



Chief Editor

Dr. A. Singaraj, M.A., M.Phil., Ph.D.

Editor

Mrs.M.Josephin Immaculate Ruba

Editorial Advisors

1. Dr.Yi-Lin Yu, Ph. D
Associate Professor,
Department of Advertising & Public Relations,
Fu Jen Catholic University,
Taipei, Taiwan.
2. Dr.G. Badri Narayanan, PhD,
Research Economist,
Center for Global Trade Analysis,
Purdue University,
West Lafayette,
Indiana, USA.
3. Dr. Gajendra Naidu.J., M.Com, LL.M., M.B.A., PhD. MHRM
Professor & Head,
Faculty of Finance, Botho University,
Gaborone Campus, Botho Education Park,
Kgale, Gaborone, Botswana.
4. Dr. Ahmed Sebihi
Associate Professor
Islamic Culture and Social Sciences (ICSS),
Department of General Education (DGE),
Gulf Medical University (GMU), UAE.
5. Dr. Pradeep Kumar Choudhury,
Assistant Professor,
Institute for Studies in Industrial Development,
An ICSSR Research Institute,
New Delhi- 110070.India.
6. Dr. Sumita Bharat Goyal
Assistant Professor,
Department of Commerce,
Central University of Rajasthan,
Bandar Sindri, Dist-Ajmer,
Rajasthan, India
7. Dr. C. Muniyandi, M.Sc., M. Phil., Ph. D,
Assistant Professor,
Department of Econometrics,
School of Economics,
Madurai Kamaraj University,
Madurai-625021, Tamil Nadu, India.
8. Dr. B. Ravi Kumar,
Assistant Professor
Department of GBEH,
Sree Vidyanikethan Engineering College,
A.Rangampet, Tirupati,
Andhra Pradesh, India
9. Dr. Gyanendra Awasthi, M.Sc., Ph.D., NET
Associate Professor & HOD
Department of Biochemistry,
Dolphin (PG) Institute of Biomedical & Natural Sciences,
Dehradun, Uttarakhand, India.
10. Dr. D.K. Awasthi, M.SC., Ph.D.
Associate Professor
Department of Chemistry, Sri J.N.P.G. College,
Charbagh, Lucknow,
Uttar Pradesh. India

ISSN (Online) : 2455 - 3662

SJIF Impact Factor :5.148

EPRA International Journal of Multidisciplinary Research

Monthly Peer Reviewed & Indexed
International Online Journal

Volume: 5 Issue: 6 June 2019



Published By :EPRA Publishing

CC License





CHANGES IN ADIRE PRODUCTION IN NIGERIA: A CASE OF NIKE OKUNDAYE

Ajayi Odunayo Emmanuel

Fine and Applied Arts Department,
College of Education,
Ikere Ekiti, Nigeria.

ABSTRACT

The study examined the changes in adire production in Nigeria: a case of Nike Okundaye, specifically, influences of these changes and how the changes in Okundaye's textile adire influenced contemporary textile artists in Nigeria. Data for the study were from both primary and secondary sources. Structured oral interviews were conducted with the artist's relatives, apprentices and employees. A total number of (40) forty works of adire textiles were selected for the purpose of this study. Data were obtained through interview, using the snowball method while the analysis were done with descriptive art historical method. The research was classified into periods, the workshops and after Osogbo workshops. It showed how Nike Okundaye represented a reformer of the social order in contemporary Nigerian art circle by gathering women, students and apprentices in different galleries like Ogidi, Osogbo and Lagos and trained them how to produce traditional adire and also filled the gaps in their educational background by giving them vocational training. The study concluded that Nike is known nationality and globally through her creative use of indigo and traditional patterns blended with contemporary methods and patterns without eroding the value of the adire traditions and concepts. Nike's adire story is an inspiration and encouragement to artists and non-artists.

