

Audience Perception of Effective Communication in Nigerian Paintings

✉ Johnson Adelani Abodunrin

Department of Fine and Applied Arts, Ladoke Akintola University of Technology,
Ogbomoso, Nigeria

✉ E-mail: jaabodunrin@lautech.edu.ng

Received: November 12, 2016. Revised: December 10, 2016. Accepted: December 25, 2016

Abstract

Artists in Nigeria perceived effective communication differently irrespective of the socio-economic status. Communication effectiveness depends largely on the understanding of the message being passed between a sender and a receiver. Painting has been used over time to express emotion and feeling to the perceiving audience. The study is audience's perception of communication in Nigeria painting and how it varies with the socio-economic characteristics such as age, education, gender, and being professional artist or art lovers. Questionnaires were distributed and administered to examine how the status of the art audience makes or mars effective communication in painting. The inferential statistics that were employed include "chi-square test" to test the relationship between different variables. The data were taken in ordinal form using Likert's scale, and transformed into interval data. This was done by attaching statistical weights to the responses in the order of importance which were summed up for the parametric testing. Findings show that gender factor has nothing to do with the understanding of paintings. Also, the level of education obtained by the audience does not have much to do with understanding of contemporary Nigerian painting but a better exposure to the issue concerning the stylistic development of Nigerian painting. Art practitioners must adequately be guided on stylistic trend in painting, art education should be more intensified in educational curriculum in Nigeria. The paper concludes that audience requires a better exposure to the issues concerning the stylistic development of Nigerian painting for effective communication to take place.

Keywords: audience perception; communication; painting; Nigeria

How to Cite: Abodunrin, J. A. (2016). Audience Perception of Effective Communication in Nigerian Paintings. *Harmonia: Journal of Arts Research and Education*, 16(2), 103-115. doi:<http://dx.doi.org/10.15294/harmonia.v16i2.7824>

INTRODUCTION

Perception is the ability or consciousness of understanding something through vision, taste, smell, feelings and hearing. Also, it is a high-order function that deals with more complex characteristics. Audience uses prior knowledge and experience to interpret and create meaning from what they see, taste, smell, feel or hear. Audiences have an innate ability to establish order according to certain laws of perception, such as Gestalt psychology (Harrigan,

2007).

At the beginning of the twentieth century, the school of Gestalt psychology emerged in Germany as a reaction to structuralism, another school of thought (Encyclopedia Britannica, 2014). The Gestalt school of thought believed that perception is the result of the relation between stimuli, rather than the existence of the stimuli themselves. The word Gestalt means 'form', 'shape', or 'whole configuration' in German. There are different levels and aspects of perception, but however inex-

perienced an artist or audience is, it is impossible to paint without some awareness of the basic elements such as colour and shape. There is an important set of visual properties that are called 'pre-attentive attributes' of visual perception. They are pre-attentive in that the process of perceiving them does not involve conscious thought; it is automatic and immediate. This includes properties such as elements and principles of design.

Visual perception is a function of our eyes and brain. We see images as a whole rather than in parts. However, images can be broken down into their visual elements: line, shape, texture, and color. This element allows the eye to see images of representation with the assistance of the human brain to decode them. Seeing objects of Art allow us to perceive the meaning of the expression. Audience perception of an object depends largely on the reaction of the eye been adequately sensed by the brain for effective communication to take place. Communication and perception are two inseparable concepts when it comes to the issue of meaning and interpretation of an object. The way one audience perceives effective communication might be different from the other, thereby creating a multi-dimensional approach to the perception of an artwork.

