



Polychrome Sculpture Assessment in Oke-Ogun Zone of Oyo State

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ABSTRACT

Sculpture is a three-dimensional art form that shows the concepts of space, materiality and meaning. Being an art of form, the use of colour on sculpture at times conflicts with sculptural form and tactile qualities of material, and more importantly obscuring the intricate details of the sculptures. A challenge that has not been adequately investigated. As such this study aims to assess polychrome sculptures in Oke-Ogun, Oyo State with the objectives of examining the form and identify the qualities. The research employed direct field survey on selected sculptures in terms of form, style, theme, medium and surface treatment. The data were evaluated and assessed through descriptive analysis. Findings showed that some polychrome sculptures reflected dexterity in handling or execution, while some reflected inadequacies. It further reveals that colour pigmentation on polychrome sculpture are prone to depreciation under weather condition. It concludes that excellent body finish and the involvement of professional bodies in monitoring and supervising sculpture's execution generally. This will no doubt broaden the scope of artist and audience at large.

Keywords: *Polychrome sculpture, Form, Colour, Artist, Audience,*

1. Introduction

Sculpture is a veritable means of recording events, objects and people in a three dimensional form. It conveys theme and gives the audience an interactive experience. It also afford wide range of subtle and powerful feelings to the people (Meghan, 2012:12). Today, the functions and importance of sculpture continue to expand even beyond the limit of sculptural affairs. Its expression spreads across other aspects of art and to the populace through its artistic forms, styles, themes. Form is crucial in sculpture as it provides visual impact, physical presence, expresses the artist's idea, and enable sensory experiences when the sculpture is contacted at its environment.

It is worth to note that sculpture's form provides distinctive concepts of three-dimensional qualities such as mass, weight, solidity, space, depth, volume and three-dimensional orientation. Also, the form shows other concepts such as texture and temperature. The primary reliance of sculpture on its form is what enables a blind person to relate with it and recognize the structure through cognitive ability. In support of this, Herder in his view adduces the Molyneux question that a person born blind, when he regains his sight, could immediately visually recognize a sphere or cube as known to him previously by touch. Thus, line, shape and form are fundamental elements that primarily gives sculpture its physical presence in an environment. Texture contributes by giving sensory experience. Sensory experience in sight and touch is given by sculpture. In line with this, sensory experience was explored by William Cheselden concerning a formerly blind person, who relies on prior tactile understanding of shape and correlate this to visual experience (Gregory and Wallace, 1963).

From the ongoing, form is a major element that contributes to sculpture. However, the application of several colour on sculpture is often practiced in an attempt to evoke emotion, feelings and symbolism. This is referred to as polychrome. Polychrome has been practiced earlier in ancient Egyptian art, to showcase gods, pharaohs and nobles. The colour on the Tutankhamun's mask is symbolic to the likeness of *god Osiris* (an Egyptian god of the afterlife) and decorated with semi-precious stones (Reeves, 2015). Similarly, colour is engaged to give their sculptures a lively and expressive appearance; and an essence of a physical thing that depicts character, nature, and the physical appearance just as in *the statue of Hatsheput, the funerary mask of Tutankhamun, and the bust of Nefertities* (Valdesogo, 2011).

According to Brinkmann (2017), polychromy is a feature of sculpture of most of the ancient cultures in Greece and Rome. The practice spread across. Africans also used polychrome in some of their masks for decorative purposes such as the masks of the Ashantis, the Ngils of Gabon and Cameroon, the polychromy in Ghana terracotta sculpture of the Akan people.

However, the Nigerian traditional sculptures such as Nok art, Ife art, Tsoede bronzes, Igbo-Ukwu art maintain their natural state without imbue of external colours. Owo terracotta maintains art dexterity in the pure state (Abiodun and Akinde, 2019). Esie sculpture is not left out as well, as it reflects the beauty of soap stones in its natural form. All these demonstrates that traditional sculptures are appreciated even in their natural state and they reveal their intricate details, surface textures, tool marks and natural patination. Nonetheless, modern Nigerian sculpture such as Sango, Anyanwu, Emotan

among others reflect patination. These sculptures showcased beauty in their natural colours. However, the study does not disregard the role of colour, because it contributes to form by evoking emotion, stirring audience interest, arousing interest, expressing mildness and subtleness, and symbolism.

