

Innovations

Social Narratives in Polychromatic Embroidery as Hallmarks of Eva Obodo's Works at the February 25 - March 11, 2021 Ko Art Exhibition, Lagos, Nigeria

Alu Nkem Fortyunes¹ Anikpe, Ekenechukwu Anazor¹

Echem, Samuel Ogba² Ogu, Jovita Charles³

¹Department of Fine and Applied Arts,
University of Nigeria, Nsukka.

²Department of Fine and Applied Arts,
Alex Ekwueme Federal University, Ndufu
Alike, Ebonyi State, Nigeria.

³Department of Fine and Applied Arts,
Alvan Ikoku University of Education,
Owerri, Nigeria

Abstract

Polychromatic embroidery presages stitching and weaving, patterned in multiple colours. Eva Obodo is a cerebral Nigerian sculptor whose creative advances interface sculpture, painting and textile design. In a 2021 exhibition the Ko Art Gallery, Lagos, Nigeria, featured 3 contemporary artists: Ngozi Omeje Ezema (Jan 28 - Feb 11), Eva Obodo (Feb 25 - March 11), and Ozioma Onuzulike (March 25-April 8). From the 3 Eva Obodo was selected for this study, for his creative adventures in polychromatic embroidery and social narratives. The content analysis research technique was adopted for the study whose specific objectives were to: (i) identify the most prevalent media and materials, (ii) find out the most obvious techniques used, (iii) figure out the visual impacts of polychromatic embroidery, and (iv) identify the aspects of social narratives mostly prevalent in Obodo's explorations. The instruments for data collection were: (i) the Obodo Polychromatic Embroidery Sculpture Assessment Schema (OPESAS) and (ii) the Obodo Polychromatic Embroidery Sculpture Assessment Frequency Rating Table (OPESA-FRT). Findings showed that the most prevalent of Obodo's art media were: metal, jute, raffia, charcoal, cloth, dye, wood, thread and plastic, with thread tying, acrylic fabric painting and interlocking as most obvious techniques. Perspective, harmony, compatibility, serenity, rationalism and introspection were the most made visual impacts. Aspects of social narratives mostly documented were: humanity, marginalisation, unity, politics, anthropology, conflicts, Igbo philosophy, funeral, military, current affairs, sport and education.

Key words: Presages, polychromatic embroidery, perspective, Igbo philosophy, fabric.

Introduction

In 1958 some undergraduate art students in the Fine Arts Department at the Nigerian College of Arts, Science and Technology, later re-named Ahmadu Bello University, Zaria, Nigeria, started agitating against the British art curriculum and art learning orientations being imposed on them by the largely British art educators in the institution. Their guts came largely from the wave of independence that dominated the country then, and also, the need to be allowed to create art the Nigerian and African way. There was, therefore, the cry for natural synthesis by the vibrant student-artists. Natural synthesis means the mixture of indigenous visual art forms with some of the western ones considered useful at the moment. The 'Zaria rebels', as they were also branded, was later to metamorphose into the 'Zaria Art Society'.

The department of Fine and Applied Arts, University of Nigeria is one of the foremost art institutions in Nigeria. Established in 1961, the art department was duly born into the waiting hands of freshly gotten Nigeria's independence. Regrettably, the art programmes of the Nsukka art school, like the Zaria art School, earlier on, were highly 'Europeanised'. By Europeanisation we mean that the European art lecturers in the institution flagged art teaching structures that showed much Euro-centric educational curriculum. In the wake of the upheavals leading to the Nigeria-Biafra civil war and its encumbrances, signs were high enough that schooling was going to be disturbed in the Eastern region, so, the expatriate art lecturers were driven away by the prevailing unsafe. After the war, when indigenous artists took over, artistic experimentation was combined with theoretical pedagogies to form the core bipod of the art learning structure in the institution. Aniakor (2015) stated; "it was by history's unceasing favour that I began to teach African Art and Mixed Media Painting to the post-civil war students in 1970 by empowering them through seminars and field works on how to re-excavate their cultural past with stress on Igbo Uli art tradition as a tool for individual artistic and creative re-empowerment and as a shared group experience".

According to Enekwachi (2021), in the early 1970s, the department turned to indigenous professionals to run its art program. Led by the polyvalent artist Uche Okeke, the resulting movement appropriated *Uli*, a traditional style of design used in body- and wall-painting by the Igbo women of South-Eastern Nigeria, as part of its contemporary art lexicon. As a student at the Nigerian College of Arts Science and Technology (now the Ahmadu Bello University, Zaria), Okeke had already shown activist tendencies, and soon he started evolving his "natural synthesis" philosophy, coalescing local ideas with elements of Western art. He was a frontline 'rebel' in Zaria.