Communication as a means of relaying information is as old as creation itself. It is notably characterized by diverse languages, both verbal and non-verbal. However, as important as language is in the day to day activities of man, and to the humanity of man, its origin was difficult to locate both in time and space (Babajide 2000, p. 1). Consequently, language can be viewed as the use of words or signs in an agreed way as the method of communication, among a particular group of people or creed (Barber 1964, p. 15). Communication also exists among different groups of animals, which is the transfer of information on the part of one or more animals that has an effect on the current or future behaviour of another animal (Tracii, 2010, p. 25). The study of this sometimes called *zoosemiotics*

(defined as the study of sign communication, or *semiosis* in animals; distinguishable from *anthroposemiotics*, the study of human communication). Communication has been associated with all living beings from the very beginning. There are many complex feelings which cannot be expressed through verbal means so people all over the world, use arts, particularly painting to express individual experiences and creativity. In this study, effective communication is contextualized, when an expression of visuals is direct, unambiguous, informative and meaningful to people irrespective of social and educational background.

Painting as a form of communication is an integral part of visual art studies. Through painting much is expressed without making a verbal statement. The artists symbolize the intended messages, codify them and allow the audience to decode and interpret the hidden messages or meanings. Therefore, painting is not only a tool of recorded human history, but also a tool for conveying a wide range of stories, emotions, feelings, inner world symbolically, didactically or in a hidden mode. Existing studies have shown that communication is relatively significant to human existence (Oyewo, 2000, p. 77-78; Lamidi, 2000, p. 86; Adeniji, 2004, p. 64). Specifically, Oladosu (2000, p. 1) reveals that the history of human development projects communication as the main vehicle exploited to meet life expectation and upon which it gain complete dominance of the immediate environment.

Communication through visual arts has been extensively explored by various scholars, especially in the area of drawing, graphic design and photography. Among such scholars are Cleaver (1966), Hill (1966), Igboanugo (1976), Kalilu (1999), Folorunso (2001), Getlein (2002), Davidson (2003), and Woods (2011). Their works concentrated more on drawing as an instrument of visual communication rather than painting. However, painting differs from drawing with respect to nature, types, and materials. Painting is characterized by colour and design and they

are of different types which include oil on canvas, watercolour, acrylic, and mixed media. The material use in painting also makes a significant difference. However, no specific attentions have been paid to audience perception of effective communication in contemporary Nigerian painting, an obvious gap thus filled by this study.

METHOD

Audience's perceptions of contemporary Nigerian painting were analyzed to determine how styles, subject matter and media and how it contributed to the effective communication in Nigerian painting. This study utilizes ordinal data using Likert's scale, which ranges between 1 and 5 for strongly disagree (1), disagree (2) uncertain (3), agree (4) and strongly agree (5) respectively. This was aggregated for all the respondents by computing the averages, which also range between 1 and 5 as for the individuals above. This was done by attaching statistical weights to the responses in order of importance. These weights were summed up and were subjected to descriptive statistics of mean and tabulation. Respondents' assessments of different aspects of audience's perceptions of contemporary Nigerian painting were based on eighteen variables which are broadly divided into three, namely style; media and subject matter.

This study is limited to analysis of paintings in Nigeria by Nigerian artists. There are several categories of artists in Nigeria. The paintings that were studied in this work were produced by professional painters from diverse tertiary institutions and geographical background in Nigeria, who have also distinguished themselves through practices and exhibition over the years both at home and abroad. The study covers the period from 1970 to 2010 (a period of forty years). The media in painting that the study concentrated on are: oil paint, watercolor, gouache, acrylic, pen and ink, pastel, ink and brush, beads and mixed media.

