

**TRANSPORTATION CHAOS ON LAGOS STREETS IN
SELECTED WORKS OF LAGOS BASED VISUAL
ARTISTS**

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CERTIFICATION

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DEDICATION

This work is dedicated to God Almighty (*Olodumare*)

and

To all my Art history teachers, art history students past and present across Nigeria and
beyond.

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ABSTRACT

Traffic gridlock is one of the features that define urbanism and complex spatial configuration of the Lagos metropolis. Existing visual anthropological studies on urban transportation system have focused on visual analytic approaches to the visual accounts of travellers, and slogans printed on cars, buses and trucks, particularly commercial vehicles. However, little attention has been paid to the diverse ways' transportation disorder is represented in artistic works. This study, therefore, was designed to explore the representation of transportation chaos on Lagos roads in the paintings of selected Lagos based-visual artists, with a view to providing an interpretive schema of the selected works.

Douglas Kiel and Euel Elliott's Theory of Chaos, which states that instability and disorder were essential to the evolution of complexity in the universe, was adopted as the framework. The interpretive design was used. Sixteen paintings were purposively sampled for thematic affinity, narrative and symbolic contents. They are *Olokada*, *Keke Marwa*, *The New Order*, and *BRT Lane* by Festus Adeyemi; *Old Oshodi*, *After the Rain*, *Rail line Market*, and *At the River Side* by Bolaji Ogunwo; *Idumota*, *Morning Rush*, *A Place I used to Know I*, and *A Place I used to Know II* by Ishola Matthew, *Closing Time at Idumota*, *Before the Closing Hour*, *Busy Bus Stop*, and *Rush Hour in Lagos Island* by Dolapo Ogunnusi. The paintings were subjected to visual analysis.

Festus Adeyemi's paintings, stylistically adopted the use of lines in creating forms to depict the chaos associated with Okada and Marwa riders on Lagos streets. *Olokada* and *Keke Marwa* depicted the disorder and confusion that pervaded the urban transportation system, while *New Order* and *BRT Lane* indicated orderliness. Bolaji Ogunwo, used textured surface of the canvas to showcase the chaotic experiences in the old Oshodi and other areas in Lagos with clumsy driving activities. The shades of colours authenticate the colour value in the works: *After the rain and Rail line market*. Ishola Matthew creatively used very warm colour of blue and purple to demonstrate the chaos on the streets of Lagos with combinations of light and dark symbolising struggling and perpetual movement of vehicles in Lagos city. Unstable forms and patterns, with heavy painting strokes in *Idumota* and *A Place I Used to Know* described not just the population challenges in Lagos, but also the urban decline that had resulted from transportation pressure. Dolapo Ogunnusi's paintings actualised the complication in urban Lagos transportation with vivid expression to the impatience of drivers and other road users, which resulted in traffic gridlocks by structuring the forms and contents to express Lagos transportation chaos. The theme of periodicity of chaos was well elaborated in all the paintings where overlapping yellow buses conveyed the vivid image of gridlock.

Transportation chaos on Lagos roads, and the values, which visual artists have generated through paintings, represent instability and disorderliness in the urban public space. The selected paintings were stylistic pieces embedded with artistic impression of reality.

Keywords: Visual artists, Paintings of transportation chaos, Traffic gridlocks

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Abbreviations

LMTS	Lagos Municipal Transport Services
CMS	Christ's Cathedral
BRT	Bus Rapid Transit
LASTMA	Lagos State Traffic Management Authority
VIO	Vehicle Inspection Officers

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Rail transportation is one of the earliest modes of transportation in Lagos. Napitu (2013) avers that, before the establishment of commercial road transport services, Lagosians rode on Lagos steam tramway which ran between 1902 and 1913 as the first form of transportation system. The administration of the first rail transportation was known as Lagos Government Railway. In 1915, road-bus transportation was initiated, in Lagos, by two Nigerians, Mrs Charlotte Olajumoke Obasa and Mr W.A Dawodu. They were the leading indigenous entrepreneurs of the time. Their action was followed by the establishment of J.N. Zarpas, a company owned by Levantine expatriates in 1929.

The Zarpas, however, dominated the Lagos transportation scene, until their buses were acquired by the Lagos Town Council in 1958 to form the Lagos Municipal Transport Services (LMTS). This situation remained until the 1960s when many operators joined the road transport business. The emerging development was characterized by the public as “Bolekaja” mode of transportation. Thus, literally means “Come down and let us fight,” as a result of the overcrowded nature of the boarding of the buses and the short-changing of the commuters by the operators, which eventually always cause a fight. The Lagos government eventually banned the use of Bolekaja for commercial passenger transport services. Today, such buses are used to carry only food stuff in rural communities of Lagos state. Usually on the road, they occupy a significant amount of space available for other road transportation.

The ‘Molue’ took over from the ‘Bolekaja’ when the government banned the use of ‘Bolekaja’ because of incessant fights among passengers. A ‘Molue’ is a large commercial passenger bus of forty to fifty seats usually painted in yellow and black.

When the 'Bolekaja' were banned, some transport operators replaced the wooden passenger cabins of their Bolekaja with locally made metallic dividers to create compartments called 'Molue'; which refers to as a metal passenger cabin. The name 'Molue' originated from an English words 'Mold it' which translated to 'Mold e' in Yoruba and later became 'Molue". These vehicles were common sights on Lagos roads; they were "the king of the road". They dominated routes from Ojota to Ketu, and so on.

Due to the number of people boarding and seating together at the same time in the Molue bus, a ride was an admixture of fun and tears. The unlucky could have their pockets picked by one of the extremely smart street urchins, regarded as "area boys", who usually and deliberately crowded the two entrances into the vehicles, thus making entering and exiting a headache to the commuters. Drivers of 'Molue' use the vehicle's horn indiscriminately to threatening other road users. The bus drivers drive recklessly on the roads and use their buses to oppress the smaller and private owned vehicles. Also, the bus conductors standing by the entrances of bus are the ones playing the role of the vehicle's side mirror while, the driver and the conductors could shout or beat their vehicles or a close-by vehicle to make way for their bus.

In most cases, the 'Molue' driver relies solely on the conductor mate to read the situation of the roads and navigate the traffic by barking instruction to the driver, intermittently from behind: "O wa legbe e" (There is vehicle by your side), "O nbo le" (A passenger is alighting), and so on. The 'Molue' internal space serves as a market too, because the itinerant traders enter the Molue hawking all kinds of wares, from native drugs that take care of a thousand ailments to education aids for kids or home used items.

Coming after the 'Molue' is the 'Danfo' minibus taxi; it displays a yellow sparkling and radiant colour and dominates today every road and bus-stop on Lagos streets. Most 'Danfos' are twelve-seater Volkswagen "Kombi" buses. The 'Danfo' have become the main means of commercial transportation in Lagos because they are able to ply virtually all roads. In 2006 'Danfo' buses were ordered to ply only the service lanes because of their excesses on the busy main roads. This directive is sustained till today to give motorists on the main road enough space and absolute relief from the chaotic situation caused by 'Danfo' drivers, who are in the habit of stopping at will to pick or

drop passengers. In 2008 the Bus Rapid Transit started by the administration of Governor Bola Tinubu in Lagos and this brought fresh air to intra-state transportation system that was preoccupied by many challenges such as, traffic snarls, dilapidated vehicles, impatient drivers. A well-organized Bus Rapid Transit (BRT) which plies dedicated routes and is available from 6 am to 10 pm daily.

Several parts of the Lagos city today experience chaotic transportation situation, some more often than others within the metropolis. For instance, Obalende, C M S, Idumota, Okokomaiko, Mile 2, Mile 12, Oyingbo and Oshodi are ever busy routes in Lagos. Pedestrian find it difficult to exercise freedom of moving without any disturbance which is caused by the hectic mass movement of people and vehicles shuttling from one location to another. Adeyemi (2009) notes that, Oshodi was formally an abode where pickpockets, touts, miscreants were groomed. There used to be traffic and market congestion on the space; and many artists of note have recorded the chaotic transportation in Oshodi and other parts of Lagos using their artistic creativities to illustrate the situation of how people and vehicles struggled with each other for dominance. Such artists include, Yusuf Grillo, Shina Yusuf, Dele Jegede, Kolade Osinowo, Abiodun Olaku and Akin Onipede among others.

The history of Lagos is rich and eventful. Starting from being a colonial trading outpost, and the first capital of an amalgamated Nigeria in 1914 to its present status as the commercial and financial centre of the Nigerian nation. The city, which the 2006 population census says has roughly seventeen million people, often experiences hectic transportation system daily. A bustling network of transport, managed by entrepreneurs going under various coded names, has turned the city into a spectrum of a challenging urban experiences waiting to be captured by new scholarship. As art is in the business of documenting history, creating historical consciousness, indicating self-awareness, and exposing experiential factors of development.

The two major urban Islands of Lagos are Lagos Islands and Victoria Island. These Islands are separated from the mainland by the main channel draining the lagoon into the Atlantic Ocean, which forms Lagos Harbour. The islands are separated from each other by creeks of varying sizes and are connected to Lagos Island by bridges. However, the smaller sections of some of the creeks have been sand filled and built over in recent time.

Lagos Island contains the Lagos Central Business District with multistory buildings along the Marina, many of the city's largest wholesale marketplace such as, the Balogun Market, the National Museum, Lagos Central Mosque, Glover Memorial Hall, Christ's Cathedral (CMS) and the Oba palace are very historical locations within the Lagos Island. Tinubu Square on the Island is a site of historical importance; it was where the Amalgamation ceremony that unified the North and South protectorate, that formed Nigeria, took place in 1914. Across the main channel of the lagoon from Lagos Island, a smaller Island called Iddo Island is situated close to the mainland and is now connected to the mainland like a peninsula. Three major bridges join Lagos Island to the mainland: These are Eko Bridge and Carter Bridge, which start from Iddo Island, and the Third Mainland Bridge, which passes through densely populated mainland suburbs to Lagos Lagoon. Ikoyi Island is situated on the eastern half of Lagos and is joined to each other by a landfill. The Island is also connected to Victoria Island by bridge, carrying a main road over Five Cowrie creek. Ikoyi housed the headquarters of the Federal Secretariat Complex, which today is decrepit. The Island has military and police barracks, a top security prison and the Federal High Court, Lagos. Ikoyi also have several hotels, night clubs, recreational park and one of Africa's largest golf courses. Originally a middle-class neighborhood, in recent years, Ikoyi has become a fashionable residential enclave for the upper middle class and the upper class. There are also commercial activities in Ikoyi, which is dotted by increasing number of commercial offices, banks and shopping complexes.

The commercial centre of the Island is much concentrated in the south-west section. Victoria Island and Lekki Island are situated to the south of Lagos Island. They have some of the most expensive real estate properties in Africa; and for that reason, many new luxury condos and apartments are cropping up everywhere. Along Ikoyi, Victoria Island occupies a major area in the suburb of Lagos and boasts of several sizeable shopping districts including Nigeria's largest mall and Movie Theater and several trendy beaches. The major links from the mainland to the Island are the bridges which continuously encouraging hectic vehicular movement to the highly populated areas of the Island where commercial activities are domiciled.

An important factor shaping, influencing vehicular transport facilities in Lagos state has been the environmental limitations of Lagos Island which covers 1.55sq miles. About 65 percent of the population occupies a small area of the land. This is because,

the transport facilities have encouraged people to live on the mainland and compelled them to travel to the Island daily for business. It should be noted that aside the small size of the Island, there is also the fact that many parts of Lagos are swampy and are thus not easily motorable. This situation necessitated remedial steps such as the commissioning of the Carter bridge (1901) Eko bridge (1975), and Third Mainland bridge (1987) to connect Lagos Island to Lagos mainland. These infrastructures were put in place as part of the efforts to decongest the roads and stimulate smooth traffic across the length and breadth of Lagos state.

One major purpose of art has been to comment on social and political issues and interrogate the world. Through its many media, art can act as a catalyst by drawing attention to the challenges that society's most vulnerable face in ways that will connect with the audience on an emotional level (Benson 2018). Often, this is done with the aim of inspiring public engagement. Paolo Fresu once comments that art has a fundamental language that 'penetrates man and the world, weaving the threads that interlace the deepest and most secret parts of ourselves, thus reversing the traditional concepts of seeing and feeling' (Fresu 2013: 15-16). Extant works have taken a critical look at the ways in which art is used to raise awareness of societal problems. For instance, Shirin Neshat, an Iranian contemporary visual artist, and filmmaker used art as a window into systemic socio-political and gender issues in Iran (Haring 2017). Similarly, Bentz (2020) employs art to promote knowledge about climate change. Other works have addressed environmental concerns (Vasco 2015). Artists have produced artworks that have attempted to jolt their communities out of complacency, articulate concerns about social justice and provide enduring images that continue to inspire people through the ages (Reichold & Graf, 1998; Curtis et al., 2012).

Artists whose work can be seen as a form of social criticism often offer insights into the role that works of art can perform in society. This dissertation will examine the paintings of four artists, Festus Adeyemi, Bolaji Ogunwo, Matthew Ishola, and Dolapo Ogunnusi in terms of the attention they draw to the chaos of transportation infrastructures in Lagos, Nigeria. The four artists, following their individual experience of the Lagos transportation system, present artworks that represent contemporaneous reality and the promise of order.

Festus Adeyemi is a Chief Lecturer at Federal College of Education (Technical) Akoka. He had participated in various art exhibitions and other educative art programmes in Nigeria and abroad. His recent works of art advocate the use of waste products as alternative for artistic medium. Many of his works illustrates the poor control of waste in the city of Lagos and how this affects the smooth movement of vehicles and people in the metropolis.

Bolaji Ogunwo, the second artist on the list, is also, a lecturer in the Department of Creative Arts, University of Lagos. Akoka. His creative and exceptional method of painting using palette knife, instead of brush, makes him a distinct professional in the field. Most of his painting works represent living a life in Lagos city. His works are patronized by various clients across the world. He exhibits regularly in the city of Lagos and other urban cities across the globe. His unique style of painting is widely acknowledged by scholars and patrons of art particularly because he makes the surface of his canvas looks heavy and competitive. When compared with other painters he seems to pay more attention to the surface qualities of his paintings.

Matthew Ishola, the third painter, is another art educator based in Lagos. He is a secondary school art teacher and school administrator (Principal) with record of over fifty paintings on Lagos streets. His paintings mostly capture the day-to-day activities of Lagos people, especially those struggling to board commercial vehicles at several busy points in the city. The manner in which he represents commuters' experiences in, his works makes them look like real photo picture. This is an attribute that dignifies his many paintings and set them apart from common street paintings in Lagos. His teaching at secondary level of education, in Lagos city, allows him to have a direct contact with the "common" people, who are the subjects of his many productions.

Dolapo Ogunnusi is the fourth painter whose work was examined. He is a civil servant. His painting experience extends beyond mere representation to rendering the mood and the climatic condition of the environment in what he present and represent. He carries his work beyond the surface of the canvas by using related colours to arouse the interest and mood of the patrons.

In all, the artists being considered have consistently used their art productions to record transportation, social relations and culture, as well as other pertinent related issues such as chaos that surround the operation of transportation system in Lagos in their

works. They merit the attention of a research focusing on chaos, as a sense of a disorderly act, because the selected works have concentrated on chaos as a phenomenon of art attention, and their paintings have purposefully depicted the various characters and scenes that are peculiar to the drivers, conductors, passengers and passes-by as the major actors in Lagos busy roads. These artists are from Yoruba from southern part of Nigeria. This makes a meaningful impact on the works they execute as Yoruba artists because their contextual background played a greater part in their mode of visualizing the artistic idea embed their paintings.

As visual illustrations capture everyday experiences, the paintings of Festus Adeyemi, Bolaji Ogunwo, Matthew Ishola and Dolapo Ogunnusi on Lagos transportation chaos assume scholarly relevance as platforms for a descriptive and analytical interpretation of chaos on the artists' canvases.

This study, therefore, was designed to explore the representation of transportation chaos on Lagos roads as captured in the paintings of the selected artists, with a view to providing an interpretive schema. The schema generates interpretive repertoires that reflect different understanding of transportation chaos in Lagos and the shared assumptions and values that give meanings to the selected paintings in focus. More importantly, the experiences, which the artists created through their paintings, are capable of creating new knowledge about transportation chaos, and instigating the much-needed change in the urban mass transportation system of a mega city. The idea is that realities about a dysfunctional urban mass transportation system are embedded in paintings as artists' ways of speaking to societal vices.

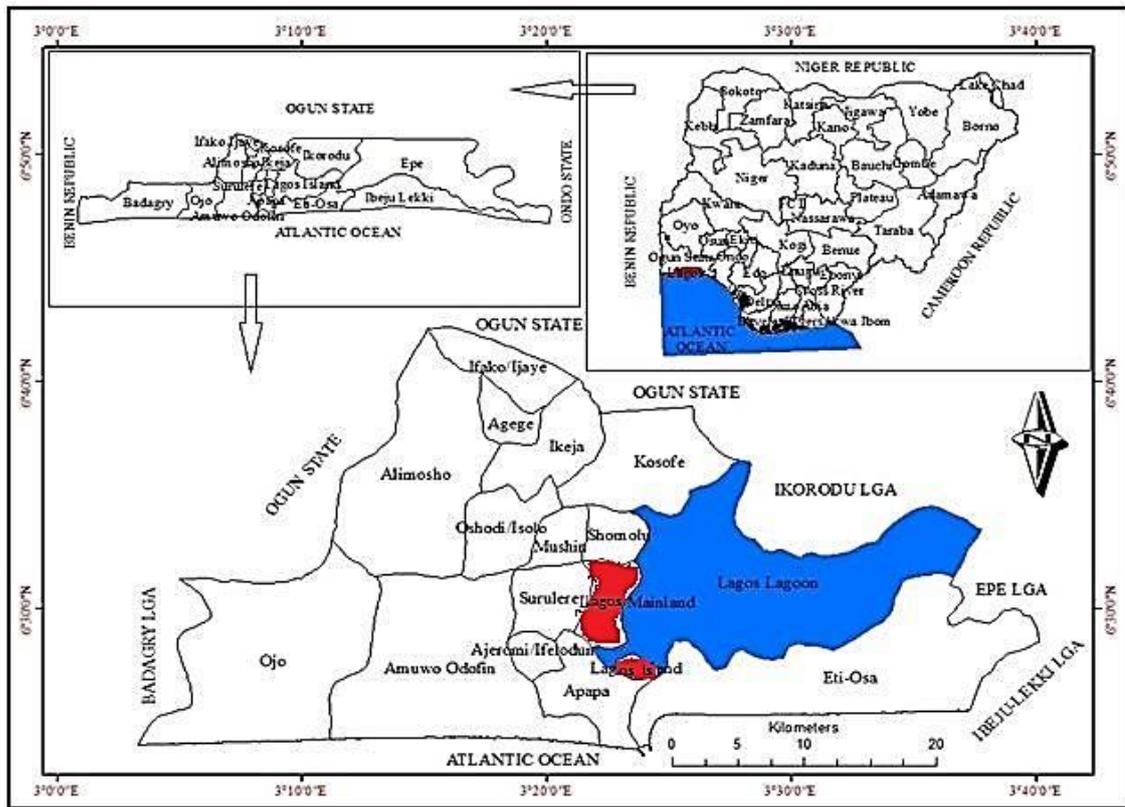


Fig. 1.1: The Linear Sketch map of Lagos State.