In Oke-Ogun zone, there are polychrome sculptures erected at various outdoor locations. These sculptures were painted with multiple colours. Oke-Ogun, being a zone renowned for rich artistic tradition of local craft. The skills of its artisans are demonstrated in the crafts such as *Aso-Oke* in Iseyin and *Koko-Irin* in Saki (Kalilu, Akintonde and Ayodele, 2016). *Aso-Oke* is a clothing tapestry woven and worn for several purposes such as ceremonial functions, festivals and cultural occasions. While, *Koko-Irin* is an aluminium metal pot made by casting technique. These crafts show that the zone are reputed of art and craft. They also engage sculpture as a veritable means of recording events, objects and people. Most of the sculptures in the region convey different thematic issues including culture, politics, religion, and nature of the zone. The themes are expressed in various forms, including animal, human and object form. Also, different engaged in medium of expression including concrete, metal among others are used to bring out intended themes. Although this study is based on Oke-Ogun. Nevertheless, Polychrome study has been explored in other areas.

It is upon this background that the study assesses the stages and processes of the contemporary polychrome sculptures in Oke-Ogun, Oyo State, Nigeria with the specific objectives of examining the execution of the stages in the sculpture, analyze the form, theme, style and surface treatments, highlighting the factors that determine the qualities of a good sculpture and the significance of colours to sculpture.

1.1 Literature Review

There are significant articles on sculptures. However, few have been documented on polychromy. The existing studies relevant to this study are classifiable into four groups namely: Studies on pigments in African Sculptures, Studies on Polychromy Sculptures from the Western world, Studies on Nigerian Sculptures, and Studies on Sculpture as Communication tool. On studies on pigments in African sculptures, La Niece (2002) covers colour on ancient Egyptian artifacts, the loss of colour and the embellishment of Egyptian bronzes, but it did not elucidate the negative effects of polychrome on sculptures by weathering. Also, Valdesogo (2011) stressed that most of the colours used in ancient Egyptian sculpture are symbolic such as *the statue of Hatsheput, the funerary mask of Tutankhamun, and the bust of Nefertities*. Similarly, Reeves (2015) examined the colour on the Tutankhamun's mask and noted that the pigments on it were mainly golden which is symbolic to the likeness of *god Osiris* (an Egyptian god of the afterlife) and decorated with semi-precious stones. Nonetheless, most of these studies only covered ancient Egyptian sculpture with no attempt to investigate pigment in contemporary sculpture in Oyo State.

The studies on polychromy on Western sculpture shows that authors such as Brinkmann (2017) examined identification and reconstruction of pigments on classical sculpture. The author's study on polychromy of ancient Greek sculpture provides an excellent summary of the history of scholarship on the subject. Polychromy intention was to give life to work. In another publication, the author noted that sculptors used coloured materials and tints to give a lifelike quality to three-dimensional portraits and statues (Brinkmann, 2017). The author further stressed that the use of polychromy is used to enliven figural works. On the other hand, Ferando (2015) examined the deceptive surface of sculpture and raised concerns about the viewers' discomfort with certain surface treatment of sculptures. The author argued that viewers negatively reacted to the coloured surface treatments of sculpture such as Hebe and Penitent Magdalene done by Antonio canova because they found it deceptive. Most of the literatures examined treatment in ancient Greek sculpture, but no attempts was made to examine polychromy in contemporary Nigerian sculpture.

Studies on Nigerian sculpture reveals that authors such as Oladugbagbe (2005) investigated the problems of outdoor sculptures in some Nigerian towns and cities. While, Akintonde and Kalilu (2013) examined the emergence of outdoor sculpture in the public spaces across the Southwest zone of Nigeria. Also, Oladugbagbe and Ogunfuwa (2012) considered the modern beginning of Nigerian modern art to be premised on the collages of protagonists and Western influence. On studies of sculpture especially in South western Nigeria, authors such as Akintonde and Kalilu (2013) surveyed beautification of outdoor sculpture from south western Nigeria and stressed the images interred in a sculpture. Similarly on southwest, the theme of sculpture called Cenotaph of Unknown soldier were considered, Akintonde and Oladugbagbe (2013) described the *Sojadumota or the Cenograph of the Unknown Soldier* by highlighting manner of poses, damages of sculpture, decline in commissioning and poor preservation as factors seen in the sculpture. Others such as Abodunrin and Oladugbagbe (2006), Akintonde (2009), Akintonde and Kalilu (2013), Akintonde et al (2015), Akinde (2017), Abokede and Ayinmode (2018), Abiodun and Akinde (2019), Popoola and Okediji (2020) and Ogbonna and Ekong (2022), worked on sculpture forms, styles, theme, conservation and morphology, but are not directed specifically to polychrome sculptures.

