

## Conceptual Installation with Discarded Fashion Accessories for Social Commentary

By  
**Philomena Chinyere Ezeakabudu. Ph.D**

### Abstract

The paper aims to utilize selected discarded fashion accessories in making social commentary on Nigeria. In order to achieve the aim of the study, the researcher installed selected discarded fashion accessories (bags, belts and footwear) as symbols representing Nigeria and Nigerians. The paper becomes necessary as it explores the possible usage of the selected discarded fashion accessories to create installation for non-verbal social commentary on Nigeria. The paper intends to motivate upcoming Nigerians not to lose hope in the country, but to remain resilient. Many artists have used discarded objects to produce artworks, but it seems that much attention have not been given to the selected discarded fashion accessories called “Clearance” in Nigerian markets. As part of the processes to achieve this, the researcher looked at the literal works on installation art, discarded objects, fashion accessories (bags, belts and footwear), and symbolism. A systematic use of qualitative methodology, practice-based research and purposive sampling method as well as approaches is used. The author found out that, having produced satirical installation as social commentary using discarded bags, belts and footwear, the outcome was intriguing. Also, in the production of a philosophically symbolic installation, that gives hope to a nation going through a lot of hard times, the selected discarded fashion accessories that were used as the scope of the study were reimagined in an aesthetic manner. At the end of the processes of the studio practice, the author established the production of variable dimensional installations with bags, belts and footwear as an analogy for visual expressions. Thus, this paper recommends that artists and researchers should delve into “diverse artistic odyssey” with non-rigid minds that are inquisitive, and create artworks with several other discarded fashion accessories of their choice.

## Introduction

The researcher is of the opinion that, Nigeria will survive, despite all the problems in the nation. A good example is the present poor socio-economic situation, the insurgents, and the high level of good insecurity. In buttressing this, a female musician Veno Marioghae-Mbanefo in 1984 says in the lyrics of her song that “Nigeria go survive”. This strong conviction of the musician that Nigerian will survive is because Nigeria and her citizens had gone through a lot in the past and survived, more especially the Civil War (Biafra) of 1967 to 1970. Thus, the researcher concurs with the musician’s affirmative words on Nigeria’s predicament.

From an artistic perspective, reading through the narrations and descriptions of installation artworks by some artists, as documented by Cole et al (2008) in *Art-As-Research*, the author developed an intrinsic interest in installations. Installation Art is made for an environment and uses certain components of the environment. In tandem with this claims, Delahunt in Cole et al, establishes that installation art is made in such a way that it makes use of certain qualities of the environment. The evolution of installation art has undergone dramatic changes in style, technique and use. Thus, many artists have keyed into conceptualism, which is associated with contemporary art practice in installation and performance arts globally. Some of the popular Western artists that are known to have explored material and materiality in installation art include Phyllida Barlow’s “Dock” (2014), Allan Kaprow’s “Yard” (1961), Joseph Bevy’s “The End of the Twentieth Century” (1983 -85), Carsten-Holler “Mushroom” (2000), Anish Kapoor “Svayamba” (2007) and Random International “Rain Room” (2013) among others. In Nigeria however, installation and sculpture using junk or discarded objects as figurative composition could be traced to Dil-Humphrey Umezulike (b.1960), widely known as Dilomprizulike (*The Junkman of Africa*). An example of his installation using discarded objects is titled “*The City Girls*” (2016). Hence, this author interest in creating installations with discarded fashion accessories for the purpose of commenting on certain socio political issues in Nigeria.

## Concept of Conceptual Art

Bishop (2005), defines installation as the putting together of given objects in a chosen location. He explains that in art, the word was put in use in 1990 when *Art Magazines* used it to describe the arrangement at a display.

Installation as a word that came up during the Medieval Latin era *installare*. “In” in the word is a verb which causes things to happen, and “stallum” means to place (Langmuir in Ezeakabudu 2016).

