

CARNIVAL SCULPTURES IN ABEOKUTA: A RECONNAISSANCE OF SOCIO-POLITICAL TENDENCIES AMONG THE EGBA YOUTHS

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ABSTRACT

Associated with youth carnivals in conceptualization and function, carnival sculpture in Abeokuta is fast increasing in visual art lexicons. Within thirteen years of practice, the art is now audacious, vigorous and daft in thematic expressions. Though naïve is formalistic, stylistic and technical proficiency, its propensity amongst other social factor and the transient nature of the practice suffice immediate art- historical attention within the contemporary Nigeria art. The study defines carnival sculpture, traces the origin and provenance in Abeokuta. It situates its conceptual basis within the Egba youth social function. Form, style, theme and technique employed in the production of the sculptures were also examined; aimed at good understanding and measurement of developmental factors of the art. Significantly, this study underscores the nature of the art and traits of possible diffusion in Yorubaland scholarly; more so, that indepth academic attention on the carnival sculpture had not been ventured into before.

KEYWORDS: Carnival Sculpture, Form, Function, Outdoor Sculpture, Provenance, Style, Theme, Youths

INTRODUCTION

Abeokuta was established in 1830. The town lies within the rain forest belt. It is located about 100km north of Lagos and 80km South-west of Ibadan. (www.ogunstate.gov.ng) Abeokuta is the home town of the Egba, Yoruba sub-group who migrated from Ibadan and settled under Olumo Rock. Hence, the name Abeokuta means under the rock. The town is now the state capital of Ogun State. There are four basic Egba groups that constituted the Egbas. They are Egba Ake, Egba Oke-Ona, Egba Owu and Egba Agura. Although, Ibara is part of Abeokuta, they are from Yewa. Yewa was formerly known as Egbado. (Johnson 1921 and egbayewa.org/kingdoms). Each of these groups also has many sub-groups. Apart from the traditional religious, politics and socio-economic traits the town shares with the other Yoruba groups, the youth carnival sculpture tradition is peculiar to them. The youth carnival groups have their root in almost each of the major and sub-groups in Abeokuta. Hence, when the idea for the carnival sculptures began, it quickly spread like wild fire to all the communities in Abeokuta.

Abeokuta and particularly the Egbado (Yewa) were renowned traditional art centres in the pre-independence Nigeria. Art in wood carving, pottery, tie-dyed, cloth weaving, thrives among the Egba. The rich art tradition still persists till now. For instance, Abeokuta is famous for her exquisite tie-dyed and batik textiles today. The rich background in art encouraged the development of carnival sculpture in the town.

Primarily, carnival is a public celebration which involves parade and street party. It is often an exhibition of traditional cultures with a lot of display of costumes, props, music, free style dance and funfairs (Wikipedia 2013) Masquerades and stilt walking are also part of ingenious display in carnivals. African traditional festivals are well noted in their religion. At the end of religious rites, celebrations in grand style are held as thanksgiving to the gods in return for their kindness and felicitation among people are involuntarily declared amidst songs and dance. For instance, the annual yam

festival (when the first yam is harvested, and eating of yam is authorized) among the Yoruba holds in as ritual rites and carnivals to honour *Orisa Oko* (agricultural diety) in reverence to Olodumare the Supreme Being. Invocation is made often to the god for better future harvest and success in other human endeavours. Other aspects of the festival as in the festivals of other gods, such as Ogun and Osun festivals in Ondo and Osogbo respectively in form of carnival are mere recreation, entertainment and vibrant display of creative ingenuity in music, dance, visual art and other forms of arts.

Traditional carnival however, has been overtaken by modern (secular) carnival in the Southwestern Nigeria as in some parts of the country. Modern carnival generally is a global phenomenon; the origin cannot be savely linked to a particular culture in the world. In Nigeria, the emergence of Islamic and Christian religions in 1775 and 1842 respectively (Awolalu 1979) triggered modern carnivals in the pre-independence era, only to become deeply rooted in the post-independence period. Both religious struggles probably to out class other in the way they engaged carnivals sanctimoniously before, or at the end of any annual religious rites. Since the traditional religion in the country had lost steam and yielded its adherents to Islam and Christianity, traditional festival shrunk in frequency, form, pump and pageantry. Youths, generally were drawn to the new forms of festivals provided by the two alien religions.