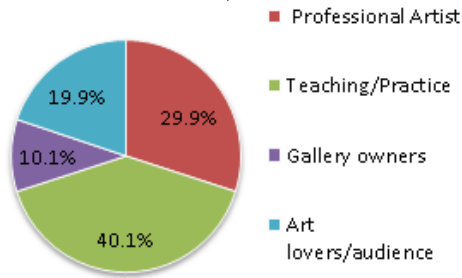
The perception of the audience was

measured based on the variables, emanated from Table 2 this includes style, subject matter, and media which enables effective communication and meaning in painting. The research question addresses how the audience understands the symbolic meaning and emotions of painting in Nigeria. The study was carried out in Lagos state, Nigeria. Lagos is the major commercial hub of Nigeria, where most of these art stakeholders reside were targeted as the sample frame for proper and comprehensive examination. Lagos State has evolved to be considered as the most urbanized and economic nerve center in Nigeria (Odu-mosu, 1999, p. 1). Furthermore, questionnaires were randomly distributed based on the geographical spread and training of the respondents (Table 1). The questionnaires were randomly distributed to graduate from various art schools, both in the teaching profession and professional practice. A total number of 350 questionnaires were distributed out of which 287 were returned for analysis. Therefore, 115 questionnaires (40.1%) were retrieved from artists, who combine teaching and practice, this is necessary because they constitute a larger population among the respondents. Full-time professional Artists returned 86 questionnaires (29.9%), and this could be attributed to the instability in terms of location of various professional artists, while 29 questionnaires (10.1%) were received from 37 registered gallery owners in Lagos State (Directories of galleries in Lagos). However, 57 (19.9%) questionnaires were retrieved from Art lovers. The selection of this category was based on those who collect paintings both in private and public sectors in Nigeria. As indicated in Table 1 below. The data obtained from the questionnaires were then analyzed to determine perceptions of effective communication in painting.

In order to achieve the objective of this study, the respondents were categorized into two: professional artists who are in full-time studio practice and those that are combining practice and academics.

Table 1. Questionnaire Distribution (%)

Audience	Frequency	Percentage
Professional Artist	86	29.9
Teaching/Practice	115	40.1
Gallery owners	29	10.1
Art lovers/ audience	57	19.9

Chart 1. Questionnaire distribution in the study area

RESULT AND DISCUSSION

The results of chi-square test for a relationship between socio-economic characteristics and audience perception revealed that a significant relationship was found between education level and audience perception of painting being an aspect of non-verbal communication as one of the best forms of communication and audience understanding of painting in terms of forms and colours as the primary contestant ($X^2 = 22.30$, $P = 0.034$) ($X^2 = 33.70$, $P = 0.01$) respectively.

Also, a significant relationship was found between the age and the way Nigerians perceive colour symbolisms as means of communication. ($X^2 = 34.53$, $P = 0.01$). In addition, age is also a significant factor to how symbolic and thematic characteristics of Nigerian paintings are well understood ($X^2 = 9.63$, $P = 0.65$) and the exposure of students (apprentice) to the relevance of communication in painting ($X^2 = 9.63$, $P = 0.65$). It is also revealed from the results of the finding that the descriptive details or title of all Nigerian paintings and the apprenticeship methods of training are influenced by age ($X^2 = 26.65$, $P = 0.013$) ($X^2 = 31.67$, $P = 0.00$) while the pictorial expression in the mind of the viewers and the ex-

pression of paintings to collage, mixed media and others are also influenced by age ($X^2 = 14.32$, $P = 0.28$) ($X^2 = 47.28$, $P = 0.00$). The results of findings in table 3 revealed that the audience perception is not influenced by gender or whether a professional or an art lover.

This study utilizes ordinal data using Likert's scale, which ranges between 1 and 5 for strongly disagree (1), disagree (2) uncertain (3), agree (4) and strongly agree (5) respectively.

This shows that gender as a factor does not affect the effectiveness of communication, that is, the transmission of emotional feelings of the artist through painting to the perceiving audience is not influenced by their gender. That is, the Female audience can equally understand the content of contemporary Nigeria paintings as their male counterpart. The responses when compared among male and female respondents are not significantly different. This implies that they perceive effective communication in the same manner; aside the fact that the percentage of male respondents are higher compared to the female respondents.