Source: Ministry of Land and Housing, Lagos State Secretariat

1.2 Statement of the Problem

The challenge of urban mobility in Lagos is real and seemingly intractable. For many, the problem is more than traffic congestions and daily loss of productive hours due to dysfunctional transport infrastructure. The transportation conundrum indeed has implications for economic development and mental health of individuals. The crisis of urban mobility in Lagos includes narrow streets, high cost, and low-quality service, lack of safety and security, and traffic congestion (Olawepo 2010; Otunola et al. 2019). Efforts of the Lagos State government at reform, which came in the form of introduction of the Bus Rapid Transit (BRT) only scratched the surface. Commuters found the BRT unaffordable, unavailable, and unsecure (Okagbue et al. 2015). Furthermore, McSharry and Paul (2021) investigate urban travel demand in Lagos and explore passenger dynamics in time and space.

Although several quantitative and qualitative studies have documented the problems of transportation infrastructure in Lagos (Ogunsanya 1982; Otunola et al. 2019; Mc Sharry & Paul 2021; Otuoze et al. 2021), little attention has been directed at the mass of art works, especially paintings, produced on transportation chaos. Moreover, little or no work have enhanced the communication of observation on transport chaos in Lagos. The forms in which artists capture the challenge of urban mobility in canvass are spheres that need to be further explored in order to make sense of most documented and popular accounts of transport chaos in Lagos and obtain knowledge on commuters' understanding of these challenges. The artistic tone does not just speak to the emotional dimension of images or render chaos more concrete, but also plays important role in establishing and validating connections and concerns about urban transportation, particularly those that could have been identified in earlier research.

Like other contemporary artists, Festus Adeyemi, Bolaji Ogunwo, Matthew Ishola and Dolapo Ogunnusi employs the artists' canvass to create experiences of Lagos transportation system that engage the viewers and encourage sensory understanding of their ideas. Notwithstanding their potential as activism art, the works of these artists are rarely interrogated for their scholarly content. Little research has been done on how they draw attention to the chaos that pervade the transportation infrastructure, especially with the big buses popularly known as molue, the minibuses, popularly known as danfo, the tricycle, also popularly known as keke Marwa. This is despite the

critical role the works can play in engaging both government and the public with in-depth perspectives on the disorderliness of public transportation. What connects the four artists is the activism reflected in their paintings. This dissertation engages with the paintings of these artists as criticism of the urban transportation system in Lagos State and a commentary on the evolution of the transportation system. The research argues that the artists, Festus Adeyemi, Bolaji Ogunwo, Matthew Ishola and Dolapo Ogunnusi, represent an approach to art interested in and concerned about the urban space.

1.3 Research Questions

Arising from the nature of the research problem, the following questions have become pertinent on the basis of creating academic and public sensitivity:

- i. What are the experiences of commuters on public vehicles within the Lagos city?
- ii. What are the social codes used by commuters to denote their experiences?
- iii. What understanding goes into the naming of the vehicles in use for transportation, either by the commuters or the drivers?
- iv. How do artists document transportation experiences in Lagos?
- v. How are the various modes of presentation and representation of chaos articulated on the artists 'canvas'?
- vi. What value(s) have the artists generated for public consumption of their productions?

1.4 Aim and Objectives of the Study

The aim of this study is to investigate how selected artists, working on the painting of chaos in Lagos transportation culture, visually present and represent the transportation system in Lagos to the public, and the concept(s) of chaos they develop as a value in their works.

- i. To document the experiences of the commuters and drivers in Lagos transportation system.
- ii. To identify the social code used by the commuters to denote their experiences
- iii. To ascertain the understanding that goes into the naming of the vehicles used by the commuters and drivers.

- iv. To highlight and analyse the transportation chaos depicted in the selected artists' works.
- v. To investigate the impact of transportation chaos on commuters and highlight the interpretive schema of the selected works.
- vi. To examine the value, the artists have raised for public consumption.

1.5 Significance of the Study

The study serves as a means of providing information on the selected works of Festus Adeyemi, Bolaji Ogunwo, Matthew Ishola and Dolapo Ogunnusi. The paintings are deeply rooted in the visual representation of chaos in the streets of Lagos. Many artists within the city produce works of different categories, using themes that captured the various activities of man-ranging from culture, religion, economy, sport, entertainment and other social activities. But many of these works of art do not capture the critical social issues of transportation chaos in Lagos. Looking at the scholarly gap created by lack of interests in the representation of chaos on canvas, there is a need for the present study. Specifically, the work touch on the artists, motorists and government as the major agencies involved in value creation and culture which are frequently of interest to anthropological studies. The paintings give life to and make visible the daily experience of commuters of Lagos roads.

The study, therefore, is a way of documenting transportation chaos on Lagos streets through artists' paintings with a view of keeping memories of subsequent situations that Lagos commuters experience on daily busses by keeping records of transportation chaos and its related challenges as it affects interactions among the commuters, drivers and the passes by on Lagos streets. Exposing the new order of transportation as against the old way of transportation system cumulated in clumsy and chaotic experiences. This will in turn contribute scholarly to the scarcity of books on visual creative works by adding valuable information to the existing literature in the field.

1.6 Limitation to the Study

The study is located within the field of "Applied Anthropology" as the intent of the researcher is that of the application of anthropology in a particular area of human activities. The four selected artists have a total collection of sixteen paintings which are examined in this thesis. The interest of this research does not go beyond these selected works.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Literature Review

Painting, have attracted the interest of many scholars of note across the globe. Hassan (1993) holds that one should acknowledge an increasing interest in contemporary African art in terms of exhibitions and publications, such example is the latest being the exhibitions and their companion volumes organized by the centre for African Art in New York and the Studio Museum in Harlem, New York. This move was acknowledged as departure from the traditional approach to African arts which western society sees as primitive, fetish, barbaric and uncivilized. Scholars who took time to document arts viewed it in various ways in accordance with the message and the products that such arts are presenting. Some dwell mainly on why most African arts appear in sculpture and few are made in painting. While some focus on African traditional painting of wall and house pillars as ideal of African culture and essence of their living, others were of the opinion that Africa has great artists that created the great landmark achievement recorded by the cave men.

The significant effect of western education on the artists of the 20th century has been equally captured by some scholars, just as they call awareness to the magnificent contributions of the modern contemporary artists that used their new art to create social and political awareness. Therefore, today, there are several publications, such as, journals, professional newsletters, internet sources, magazines, and published and unpublished articles by various bodies of scholars that can be pertinent to this present research.

The following sub-headings are used to ascertain the fact that the study is supported extensively by other authorities in the discipline. They also show that many authorities had been consulted and their views had been synthesized to guide the perspective of the work. The sub-headings are grouped under two braod headings: Empirical Review (Lagos Culture, art and historical documentations, roles of contemporary art and artists

in social development, documentation of transportation situation in Lagos) and Conceptual Review (Style and adaptation in contemporary paintings, socio- cultural context, artists and their products)

2.2 Empirical Review

2.2.1 Chaos in Lagos Transport System

Adeyemi (2009) states that, Oshodi was well known for notorious activities and large-scale thieves. Even, the place perhaps could win the Guinness record for traffic and market congestion among other similar attributes because of the activities that are going on there regularly. This is in line with Lawuyi (2012)'s assertion about chaos in the public space as he posits that, the public space is polluted, disorganized damaged and had no immediate prospect of being re-organized. Lagos, a metropolitan city and one-time capital of Nigeria is an ever-busy environment with a lot of commercial activities and disorganized pattern of living. Rapid urbanization, land management, and pollution are the major causes of chaos in the city. When there is chaos in the public place according to Hammond-Tooke (1972) there is a flux of events as it happens in the Lagos streets.

Road side selling, heavy movement of people, hoodlum activities, poor waste management and other social engagements within the city cause chaos of various dimensions. Population growth in Lagos is a major contributor to the recent disorder on the streets of the metropolis. The growing population and rapid development of Lagos have placed strain on the city's public transport system, and to the chaos of the massive city. Much of the chaos in Lagos city are created by some of the common forms of public transport such as taxis, buses and motorbike taxis, known locally as 'Okada'. All of these forms of transport are generally unsafe and unreliable due to the poor state of vehicles poor condition of the road and recklessness of drivers.

The buses that are in operation in Lagos include 'Danfo' buses, 'Molue' buses and the Bus Rapid Transit System (BRT) buses which were recently introduced. 'Danfo' buses are yellow minibuses that travel set route around the Lagos mainland and the islands. These buses are often overcrowded and not always reliable. While Molue are larger commercial buses, also painted yellow, these big buses are usually crowded too. Preachers shouting the gospel or hawkers trying to sell their wares to commuters inside

the buses are common scenes. Pickpockets are common in these buses looking for commuters valuable at all time.

Rowdiness in or around 'Danfo' and 'Molue' buses are often created when most commuters are trying to convert the public space to private space and this leads to chaos and mostly causes disorder. Lawuyi (2012) argues that the essential features of the public space as centre of entertainment, information, aesthetics and marketing makes it vulnerable to a transformation into a space of crowd as Lagos. He states further that a space of crowd brings about pressure that damages not only the physical characteristics of its features and the investment worth of the structure but also produce a new social life in the form of a new community which is unplanned for.

Persistence increase in the number of people moving into Lagos every day contributes greatly to the chaotic situation the city passes through. Currently, Lagos is housing the largest metropolitan in Africa. The city has a small land area spanning 738 km² (285 sq. mi) and harbours some of the worst traffic issues in the world due to poor organization. A survey carried out by research and analysis website, mongabay.com, shows the estimates for the population of Lagos, Nigeria for five year periods from 1950-2015. In 1955, there was a 62.85 percent increase in the number of inhabitants to 500,000 from 300,000 in 1950. While in 2015 the population is estimated to about 24.2 million from about 22.2 million in 2010. This is evident that there is the influx of Nigerians and non Nigerians into Lagos state more often as the population continued to grow steadily to its current population of about 23.2 million. (Belda, 2010). Though, 2006 Nigeria National Census put Lagos population to Seventeen thousand (17,000).

However, poor maintenance of necessary facilities and infrastructure, complete absence of basic infrastructure in some places within the city, and poor drainage systems, with disorganized waste management process result to floods on the major streets which also complicate the movement of Vehicles and commuters from one location to another.

(Belda 2010) affirms that, disorderliness emerged as a result of the poor planning system of the Lagos city caused by the excesses of the drivers and their conductors. Research shows that, with almost 20 million people and with no serious public transportation network, most Lagosians end up spending much time commuting to and from their place of work. 'Danfo' buses constitute 10.3 percent of the traffic, coupled

with the unruly actions of Lagos drivers on the road which cause 9.5 percent of the traffic congestion in the city. 'Okada' is a major means of transportation on the streets of Lagos frequently causing chaos as they are when squashed into the road with buses, cars and other means of transportation. 'Okadas' are the motorbike taxis that can carry one passenger or more. They are generally cheaper than the regular taxis and are the fastest way of getting around Lagos. However, commuting on an 'Okada' can be a hair-raising experience as riders weave through the congested roads at high speeds, often ignoring the traffic rules. The risk involved in the 'Okada' taxis within the city, have made Lagos government to attempt several times the banning of 'Okada' riders on the major roads and bridges. This has been met with much resistance in recent years, with the 'Okada' riders protesting the regulations.

Belda (2010) also maintains that Lagos is seen as a place of possibilities where people come to from all over the country and West Africa to make their fortune. Fifty years on, Lagos is the world largest city with between 17 and 22 million people, although not quite appropriate, but with an average of 900 new arrivals a day during the last half-century, the provision of housing, transport, water and electricity has been stretched beyond breaking point. Josse (2017) points out that Lagos is a caricature of a mega city as its challenges are so huge that they seem insurmountable. According to him when city of Lagos was surveyed at the request of the state government, the population density on Lagos Island are up to 1,200 people per hectare (2.47 acres) more than 20 times the density in London metropolis.

2.2.2 Lagos Culture

Socio-economic development of Lagos started early enough because it was quickly transformed from a fishing camp to a trading centre. In spite of the Benin invasion and other inter-tribal wars, the founder of Lagos triumphed over their early challenges and made the Lagos become a strong economic centre; most especially, for the growing and lucrative European trade. Agiri and Barne (2002: 45), explain that in 1603, Andreas Joshua Ulsheimer, a German surgeon, aboard a Dutch merchant ship, visited Lagos, and described it as "a large frontier town surrounded by a strong fence, inhabited by none but soldiers and four military commanders who behaved in a very stately manner.

This is a strong indication that the Lagos visited by Ulsheimer and his trading colleagues, nearly four centuries ago, was in many ways well organized. Ulsheimer, in fact, went on to proclaim that, food in Lagos area was plentiful; comprising fish, good wildfowl, meat, fruits, yam and a host of other food stuffs. The town was very early in her history sufficiently developed to attract many traders from near and far who brought their wares by water and by land, and who conducted their transactions in cowries or trade goods, among which brass was highly prized. Uisheimer was struck by the beautiful cloth, ivory and elephant tails that were traded in Lagos and by the large amount of pepper that was available (Adefuye 2001).

Lagos become a colonial trading out port, she was at one time the capital city of Nigeria. Presently, she is the commercial nerve centre of Nigeria. This and many other social activities have positioned Lagos to be an eventful context, and the cultural melting pot of Nigeria. (Faoseke 2009). The early 19th century civilization in Lagos city paved way for a number of social activities that assisted in creating multiple and sometimes conflicting experiences. The multiple experiences stem from the Europeans explorers' ways of life and inward ethnic collaboration within and outside Lagos territory that cumulatively make an average Lagosian see himself as the modern Nigerian. When other nationalities across Africa found their ways to Lagos, they were overwhelmed by the nature of abundant resources and often want to settle and play positive roles in advancing the territory's development. This has started as early as the 19th century for as Belda (2010) put it, by 1851 after the abolition of the slave trade, there was a great attraction to Lagos by the repatriates. First were the Saro, who were Yorubas who had been taken as captives for years responded to the pull of their homeland, and returned in successive waves to Lagos. Having had the privilege of Western education and Christianity, they made remarkable contributions to education and rapid modernization of Lagos. They were granted land to settle in the 'Olowogbowo' and Breadfruit areas on the Island.

Socio- cultural activities in Lagos make the city one of the leading cities in Africa where people can adjust quickly to modern civilization. Access to foreign technology and intimate interaction with visitors across the world changed the lives of the people in and around Lagos. Indigenous Lagos festivals, family social engagements, night parties, clubbing, tourism, musical shows, and other forms of entertainment enliven the

cultural life. Leisure time and holidays can be used productively, for relaxation and entertainment (Adefuye 2001)

Lagos, as a Yoruba settlement, has its culture. The historical connection of the people to the 'Awori', as the original founder of Lagos, and the subordinate political power that existed between Lagos and Benin kingdom, in the early years, led to the worship and veneration of some notable Yoruba gods and heroes. 'Adamu orisa Eyo' was supposedly brought by the 'Aworis' who brought 'Awopa' to Lagos and not by the Ijebu from Iperu areas as claimed by Agiri and Barnes (2002). Although another version holds that due to the lack of royal entertainment in Lagos during the reign of 'Oba Ado', except for some traditional music, Chief 'Ologun Agan' went to his town, Benin, accompanied by his friend 'Ejilo', to bring the 'Orisa Oko', which is Adamu, and prescribed it to the Oba. Subsequently, 'Ejilo' advised 'Ologun Agan' the traditional head to send an emissary to the 'Alaafin of Oyo' to introduce them to any form of protection that will enhance peace and security in Lagos. 'Eyo' that is popular in Lagos streets today was part of what they got from such mission, 'Eyo' festival is used to celebrate important personalities who have contributed positively to the development of Lagos before death, as against the gods and goddesses of ancient days who were the heroes and heroines celebrated then. In any case, 'Eyo' is a cultural festival that establishes a link between the living and the ancestors.

The metropolitan nature of Lagos gave way for the establishment of relaxation centres that dominate many streets within the city. Bars and night clubs accommodate visitors and give services to the people of various categories. Very important personalities (VIP) and the middle-class patrons come regularly to enjoy the services rendered by the bar owners. Street girls with skimpy clothes hang around club houses for patronage. The lowest they charge is about four thousand naira. This price depends on the categories of patrons. VIPS that needed special treatment or outing pay more. (Bodunrin 2013)

Belda (2010) emphasizes that entertainment in Lagos has experienced tremendous growth in the last decade. Lagos is the heart of music and film production. It is where West African 'highlife and palm-wine' music, which fuses with native rhythms and techniques imported from the Congo, developed. Several popular styles unique to Lagos, are "Apala", "Fuji", "Juju", "Highlife" and "Yo- pop". Lagos musicians have

created their own styles of United States “Hip hop music and Jamaican reggae. The musical output has achieved international acclaim not only in the field of folk and popular music, but also of Western art music written by popular composers, such as Fela Sowande. Lagos parades most advanced recording studio technology in Africa and provides robust commercial opportunities for music performers. Graham (1998) attributes the success of the Nigerian music industry to the country’s cultural heritage, particularly Nigerians’ thirst for aesthetic and material success and a voracious appetite for life, love, and music.

