



Research Paper

Bits and Pieces of Oloidi's Class Notes. A Commemorative Retrospective study of Contemporary African Art.

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ABSTRACT

Bits and pieces of lecture notes from Ola Oloidi as far back as 1984 were compiled but one wonders why his lecture notes on contemporary African Art History and why now in 2020. And as a matter of fact who is Ola Oloidi. These thought provoking questions are the crust of the matter in this study. Ola Oloidi is one of the pillars in Contemporary African Art and Criticism, as a matter of fact he thought in University of Nigeria Nsukka from 1976 to 2020 and very few art academics can regrettably say that they were not taught by him or not taught by his students that have taken over strategically in most of the Nigerian Universities and beyond. Ola just passed on the second of November hence this paper is commemorative as well as retrospective as it looks back in time. Qualitative mode of enquiry accompanied with descriptive narration hinged on the theory of growth mindset of Carol Dweck and it is centred on the belief that intelligence and learning can be developed and improved upon. The foundation of what has blossomed into Contemporary African Art History and Theories in Art could be traced to these notes

KEYWORDS: *Ola Oloidi, Contemporary African Art, Class Notes, Commemorative, Retrospective,*

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I. INTRODUCTION

Ola Oloidi was a teacher in University of Nigeria Nsukka from 1976 to 2020 and recently died on Monday November 2nd 2020. One cannot help but take a peep on his notes in classes as he dogged deep foundation on contemporary art history. His death though very painful has led one to dig out notes as far back as 1984 in University of Nigeria Nsukka. Therefore this could be said to be a commemorative retrospective writing on the early beginnings of Contemporary African Art Notes. Some bits and pieces of the classroom notes were: The Contemporary African Artist, The Aesthetics Role and Audience by John Povey, The Modern Artists/Artists in the traditional society, Criticism, Criteria of Elitist Artist/Art, The Brief Survey of Some Artists in a Developing Nation, Roles of Art, Survey of Some Important Artists in Africa, The characterization of mental activities include the following: Focus on Some Famous African Artists Nigeria Art-Tradition, Change and the Future Critique of Subjective Imagery, Nigerian Festac Features, Responses to perception and memory – intuition and The characterization of mental activities include the following. All these sketchy topics were found in the notes taken in 1984.

II. LITERATURE REVIEW

There are many theories in teaching and learning but this work hinges on the theory of growth mindset of Carol Dweck and it is centred around the belief that intelligence and learning can be developed and improved (Tes, 2020) This aptly capsulate this paper as it accumulated the notes of a teacher and adapted and upgraded it to an article. Ola produced 30 PhD students and 32 master students, this is a tall order in academics. It is very important to pay attention in class and also take notes. Knott (1975) experimented on this on small group class room teaching in mathematics that was used to motivate social scientists to engage in mathematics. Stacy and Cain (2015) focused on note taking in this digital age and the implications of mobile technologies as against analog and formal note taking. Okogwu (2018) in Olanizing Oloidiism : the man, his style in Yusuf Grillo the master artist 1, attempted on analyzing Olas' style of writing which was classified as the academic,

intellectually engaging verbose style. Even though his sentence structure was complex Ola created a warm joviality that you can't help but learn as expressed in Bucholz and Sheffler(2009).If one tries to analyze Olan's notes in term of Bellinger,DeCaro(2019)outline and cloze notes one observed that Ola used the former which made his notes easier to understand.

All expressed above all facilitated learning and note take but this study attempted to upgrade series of notes taken in 1984 to a more visible though retrospective commemorative study

The Contemporary African Artist: The Aesthetics Role and Audience by John Povey

The artist and his work are determined by a series of social principles and cultural expectations, inherently none the less dictatorial whether they are unquestioned or challenged. The artist must discover his role and audience in any society before his work can establish communication

Traditional artists in Africa, as in earlier times in Europe, could make a series of incontrovertible personal and aesthetic assumptions, denied the contemporary artist. This is demonstrable even if that historic situation may have been less uniform and harmoniously static than pretended by a nostalgic belief in the excellence of the past. Firstly, there was the confidence of function. The artist has an established role to play in his community. The artist created and supplied the functional integrating social symbol and icon.