The religious carnivals in Nigeria particularly among the Yoruba in the mid-sixties was exemplified by *ina kayo kayo* - that is *kajehun kayo* (to eat and be full) commemorating the Muslim rites of a new calendar year (*Hijrah* calendar.) During the *Kayo kayo* festival, children and youths usually made corn-comb fire-work display in merriment and great felicitation around their neighborhood in the night. The carnival, parades is usually accompanied with music from *bandiri* (Muslim drum) and Islamic songs. They dine and wine with the adults praising *Allah* for his grace that afforded them witnessed another year. It should be noted, that *kayo kayo*, according to Abduwahab Tijani, an *Imam* and a professor of history, is not supported by *Quran* or *Hadith*, it is only known among the Yoruba. The carnival was probably inspired by some traditional Yoruba festivals big feast. Comparable to this is the Christian Christmas and New Year carnival. During the carnivals, *gareta*, a face masking costume made of plastic or paper machie are used in parade, usually accompanied with entertainment activities to celebrate the festive periods with much vivacity.

Between the last decade of the twentieth century and the beginning of the twenty first century, various genres with socio-cultural dimensions were introduced to carnivals. Youths in various Yoruba cities to a large extent severed carnival context with religious predisposition. That notwithstanding, carnival periods were still made to coincide with religious festival holiday periods when population in the cities would have risen. Christian or Islamic religious songs were often interposed on traditional or local songs during the carnivals. The phenomenon later developed different nuances such as communal services, philanthropic gesture to communal needs and group rivalry. Yet, its social function is constant among the different carnival groups.

Carnivals in Abeokuta, Ijebu-ode, Sagamu, Lagos and in other Yoruba towns as well as other parts of the country such as Calabar probably originated and developed on similar latitudes mentioned above. The Abeokuta Youth Carnival is now bigger in dimension and colour. But, the Calabar carnival however, is more colourful in intent and candor. It is now attracting tourists from different part of the word. The carnival in Abeokuta is unique in types and forms. One major difference in the youth carnival of Abeokuta from other Yoruba youth carnivals is the use of outdoor sculpture figures to compliment community effort in environmental beautification and civic order. This idea is patriotic and it tends to build sense of commitment and healthy competition among the different youth groups.

The period when the practice of carnival began in Ogun State cannot be ascertained, but history has it that *Ojude Oba* festival which metamorphosed into a big carnival today started some 100 years ago (Johnson, 1921) by Oba Fidipote

the Awujale of Ijebuland, during Muslim's *Ileya* festival. However, Oba Sikiru Adetona, the present Awujale promoted the festival. The *Ojude oba* festival though bigger in terms of propensity of celebration and attendants, various recreational activities usually performed in it are similar to Abeokuta youth carnival. No connection could yet be drawn between the two carnivals but inspiration might have been drawn from *Ojude oba* festival by Lisabi Day celebration. The Lisabi Day carnival must have also influenced the establishment of the Abeokuta youth carnival.

The new carnival history in Abeokuta can be traced to 1986 when *Lisabi* day celebration began. The festival is held in remembrance of *Lisabi Agbongbo Akala*, an Egba warrior venerated for his heroic exploits during those turbulent eras of Yoruba internecine wars. Lisabi is identified and revered as hero by Egba people, as the strength of their togetherness. (www.africanresource.com) hence, the annual celebration of Lisabi day climaxed in a big carnival and great excitement by the people. Another event of note is the annual *Adire* carnival in Abeokuta which showcases the rich culture of *adire* (tie and dye) production in the ancient city. However, at the beginning of year 2000 precisely, another type of carnival emerged in Abeokuta. This is the youth carnival. During the carnivals many art works were creatively produced and used for the purpose of the carnival. The art works, particularly, outdoor sculptures were used to decorate the city as well as providing historical land-mark in each carnival period.

Carnival sculpture is peculiar to Abeokuta and its environs. As a result of the activities of Abeokuta youth carnivals, production of outdoor sculpture had become preponderant and rich in forms and meanings. Its value in the contemporary art history of the nation is too vivid and very important to ignore in art historical study. Against this background the study focuses attention on the sculptural works referred to in this study as carnival sculptures. Carnival sculpture is so named because the outdoor sculptures were actually produced for the youth carnivals. The practice though vivid and in constant growth; it is transient in nature. For instance, many sculptures were being made yearly, yet many were being destroyed. This phenomenon makes its study expedient and paramount in contemporary Nigerian art history, the study amongst others examines the motives behind the creation of carnival sculptures in Abeokuta. The work, studies the forms, style and theme of these sculptures and the rationale behind the locations of the sculptures in the specific sites in the city. Significantly, the study is a scholastic documentation of the peculiarities of carnival sculptures in Abeokuta and its environs. Hopefully the study may trigger more academic discussion on the new art.