Cinema show and stage performance are popular in Lagos city. They have been so since the 60s. Belda (2010) claims that Lagos is the centre of the Nigerian movie industry that is often referred to as “Nollywood”. This may be contestable, but the fact is, the industry in Lagos launches a significant amount of home video. This and many more developments make Lagos city a centre for huge commercial activities and huge population of heavy vehicular transportation, thus bearing greater tendency for social instability.

2.2.3 City and Arts in the Emergency of New Order

The migration of people from villages to urban cities in the colonial and post-colonial era in most African countries facilitated the growth of new ideals and cultures in the cities. The population grew as the cities encouraged market of goods and services. The creation of large urban centres, where none existed before, as well as the transformation of the older, pre-colonial cities brought ethnic nationalities in new political economy relations. Although many city dwellers in Africa continued to retain strong ties with the “upcountry” communities, from where they originated. They no longer develop on peasant economy like their relatives in the rural areas. They now have to depend on salaries, wage labour or various forms of entrepreneurship in the cities to provide them food, clothing, rent school fees, and other luxuries of life. Many of the new migrants lacked the qualifications for civil and industrial jobs, according to Kasfir (1999), development in African cities produced a large class of unemployed and under employed workers.

It created a distinctive urban class of consumers whose tastes and aspirations are different from those in rural cultures. City dwellers are the people frequently in contact with new global ideas and foreign cultures that reshape life styles; and Lagos, being

one of the big African cities came strongly under colonial influence, which inevitably encouraged the sales and patronage of European tastes and products which contemporary visual arts remain one.

2.2.4 Documentation of Transport Situation in Lagos State

Faoseke (2009) maintains that, Lagos is an indigenous African town; a centre of commerce to the whole country and neighbouring nations, and a seat of government. Life moves at such a fast pace that the people hardly bother about others' look, accents, religious affiliation and nationality. Lagosians work hard to earn their daily bread. They invariably need not only to get a quick transport to their destinations but also to know how to handle their finances. He also states, If, indeed, we are to go by Newmans (2013)'s observation, on Lagos, "Life in Lagos is far better than in most of West Africa, which is why half a million people relocate to Lagos every year. They cannot find work in their home states or countries, so they have to come to Lagos, selling phones in traffic by day and sleeping under bridges at night. Whether their dreams are big or small, they think they have come to the place where dreams might come true". Lagos is, to them, a place for self-actualization. Its marketing culture makes it attractive and vibrant to migrants. From the late nineteen centuries to date, its importance as a trading centre has attracted a unique mix of peoples from across Nigeria and West Africa (Enwezor and Oguibe, 2001)

On the development of Lagos, Akinyele (2008) says, "before and after Nigeria gained political independence in 1960, Lagos served as the centre of political power that attracted high volume of migration of people and businesses from within and outside the country. The consequence was rapid urbanization and population growth coupled with other socio-political challenges, such as slum and squatter problems, festering crime rate, sanitation problems and aggressive quest for livelihood among other challenges. Lagos generally continued to develop in many of her organic parts as an unplanned city area"

In recent time, a detailed travel guides to Lagos (2010) proclaims that "Nigeria's financial economic capital is fraught with over population, deteriorating infrastructure and sweeping unemployment rates. Traffic sanitation and pollution problems are also ever present and severe crime rates certainly should not be looked upon lightly. Many things make Lagos people want to stay in Lagos in spite of the hustle and bustle that

typifies this city that never sleeps” As Omotayo (2011) claims, Lagos has the headquarters for largest businesses in Nigeria. The hustling and bustling is all about a sense of becoming something special based on competitive spirit, creating space for creativity and ingenuity for linking with social, political, business and fashion connections, and making self-expectations come true.

The city is noisy. The noise comes from vehicular movements, the blaring sound of musical boxes, vehicle horns and loud speakers of spiritual centres. Yet Lagos has so many breathtaking sites that will make tourists jump for joy. These include Places like Third mainland bridge, National Arts Theater, coastal beaches, Lekki conservative centre, and Freedom Park among many others. The heavy population and perpetual struggle for survival makes Lagos to need different vehicular means by which people commute. Depending on where one lives and works, the options of transportation are many. The yellow painted bus popularly called “Danfo,” is perhaps the most common, but the Bus Rapid Transit (BRT) is available with its own advantage on designated routes. There are taxi services that move passengers quickly around the city and the Lagos ferry which take persons across the lagoon.

Public transportation plays critical roles in assuring the quick mobility of a larger proportion of people in the densest part of Lagos. Lagos has the largest concentration of people in Nigeria on a very small space and 80% of its total daily passenger trips are made by public transport (Salawu 2015). The public transportation plays an important role because it serves to reduce reliance on private car- ownership, by providing an affordable alternative for urban commuters. Demand for public transport service has grown indirect proportion to the population growth. However, the socioeconomic characteristics of public transport users and their locale are the major determinants of public transport users. (Belda 2010)

Belda further states that transport demand varies with gender, age, marital status, and level of education, coupled with household profile, such as the household size, and the residential density, and auto-ownerships across Lagos metropolitan city. Transport demand is derived from the need by urban dwellers to reach activities and access opportunities that are not available at their trip origin. Such demand, is generated by the economy, as tapped into institutions and industries. These stimulate movements of people and freight.

Therefore, as Salawu (2015) argues, transportation system is a social phenomenon originated in the economic struggle of the clients. However, government transportation policy has not given much attention to any other transportation modes as it gave to the road transportation system which, over the years was largely responsible for the past and current challenges created by the chaotic situation being experienced by commuters within the Lagos city.

According to Faoseke (2009), the Lagos State government considered a Metro-line project which was to start in 1983. However, the then Federal military government of 1983 abandoned the project. The ever chaotic scenario of Lagos roads has inflicted a lot of pains physically and mentally on Lagosians. The unpleasant situation of disorderliness, instability, series of road accidents and continuous tension takes its toll on lives and health.

Said to be

2.2.5 Arts and Artists in Social Development

The knowledge of art technical skills and culture could not have emerged and developed if there was no transmission of the knowledge of the skills involved from one set of people to the other or from one generation to another. Therefore, arts knowledge and skill could not be recent. In fact, both oral and written record demonstrate that the practice of art is deep in time, and the advancement of man's history is based significantly on the understanding of visual art, as a mirror of man's nature and of his physical and spiritual development.

Art is a subject of creativity of the intuitive perception of man that materialized through man physical forms to complement life existence. Fleming (1974) notes the search for beginnings is really the quest for continuations, it is by knowing where man had been that man knows where he is going. Arts helps greatly in this regard as material evidence enabling the past and should not be discarded, but rather be encompassed and eventually transcended. Consequently, art has become a universal language which communicates favourably or otherwise about people of various societies.

The reason why African art remains very significant in the lives of the African people is that it is rooted in the culture and tradition of the people. The importance lies within

and beyond the realms of aesthetics; as it encompasses man's reconciliation of life with environment, with the problem of birth, survival, well-being, longevity, death and reincarnation, and the whole life-cycle. It was not out of place for the Europeans, based on the cultural differences, to view African arts differently and named them as primitive, barbaric, fetish, and uncivilized because of their ignorance of African culture and more importantly, because African traditional arts, most especially the sculptures, are used as objects of worship in African religions. However, arts' value lies beyond the relevance to religion in the African context has always serve as a means of communication which is inherently factual and endowed with power of mobilization and integration.

A new African art has emerged however with the contributions of the missionaries to the project. They inaugurated experimental workshops for Western oriented aesthetics and knowledge. They used the African carvings and other crafts to explain some bible verses to illiterate followers in the early period of their missionary proselytization. The Oye-Ekiti project, specifically was an idea meant to establish a centre of craftsmen who would employ the traditional forms of sculpture, weaving, embroidery, leather and bead work to motivate worship of the Christian God (Willet 1988).

The missionaries also went on to introduce art into schools so as to ultimately encourage the spreading and establishment of enduring art education in Nigeria and Africa in general. Their experimental idea has cultivated new styles and ideals that now pervade Africa continent, particularly in the use of categories of local materials now manipulated to represent the present socio-economic realities across Africa. We can on the strength probably agree with Willet (1988) on his argument that African societies are changing and so are their arts which are reflecting increasingly, even though unconsciously, the new societal values. The evolution of art, undoubtedly, are advance social and political development of African people, through ideas structured aesthetically to meet the expectation of the people in area of decoration and provision of pleasant abodes for peoples' satisfaction locally. With a new sense of cultural and or aesthetic appreciation being presented, artists are engaged in perspectival reflection on peoples' activities and personality (Asobele 2003).

The first set of modern Nigerian artists received their trainings through formal and informal education in the early part of the 20th century. With their return to promote the

new art in Nigeria as Ayeyemi (2008) notes, the glorious past of African traditional art concretely gave way to the modern art among the young artists. Technically, the art in Nigeria existing right from early 20th century till date is known as contemporary arts. Being contemporary means belonging to the present time. The artists engage and express contemporary issues in art. By the late 1950s and early 1960s, Nigeria has witnessed increased interest in visual arts, expressing social development in the society. The artists address social problems with the hope of finding solutions to them. Several community properties and objects of pride were being recorded for historical appraisal and outdoor sculptures were prominent in cities, quite often under the ambience of socio-political sentiment. Their contextual grounds are not in doubt however. There was also the sensuous thematic expression as, for instance, found in Epe sculptures. It was an era, which lasted into the 80s in the South Western region thickly populated by the Yoruba people. (Akintunde, 2011).

Adekoya (2002) avers that art is dynamic and free and that it is a universal phenomenon that eludes definitions and containment because artists today are less restrained by conventions and traditions than artists of yesteryears Onabrakpeya (1988) equally asserts that defining contemporary Nigerian art is more difficult and problematic than describing new art forms and artists. He defines contemporary Nigerian art as encapsulations of classical art forms of Western and local icons, which have been time tested.

Grillo (1988)'s and Jegede (1988)'s views on contemporary arts are equally significant. They share the view that art must be read against a background in which transition, adaptation, synthetic and eclectics become key concepts of intellectualism against a background of the pervasiveness of change. To Jegede (1988), a new art has emerged that extols individualism against collectivism, spontaneity as opposed to conservation, identification in place of anonymity, nationhood over tribalism, and spirited expressiveness instead of sectional pattern of artistic engagement.

Oloidi (2010) states that, Aina Onabolu, a renowned Nigerian pioneer contemporary artist, finds it difficult to disconnect his works from foreign influence; he observes that, Onabolu believes in the supremacy of the Academy mode of art representation without being influenced by the aesthetic philosophy of the Nigerian or African traditional art. Onabolu sees Western or academic art as the only "true art". However, while, he

practices and preaches Europeanization or Occidental artistic cannon, Kenneth Murray and other Europeans in Nigeria generally sermonize Africanization of art forms or a return to tradition, inspired by traditional art and other African traditions.

Art in any form or media is a device for representing ideas, recording events, tracing physical advancements and capturing fleeting moments and feelings inspired by nature and human activities generally. In this regard, Ajiboye and Fajuyigbe (2015) aver that a landscape art is a valid tool of historical documentation of the physical environment and development as well as a validation of the dynamics of human experiences and environmental changes over time. Landscape painting can be used and is being used in Nigeria to record political and social events premium on the activities of the people on daily bases, including the depiction of chaos in public transportation situation in the city of Lagos, Nigeria.

Nigeria contemporary arts have developed through the singular effort of the self-trained pioneer artists who see the need to spread the teaching of the subject to respective minds in the country. They engaged foreign expatriates in the course of establishing enduring art education in the country. Today art has developed to a full fledged profession that makes indelible contributions to the growth of the creative culture in Nigeria and beyond. Apart from the domestication of art products in Nigeria today, Nigeria arts are competing with other reputable art works around the world. This development has made Onobrakpeya (2010) to argue that, internationally, Nigeria's contemporary art works have moved from ethnographic shelves to being hung side by side with the best from all over the world in homes and museums.

Within the space and speed that Nigerian contemporary art works have survived, they have not only entered the world's most prestigious biennales, but have also won the much envied gold medals in international competitions. This means that the art works produced by Nigerian artists are now accepted by the West as both contemporary and modern. It equally acknowledges the fact that as members of the global village, Nigerians have the freedom to draw from and upgrade their inherited values. Whatever form or philosophy the contemporary Nigerian arts adopt, the important thing is that they have fulfilled the role of a barometer measuring our times and development (Oloidi 2010)

2.3 Conceptual Review

2.3.1 Style and Adaptation in Contemporary Painting

African artists, no doubt, have carved unique space, and great respect for their originality and versatility. The sculptural productions had moved beyond being objects of curiosity to one of intellectual challenge. They have moved beyond the preserve in private and public spaces to becoming provocateur of new thoughts on existence, human relations, and human capability.

African artists can and may do depart from the “reality”. They can be imaginative and critical. They can depart from the “reality” that one sees in nature and enter the unknown world of mythical beings which may combine human, animal and completely imaginary features and structures, (Bascom, 1988). They can represent human and animal forms in a highly abstract manner. The uniqueness of their arts lies in departing from natural proportions, making parts of the body longer or shorter, thicker or thinner, larger or smaller, rounder or flatter, and barely suggested or simply omitted. Hence, in a number of African societies, the size of the head is exaggerated in relation to the rest of the body. It is so because Africans believe that human head is the seat of knowledge and it must be protected with adequate flesh and bone.

Still on the abstractions of African arts, Adepegba (2005) avers, in agreement with Bascom (1988) that abstraction is not strange to African arts. The originality and expressive power in the arts can never be in doubt. They are not primitive by conceptualization or traditionalistic, and they need not follow the Western model of aesthetics. Going western in technique is not itself bad but there should still be African imprint (Adepegba 2005). Before 1960, it may be correct to say the arts are naturalistic in orientation, but those after that year have tended towards abstraction and intellectualism (Craig 1984).

Abstraction in Nigerian contemporary arts started with the establishment of Osogbo workshop experiments by Ulli Beier an Australian citizen that promoted African arts of the sixties through the training of the likes of Rufus Ogundele, Muraina Oyelami, Jimoh Buraimoh, Adebisi Fabunmi Taiwo Olaniyi alias “Seven Seven” and others who started painting in abstract forms. Kennedy (1979), one of the facilitators of Osogbo experimental art workshop says that Fabunmi’s early painting was derived from “cemetery” experience. He derived his thought of the graveyard which he saw on a trip

to Germany. The works of Bruce Onabrakpeya, Shina Yussuf, Obiora Udechukwu, Jide Oshiga, Rukeme Noserine, Seni Jawando are abstractions, provocative and rooted in either indigenous African background or in foreign influence.

Nigerian contemporary artists that adopted abstraction and stylistic tendencies that could meet present visual and artistic realities are artists, such as Adeyemi Festus, Bolaji Ogunwo, Ishola Matthew and Dolapo Ogunnusi which their efforts in visual representations cannot be dismissed with the wave of the hand. Their paintings portray kaleidoscopic tendency of manipulation and juxtaposition of bright colours and shapes married to objects and human figures.

Filani (2015) singles out the paintings of Adeyemi for comments. He notes that, although Adeyemi retains some of his earlier formal elements such as the use of untamed colours and abrasive tonal blending, yet he shows tendency towards compositional maturity. Filani holds that Adeyemi can explore geometric planar representations using rectangles of various sizes to create dynamic partitions on the canvas surface. Describing the same work Akatakpo (2010) explains that Adeyemi's works depicting BRT buses caught her attention because of the juxtaposition of lines and paper collage, which is typical of abstract art. There are other points on Adeyemis' work, such as the intensity of colours and the display of vertical, horizontal and diagonal lines with an introduction of collage that Akatakpo (2010) considers creative.

Obiora Udechukwu's works have come up for critical studies too. They are described as good examples of Nigeria contemporary arts exposing African indigenous stylistic tendency. According to Imuokuede (1984) the most striking qualities of Udechukwu's works are their spontaneity and lyricism. In his abstract moods, his lines become personal communication of mysterious and mystic pulling of the eye, ear, and the mind along with hypnotic effect. When they are given identifiable shape, the social statement is clear, satirical and biting, and yet poignant.

2.3.2 Socio-Cultural Context, Artists and their Products

The arts of the people are part of their creative culture. Cultural objects of creativity engage society meaningfully with the aim of challenging their creative consciousness to production of functional materials that complement life's existence. Any society's lives are directed by culture while the culture is embedded in their various and varied

art works. It is a culture that determines a particular art work as good or bad; and it is culture which makes the understanding of its arts possible.

Best (1986) says, a grasp of the concept of art is given by an understanding of the practice in a particular culture, both in the objective and subjective senses. Art intuition is to satisfy human aesthetic urge but its value goes beyond its aesthetic connotation. It gives one a good state of mind for Africans art is life; thus they use art to complement existence in a magnitude of ways. In this way, they may be different from people in the Western world that may not see art beyond aesthetic and status embellishment.

Roskull (1976) opines that, works of art are part of the society from which they spring. The visual data bank and the philosophical base for the expression of images are provided by the society. As Egonwa (1994) stresses, therefore, the understanding of African art means an understanding of African's definition of art coupled with the understanding of African culture. The setting and execution of an art work is predicated on circumstances and experiences of an environment where such work is produced.

The Ashanti of Ghana see discoid forehead as an ideal physical form in the aesthetics of human body as a reflection of their culture. The traditional Igbo adore long neck as an acceptable bodily type in feminine beauty which they take as a serious issue appraising woman beauty. These are few examples of how culture conditions sensory perception and of how arts, playing on particular symbols, appropriate experiences of the societies in a creative project. What scholars need to understand is the history and the reasons behind the creation of African arts; the maker, and date of production, material, significance, stylistic influences and the experiential world of the society that produced the arts.