Ugiomoh (2002) defines the word installation as “an art of installing or a state of being installed” or “to set in position: adjust for use, to settle in the place or conditions specified, to establish”. The author also explains that installation as a word goes contrary to a former terminology of known and generally accepted word, “Exhibition” which was used for the display of artworks. The writer further says that the word exhibition is drawn from the transitive verb, “exhibit” which means the act to show, present and display for the view of the public. It is a word that has gone opposite to exhibition in the art world.

Installation art talks of the type of artwork that envelops the viewer into its space of being, it is usually big and looks sculptural, but it reverses the principles of sculpture which are viewed externally as a whole arrangement of techniques. For this type of art form to be well understood and appreciated, one needs to be at the location of the exhibition. It is an artwork that is done by the use of mixed media and is usually arranged in a spacious given space. It is a particular artistic style that the features are often in a viewer’s enveloping dimension. It can as well be defined as the mounting of art products after the processes of production, for different intentions like academic research, exhibitions, beautification, for preservative purposes in museums and for social commentaries among others. Bishop (2005) asserts that the installation of art is minor in significance to artworks on display and that the viewers of the works on display are not embodied in the works, because they simply view from a distance.

Raina (2020) explains that installation art is the use of three-dimensional artwork to change the appearance and the looks of any given environment by an artist. This form of work requires the bodily presence of the viewer, because not only the viewer’s vision is elevated, but also the viewer’s sense of touch, smell and sound. The physical presence of the viewer is the main distinguishing trait of this form of art. Wiley (2019) contends that, installation uses a spacious outward place, and it becomes part of the work as it is filled with a lot of items which draw the viewer’s emotions. The

document, Art Term (2019), states that the longing to provide an installation that will give a profound encounter, especially to the viewer, is the focal point for an installation artist during conception and processes. Harvey (2010) explains that installation art, is an experience that engages the entire body of the artist during the processes of production as well, as the viewer during, viewing. Kusama (2012) notes the effects of installation art on viewers' states that it can engross one's senses of touch, smell, sound and vision as it aims to draw viewers into deep reflective moods on the messages that it contains. With these diverse cited inputs on installation art, the author sees the need to of approached installation art differently. Hence, the use of discarded materials.

### **The Use of Discarded Objects/ Materials in Art**

When one takes a look at the immediate environment, one will realise that, there are discarded objects that could be found almost everywhere in the corner. They can be found littered, in the trash bins or arranged in a corner. Some of the discarded objects are perishables, while some are non-perishables. It is not hard, to locate them usually, because they are isolated in homes, offices, workshops, warehouses, shops, markets, streets, industries, and worship centres to mention but a few. They are often regarded as not good, not useful again and therefore, rejected. Normally, some are thrown into trash bins or burnt, and as others are packed safely somewhere (hard to be thrown away or burnt. Dunson in Kayode (2006), state that we are living in an era that wastes things by spending a lot of money in acquiring what is not most needed, which will be rejected or discarded soon after acquiring them. The author further opines that whatever a person acquires in the present, will certainly become outdated in the future.

Pajaro (2015) explains that we are now living in this era and age that inclines to buy and reject. Kilgast (2007), while making explanations on the production of objects that will later become obsolete in time, says that, human beings are in the daily production of objects over already existing ones, while rejecting those previously produced faster than ever.

In markets in Nigeria, there are sections where second-hand objects are sold, popularly called "Okirika or Gbonjo" goods. From this author's findings, those second-hand objects, are mostly discarded in foreign

