

Archetypal and Archetypes: A Further Search in Art Practice of Nigerian Diasporal Artists

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Abstract

The archetypal has been explored in themes' and symbols' conceptualisation. But scholars have not deeply explored its properties toward visual artists' characteristic determination. The artist's profession and individualism enrich the documentation of man and environment in visual history, while outwardly exhibiting his/her intrapersonal conflicting situations. This possibility, in all forms, is moderated in new ideas and information. Many Diaspora artists change and advance through un-learning pre-diasporic experiences and imbibing new ones at diasporic level. This attitude facilitates these artists' innovations in form, style, material and context. This study searches for the archetypal and archetypes that genuinely represent the characteristics of Nigerian Diaspora artists. It navigates the discourse by illustrating with works of some Diaspora painters. Theory of Change (ToC) is explored. Idea-inform is identified as the intangible archetypal; and Abstraction, Thoroughness and Self-extension are identified as the intangible archetypes. While the study raises fundamental questions on the invisibility of non-academically trained painters in the Diaspora, it submits that: one, the environment and potential capabilities of the painters notwithstanding, if a painter chooses to be abreast of idea-inform, education and gets thorough in visual output, healthy practice conflicts will result and profitable projection for the future will materialise. And two, the archetypal conception of idea-inform can cut across disciplinal boundaries. It concludes that formal education and training is essential for the artist to build psychological and socio-cultural fortification in this 21st century Diasporic age.

Keywords: Archetypal, Change, Conflict, Nigerian diaspora artists.

Introduction

The artist who is an ever-participator in the chronicling of man and nature in visual history will not be immune to the fundamental phenomenon of change dimensions. The importance of change is reflected in types of art practice conflict and resolution resulting from change itself and the processes that such types' morphologies have also taken (Ogunfuwa, 2015). Thus, when change is consequential on humans' activities, it is behaviourally ignited, induced and/or reflected. In some behavioural studies, it has been proven that "incidentally activated knowledge affects behaviour" and "social judgement" (Ferguson & Bargh, 2008:35-42). Ferguson and Bargh (2008:36-37) further explained that, while "perception activates behavioral representations... activated behavioral information affects behavior". These mechanisms, it is believed, are both consciously and unconsciously ignited in human's behavioural patterns and thoughts generally. Nonetheless, it is the degree of affectations that varies from person to person. In addition, Nadler, Hibino and Farrell (1999:2) have insisted that in this contemporary time, "we shall require an entirely new way of thinking [and behaving], if we are to survive" this ever-changing, evolving world.

Many times, the reason for the lapse in many humans' immediate reactions at the times of change is not farfetched. A circumstance that changes into another leaves no immediate vacuum of notice. What this portends is that, a change that evolves from something is usually linked to the present state of that something as a circumstance that creates an unbroken chain. This, we would agree, is a logical reasoning. Consequently, by the time a change is noticed, it would have taken some time along our thought or the physiological axis to manifest, because it is mostly when the effect of change bite a little harder on the affected that the brain (or, simpler still, the consciousness) of the affected registers that its circumstance has been altered.

Changing circumstances, reasons and affectations, *inter alia*, are usually evaluated in almost all academic disciplines and spheres of human lives. One of the instruments that can be used in measuring and determining the changing circumstances of similarly given conceptions are archetypal identifications that are generated or

noticeable from such circumstances (Es, Guijt & Vogel, 2015). Before elaborating further on the issue of the archetypal and archetypes, and on the substantiation of their existence in the practices of Nigerian Diaspora painters through conflict and resolution parameters, it is necessary to also understand, at least peripherally, the patterns which some nation's contemporary thought processes are advancing in their rapidly changing conceptualisation.

Advanced nations are shifting their economic and political views, as well as their actions, in favour of ideas and information advancement. This, in a rippling effect, also has its toll on their citizenry in behavioural patterns. As such, it is a natural development that diasporas cannot shy away from. Thus, the diasporas' ability to "un-learn" and/or be divested of what has already been learnt, and to "re-learn" and/or reprocess what is new and what is old from a totally novel perspective, is the neo-modernist or postmodernist positions of acquiring a "knowledge economy" and being accepted or endorsed in the "host" community where the diaspora seeks succour and advancement. It is "only when a man applies the information to doing something does it become knowledge" (Drucker, 1969:269). Useful knowledge then becomes that convergence of valuable thoughts in the appropriate levels of application. This is where the diasporas can be stratified according to the levels of their assimilation and adaptation. Many Diaspora artists have been able to un-learn or be divested of the pre-diasporic experience during their acclimatisation period and thereafter re-learn or reprocess to understand the consequential properties of practice in their new abodes. These, most times, have led the Diaspora painters to come up with different forms, styles, materials and contexts in the art works done some years after they have settled down in the Diaspora.