Art relates to the society where it comes from and to cultural activities of that particular society to form the socio-cultural context of an art work. No matter the age and content of an art work, there is strong connection with its environment. Folarin (2004) states categorically that, to engineer development means making efforts to create new things in complementing human existence.

Basically, art is not a product for only contemplation (Egonwa, 2004). It is created for the cognitive and emotional wellbeing of the artist and the audience. Art satisfies and embellishes where satisfaction.

Lagos accommodates a lot of social, political and commercial activities which attract huge number of people that have over flooded the Island and the Mainland. However, Lagos increasing population has promoted hectic and bursting transportation system: with the passengers having chaotic experience moving from one place to another within the metropolis. The visual recording of this experience by contemporary visual artists in Lagos provides insight into the relationship between the artist, his art work or product, and the audience. This relationship can be viewed as a complex process in which artists articulate the consciousness of his origins, past and present predicament. When art is viewed as a complex process, the artists, audiences and critics communicate and articulate a shared consciousness, aesthetic value and judgment.

Therefore, this study is to investigating and documenting and analyzing the paintings of selected artists that depict the chaotic situation of Lagos transportation systems. This study will hence provide information on the transportation challenges in Lagos State.

2.4 Theoretical Framework

The focus of this study is visual representation of transportation chaos on the streets of Lagos, a cosmopolitan city of a Yoruba cultural root. Since this study involves content analysis of selected paintings, it is pertinent that focus be on the connection between an art product and the artist and the society where such art is produced for relevant socio-cultural context. We regard art work as basically a personal, in-depth understanding of reality, and a painting is indeed a tap by the artist into a vision and philosophical bank for the expression of his images and meanings.

On the basis of this conceptual scheme, the theoretical framework for this dissertation rest on the theory of chaos, advanced by Kiel and Elliott (1996). It opines that instability and disorder are essential to the evolution of complexity in the universe. Since chaos is state of utter confusion and total lack of organization, it is pertinent to consider the way and manner man reacts to challenges at every stage of life. Man sees life as the epitome of existence that goes beyond the physical but deeply rooted in nature and subsequent occurrences. Human behaviour signifies actions and inactions that relay how man responds to the effect of chaos at any point in time. Fundamentally, human behaviour is as nonlinear as are the physical and natural behaviour of the rest of the Universe. Indeed, linearity is only a very narrow subset of the Universal nonlinear condition that we tend to look at ourselves through a linear computational

lens in no way changes the fact that we are inherently nonlinear creatures. This is the challenging premise of the Chaos Theory in the social sciences.

Kiel and Elliott (1996) maintain that chaos belongs to the mythological heritage of many different ancient cultures, almost as a cultural universal whereas, on the other hand, it refers to a very particular research programme in the study of the temporary evolution of nonlinear determination system. Activities of man give credent to the way man relates socially and culturally to their environment. In the public space Kiel and Elliott see man as the instrument and major object that makes things happen. Man's attitude and characteristic tendency fashion out ultimately the outcome of chaos that ravages the firmament of the terrestrial space where man gets involved easily. The movement of man in his domesticated environ witnesses direct and indirect obstructions and this leads to the careful approach envisaged whenever man passes through the struggle of life. In the literary interpretation of chaos theory, man's movement within physical space most especially in a congested abode, creates confusion. This is the area at which the theory of Kiel and Elliott becomes very much relevant. This study remains very significant as Lagos, Nigeria is an epee centre of monumental transport constraint where government, commuters, drivers and the employers of labour in the transport agencies battle with life every minute and day to meet peoples' demands.

Art work goes beyond formal outlook, which displays the physical elements used for it execution. It entails the contextual quality that make a link between the art work and the artist where the artist's cultural background remains very relevant. Based on this, the second theoretical framework for this thesis rest on a theory advanced by Roland Abiodun (1991) on Identity and the artistic process in Yoruba aesthetic concept of "Iwa". Roland Abiodun emphatically, paid attention to the Yoruba concept of "Ewa" beauty which does not necessary interprets as physical appearance but as "Iwa" a character. Taping into Yoruba aphorism, "Iwa l'ewa" the theorist sees "Iwa" as constituting beauty, in the Yoruba aesthetic universe. Paintings done by the Yoruba man, must have been considered as a configuration of experiences and meanings intended to produce a character, known as beauty, or in a verb form as beautiful.

There are six general aesthetic considerations highlighted by Abiodun as important to painting work or indeed any other form of art. These are "Oju inu", the inner eye "Oju

ona,” the design consciousness, “Ifarabale” the calming or controlling of the body, “Iluti” good hearing, “Imoju mora”, sensitivity or good perception and “Tito” meaning enduring or lasting. Roland Abiodun is a Yoruba man, of Owo origin, and his socio-cultural background did play on his artistic awareness in attempting to theoretically link art (inclusive of painting) with the community. Abiodun is a Yoruba man who grew up in Yoruba land with parents, grandparents and extended family members steeped in oral tradition. His early exposure to traditional education in Yoruba art and culture helped him to shape the direction of his research. Abiodun’s profound Yoruba language, artistic concepts, and belief systems enabled him to understand the philosophical notions at the heart of the Yoruba worldview. His priority has always been to study and understand African art without inadvertently silencing or leaving out altogether the voices of their creators and users.

As Yoruba culture bearer and art historian of international repute, he has long believed that the Yoruba language and culture should be critical components of methodological tools for the study and deeper understanding of Yoruba arts. Roland Abiodun publications such as; “Naturalism in primitive art: A survey of attitudes” (1975) and “Ifa” Art Objects: An interpretation based on oral traditions” (1975), search for the interrelationship between the verbal and visual arts has continued up to his recent publication, Yoruba art and language: seeking the African in African Art, (2014) are evidences of the love Abiodun has for Yoruba culture and tradition. The traditional discipline of art history should be looked into as the spirits of institutions and rules are of an intellectual and deliberate character which is possible for the study of Yoruba art. He maintained that, scholars rarely ventured outside of dominant Western paradigms, even when they analyzed works from non-western cultures. That is why he said that, this proclivity has led to a weakness in the study of African art because it ignored the discovery, recognition, and analysis of African-derived paradigms.

In line with Yai (1994) Abiodun believed that, when approaching Yoruba art, an intellectual orientation consonant with Yoruba tradition of scholarship is needed for better comprehension of the arts. According to Abiodun, Yoruba art, like most African art forms, is more like an “active verb” than static “noun”. Irrespective of whether they are sculpture, shrines paintings, poetry, or performance, Yoruba art forms are effective, they cause things to happen; they influence and transform natural phenomena. This is because they embody “Ase” the power to make something come to pass. Quite often,

they are also mnemonic devices, transformer-carriers intended to facilitate free communication between this world and the other world, thereby providing valuable insights into Yoruba metaphysical systems, myths, lore, and thought patterns.

The above Yoruba worldview experiences of Roland Abiodun right from his family background to his academic sojourn in African studies across the world and most especially his experience in the study of African arts made him an outstanding authority on issues that deals with understanding of African arts which are purely embedded in African culture. In further elaborations on the six components of “Ewa”, Abiodun explained the aesthetic ground as follow: “*Oju inu*” is literally the inner eyes of the artist refer to insight, a special kind of understanding of a person, thing or situation. It is not to be derived from an obvious source. “*Imu ni alejo fi riran*” The uninitiated outsider sees through the nose. Without “*Oju inu*” the outsider is like an ignorance child who may call a medicinal plant an edible vegetable: “*Omode o moo ogun on pe l’efo*”. It is by intellect or perception that one conceptualizes on individualized form, substance, outline, rhythm and harmony of a subject. Such perception can be communicated through such traditionally approved sources as chants, songs, oriki, ifa divination, literature, and of course, extant examples of works of art.

This kind of sensibility is extremely important if the artist is to capture accurately the original and essential identity, character and function of his subject’s context. The same applies likewise to the viewers and the critics of arts for a better meaning and function of the art product. It is through this they can come to the correctness of an action, or product, as “*Ohun to ye ni lo ye ni, okun orun o ye adie*” meaning an action or a design must be appropriate or relevant to its context; tying a rope around the neck of a fowl for the purpose of transporting it is not proper, and it makes the person pulling the rope look ridiculous. Having “*Oju ona*” leads to a greater appreciation and manifestation of individual and group reality or style by the artists and most especially by the viewers or reviewers.

“*Ifarabale*” in Roland’s work is interpreted as calming or controlling of the body or letting reason rather than emotion control man or not losing one’s composure in the execution of a work or reasonably engaging a situation or event. According to Roland Abiodun what concerns the artists most is the ability to control himself and the

organization of his materials. The mental and the technical, as well as the thorough and successful execution of a work of art, he emphasized would best be admired on artistic qualities of “*Pipe*” and “*Didan*” meaning correctness of “*Ifarabale*” of an endurance. The last two qualities are very much important on the side of artists and the critics during appreciation.

‘*Iluti*’ which means good hearing refers to qualities like obedience and understanding. These are highly esteemed in the traditional educational and apprentice systems of the Yoruba. With tendencies of the Yoruba to couple religion and art, “*Iluti*” features prominently when considering the power of an “*Orisa*” deity, “Oogun traditional medicine or work of art, “*Ise ona*”. For instance, in choosing an “*Orisa*” to worship, or consult for aid, the Yoruba look for those with “*Iluti*”: “*Ebora to luti l’an bo*”, meaning we worship only deities that can respond when consulted. In judging art, “*Iluti*” plays an important role of steering a critical mind in determining whether or not the work in question is alive, responding, and efficacious. Therefore, “*Iluti*” focuses on the fulfillment of artistic intention as well as the precision in the artistic process. “*Imoju mora*” that Roland Abiodun (1991) translates as sensitivity, good perception, propriety and measure, is initiative to enhancing the quality of a work of art is critical to originating new ideas, styles and methods in the understanding of art. This with the “*Ori pipe*”, the brilliant minds or heads can demonstrate it.

Basically the theory is supportive of creativity, innovation and change through “*Imoju mora*” good perception which is highly needed in art appreciation at all levels. “*Tito*”, which Roland Abiodun described as enduring, lasting, unfading, qualities, as well as genuineness, and most important attribute of “*Iwa*” that enhances immortality, “*Aiku*”. An art enters the realm when it is at all times relevant, important and celebrated as an enduring creativity, it has the value to inspire, encourage and support the durability of other productions. Abiodun sees “Beauty” Yoruba tradition is not all about change for its own sake. Rather inspires respect and preserve time honoured and acknowledgement through selective visions whose vocabulary of representation has been well- tested and found supportive of the treasured, values and norms of the society. Art molds individual lives from birth to death, and dictate the action of whole communities. We can understand the reluctance of the Yoruba arts better in creativity, the formulate of aesthetic criteria, and the capture of extraneous circumstances.

The works of Abiodun (1983) and Lawal (1996) authorities on the concept of “*Iwa*”, as reviewed by Sheba, (1996) discusses Yoruba perception of aesthetic and the conceptualization of Yoruba aesthetic process with particular focus on the philosophical synthesis of “*Ewa*”, beauty. To Sheba (1996) these works can be seen in two perspectives “*Ewa ode*” outer beauty and “*Ewa inu*” inner beauty. He agreed that, “*ewa inu*” inner beauty or good character looms supreme in Yoruba aesthetics, especially in qualifying a person as “*Oniwa pele*” “*Oniwa tutu*” or “*Oni suuru*”. The Yoruba say “*Laakaye baba iwa, eni to ni suuru ohun gbogbo loni*” that is, everything comes to him who is patient (Delano 1965:175), but then through “*Lakaye*”, insightful knowledge.

This work adopts Abiodun’s conceptual process of arriving at an acceptable art form. In the consideration of the selected artists’ products, this work considers. “*Oju inu*” “*Oju ona*”, “*Ifarabale*”, “*Iluti*”, “*Imoju mora*”, “*Tito*” as basis of artistic criticism, and clue to level of aesthetic consciousness. It is a model for the description of the sixteen works produced by the four selected artists in the study. The examination was directed toward analytical pattern in art appreciation which is completely rooted in cultural ideas.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Preamble

This work is an anthropological study of the depiction and representation of transportation chaos on Lagos streets in the selected works of some Lagos-based visual artists. In order to provide answers to the study's research questions and objectives, anthropology methods of inquiry were used to collect data from the study population in study areas. After all, accessing the right research methodology is very important to the success and validity of any academic inquiry, as a result of this; the methodology in the study was designed to bring out clearly the study's research objectives.

The metropolitan nature of Lagos state has brought about a lot of reasons which make the city to witness chaotic situations. The transportation system of Lagos city is a factor and it has been argued in many quarters that the free flowing of people to the city without control remains one of the major factors that cause transportation chaos. The ideas for this study emanated from this argument, arousing the intellectual curiosity of the researcher to explore the reliability of this belief academically using the required procedures. Pre-field investigation began in 2017 with visits to the selected artists, their studio attendants and the works of art of the artists were collected, studied and analyzed using formal and conceptual approaches.

3.1 Research Design

The qualitative research methodology is used for this study. This is because the issue involved is of a quality form. This work is anthropological study focussing on the chaotic transportation system in Lagos. In order to provide answers to the study's research questions, a number of anthropological methods of inquiry were taken into consideration to collect data from the study population. Adopting the appropriate research methodology is highly important to the success and validity of any academic inquiry. Based on this, the methodology in this study was designed to bring out clearly, its research objectives. This work deals with behavioural interactional issue, and

attention is on how artists present and represent the transportation situation in their works.

Historical and ethnographical methods of inquiry were adopted for this study. The historical part of this describes the people of Lagos and the peculiar situation they experience daily in the Lagos public space, most especially, when it involves vehicular movement from one location to the other. This was made possible by making consultations through many literature materials relevant to the socio-cultural lives of the people living in Lagos. Ethnography, which is central to anthropology, is the second method. This involves the systematic collection of data from the various sources.

Fieldwork was carried out in the study locations over a period of six months through interview of key informants such as: the artists, studio attendants, art admirers and few patrons. The productions of the art were observed, and interviews of the artists were conducted. In doing this, the ethnography method was considered as a better approach that enabled the work to examine the reality of chaos as constructed by the artists. The ethnographical method of inquiry adopted for the study also allowed access to the required information during field investigation. This paved way for interviews to be conducted at different times with the artists, their studio attendants and other necessary information recorded during execution of the art works by the artists. The artists interviewed are Festus Adeyemi, Bolaji Ogunwo, Matthew Ishola and Dolapo Ogunnusi.

Information on the artist's background history, their lives and works were obtained from them. The interviews were conducted at the individual artist's studio and research notes were taken during the interviews and photographs of the works of the artists were observed, notes on the observations were made. Photograph records of the works produced by the artists were examined. The studio attendants provided useful information about the artists, the artists' works and the situations surrounding the artists in their personal studios. Series of interviews were conducted by the researcher in the studio of the four artists using structured interview guide.

Lagos city covers a large expanse of land that comprises Lagos Island and Lagos Mainland. The Island and the Mainland have larger concentration of transportation activities. The two locations are purposefully selected because they housed the most

highly populated streets within the location, which include Idumota and Obalende within the Island, Oyingbo and Yaba in the mainland. These areas were captured by the selected artists in their paintings. They also fall within the two most popular local government, areas the Lagos Island and Lagos Mainland local governments. Research attention is on sixteen painting produced by the four selected contemporary artists, which examine transportation chaos on the streets of Lagos, most especially, the highly populated streets listed above. Four art productions were selected from each of the artists.

3.2 Study Area

The study area is Lagos Island and Lagos Mainland. These two locations are parts of Lagos state. The population of the state is about 17 million according to the 2006 national census. The ethnic population is about 300 because virtually all ethnic groups in Nigeria have representations in Lagos city (Faoseke 2009). It is an industrial centre and the commercial capital of Nigeria's economy. Lagos has a tropical savanna climate that is similar to that of the rest of southern Nigeria.

Faoseke (2009) further states that there are two types of rainy seasons, with the heaviest rains falling from April to July and a weaker rainy season in October and November. There is a brief relatively dry spell in August and September and a longer dry season from December to March. There is a monthly rainfall between May and July average over 300 mm (12 inches) while in August and September it is down to 75 mm (3 inches) and in January as low as 35 mm (1.5 inches). The main dry season is accompanied by harmattan winds from the Sahara Desert, which can be strong between December and early February. The average temperature in January is 27 C (79F) and for July it is 25 C (77 F). On the average the hottest month is March; with a mean temperature of 29 C (84 F); while July, is the coolest month. The city of Lagos lies in the South-western Nigeria, on the Atlantic coast in the Gulf of Guinea, west of the Niger River delta, located on Longitude 3 24' E and Latitude 6 27' N. On this stretch of the high-rainfall West African coast, rivers flow to the sea from swampy Lagoons, like Lagos Lagoon, behind long coastal sand spits or sand bars. Some rivers, like Badagry Creek, flow parallel to the coast for some distance before finding an exit through the sand bars to the sea.

3.3 Research Population

The research population for this work are the artists, the studio attendants at the studios of the selected artists and the four art pieces produced by each of the artists making sixteen art pieces all together. The production of the art works is problem-solving as well as exploratory. Scholars in art construct theories of artistic cognition rooted in the praxis of human engagement and this make the outcomes self-liberating and culturally informative. Lagos is highly populated and this could be easily deduced in the way people move around within Lagos territories most especially the major delineated streets within Lagos Island and Lagos Mainland, such as: 'Idumota', 'Obalende', 'Oyingbo' and 'Yaba' which are practically chaotic with movement of vehicles convening Lagos commuters.

The methodology of this study was basically qualitative in approach. Data were thus derived from primary and secondary sources. Primary sources refer to the main methods of data collection through information generated from the fieldwork. Secondary sources constitute a major form of data gathering for the work. these include books, magazines, journals, thesis, projects and other relevant written materials available in the libraries of the Department of Archaeology and Anthropology and the University of Ibadan main Library, archival sources and internet sources were also consulted. Photographs and original paintings of the selected artists were incorporated fully in to the study.