External training, new media and an international audience are all temptations that drive the artist to the decision that will determine the nature and purpose of his work. The role of the artist in Africa, has 'changed notably in the last thirty years, a change attendant upon other/more general cultural and political forces affecting the society.

It is commonplace to observe that the African culture is in transition and this transition is being accompanied by an assimilation process. This is not, one trusts, like the assimilation proffered by the French as an inducement to cultural suicide, but by syncretism that grafts and adapts elements of European thought to the African tradition. The cultural situation in Africa has changed and is changing and requires particular efforts of adaptation from the artist if his role is to be justified in the new context. Reviewing the concerns propounded by artists, it is clear that their predominant concern rests with great historic African tradition. In what ways can it be sustained?

What validity can it have for the contemporary individual artist? In itself the African historic tradition provides no immediate solution. The artist cannot retreat to past art forms because their justification was formulated by a social context that has itself changed, being modified precisely by those elements which are presenting the dilemma to the artist. In the past, the artist had functioned well within the tradition just because his static society had provided him with continuity, politics undermined this security and isolated the artist.

Idubor (Nigeria) has remarked that "Art training should be fashioned to perpetuate a country's tradition". Further postulations came from Malaugata (Mozambique) who observes "Art for me is a collective experience from the uses and customs of the people and leads to their social and mental culture and political evolution. This is the common unchallenged view of the socialist artist and echoes Lenin's view of art.

The Modern Artists/Artists in the traditional society

In terms of inspiration the modern artists are very independent, they are open to their own individual inspiration, there is no limitation to their creative inspiration, not only that there is great universality in their artistic inspiration. But in the traditional society, inspiration is limited and instead of being independent they are dependent on the society, they have to conform to what the society demands.

Criticism: In modern Nigeria art criticism unlimited there is a sort of academic approach to criticism, it is free and unrestricted, it is highly intellectual but in the traditional society criticism is highly restricted, it could be subjective while in the modern society criticism is woven to physical beauty and appearance, in the traditional society it is woven to morality (i.e., critics in the modern society take into consideration the physical aspect, in the traditional society, it is greatly affected by moral and function.

Medium: In modern art there is unrestricted medium e.g. painting and different types of painting and sculptures but in the traditional society medium is restricted we have stones carving.

Materials: In modern society it is unrestricted e.g. tools. We have no instruments in the traditional setting. Like in sculpture materials. In the modern society, the roles of artist are undefined they are multifarious that means many roles that they play various roles. In the traditional society the artists' role is defined because they are not multifarious and they have to confine themselves to the rules of the society, to the religion conformities.

Identification: In the traditional society, artists produce work without signing their names, rather works are identified by community made. But in the modern society the works of the artists are fully identified by their

names beside their works.

Exhibition: In the traditional society there was nothing like exhibition. They do not exhibit as modern artists do. But in the modern society artists exhibit their works by going from one place to another. Modern artists' have public exhibitions, (museum) High Streets, Galleries.

Itinerancy (somebody going from one place to another). In traditional society traditional artist only work from their home except when he is invited by the community. But in the modern society artists are great Itinerants. They travel all over the world either to exhibit or to learn. They make contacts all over the world.

Status: The traditional artist commands great respect because he is regarded as a medium between the spirits and his society, in the sense that the spirits are responsible for his creativity. His position is conspicuous as he could in addition to being an artist, be the chief or a traditional doctor. This prominence gives him access to mix with chiefs and consequently shares in any gain following this mix. But the modern artist does not all that command respect from the society because he works on his own inspiration.

Elitism and the Modern African and Particularly Nigeria Artist: A Conceptual View.