countries but are usually gathered by Africans residing in those countries and then shipped to African countries including Nigeria. These include objects like electronics, clothing, footwear, vehicles, belts, motorcycles, bags, carpets, furniture and fittings to mention but a few. In the Nigerian urban markets, these objects are sold at cheaper rates than the new ones. The objects that were rejected and not sold in urban markets for one reason or the other, are sorted out, packed and sent to rural markets at giveaway prices. The objects that are not sold in both urban and rural markets are discarded or burnt, at designated sites, to prevent environmental pollution. Discarded objects have been in existence since pre-historic times, but the relationship of man with them has not been the same. As from the 19th century, discarded objects no longer have de-valuable life, as humans continually search for good means, to repurpose, down-cycle and up-cycle them. Repurpose is when they are used for purposes other than what they were produced for, down-cycle is when their values are reduced in usage, and up-cycle is when their values are being upgraded beyond what they were originally made for. Girnianu and Andrievskikh (2018), opine that discarded objects can be metamorphosed into useful objects of recreation for kids, and the creation of art products will possess historical values and aesthetics. Kilgast (2017) is of the opinion that human beings keep producing and reproducing daily and some of the products produced are functional and others are for aesthetic purposes. The writer concludes by saying that, we keep piling new things over objects that already exist, getting rid of the old faster than ever, and that every object's production requires energy, time and raw materials, yet most are deemed trash almost as soon as they are used. Thus, the author joins the large number of persons that find discarded materials useful

### **Selected Discarded Fashion Accessories “Clearance” for the Studio Practice**

Csengody (2018) explains that a bag is a very important instrument that helps in conveying essential things from one place to another conveniently, its history and legacy is epic. The author avows that, it is a product of creativity and narration of a particular culture, it is produced with the use of complex and delicate designs, by a craftsperson that uses paintings, prints, embroidery and tapestries on leather materials. The writer states that in all, the special style and what a particular bag signifies are real artefacts and remains of the past era, showing a little portion of history.

**Belt;** generally, there are different kinds of belts in use for different purposes. First, there are belts of cloth, wool, metal and leather or cord of elastic materials worn around the waist on clothing, which can be for fashion or comfort. Secondly, there are the circular belts in form of a band or band one wears, around the waist, to help hold on to, or attach tools and weapons. Third, are the belts used around the waist and across the shoulder (seatbelt) for safety while riding a vehicle. Forth, are belts used on machinery to transmit motion between wheels.

To achieve the installation envisioned by this artist, the first kind of belt which is the belt used for comfort or fashion is the target. This human-dressing accessory is said to be in existence since the Bronze Age. Fitzsimmons (2018), explains that, the first recorded belt in history was used by the Bronze Age men between 3300 and 1200 BCE, who were found in Europe and Asia, and the belts were made of lengths of cord and string. He further states that, belts were informative about human development in history, culture, and beliefs. Bucci (2017) conversely states that belts as utilitarian objects have been with man for ages, that the first ones had no aesthetic reasons or quality, but were provided to aid the movement of tools, and that their history can be traced back to the prehistoric period.

Young (2015) asserts that, it was invented mainly for conveying belongings from one place to another. Leyva (2022) adds that this important object is an attire which has been part of humans' living. Bergamin (2016) opines, that the belt has its origin in very ancient times. It was invented primarily for functional purposes of conveying the needful features which do highlight the sex (only men were using it then) and social status of their wearers.

Swedenborg (2002) writes on the symbolism of belts as a common covenant because it joins and keeps free from danger all things that are inward, in a way that without the joining all will be separated. There is a general saying used in telling a person to sit up or be courageous, it says, 'tighten up your belts firmly'. In a study of a belt and its buckle, one gets the impression of a snake that when it coils around, it gets itself a bond.

**Footwear;** they are found in most societies in different locations. By the time they are no longer used, they are thrown away in the trash or are left

littering the environment. Some are discarded in the market and in worship centres. When one hears the word 'footwear' so many definitions come to mind, but the foremost seems to be protection for the feet. It is a fashion and cultural garment which defines people. It stands as apparel which insinuate rank, class and social status as well as an article that indicates the job of a person on specifies a person's profession. Demello (2009) says that what carry the burden of the entire body are feet and footwear, and they show a people's culture, values and social status. He explains that footwear on our feet gives us contact with the ground on which we step. Footwear is essential and useful in giving a shield in an undesirable environment and aids efficacy at working sites.