3.4 Sample Size and Sampling Methods

A sample size is a minute extraction from the population of the study. Inference about the entire population is drawn through this extraction. Island and Mainland in Lagos metropolis are homes for many artists. Most of the contemporary Nigerian artists reside because Lagos is a commercial centres and a place where buying and selling of contemporary art works predominantly occur. Four major contemporary artists who reside in Lagos Island and Lagos Mainland with outstanding art practices were purposely selected based on the fact that the art works produced by them expressed transportation scenarios of Lagos, most especially the transportation chaos created by the vehicular movement within the metropolis. The four selected artists were interviewed. The questions asked were about their educational background, year of graduation, art foundational experience, years of practice after school, the year of birth,

art style, art material and the philosophy of life of the artists in relation to their works. Two studio attendants in each of the artists' studio (making eight) were interviewed to ascertain their activities in the artists' studios and how these have affected the level of works produced by their masters. The works produced by these selected artists capture the chaotic transportation of the areas.

3.5 Method of Data Collection

Major data for this study were the artistic works of the four selected artists. Four of each artists' works were purposefully selected. These painting works were collected directly from the studios of the artists and purposely appraised one after the other. Each of the artist was interviewed with his studio assistant. The pictures of the sixteen selected works from the artists were also taken.

3.6 Challenges in the Area of Data Collection

Attending to a very germane issue like transportation chaos on the streets of Lagos could be daunting because much has not been written about it. Besides, working on a medium of expression like visual art, which is not so popular like other media remains very tasking and sometime stressful. The main reason for this is limited number of available written document on visual arts and artists vis-à-vis the scanty visual record of transportation chaos on the streets of Lagos. Adepegba (1995)

3.7 Method of Data Analysis

The data collected were carefully sorted out, classified, and interpreted. This was done with a view to analyzing issues relating to the study's Statement of Problem and Aim and Objectives. An interpretive schema was necessary particularly of the paintings of the selected artists who had, invariably, deployed symbolic complexes into their works. Since the nature of this study is based on the interpretation of symbols and signs, the analysis of the sixteen works examined was along a narrative description of events, scenarios, and exchanges.

The interpretive approach is in agreement with the view of Egonwa (2012) who opines that an artwork is often a form made up of smaller forms which have pictorial element, such as dots, lines, shape, texture, colour and plane. These elements constitute the alphabets of the language of art and they have individual expressive qualities as well as corporate expressive potentials. He further states that, art works as being composed of

lexical items and contents on conceptual nature. Indeed, Abiodun (1991) sees six general aesthetic considerations in the Yoruba concept of art namely, “*Ewa*” (beauty) “*Oju inu*” (the inner eye) “*Oju ona*,” (the design consciousness), “*Ifarabale*” (being calming), “*Iluti*” good hearing, “*Imoju mora*,” (sensitivity) or good perception and “*Tito*” (enduring or lasting) as important ways of understanding the artistic formations embedded in the paintings of the artists. Because paintings have pictorial elements of distinctive or minute features, which enhance or mitigate the overall appeal of the artwork, they equally have historical context to their production, within an environment that is socio-cultural, technical, political, and ideological. This context enters the final nature and meanings of the artwork itself and had to be examined.

3.8 Life History

This is an avenue whereby the socio-cultural life, the life, occupational career and expected mission of the artists were examined. More importantly, life histories of the artists were explored. The above historical sources make the selected artists more relevant and important to the study as the main informants and the custodians of the values and ideas generated from the way they visually illustrate Lagos’ transportation chaos on their painting canvases. Also, these artists are part of the commuters in the areas under focus as they are often involved in public transportations. The artists’ educational background coupled with their socio-cultural environment as Yorubas living in Yoruba communities in Lagos make the artists have good knowledge of the transportation chaotic situation of Lagos and how this has affected the lives of the people. Therefore, the artists recorded incidents that were related to transportation over a period of time in their paintings.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Preamble

This study explored the transportation chaos on the streets of Lagos as depicted in selected works of some Lagos-based visual artists with the view to authenticating the role visual arts play in representation and presentation of the transportation system in Lagos to the public and the concept of chaos the artists develop as a value in their productions. The following are the specific objectives of the study: documenting the experiences of the commuters and drivers in Lagos transportation system; identifying the social codes used by the commuters to denote their experiences, ascertaining the understanding that goes into the naming of the vehicles used by the commuters and drivers; describing the selected artists' documentation of transportation experiences in Lagos; examining the various modes of presentation of chaos on the artist canvas; and investigating the value the artists have raised for public consumption. The foregoing objectives do guide the data presentation and analysis in this study.

4.1 Experiences of the Commuters and Drivers

In this section describes the experiences of commuters and drivers whom was interviewed for the study. Their experience of chaos is organized into themes, and verbatim disclosures of their responses are included within themes. Six commuters and drivers whose views were captured in this section are referred to as Participants 1, 2, 3, 4, 5, and 6 to ensure confidentiality.

4.1.1 Vehicle breakdown: All the participants identified vehicle breakdown as a source of chaos on Lagos roads. Obviously, drivers and commuters do not usually know when the next vehicle breakdown would occur, although many commuters tend to be of the opinion that a typical driver knew that vehicles, which broke down while on a trip were not road worthy but only chose to give it a try. Breakdown of vehicles

while a trip is on is more common with ‘Danfo’ and least likely to occur with ‘Okada’.

Participant 1. is a staff of a commercial bank who had lived in Lagos for 23 years he described the confusion that usually set in when a vehicle breaks down in the middle of a trip.

It is usually a hell let loose each time a vehicle breaks down on the road. Personally, I have experienced it on a number of occasions and can tell you it is not something palatable. Many passengers will rain abuses on the driver and request that their fares be returned. In some cases, the driver will insist that the passengers exercise patience while he attempts to fix the car. This usually angers many passengers who are eager to get to their destination. Some will insist on being paid and fights can ensue in the process. Sincerely, it is not the best to wish for. **(Participants #1, KII, Commuter, July 2020)**

4.1.2 Arguments over change: Commuters fighting with drivers or fighting among themselves over loose change was reported by all participants. This is also a common trend with ‘Molue’ and ‘Danfo’. Many times, the driver rather than look for change for individual passengers simply give out a whole sum to two or more passengers to share among themselves. Participant 3, a ‘Danfo’ driver describes this practice as most pragmatic way to prevent his business being stalled. He reported enjoying it each time he saw passengers engaging themselves in brawl over change, which they have been jointly given by a driver. Such occurrences, for him, would make passengers to appreciate the stress that drivers pass through on the issue of change. However, the usual arguments and confusion over change is a cause for concern to Participant 4, a female commuter who claimed she preferred riding on ‘Okada’ regardless of the distance.

I know I can’t stand the stress of fighting with a driver or another co-passenger over change. That is why I go with ‘Okada’ anywhere. Once, my change was joined to that of another passenger and I simply walked away. Imagine having to stay at one point for fifteen or twenty minutes because someone is looking for change. I have seen how people create scene over change before and I don’t pray to be part of such ugly experience. **(Participants #4, KII, Commuter, July 2020)**

4.1.3 Passengers' fights and quarrels on board: All the participants reported intense pressure when passengers engage themselves in heated arguments and sometimes actual fights occurs while on board a vehicle. They described such occurrence as characteristic of 'Molue' even though it sometimes can be experienced in 'Danfo'. They felt such rowdy environment endangered the lives of other passengers in the vehicle and made the driver to stop the vehicle midway altogether. The account of Participant 3 was quite insightful in this particular case. Participant 3, a 'Danfo' driver had previously driven Molue. He described how the general stress in Lagos made passengers to engage in bitter quarrel even on a short trip they had together.

I have been in this job long enough to see how passengers behave in the bus during trips that may not even last one hour if there is no "hold-up". It wouldn't have been of any serious concern to me if the quarrels are limited to them, but it creates a lot of stress for the driver, and I believe other passengers. I can remember a couple of times that I have packed the bus and ordered quarreling passengers down if they won't stop disturbing the peace of other passengers. **(Participants #3, KII, Conductor, July 2020)**

4.1.4 Traffic gridlock: Traffic gridlock was reported by all participants as the most visible manifestation of chaos on Lagos roads. Apart from private cars, public transportation vehicles that are usually trapped in traffic are Molue and Buses. Participants described the feeling of unease they experienced while in traffic, the complicated efforts of vehicles to maneuver their ways, the crowded of street traders that form in traffic, and the activities of pickpockets and traffic robbers as experience of chaos. Many times, vehicles ran into each other, thereby bringing about heated arguments between drivers. Participant 2 is a Molue driver who had been in the trade for twenty years describes the typical scene of a heavy traffic.

Before we (drivers) start work each morning, we always pray not to be trapped in traffic although we know it is inevitable. You know road anger! Everyone becomes wild. The hotness of the weather drives everyone mad. Financially, experience of "go slow" put us in bad state because we won't be able to make enough trip. This often leads to drivers getting agitated thereby insulting people and cursing anyone who infuriate them. **(Participants #2, KII, Driver, July 2020)**

4.1.5 Encounter with law enforcement agents: Having to avoid law enforcement agents such as the Police, officers of the Lagos State Traffic Management Authority (LASTMA) and Vehicle Inspection Officers (VIO) was reported by participants as a source of chaos. Participant 3 disclosed how he once had an accident while trying to avoid being flagged down by men of LASTMA. He described the way passengers in his bus will be howling and screaming once he pulled up. He said:

Anytime you are flagged down by the police, VIO or LASTMA, you can as well assume that the day is over for you. What I hate most about it is the way passengers will come over you to demand that you return the full fare even though you are halfway to the destination. You will be overwhelmed if you are not a strong driver. In the end we do negotiate to decide the amount to be returned. **(Participant #3, KII, Driver, July 2020)**

4.1.6 Commercials on board: participants identified commercials and advertisements by passengers while on board as the final source of chaos on Lagos roads. All the participants have experienced other passengers advertising one product or the other inside the vehicle not minding whether such acts constitute disturbance for others. Participants admitted that such activities made the environment in the vehicle rowdy.

4.2 Social Codes/Slangs used by Commuters to denote their Experiences

In this section, I describe the different codes, slogans and slangs that pertain to public transportation in the city of Lagos. The data reported under this section are gathered through the method of participant observation.

Lagos is a Yoruba city dominated by the Yoruba speaking people, despite having the largest concentration of other ethnic groups in the country. Majority of the people in the city speak Yoruba, the indigenous language of the people of Lagos. The metropolitan nature of Lagos, aided by the use of common language, allows people residing in Lagos to adapt quickly to Yoruba indigenous way of speaking. Ordinarily, people in Lagos form the bulk of commuters that daily patronize Lagos transportation system and these commuters may and do have their own ethnic slogans slightly different from the common ones of the Yorubas. For instance, apart from the Yoruba language, “Pidgin” or “Broken” English is commonly used in Lagos.

Many Nigerians from other states believe that the only place where dreams do come true is Lagos. This is the reason they come to the city to seek livelihood. Moreover, many come even when they have no idea of a specific line of job. The needs for a large population drawn from different ethnic background to communicate necessitate the adoption of “Broken” English as a medium of communication.

Based on the variety of available languages of communication, many slogans are coined and freely used by the commuters. These slogans, as codes, speak to the culture of transportation in the city of Lagos. Several factors which go into the codification include the poor condition of the buses. In actual fact, they facilitate the way commuters name the vehicles.

The size of vehicles is a factor germane to number of passengers they can take for instance, “Molue” takes hundreds of passengers at a time. This particular hefty structure went into describing the bus as “Molue”, which means “big and capable of containing more people than other commercial vehicles on the Lagos streets.” But this is not where the name ‘Molue’ originated. The name “Molue’ from combination of words, ‘Mode it’ which later turn to ‘Mode e’ which eventually tured to ‘Molue’ today. The Danfo yellow bus is another means of transportation in the city of Lagos. The structure is small; it moves fast, and maneuvers around without being obstructed. This mobility advantage is taken into consideration when the people say “Danfo o ya were” (Danfo is not mad).

This slogan, I was told, was placed on ‘Danfo’ because of the excesses of their drivers on the streets. It also means it can crush anything on its way. The “Okada and Marwa’s” size and structure project them as “Aja gboro” (Street dogs) meaning they are cheap to afford, to maintain and to use. The image of a dog is evoked here because a dog is a stray domesticated animal that always finds its way. “Marwa”, name of the tricycle, is the name of a former military governor of Lagos state, Buba Marwa. The Governor saw the tricycle as a medium to reduce the transportation stress that Lagosians passed through on daily basis. In appreciation of the innovation, people named the tricyle, “Marwa”. “Okada”, on the other hand was named after a small town very close to Benin city and linked with Igbinedon University at ‘Okada’ town in Edo state. Although there were many versions of the story of how the name came to be, the one that was found most plausible was the one that associated the earliest use of

motorcycle for mass transportation to the small town of 'Okada' where using 'Okada' for commercial purpose actually started.

Another factor considered in the naming of vehicles is the driving pattern. 'Danfo' dominates other vehicles on the road by threatening them with the blaring of the horn and loud voices emanating from the driver or the conductor. The Molue were huge, and they often use their sizes to harass other vehicles on the road.

Lagosians invent slogans for every activity that pertains to the use of public transportation. In most cases, these slogans are rendered in Yoruba language. For instance, "O nwole" (He or she is entering), "O nbole" (He or she is alighting) "Wo egbe e" (Look at your side), "Wole kanle" (Come in completely), "O loyun, o pon omo" (She is pregnant and also carrying a baby), "Gbe ra" (Move) and "Te mole" (Stop). "O nwole" is a code meant to inform the driver that a passenger is about to board the bus either from the front door or from the rear door. It is to inform the driver of the activities taking place in the bus, which he may not see directly; but even more importantly it is to alert the driver to move slowly lest the commuters fall off. "O n bole" is another code to denote that a commuter is trying to alight from the busy bus. These slogans simply attest to the sheer size of the vehicle and the need to be methodical in the management.

Drivers and the conductors have slogans to attend to the requests of the commuters. These people have to be informed early enough for them to be able to control their movement to enable the commuter alight without harm or injury. Slogan like 'O nbole' indicates to the driver that the passenger is ready to alight should he/she have indicated to the driver by voice or sign that he/she would be alighting from the vehicle. It is a direct opposite of "O nwole" another slogan. These slogans can be either deployed by the conductor or the passenger concerned. Most times the person involved is the one that must announce his or her intention and the conductor re-echoes it.

Another commonly used slogan on Lagos roads is "Wo egbe e" (watch your side). Due to the clumsy driving and the condition of most commercial buses, (most times they have no side mirrors) vehicles cannot move freely in between the clog of other vehicles but must do so slowly to avoid collision. The conductor acts promptly to inform the driver to watch both sides of the road as he navigates the clumsy space. "Wole kanle" is an addendum and a prompt to the driver to enter the gap between

vehicles. The slang “Wo egbe e” may equally be appropriate when the buses are moving on the highway. This allows the driver to move with confidence along the direction being cleared for him by the conductor, without obstruction. At this time, other road users would have seen the conductor who hangs by the vehicle’s door side waving his hands.

Then, there is “O loyun, o pon omo”. Literally, this means a prospective passenger is pregnant and as well carrying a baby. However, in the Molue code system, the slogan might address the circumstance of a pregnant woman and could also mean that the approaching commuter is heavily laden. It can also mean that it will take the passenger some time to board the vehicle. When the driver hears the slogan, he quickly adjusts the vehicle’s speed and take appropriate precautionary measure. “Gbe ra” is the alert signaling the driver to “now move”. Sometimes, “Gbe ra” is also be used when a vehicle is on a busy street to alert the driver on the need to accelerate. “Gbe ra” comes also as a command from the bus conductor to the driver for him to actually know that all the commuters are already inside the bus, and that it is time for the vehicle to move.

“Te mole” (Apply the brake completely), is a command to the driver to stop the bus from moving and allow the commuters who have reached their destinations to alight. It is a direct opposite of “Gbe ra” (Move).

The slogans “O nwole, O nbole” do not only talk about boarding or alighting from the bus. Coded Yoruba idioms let us know that there is time for everything; a time to start, a time to stop. In the realm of Yoruba metaphysics, life is a journey that has to start at a point and end at another point, such as experienced in the taking a bus and stoping at a destination. Life is not one of completeness; it starts to stop and stops to start. Humans are metaphysically on a journey which is of their making. The other saying, “O loyun o pon omo” is beyond a mother and her situation around the bus. The vehicle is the case of a mother who is pregnant and carries a baby; both are equated in the image of motherhood. They load and off load. At one point in their lives, they take up responsibilities and discharge them. The “womb” is the vehicle of conveyance of life that must be protected. Some commuters are considered a burden to the bus conductors because of their appearances; this calls on the conductors to describe them as “heavily loaded mother”, about whom the driver must apply caution when they are boarding or alighting the bus.

Most times, the environment of Lagos life is tense and the mood of the driver and the conductor changes to reflect this in such slogans as “We gbe e, te mole, Gbe’ra and Wole kanle” These slogans are intended to urge the control of movement of the driver when the road is rough or smooth. There is an urgency to do things right and not allow personal situations or reflections cause dangers to others. The bus conductor takes charge and calls the driver to a proper understanding of what immediate decision(s) can do to effect positive mobility.

In a final analysis, the conductor serves as the guide over the driver in such situations purposely to avoid accident and other situational complexities on the road. The driver cooperating with the conductors is necessary. The conductors most times are the one responsible for the collection of the buses from the owners and they get drivers that will be paid after their services. So, monitoring and at the same time controlling the drivers is connected to the money both have to make at the end of the day; after rendering account to the owners. Most times, road conditions, and the commuters facilitate the type of words that could be said by the driver or conductor for the driver and the conductor who are prompted to reciprocate immediately with harsh words.

4.3 Artists Documentation of Transportation Experiences in Lagos

4.3.1 Festus Adeyemi

The first consideration in this section is Adeyemi’s works and four of his paintings were studied. The painting in (Plate 4.1) titled ‘Olokada’ illustrates the hectic situation created by the motorcycle riders that move people from one location to another on Lagos streets. Adeyemi uses geometric shapes woven with stylized method of rendering forms to depict the theme of the painting, that is why lines are moving freely on the canvas. The materials used are clearly projected using warm colours of red, orange, yellow, green and purple tinted with light blue domination. Specifically, this is representing a bright day when most Lagosians are on the streets for their daily activities.