Archetypal Mode and Creativity

Preminger and Brogan (1993:95) defined archetype as "an original pattern from which copies are made, or the most essentially characteristic trait shared by the members of a class of things". These authors, again, defined archetypal as "idea, character, action, object, institution, event, or setting containing essential characteristics which are primitive, general, universal rather than sophisticated, unique, and particular" (Preminger & Brogan, 1993:95). They exemplified the

archetypal as archetypal subjects, archetypal themes, archetypal situations, archetypal characters and archetypal images. They equally claimed that, when these “elements” are logically conceived and applied, they become archetypal pattern or patterns (Preminger & Brogan, 1993:95). In this guise, it is possible to premise that, concerning the arts and artists, what reflect artists’ concern are archetypes, while what constitute the pathfinders to artistic products themselves sometimes are rooted in established archetypal patterns. The archetypal can, thus, be represented by idea, information, word or thing. This, then, affords us a circumstance of looking at those elements recognised as the vital consonances that could result in developmental art practices of artists.

By their formal descriptions, many times, the archetypal and archetypes can take visually, presentable symbols or signs, which can also clearly or remotely be found in the body of a group of objects or subjects. Theoretically therefore, and from a simple, literary mathematical metaphor, archetypal elements could be said to be the lowest common multiples in a group or formation of concerns. So also in conflict and diversity, the archetypal and archetypes could be easily determinable. For example, at the time of war, an archetypal would be a raised hand that clutches a gun. Gun, blood, missile, etc., could be recognised as archetypes. There is also the possibility of determining the archetypal or archetype actions, objects and subjects of ideas or changes that occur in some intangible structures.

There are studies on the archetypal and archetype, with Carl Jung noted as the first major proponent of such idea and its typicality (cf. Fyre, 1951 & 1957; Douglas, 1973:152 & Gillespie, 2010). Douglas noted that the Jung’s major conception informs his “theory of archetypes and analysis of dreams” (1973:152). Fyre’s studies (1951 & 1957) espoused his delineations of literary criticism methods. He emphasised that criticism is about a merger of knowledge of history and philosophy, which is also a progressive, developmental process. The influence of Fyre in literary criticism was also acknowledged by Preminger and Brogan (1993:97). Gillespie’s study (2010:55) gave insight into “mythical images, symbols, themes, and stories” that we sometimes refer to as archetypes, a word which he claimed was “derived from ancient Greek that means an original pattern”.

Preminger and Brogan (1993:96-97) provided four critiquing approaches: Historical, Ethical, Archetypal and Rhetorical criticisms. From the immediate foregoing, it is easier to understand that Ikwubuzo's archetypal study (2009) of Fredrick Chidozie Ogbalu's novel: *Obiefuna* was justifiably situated, the location and language of archetypal character notwithstanding. Ikwubuzo's literary collage of the "Igbo concepts of rebirth" with the symbolic illustration of the universal archetypal theme of passage rite, a re-contextualisation of the African with the global, re-vibrates that archetypal movement that projects natural and universal symbols.

Archetypal criticisms have been much explored in the various aspects of literature such that, the critiquing ideas and avenues have been multi-directed in psychology and the literary arts. While archetypal dimensions have been visually explored in theme and symbol conceptualisation, searching for archetypal situations and archetype ideas in and among visual artists has not been deeply explored in the visual arts' academic discourses. This study, therefore, focuses on the identification of archetypal situation(s) that can be attributable to the creative individuals, particularly artists, while establishing this through the artists' changing thought and behavioural processes. To identify this possibility, the study is narrowed in scope to the art practice of some Nigerian painters living in Diaspora. Nonetheless, the study has effectively juxtapose its submission and findings for constantly creative people generally across disciplinary boundary distinctions. This is taking into account the universality of those creativity situations found in modern behavioural and thought patterns of creative individuals, which makes the generalisation a simple, contemporary plausibility.