The benefits of foot covering among many include the following: it aids life's quality, prevents contact with diseases, promotes fast recovery in serious foot health conditions, supports insufficient arches, self-expression in fashion, cultural identification, and the ability to manage in a hazardous occupation, (Sole4Souls, 2017).

The history and evolution of footwear divided into different types and purposes and went through long stages in ages. In a document titled, Shoe Timeline (2021), states that in the 12th and 13th Century AD, footwear for fashion came to the limelight and was used only by the nobles and royals. Their focus was on the extension of the larger toes, and the higher a person's rank the larger. In Persia during the 15th Century AD, high-heeled shoes were first produced for practical purposes; to prevent soldiers from falling out as they shoot their arrows, and also for balance as they ride on horses (Salinger, 2020). Catherine d' Medici an Italian woman in 1533 came up with high-heeled shoes for women. Before 1817 AD, there was no left or right footwear, all footwear were long and could be used on any foot, adjusted for a particular foot on continuous usage, and that a Philadelphian cobbler by the name William Young, invented the difference between left foot and right foot footwear. Furthermore, Shoe Timeline (2021), also states that in 1883 Jan Ernst Matzelinger, an American Negroid invented the first automated machine for shoe production. The production of athletic shoes was started in 1915 and in 1917, the first sneakers were produced.

In Africa, it was difficult for Archaeologists to decipher the beginning of the use of footwear. The only evidence seen by them proved that the majority of the ancient Africans went on barefoot. This conclusion was made because all the figure lines in their paintings and statues were barefoot (Wilderness Blogger, 2015). The possibility of Africans starting to use sandals was in business interactions with the Greeks, Arabs and Europeans. In 1400 AD, Africans by their trade routes with Europe began to produce their footwear, which was mainly for the wealthy.

**Symbolism in Art;** it is the act of using a symbol to symbolise something. In art, the practice of applying the visible to express the invisible, the application of significant symbolism to pass on inward ideas and concepts, the visual expression of information, strong emotions and feelings with a choice symbol, which words cannot express. Symbolism like a symbol, is an abstract noun, it cannot be seen by the sense of seeing or touched, by the sense of feeling but is represented by something visual. Encyclopaedia (2022) states that symbolism will be striking if the symbol and what it symbolises is known or guessed, if not, the symbol will be weak in producing the expected effects. Severson (2020) explains that symbolism is the practice of using objects or things that have significant meaning to symbolise something else, which creates remarkable effects on the viewers, and also, that it conveys the invisible or abstract by visible or image representation. According to the author, human nature seeks representations, and they are constantly encountered daily, practically and gratified orderliness.

Symbolism plays a vital role as artists use the act to bring to the knowledge of society, their deep and complex ideas in a simplified manner. Ella (2022) opines that in communicating complex concepts and ideas with symbols, artists do produce art pieces that allow for each viewer's explanation and analysis, and also that symbolism creates bonds between artists and viewers as they share the same "understanding of the symbols used". Hood (2017) clears that for particular encounters to be understood, the use of symbols may be the sole means of representation because visible symbols are great means of passing-on deep thoughts. An article, by Art History and Artists (2022), states that symbolist painters would purposely paint with mysterious meanings, and attach no interpretations, thereby allowing viewers' interpretations of the representations.

Symbolism is the first form of visual communication or indication, Heller (2018) contends. A group of international scientists recently discovered Prehistoric symbolic art of footprints and hands close to Quesang village in the Tibetan Plateau, dated 169,000 and 126,000 years old which was produced by children, making children to be part of early artists (Kinsella, 2021). Scientists are changing the earliest impression held that only adults are behind the symbolic cave arts, debating those children possibly the artists of the world's first known art to be produced as Tibetan symbolic arts indicates (Cascone, 2020). The writer again talks about Spanish caves, where it was discovered 180 hand-painted stencils about 20,000 years old, and a quarter of the findings were not made by youths or adults but by children, ages around 2 to 12 years old, mostly by 3 to 10 years of age. The Spanish cave's ancient symbolic painted hand stencils likely were produced by blowing colours from reed or bone with hollow. The reason why some of the fingers were bent is still questionable, as it could be a symbolic communication signifying 'stop', though studies are still ongoing to ascertain the significance of the symbolic paintings.