We are in a postmodern age. But because of globalization and its attendant effects, some authorities may quarrel with this assertion. Nevertheless, the characterization of the postmodern age are fragmentation, trans-historical experiences, shifting boundaries and sites, an easy access to art materials where artists destroy only to constitute as a voice of their creative freedom away from patronizing institutions. Their creative choices are unbounded while their creative directions know no limits. They have replaced institutional patronage with the triumph of a radical creative temperament and innovation (Aniakor, 2015).

The Nsukka Art School: a Metaphor of Creative Liberalism

Artistic exploration, especially the organically metaphorised syntheses, simply summarise what has become known as the Nsukka art school ideology. The Nsukka School or Nsukka Art School is a name used to classify the art cultural style associated with the department of Fine and Applied Arts, University of Nigeria, Nsukka. Many theorists have made the mistake of writing, and even teaching, that the Nsukka art School is the department of Fine and Applied Arts, University of Nigeria, Nsukka, as a building or facility. This is wrong! The Nsukka Art School is a stylistic phenomenon, not the department of Fine and Applied Arts as a building. In philosophy, when we discuss a particular school of thought it does not mean an existing facility anywhere; it means a given thought-pattern and all the people that believe in it. Likewise, the Nsukka art scholarly philosophy is, in the main, ideological.

The art experimental trajectories unearthed by the Zaria art rebels' clarion call for traditional synthesis of art forms and media stood and towered like a tree with many useful branches. From *Uli*, an indigo-seed-and-pigment sourced by Igbo people for body and mural painting, and an Igbo art motif repertoire of a sort, to other forms of artistic liberalisations, Uche Okeke birthed an enduring art stylistic trajectory. When Uche Okeke and Chike Aniakor arrived at the University of Nigeria, Nsukka, after the Nigeria-Biafra Civil war, little was it known that artistic experimentation was in the best offing. During this experimentation, in the words of Ezeh (2005), students namely; Obiora Udechukwu, Paul Igbunugo, Ray Obeta, Bons Nwabiani, Osita Njelita, among others, were carried along. These students along with the lecturers embarked on several field research trips in some Igbo communities where they viewed first hand Uli women painters at work, documented the Uli body and wall decorations and paintings, as well as incorporated the Uli motifs into their own studio works. In creating an art pattern oriented from Igbo culture, Uche Okeke in particular, had found a lace in Uli, for tying to the fore, traditional synthesis; the very slogan of the 'Zaria rebels'.

In Nsukka school art making is theoretically grounded. It engages the intellect a great deal, thereby interrogating the immediate environment and attacking the challenges of conventionalism and improvisation. The Nsukka artist constantly finds himself on the brinks of creative necessity, making idealistic and tangible artistic interface quite workable. With Uche Okeke as captain of the ship, and later supported by Chike Aniakor, Obiora Udechukwu and El Anatsui, decades on, another generation of Nsukka art flag bearers emerged in the likes of Chijioke Onuora, Krydz Ikwuemesi, Eva Obodo, Chika Okeke-Agulu, Sylvester Ogbechie, George Odoh, Chukwuemeka Okpara and many more. Aniakor (1991) poetically submits: "Two decades later, those Uli dance steps had attracted many to the wider circle of dance at Nsukka and quickly transformed our corporate primal visions into those of generations of students who have studied at Nsukka".

The Kó Art Space in the Parade of Artistic Radicalism

Founded by art collector and promoter Kavita Chellaram, Kó is an art gallery based in Lagos, Nigeria and dedicated to promoting contemporary art and artists. In 2015 Chellaram, founded the Arthouse Foundation in Lagos, a non-profit artist residency programme in Lagos which has organized many artist residencies. After developing Arthouse Contemporary's satellite projects over the years, *Arthouse-The Space* and *Arthouse Foundation*, which organised exhibitions and artist residencies, according to Chellaram (2020), I am excited to create Kó as a separate and unique gallery entity. This will allow us to create focused exhibitions on a regular basis, delve more deeply into artists and art historical topics, generate research and publications, and continue to promote Nigerian art on the global stage.

