Textile & Fashion Arts as Means of Socio-Economic Development in Nigeria

Abstracts and Programme

Lead Presenters

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Lead Presenters

Aso Ebi and the Politics of Fashioning the Body in Colonial Lagos, 1860-1960

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Textiles and clothing, Mauritian and Dominican experiences and proposals for Nigeria and Africa

By
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Abstract

My presentation shows how the textile and clothing industries have driven, from the 1960s and 1980s, the development of small islands without natural resources in the Caribbean and the Indian Ocean. We will insist on two islands: the Dominican Republic and Mauritius. The export processing zones were the levers of this light industrialization based on the presence of female labor and at the time inexpensive. Mauritius has also been considered as a model of development.

Industrial productions, based on Western models of standardization of clothing, were mainly intended for export. The Island has thus benefited from vast markets thanks to the ACP agreements. Textile and clothing products could enter European and North American markets freely. The Dominican Republic has developed a real fashion industry. Casa de Campo in the south of the Dominican Republic welcomes young North American designers.

Except in African countries, like in Nigeria, it is important to fill the local market above all. The industrial logic is totally different. It can rely on local know-how thanks to the networking of actors and thus structure the sector. From the Mauritian industrial development model, it is possible to make proposals for the development of textiles and clothing in Nigeria, demographic giant of Africa with a potential market of 210 million inhabitants.

My intervention is structured around three parts. The first will show how small islands without natural resources have managed to develop a textile and clothing industry, then, the second part will describe the different trajectory of Mauritius and the Dominican Republic. Finally, the third part will make proposals to launch the development of the textile industry in Nigeria and on the scale of the African continent.

Keywords: industrialization, textile-clothing, development, potential

Exchange of Tribal Garments by Nigerians for Ethnic Cohesion via Nigeria’s National Friday Wear Programme and its Economic Advantage

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Abstract

Nigerian civil war threw Nigeria into further divisions than was the situation before the crisis that led to the war. It is therefore necessary to garner measures that will stimulate ethnic cohesion in Nigeria today. This study proposes the integration of exchange of indigenous garments of Nigeria’s ethnic groups amongst them into Nigeria’s “National Friday Wear” programme. This is a situation, whereby, on every Friday, every Nigerian will dress to work in Nigerian outfit that is not of his own ethnicity. For instance, the Hausa-Fulani people will dress in igbo attires to their offices and terminate the dressing of themselves in Hausa-Fulani fashions. Likewise, the lgbo will dress in Hausa-Fulani gears to their places of work and discontinue the dressing themselves in Igbo indigenous designs of garments. The same becomes of Yoruba, Bini, Ijaw and other ethnic groups in Nigeria. The post-civil war resolution, reunion, reconstruction and restoration of the Igbo and other marginalised ethnicities into Nigeria stand to be achieved if the proposal made here is given a trial. Economic boost in indigenous textile sales will manifest. Data that informed this paper were gathered from book, book chapter, magazine, journal articles, internet and observations of the researcher. The method of data elucidation adopted in this study is descriptive thus qualitative research method of data analysis was engaged.

Keywords: Ethnic Cohesion, Indigenous Garments, Textile Sales, Nigeria.
Ethnic Cohesion, Indigenous Garments, Textile Sales, Economic Advantage

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Abstract

Exchange of Tribal Garments by Nigerians for Ethnic Cohesion via Nigeria's National Friday Wear Programme and its Economic Advantage

The paper argues that in the enactment of burial and funeral ceremonies in Nsukka Igbo of South-eastern Nigeria are derived from cultural heritages of the Nsukka people. It also includes all the appurtenances, involving textile that is used during burial and funeral re-enactments. Arising from the fact that textile play significant roles in the re-enactment of burial and funeral rites in Nsukka in particular and Igboland in general and has not been given much scholarly attention it deserves, the study seeks to spotlight these aspects, bringing to the fore the usage of textile in giving a befitting burial as well as according the rites of passage to the deceased parent(s) in Nsukka town who died 'good death.'