There is yet no detailed study on carnival sculpture in Abeokuta. Late start on the scholarship in the sculptures probably may be as a result of the low value generally ascribed to the art and the relatively short life span of the practice—only thirteen years now. Be that as it may, scholarship in outdoor sculpture in Nigeria and particularly, in the Southwest has just begun. Apart from the work of Odiboh 1987, Adelowo 1997, which are M. A. theses in visual Art and the studies of Brown 1966, Fagg 1990, Folarin 1988:15-26 and 1993:125-132, Oloidi 1996:66-67, Adepegba 1995 as well as Akintonde 2004: 15-27, 2008:17-39, 2009 and 2011:32-39 no other art historical work of note have been attempted in outdoor sculpture in the zone. Their works generally, examined the emergence of outdoor sculpture in the country traced the development and studied form, style, themes, materials and techniques in the practice of outdoor sculpture. Provenance of the works and concentration of the sculptures across the zone were studied by the scholars. The publication of Akintonde (2011:32-39) however, moved a step further. In it, social history of Epe was attempted, arising from issues emanating from the three statues erected in the town. From the study, the origin and factors in the founding process of the town were discussed. Another publication on the subject (Akintonde 2008:17-38) discussed poor control of outdoor sculpture commissions and the abuse of the sculptures across the Southwest of Nigeria. Poor maintenance of the work by government agents and lack of political will to punish member of the public who contravened the laws guiding public

monuments were also discussed in the study. Although the studies are of good relevance as background study to carnival sculpture; nothing on carnival sculpture in Abeokuta were mentioned.

Origin and Provenance of Carnival Sculpture in Abeokuta

Transition from one year to the other brings a lot of happiness to people. For example, more hilarious and greater excitement was used in this millennium. The vibrant passage into the twenty first century resulted in the emergence of several youth groups in Abeokuta who embraced year 2000 with high sense of commitment to the city's development amidst much entertainment and merry making among themselves. The groups which were few at inception, increased in numbers yearly. Almost every street or compound (*Agbole*) has its youth carnival group. The names given to each of the groups reflect either the name of their area (street or community), philosophy or ideology of the group. Outdoor sculptures are also made specifically to bear the identity of the groups. Each group erects sculpture strategically around their neighborhood. Examples are Ita-Aka Youth Carnival, Oke-Ijeun Youth Carnival and Emere Youth Carnival *etcetera*, (figures 1 and 2). The Fowosere Base Carnival Group was the first to commissioned carnival sculpture in Abeokuta. *Olumo Rock* which they erected at Emere area in 2001 and *Erinlomo* 2003 located in Adatan are the early carnival sculptures in the town.

Celebration Period and Mode

Tuesdays preceding New Year or after New Year were initially used for the carnivals. However, later, the groups increased in numbers, each of them later decided appropriate time for their ceremony. The festive periods such as: Christmas, New Year, Easter and Muslim festivals especially *Eid-el-Fitri (Ileya)* are used.



Figure 1: *The Eagle*, Concrete, (90cm), 2001, Ita-Aka, Abeokuta



Figure 2: Hassan Plaza, *Jet Age*, Concrete, (75cm), 2000, Emere, Abeokuta

Photograph: Paul Seyi Gbangbayau, 2012

Photograph: Paul Seyi Gbangbayau, 2012

The carnival groups were established within the confines of socio-cultural milieu. The youths seek above all, social interaction among members of the same peer group. Such as doing things in common as occasion may warrant; organizing and carrying out of elaborate feasting and merry making and hilarious entertainment during festive periods. This later part is show cased through peaceful and colorful procession amidst superfluous dancing form and explosive sonorous music. The procession moves from the group quarters to important areas in the town. Sometimes, highly decorated floats like the one in figure 3 are built and used during procession. The banner bearing identities of the groups