Alena (2019) writes that symbolism in art has been an act practised through the ages, because it allows artists and their patrons to go in opposite directions in their representations of their emotions on the practices of the ruling class and their management of society. The author further states that the early Christians due to their persecution by the Romans and the Jews, initially used the drawing of fish to symbolise their presence in a particular location, but later they started using the cross. Heller (2018) opines that, throughout the Renaissance era, religious paintings were made as symbolic representations of Biblical events to assist the unlettered of the period in their religious practices. During the Byzantine medieval and Renaissance eras, artworks made then were religiously inclined and consisted of a great number of conventional symbols in them. The emergence of the Renaissance era was a shift from the Romanticism era (Art Story, 2014).

According to Art Story (2014), Symbolism as a movement in art sprang out during the Renaissance era against Realism and Impressionism art movements. The articles further states that, "Poets, musicians, artists and writers used symbolism to express meaning indirectly". Scott (2019) reports that, the movement emerged in the late 19th Century as against art

movements like Impressionism, Realism and Naturalism, that focused on representing things in their real forms. Gruden (2001) opines that “art reflects the constant evolution of society in humanity,” and that throughout history, natural developments of knowledge have been witnessed by man. The author stresses that, several artistic styles have emerged in history and declined, but symbolism art style, still goes on, since its emergence.

In 1891, Mallarme in Hope (2016) refers to the new art movement as a style where new language will be employed to “paint not the thing itself, but the effects that it produces”. Credit is given to Paul Gauguin as he played vital roles during the emergence of the art movement, thereby earning him the ‘father of symbolism art movement’. Hope (2016) also opines that by 1885, Gauguin’s writings and paintings showed symbolist qualities, which focus more on emotional responses to nature than intellectual responses, very significant intuition in representations of ideas gotten by simple means after having dreamt of the subject.

### **An Overview of Some Artworks With Discarded Materials**

“*Omaba*” (Figure 1) by Asogwa (2013) which is a conical-like installation is a representation of the *Omabe* masquerade figure of the Nsukka people in Enugu State. It is known for its expansive costumes, displays and religious practices. To the people of its natural origin and worshippers, Omaba in its spirit, is known to bestow wealth by letting spiritual storehouses open and showering abundant valuable material possessions and resources on its followers. During the Omaba festivals, there is a show of affluence by families, clans and villages, which are exhibited by trying to go beyond one another in actions of wealth displays as signs of thanksgiving to Omaba for its numerous provisions.



Figure 1: *Omaba (Treasury tear-er)*

Ifeanyi Asogwa, *Currency Notes, Metal and Baskets*. 196cm x 78cm x 53cm. 2013, Source: *An Exploration of Sculpture Forms in Installation from Contemporary Conception of Omabe Tradition*

The arrangement of the “*Omaba*” art installation comprises of found objects, coloured baskets, different sizes of cans which are hung on the metal stand, and denomination of thousand-naira notes which were attached loosely, but are symbolically used. “*You Ain’t Hate Me, Do You?*” (Figure 2) portrays discarded objects of daily used items ranging from automobile parts to electronic gadgets which were picked up from their different dumping sites, and used to install a two-dimensional portrait of a girl with a suspicious facial expression that asks a rhetorical question: *You Ain’t Hate Me, Do You?* According to Durodola a divergent artist, the little girl is symbolic of mother earth. The artist personifies the earth as a woman due to her acts of fecundity which only female folks are naturally marked for. The girl in the portrait that asks the question is likened to mother earth asking: “*You Ain’t Hate Me, Do You?*”



Figure 2: *You Ain't Hate Me, Do You?*

Yusuf Durodola, *Discarded Items*, 213cm x 152cm. 2021, Source: Yusuf Durodola

The artist asserts that, mother earth, in her personification as a woman, is complaining bitterly on the issues of indiscriminate and irresponsible manners of refuse disposals that has caused her to be deformed. By this acts of indiscriminate and irresponsible disposal of a person's unwanted products, humans threaten each other.