It was revealed from the findings of the study that there is a need to improve with the development of art education in Nigeria so that the appreciable understanding of painting forms could be better understood. Also, knowledge about perception and understanding of the content of painting does not have gender affiliation for effective communication to take place and practitioners in the field of art must adequately be guided or informed on stylistic trend in contemporary Nigerian painting irrespective of the age difference, so that the confusing nature of the content of painting would be clarified. Also, the level of education obtained by the audience does not have much to do with understanding of contemporary Nigerian painting but a better exposure to the issue concerning the stylistic development of Nigerian painting

Table 2 reveals that the respondents with university education spoke more af-

Table 2. Distribution of Respondents by educational levels

S/N	VARIABLES	UNI	POLY	NCE	SEC	Total	Average	X ²	P-Value	Remark
1	All Nigerian paintings are effective in terms of communication	536	151	09	60	756	2.6	16.2	0.184	Difference not significant
2	Painting as an aspect of non-verbal communication is one of the best forms of communication	656	147	14	61	878	3.0	22.3	0.034	Significant
3	Nigerian are strongly aware of colour symbolism as means of communications	537	120	08	58	723	2.5	14.9	0.247	Difference not significant
4	Audience in Nigeria are all aware of and look at painting	506	123	09	44	682	2.3	11.4	0.493	Difference not significant
5	All artistic spectators can decode the content of painting	347	101	11	58	517	1.8	14.2	0.290	Difference not significant
6	Communication is one of the functions of Nigerian painting	674	145	12	63	894	3.1	13.6	0.339	Difference not significant
7	Paintings that are produced from 1970 till date are expressive	589	125	12	55	781	2.7	11.2	0.514	Difference not significant
8	Stylistic and thematic characteristics of Nigerian painting are well understood	515	119	14	50	698	2.4	20.6	0.056	Difference not significant
9	Painting expressed in realism or naturalism styles are clearer in content and meaning	654	146	13	67	880	3.0	8.2	0.770	Difference not significant
10	Student / apprentices are adequately exposed to the relevance of communication in painting.	572	123	12	15	757	2.6	15.6	0.211	Difference not significant
11	All Nigerian painting should have descriptive details or title	660	145	16	71	892	3.1	11.7	0.472	Difference not significant
12	The apprenticeship method of training in art appears to be lost	490	114	08	57	617	2.1	10.8	0.597	Difference not significant
13	The individuality and identity issue in contemporary Nigerian painting seems to bring clarity of expression.	560	129	10	55	754	2.6	9.7	0.692	Difference not significant

14	Painting constitutes a veritable bridge between the inner and outer worlds of man	649	138	12	62	861	3.0	20.9	0.052	Difference not significant
15	A picture has a better and lasting impression in the mind of the viewer than verbal aids.	722	140	13	64	939	3.2	20.0	0.068	Difference not significant
16	Everybody is quite aware of painting as an aspect of art.	670	141	12	67	890	3.1	18.0	0.117	Difference not significant
17	People have the understanding of painting in terms of forms and colours as the primary content.	620	114	7	70	811	2.8	33.7	0.001	significant
18	Paintings done in college, mixed media abstraction, mono-media styles, realistic styles are well known to everybody.	441	71	4	47	563	1.9	12.61	0.398	Difference not significant

Table 3. Distribution of Respondents by Gender

S/N	VARIABLES	MALE	FEMALE	TOTAL	AVERAGE	X ²	P-VALUE	REMARK
1	All Nigerian paintings are effective in terms of communication	556	296	852	3.0	1.863	0.761	Difference not Significant
2	Painting as an aspect of non-verbal communication is one of the best forms of communication	572	306	878	3.1	3.320	0.506	Difference not Significant
3	Nigerian are strongly aware of colour symbolism as means of communications	472	261	733	1.6	2.859	0.582	Difference not Significant
4	Audience in Nigeria are all aware of and look at painting	441	241	682	2.4	6.002	0.199	Difference not Significant
5	All artistic spectators can decode the content of painting	407	215	622	2.2	3.879	0.423	Difference not Significant
6	Communication is one of the functions of Nigerian painting	602	292	894	3.1	3.339	0.503	Difference not Significant
7	Paintings that are produced from 1970 till date are expressive	525	256	781	2.7	5.641	0.228	Difference not Significant