Nevertheless, all the scholarly assertions left a vacuum as none probed specifically on the assessment of polychromy in contemporary sculpture in Ibadan, Oyo State, Nigeria. Hence, this critical gap must be filled.

1.2 Methodology

The research used direct field survey. The parameters used for assessment were based on form, style, theme, medium and surface treatment to determine factors that contribute to the quality of sculpture. It consequently adopts descriptive and qualitative method to analyze data. Research instruments such as video recorder and camera were used to capture the images of sculptures at different outdoor locations in the zone.

2. Materials and Methods of Polychrome Sculptures in Oke-Ogun

This section considers the stages engaged in the execution of the polychrome sculptures in Oke-Ogun zone. It begins evaluation from the conceptualization of the sculptures, and explores other processes including the medium selection, manipulation, armature creation, finishing and colour application.

2.1 Conceptualization

The execution of a sculptures in Oke-Ogun begins with conceptualization, where the sculptor develops an idea of the three-dimensional form to be created. Conceptualization is dependent on the artist's idea or the audience demand. An artist idea is the intuition of an artist towards the production of a work of art, an artist being a person with an inner drive to express ideas to the audience (Grieder, 1990:18). On the other hand, audience are those who look for the spark of originality or genuineness of an artist (Grieder, 1990:19). Thus, audience influence on some polychrome sculptures in Oke-Ogun shapes the sculptor's concept of the polychrome sculpture to be created. In line with Grieder (1990:19), the decider of art goes beyond the artist.

Polychrome sculptures such as *Iyawo Akinbekun*, *Amotekun*, *NYSC crest* among others were influenced by audience. Also, it is noticed that religion also influenced the conceptualization of some sculptures in the zone just as seen in the *Marian Grotto*, whose representation is to create a naturalistic appearance of the sacred image revered by the Catholics.

2.2 Material Selection

In Oke-Ogun, most of the polychrome sculptures are made in concrete, few are in fibre-glass, none in wood or stone. Concrete is prevalent due to its durability in an outdoor environment. In line with Oladugbagbe (2005:143), the commonest medium used in outdoor sculptures is concrete, because it is the cheapest available material within local reach. Therefore, in choice of material for polychrome, the major medium of polychrome sculptures are cement (concrete) in the zone.

2.3 Medium Manipulation

Medium manipulation refers to the techniques engaged to create a three-dimensional form. In Oke-Ogun zone, some of the polychrome sculptures reflected adequacies in handling such as the *Cenotaph*, *Marian Grotto* and *NYSC crest*. While, others show inadequacies including *Iyawo Akinbekun*, *Mother and Child*, and *Amotekun*.

Hence, for adequacies in the form in the polychrome sculptures in Oke-Ogun, the material must be understood by the sculptor before manipulation. In line with this, Oladugbagbe (2005:145) states that experiments on materials provide opportunity to better understand the choices of medium and it influences the making of monumental statement. This implies sculptures in the zone will improve technically in form when the medium are understood.

2.4 Armature Creation

Armature is the frame-work that supports a sculpture. Some sculptures in the zone are stable, strong and firmly erected due to quality armature or framework. However, some sculptures are loosed due to poor framework just as revealed in *Metal Potter II*. Observably, the *Cenotaph* in the same zone had endured time due to its strong structural framework. Strength, durability, stability of polychrome sculptures at the outdoor environment in this zone will improve when the armature is considered adequately.

2.5 Finishing, Site Selection and Mounting

Finishing refers to the precision of the sculptural form. This can be done in the sculptor's studio or on-site. The studio is mostly the place of production, sculptures at times are made and finished in the studio, and then carried to the outdoor location for mounting. While some are done on site. Howbeit, whether done in the studio or on site, attention should be given to an apt, excellent and thoroughly finished work. In Oke-Ogun zone, some sculptures reveal unfinished form especially in surface treatments just as seen in *Amotekun I* and *Iyawo Akinbekun*. While some are properly finished just as seen in the *NYSC Crest*.