"The City Girls" (Figure 3) by Umezulike, is both an installation and a narrative composition of sixteen female figures of diverse sizes, shapes and markings. They are in composition but each of them is standing on its own, and with its personal message. According to Umezulike, the concept of the composition is to deal with behavioural discourse concerning situational events that its occurrence is under probability as it affects the modern gender and recent era. To the artist, "the wise have gathered to mope at the mouth of the one who has swallowed". Osha (2022) asserts that the Junkman of Africa as he is widely known, creatively allows the discarded objects to make social commentaries.



Figure 3: *The City Girls*

Dil-Humphrey Umezulike (*The Junkman of Africa*), *Junk*, Unknown, 2016, Source: Dil-Humphrey Umezulike (*The Junkman of Africa*)

### **Process, Process and Artworks Created.**

The works in this paper were created through the use of use qualitative research methodology, through a studio practice-based approach. In the studio practice the artist is the practitioner/creator of the artworks. Thus, the materials were purposively sampled based on the researcher's subjective choice. These materials were then used to create specific installations that evoke certain socio-political commentary on Nigeria. Consequently, the following works were created herein.

Plate I "Political Pretence," is a glance into the theme of deceptive politicians, who hide under political parties as a means of amassing the so-called national wealth, for personal gains. The composition in the painting plays a significant role, in conveying the message. The crumpled and busy background, filled with belt buckles detached from belts, symbolizes the chaotic and complicated state of the Nigerian political and economic life. It exposes the hidden and known external forces, represented by these belt buckles, interface in the affairs of the nation, the silent stealing and diversion of the national wealth to enrich other foreign countries. This points to the idea that, corrupt politicians are not the only culprits, but are assisted and shielded by external influence where they go with their stolen money.



Plate I: *Political Pretence*

Acrylic on Canvas, 85cm x 112cm, 2018, Photograph by Philomena Chinyere Ezeakabudu

The painted bag serves as a powerful metaphor for Nigeria's abundant wealth. Its presence in the artwork, highlights the vast resources and potential of the nation. However, the handle of the umbrella without holding the bag handle, reveals the deceitful nature of the Nigerian politicians. The use of numerous belts in constructing the umbrella

symbolizes the many political parties in Nigeria. It signifies the diverse options for the people, on the grounds that the political landscape is broken-up, possibly leading to a lack of working together and a breeding ground for corruption.

The artist painted the umbrella with complementary colours in a juxtaposed manner to symbolise different political parties in Nigeria, which are different and the same, considering the decamping attitudes of some politicians. The hues used in painting the background symbolises the chaotic and complicated state of the Nigerian political and economic life, which seem to be influenced by hidden foreign forces. The vast natural resources and potentials of the nation symbolised by the green hue, used predominantly to paint the bag.

Plate II "A Leap into the Dark" is an installation artwork addressing the socio-political challenges faced by Nigeria. The installation represents 37 intertwined belts symbolizing the 36 states of Nigeria, and Abuja, the Federal Capital Territory (FCT). The artwork's central message is unity, harmony, and prosperity, thereby emphasizing that, bridging the gaps of divisions among Nigerians is essential for the nation's building and developmental growth.

The intertwining of the belts, conveys the interconnectedness of the states, as to one state starts where the other ends, while one ends where the other starts. This interrogates the diverse identities and backgrounds represented by each state, a common thread that binds the nation. The artist's deliberate choice of belts, is associated with tying together, emphasizing the importance of unity and collaboration among the different states, regions and ethnic groups. The gap beneath the installation symbolizes the divisions and conflicts that currently exist within Nigeria. By drawing attention to these gaps, the artwork calls for each individual's self-examination and carefulness in addressing the existing divides, thereby fostering a unified and inclusive society.