Proust was acknowledged to have said that, "the voyage of discovery is not in seeking new landscapes but in having new eyes" (BrainyQuote, n.d.). When a creative person sees an existing idea or object or subject in a new way, the tendency to re-create or re-discuss this thing from a totally new angle is increased. Es, Guijt and Vogel (2015:12), reiterated that, dispositions shape people's "mental models and inform their own 'theories of change'." Vogel generally opined that the "theory of change" (ToC) connotes a process and a product (2012). She also cited Patricia Rogers as saying, ToC is the

logical coordination of those “underlying assumptions about how change will happen” in a particular instance (Vogel, 2012:13). Cathy James’s ToC was also defined in Vogel as an ongoing process of reflection to explore change and how it happens—and what that means for the part we play in a particular context, sector and/or group of people. However, Vogel’s interest was concentrated on business strategies. Studying the Vogel’s Hivos package of ToC, one of its working schemes on the key features of ToC was the manageability of the “complexity” (Vogel, 2012:20-27 & Wageningen University and Research, 2015) in an object (which could take any form) and the intended subject that may arise. This creates divergences and convergences in a changing process. It is all of this that informs the working parameter for this paper’s focus: extracting the possible archetypal projections derivable through the intrapersonal conflict resolutions of the Nigerian Diaspora painters. The object is hinged on complex formulation of convergences of changing process, which resulted in the two-word formed archetypal of the study, while the subject is also hinged on the complex formulation of the divergences of changing process, which also resulted in our formed archetypes. It is why the theoretical framework of ToC is explored over archetypal criticism that is mostly anchored on the retention and reoccurrence of image, dream, myth, idea, and so on. ToC helped in the process on identifying the archetypal and archetypes that their formalisms are rooted in intangibility.

Furthermore, there is a dichotomy between internal and external determinants of behaviour (Pervin, 1984:67). This study is not concerned with such. Rather, it hinges its approbation on critical thinking of internalised determinants, which many times are influenced by external ones, creating conflict or changed circumstances.

Furthermore, change can happen within the individual also. Depending on the categorisation of change type, the intrapersonal thoughts about these changes, whether accelerated and not, become conflicting thoughts. When these thoughts begin to affect the psyche of the person, and it eventually transforms into actions of a different type from which one is already familiar with, the outcomes are as a result of conflicts in the intrapersonal thoughts, whether such

outcomes are tangible or intangible in their forms. It is important to note what Witzlawick, Weakland and Fisch said further about second-order change:

Yet there is the undeniable fact that far from being impossible, second-order change is an everyday phenomenon, people do find new solutions, social organisations are capable of self-correction, nature finds ever-new adaptations, and the whole process of scientific discovery or artistic creation is based precisely on the stepping out of an old into a new framework (1974:22-23).

Again, a point often neglected, which Watzlawick, Weakland and Fisch (1974:6) pointed out, is that:

Persistence and change need to be considered together, in spite of their apparently opposite nature, this is not all abstruse idea, but a specific instance of the general principle that all perception and thought is relative, operating by comparison and contrast.

A practical example can easily be traced in Pablo Picasso, the famous 20th century Spanish painter. His intrapersonal attitude had been in agreement with this undeniable fact. He had several paintings, sculptures and drawings that could be grouped into these phases of human conflict's morphological experiences, which are mostly healthy (Mittler, 2000:524 & McCully, 1997).

Archetypal Identification in Nigerian Diaspora Painters through their Works

For this study, working out the archetypal and archetypes formulation is like extrapolating “new hopes, new styles, and... a new way of seeing... where familiar objects are seen indifferent light and are joined by unfamiliar ones as well” (Gleick, 1988:39). Many canvases of the Nigerian Diaspora painters reflect one recurrent character symbol. It is a conceptual image that takes its form from a

deconstructed phenomenon, which now hovers around all continents. It is some form of modernistic thought and style. Kane (1999:44) said that, “The rise of modernity, however, called into question this cosmic symmetry while retaining a semblance of it, leading to a conception of liberal education based, not on the realization of structural symmetry, but on conceptual knowledge”. In the diasporic context, where this image is shattered into pieces, almost immediately to re-form and re-merge into another unit, like mercury. This archetypal posture is established and conceptualised in this study as *idea-inform*, which has been a corrupted, hyphenated word from Drucker’s conceptual study (1969). This is just like Kane (1999:x-xx) who affirmed that, “To know is to be an active information processor”.