INTRODUCTION

Continuity and change are two words of opposite meanings. While continuity stands for action that has started at a particular time and still continues till date, change stands for new experience as a result of the introduction of new ideas or things into a system. Change could be linked to diversification of culture since culture is never static, while continuity is linked to ways of doing things, which never change. Change in humans can be influenced by the environment, religion, culture exposure to technology, education and trends in the society.

Adire, is one of the oldest traditional forms of fabric decoration. However, it is as a form of art, it has gone through stages of transformation in recent times most especially among the Yoruba people of South Western Nigeria (Makinde and Ajayi, 2006). The techniques of production and the use of material differ from one culture to another. Oyelola (2000) defines Adire as the Yoruba traditional resist cloth dyed in indigo, a favourite blue colour of the Yorubas. The

early Adire fabrics were made from hand-spun and hand-woven cotton material. Adire (the traditional Yoruba dyed fabrics) has a long history of tradition passing from one generation to another. Adire used to be in the varieties of indigo blue shades with a characteristic odour that confirms its authenticity and originality.

It is interesting to note that Nike Okundaye has been at the frontline in projecting the heritage of cultural transmission in Nigeria with respect to adire textile. The metamorphosis in the artistic journey of Nike Okundaye has witnessed tremendous natural changes which has seriously impacted on the continuity of *adire* tradition in Yoruba land and the diaspora. Nike Okundaye has been able to merge the various conventions such as traditional forms and styles to build an image for artistic expressions that is the trade mark of all her apprentices in their works. It was found that the period of collaboration with Tola Wewe witnessed a lot of changes in Nike Okundaye's *adire* works. The medium of expression in her works

metamorphosed to the interpretation of traditional materials, methods, forms and styles of contemporary Yoruba arts and designs. The dynamism of Nike's compositions, coupled with the complexity and firm structure emerge in the works of Tola Wewe and Nike Okundaye in the sense that despite that the works are in mixed media, the traditional patterns of *adire* reflected in all the works. More so, the complexity of Wewe's mystic colours which is dominated by cubist style is also captured in her works, while some areas of the works are rendered in pointillism.

In most of the works done after meeting Tola Wewe, the change clearly emerged in her works in the sense that she started using mixed media for her works, like acrylics, pen and ink and paints. The use of complexity of composition dominated most of her works because of Tola Wewe's influence on her works. Several exhibitions were staged on the collaborative efforts of the duo. This promoted the image of Nike's painting ability within and outside the country (Guardian Nov. 4, 2015).

However, several authors such as Ogunduyile (2009); Akinwumi (2008); Picton (1995); Adetoro (1989) among others have dealt with changes in the materials, and processes of *adire*, while Aremu (1995); Barbour and Simmonds (1971); in their different studies focussed on the process of *adire*, the materials and the major geographical locations of its production. However, little or no attention has been paid to the continuity, and change in Nigeria's textile production including Nike Okundaye as a contemporary textile artist.

Little or no attention has been paid to continuous involvement of Nike's old styles or technique of dyeing and her ability to blend with the modern textile production. Change such as using traditional *adire* patterns in painting, use of water colour, pen and ink on canvas with traditional *adire* motifs with contemporary designs and patterns in Nike Okundaye's textile *adire* have not been given attention it deserves. Studies on change in themes, form and style that have evolved in her *adire* textile overtime are scanty, Hence, this study seek to examine the extent of these changes in contemporary textile designs in Nigeria using Nike Okundaye's textile *adire as a study*.

OBJECTIVES OF THE STUDY

The aim of this study is to examine changes in *adire* production in Nigeria: a case of Nike Okundaye with a view to examine:

1. who is Nike Okundaye?
2. the influences of these changes in Okundaye's textile on contemporary textile art in Nigeria?

3. the changes in Nike Okundaye's textile *adire* influenced contemporary textile artists in Nigeria?

RESEARCH QUESTIONS

The following questions guided the study

1. Who is Nike Okundaye?
2. What are the influences of these changes in Okundaye's textile on contemporary textile art in Nigeria?
3. How has the changes in Nike Okundaye's textile *adire* influenced contemporary textile artists in Nigeria?