Plate II: *A Leap into the Dark*  
Discarded Belts on a Wooden Frame, 85cm x 112cm, 2019,  
Photograph by  
Zumnan Moses Sekuk

The use of belts as the primary material and in their natural colours, yielded symbolic meaning to the artwork. The artist's use of black and brown coloured belts predominantly, is symbolic of the fact that lack of inclusion in some national decisions have resulted in dulling the social and economic life of the nation to discuss but a few.

"Intricate Vessels of Hope" Plate III, is a three-dimensional installation that conveys the message of resilience, unity, and the unwavering belief in Nigeria's potential, to rise above challenges and becoming a great nation again. The installation uses a combination of smoke, light, sound, and motion, along with belts, bags, footwear, fans, and tires, to create a multisensory experience that invites viewers to reflect on the nation's rich diversity and interconnectedness. The artist created the installation with the intention to be viewed at night. This is for viewers to enjoy the contrast, balance, emphasis, unity, and movement, achieved in the unique and noble production.

The belts signifies the interconnectedness of the nation's people, emphasizing the importance of unity and collaboration in building a better future. Again, the different footwear symbolize Nigerians' presence in diverse creative professions and fields, highlighting the nation's vast talents and potential for greatness. It showcases the diverse skills and expertise of Nigerian people, thereby making them valuable contributors to the nation's progress

Bags, symbolizing the great hearts of Nigerians, reinforce the idea that each person is unique and significant, and that no one tribe, religion, or language should be disregarded or discarded. The saying that "one's bag tells who the person is" emphasizes the importance of recognizing and embracing each other's specialty, individuality and diversity.

The lights in the installation represent divine guidance and spiritual enlightenment, indicating that Nigeria is on a path towards wisdom and growth in its polity. Smoke symbolizes ongoing acts of purification and cleansing, suggesting a process of awakening and transformation necessary for embarking on a journey towards a new and better Nigeria.

Sound serves as a powerful tool in empowering Nigerians on various levels, providing spiritual, psychological, physical, mental, economic, and social comfort and strength. It unites and uplifts the consciousness and physical bodies of the people, inspiring hope and optimism for a brighter future. Motion on its parts portrays the strong and resilient spirit of Nigerians, representing their ability to consistently pursue greatness despite challenges. It conveys the determination and dynamism required to overcome obstacles and achieve progress.

The discarded six tires are representing the six geopolitical zones that make up Nigeria, symbolizing oneness, and a complex whole. They reinforce the idea that everyone is important and unique. They signify the value of inclusivity and the need to recognize, and celebrate the richness of Nigeria's diversities.

The fashion accessories with the combination of smoke, light, sound, and motion, were employed to succinctly transmit the intended message of the artist. They were systematically composed to achieve the set out intent of

the artist. All these materials create a multisensory experience that invites viewers to reflect on the nation's rich diversity and interconnectedness. The artist created the installation with the intention to be viewed at night. This is for viewers to enjoy the contrast, balance, emphasis, unity, and movement achieved in the unique and noble production. "Intricate Vessels of Hope" is an inspiring installation that celebrates Nigeria's potential and resiliency. It instils a sense of hope, and belief that brighter days are indeed ahead for Nigeria. Again, it offers hope that the wheel of progress will certainly not remain static, it will move.

### **Conclusion**

The selected discarded fashion accessories used as the scope of the study were reimagined aesthetically. The researcher achieved an appreciation of intricate narratives, illuminative smoke, song of hope, light of enlightenment, and motion for resilience, that emerged as artistic concepts which interface with the longing for a new Nigeria.

Therefore, the need for artists and researchers in painting, to explore installation art with other discarded fashion accessories such as, hair attachments, weave-on, underwear, hats and expired cosmetic products, for other artistic symbolic possibilities and endeavours. The act will help in promoting aesthetic awareness on irresponsible refuse dumps, and also serve as a way of getting the environment sanitized. This is for the reason that, the environment becomes what it is being fed with, in a gradual manner.

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