Kó is also interested in announcing and projecting budding artists from Nigeria and Africa to the world. According to Chellaram (2020), after producing the retrospective exhibition, *Zaria Art Society: Celebration of Legacies* in 2019, I realised the need to form a gallery that would promote these important art masters. I have also had the privilege of working with many of Nigeria's most celebrated contemporary artists, including Peju Alatise, Nnenna Okore, Sokari Douglas Camp, George Osodi, Eva Obodo and Diseye Tantua.

In the Yoruba language, kó translates as a verb "to gather" or "to build". Our aim is to support the creativity of contemporary art in Africa by providing a platform to communicate, share and grow (Chellaram, 2020).

From 28th January to 8 April, 2021 the Kó art space, in Lagos, Nigeria, organised a tripartite art exhibition specifically dedicated to marketing a new breed of art proponents from the Nsukka ideological corridor, with a view to estimating what has become of the Uli trend of the famous Nsukka Art school over the decades, hence the exhibition theme: 'The New Nsukka Art School: Between Continuity and Change'. Three artists were chosen, most likely because they stylistically broke away, a long time ago, from the conventional ways of executing their studio art. Specifically the allotment ran as follows: First phase; Ngozi Omeje Ezema (ceramic artist); Jan 28 - Feb 11, 2021. Second phase; Eva Obodo (sculptor and

art educationist); Feb 25 - March 11, 2021, Third phase; Ozioma Onuzulike (ceramic artist and art historian); March 25-April 8, 2021

In foraying into the unusual experimental and psychodynamic paths toed by the selected Nsukka art school protégés, and thereby projecting further, the imports of their works, the Ko art space most likely succeeded in exhibiting the artists themselves, too. As shown above the second chapter of the three-part exhibition series presented Eva Obodo, the experimental sculptor and art educationist of many years' experience. The ideo-manipulative sublimations and gentle stylistic variegations that have trailed the famed style have also been found to have seemingly broken forth, like tributaries from the bigger ocean of stylistic impudence piloted by the progenitor Uche Okeke. It is sufficient, therefore to say that the 'venturesomeness' of the Kó art gallery in parading the New Nsukka Art reality subtly traverses the dual carriage way of continuity and change.

Eva Obodo, Scion of the Nsukka Art School

Evaristus Chukwuemeka Obodo, popularly known as Eva Obodo, hails from Aboh town in Udi Local Government Area of Enugu State, Nigeria. A tireless mixed media Sculptor and Art Educationist, of the Nsukka art school extraction, Eva Obodo is one of Nigeria's finest contemporary studio artists whose works still resonate Afro-centric accents in very configurative ways. Eva's foray into embroidered installation duly puts him in the class of the top because of the dexterity with which he 'philosophises' over complex social narratives with mixed media. His handling of polychromatic embroidery in sculpture is the course of this study, categorised into: colour staccato and gradation.

Obodo has many national and international art exhibitions and awards to his credit, including: (i) the Osaka Triennale, Japan (2001), (ii) the Dakar Biennale, Senegal (2002), (iii) first African Regional Summit and Exhibition of Visual Arts (ARESIVA) Abuja, Nigeria (2008), and (v) recipient of the Smithsonian Artist Research Fellowship Award, 2013.

The show brought together recent works incorporating discarded materials, including charcoal and jute fibre, to create visual narratives that evoke the complex socio-political and economic structures that frame contemporary culture. Obodo is interested in the physicality and significance of these found materials, reinventing them through the processes of tying, sewing and stitching' (The Guardian, May 19, 2019). The above report trails Obodo's unique works exhibited at the 'Eva Obodo: Ngwugwu (packages)' exhibition hosted by the Arthouse in Lagos from May 11 to 25, 2019.

For Obodo, he focuses essentially on fibre and charcoal to bring out the inner contours of his personal philosophy. With this concept as his medium, he creates relief paintings and free standing sculptures that are in the main, embroidered. These emanate from processes of wrapping, tying and bundling concepts. The uniqueness these combinations produce gives Obodo his special place in the contemporary art world. His narratives totally evoke the seemingly complex world where socio-political and economic tendencies tend to stare man in the face. These artistic structures of charcoal and fibre hinge on contemporary cultures of the world and then help penetrate the inner frame of the society (The Nation, February 21, 2021).