are also fixed on the floats or raised up by the group that do not have the luxury of float in procession, singing with great funfair along the procession routes. *Oba's* palace and dignitaries were usually visited. They sang their praises and prayed for them. The groups were also prayed for in return and given money or promised support on their communal projects. The new dimension in their objectives is to oblige their communities with execution of well planned, meaningful developmental projects, which usually comprise of production of outdoor sculptures, construction of bore-holes or digging of wells and facilitating the provision of other infrastructures through fund raising as well as soliciting government intervention for the plight of their communities. They also create memoriam objects for the groups within the individual communities. The groups are sponsored by various individuals, community leaders, politicians, public office holders, societies and clubs. At times the groups move to the streets to do one type of voluntary service or the other and admirers give them money. For example they clear and clean public gutters, toilet and mend roads *etcetera*. Members of the groups also levy themselves to raise fund for project accomplishment. The above facts are corroborated by Chief Idowu Sunday, the Chairman of Oriyanrin Youth Carnival Group, Oriyanrin, Abeokuta. He explained, “the youths come to us for help and those of us who buy the idea of what they are doing, give them money and other things they need with which to accomplish their mission”



Figure 3: Adedotun One of the Carnival Groups in Procession, Abeokuta, 2005
Photograph: Seton Photos Abeokuta, 2005

The Carnival Sculptures

The art classified as carnival sculptures in this study are specifically produced for carnival programmes of the Abeokuta Youth. Presently, they are about twenty-eight. The number recorded here however, did not represent the total number of all the works made so far. For examples many of the works have been removed to allow for the current road construction in the city. Others were simply removed because of their poor condition. The sculptures consist of antropomorphic, zoomorphic, celestomorphic (celestial elements), petrogliphic, and monogram representations. Medium of expression ranged from concrete and polyester resin. There is no evidence of funducast but certainly, a few numbers of the works were cast in fiber glass. Apart from a unit of a sculpture, *the Golden Star* (figure 4), that was made in welded metal, no complete metal sculpture was identified. Other media besides those mentioned were also not visible. The carnival sculptures were normally commissioned to road-side artists (artists of low skill). Most of the artists were school drop-outs or West African school certificate holders who learnt art through apprentice system. Many of them specialized in the production of architectural accomplishments such as; balustrade concrete rails, house column and arches, interlock tiles and road kerbs. Occasionally, they also produce simple concrete water fountain, human and animal figures.

Carnival sculptures, much like heralding animals (Adepegba 1995b: 97) usually erected on house top in the 1960s and 1970s in southwestern Nigeria cities and towns are mainly expressed in realistic, schematized form, readable in

iconography, thematic and contextual bases. As in the traditional Yoruba art style, western rule of measure is not enforced in carnival sculptures production. Yet, the style in form construction lacked consistency found in Yoruba traditional style (figures 5 and 6). While many of the carnival sculpture artists tend to follow Yoruba art canon some were actually struggling to achieve success in application of western rule of measure. They were either elongated or compressed, perhaps made without a conscious particular stylistic consideration. Facial structures in human figure such as eye, nose and mouth were mere representation in caricature form. Human hands that were mostly represented in different poses were usually schematized and poorly finished (figure 7). Draperies in figures (figure 8 and 9) were not detailed in representation and all postures are rigid and frigid. Their zoomorphic figures are more expressed and detailed in treatment than the antropomorphic ones (figures 5 and 6).



Figure 4: *Golden Stars*, Concrete and Metal, (198cm), 2009, Itoko, Abeokuta

Photograph: Paul Seyi-Gbangbayu, 2012



Figure 5: *Erinlomo*, Cement, (180cm) Adatan Round about, Abeokuta, 2003

Photograph: Paul Seyi-Gbangbayu, 2012



Figure 6: *Lion*, Cement, (120cm), 2007 Oke-Itoku Junction, Abeokuta

Photograph: Paul Seyi-Gbangbayu, 2012



Figure 7: *Unity*, Cement, (60cm), 2009, Kugba Junction, Abeokuta

Photograph: Paul Seyi-Gbangbayu, 2012



Figure 8: *Gelede*, Concrete, (125cm), 2006, Ago-Egun, Abeokuta



Figure 9: Sculpture with Buba and Sokoto, Concrete, (185cm), 2011, Ago Oko/Ijemo Agbadu Junction Abeokuta

Photograph: Paul Seyi-Gbangbayu, 2012 Photograph: Paul Seyi-Gbangbayu, 2012

Many of the sculptures were patinated with metallic gold, auto-base car paints. The contours of the form of the sculptures were highlighted in gold dry brush effect while the recess parts were shaded in dark colour. Some of the works were painted in green, white, black, blue and other shade of gloss colours. The pedestals of larger percentage of the works are low. They are between 15cm and 120cm. A few other are as high as 221cm. Almost all the pedestals of the sculptures had low relief figures; depicting handshake, hands bearing objects and bas reliefs of names of the carnival associations. Some of the names on the pedestals were conceived in good graphical representation, some even included the monogram of the group's name.