Introduction:

From the prehistoric to the advent of modernity which is traceable to the late 18th century, art was basically a thing of objective function. In the traditional or African traditional societies, art is solely an expression of realistic and collective purpose largely in the service of man. By the 19th century, the rebellion against the old tradition had already taken shape in Europe, and the hope of man was seen as resting only on 'modern' achievements. Art became one of the cultures scrambling for a taste of this modernity.

The artists were no more concerned with how an art work could creatively represent, with utmost relevance and sincerity, realistic and purposeful human experiences, rather, they were obsessed with how forms could be pictorially or sculpturally analyzed to give energy to the new, individualistic art modernity. The taste of the modern elite such as gallery owners, art collectors, powerful businessmen, notable intellectuals, famous politicians, etc. was for anything newer or modern in art—decipherable or undecipherable. Modern art which was basically and initially objective in intention was later seen solely as a spirit of commercial or economic reward. Art became a material accumulation and measure of wealth. It became a commodity, and conceptualization gave way to formalization in art. Elitism, in art became fully sanctified. The elites were "naturally" more intelligent than the rest majority (working class). But some people have argued that art elitism in modern Nigerian art may also be an extension of some traditional African practices.

Art Elitism and Traditional African Society

In the traditional African societies, an artist is highly respected for his creative power as well as for his social responsibilities. He satisfies the needs of a common man without attaching a financial strain, and he works with obedience to and sincere concern for his objective environment. A traditional artist is patronized by, or produces images for his friends, the head of the family, the priests, and the chiefs and for the kings. His images are necessarily needed by the religious societies or private organizations. These images also fulfill the requisite aesthetic canon. If not, they will be unfit to satisfy their respective pacifying functions, or they will be unacceptable to the patrons.

However there is a group of elite among the traditional artists as there is among the general traditional communities. Many kings have artists who worked exclusively for their court like king of Ashanti in Ghana, Oni of Ife, Oba of Benin profusely enriched their courts with the art images produced by their own highly respectable artists. All these artists enjoyed special privileges that were not extended to their fellow artists. They therefore belong to the elite group.

Criteria of Elitist Artist/Art

Who is a modern Nigerian or African artist? He is one with a sound formal art education from the Euro-American type of institutions, or one who has been informally trained, locally under those who have received, or are influenced by formal art training. He is or partly knowledgeable in the history of art which further brings universality to his artistic expressions. A modern African artist is professionally comparable to his counterparts in the industrialized nations. He is no more working in purely African traditional medium and idiom. But one important thing should be noted. Many Nigerians do not buy art works because of high price but because of lack of education. They are yet to value or understand art. However, if art reflects what they can emotionally identify with or if art interprets their touching or meaningful experiences, these people will buy art works in spite of high price. The attitude of the contemporary Nigerian shows a reflection of priority. Afterwards many people can afford to spend over one thousand Naira on furniture, dress for a party. The same

people may consider it worthless to spend N50 on a work of art. The already discussed criteria of art/artist elitism are social rather than artistic. And it got to be fully examined. Many elite do not even know what the art works they have acquired are all about, to them, the work is a mark of prestige.

The Brief Survey of Some Artists in a Developing Nation

There are many categories of artists in a developing nation, more than in a traditional society because in a developing society we have sculptors working in different materials or media, we have painters too also working in different media and with different technics. Also, in the developing society we have graphics - and different types of graphics. There are categories under which we have creative photograph which is the study of photography as an art form not as a commercial benefit. And also have art which teaches those who practice art. And of course we have gross men just in an architectural form, ceramics and categories of ceramics too. We have textile designers and textile artists.

Also, in the developing society artists could be grouped into three, we have the traditional and transitional and the modern. The role of art in a developing nation is almost like that of the industrial nation but not as rich as that of the industrial nation. Commercial role of art, religious, social role, aesthetic role. We have the industrial role.