In its modal form, *idea-inform* cannot easily be symbolically presented visually. But it is, however, the logical combination of ideas (that is, the brewing of concepts) and information (that is, the regular sourcing of latest news in relevant and tangential areas of disciplines, and to be abreast of general contemporary issues). This knowledge altitude cannot be compromised by any active Diaspora artist if he or she wants to remain relevant in his or her quest for creativity and survival. In art practice, conflict always emerges in various intrapersonal dimensions. In this practice conflict, which is common to professions that anchor their existence on being highly creative, *idea-inform* forms the point of related activities circumscribed in an abstract, flexible, creativity embryo. *Idea-inform* is the nucleus of all creativity; it is the creativity archetypal. The *idea-inform* syllogism, from which the art portfolio of creative individuals can be contextualised for their derivable archetypes. It is built on, and also proclaims, a referential formation that is undiminished from a postmodernist point of view. For the diaspora artist, practice conflict is inevitable, but a tactical use of *idea-inform* will position this artist in a favourable disposition.

To what extent and direction have archetype postures moved the Nigerian Diaspora painters? There are three obvious directions. The first is *Abstraction*. *Idea-inform* has led many inquisitive minds into the state of the future, the dynamics of technology and the shrinking global space, due to information accessibility. Harvey (1992:20-21)

included the condition under the veil of modern thought and influence by echoing the feeling that “the degree that naturalism and realism proved inadequate..., the artist, architect, and writer had to find some special way to represent” what they submit as “the eternal and the immutable in the midst of all the chaos”. Most of these painters, if not all, have broadened their knowledge about art and the option available to them in art and other means of livelihood. They are abreast of information relating to their existence in Diaspora and native home. It seems that idea-inform has provided these painters with information on the global acceptability of abstraction in all conscious and unconscious forms of acceptability.

Abstraction for these diaspora painters is irreversible at this point of art relevance to world economy, politics and aesthetic presentation. But the very subjective vagaries that permeate the knowledge and substantiation of abstraction and its basic stylistic rendition can now be considered for their calculated intentions and approximations. The reason being that meaning and expression in all their categorisations are getting interestingly multiplex and abstractly divergent with all their sources of dispersal having the right to sustain themselves with philosophical backings and affiliation interests. So, as the world maintains its support for multiple-oriented moves, choices and chances, the most plausible way for interpreting this situation can largely be expatiated in abstract thoughts and ideas. Each and every part of today’s human is emboldened and, at the same time veiled, in some kind of human unconscious, the abstracted real, in the human personality formation.

Abstraction is a foremost archetype posture of many Nigerian Diaspora painters, particularly after becoming diasporas. (Compare plates 1 to 14, looking at the pre-diasporic painting as against the diasporic painting of each painter). Same stylistic process, but of varying degrees of contextualisation, goes for many other painters in the Diaspora. It would be observed that, at one point in their career, almost all artists get unrestrained in passing across a particular message, sometimes complex and sometimes simple abstractions, leaving the contemplator of the art works with his own meanings or judgments. This stylistic mannerism may, perhaps, also go for other creative minds, like the creative attitude popular with the liberal

artists and social scientists, like Alexander Poe, Maya Angelo, Alfred Schultz, Wole Soyinka, Natalie Goldberg, and David Hopkins and several others in this realm of complex thought-montage realisation in works of art.

The second archetype posture is *Thoroughness*. In whatever the contemporary diaspora painter is trying to do, he or she takes time to finish it well, especially when it involves creating visual imagery. The glaring fact that a Nigerian diaspora is free of the encumbrances associated with his or her native root, make at least one disadvantage glaring. This is the initial unfinished looks that are most times noticeable in the pre-diasporic works of many of these painters. For example, compare finishing in these painters' pre-diasporic and diasporic works in plates 1 - 12. In order to become at least partially relevant in a diaspora's new community, a diaspora must enhance the chances of his or her products gaining recognition and sales by devoting more time to its finishing and presentation. This is because art for him or her is serious business that should pay the bills. A cursory look at the works of many of these painters, when compared with the pre-diasporic ones, the qualification of thoroughness that is input into the diasporic works is like that of a pampered baby with all satisfaction.