Table 4. Distribution of Respondents by professional artist and art lover

S/N	VARIABLES	PROFES- SIONAL ARTIST	ART LOV- ER	TO- TAL	AV- ER- AGE	X ²	P- VAL- UE	REMARK
1	All Nigerian paintings are effective in terms of communication	317	536	853	3.0	2.265	0.687	Difference not Significant
2	Painting as an aspect of non-verbal communication is one of the best forms of communication	354	524	878	3.1	13.170	0.010	Difference not Significant
3	Nigerian are strongly aware of colour symbolism as means of communications	262	461	723	2.5	7.371	0.118	Difference not Significant
4	Audience in Nigeria are all aware of and look at painting	258	424	682	2.4	8.237	0.083	Difference not Significant
5	All artistic spectators can decode the content of painting	231	391	622	2.2	18.552	0.001	Difference not Significant
6	Communication is one of the functions of Nigerian painting	367	527	894	3.1	7.587	0.108	Difference not Significant
7	Paintings that are produced from 1970 till date are expressive	302	479	781	2.7	5.031	0.284	Difference not Significant
8	Stylistic and thematic characteristics of Nigerian painting are well understood	261	437	698	2.4	12.634	0.013	Difference not Significant
9	Painting expressed in realism or naturalism styles are clearer in content and meaning	347	530	877	3.1	3.849	0.427	Difference not Significant
10	Student / apprentices are adequately exposed to the relevance of communication in painting.	286	479	765	2.7	3.317	0.506	Difference not Significant
11	All Nigerian painting should have descriptive details or title	358	534	892	3.1	41.049	0.000	Difference not Significant
12	The apprenticeship method of training in art appears to be lost	235	434	669	2.3	6.014	0.198	Difference not Significant
13	The individuality and identity issue in contemporary Nigerian painting seems to bring clarity of expression.	296	462	758	2.6	5.516	0.238	Difference not Significant
14	Painting constitutes a veritable bridge between the inner and outer worlds of man	348	507	855	3.0	9.401	0.052	Difference not Significant
15	A picture has a better and lasting impression in the mind of the viewer than verbal aids.	366	573	939	3.3	3.187	0.527	Difference not Significant
16	Everybody is quite aware of painting as an aspect of art.	332	560	892	3.1	1.296	0.862	Difference not Significant
17	People have the understanding of painting in terms of forms and colours as the primary content.	307	504	811	2.8	1.661	0.798	Difference not Significant
18	Paintings expressed in collage, mixed media abstraction, mono-media styles, realistic styles are well known to everybody.	188	385	573	2.0	12.885	0.012	Difference not Significant

Table 5. Distribution of Respondents by Age Groups

S/N	VARIABLES	18-25yrs	26-40yrs	40-60yrs	>60yrs	To-Tal	Av-erage	χ^2	P-VAL-UE	REMARK
1	All Nigerian paintings are effective in terms of communication	401	391	43	03	838	2.9	11.903	0.453	Difference not significant
2	Painting as an aspect of non-verbal communication is one of the best forms of communication	395	413	55	03	866	3.0	13.492	0.334	Difference not significant
3	Nigerian are strongly aware of colour symbolism as means of communications	348	323	38	03	712	2.5	34.534	0.001	Significant
4	Audience in Nigeria are all aware of and look at painting	305	323	37	04	669	2.3	7.704	0.808	Difference not significant
5	All artistic spectators can decode the content of painting	322	358	30	02	612	2.1	28.004	0.006	Significant
6	Communication is one of the functions of Nigerian painting	394	423	59	04	880	3.1	10.606	0.563	Difference not significant
7	Paintings that are produced from 1970 till date are expressive	350	360	55	02	767	2.7	14.088	0.295	Difference not significant
8	Stylistic and thematic characteristics of Nigerian painting are well understood	350	360	55	02	767	2.7	28.190	0.005	Significant
9	Painting expressed in realistic or naturalism styles are clearer in content and meaning	333	316	41	03	693	2.4	9.633	0.648	Difference not significant
10	Student /apprentices are adequately exposed to the relevance of communication in painting.	396	413	54	03	866	3.0	55.753	0.000	Significant
11	All Nigerian painting should have descriptive details or title	360	358	37	0	755	2.6	25.650	0.012	Significant
12	The apprenticeship method of training in art appears to be lost	400	432	48	02	882	3.0	31.675	0.002	Significant
13	The individuality and identity issue in contemporary Nigerian painting seems to bring clarity of expression.	342	286	32	02	662	2.3	10.044	0.612	Difference not significant
14	Painting constitutes a veritable bridge between the inner and outer worlds of man	341	359	43	03	746	2.6	10.533	0.569	Difference not significant
15	A picture has a better and lasting impression in the mind of the viewer than verbal aids.	369	426	52	04	851	3.0	14.325	0.280	Significant
16	Everybody is quite aware of painting as an aspect of art.	412	458	54	04	928	3.2	18.881	0.091	Difference not significant

