Agbogho-Njenje* in contemporary painting, highlighting the ethical use of participant observation and art practice-based research designs. The findings address research guiding questions and anchor the authenticity of *Agbogho-Njenje* as a hub of aesthetic values for exploring contemporary painting, based on the studio's intellectual experiences.

Recommendations

The study's recommendations could significantly influence contemporary painters' pursuit of innovative ways to express themselves if implemented.

1. Researchers should acknowledge the significance of *Agbogho-Njenje* costumes as a source of aesthetic values, enabling them to create competitive national and international painting forms.
2. Scholars should explore new media, mixed media, and unconventional painting mediums like beads and cowries in their future productions inspired by the *Agbogho-Njenje* masquerade.

REFERENCES

- Agwo, G. A. (2007, December 18). Iko Okochi Ehugbo. American Anthropological Association. Retrieved July 15, 2018, from <https://www.ebonyonline.com//iko-okochi-ehugbo>.
- Asigbo, A. C. (2010). Transmutations in Masquerade Costumes and Performances: An Examination of Abuja Carnival. Retrieved April 5, 2020, from <https://dx.doi.org/10.4314/ujah.v13i1>.
- Avav, J. A. (2017). A Discourse of Masquerade-Inspired Paintings among Selected Contemporary Artists. *The Studio: A Journal of Contemporary Art Practice and Theory*. Department of Fine Arts, Ahmadu Bello University, Zaria, Nigeria.
- Frank, P. (2008). Art forms. Pearson Education Ltd. Retrieved Dec. 2, 2019, from http://www.ooklnet.com/web/read_more.php?id=127749.
- Iko Okochi Ehugbo. (2017, November 2). Retrieved July 9, 2019, from <https://www.afikpoonline.com/category/iko-okochi-ehugbo>.
- Mbey, G. A. (2004). Origin of Ehugbo (Afikpo). Barcy Associates. Nigeria.
- McCully, M. (2010). Picasso, Pablo. In *Encyclopedia Britannica Student and Home Edition*. Encyclopedia Britannica. Chicago.
- Nwanna, C. E. (2016). Towards a Modernist Mainstream-Oral Tradition: A Tool for Art Historical Reconstruction. *Awka Journal of Fine and Applied Arts*, 3, 49. Nnamdi Azikiwe University, Awka, Nigeria.
- Nwafor, O. (n.d.). Art-Literary Interface: The Creative Muse of Uche Okeke Through Chinua Achebe's *Things Fall Apart*. Retrieved August 7, 2021, from <https://www.ajo/.into/index.php/ujah/article/view/102633/92902>.
- Obeta, R. C. (1991). Design in Omabe Masking Tradition in Ehalumona (Unpublished Master's Thesis). University of Nigeria, Nsukka.
- Oko, S. E. (2015). Costuming and the Dramatic Significance of the Ehugbo Okunkpo Masquerade Performance (Unpublished Master's Dissertation). Ebonyi State University, Abakaliki.
- Ottenberg, S. (1975). *Masked Rituals of Afikpo: The Context of an African Art*. University of Washington Press.
- Paatela-Nieminen, M. (2019). Visual Research Methodologies: Intertextual Method in Visual Arts. Retrieved August 7, 2021, from <https://www.ajo/.into/index.php/ujah/article/view/102633/92902>.

- [www.courses.helsinki.fi/sites/default/files/course_material/4609817/presentation%20paatel a-Nieminen](http://www.courses.helsinki.fi/sites/default/files/course_material/4609817/presentation%20paatel%20a-Nieminen).
- Saleh, D. J. (2010). Painterly Evolution of Adara Masquerades to Non-figural Forms (Unpublished Master's Thesis). Ahmadu Bello University, Zaria.
- Stokstad, M. (2008). Art History (3rd Ed.). Upper Saddle River, NJ: Pearson Education. University of Kansas. U.S.A.
- Udeze, E. (2015). Putting Things Fall Apart in Visual Forms. Retrieved August 4, 2021, from https://thenationonline.net/putting.things_fall_apart_in_visualforms/
- Ugochukwu, E. K. (2017). Creating Sculptural Forms Inspired by the Ijele Masquerade (Unpublished Doctoral Dissertation). Ahmadu Bello University, Zaria.

INTERVIEWEES

1. Mr. Ibe, Daniel. E.: 12th February, 2017
2. Mr. Oko, Sylvanus E.: 8th October, 2017
3. Mr. Oko, Jessey O.: 10th December, 2017
4. Mr. Oko, Reuben: 24th June, 2017
5. Mr. Ukpai, Augustine I.: 2nd October, 2017