The third and final archetype posture in this study is called *Self-extension* and is derived from the Personality concept characteristics. A clear, simple definition of Personality was given as "Distinctive patterns of behaviour, emotions, and thoughts that characterize an individual's adaptation to his or her life" (Metcalf, Stubblefield & Ettinger, 2008:322). Another was provided by Gross and was quoted in MacDonagh and Weldridge (1994:106) and it stated that it is, "those relatively stable and enduring aspects of individuals which distinguish them from other people, making them unique, but which at the same time permit a comparison between individuals". Several further theories and aspects abound on Personality and its quest: Trait, Humanistic, Personalism, Psychoanalysis and a couple of others (Funder & Ozer, 2010). In one way or another, scholars of the Personality theories accept the inclusion of the self and its extensions at different levels of involvement in the conceptualisation of their theories. However, Personality in this study followed the conceptions

of the Idiographic approach developed by Freud, Jung, Maslow and Rogers at different stages (MacDonagh & Weldridge, 1994:107). It supports the view that personality is a developing and changing phenomenon (MacDonagh & Weldridge, 1994:105). Broadly, then, self-extension could be regarded as identity (Wallace, 1993:253; Feist & Feist, 1998:414; & Alder, Rodman & Sévigny, 2011:55-64). It could be described as the energising of the “sense of personal importance and strivings, and serves as the unifying core of our personality” (Wallace, 1993:254). Toulmin (1974:23-28) earlier confirmed this and classifies it as “philosophical self knowledge”. In its theoretical application and understanding, personality, from which self-extension is deduced in this study, is seen as a developing and changing phenomenon (MacDonagh & Weldridge, 1994:105, 115-119). Many will also agree that it is normal for many artists to strive for identity. The regular medium of expressing self-extension could be in visual, verbal or mental language. But how is this reflected in Diaspora painters?

When the painters arrived in Diaspora and started painting, it was also natural that they produced what they were conversant with during their pre-diasporic era. They gradually got tuned to artistic presentation in Diaspora after some time. They would notice what art lovers liked about them and their art, and naturally they could capitalised on these. If this works out, the painter builds on this acceptance and makes it his or her “Unique Selling Point” (USP), while not forgetting bits of thoroughness in presentation and the qualities of abstract thoughts and aspirations. This would, in a way, serve as the painter’s identity: the brand, the projection, the self-extension, a totality that is usually expressed as a conceptual package.

This idea of packaging the art and the artist has been explored by many artists, and not only by these Diaspora painters. Different packaging styles have been employed by these artists. Osi Audu, for instance, packaged the idea of the head and the self-image through his understanding of Yoruba cosmology of the concept “Ori inu”, that is, Inner head and “Ori ode”, that is, Outer head (Audu, 2016). Dele Jegede is disturbed by the economic and political states of Nigeria, and he marshals, in visual commentaries, his “pangs and

anxieties” and several other forms of “bemusements”, “contradictions”, “conundrums” and “predilections” from a “cathartic” art point of view towards exposing such ills (Jegede, 2011). Moyo Okediji tries to become the African and African diaspora’s arts and culture connecting link by creating an online convergence of discourses and ideas registered as University of African Art (Okediji, 2007). Hassan Aliyu aligns with elitist’s sporting events (Aliyu, n.d.). Lara Ige-Jacks identifies with motherhood and African youth disillusionment (Ige-Jacks, 2000, 2003). Marcia Kure-Agulu eulogises the concept of classical and postmodernist fashions (Kure-Agulu, n.d. [a] & n.d. [b]). Nnenna Okore brands and revitalises waste materials (Okore, n.d.). Olu Oguibe enters the world of monumentality that is however not in the magnitude of size but in number (Oguibe, n.d.). Victor Ekpuk becomes synonymous with symbols and automated writing (Ekpuk, 2007 & V. Ekpuk, personal communication, 6th April 2016). And Wole Lagunju is quickly remembered for repositioning the Yoruba *Gelede* mask in a global context (Adesanya, 2014, & W. Lagunju, personal communication, 9th May 2017), which is also synonymous in metaphor with Chris Ofili’s visual narrations in paintings propped with cow dung (Wordpress, n.d.). Yisa Akinbolaji explores nature through its abstraction in geometry and colour (Akinbolaji, n.d.). Dayo Laoye is intensifying his visual documentation of Yoruba culture and tradition (Babaoye, 2017). Adewale Adenle also experiments with “deconstructed and reconstructed” wood/board surface (Adenle, n.d.) Seyi Ogunjobi is fascinated by textile resist method and dyeing of fabrics that are turned into painting (Ogunjobi, n.d.). There are several many others.