17	People have the understanding of painting in terms of forms and colours as the primary content.	418	413	47	04	882	3.1	19.939	0.068	Difference not significant
18	Paintings expressed in college, mixed media abstraction, mono-media styles, realistic styles are well known to everybody.	384	347	40	4	775	2.7	47.284	0.000	Significant

Table 6. Distribution of Respondents by degree obtained

S/N	Variables	Ph.D	Master	Bachelor	HND	NCE	OND	OL	Total	Average	X ²	P-Value	Remark
1	All Nigerian paintings are effective in terms of communication	07	41	592	73	05	46	82	846	2.9	45.180	0.006	Significant
2	Painting as an aspect of non-verbal communication is one of the best forms of communication	14	48	601	77	06	41	87	874	3.0	34.561	0.075	Difference not significant
3	Nigerian are strongly aware of colour symbolism as means of communications	12	45	493	63	03	34	78	728	2.5	22.333	0.559	Difference not significant
4	Audience in Nigeria are all aware of and look at painting	13	31	459	71	07	30	67	678	2.4	28.188	0.252	Difference not significant
5	All artistic spectators can decode the content of painting	09	22	424	41	03	33	80	612	2.1	54.220	0.000	Significant
6	Communication is one of the functions of Nigerian painting	17	55	640	81	06	44	81	924	3.2	30.558	0.167	Difference not significant
7	Paintings that are produced from 1970 till date are expressive	14	43	531	71	08	41	72	780	2.7	41.147	0.016	Significant
8	Stylistic and thematic characteristics of Nigerian painting are well understood	09	33	481	64	02	36	66	692	2.4	39.062	0.027	Significant
9	Painting done in realistic or natural styles are clearer in content and meaning	07	46	598	82	07	36	91	877	3.0	21.570	0.605	Difference not significant
10	Student / apprentices are adequately exposed to the relevance of communication in painting.	11	34	547	64	03	34	68	761	2.7	40.178	0.020	Significant

11	All Nigerian painting should have descriptive details or title	15	41	613	77	04	43	96	889	3.1	24.776	0.418	Difference not significant
12	The apprenticeship method of training in art appears to be lost	08	34	456	51	04	36	76	665	2.3	48.908	0.002	Significant
13	The individuality and identity issue in contemporary Nigerian painting seems to bring clarity of expression.	14	39	525	73	03	32	72	758	2.6	33.884	0.087	Difference not significant
14	Painting constitutes a veritable bridge between the inner and outer worlds of man	16	47	585	77	03	39	90	857	3.0	26.987	0.305	Difference not significant
15	A picture has a better and lasting impression in the mind of the viewer than verbal aids.	22	51	648	80	03	44	87	935	3.2	18.956	0.754	Difference not significant
16	Everybody is quite aware of painting as an aspect of art.	19	42	613	74	04	42	94	888	3.1	22.685	0.538	Difference not significant
17	People have to understand of painting in terms of forms and colours as the primary content.	18	36	561	59	03	36	95	808	2.8	38.421	0.031	Significant
18	Paintings done in college, mixed media abstraction, mono-media styles, realistic styles are well known to everybody.	07	22	418	36	0	21	65	569	2.0	37.791	0.036	Significant