Except few of the pedestals that seemed architecturally planned and well executed, most of the pedestals were poorly structured, they also lack good finishing. Generally the works were not signed. Only few artists of the works can be identified. Only twenty-eight carnival sculptures could also be enumerated in this current study. Since official entries of the works were not made, it is difficult to know how many of the carnival sculptures had been made from inception of the art tradition. Although the art is low in technical handling standard, it did not remove the intrinsic art value in carnival sculpture. The art, generally were contextually well conceived and delivered in a simple readable forms. The visual quality, thematic and contextual meaning as well as a level of aesthetic quality in the art makes it intrinsically, a type of art. No work is repeated or reproduced in copies; in that case, they are not craft. The carnival sculpture may be rudimental in production and display, yet, they follow certain noticeable order, which is consistent. The artists who made these sculptures are Abbey Ajibesin (who produced most of the works), Tunde Cole and Kamilu.

Forms, Style and Theme

Most of the sculptures were expressed in realistic style but they showed poor knowledge of human anatomy and proportion. Though some of them have complete human form, others are just hands. Apart from the *Alaro* (figure 10) that is subtle and sensual in appeal others are rigid and harsh in tactile quality; while the *lion* (figure 6) at Oke Itoko is an explosion of demonstration of power and strength in accordance to contextual base. The *gelede* (figure 8) is frigid, devoid of vivacity and spirituality peculiar to satirical *gelede* masquerading performance.

The theme, employed in the carnival sculptures are divers. They are based on socio-political, religion and economy of the town. "Victory" sign symbolized by the pointing of the two index figures in "V" shapes into the air is

common (figure 11). A relief sculpture map of Ogun state (figure 12) symbolizing peace in the state is the only one in its category. Other represents a clenched fist which symbolized power (figure 7) and strength. Sculptures that express power, strength and victory sometimes indicate inter-carnival groups' class struggle. This is a common occurrence among the groups. Yearly each of the groups strives to surpass others in terms of project novelty and popularity. This often led to great challenge among the group. Some of the sculptures also portray "power and unity" symbolically within a carnival group and generally in the town, unity is represented in the hand carrying different objects of carnival groups identifications. The full-length figures were also identified. One, by all standards, the best of the sculptures depicts pottery vocation (figures 10 and 13). The other one is a standing male figure with a raised arm (figure 9). The third figure is a masquerade image holding a staff in one hand and a horse whisk in the other (figure 8). The masquerade images though not worshiped, typifies the spirit of the ancestors. There is a unique form of celestosphere figure-a star, (figure 18) placed on two upward stretched hands representing the vibrancy of possibilities and achievement of the Golding Star Youth Carnival Group. Petroglyphic sculpture forms were also made to represent *Olumo* rock (figure 14), a safe haven of the Egba during the Yoruba inter-cine wars of the nineteenth century. Animal characters in term of "strength", "power" and "ferocity" expressed in some carnival sculptures, were thematically used as symbols of strength of some youth carnival clubs (figures 5 and 6).



Figure 10: *Iya Alape*, Concrete, (180cm), 2005, Ijemo, Abeokuta
Photograph: Paul Seyi-Gbangbayau, 2012



Figure 11: *Victory*, Concrete, (65cm), Itoko, Abeokuta
Photograph: Paul Seyi-Gbangbayau, 2012



Figure 12: *Peace*, Map of Ogun State, Concrete, (230cm), 2009, Isabo, Abeokuta
Photograph: Paul Seyi-Gbangbayau, 2012



Figure 13: *Ise Wa*, Concrete, (120cm), Ijaye, Abeokuta
Photograph: Paul Seyi-Gbangbayau, 2012