Colour Staccato and Gradation in Polychromatic Embroidery as Appraisal Toeholds

Most times when mention is made of sculpture, free-standing and full-height exterior monuments come to mind. But the making of monuments for city mapping and ornamentation is not all there is to sculpture. Miller (2011) defines ornament as the elaboration of functionally complete objects for the sake of visual pleasure or cultural significance. The modern day sculptor is a style mixer, or say, a creative adventurer. The contestation between the proponents of outdoor sculpture and those of the indoor, for public preference, also lets out further partitioning within. In very classical parlances what matters is achievement of ornamentation, thematic objectivities, or other such purposes for which the work was intended in the first place. Art, according to Cherry (2020), either creating it or viewing others'

art, is used to help people explore emotions, develop self-awareness, cope with stress, boost self-esteem, and work on social skills.

The most important differentiation between urban sculptures and the sculptures which exist in close space lies on this fact that numerous viewers look on sculptures at open space (Sabouri, Yousefi & Yousefi; 2015). The above offering does not mean that only a few viewers look at indoor sculpture, it simply means that outdoor sculpture witnesses many viewers at a time because of vehicular movements, but indoor sculpture records more systematic and serialised attendance. Sculpture works in galleries and other indoor places also witness viewing and even more intellectual art appreciations; such post-modernist ventures as Eva Obodo has veered into in recent years. Akintonde and Kalilu (2013) posited that despite its perpetual use of traditional genres either as themes or as motifs the outdoor sculptures are to be enjoyed like other objects of beauty rather than religious objects. In other words the outdoor sculptures are by no means superior to the indoor ones; both are to be enjoyed as handiworks of a creative artist, for their divergent underlying purposes.

Eva Obodo's core passports in regard of the post-modern Nsukka label are best captured in the phrase: polychromatic embroidery. Polychromatic embroidery means multi-coloured weaving, stitching, needling or sewing techniques applicable to diverse art forms. In effect, Eva Obodo recently brings elements of textile design and painting into his sculpture. This artful but intricate manoeuvre of colourful and coloured charcoal, twine, jute and fabrics around and within metals result in serpentine and sometimes, fence-like arcades of radical, artistry. In reviewing the works of Eva Obodo, as exhibited, we assess with keen observation, the intricacies that passport him as an avante-garde artist of a rare class. In doing so too, Obodo's handling of embroidery and exploration in sculpture is best placed under: (i) colour staccato and (ii) colour gradation. From the foregoing Eva Obodo's works, as exhibited in the 'New Nsukka Art School: Between Continuity and Change' exhibition are interrogated hereunder.

Research Design

The Content Analysis research technique was adopted for this polled review. Content analysis is used to identify contents in communication artefacts, picturesque, audio, visual and other formats in both qualitative and quantitative research types. Content analysis research method allows the researcher to unearth the visual contents of phenomena with a view to communicating its direct or interpretive meanings. Content analysis, in the words of Luo (2019), is a research method used to identify patterns in recorded communication. To conduct content analysis, you systematically collect data from a set of texts, which can be written, oral, or visual. Krippendorff (2004) defined content analysis as the systematic reading of a body of texts, images and symbolic matter, not necessarily from an author's or user's perspective. On applicability Babbie (2001) posited that the content analysis method may be used in qualitative, quantitative, or mixed-methods studies with a multitude of research objectives and questions.

Objectives

The objective of the exhibition participation review was to cross-examine the prevalent explorative features of Eva Obodo's works during the Kó exhibition, that distinguish him as an ingenious Nigerian post-modern artist and a true ambassador of the Nsukka art school. Specifically, the evaluation sought to:

1. Identify the most prevalent media and materials in Obodo's explorations.
2. Find out the most obvious techniques used to achieve multiple colouration in Obodo's works.
3. Figure out the visual impacts of polychromatic embroidery on Obodo's assemblage of found objects.
4. Identify the aspects of social narratives mostly documented in Obodo's works.

Participants and Sampling

The reviewers were 64 randomly selected studio artists, comprising postgraduate students, lecturers and art entrepreneurs resident in Enugu State of Nigeria. Each respondent was instructed not to duplicate the Obodo Polychromatic Embroidery Sculpture Assessment Schema (OPESAS) interview chart, meaning that only one copy must be returned by a respondent as sent. All 64 copies of the OPESAS were returned but 4 were rejected because of incomplete data. There was no need for sampling since the population was controllable. The 60 copies of OPESAS were therefore randomised for analyses.

Scope

The study was limited to the second phase of the tripartite art exhibition organised by the Ko art gallery in Lagos from 28th January to 8 April, 2021, in which Eva Obodo was featured from February 25-March 11, 2021. The exhibition themed: 'The New Nsukka Art School: Between Continuity and Change' had 20 works of Obodo on display.