Roles of Art

Commercial, religion, social, aesthetic, industrial, medical, therapeutic, humanistic.

Function: There are various problems such as the problem of function because this art does not really reflect the society i.e., it is not as humanistic as it supposed to be i.e., artists doing anything without putting into consideration his environment. His beliefs that he should not work under dictation. He is not interested in function as far as he is doing his work. He is based more on art for art sake and this invariably poses a problem of followership, generally the artist in a developing nation do not have any dynamic ideology i.e., using art for social or religious purposes and this makes the art in a developing nation less intellectual.

Another problem is the problem of identity. Many artists create their work (functional art). It is generally said that the works of these artists do not reflect the cultural heritage of their people. Some artist seems to be African in their work. But their approach seems to be too slavish, this is because they try to copy the art forms of their grandfathers. This is because they started copying their traditional art forms with little or no changes in the forms of this art believing that the image of shango or ikenga is too sacred to be altered. Some try to be African in the works by given their works African themes or title. This is very supernatural because some of these titles do not really interpret or define the works which these titles represent.

Survey of Some Important Artists in Africa

In Nigeria we have Uche Okeke he draws and paints and he is from Anambra State. We have Demas Nwoko from Delta State, he is the most versatile artist. Demas Nwoko is a painter, an architect, a sculptor, a publisher, designer i.e. furniture and others. He is nearly everything and he is a theorist and a dramatist. He has his own theatre and even performed during Festival of African Culture (festac).

Bruce Onobrakpeya an Urhobo man from Delta State. He is probably the most popular. He is the greatest print maker in Africa. For many years he was a teacher at St. Finbers College Lagos. He is currently on his own with reputable studios in Lagos and Agbara Otor. He is the originator of Harmattan workshop and he travels all over the world. Ben Enwonwu is a sculptor and painter and his work. "Risen Christ" in the chapel, University of Ibadan though it has been burnt down during religious crisis in Ibadan. Kofi Antuban, who was a painter and sculptor but he died in 1964. We also have Vincent Kofi a sculptor in Ghana. From Ethiopia we have Skunder Boghossian and in Sudan Ibrahim Salahi a printer, and we have Sami Nitiro who is also a painter while Owiti of Kenya is an also painter.

Some contemporary Art Works and their Sites

Risen Christ by Ben Ewuonwu, wooden sculpture at the entrance to the chapel of Resurrection University of Ibadan. Mural by Demas Nwoko, cafeteria of Tedder Hall, University of Ibadan.

Deep-Etching (Glass) by Bruce Onobrakpeya in the arrival lounge of Murtala Mohammed Airport, Ikeja-Nigeria.

Focus on Some Famous African Artists

Skunder Boghossian is an artist who is elitist in personality and in principle, just like the above mentioned artists. His works of the 1960s greatly reflect his Ethiopian culture, especially through the employment of the motifs connected with the Coptic religion. The works, rather than being conventionally naturalistic are symbolic abstracted interpretations of the inner or spiritual worlds. Also evident in his works are West African traditional art motifs. Some of his works are "Explosion of the world" and "egg" and cosmological

Explosion".

Others are Ibrahim Salahi, Uche Okeke who's abstracted, semi-representational and figurative imageries are woven around the energetic experience of his environment. His feelings take forms from the sacrosanct traditions of his people some of Okeke's works are "Ekema", "The refugees" and the "March of the masquerades."

Some solutions which can help bring total democratization to art arrangements should be made to make many of our distinguished Nigerian artists honourable visitors to postprimary schools. These visitors will be required to have celebrity art demonstrations with pupils. And it should be covered by media for further studies. Also exhibitions for all classes of people. Showing foreign artists in the media instead of Nigerian artists is a defeat of the Nigerian cultural policies and aspirations and of course, gives credit to the growth of elitism.

General View of Modern Nigerian Artist and His Environment:

Art is part of the continuous process of life therefore, the definition of art cannot be absolute or a conclusion but an interpretation of the conditions that exist within society at a particular time.