The paper argues that in the enactment of burial and funeral ceremonies in Nsukka, textile usage are not just for adding aesthetic value to the ceremony and a mode of identification and solidarity, but also serves as ritual objects toward the consoling and care for the bereaved and for according rites of passage to the deceased into the world of the ancestors.
Adaptation of Kwagh-hir Puppetry Forms for Textile Designs, Prints, and Production

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Abstract

The Kwagh-Hir puppet theatre is a Tiv festival that showcases different art forms of the Tiv people of Benue State, Nigeria. The activities in this festival comprise a range of poetry, puppetry, dance, music, masquerade performances, story-telling, riddles, dramatization, and other forms of arts. In agreement with Hagher (2003), “Kwagh-Hir” literally means ‘folk tale’ or a ‘Thing of Magic’. Kwagh-Hir as a subject matter has been studied by many scholars. In art and design, some have adopted the elements of the Kwagh-Hir theatre as a subject for painting, sculpture, and other areas of visual arts and crafts. However, it seems not much has been done in adapting and creating textile designs inspired by Kwagh-Hir Puppetry elements.

The aims and objectives of this paper are to adapt, create motifs, and print on fabrics designs that can be derived from elements of the Kwagh-Hir puppet theatre as a resource to; showcase, create awareness and appraise the rich cultural heritage of the Tiv people, document the unknown visual imaginations of the Kwagh-Hir puppetry in prints on fabrics. The results may also be a source of economic empowerment and wealth generation. The methodological processes of this paper as practical-based research involved computer-aided design (CAD) to produce designs. These designs were transferred to fabrics using screen printing and heat transfer techniques. This paper will help to resurface and add to the existing knowledge of textile design and fashion production through adaptation of indigenous cultural art forms (Kwagh-Hir puppetry for instance).

Keywords: Kwagh-Hir puppetry, Form, Fabrics, Textile design, and Prints.

The Potentials of Textiles in the Development of Creative Industries in Africa: a Case Study Of Itoku Adire

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Abstract

Textile art practice, commonly called Adire in Itonk, Abeokuta and among the Yoruba of Nigeria is an age-long practice of the people. The art which comprises of dyed, patterned and printed fabrics and shaped into fashionable forms have been found to be the mainstay of the people’s economy in Abeokuta and the ultimate pride of the city. This art practice has not only contributed to the socio-economic structure of the Abeokuta people, but has also helped in defining Yoruba culture, contributed to the export earning of the country as well as boosting the creative industries in Africa. Not only that, the creativity in the art has made it to become one of the country’s greatest contributions to the world’s cultural heritage. This paper therefore examines the creative potentials underlying these fascinating products by identifying techniques of production, materials and aesthetic properties among others.

Keywords: Textile, Adire, Itonk, Creative, Potentials.
The beauty and aesthetics that accompanies Aso Ebi/Group Uniforms, which is evident in almost all the modern day events in Africa has an underlying socio-economic implication that generates unimaginable dust behind the curtain. This has caused unnecessary loggerheads between couples both the ones celebrating and their invitees. This paper stands to interrogate whether the essence of Aso Ebi/Group Uniforms is worthwhile considering its financial implication or should there be a sort of moderation that should guide its flamboyant display. To address this issue, two common adages stipulating that 'soup that is sweet costs a lot of money' and 'cut your coat according to your size' will be adopted in theorizing this concept. Besides, interview will be conducted as a way of finding out the views of both parties, husbands and wives in this matter and pictures of different groups in display during events will be taken and documented. There is no doubt that when one's financial status is considerably applied as the determinant in showcasing the level of flamboyance being witnessed in Aso Ebi/Group Uniforms during events, the social squabbles it usually generates will be checkmated.

Keywords: Artistic Aesthetics, Dressing, Aso Ebi/Group Uniforms, Socio-Economic Realities.
Stylistic Trends in Contemporary Nigeria Fashion and Textiles

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Abstract
Fashion and textiles are important aspects of our material culture that can reflect our way of life and identity. The 21st Century has witnessed a new wave of self-assertion among Nigerian fashion enthusiasts. This is displayed in their style of dressing which strongly expresses their identity and individualism. Stylistic trends in contemporary Nigerian fashion or textiles describe the type of textile or style that is currently popular in the fashion scene. When a style is accepted by the majority of people, it becomes fashion. Therefore, styles offered by fashion designers are not fashionable until they become trendy, for consumers to purchase them.

This study looked at trends as it relates to contemporary fashion and textiles in Nigeria. The historical background of what is known as Nigerian style factors to facilitate the trending of style in the contemporary Nigerian fashion scene. The fashion styles and textiles that are currently trending among fashion enthusiasts are highlighted focusing on everyday wear, official wear, and clothes for special occasions.