**Figure 14: *Olumo*, (50cm) Cement, Emere Area, Abeokuta, 2001
Photograph: Paul Seyi-Gbangbayu, 2012**

Functions of Carnival Sculpture

Carnival sculptures are produced to serve as environmental beautification, give civic instruction, sometimes used as symbol of an idea and as memorial object as well as performing some functional purposes. For example the architectural sculptures at Oke –Ijeun junction and Iyana Mortuary respectively in the past, had functioning wall clocks, conspicuously installed in them for public viewing. The idea behind this according to the Chairman of Iyanna Mortuary Youth Association, Sunday Ademoye is “to inculcate the philosophy of time consciousness to the citizens”. Some serves as directional post indicating the name of the community and the group. The two sculptures mounted at the road highland, (figure 15) which indicates Ajitadun Street actually stands for both Ajitadun and Iberekodo communities. Some of the sculptures reveal the meaning of the names of the community, while others show the trade or identification symbol of the community. figures 10 is the sculpture of *Iya Alape* (the woman who makes or sells pot) found in Ijemo, depicting the trade of women of this area in years past. The carnival sculpture at Ijaye junction (figures 13) is a hand, lifting up a pot and a *gangan* drum (talking drum), represent the two basic professions of the Ijaye area in Abeokuta. Pot making is the main vocation of the women of Ijaye, while the act of traditional *gangan* drumming is the work of their men. The sculpture titled *Ikoko aro* (figure 15) is quite unique in form and technical handling. It is a pot form made of cement, rudimentary in form; it depicts the basic equipment for dying in Abeokuta. The area where the sculpture is located, Emere, is between Olumo rock where local dying industry is situated. This sculpture was commissioned by the Odo-Oja Youth Organization, in January 2011 represents dying as the main vocation in the community.



**Figure 15: *Ajik monogram* Concrete and Plastic, (65cm), 2009, Ajitadun, Abeokuta
Photograph: Paul Seyi-Gbangbayu, 2012**



**Figure 16: *Ikoko Aro*, Concrete, (60cm), 2011
Odo-Oja, Emere, Abeokuta
Photograph: Paul Seyi-Gbangbayu, 2012**

The only sculpture with religious theme is the sculpture titled *Gelede* (figure 8), found at Ago-Egun area of Abeokuta South Local Government. *Gelede* image as represented in the sculpture is a masquerading tradition among the Egba and Egbado (Yewa) which symbolize the spirit of ancestor often satirically dressed in women attire. The masquerade's ubiquitous esoteric force is usually dispatched to socio-politics and religious and judicial matters of the state. The power underlining the masquerade tradition is very much revered and venerated. The sculpture is a janous form; the back has a face that is identical with the front, the whole figure is voluptuous and ludicrous in form.

CONCLUSIONS

Carnival sculpture is a new development in outdoor sculpture practice in Southwest of Nigeria. Although, practiced in Abeokuta, evident of its possible spread was also noticed in Ijebu-Ode and particularly in Sagamu where few similar works were commissioned by various youth groups. Significantly, sculpture in Abeokuta provides visual literacy in historical time-line, in the yearly positive development championed by the youth in the city. Although the forms and technical handling may be rudimentary and ludicrous, the art has created a new genre-sometimes, comical and satirical. Yearly, the art appreciated intrinsically in aesthetic value. For instance, the messages and communicative ability, right iconography in the conception of the sculptures are the overriding factor which enhanced the aesthetic value of the sculptures, for the public acceptance.

Over the years, the practice grows intently, providing jobs for artists which in turn motivate gradually development of proficiency in the technical handling of works. There is also the possibility of further development and diffusion of the carnival sculptures to other Yoruba cities. The art is now about thirteen years old, evidence of improvement is seen in some of the recent work (figure 10). There is also the possibility of stylistic shift, in form and theme as socio-political and economic of the Egba and the nation unfolds. Whatever development recorded now, carnival sculptures in Abeokuta is far becoming a tradition that may be pointing to a new dimension in the development of outdoor sculpture in Nigeria.

However, like other sculptures erected in public places in Southwest of Nigeria, the carnival sculptures also suffer abuse by the public. Such abuses or poor-treatment of public art works include pasting of posters, hand bills, banners and other junks on the sculptures (figure 14). figure 9 is a rare example of abuse of sculpture in Abeokuta, the sculpture had *buba* and *soro* (men top and trouser) put on it typical scarecrow to only create more fun during their last carnival. Nevertheless, good standard control, maintenance and enforcement of infringement law on the carnival sculpture will advance the art practice.

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