Background Accounts

Nigeria trade art, like the traditional art of other African nations, is full of highly expressive and emotional forms that obey aesthetic criteria of the people.

Modern Nigeria Art

Modern Nigeria Art, has without doubt experienced a high degree of technical advancement. But the discussion of this is incomplete without school or college of Arts, Science and Technology now Ahmadu Bello University, Zaria which had an association of Art students. The association brought the 1st revolution to the Nigeria art in the late 1950s because they rejected western art and they won. The impact of this philosophy is still being fairly felt today, but generally, the contemporary modern Nigeria artists have betrayed the spirit of the Zaria School because many Nigeria Artists have taken to western art.

The social role of the artist has changed. This is no longer working in trade techniques to create works immediately understood in his society, but using new techniques to express his own perception of life. By seeking to express themselves in extremely personal and individual styles, the artists often find that their work are not always immediately intelligible to the on-looker, be he a Nigerian or a foreigner. Neo-colonialism also acts through the yearning for false-trade or superficial imageries that some people consider to be interpretative of the Nigerian trade culture. A work of art is a visual history that captures a particular event or experience and retains it for eternity. Theodore Gericault, Gericault's painting, "Baft of medusa" is a work of highly historical value.

Many Nigeria artists are sensitive to the Nigerian culture by attempting to be traditional in their works, there is a problem, and this has been largely discussed ,many Nigerian artists and other intellectuals have questioned how traditional are these "traditional" works? There are many numerous art works ordinarily portraying "Ibo Dancers", "Yoruba Drummers", "Fulani Women", "Hausa Horsemen" etc.

Giving it a technical consideration, a symbol is a sign while a sign is also a symbol, but non-technically there is a difference. "A sign represents - It points to something,takes its character from what is done with it. symbol resembles - it acquires a deeper meaning , it is more completely identified with what it presents and its character is derived from what is known ,take for instance Sangostaffrepresents Sango worship ,it points to how Sango threw his axe to bring disaster into the community. It symbolizes Sango's terror and appeasement, just as, the cross represent Christian faith, it points to Christ's crucifixion - but symbolizes God's gift for men in the sacrifice of His son for the sins of the world

For instance, looking at the word "culture" in a broad sense, love and pain can be seen as elements of culture. Words cannot fully express human love or pain. Art can; for instance, through "the touch of a hand, the light of the eyes, the radiance of a face", etc. in the case of love, or just one drop of tears on the cheek, etc. in the case of pain. Art can generate emotion through this unity of sign and symbol. In portraying a scene from a ritual, the symbolic aspect has to be taken into consideration to bring significance and energy to imagery and to give the art historians a wealth of iconography.

Critique of Subjective Imageries: Nigerian Festac Features

The Nigerian National Exhibition, should also be seen as one specially and purposely organized on behalf of the Nation by the Nigerian contemporary artists as a contribution to the objective of the second world and Black festival of arts and cultural or to the Nigerian national aspiration which is broadly a desire for cultural evolution.

The extent to which this exhibition or the Nigerian contemporary artists have given forms to this call therefore becomes the aims of this paper and the description of the artistic becomes a primal consideration.

The remaining works of the present, active Nigerian artists show how, stylistically, the Nigerian academic art, especially painting and sculpture have enormously changed since the time of the already discussed pioneers. That is the Nigerian contemporary artists have exhibited the consciousness of the stylistically universal stream of art through formalistic eclecticism. For instance one can see how colour can create visual phenomenon through inviting, ecstatic and serenely emotional expressiveness that is typified by Yusuf Grillo's paintings.

Regarding this exhibition, the objective reveals the thoughts of the artist - ritualism, the artist - symbolist, the artist- folklorist and the artist - expressivist/ socialist. The first three reflect relevant acculturation. The last is sincerely political, all the four give support to the festac aspiration. Concerning the subjective which, as earlier hinted, has an exclusive authority over the exhibition, the genre-artists, portraitists and "others" with highly personalized subjects are fully represented.