The commuters use of any of the vehicles depends on the type of road they are plying. This is aptly evident in the scenarios depicted in the works of the selected artists considered in this study. In “Olokada” the commuters are seen riding the bicycle with the riders. Some commuters sit very close to the riders holding tightly to their waist to avoid a fall should an accident occur. In this painting Adeyemi reveals chaos, first, in

the number of people riding the bicycle, second, is the multiple vehicles moving alongside other 'Okadas' and negotiating the road with passersby clogging the road. In the case of the "Marwa" category of commuters, chaos is evident in the load of passengers on the space available in the vehicle. The commuters are seen in large number at the rear seat, while a passenger can hang on to the right side of the driver, very closely. The fragile nature of the tricycle and the poor situation of the roads constitute a scenario of clumsiness noted by Adeyemi in his painting titled "Keke Marwa" (Plate 4.2).

The works of Adeyemi (Plates 4.1 and 4.2) portray how the 'Okada' rider and the 'Marwa' driver play the dual roles of riding /driving and at the same time scouting for passengers by calling for them. This evidently presents a chaotic situation.



Plate 4.1

Title: “Olokada”

Artist: Festus Adeyemi

Medium: Acrylic on Canvas

Date: 2014

Copyright: Photograph by Ayeyemi February, 2017



Plate 4.2

Title: "Keke Marwa"

Artist: Festus Adeyemi

Medium: Acrylic on Canvas

Date: 2014

Copyright: Photograph by Adeyemi February, 2017

The 'Okada' riders, as depicted by the Adeyemi, are conspicuously trying to cross the path of those on the highway, and this is a tendency towards chaos. On the painting, riders are differentiated from their passengers by colour. The background of the work is juxtaposed using multiple lines stretching from one end to the other. The foreground reflects the clumsy activities of the riders that can bring chaos as well as the busy architectural pattern of the city streets. Wheels of the motorcycles are partly depicted with irregular lines fashioned between the stylistic uses of palette knife and brush. The sky on the topmost part of the canvas is carefully rendered to project the particular period of the day when full activities are taking place.

The title and the situation expressed on the surface of the canvas are the artist's reflection of Lagos chaotic phenomenon. In the painting are about four tricycles moving towards the same direction struggling without a sense of patience, zig-zag movement, and frayed nerves of the drivers and passenger. Thus, setting up the tendency for collision of vehicles, Conflict is eminent should there be damage to a vehicle. Evident is the struggle among the drivers without any considerations for other road users.

The colours in 'Keke Marwa' are a bit tinted with warm colour of yellow, yellow colour mixed with light green and pink family with purple. The configuration of figures in this work suggests a warm environment where business flourishes. The arrangement of the tricycles cuts the canvas into two equal parts: the background and the foreground. Both fall outside the space occupied by the tricycles. The sky and the foreground are full of different colours spreading and interwoven without being obstructed by any other figure or form. This portrays that the environment is open for various activities for the day. The segmentation of the background and the collapsing plane surface of the canvas depict the skill of the artist as a painter who uses the canvas to fashion out his painting. He uses his creative talent to depict the scene created by the vehicles and their riders. The use of compartments in dividing his work is a way of covering his painting surface without leaving a space that will give room for dull moment when viewing the artwork. The characteristic touch of the work is the wobbled lines that runs through the tricycle; and the delicate line that fizzles into the background and foreground uncontrollably. Circled tyres with crude hedges and rough body part of the tricycles are significant features used by the painter. This is symbolizing the fact that, the living conditions of the owners and the riders of these

tricycles are poor as they are just making do with the little gains made daily in their businesses. Moreover, it is pertinent to hint that these people are not able to expend on the vehicles but prefer managing the existing parts

The work titled “New order” expresses the new system of transportation that was introduced by the Lagos state government to reduce the stress Lagosians are passing through daily when moving from one area of the city to another. The artist illustrates a transportation arrangement carefully organized to accommodate people’s movement from one location to another in an orderly manner. A special portion of the road in the figure is dedicated to buses moving without any obstruction. It is designed to address the problem of “hold up” that obstructs free movement of vehicles on the streets of Lagos. Orderliness is noticed on the surface of the canvas by placing the buses permanently on their track for easy movement.

The painting is patterned in smaller boxes in the form of a rectangle to demarcate the special lane and the other portion of the road. The use of bright colours, of red and blue, is to route the thinking of the viewer to accommodate the colours that radiate from one end to the other of the canvas showcasing the orderliness of the new buses and their effectiveness. The yellow colour is evenly distributed with splash of orange and purple, presumably to depict hope and good luck for the people. On the right part of the canvas are the commuters waiting patiently on the queue for their turn to board the bus. The cool colour of the surface of the painting signifies evening time, when the reflection of the sun is less. The evening is a period in Lagos when commuters rush to get buses that would convey them to their various homes after the day’s work. The idea projected by the artist stems from an experiential awareness which places a cool situation as akin to a cool mood.

Plate 4.4 is titled “BRT buses” which is dedicated to the appreciation of routes on the Lagos roads. The work is structured into a segmentation that is peculiar to the work of Adeyemi as a distinctive style. The painting captures an orderly arrangement of BRT buses, at one section of the painting. The other parts of the painting plane then showcase stray ‘Danfo’ buses moving uncontrollably without caution. The BRT buses are placed on a special pedestal in the painting to symbolize the difference between it and the Lagos ‘Danfo’ buses in terms of status. A close examination reveals that the BRT lane is a bit higher than the plane road for passers-by. Despite the efforts of the

Lagos state government in controlling the chaotic transportation situation with the BRT, disorderliness is noticed at the point of boarding into the buses.



Plate 4.3

Title: “The New Order”

Artist: Festus Adeyemi

Medium: Acrylic on Canvas

Date: 2015

Copyright: Photograph by Ayeyemi April, 2017



Plate 4.4

Title: “BRT Bus”

Artist: Festus Adeyemi

Medium: Acrylic on Canvas

Date: 2015

Copyright: Photograph by Adeyemi May, 2017

The warm colours used in the painting are evenly distributed. The green, embellished with yellow dominates the upper part of the painting. The blue colour mingles with deep green to form a shaded area at the lower part of the painting and it is to signify that the buses have reached the bus-stop, where the passengers can alight.

The artist creatively elongates the size of the buses, in order to suit his stylistic form of representation which is segmented and a bit distorted. This means that the buses are not really depicted in real form but are stylishly made to suit what the artist want. The lines that run through the painting surface divide the painting into sectional areas, colours of different hues to be deposited without destroying the aesthetic accord. The lines create a visual link between the content of the work and the background by making clear the point at which the buses on the road and the background meet. The same thing is applicable to the foreground. Round, though not perfect circles, are used by the artist to depict the vehicle's tyres. The windscreen and the side screen are painted with deep colour of green and blue to portray depth at the inner part of the buses. This is possible based on the fact that the use of light and shade allows the use of deep colours to represent depth, while bright colours stand for light.

“New Order” and “BRT lane”, both depict the calmness as against the clumsy activities experienced by the Lagos commuters. In the new order of transportation, drivers and conductors are given different roles to play. The driver who handles driving does his work without the conductor's interference. In the BRT bus, the driver is treated specially, he is allotted a demarcated apartment that nobody, including the conductor, can get to. The bus in the paintings titled “The new order” (Plate 4.3) is fully loaded with commuters, who sit very closely together, and at the bus stop, there is a crowd of people waiting for the next bus. Though the situation within the bus is a bit calm, because of the orderly manner the sitting arrangement is made. Occasionally, the bus takes some commuters who stand in between the seats in the bus thus creating a chaotic situation similar to what is obtainable in the old yellow buses.

The figures in this particular painting are partially distorted with rough faces while their body forms are jointly connected with cubic forms. This is not contextually strange because the artist is representing both human and non-human activities on the streets. Adeyemi's paintings, like that of any other artists that trap into the Osogbo experimental art workshop are often characterized by the use of cubic forms in the

execution of their works, most especially in the paintings. The Oshogbo art school painters believe in the rendering of Yoruba gods and goddesses in strange forms outside the real proportion. This appears to be what Adeyemi is replicating here as a modern artist that has adopted African ancient art structures to reflect the present realities of his world.

4.3.2 Bolaji Ogunwo

The paintings of Ogunowo offer another example of a typical Lagos chaotic environment. His painting titled, “Old Oshodi” (Plate 4.5) shows Lagos commuters struggling to board the smaller and the big yellow buses in the central market. Plate 4.5 is a representation of the ‘Old Oshodi’ terminal in Lagos. It captures the hectic situation that characterized ‘Oshodi’ transportation situation before now. The commuters and the market crowd are fused together uncontrollably. What this indicates is a hectic situation that could be difficult to manage. Because the buses are always completely filled up, some commuters often have to hang on to the bus doors while it on motion. Chaos is also evident in the struggle by commuters to have seats, and eventually many are forced to stand without seats.

In fact, some commuters have to stretch their heads out of the buses, through side screen to get fresh air. Those commuters who are yet to join the buses then crowd round the buses as they navigate through the market. This represents a typical Lagos scene at places where majority are always on the move to meet business target, an indication that money abounds in Lagos as individuals must work and struggle to get it. “Eko ilu owo, ilu ogbon” (Lagos, home of money and home of knowledge) is to symbolize that despite the economic opportunities available in Lagos, man must be brave and work hard. This propensity encourages the people to wake up early, sleep late, and at the end of the day, raise the money to pay their bills. Metaphorically, the slogan, “Eko gbole o’ gbole” (Lagos is free for the thief and the lazy) also comes to play on the mind. Not all the people on the streets of Lagos engage in honest dealings. Many are in Lagos to dupe, steal or kill to get money for survival.

The artist, through the use of deep and strong colour passes across his message of a chaotic transportation system on the streets of Lagos. Activities in and around the public buses are clumsy as the people attempt to do business with passers-by or travelers who move from one area to another. In the same context, dubious characters

use the available opportunity to dupe people and make away with their belongings. Ogunwo's painting is a historic enactment of Oshodi's past, and that is so obvious on the canvas textural surface as one that is usually busy. The canvas surface is covered by heavy concentration of Yellow buses, such as Molue, the 911 Bedford buses, 'Danfo' yellow buses, and other buses. Gaps between the buses are filled by people engaged in different activities, such as buying and selling. The passersby move along any available path left by the parked buses.

In Plate 4.5, there is a dominance of strong yellow tinted with deep hue, yellow and yellow ochre like gold, while splashes of red are seen on the shadow area of the painting to create depth. The canvas captures a distance close to half of a kilometer of a clumsy environment. This makes the set of buses at the front part of the canvas appear bigger and well defined than the ones at the rare part with lightened colour that recedes as the view advances. Even the sky is closely sunk to the rear part of the painting, with clouding effect from a long distance to show the long distance covered by the artist's expression of a very busy part of the city. Umbrella stands, of different colours, are stationed in front of the shops and houses along the streets. The poor and irregular arrangement of the umbrellas is an indication of a chaotic situation. This indicates that, Lagosians are busy buying and selling along the busy road and this could create chaos on daily bases. The rough surface comes as a result of using palette knife directly instead of brush. This approach has helped the artist to create impasto extensively on his canvas.

In the work of Ogunwo (Plate 4.6) named "After the rain", the clumsy situational experience of the people in and around the buses on the busy streets calls for the use of various slogans to establish order and decorum for the smooth take off of the vehicle. In Plate 4.6, Ogunwo again revisits the transportation congestion at 'old Oshodi' in Lagos. The painting captures, this time around, the chaotic development occurring after a downpour of rain. The front part of the painting, with rough tone of white, actually depicts a sort of waterlog which makes the road a bit impassable for buses. Drainages at this part of the city are not well connected and do cause flooding. The flooding makes vehicular movement clumsy and hectic. At such a moment, vehicles having problems can create obstruction to traffic flow. In such situations, too, people are stranded looking for a way out. What the artist has done is to capture the real

situation that he personally witnessed: the long queue of vehicle noticeable all over the place.



Plate 4.5

Title: “Old Oshodi”

Artist: Bolaji Ogunwo

Medium: Acrylic on Canvas

Date: 2013

Copyright: Photograph by Ogunwo May, 2017



Plate 4. 6

Title: “After the Rain”

Artist: Bolaji Ogunwo

Medium: Acrylic on Canvas

Date: 2012

Copyright: Photograph by Ogunwo May, 2017

At the front part of the painting is a heavy concentration of water that had caused other vehicles to stop moving, and people can be seen struggling to make their way through the flooded area.

Ogunwo's art style as noticed in this painting includes the use of thick colour dramatically on plane surface of the canvas. With his palette knife, he is able to creatively control his choice of colour. This is made possible because the artist is able to manage thick layers of colours without creating confusion. The effect makes the surface of the painting look rough and crude but varieties of warm colours can also be noticed in this work, which is evidently tinted by a family of brown radiate in the work. Blue, mixed with well-polished violent creates pleasant and attractive look. Figures and vehicles are stylized with particular interest in capturing situations that do not portray any form of delay. People and vehicles are on the move to get their way out. Vehicles are a bit stretched in this work while peoples' postures are exaggerated.

Despite the risk of staying on a rail path in Lagos, people use available space along the rail line to display their wares. Often, the roads close to the rail lines are occupied by the yellow buses and the "Molue", the big buses, and the market is situated in between the rail line and the road. In plate 4.7, named "Rail line market" the painter highlights a chaotic situation with the familiar colour red mingled with orange and gold. The activities of the sellers and buyers are captured by the rough effect of the palette knife used by the artist. The total effect is one of abstraction and a stylistic tendency characteristic of Ogunwo's paintings. There is a slippery movement of the knife on the canvas, which makes the painting texture look coarse and rough. Human figures appear in different forms and postures, and many of them stand on their feet while some are sitting or bending to attend to customers. It is obvious in the painting that people are spread over the rail line to sell and buy. At the lower part of the painting are the open rail lines. Whenever a train approaches, the people had to vacate to avoid disaster. The work is in the landscape form; the breadth is longer than the length. However, the artist is able to cover the long distance of the rail line and could depict the clumsy environment created by the unsettled transporters and converging marketers around the rail line. The human figures in the work are situated along the bottom part of the painting. The bus line is between long stretches of houses that blend with the sky. The open sky in this painting is rendered sky blue, mixed with light

yellow to create light effect. The houses are arranged with colours ranging from brown, red, yellow green, and purple to white.

Along the rail line market, Bolaji Ogunwo illustrates roughness with and creates a not too clear atmosphere of a rushing period. (Plate 4.7) The tool he used directs the scenario: for instance, the way he used his popular palette knife to indiscriminately create a unique busy environment pervaded with struggling and hustling of people. There is a deliberate attempt in the work to depict clumsy and clouded scenarios with contents more or less rough. For instance, the market women, buyers, products, buses and even the standing houses are at the rare part of the work but are not fussing them together with a creative maneuvering of the brush strokes. The painted experiences of buying and selling along the rail routes in the city supports the popular saying “Eni yara logun ‘ngbe” (the god of Ogun favours the fast); Lagos people, are industrious and enterprising. They are fast in making money; to the extent of buying and selling in a risky environment of rail lines, not minding the moving trains.

The aquatic environment of Lagos provides space for other means of transportation system such as the use of canoe, boat and ship. Based on the fact that people in and around Lagos can, and do, move, on water an artist interested in water transportation can have many issues to address. For instance, just as there is chaos as regard land transportation, there is also chaos around water transportation. In Plate 8, Ogunwo painted the activities of some sections of Lagos where water transportation features. Canoe transportation is the commonly used form of transportation by the average Lagosian, and the artist has shown them boarding canoes and getting involved in the struggle for space. The terminal where a boat or canoe begins and ends is captured by the artist, with deft use of paints to depict movement of people busy with their daily work, most especially those fishing and selling fishes.

The painting is of a landscape form, revealing the buildings at the sea-side, and the concentration of the canoes at point of berth. The canoes and the boats are in bluish purple with shade of dark blue. There is a radiant pattern of colours of yellow, red and milk. The buildings around the scene carry solemn colours, ranging from orange, red, violent, blue to green. The interlock of buildings with different sizes creates an atmosphere of warmth. The colour white, tinted with yellow like ash reveals the

open sky of the Lagos coastal area. The open sea at the lower part of the work is of a golden colour of yellow with shadow to reflect the unstable sea.



Plate 4.7

Title: “Rail line Market”

Artist: Bolaji Ogunwo

Medium: Acrylic on Canvas

Date: 2014

Copyright: Photograph by Ogunwo April, 2017



Plate 4.8

Title: “At the River Side”

Artist: Bolaji Ogunwo

Medium: Acrylic on Canvas

Date: 2015

Copyright: Photograph by Ayeyemi April, 2017

4.3.3 Ishola Matthew

Ishola Matthew is the third artist considered. His painting titled “Idumota” (Plate 4.9) captures the scenario of one of the busiest streets in Lagos named Idumota. It is a major street in Lagos, where a lot of people do buy and sell. The huge numbers of people moving in and out of ‘Idumota’ daily can and do cause lots of human and vehicular movements. The intense activities make movement around the place tedious and difficult. Often, vehicles occupy the main road, and pedestrians struggle with the vehicles on the left and right of the road. The yellow buses, with the roadside traders’ colourful umbrellas together create a sparkled, radiant view. The skyscrapers at the background are revealing of the uniqueness of a Lagos landscape. In Lagos, as revealed in the painting, marketing and transportation fuse together as integrated set of activities to cause obstruction to movements and become instrumentalities of chaos.