Asides finishing, site selection is important in the mounting of the polychrome sculptures. *Metal Potter II* is an example of polychrome sculpture not erected at the right scene. The mounting of this sculpture has resulted to accidents at the location it is placed (Personal Communication, November 2023). According to Akintonde (2013:97), erecting outdoor sculpture in appropriate space is an important issue to consider. This is because sculpture endure time at the space it are placed. In the words of Mitchell (1992:29-48), since outdoor sculpture is the most static, stable and fixed in a space to endure for all time in aesthetic pleasantry. Having considered the site, sculptures are then painted either in multiple colour (polychrome), one colour (monochrome) or left in the natural colour (truth to material).

2.6 Colour Application

Every sculpture shows the true province of its medium at inception. Most sculptures in Oke-Ogun were initially in their pure state reflecting their natural colour before being painted. However, sculptures painted in multiple colour are referred as polychrome. Polychrome application are mostly as a result of the audience, commercialization, and artistic expression or exploration. These colours evoke emotion, mildness, subtlety, interest, passion on the part of the observers.

From the ongoing, the study will further its analysis by evaluating the form, style, medium and surface treatments of the polychrome sculptures in Oke-Ogun zone.

3. Analysis of Selected Polychrome Sculptures in Oke-Ogun

Polychrome sculptures in Oke-Ogun zone feature sculptures with colours, pattern, motifs reflecting the artist's intent, patron's demands, artistic traditions and beliefs of the local communities. Sculptures painted with pigments are majorly concrete, the forms depicts human, object and animal. The sculptures serve both aesthetic and functional purposes. The use of colour is symbolic representing the meanings tied to their culture, and used to express life-likeness, emotion and arouse interest on the part of the observers. In this section, eight (8) polychrome sculptures in Oke-Ogun were purposively selected and analysed. Although, two (2) sculptures with similar form outside the zone were used to buttress a sculpture in Oke-Ogun.

Observably, some polychrome sculptures reflect richness in form, while others show insufficiency in form. *Sojadumota* (Plate 1) for example, is one of the polychrome sculptures in the zone that stirs contemplation and introspection as audience come in contact with it.



Plate 1

Olanrewaju, *Sojadumota*, 1993, Concrete, 180cm, Iseyin.

Photograph by Oladipupo Gbenga, 2023

Sojadumota has been hailed by public for being sound and indigenous in creativity. However, the numerous pigments depicting camouflage wear impairs the appreciation of true value, solidity and contour of the form. Although, the polychrome creates a compelling atmosphere, entertaining and aesthetic allure to audience, the far-reaching consequence is its impact on the form and consequent diminish in appearance after a period of time.

The name Cenotaph came by this way. In Britain it is known as the tomb of Unknown Soldier. In Nigeria, this concept is called Cenotaph of Unknown Soldier. The Yoruba word *Soja Idumota* is used to reference the first Cenotaph erected at location called Idumota in Lagos before its movement to Abuja. So *Soja* affixed to *Idumota* becomes *Sojadumota*. Observably on the Iseyin's *Sojadumota* is that the colour could not allow for a three dimensional appreciation of the form, as most of the colours appeared flat. This is because colour are two-dimensional element and depend on gradation to show illusion of solidity, this subsequently affect the visual enjoyment of the form. Furthermore, the pose of *Sojadumota* in Iseyin features a soldier at attention with no obvious articulation or gesture. The work conveys political and social issues particularly as regards patriotism among the military personnel to their dear nation. The sculptures across this zone relates to audience different thematic issues. An example is Plate 2 which conveys issues bordering on history and culture.



Plate 2

Iyawo Oba Akinbekun, Concrete, 150cm, 2011, Saki.

Photograph by Oladipupo Gbenga, 2023.

Iyawo Oba Akinbekun (Plate 2) features a strong and notable heroine in Saki history, who was the wife of first Okere (King of Saki Land). The piece portrays tribal scarification on her face, this garnishes audience to perceive the woman as one who reckons culture by identification with marks. The sculpture further offers audience perception of her features such as overlarge bust, extraordinary power, and gestures her fury. The outrage occurred between her and the king, leading to her departure with her child from the palace and the smashing of water pot on the ground, which is believed to be the source of River Ogun. However, the sculptural forms are with irregularities, as abnormalities are noticeable in the shoulders, which look masculine rather than feminine. Lack of subtle and curvature body which characterizes the female gender is abruptly not interpreted. Moreover, the drapery treatment does not align with the body.