Keywords: Style, Trends, Contemporary, Fashion and Textiles

Igbo Masking Elements a Creative Resource for Carnival Costume

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Abstract
Enugu state, one of the Igbo States in Nigeria, ran annual carnivals for few years during the regime of former Governor Sullivan Chime. While it lasted, the annual carnival could not develop a characteristic costume that could boost the carnival’s identity. While some of the costume designs gestured fully at what Remco Van Cappelleveen has called “Caribbeanisation”, others came across as unsuccessful tokens. This brings up the question whether carnival is alien to Igbo thought and art and whether aspects of the visuality and maternity of Igbo arts, including masking elements and uli ideogram, cannot be re-invented in costumes for a contemporary Igbo carnival.

In response to these questions, this paper argues that Igbo mmanwu theatre is a variant of carnival and that it harbours many resources in terms of art and materiality upon which contemporary visionary costume artists can draw. Using some of my recent costume designs as possible examples, this paper argues that modern carnivals in Igbo land is a cultural hangover and not an extraneous idea, and that if so, costume artists should try to establish a continuum through creative interventions that explore the interface of transitions and change.

Keywords: Carnival, Igbo, Costume, Mmanwu, Uli
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Keywords: Carnival, Igbo, Costume, Mmanwu, Uli

**Abstract**

This paper examines uli traditional symbols and adaptation to contemporary Nigeria textiles. It further exposes Nigerian art impact in world civilization. The study proceeded to document and promote the culture of the Nigerian people. Traditional uli is mainly a female pre-occupation and basically a cosmetic art. The cultivation of these art forms is an education of the sensibilities and when these perceptions of forms are unexercised, it welds endless, gratuitous destruction. The study surveys evolution of uli art, characteristics of uli Art, uli motifs and symbolism, traditional design, adaptation of uli symbols to contemporary textile design, as well as uli in the traditional Igbo society. It concludes that uli has enjoyed remarkable patronage in modern Nigerian art, especially in the hands of the Nsukka artists.

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**Uli Traditional Symbols And Its Adaptation To Contemporary Nigeria Textiles**

By

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**Abstract**

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**Exploration of Uli as Creative Resource for Wearable Textile and Accessories**

By

**Petrolina I. Ikwuemesi**

Department of Fine and Applied Arts,

University of Nigeria, Nsukka

**Abstract**

Contemporary Uli is usually associated with the work of artists of the Nsukka School. Both in its classical and modern variants, it is often imagined as an esoteric idiom at the discretion of groups of artists. This is in spite of the fact that uli is basically the line and the line is uli, as Chike Aniakor has argued. My presentation derives from a studio-based research whose aim is to challenge the esotericism attached to uli by relating it to similar experiences and paradigms that define contemporary textiles in different geographies and in the open market. The ultimate goal of the paper is to show how these various strands of uli projections can enhance wearable textile and fashion accessories as means to economic advancement for an average textile artist in a developing or under-developing economy.
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Beyond Convention: Redrawing the Contours of Batik and Tie-Dye

By Dr. Chijioke N. Onuora
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Abstract

Over the years, the techniques of batik and tie-dye have been traditionally seen as core creative platforms in textile design. Not many have explored their painterly capacities through the interrogation of medium, technique, forms and content. Using a selection of my works as concrete examples, I demonstrate in this paper that batik and tie-dye are veritable techniques for painting and should be explored by younger painters as they seek for new challenges at the frontier.

Keywords: Batik Tie-dye, Painting, Textile, Form, Content

Programme

Welcome address by Dr. Eva Obodo, Head of Department, Fine and Applied Arts, University of Nigeria, Nsukka
Opening remarks by convener, Chuu Krydz Ikwuemesi
Plenary Session
Lead Presentations by
Prof. Okechukwu Nwafor, Department of Fine and Applied Arts, Nnamdi Azikiwe University and Prof. Laurence Buzenot, Indian Ocean Faculty, University of the State of the African Diaspora
Presentation of Papers

Break
Group Lunch
Plenary Session
Closing

Convener: Chuu Krydz Ikwuemesi
Co-convener: Dr. Livinus Kenechi Ngwu
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