On self-extension, therefore, instances abound. These painters seem to extend their personality, at times bizarrely, in their artistic expressions and these visual and literary narratives proclaim the painters’ other selves. Self-extension, consequently, becomes an important archetype that wraps up the display of personality in the Nigerian Diaspora painters.

Findings and Recommendation

Having searched for the archetypal and archetypes possibilities of the Nigerian Diaspora painters and as presented in some of their

paintings, there are a few other findings derivable from the fact that these artists have tried to survive in a foreign land by practising art, whether the art is in the visual or literary form. Surprisingly, the same archetypal and archetypes that have been talked about also redirect the attention and focus of non-practising painters, but who have also been gainfully engaged. The urge for idea-inform, the struggle to get more educated and be thorough in output have shifted the minds of some painters into mainly scholars. For example, Chika Okeke-Agulu pointed out that he would not be able to practice art visually temporarily for now because his attention has been diverted away from drawing, painting and sculpting. His focus is more on the theory and history of art and archaeology (C. Okeke-Agulu, personal communication, 15th October 2013). Sylvester Ogbechie was also of the opinion that artists like him who have not been able to paint due to other commitments or shared attention are also displaying “some levels of conflicts” (S. Ogbechie, personal communication, 28th October 2013). As such, in trying to harmonise the inner cravings of these painters who are also academics, it is observed that the theoretical craving dominates or overrides the practical. In a few other painters, like Jegede, Okediji, Campbell, Oguibe, Adenle and Okore, the scale of preference of theory and practice has been stylishly balanced.

Basically, these archetypal and archetypes have been based on the shifting nature of artists’ attitude in the determination of their practice, which is an undeniable display of intrapersonal conflict (Ogunfuwa, 2015). The artist’s psychological state, the physical material available and the environmental circumstance usually dictate the outcome of his or her visual and literary outputs (Ogunfuwa, 2015), in as-much-as the archetypal and archetypes remain driving forces for artistic production. However, it is important to note that, the artist that is in constant connection with the potency of the archetypal (idea-inform) will from time to time alter his or her state of reference (whether static or shifting) within any of the three archetypes. The most easily shifting of the three among the very active practising artists is self-extension. This is because it can be likened to the artist’s inner feeling personified externally in tangible visual or literary expression. The artist’s state of mind, as controlled by all external and internal/bodily conditions, dictates all shifting

tendencies that manifest in the artistic productions—thus, a perfect extension of the self. It can, therefore, take different postures at different times. This manifestation, and others that may come to light in particular circumstances, are the presentations of practice conflicts, which can be healthy and progressive or can stagnate and retrogressive, all depending on the artist's ability to exhibit and apply the archetypal and archetypes postures.

Another common instance also suffices among painters. This is where the decision to shift concentration of painting practice to a not-so-the-same but aligning practice/profession very early in a professional career. A glaring example is that of painter-art historians Rowland Abiodun, Nkiru Nzegwu and a couple of others. This is another type of shift in self-extension; it is a rebellious kind of practice conflict type that time and circumstances cannot easily permit alteration. It is unlike the case of Okeke-Agulu whose practice conflict emanating from a subtle self-extension was steady and slow in its formation, because he even participated in exhibitions after he became a diaspora. It is, however, important to note that mind shift in professional application of scholarship is no deficiency; it may even be the main or end goal of the artist. But at the point of taking the decision to shift practice, there has been an undeniable conflict judgment taken by the painter. In essence, therefore, notwithstanding the environment, notwithstanding the potential capabilities of the painter, for as long as the painter chooses to be abreast of idea-inform, gets educated and gets thorough in his or her visual output (and literary output as the case implies to non-painters or painters not painting presently), healthy practice conflicts resulting from the state of the self and its projection for the future will necessarily be experienced.

Above all, it is plausible to submit that the archetypal posture and conception of idea-inform, from a connectivity of essences of creative exploration, cuts across all disciplines when it comes to idea advancement. The imbibition of this archetypal is a pivotal necessity for creative and scholarly growth. However, the archetypes formulated posture for the Diaspora artists cannot be said to be all encompassing and conclusive for all artists, or even all the Diaspora artists. These archetypes, nevertheless, form a sizeable portion of

archetypes formulation for the modernist and postmodernist creative individuals. To this end, idea-inform can actually form an analytical dimension to looking at archetypal criticism in visual and literary works.