In the words of Gardner (1970: 405), as the body moves, so the drapery should move with it, hanging and folding around bodily points of support, so that we sense the body as a draped nude, not simply as an integrated column with drapery arbitrarily incised. From this indices, the sculpture's apparel would have enhanced the appearance of this figure. If adequate attention were given to its drapery. It should be noted that meticulous and preciseness in form will offer the piece, a better language as a tool for tourism, culture and historical enlightenment. This will further the appreciation by visitors, tourists, residences and artists in general. Plate 2 is a sculpture-in-the-round with inadequacies, Plate 3 as well, being a low relief reveals deficits in form.



Plate 3

Mother and Child I, 2013, Concrete, 90cm by 60cm, Saki.

Photograph by Oladipupo Gbenga, 2023.

Mother and Child I illustrates mother in tender uphold of her child who seems to leap off her hands. The low relief piece is painted in colours of white, blue and skin tone. The colour impacts the audience as it radiates muteness, subtlety and calmness. The form is not well defined particularly the physiognomy of the mother and her child. Also, the body is flat, without rhythmic flow or sequence of drapery. While Plate 3 shows inadequacies in relief, Plate 4 showcases inaccuracies in the round.



Plate 4

Amotekun II, 2020, Concrete, 60cm by 105cm,

Saki Palace, Saki.

Photograph by Oladipupo Gbenga, 2023

Amotekun I is a realistic representation of a leopard crouching at the entrance of the palace. The Okere of Saki Land, the king whose love for *Amotekun* as an animal with agility and courage influenced his request for a polychrome representation of the animal at his pillar post. Also, *Amotekun II* (known as Cheetah) (Plates 5 and 6) appeared in three dimension and in relief form in Ibadan and Oyo respectively. The display of these animals in three major towns may likely substantiate the emergence of Western Nigeria Security Network (WNSN), codenamed *Amotekun*. The sculptors showcase the three animals in different offensive positions which include crouching, leaping and hunting. Cheetah is famous as world's fastest land animal with slender body, long legs, flexible spine and powerful hind legs for explosive acceleration. The dotted black, white and grey colour skin, perhaps make the works to be painted to mimic the natural skin of the animal in order to look like Cheetah, not minding the forms and anatomical postures of the animals. Cheetahs has a roundish head, small thin-boned skull with a relatively flat face. The entire body is covered with small black spots on a background of pale yellow and white underbelly. Their faces distinguished by prominent black lines that curve from the inner corners of the mouth, like a well-worn trail of inky tears. These adaptations allow their large eyes to be positioned for maximum binocular vision. The works lack the brute nature of the *Amotekun* and the cat's swelling muscles, hunching shoulders, tense spine and the switch of tail that display the exotic world of animal life that the audience can draw knowledge and inspiration from.



Plate 5

Leopard and Prey, 2016, Concrete, 90cm

by 150cm, Old Oyo National Park, Oyo

Photograph by Oladipupo Gbenga, 2023



Plate 6

Amotekun II, 2021, Concrete, 90cm by 150cm

Moniya, Ibadan.

Photograph by Oladipupo Gbenga, 2023

Hence, Plate 4 shows polychrome sculpture with inadequacies in form. On the other hand, Plate 7 shows composition of fruits rendered adequately in form.



Plate 7

Food Basket of the Nation, 2013, Concrete, Saki.

Photograph by Oladipupo Gbenga, 2023.

Food Basket of the Nation presents a still life composition of fruits on a square shaped pedestal. The still-life piece parades the agrarian environment and provides information on natural resources available in this environment. According to RefinedNG (2023: np), Saki is referred to as the food basket of Oyo State because of its agricultural activities, as it raises cattle and grows yams, cassava, maize, sorghum, beans, shea nuts and okro for subsistence. The indigenes specialize in exportation of cotton, swamp, rice, teak and tobacco. Also, the Sakis are known for their food crops, vegetables, fruits and poultry products which are in persistent motion (Fasina and Akanmu, 2020: 77-79). The composition is incorporated with colours to create realistic depiction of the fruits. Although, the piece shows aesthetics, it faded due to long exposure to weather conditions. The sculpture highlights the agrarian dexterity of the Sakis. While Plate 7 is a polychrome sculpture that exhibits natural objects, on the other hand, Plate 10 shows an emblem.



Plate 8

NYSC Crest, 2021, Concrete, Saki.

Photograph by Oladipupo Gbenga, 2023.