Having concluded on genre, a little statement will be made about portraiture. For portraiture to acquire a conceptual energy or to sincerely support the festac or national aspiration, it must absolve and possess historical, spiritual and mythical accentuation - whether ethnic, regional or national, whether definite or indefinite. For instance, we have many heroes in history whose physical characters still traditional representations of heroes, etc. have though, always been in our traditional societies, but these cannot fully satisfy the needs of the contemporary society. There was no camera during the lives of Socrates and Jesus etc. but artists have been able to bring out their standardized portraits. The same applies to the image of God.

However, the content of this paper has clearly and unreservedly indicated how the Nigerian National Festival of African Culture (festac) Exhibition has been aesthetically successful but spiritually, objectively or functionally non-promising. This paper will therefore conclude with the hope the Nigerian artists will redefine their art philosophy by looking at themselves as the "historians" philosophers, sociologists etc. of the society that there are a wealth of inspiration in our culture that African aspirations transcend any artistic experimentation, individualistic attitude and ephemeral preoccupation, that it is proper to use the culture within to decide the culture within, that the failure to agree with the last statement constitutes a perpetuation of neo-colonialism.

Nigeria Art: Tradition, Change and the Future

The identity of contemporary Nigerian Art is somewhat perverted by two culture - ideological assumptions. First is the assumption that for any work of modern art to be assessed and accepted as truly Nigerian it must bear a closer resemblance to the traditional art of Nigeria's ethnic communities. His view, cannot face rapid socio-economic development in the country today. If an art reflects the changes in his community it means he will not be able to keep the tradition and culture but changes according to his time and future. e.g. ., folk songs and serious music folk tale and the novel the ballad and the poem. Second assumption is that Artists must be conformed to the highest standards and values of western art, it may be judged to be of any aesthetic worthiness. These two ideas must be rejected in favour of a substitute progressive culture - ideology.

Tradition

In non-literate traditional ethnic communities. Three types of artistic tradition can be distinguished. These are oral plastic/visual and the decorative/utilitarian tradition. Oral literature was transmitted from generation to generation by word of mouth through intimate contact by members of the community. In this way beliefs, concepts, ideas, social norms etc. were handed down. But the common mind, that is the thoughts, beliefs, ideas and sensibilities commonly held by members of the community, could be translated into plastic symbols by the artist. The symbols once invented would become part of the convention of the visual language which was passed on by means of the apprenticeship system. This system of visual symbolism as means of expressing and recording in concrete form the mind of the community, must be distinguished from the construction and decoration of domestic utensils, working implements and clothing materials.

This tradition was also transmitted through the look, learn and practice method between father and son or master and apprentice. It is on this system of symbolism that the traditional African aesthetic differs from that of the west. The figural art of Nigerian ethnic groups always emphasized the universal elements of form rather than the particulars - Except for a few exceptions when a human figure was desired it was the figure of a man as a pure symbol of humanity, not an attempt at a portrait of a particular king of a particular place.

So while the western artist struggled to represent the true appearance, from a particular perspective, of a material thing, the African/Nigerian artist struggled to establish the symbol of the essence of thing. One is an aesthetic of appearances the other is an aesthetic of the essence of being. What the traditional artist does is to give symbolic form to communal ideas or concepts. Some of these ideas may be metaphysical or mystical there may be beliefs, hopes and aspirations. The corresponding western temperament leads either to romantic representation or to idealism. So, while the west goes romantic, Nigeria goes metaphysical and while the western artist would wish to idealize form, the Nigerian artist seeks to symbolically formalize ideas. These plastic and visual symbols fulfilled vital functions in traditional culture.