Exhibition Review Questions

The following questions guided the polled review, as elicited from the objectives:

1. What are the most prevalent media and materials in Obodo's explorations?
2. What are the most obvious techniques used to achieve multiple colouration in Obodo's works?
3. What are the visual impacts of polychromatic embroidery on Obodo's assemblage of found objects?
4. What are the aspects of social narratives mostly documented in Obodo's works?

Instruments for Exhibition Review Data Collection

The first instrument for data collection was a pictographically structured content investigation chart tagged: Obodo Polychromatic Embroidery Sculpture Assessment Schema (OPESAS) used to elicit responses from the respondents. The chart was designed by the researchers in a combined form of questionnaire and pictograph of Obodo's exhibited works. The 20 works featured by Eva Obodo during the 'New Nsukka Art School: Between Continuity and Change' exhibition at the Ko art space in Lagos were photographed and factored into the questionnaire contents. Responses to the questions were elicited from observations made on the photographs. Under each photograph the title, media and dimension of each work was well spelt out. All the examining artists needed do was to put their power of creative vision to work. In effect the works were critically analysed and interpreted by the artists, not the general art-viewing public. The OPESAS interview questions were tabulated in such a way that the study objectives were represented, and the options for ticking answers, well articulated in an analogous format. The pictographic interviews were designed, administered and returned electronically (See Appendix A).

The second instrument was the: Obodo Polychromatic Embroidery Sculpture Assessment Frequency Rating Table (OPESA-FRT) designed by the researchers for data distribution and analyses. There were 3 rows of answer options under each interrogation question. Under the column for acceptance/rejection frequency the number of artists who answered in the affirmative or non-affirmative were recorded for onward translation in the next column: Translation. The analysis pattern is discussed hereunder: (See table 1 and Appendix B).

Pattern of Exhibition Review Data Distribution and Analysis

As elicited from the OPESAS and the OPESA-FRT responses were rated in the following order: 46-60, Very Highly Accepted (VHA); 31-45, Highly Accepted (HA); 16-30, Accepted (A), and 0-15, Rejected (R). The calculation was that if there were 46-60 reviewers ticking in the affirmative for an option, it meant that the option is very highly accepted. If 31-45 reviewers agree with an option it translates to being highly accepted, if 16-30 support an option it means mere acceptance, and if respondents within the number 0-15 tick for an option the option is rejected. The aim was to use the number of artists ticking

after each option to match the study rating scale, in order to arrive at the level of acceptance or rejection polled by each option.

Findings

The findings of the study, as obtained from the responses of the reviewers reveal the following concerning Eva Obodo’s explorations;

Table 1: Obodo Polychromatic Embroidery Sculpture Assessment Frequency Rating Table (OPESA-FRT).

	Interrogations	Answer options	Acceptance /rejection Freq	Translation
1	What are the most prevalent media and materials in Obodo’s explorations?	Metal, jute, raffia, charcoal, acrylic, cloth, dye	50	VHA
		Plastic, thread, wood	10	R
		Twine, fibre, clay, oil colour, pencil	0	R
2	What are the most obvious techniques used to achieve multiple colouration in Obodo’s works?	Colour thread tying, acrylic fabric painting, interlocking	60	VHA
		Wood joinery	0	R
		Patching, kneading, coiling, tint, welding	0	R
3	What are the visual impacts of polychromatic embroidery on Obodo’s assemblage of found objects?	Perspective, harmony, compatibility	40	HA
		Serenity, rationalism, introspection	19	A
		Vegetation, hatred, Amusement, sorrow, shock	1	R
4	What are the aspects of social narratives mostly documented in Obodo’s works?	Humanity, marginalisation, unity, Politics, anthropology, conflicts	44	HA
		Religion	0	R
		Igbo philosophy, funeral, military, current affairs, sport, education	16	A

Key: 46-60- Very Highly Accepted (VHA); 31-45-Highly Accepted (HA); 16-30-Accepted (A); 0-15-Rejected (R)