METHODOLOGY

The research design for this study is descriptive. It involves narrating how Nike Okundaye started the journey of making textile *Adire* as well as the various developmental processes in form of change and continuity in her textile *Adire*. Data for the study were from both primary and secondary sources. Structured oral interviews were conducted with the artist's relatives, apprentices and employees. A total number of (40) forty works of *adire* textiles were selected for the purpose of this study. The works were classified according to time of production and materials used. Data were obtained through interview, using the snowball method while the analysis were done with descriptive art historical method. The research was classified into periods, the workshops and after Osogbo workshops. There are four galleries in different locations, namely Osogbo Gallery, Nike Art Gallery in Lekki, Lagos, Nike Centre of Art Culture, Abuja, and her headquarters at Ogidi where different crafts are being carried out. Two galleries was used as sample namely: Nike Gallery Osogbo and Nike Gallery Lekki were visited and examined. Historical, Descriptive and contextual analysis were used for the study.

DISCUSSION OF FINDINGS

Nike Okundaye is a renowned and internationally acclaimed *Adire* designer and contemporary Nigerian artist. She was born in Ogidi-Ijumu, Kogi State in Nigeria on 23rd May 1951. She was brought up amidst the traditional weaving and dyeing practice in her village in Ogidi, Kogi State in the South-Western part of Nigeria. According to Allyson (2014), Okundaye had little formal education because of lack of fund. Her parents were quite poor that they could not fund her education. Her father, late Nicolas Ojo Allah, who was a village traditional drummer and basket weaver could not help much in securing her future academically and educationally. So, she could not go beyond the primary 6 level in formal education. Despite her limited education, her

participation in some art workshops such as Ulli Beier Mbari Mbayo's workshop in Osogbo has succeeded in bringing her to global spotlight.

Nike spent her early life in Osogbo, a town that is known as one of the major centres for art and cultural activities in Nigeria. During her stay in Osogbo her informal training was dominated by the use of traditional ways of making *adire* and other crafts. Today, she is a proud product of Osogbo Art School and also brings to her *adire* making a vivid imagination as well as a wealth of history and tradition regulating the production of *adire*. She seeks to re-establish the value of *adire* as art, and to increase the appreciation of this new meticulously designed hand-produced textile. Her dynamic composition and rich colour palette explore subjects that include natural phenomena such as religion, folklore and mythology.

This research has captured and documented the change in Nike Okundaye's personality, experiences, challenges and triumphs with respect to *adire* textile. This study has also shown that there has been a lot of continuity and change in textile *adire* of Nike Okundaye. There has been changes in forms, themes, contents and styles in her *adire* textile over time, though the study also reveals that despite Nike's adaptation to change, she still retains those basic values that are inherent in the traditions of working on textile *adire*.

The most important influence on the production of *adire* fabric is Nike Okundaye. Her success story became part of Osogbo Art School. The names of Suzanne Wenger, Ulli Beier and Georgina Beier, Twin Seven Seven are indelibly linked with the rise and fortune of Nike Okundaye. Without her own personal gifts as an innovative artist, her understanding of interpersonal relationship, her organized disposition combined with her talented business acumen, Nike could not have achieved the greatness for which she is known today. Nike Okundaye has built artistic empire in Nigeria with centres in Osogbo, Ogidi, Lagos and Abuja. Her body is the most effective public relations advertisement for the *adire*. She projects the image of an elegant, poised, polished and gracious contemporary Nigerian artist.