The artist has adopted blue intertwined with purple to show the brilliance of a sunny afternoon on Lagos Island. These colours, technically, differentiate the tall Lagos Island buildings from the vehicles which are in yellow. The yellow colour is also seen on the wall of the buildings and some umbrellas along the street. The space between the buses is created by the reflection from tall objects, most especially, poles casting shadow from the right-hand side of the painting. The shadows and the shining rays of the sun partition the main road into layers of light and dark blue. The gap in between the express road and the service lane, most especially, the space under the electric poles, accommodates groups of traders with umbrella. The crowd under each umbrella signifies how busy the people are. Intermittently, people are crossing from one edge of the road to the other. The light blue colour radiates the sky plane of the painting and with splashes of white, creates an uneven atmosphere. The perspective of landscape painting makes the major contents of the work appear big and bold at the lower part of the work. Although, the same contents seem to be smaller and disappearing at the uppermost end of the painting.

Plate 4.10 depicts the early morning experience of commuters in Lagos. The painting showcases a collection of scanty buses and other vehicles in and around a bus stop. However, there is densely number of commuters struggling to meet up with time to report at work. The buses are scattered on the road and the people are seen on the main road crossing and running to get into available buses before they move. The painter

shows majority of the buses on the move without stopping to indicate what is popularly considered as the early morning rush.



Plate 4.9

Title: “Idumota”

Artist: Ishola Matthew

Medium: Acrylic on Canvas

Date: 2011

Copyright: Photograph by Ayeyemi June, 2017



Plate 4.10

Title: "Morning Rush"

Artist: Ishola Matthew

Medium: Oil on Canvas

Date: 2010

Copyright: Photograph by Ishola June, 2017

The different groups of commuters are differentiated by the colours of their dress. Some are captured with their bags and belongings moving towards the buses but at the point of boarding meeting a concentrated people thus finding it difficult to board the buses; thus, culminating in a situation of chaos.

Ishola creatively uses shades of blue colour to carefully separate the plain road from human activities. The blue colour tinted with white is to create very attractive balance of early morning cloudy atmosphere. The yellow buses, which usually dominate the traffic on Lagos streets are not conspicuous in these paintings. Rather, they are partly seen at the extreme part of the work, running on a high speed. This does not allow the sparkling colour of yellow to have dominant effect. The BRT buses are painted with red in this painting. This red colour depicts the colour of some BRT buses in Lagos. The red on the buses here is tinted partially with yellow and white colours, while the reddish colour emanated from the mixture of red and a bit of black to make the buses look specially defined.

The lower part of this painting captures huge concentration of BRT buses and the commuters. The artist's viewpoint on the situation starts from this particular portion of the painting and remains his centre of interest throughout. At this particular area, commuters stand boldly depicted, as they rush there in hundreds to gain access to available buses. The colours at lower part are in shaded hues of blue and red depicting the depth part of the work and the closeness to the artist as the law of perspective stipulates. This made most of the buses and the passengers appear big and well defined. The Big BRT buses, the well-defined human figures, cloudy morning, and the clumsy skyline are the features suggesting clarity of form in the painting.

Ishola believes in the documentation of Lagos old order for contemporary interpretation of today. This posture is a characteristic of his paintings. We see, this in the 'old Oshodi' painting and the manner passersby, traders, and riders struggle for the Molue buses. The vehicles are trapped between human movements, and there is a struggle for access to a convenient space.

The yellow colour is more of embellishment when relating it to the colours of clothes put on by the people in the painting. However, the bright and colourful appearance of the crowd at the centre of the work, brilliantly sandwiched into the increasing number

of people, dominate the upper part of the painting. The brilliant colour blue emanating from the foreground of the painting indicates the particular period of the day when the artist uses his creative prowess in rendering the activities of commuters struggling to board the big yellow buses early in the morning. The upper part of the painting shows commuters in their numbers moving in the same direction as the buses are on the move. Yellow, blue, and purple are the colours that dominate the painting.

The painting in (Plate 4.11) is another face of his first work titled, “A place I used to know (1)”. It depicts a busy section of Lagos metropolis, in ‘Oshodi’, where new development has taken place. ‘Oshodi, before now, was a busy place experiencing various degrees of chaos because various categories of people arrive in Lagos and need to take transport to other areas of Lagos from this point. A new Oshodi has had a face lift a new look different from what the artist earlier captured in (Plate 4.11) and that is why he titled this painting, “A place I used to know.” Now the roads have been extended and have well-constructed bus stops. This development has drastically reduced the clumsy and chaotic situation formerly experienced at the old ‘Oshodi’.

The dominant colour in this painting is purple and it is mixed with brilliant blue. The purple colour is evenly distributed from the rear part of the painting to the other end of the painting with a shaded blue. People are moving up and down in this painting, and their figures are differentiated in various colours of orange, reddish brown, blue, green and purple tone. The contents on the canvas are differentiated by deep hue yellow for the buses, while, the roads and what people wear are of earthy tones such as brown, black, yellow ochre, green and indigo. This is to achieve a harmonious blend of these colours to meet the required desire of the artist. The big “Molue” bus is more prominent in the front view of the painting to show the struggle with other vehicles on the road that cause the chaotic situation. The sitting situation of the people in the bus can be viewed from the front screen of the big bus, which reveals more than two passengers at the front seat, apart from the driver. The front is thus crowded and clumsy. The other seats in the buses are filled up with people and the spaces between the seats are occupied by passengers that are standing.

In the four works of Ishola examined, there are similar scenarios showcasing the clumsiness and chaos in and around the buses. In particular, the work titled “Idumota”, (Plate 4.9) presents the impatience of Lagos commuters, as they are seen moving in

between the yellow buses to select their preferred transport means to their destinations. Some even hang on to the doors of the vehicles, while others clog round the entrance of the buses without eventually gaining access into them.



Plate 4. 11

Title: “A Place I used to know (1)”

Artist: Ishola Matthew

Medium: Arylic on Canvas

Date: 2014

Copyright: Photograph by Ishola June, 2017



Plate 4.12

Title: “A place I used to know (II)”

Artist: Ishola Matthew

Medium: Acrylic on Canvas

Date: 2014

Copyright: Photograph by Ishola June, 2017

In one of Ishola's paintings the commuters are seen struggling to join the buses with their wares on their heads; and inside the buses, they stretch their heads out of the bus windows because of the inadequacy of space created by the crowding. Similar situation is replicated in the works of Ogunowo titled "After the rain" (Plate. 4.6).

In Ishola's paintings titled, "A place I used to know 1 and II" (Plates 4.11 and 4.12), there were commuters stranded and standing by the already filled up buses with the hope of gaining entry into them, should any space be available for them by chance. The commuters in these two works appear dejected and uneasy, as they run up and down to board any available buses. The paintings reflect on the peak hours of bus transportation in Lagos and the traffic holdup usually found everywhere. This and other local challenges on the part of Lagos commuters, such as, poor standard of living, poor feeding and poor road connectivity add to the everyday stressful life of coping with chaotic situations and perpetual struggling. This is in line with the Yoruba common saying, "Ojo 'ku lojo isimi" (Rest comes after death), an ideological orientation that causes majority of those who live in Lagos to struggle and struggle so as to go to their indigenous homes with tangible things. Sometimes, many of these people have planned to return to their villages and towns outside Lagos with bountiful harvest at the end of their struggles in Lagos city, and they must have something to show for the long sojourn. It is generally believed that riding a good car, building houses, and having graduate children are indicators of success for people who have lived in Lagos for so many years and returned home.

There is though, a contrary opinion, "Owo Eko, Eko lo'ngbe si" (Money made in Lagos is spent in Lagos). Indeed, there are some people who had lived in Lagos for many years but ended in dying in Lagos without returning to their indigenous homes with wealth as a result of financial recklessness and extravagant spending life. There is yet another axiom that people who lived and died in Lagos without recording any success are "Baba Eko or Mama Eko" (Lagos Father and Lagos mother). The axiom is to spite the irresponsible persons found living a wasteful life in the city of Lagos.

The experiences of commuters are also captured in the works of Ishola Matthew titled: "Idumota" (Plate 4.9) and "A place I used to know II. (Plate 4.12). The two works depict Lagos anxious commuters filling up the available Molue amid other commuters that are still on the road waiting for buses. This is evidence of chaos and uneasiness.

Most of the selected artists work and live in Lagos city and their daily experiences cut across the chaotic situations, such as: rushing to board buses and jumping down from the buses before getting to the supposed bus-stop or destination.

The commuters that patronize Lagos buses, commuters in “Danfo” buses remain the highest in population among other means of transportation on the streets of the city with an average of 5 commuters per bus-stop. This number sometimes causes chaos and creates risk of lives and properties. Though commuters move fast from those bus-stops, most time because of the availability of buses at all times. Often, this encourages many people to use this transportation means more often than others. The common slogan, “Owo Eko, Eko lo n gbe si” (Money made in Lagos is spent and finish in Lagos) justifies the reason many people in Lagos would prefer to manage their lives with affordable transportation system like “Molue”, keeping the change that could allow them to do other meaningful things that life requires.

4.3.4 Dolapo Ogunnusi

Dolapo Ogunnusi, the fourth artist selected, paints a picture of a chaotic situation using painting that portrays the experience of commuters and drivers (Plate 4.13). The yellow buses remain the focal point of this particular painting. Around these buses are congested buildings aggravating the clumsiness of the environment. The painting looks more of a water colour effect with the use of brilliant colours. In this manner however, Ogunnusi does not cover the whole surface of his canvas with activities: the larger part of this painting surface is covered but the end of the canvas is left alone with the slight impression of blue. This particular style makes this work appear unfinished.

The same painting reveals the big “Molue” as they move out of the narrow pathway of Idumota, while commuters in their hundreds struggle to get their ways into these buses. The commuters are seen coming out in their numbers to board buses. The concentration of these commuters at the entrance of each bus is to signify that there is a tendency for more people to come in few minutes later. The major colour of the painting is purple tinted with light red, which means the environment is one of a thriving business atmosphere. The colours on the painting seem faint and cloudy as a result of the style used by the artist. The contents of the painting are the big Molue, danfo buses, and the clumsy Idumota architectural designs.



Plate 4.13

Title: “Closing time at Idumota”

Artist: Dolapo Ogunnusi

Medium: Arylic on Canvas

Date: 2015

Copyright: Photograph by Ogunnusi August, 2017

Ogunnusi's work (Plate 4.13) reveals a typical bus stop scenario in the Island, when there is a large number of people already waiting for buses at the bus stop. The work represents the situation at a bus stop that appears to be opposite of another painting by him titled "Before the closing hour" (Plate 4.14). This painting portrays the heavy concentration of traffic at a point in the Lagos busy area. There are large concentrations of yellow buses ready to take commuters to their various destinations. There is a huge number of anxious commuters waiting to board the yellow buses arranged into a queue. The sitting arrangement within the buses are not too convenient as some people sit on the laps of some others.

In Plate 4.14, Ogunnusi seeks to capture a time in Lagos Island when workers are closing from work. The artist highlights the figures of few passengers, but of more vehicles, because of the time captured for emphasis, which is the time when people are not yet out to board buses. The artist registers in the painting, the traffic scenario when bus boarding is less cumbersome in the area. At the front of these buses are passengers, though the vehicles are organized in a rowdy manner. The commuters can be seen rushing for the buses as the buses struggle among themselves to get enough space to park well. Competing with the yellow buses are the Okada riders seen moving in and out of the stationary buses.

This painting, (Plate 4.14) covers a large space of the canvas with contents such as buses, people, road, and buildings. The lower part of the painting shows a road with fewer activities while the stretch of high-rise buildings of Lagos Island dominates the upper part. The colour of the painting is cool; a typical style prominent in the work of Ogunnusi. A cool colour is a reflection of his interest in depicting landscape as recessive when viewing. The blue colour dominates the painting as usual; particularly covering the wide road and the open sky in the highest part of the landscape.

The yellow colour of the buses gives a bright view of the area. The effect of this yellow colour is evident in the centre part of the painting, clearly demonstrated by Danfo buses that seem to be on high speed. There is a water colour impression brought about by the artist with the use of light but brilliant colour to express ideas of movement. The buildings in this painting are represented with bluish colour close to ash in appearance to indicate, in my view, their closeness to the sky level.



Plate 4.14

Title: “Before the closing hour”

Artist: Dolapo Ogunnusi

Medium: Arylic on Canvas

Date: 2016

Copyright: Photograph by Ogunnusi September, 2017

The colour combinations in this painting fit into a surrealism ideology that presumably could have informed the idea of depicting the cloudy area of the buses with dark and deep to testify to the fact that some the commuters actually sit on the laps of others. As is usually the case in his paintings, a cool combination of colours is evident. Yellow, in particular, is dominantly used for dramatic postures of the Lagos buses; that is why they are not on any particular track but are scattered around as they move uncontrollably. The yellow is ably tinted with reddish colour to cast a shade on the inner part of the buses. In this painting, the red colour suppresses the sharp tone accompanying a yellow hue. However, some buses appear in other colours such as, blue, and white. The commuters at the bus stop are in brownish colour and the umbrellas they hold are in various colours.

Further examination reveals that the white colour splashed with dark is to make the texture of the road look uneven. The part where the buildings lie is colourfully covered with the common type of purple used by Ogunnusi. The purple diminishes as the distance of eye advances in accordance with the law of perspective which holds that the colour of an object descends gradually as a person moves away from it. The sky of this painting is in the tone of blue with dots of dark colour sprinkled round the other part of the sky.

Plate 4.15 is a painting that denotes the kind of crowd that concentrates at a bus stop in any busy area of Lagos. The yellow buses in the figure are surrounded by a huge number of commuters struggling to get buses back to their destination after a day's work. The yellow buses and the commuters are seen struggling for space; and as the buses move around, with their conductors standing at the bus entrance, the commuters are also moving up and down to make sure they can board the buses of their choice.

As characteristic of Ogunnusi's painting, the yellow buses occupy greater space on the canvas. However, this time around, the colour yellow of these buses creatively positions them at the foreground of the painting by blending with a deep bluish colour; a combination which is not common in the paintings of the artist. The blue colour at the foreground of this work is to allow the contents of the work to rest on a base, well partitioned with dark hue. The crowd at the right centre of the work are painted with a family of brown colour. The strong blue colour at the lower part of the painting is to

separate the colour partition of the work. The sky in tonal blue is submerged into the lower part of the painting and stops at the top of the roofs of the buildings.



Plate 4.15

Title: Rush hour in Lagos Island”

Artist: Dolapo Ogunnusi

Medium: Arylic on Canvas

Date: 2015

Copyright: Photograph by Ayeyemi September, 2017

The painting (Plate 4.15) symbolically captures the evening time of a day in Lagos, particularly when darkness is already pervading the sky. Hence, the crowd stand depicts a kind of atmosphere that cannot allow people to see themselves clearly. This is likely to occur between the hour of 6.30pm and 7.00pm. The painting addresses the clumsy situations at the park at a period of the day when transporters increase their fares indiscriminately, without considering the commuters' financial situation. Based on this, people are seen rushing to avoid unnecessary hazards. Most conductors hold particular Naira domination to signify the new bus fare. The dark colour in the inner part of the buses is a sign that the night is resting in.

The painting of Ogunnusi, most especially the one titled "Closing time at Idumota" (Plate 4.13) is a good example of chaotic situations generated as a result of passengers that want to board the available buses at the hour of the day when most people are eager to leave the busy area of Lagos Island to their destinations.

The running of Lagos Yellow buses is in the hands of either the driver or the conductor. These two people get the buses from the bus owners and return the buses latter in the day with profit based on the agreement that was reached by the two parties. At times, a driver can take a bus from the owner and get his own conductor, in some cases, it is the conductor that takes the bus and gets the driver that can work with him. Either the driver or the conductor, therefore, can be in charge of the yellow buses in Lagos. When the driver, is on the wheel, most especially the Molue that needs more experience to drive, the slogan, "Agba ni wako epo" (the most experienced drives the petrol tanker) becomes relevant because of the way the driver and conductor display their craftiness to control the affairs within the bus and occasionally interfere in the vehicle's movement along with other vehicles on the same road. This is most especially when the driver is trying to maneuver to the other lane, and he needs to look back or look at his side. At such moments' the conductor prefers his solution by using slogans such as, "W' egbe e" (watch your side) "Wole kan le" (enter completely) and so on. This particular directive, replace the physical mirrors at both sides of the bus.

The conductor collects transport fare aside from assisting the driver. He goes up and down in the bus and ensures that commuters pay their bus fare absolutely. Occasionally, passengers do play on the intelligence of the conductor by trying to

avoid payment thus causing commotion. In the paintings of Ogunnusi, the drivers and the conductors are seen busy with their vehicles.



Plate 4.16

Title: “Busy Bus Stop”

Artist: Dolapo Ogunnusi

Medium: Arylic on Canvas

Date: 2014

Copyright: Photograph by Ayeyemi September, 2017

In the work titled “Busy bus stop” (Plate 4.16) the conductor is standing firmly at the entrance of a yellow bus shouting to attract the commuters while the driver concentrates on driving. This is applicable to other yellow buses depicted in the painting. In the long run, when the conductor is through, he speaks with a slogan and the driver complies immediately.

In the final analysis, in most of the selected paintings of Adeyemi and Ogunnusi, commuters are busy struggling to board and alight from the buses. This particular act of struggle is captured by Bolaji Ogunowo in the painting “Old Oshodi” (Plate 4.5), and “After the rain” (Plate 4.6). The painting of similar scenario by Ishola Matthew is titled “A place I used to know 1 and 2” (Plates 4.11 and 4.12), Ogunnusi Dolapo titles his own as “Closing time at Idumota” (Plate 4.13) “Rush hour at Lagos Island” (Plate 4.15) and “The busy bus stop” (Plate 4.16). All these paintings are meant to capture the chaos and unpleasant situation caused by the rush and impatience of commuters boarding and alighting the buses on the streets of Lagos.

4.4 Presentation and Representation of Chaos on Artists’ Canvas

This section contains the descriptive profiles of the works of the four artists. Themes were constructed from patterns identified in each of the paintings. A general analysis of themes was done comparing the areas in which the artists depict chaos in their works.