Source: *Nkem Alu et al: Research 2021*

On row 1 of table 1, in response to the first research question, seeking to know the most prevalent media and materials in Obodo’s explorations, 50 out of the 60 respondent artists agreed that metal, jute, raffia, charcoal, acrylic, cloth and dye are the most prevalent art media and materials in Obodo’s explorations while 10 accepted plastic, thread and wood as such. With none ticking for twine, fibre, clay, oil colour and pencil, they were therefore rejected options. On the second question all 60 accepted colour thread tying, acrylic fabric painting and interlocking as the most obvious techniques used to achieve multiple colouration in Obodo’s works whereas; weaving, patching, kneading, coiling, tint, welding and shading were rejected. The third question sought to find out the visual impacts of polychromatic embroidery on Obodo’s assemblage of found objects, 40 respondents went for: perspective, harmony and compatibility; 3 ticked for Religion while 19 ticked for Serenity, rationalism and introspection, only 1 accepted vegetation, hatred, amusement, sorrow and shock as impactful. On the aspects of social narratives being mostly documented in Obodo’s works 44 respondents accepted: humanity, marginalisation, unity,

politics, anthropology and conflicts while 16 went for: Igbo philosophy, funeral, military, current affairs, sport and education.

Discussion

From the foregoing it is deducible that Eva Obodo uses materials found within his immediate environment to make incredible artistic statements. Metal, jute, raffia, charcoal, acrylic, cloth, dye, plastic, thread and wood, all being accepted as prevalent materials and media in Obodo's works, attest to this claim. His pattern of exploration also credits him with concerted efforts at waste recycling for aesthetic and utilitarian purposes. In employing the techniques of using colour thread to wrap or weave around metals and other synthetic surfaces, in order to achieve colouration and its associated tonal gradations, Obodo also uses red acrylic to make some edges of charcoal look like embers of fire. Other such effects were also achieved using diverse colours to achieve scarification, stone-like formations and creative partitioning. In using threads on metal and wood, then acrylic on charcoal and jute Obodo has been able to make intricate artistic statements in his generation. He also uses dye to colour jute and threads. Polychromatic embroidery speaks lots of volumes in Obodo's works, perhaps because he is a good hand at colouration and tonal gradation. Such visual impacts as perspective, harmony, compatibility, serenity, rationalism and introspection were discovered to be resultant impacts. In making social narratives on such topical issues as: marginalisation, unity, politics, anthropology, conflicts and humanity Eva Obodo has presented himself a credible social critic as well as a logically artistic interpreter of society's actions and inactions.

Author Contributions

The authors made inputs to the review from ideation to conclusion. The polled review pattern was agreed upon by the authors before its design and implementation were made. The manuscript was read and approved by both authors.

Funding

There was no external funding or sponsorship for this evaluation. The authors undertook it themselves.

Conflict of Interests

There was no conflict of interests confirmed by the authors.

Ethical Considerations

The artist Eva Obodo was duly consulted before the review of his works was made. The artists who served as reviewers were also formally notified. There was no ethical breach whatsoever.

References

1. Akintonde, M. A. and Kalilu, R. O. (2013). *Thematic and stylistic appraisal of sculpture in public places in Nigeria: The example of southwest*. *OSR Journal of Humanities and Social Science*, 13 (2): 26-37. (www.iosrjournals.org) .
2. Aniakor, C. C. (2015). *Art and the village square: Krydz Ikwuemesi's creative explorations into the Uli art pedigree*. In: *The Village Square*. 16-20. Enugu: The PanAfrika Press
3. Aniakor, C.C. (1991). *Nsukka School: A creative phenomenon*. In: *Art Grad exhibition Catalogue (8)*. Nsukka: Department of Fine and Applied Arts, University of Nigeria, Nsukka.

4. Babbie, E. (2001). *The Practice of Social Research (9th Edition)*. Belmont, CA: Wadsworth/Thomson Learning. Chellaram, K. (2020). *Introducing Ko. In Ko.* (www.ko-artspace.com)
5. Cherry, K. (2020). *Morin A. (Rev.) How Art therapy is used to help people heal.* Verywell Mind. (www.verywellmind.com)
6. Enekwachi, A. (2021). *Art Education: The New Nsukka Art School: Between Continuity and Change. Contemporary and (C&).* (www.contemporaryand.com)
7. Ezeh, P.J. (2005). *Four neo-uliartist: A sketch. In: Ikwuemesi and Agbayi (Eds.), The Rediscovery of Tradition: Uli and the Politics of Culture.* 54-64. Enugu: Pendulum Centre for Culture and Development.
8. Krippendorff, K. (2004). *Content analysis an introduction to its methodology (2nd ed.)*. Thousand Oaks, CA: Sage Publications.
9. Luo, A. (2019). *What is content analysis and how can you use it in your research?* Scribbr. (www.scribbr.com)
10. Miller, K. (2011). *Organised crime: The role of ornament in contemporary architecture.* ARCADIA regional: parametricism (SPC). (www.papers.cumuncad.org)
11. Sabuori, M., Yousefi, M. S. and Yousefi, F. S. (2015). *Role of urban sculptures in beautification and improvement of quality of urban spaces (case study: Fuman County). Special Issue: The Second National Conference on Applied Research in Science and Faculty of Science, Cumhuriyet University, 4070-4071.* (www.dergipark.org)
12. *The Guardian Newspaper online (2019). With Ngwugwu Eva Obodo lights up Arthouse.* Guardian Arts column, 19th May. (www.guardian.ng)
13. *The Nation Newspaper online (2021). Obodo explores the charcoal option.* Arts and Life column. February, 21. (www.thenationonline.net)