NYSC Crest shows an object form on a square shaped pedestal. The piece exhibits the National Youth Service Corps Logo painted in different colours. The choice of colour shows the features such as the Nigerian map, the fire touch, the relief text and a green cap beneath the pillar stand. Although the colour gives the sculpture an appealing outlook and distinguishes the components, but it is prone to deterioration under weather condition. Observably, the pillar post painted in white seems to be fading, this is as a result of the weather condition. The sculpture adequately reflect a concentric circle and accuracies in form.

While *NYSC Crest* is firmly placed on its pedestal, and situated in right location. However, some sculptures reveal poor frame work and site selection just as seen in *Metal Potter II*. Strength, stability in the Plate 9 is absent in Plate 10 due to armature and low quality material. Also, Plate 10 is an example of polychrome sculpture not erected at the right scene. Akintonde (2013:97) in his view, suggests erecting outdoor sculpture in appropriate space. This is because sculpture endure time at the space it are placed. More so, Plate 9 shows accuracies in form to Plate 10. Plate 10 reveals poor rendition in the arm and wrist. Anatomical details were not given attention in *Metal Potter II*.



Plate 9

Metal Potter I, Igbokwe, 2016, Mixed Media, 90cm by 150cm, Saki

Photograph by Oladipupo Gbenga, 2023



Plate 10

Metal Potter II, 2013, Fiber-glass, 90cm by 120cm Moniya, Ibadan.

Photograph by Oladipupo Gbenga, 2023

Sakis' are known for metal pottery, this indigenous craft distinguishes it from Abuja and Ilorin known for terracotta pottery. Thus, Plate 9 and 10 show an arm lifting up the metal pot. While Plate 9 is expressed in mixed media, comprising fiberglass and aluminium. Contrarily, Plate 10 is in fibre-glass and has worn due to weather conditions.

In conclusion, these sculptures analysed has given insight on the form, theme, medium and surface treatment. Further details are highlighted in the findings.

4. Findings and Discussions

Findings showed that the prevalent medium of polychrome sculptures in the zone is concrete, and they are expressed in naturalism, realism and abstract. Various themes were shown including culture, education, religion and historio-political. On surface treatment, the study considered painted sculptures. Further observation revealed that some form exhibit adequacies, while some showed deficiencies.

More so, it was found that although paint can showcase the aesthetic appeal of sculptures by arousing emotion, passion, symbolism and interest, its application is not without potential drawbacks. The adverse effects of paint on the sculptures such as the *Iyawo Akinbekun*, *Mother and Child* among others are the risk of altering the original texture and detail of the artwork, which can compromise its intended visual and tactile qualities. Also, one could see that weather conditions had reacted with the sculpture's materials over time, leading to deterioration or discoloration.

Preserving the integrity of sculptures requires careful consideration of the materials and techniques used. Artists and conservators must weigh the benefits of painting against these potential risks and adopt measures to mitigate any adverse effects. This may involve using specialized paints and applying them in ways that protect the underlying sculpture while achieving the desired visual impact. Ultimately, a thoughtful approach to the use of paint is essential to maintaining the lasting value and beauty of sculptural works.

Also, it was found that most sculptures revealed inadequacies in form. Notably, the sculptures revealed execution by novice, non-professional or non-sculptor with little or no knowledge on the manipulation of form. Form requires adequate treatment through the display of technical proficiency, artistic prowess, medium manipulation and thorough finishing. Creation of these sculptures require knowledge on the part of sculptors. Thus, they used colour as a means to hide incompetence.

5. Conclusion

Polychrome sculptures in this zone showcase little aesthetic and sculptural appeal. The effects of surface treatment using colours on the bodies of sculptures to make the sculptures more realistic have succeeded in altering the original material and sculptural form. Also, the natural beauty of the medium is obscured. Observably, weather condition causes the colour pigments to fade, flake, peel, crack, chalk, or discolor. Thus, leading to reduction in aesthetic and sculptural forms. To this end, besides the problem posed by pigments, it was noticed that other challenges are from sculptors who are not

well-informed or technically proficient, which include novice, amateur, and unprofessional sculptor. All these are the sole cause of the inadequacies in form or surface appearance of these sculptures. Most have engaged multi-colour in attempts to cover up deficiencies in form. The absence of colour pigments allowed to focus on the inherent qualities of form, medium, texture, light, and shadow. It is recommended that there should be critical review of public sculptures by the art regulating bodies for proper monitoring, execution, restoration and maintenance of outdoor sculptures at state and federal level. Above all, there should be programs on finishing techniques, polishing, and other processes that will improve sculpture's appearance. This will significantly improve outdoor sculptures in Oke-Ogun zone.

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