CONCLUSION AND RECOMMENDATIONS

The study revealed iconographic symbols like love, peace, wealth, imagery and motifs in the various works done. There were evidences of contextual, stylistic and thematic focuses in the works by laying emphasis on titles that have useful meanings to the development of *adire* textile works. The study also revealed that Nike Okundaye's works has influence of communication, information, education exposition

reviewed within and outside Nigeria and interactions with other contemporary Nigerian artists. The study further established a significant change in the productive attitude of Nigerian textile designs due to the influence of her designs. It showed how Nike Okundaye represented a reformer of the social order in contemporary Nigerian art circle by gathering women, students and apprentices in different galleries like Ogidi, Osogbo and Lagos and trained them how to produce traditional *adire* and also filled the gaps in their educational background by giving them vocational training. The study revealed that, Nike Okundaye had more than five hundred (500) works in *adire* textile with most of them done before Osogbo workshop.

She has been a good ambassador for traditional *adire* based fashion within Nigeria and African as she travels all over the world to present her work. For Nike Okundaye, *adire* production is situated in the context of music, choreography, literature and performance. Her apprentice and tourists to her centres especially Osogbo, Ogidi, Abuja and Lagos have the opportunity to learn about indigenous African art as well as the techniques and meanings of *Adire* designs and production.

The Federal Government of Nigeria should endeavour as a matter of urgency to empower the Ministry of Art and Culture to assist Nike Okundaye to organize seminars and conferences for the youth of the country, especially vocational workshops for serving Youth Corp members in each of the states in the country and in the Federal Capital Territory.

REFERENCES

1. Makinde D. O. and Ajayi J. B. (2006): *Survival of Adire (Local textile) in Nigerian Contemporary textile Industry. Contemporary Issues in Nigerian Arts. Its History and Education. Portion Consult Publishers, Lagos. (page(s) 56-67.*
2. Okundaye O. (2013), *Patches of Diplomatic Corridor I. A Solo Exhibition Catalogue.*
3. Okundaye O. (2013), *Patches of Diplomatic Corridor II. A Solo Exhibition Catalogue.*
4. Okundaye O. and Wewe T. (2014), *Stitches of Partnership II. A Joint Exhibition Catalogue.*
5. Okundaye O. and Wewe T. (2015), *Stitches of Partnership III. A Joint Exhibition Catalogue.*
6. OkundayeOlanike (65yrs) - Director of Nike Gallery, interviewed on February 10 &11, 2015.
7. OkundayeOlanike (65yrs) - Director of Nike Gallery, interviewed on June 25, 2015.
8. OkundayeOlanike (65yrs) - Director of Nike Gallery, interviewed on May 13 &14, 2015.

9. Okundaye, O. (2014): *Adire: An unspoken language; The patterns and meanings of an indigenous Yoruba textiles*. Pictorial book
10. Oyelola, P. (2000): *Beyond Indigo: AdireEleko Squares, Patterns and Meanings* Nike Centre for Arts and Culture, Osogbo.
11. Ogunduyile, S. R. (2009): "Cottage Dyeing Industry and Environmental Hazards Created by the use of Commercial Dyes and Chemicals", *Journal of Arts and Ideas, Ile-Ife; Department of Fine Arts, ObafemiAwolowo University*.
12. Picton, J. and Mack, J. (1998): *African Textiles*, British Museum Publications.
13. Akinwunmi, T. (2008): "The Comparative Phenomenon of Textile Use among the Yoruba; A survey of significance and form", Ph.D Thesis (Unpublished). Institute of African Studies, University of Ibadan.
14. Allyson D. (2014): *Story Telling through Adire. An Introduction to Adire Making with meaning of patterns*.
15. Adetoro, S. A. (1972): "Resist Methods of Fabric Decoration As An Aspect of Education"; Paper presented at the First Nigerian Seminar on Art Education, Zaria; Department of Fine Arts; Ahmadu Bello University.

APPENDIX

Nike's Early Works: Arugba was done around Osogbo workshop.



Plate 1: 'Arugba' (1978)

Source: www.nikecentreforartandculture.com

Retrieved: November 10, 2015

Pillars of Love: Pillar of love was done when Nikes work has been influenced by western ideology e.g working on the same canvas with Tola Wewe.



Plate 2: “Pillars of Love” (2010)

Source: Exhibition Catalogue, Stitches of Partnership – Nike and Tola Wewe