Appendix 1

Department of Fine and Applied Arts
University of Nigeria Nsukka,
Enugu State
.....

Dear Respondent,

Request For Completion Of Pictographic Questionnaire

You are hereby requested to fill out the structured unconventional questionnaire using the indices provided. Our research topic is: Interrogating Polychromatic Embroidery and Social Narratives in Eva Obodo's Works at the Ko Art Exhibition, Lagos, Nigeria (February 25 - March 11, 2021)



We believe that as a formally trained artist you will not find the terminologies and investigation strange. You are therefore requested to follow the instructions carefully. Be assured that any response provided will be confidential and used for your anticipated maximum cooperation.


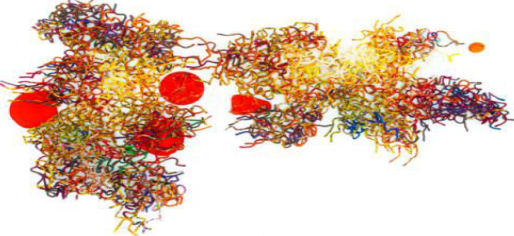






Yours Sincerely,







.....
Dr. Nkem Fortyunes Alu
(For the group)





Appendix 2

The Obodo Polychromatic Embroidery Sculpture Assessment Schema (OPESAS)

THE OBODO POLYCHROMATIC EMBROIDERY SCULPTURE ASSESSMENT SCHEMA (OPESAS)		
Instructions:		
*Do not duplicate this interview before or after answering the questions.		
*Carefully mail it back to us using the e-mail address provided.		
*Tick √ at the appropriate spaces in section A and after the options of your choice in section B.		
*Tick as many options as you consider correct for each question in section B.		
*Read the questions carefully and study the pictures of Obodo’s works in Section C before responding to the questions in section B.		
SECTION A: OPESAS BASIC INTERROGATIONS		
1	Designation	Studio.....Lecturing.....Student artist.....
2	State of residence	(Fill in).....
3	Are you familiar with Eva Obodo?	Yes..... No.....
4	Do you like his works?	Yes..... No.....
5	Categorise his works	Boring..... Creative.....
SECTION B: OPESAS STUDY INTERROGATIONS		
	Research questions	Answer options
6	What are the most prevalent art media and materials in Obodo’s explorations?	Metal, jute, raffia, twine, thread, fibre, charcoal, acrylic, clay, oil colour, wood, pencil, dye, plastic, cloth.
7	What are the most obvious techniques used to achieve multiple colouration in Obodo’s works?	Weaving, kneading, colour thread tying, coiling, tint, patching, welding, shading, interlocking, acrylic painting
8	What are the visual impacts of polychromatic embroidery on Obodo’s assemblage of found objects?	Perspective, shock, serenity, vegetation, rationalism, hatred, introspection, compatibility, amusement, harmony, sorrow.
9	What are the aspects of social narratives mostly documented in Obodo’s works?	Politics, religion, education, conflicts, funeral, sport, anthropology, Igbo philosophy, current affairs, marginalisation, unity, military, humanity.
SECTION C: OPESAS WORKS PICTURES		
		
Plate 1: New year present		Plate 2: Spillover

Media: Cloth	Media: Cloth
Dimension: 139 ¾ x 76 ¾ x 4 in 355 x 195 x 10 cm	Dimension: 106 ¼ x 72 7/8 x 3 1/8 in 270 x 185 x 8 cm
	
Plate 3: Regret	Plate 4: Emissions
Media: Cloth	Media: Jute, cloth, thread
Dimension: 105 ½ x 74 ¾ x 4 in 263 x 190 x 10cm	Dimension: 145 5/8 x 84 ¼ x 6 ¾ in 370 x 214 x 17 cm
	