Conclusion

The Diaspora painters have shown some elevations in their artistic practice through their emboldening circumstances that circumscribe and then fuse with the product of the archetypal that enlivens the periscopes of their career. Idea-form, with the prevailing archetypes, has etched the path of practice conflicts, which the painters reconcile themselves. A pertinent question that needs further researched into is this: Why are there no visible Diaspora painters that are not academically-trained, if there are at all? Could this be the effect of the archetypal necessity to survive? Nonetheless, a background knowledge of the necessity to always embrace this archetypal eventually paid off for the academically-trained painters when they arrived Diaspora. Thus, formal education and training for the artists, generally, is of utmost importance to their physiological, psychological and socio-cultural fortification in this 21st century age that is bisected with mirage and web of information and ideas.

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Appendix



Plate 1

Title: A customer has come
Artist/Year: Wale Adenle (2003, pre-diasporic)
Medium: Oil on canvas
Size: 92cm x 112cm
Source: www.adenle.com



Plate 2

Title: Triggered dreams (Profile)
Artist/Year: Adewale Adenle (2012, diasporic)
Medium: Mixed Media on Deconstructed & reconstructed wood
Size: H.54" W.234" D.16"

Source: www.adenle.com



Plate 3

Title: Recreation
Artist/Yr: Bolaji Campbell (1996, pre-diasporic)
Medium: Natural pigment on paper
Size: Not indicated

Source: Courtesy of the artist



Plate 4

Title: Honoring triumph: Food offerings
Artist/Year: Bolaji Campbell (2009, diasporic)
Medium: Natural pigment on paper
Size: Not indicated
Source: Courtesy of the artist.

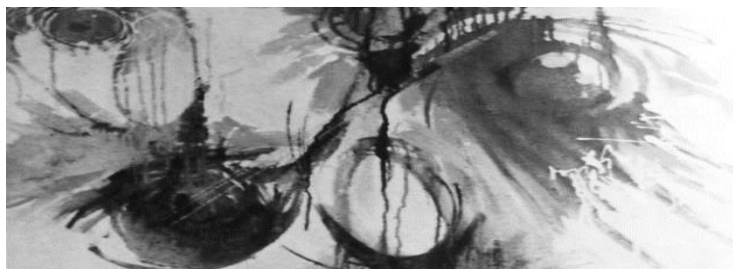
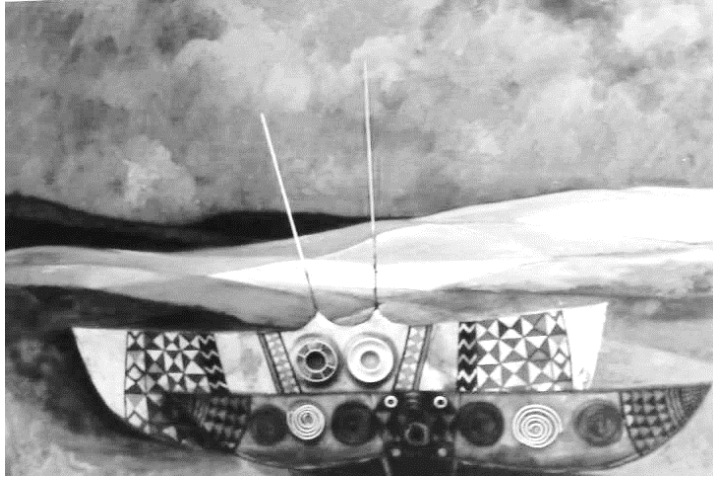


Plate 5

Title: Lagos notes
Artist/Year: Dele Jegede (1989, pre-diasporic)
Medium: Oil on board
Size: 62cm x 82cm



Source: Exhibition catalogue: *Eko re* (1991).

Plate 6

Title: Kwaanza

Artist/Year: Dele Jegede (2011, diasporic)

Medium: Oil on canvas

Size: 81.5cm x 112cm

Source: Exhibition catalogue: *Peregrinations* (2011).



Plate 7

Title: The dance II

Artist/Year: Hassan Aliyu (Date not indicated, pre-diasporic)

Medium: Mixed media

Size: Not indicated
Source: Courtesy of the artist.



Plate 8

Title: Ginta boy
Artist/Year: Hassan Aliyu (2001, diasporic)
Medium: Oil on canvas
Size: 113cm x 1144cm
Source: Courtesy of the artist.