4.4.1 Traffic Congestion

Buses and road users are depicted by all the selected artists as struggling within and between themselves to create ways into a park or out of a park. The struggle makes movement uneasy for commuters on the Lagos streets. In Adeyemi’s painting titled “Keke Marwa” (Plate 2), the tricycles are moving towards the same direction. In another painting by the same artist, there is a kind of confusion in spite of the new arrangement of the BRT new transportation system. An example is the long queue expressively portrayed by Adeyemi in the work tagged “The new order” (Plate 3) Ogunwo’s painting reflects the congestion on Lagos roads. In the work titled, “After the rain” (Plate.6, he paints a typical scene on Lagos Streets characterized by buying and selling activities. The road in this particular painting is filled to the brim by the Lagos big Yellow buses and the crowd of Lagosians struggling to get out of the Lagos

hectic traffic of buses moving side by side with fear of being pulled down. His work titled “Old Oshodi” (Plate 5) is another example of transportation congestion on Lagos streets. It showcases the complete disorderliness on the Lagos roads.

The buses and the commuters are so close that there is no space between them, hence one has to move side by side at the centre of the road as is the case at old ‘Oshodi’. The confusion on the road is also as a result of buses waiting to carry more than the required number of passengers. This causes most of the buses to start moving erratically on the busy road in order to make sure that they get more commuters faster than other buses. In the works of Ishola, particularly in the painting titled “Idumota” (Plate 9), we can see the clumsy situation of the busy Lagos Island in the evening time as people rush to parks or into the buses trying to escape the traffic congestion. The heavy congestion is in the big and small yellow buses moving without control along the queue, while human traffic is perpetually on both sides of these moving vehicles. In some cases, the commuters are sandwiched within the available spaces between the buses. Chaos is equally evident in “A place I used to know 1 and II” (Plates 11 and 12) because the commuters find pleasure in walking on the main road and struggling with buses.

The congestion on the Lagos Road is also noticed in the paintings of Ogunnusi. In the work titled “Closing time at Idumota” (Plate 13) there is a typical expression of the chaotic situation being experienced on daily basis on the Lagos streets. This particular work shows Molue buses coming out of the clumsy street of Idumota market. The narrow road contributes to the chaotic environment created by the buses and the commuters. The buildings along the road, at both sides, make the space a bit narrower. So, commuters have to move calculatedly beside the buses in order to negotiate the narrow spaces often left and get to their destinations on time. In another work titled “Rush hour at Idumota” (Plate 15), there is a huge crowd of commuters at a busy bus stop in the Island. This bus stop remains one of the Bus stops able to accommodate huge concentration of people though there is rowdiness at the spot.

4.4.2 Overcrowded Bus Stops

In the paintings by Adeyemi, commuters largely congregate at bus stops in spite of the fact that new transportation systems have been introduced by the Lagos government.

The newly introduced BRT buses in (Plates 3 and 4) still portray the huge number of commuters struggling on the queue to get buses to their destinations. In ‘Old Oshodi’ (Plate 5) by Ogunowo, the crowded nature of the then ‘Oshodi’ Lagos was created by presence of high number of pedestrians on the road that are involved in different activities ranging from buying, selling, and roaming. The commercial activities contribute greatly to the situation where motorists and the commuters need to struggle to have their ways, as in (Plates 5, 6 and 7). Ishola, like the other artists, showcases the huge concentration of Lagos citizens at every bus stop. In his works, such as: “Idumota” (Plate 9) and “Morning rush” (Plate 10), “A place I used to know” I, and A place I use to know II (Plates 11 and 12), the consciousness of overcrowding evident here is that of a common scenario where people, in all the paintings stay at certain point without movement due to the chaotic situation.

Showcasing many yellow buses amid an overcrowded scene at the middle of the road, people are seen around waiting and struggling to board moving buses with the hope of getting to their destinations. In one of the works, which Ishola titled “Idumota” (Plate 9) the crowd covers an area of about five hundred metres, stretching from the far north to the down south of the painting. Ogunnnusi’s work titled “Busy bus stop” (Plate 16) in a similar manner highlights the presence of a crowd at every bus stop within the Lagos metropolis.

4.4.3 Impatience and Struggling for Commuters

Lagos transporters are always in haste; hence they have the tendency to drive recklessly thereby making driving difficult and chaotic for themselves. The drivers and conductors are into a habit of rushing because they seek commuters’ patronage and usually obstruct the passage of other road users, in order to access passengers. Often, this driving pattern causes accidents and commotions at parks or on the road and most times creates long traffic jams and delay. One finds in Adeyemi’s (Plates 3 and 4) works this palpable tension and in Plates 1 and 2, an insight into Okada riders and Marwa on Lagos streets. The drivers’ impatience and struggles are noticeable. The Okada riders drive crossing each other on the lanes and the Marwa vehicles only move within narrow spaces in between them. There is impatience too in Bolaji Ogunwo’s paintings.

Impatience on the part of motorists on the Lagos roads has caused a lot of damage to vehicles. Accident and other avoidable situations have been created. The works produced by Ogunwo the “Old Oshodi” (Plate 5) and “After the rain” (Plate 6) are of situations created that make their context hectic and difficult for movement. The activities, when adequately presented make the painting surfaces look heavy and more saturated. In most of the paintings of Ishola Mathew, the driving pattern takes another dimension, with the way the drivers handle the steering and put their vehicles on irregular motion causing traffic jam. This is more obvious in two of his paintings titled “A place I used to know I and A place I used to know II” (Plates 11 and 12). The paintings titled “Before the closing hour” and “Busy bus stop” (Plates 14 and 16) are the two works of Ogunnusi that depict the impatience of the Lagos drivers when picking commuters. These works show the irregular driving situation where the yellow Danfo buses are moving uncontrollably at bus stops without caution.

4.4.4 Unexpected hold up and Traffic Jam

Aside the paintings produced by Adeyemi, the paintings of the other artists depict typical situation of Lagos busy road, and the unexpected hold ups. The huge concentration of the yellow buses on the main road, without movement for many minutes or hours causes unimaginable hold ups and long jams. With the BRT buses, as depicted by Adeyemi, there is commotion when the BRT buses are queuing up at the bus stops and commuters are rushing in without ceasing.

In all the works produced by Ogunwo, including the work titled “River side” (Plate 8), where he depicts canoes on the river, he captures large concentration of vehicles causing long jams on the road. In other paintings selected for our analysis, “Old Oshodi” (Plate 5), “After the rain” (Plate 6), and “Rail line market” (Plate 7), vehicles of various categories, especially the yellow buses, create huge traffic jam. The same scenario is evident in the four selected works of Ishola. His paintings show large concentrations of yellow buses on the main roads sandwiched with commuters, which create hold ups on the Lagos main roads. In the works of Ogunnusi, there is a huge crowd of commuters at every bus stop on large open spaces. Though the available space looks less problematic, the situation in and around the bus stops is hectic and clumsy for people’s movement at the busy hours of the day.

4.5 Value Generated for Public Conception

Documentation of great events across the globe by artists has been a great contribution to the cultural heritage of the world. From time immemorial, artists worked to complement the knowledge of man by persistently recording history through their creative endeavours for appreciation and continued advancement of human culture. Present day artists have been able to replicate the efforts of the African “ancient” artists with a view to documenting present realities. Adaptation and adoption of the art works produced by ancient artists paved way for the new art of the present generation. In terms of content and context, the new artists are consciously using their indigenous ideas coupled with their latest experiences to project and promote the Yoruba heritage. Artists of the Yoruba nation have been successfully using their artistic background of many decades to illustrate the beauty of their environment and creatively exploring the value and the wisdom embed in the contemporary society. This valuable ideal has been technically transferred to the artists of today and complementing the efforts of recreating the environment to meet people’s present needs.

The set of artists selected for this work appears to have been able to go a step further with the documentation of events and activities on the streets of Lagos, most especially in the area of transportation. The development of Lagos transportation system from the era of using lorry as a means of transportation to the era of ‘Molue’ and ‘Danfo’ yellow buses today has been one of remarkable changes in Lagos. The Bus Rapid Transit (BRT) is better organized than anything that was used as transportation in Lagos. Yet, one can still see the manner the artists are able to depict chaos on the Lagos streets through them and other vehicles to communicate or disseminate information thus, making the confusion created by the reckless drivers, conductors and impatient commuters become an issue in writing the history of the state.

Each of the painting presented by the artists is creatively saddled with various elements of arts. The materials are in line with the required creative principles. The line, form, shape, colour and texture of the works align with the themes, the form which portrays the size and the appearance signifies order of artistic presentation. The texture of the paintings are the true pictures of the artists’ various approaches to art execution. Some canvas surfaces appear rough and crude while some display pleasantry in the manner at which the paints are applied.

The implication of the method used in achieving the above works has somethings to do with the artists that produced the paintings. Most of the artists see the materials, style, and ideas they used as parts of their lives. Paintings done early before this study mostly emphasized the formal content of typical painting, where the ideas and logic behind the production are completely neglected and the physical projection is much celebrated.

The artists' paintings are sold out to the public from private apartments transformed into public space as viewing centres. The artistic works before this study were meant mainly to symbolize events and also immortalize kings and men of notable antecedents. The painting works recorded by this study practically document transportation chaos experiences of the Lagos commuters and the immediate effects. The creative artists in the city execute works that reflect chaotic scenes, that enter the memory and sense of history. Paintings executed by these artists become not just for old 'Oshodi but also for the modern 'Oshodi'. In this way, they connect to people, most especially the art lovers, among whom are the patrons that buy these arts and develop social relations. In this wise, some of them become friends and art companions for life. Otherwise, the earlier works were used to glorify kings and noble as part of their paraphernalia of their abode as palaces or private homes. The strong message is that the transportation system remains a good example of a typical African environment that gives room for people of diverse cultures and religions to live and interact freely without cause for misunderstanding. A scenario which is completely missed in the old works.

Even though the artists focus on chaos, each of them creates his art in a way particular to objectifying personal qualities; most especially, in the use of art materials coupled with understanding of art principles. The Lagos art lovers and art patrons can, with deep reflection and understanding of meaning, identify and recognize each artist. style of painting. The patrons and the clients can therefore enter the project societal imagination and maintain the creative memories of all Lagosians. Meanwhile, the arts before now were mostly meant to service the superheroes and heroines within the community and the artists had no freedom of expression of relating directly with their patrons. After all, the artists of the contemporary days have the chance of using their art works to make the necessary changes in the society and also advance to meet the

present realities. The artists who represent and present the chaos on Lagos streets in their works do so to meet the realities of the conditions of the Lagos commuters.

4.6 Discussion

Lagos a very busy city with a lot of commercial activities responsible for the major causes of transportation chaos which actually attracted the attentions of visual artists in depicting the various transportation experiences of Lagos people. Transportation chaos manifested in the city of Lagos in many ways, the traffic congestion that came as a result of lack of space and poor planning pervaded by poor maintenance culture created clumsy situation. Insufficient infrastructure in the metropolitan city remains a great factor. Traffic control mechanism and gadgets were not available for use by the traffic officers. Unpleasant interactions between drivers, conductors and passengers due to bus fares and collection of changes resulted to many arguments and fights as major chaos. Commercial activities in the vehicles caused chaos mostly when passengers were boarding and alighting from the busses. The situation that made commuters to forget their bus-stops a time as a result of noise emanated from such location. Belda (2010) maintains that, busses constituted 10-3 percent of the traffic congestion in the city due to their impatience and absurd ways of addressing issues that has to do with passengers and drivers relation. The Lagos-based visual artists that captured the chaos in their paintings through participatory and non-participatory observations and interviews with study participants were also Lagos people that experienced the same chaos on the streets daily.

This study also established that, major transportation chaos in Lagos were caused by the drivers, conductors, commuters, bad condition of the roads and inpatience on the part of Lagos people. Some times, the busses sizes determine the passengers' capacities where overloading is prominent. Attraction of many people from other towns and cities in Nigeria made possible because of the commercial strength of the Lagos city at where huge numbers of people relocated to and make use of the local available transportation system. Danfo and Molue busses were more appropriately used in Lagos city where population increases every day. Akinyele (2008) posits that, Lagos serves as the centre of political power that attracted high volume of migration of people and business from within and outside the country.

The consequence was rapid urbanization and population growth coupled with other socio-political challenges.

The clumsy road situation in the city of Lagos with the volume of both commercials and private vehicles in the metropolis resulted to many chaos created by sheer population of commuters. Visual artists depicted the clumsy experiences by the commuters in their paintings. The narrow roads that accommodate large volume of vehicles attracted various form of characters on the part of the drivers, conductors and the commuters that were also depicted through the artists' visual creations. The passengers that form the bulk of people who were moving daily from one location to another in Lagos, were doing so to make a living. Businesses were taken place daily while people engaged in businesses to meet up with their life expectation.

Omotayo (2015) claims that, Lagos has the head-quarters for largest business in Nigeria. The hustling and bustling is all about a sense of becoming something special based on competitive spirit, creating space for creativity and ingenuity for linking with social, political, business and fashion connections and making self-expectations come true. The slogans and codes adopted by the bus conductors to actually help the drivers to navigate their ways came as a result of chaos daily experience on the roads. "Gbe ra", "We gbe e" were coded words used to reduce the stress the driver was passing through.

The study also established the efforts of the Lagos state government in finding solutions to the chaotic transportation situation in the city of Lagos. Faoseke (2009) opines that, the Bus Rapid Transit (BRT) is available with its own advantage on designated route. There are taxi services that can move passengers quickly around the city and the Lagos ferry which can take persons across the lagoon. The paintings produced by the artists captured BRT buses and the commuters filling when boarding and alighting. The order and the peculiar characteristics of the BRT as well-organized transportation services were depicted in the paintings. The participants experienced transportation chaos in many ways which had actually become part and parcel of their lives as Lagos people. The drivers, conductors and commuters daily outing were full of up and down and had caused a lot of stress and frustrations.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This study essentially focused on the experience of transportation chaos in everyday Lagos as captured in the works of the selected visual artists, the drivers and the commuters. Using a mixed method that combines ethnography with visual analysis, the study interrogates both the infrastructure of urban transportation, their evolution and peculiarities, and the different ways in which chaos is produced in the transportation sector. From the analysis of sixteen paintings produced by four artists, as well as the experience of study participants, the following represents the summary of findings made in respect of the study.

First, it is established that transportation chaos in Lagos manifested in many forms. This ranges from traffic congestion, decrepit infrastructure, interaction between drivers and passengers, interactions between co-passengers, commercial activities aboard vehicles, to modes of embarking and disembarking from buses. These forms of chaos were captured in paintings by artists, participatory and non-participatory observations and interviews with study participants.

The study further established that transportation chaos was associated more with the minibuses known as ‘Danfo’ and the large buses popularly known as Molue. In this wise, something of a correlation was found between buses sizes and the passengers’ capacity on the one hand and the experience of chaos. In other words, larger vehicles were thought to produce more chaos on Lagos roads.

Next, the clumsy roads of Lagos and the volumes of vehicles, and the sheer population of people living in the city came out well in the study as factors of chaos. The works of the artists extensively depict clumsy roads, large volume of vehicles on the roads, and a huge number of passengers. Hence, the reality of large number of vehicles plying narrow and clumsy roads necessarily produce chaos. This reality is further captured in

slogans and codes adopted by bus conductors to help the drivers to navigate their ways successfully.

Also, the study established the efforts of the Lagos State Government to address the problems of chaos in the public transportation system. This is seen from the work of one of the artists, which focuses on the innovation of the Bus Rapid Transit (BRT) system. Other earlier transportation innovation such as the motorcycle 'Okada' and tricycle 'Marwa' were also given attention in the works of the selected artistes.

Finally, participants experienced transportation chaos in different ways, but they have the notion of transportation chaos as part and parcel of life in Lagos. The daily lives of commuters and drivers were found to be compounded with stress and frustration.

5.2 Conclusion

Transportation chaos in the streets of Lagos is psychological, as the hectic situation that pervades the city makes people behave irrationally when everybody is on the move to meet targets. The drivers and the commuters are therefore embedded in the struggle to attain their level of performance as shareholders in Lagos transportation system. Poor Lagos networking and increase in the population of the city without check remain very important factors. The roads in the Lagos metropolis apart from few ones are not conducive enough for the kind of traffic experience on the roads. People from all over the country consider Lagos as a city of opportunities where things are possible, and people move in regularly to attain accomplishments. This causes congestion that has great impact on the Lagos city plan and the effect is greatly felt on the movement of Lagosians who depend on the Lagos poor transportation system.

In most of the paintings depicted by the selected artists, there are related experiences to the struggle on the part of the drivers and the Lagos commuters who consciously partake in the Lagos life of rushing to meet targets at all-time thereby creating chaos. From the paintings, it becomes obvious that the artists, one way or the other, have deep experience and understanding of what other people passed through on Lagos roads daily. They board popular Lagos commercial vehicles and experience as other Lagos people.

5.3. Contributions to knowledge

The study offered vital information in addressing the issue of chaos as it affects the transportation system in Lagos city. As a result, it has added to the current knowledge in the fields of anthropology and visual arts which remain very significant in documentation of social occurrences in human development.

The study also aided in maintaining the function of Visual anthropology as field that ascertains the study of human nature, human society and human pass and ways to understand how man relates within the environment at a giving time.

The research provides a framework for the people and the government of Lagos to appreciate the significance of addressing the challenges of transportation system in the streets of Lagos and how the issue of chaos can be reduced to the minimum if not totally eradicated.

5.4 Suggestions for Further Studies

This study established the usefulness and effectiveness of paintings in the documentation of a core challenge in everyday life in Lagos, Nigeria. Following this study, there are some specific areas which future studies can yet explore. First, whereas the focus here has been mainly on how artists capture transportation chaos in Lagos using the subsection of public transportation, it may be useful to investigate how the same problem is experienced by private car owners.

Secondly, future research into factors that make transportation chaos more pronounced and difficult to address on the Lagos streets will be invaluable, although this may not necessarily be from the visual anthropology perspective. Moreover, it is also suggested that the visual anthropologists devote greater attention to not just the politics of visual representation but also the important messages on policies and development challenges in the larger society which are passed on a daily basis through visual media. The impact of transportation chaos on socio-economic life of the people can also be explored in the future.

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