Plate 5: Amoebae on the run	Plate 6: Organic movements
Media: Jute, cloth, thread	Media: Jute, cloth, thread
Dimension: 157 ½ x 57 1/8 x 9 7/8 in 400 x 145 x 25 cm	Dimension: 126 x 39 23/8 x 7 1/8 in 320 x 100 x 18 cm
	
Plate 7: Entanglement	Plate 8: Anonymous
Media: Jute, cloth, thread	Media: Jute, cloth, thread
Dimension: 122 1/8 x 55 1/8 x 7 1/8 in 310 x 140 x 18 cm	Dimension: 78 x 57 1/8 x 7 7/8 in 198 x 145 x 20
	
Plate 9: What if these were straight?	Plate 10: Behind closed door
Media: Jute, cloth, thread	Media: Jute, cloth, thread

Dimension: 45 ¼ x 93 ¾ x 31 ½ in 115 x 238 x 80 cm	Dimension: 64 1/8 x 68 7/9 x 7 1/8 in 163 x 175 x 18 cm
	
Plate 11: Current	Plate 12: Nightmare
Media: Jute, cloth, thread	Media: Jute, cloth, thread
Dimension: 70 7/8 x 57 1/8 x 7 7/8 in 180 x 145 x 20 cm	Dimension: 91 ½ x 81 1/8 x 18 1/8 x in 235 x 206 x 46 cm
	
Plate 13: Narratives of palliatives	Plate 14: Contract award
Media: Charcoal, metal acrylic	Media: Charcoal, metal acrylic
Dimension: 73 5/8 x 33 ½ x 1 5/8 in 187 x 85 x 4 cm	Dimension: 35 3/8 x 35 3/8 x 1 5/8 x in 90 x 90 x 4 cm
	
Plate 15: House of palliatives	Plate 16: Every face is facing something
Media: Charcoal,, metal acrylic	Media: Charcoal,, metal acrylic
Dimension: 41 3/8 x 72 7/8 x 26 in 105 x 185 x 66 cm	Dimension: 37 1/8 x 86 5/8 x 31 ½ in 94 x 220 x 80 cm

	
<p>Plate 17: Serious Business 1</p>	<p>Plate 18: Serious Business 2</p>
<p>Media: Charcoal, metal acrylic</p>	<p>Media: Charcoal,, metal acrylic</p>
<p>Dimension: 36 5/8 x 36 5/8 x 1 5/8 in 93 x 93 x 4 cm</p>	<p>Dimension: 35 7/8 x 35 3/8 x 1 5/8 x in 91 x 90 x 4 cm</p>
	
<p>Plate 19: Two packs: one for you, one for me</p>	<p>Plate 20: Pensioner's clothes line</p>
<p>Media: Charcoal, metal acrylic</p>	<p>Media: Jute, dye, cloth, wood, metal, plastic</p>
<p>Dimension: 31 7/8 x 35 3/8 x 3 1/8 in 81 x 90 8 cm</p>	<p>Dimension: 127 1/2 x 83 1/2 x 33 7/8 in 324 x 212 x 86 cm</p>

Source: Source: Nkem Alu et al: Research 2021

Appendix 3

Obodo Polychromatic Embroidery Sculpture Assessment Frequency Rating Table (OPESA-FRT)

	Interrogations	Answer options	Acceptance /rejection Frequencies	Translation: VHA, HA, A, R
1	What are the most prevalent media and materials in Obodo's explorations?	Metal, jute, raffia, charcoal, acrylic, cloth, dye		
		Plastic, thread, wood		
		Twine, fibre, clay, oil colour, pencil		
2	What are the most obvious techniques used to achieve multiple colouration in Obodo's works?	Colour thread tying, acrylic fabric painting, interlocking		
		Wood joinery		
		Patching, kneading, coiling, tint, welding		
3	What are the visual impacts of polychromatic embroidery on Obodo's assemblage of found objects?	Perspective, harmony, compatibility		
		Serenity, rationalism, introspection		
		Vegetation, hatred, Amusement, sorrow, shock		
4	What are the aspects of social narratives mostly documented in Obodo's works?	Humanity, marginalisation, unity, Politics, anthropology, conflicts		
		Religion		
		Igbo philosophy, funeral, military, current affairs, sport, education		

Key: 46-60- **Very Highly Accepted (VHA)**; 31-45-**Highly Accepted (HA)**; 16-30-**Accepted (A)**; 0-15-**Rejected (R)**

Source: *Source: Nkem Alu et al: Research 2021*