Plate 9

Title: Across the lagoon (Agbara)
Artist/Year: Lara Ige-Jacks (1990, pre-diasporic)
Medium: Acrylic wash & charcoal
Size: 90cm x 180cm

Source: Exhibition catalogue: *Roots* (1991).

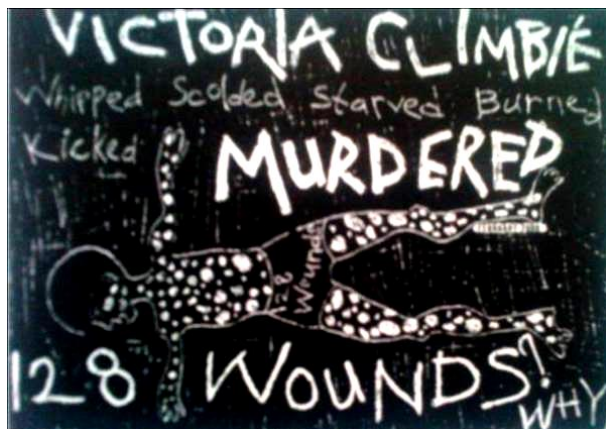


Plate 10

Title: Victoria Climbie
Artist/Year: Lara Ige-Jacks (2001, diasporic)
Medium: Screenprinting
Size: 76cm x 112cm
Source: Exhibition catalogue: *Echoes of love* (2003).



Plate 11

Title: Sokoyokoto
Artist/Year: Moyo Okediji (1990, pre-diasporic)

Medium: Plasticography
Size: Not indicated
Source: Courtesy of the artist.

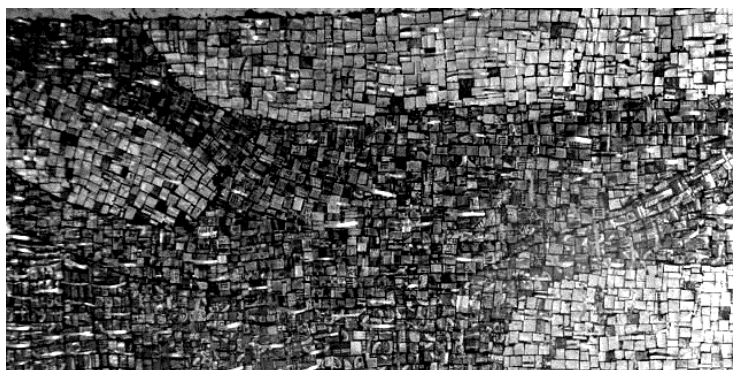


Plate 12

Title: Ceremony of the Innocent
Artist/Year: Moyo Okediji (2012, diasporic)
Medium: Metal collage on canvas
Size: 214cm x 104cm
Source: www.universityofafricanart.com

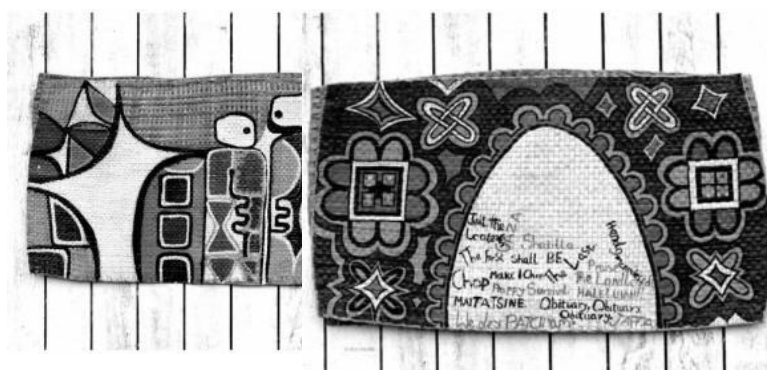


Plate 13

Title: National Graffiti (2 of the 8 panels)
Artist/Year: Olu Oguibe (1989, pre-diasporic)
Medium: Acrylic on mat

Sizes: Not indicated
Source: Courtesy of the artist



Plate 14
Title: Okwu Muo: Seat for Ala, Anyanwu & the three virtuous monks
Artist/Year: Olu Oguibe (2005, diasporic)
Medium: Cut crystal glass and stainless steel on Mt. Samsung, Korea
Size: Not indicated
Source: Courtesy of the artist