Since they were the means of expressing and recording the ideas, concepts and beliefs of the clan or group, members of the traditional elite had to learn to be fluent in visual literacy. They were the medium of realizing experience and sensibilities in concrete form. They provided significant aids to memory, on which oral tradition depended, for cultural transmission and continuity. They were regarded as indispensable instruments in communal ritual and ceremonial performances which were essential for the survival of the group through unfavourable forces of nature, through hostilities of neighbours and through internal social disharmony and conflict of course they also satisfied group aesthetic intention with which individuals within the group had to identify themselves.

It should be noted that since the traditional artist was concerned with symbols he was not bothered about objective accuracy in pictorial or plastic representations. He did care about identities of resemblance between material realities and his symbolic representations. His main concern was capturing the essence, the universal element of object, situation or idea. In this, his guiding principle was "Balance" which is a relation between himself and the object of perception. The symbol serves as the mediator between abstract concept and tangible sensation between feeling and its mode of manifestation. The symbol is the means through which the artist seeks a compromise between the apprehended idea and his material strikes a balance between the possible and the actual and between utility and enjoyment.

While the artist of the west exhausted himself, trying to establish a formula of proportion, employing such devices as the 'golden mean' the Nigerian artist was sufficiently engaged with his problem of balance. The question of proportion did not seem to occur to him that would only be necessary for accurate imitations of natural appearances which in any case, did not interest him because he was not moving in that direction.

Another visual phenomenon which captivated the attention of western artists but which is not evident in traditional art, was perspective. In traditional Nigeria art however, the artist was concerned rather with pattern-in-rhythm than with perspective rendering. My concern is that traditional art in Nigeria is a vivid expression of the collective folk philosophy of the people. Creative art activity is a mode of thinking.

Responses to perception and memory - intuition.

The artist proceeds by observation, he obtains sensation which provide him with sense data such as colour, shape and texture. Now aided by memory, he proceeds, in imagination, to create a mental image to symbolize the sense experience and finally the mental image is translated into concrete form as sculpture piece, a picture or pictogram or a design. I do not believe that any artist, however gifted, can produce art work without going through one or the other of these processes of mental activity. The Process of Change: many elders always remember in the olden days and laments the social and cultural change that has taken place.

The characterization of mental activities include the following:

- Sensing - by sight, touch etc. - sensation.
- Imaging-image forming aided by memory - imagination.
- Forming abstractions - conceiving - conception. Judging - reasoning - reason.
- Responses to perception and memory - intuition.

III. DISCUSSION

Though these suppositions are presently sketchy but they were giant mapping strides by a dedicated teacher as far back as 1984. The traditions that are made to freeze and not evolve is a challenge of the transition from the tradition era to the modern of which is still a problem in African Art studies. A deeper thought in the enclave of psychology as he opened up responses to perception and memory – intuition and the characterization of mental activities. The early modern Nigerian Art could be traced to Ahmadu Bello University in Zaria which is still very vibrant in the contribution to art in Nigeria. Bearing in mind that this is a retrospective study some of the artists have died like Uche Okeke. Also some of the works as sketches here have been expanded to a book like Adepegbas' Nigerian Art: Its Traditions and modern tendencies (1995) Egonwas' African Art: A contemporary source book (1994) Poveys' discussion on role of the artist and his ability to discover his role and audience in any society is paramount in this day modern Nigerian Artists in order to fit into the society and function properly. Modern Nigerian Idiosyncrasy of elitist isolation is certainly not the way to go. Another trend that is damping the giant strides of this great fore runner is the infiltration of art teachers that are not very grounded in Art history taking art history and teaching same in Intuitions in Nigeria and this you can imagine what their students would look like if they encounter those who are thoroughly taught.

IV. CONCLUSION

Ola Oloidi has contributed immensely to the growth of contemporary African Art for the past forty four years of meritorious impactful teaching and conferences right from the early formative years to the point of

bowing out permanently out from the thearte of academics. Though one thing is sure, his notes and labour in academics lives on after him and some other academics would continue to build on the good foundation he has laid.

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