firmatively than other educational groups, as regards effectiveness of communication through painting. This is followed by the graduates of polytechnics and amazingly followed by secondary school leavers. The reason for this pattern may be the numerical composition of the respondents which had favoured the groups in the listed order. Another reason may be the difference in art inclination (professional/art lover dichotomy) even among the educational groups. It is important to state that though there are relative differences in the responses of the different educational groups, for some four variables, in particular, the

differences in the responses are not statistically significant. Most of the respondents support painting as an effective non-verbal communication. The responses when compared among the educational groups are significantly different from one another. This implies that while some spoke in support, others responded against. The reason advanced for the difference in the responses in this study is their level of education. In other words, advancement in art education influences people in the understanding of the works of painting. In particular, seeing painting as one of the best forms of communication, in understanding the

stylistic and the thematic characteristics of contemporary paintings, seeing painting as a connector of the inner and outer world of a man and the understanding of paintings in terms of forms and colours are functions of educational level.

Gender factor was also considered to determine effective communication in painting. The chi-square and P-values of the test of difference as associated with the gender rating are presented in Table 3. What you see stays more in your mind than what is being described through verbal communication. This could be because title given to a painting serves as a guide or tip to the understanding of the content of a painting. However, some titles often go contrary to the visual message of some painting. Painting as an aspect of non-verbal communication is one of the best forms of communication. It also receives a certain level of agreement from both respondents. The possible reasons for divergent opinions might be because the two categories of respondents are not equal in population size. Art lovers are greater in number than professional artists that responded to the variable. Also, it could be due to the fact that art generally is a universal language of communication which should be understood by everybody irrespective of their inclinations. Another variable that received divergent views from the two categories of respondents is that all artistic spectators can decode the content of painting in Nigeria. Those that spoke against this variable might be considering the post-modernism characteristics of painting which enable each artist to go individualistic in style rendition which often times create difficulty in decoding the content of such painting. Different age groups were also used to measure the variables as regards the effective communication in painting as been shown in Table 5. This shows the respondents' views about different aspects of painting, and the test of variations across the age groups. The relative differences based on the degree obtained are statistically significant in about six variables (1), (5), (8), (10), (12) (17), in particular. Some of

the respondents spoke in support of these variables while some stand against it. This could be as a result of different exposures of different levels of the degrees obtained.

CONCLUSION

This paper has shown that audience perception of painting in Nigeria symbolizes the intended message that codifies meaning and expression of emotions of an art piece. It observes that painting is a means to convey a wide range of stories, emotions, and feelings. Painting in Nigeria is a nonverbal means of expressing an idea creatively through colour, light, size, depth, and textual gradients. Effective Communication in visual studies and painting, in particular, depends on the understanding of the message being passed through the adequate use of style, media and subject matter between the Artist and the audience.

REFERENCES

- Adeniji, A. A. (2004). Discourse Analysis of Convocation Speeches of Two Selected Nigerian Universities. Unpublished M.A. dissertation. Department of English, University of Ibadan.
- Babajide, A. (2000). *Studies in English Language*; Ibadan: Enicrownfit Publishers.
- Barber, C. (1964). *The Story of Language*, London: Pan Books Ltd.
- Cleaver, D. (1966). *Art: An Introduction*, Harcourt Brace, and World Inc.
- Davidson, M. (2003). *How to Draw and Paint Texture*. Quarto Publishing Ltd
- Folorunso, F. C. (2001). Visual Art and Communication Technology: Reshaping Nigeria's Development in the New Millennium. *Jindest*, 2(2), 25-32.
- Harrigan, C. (2007). *Abstract and Colour Techniques in Painting*. London: Anova Books Company Ltd.
- Hill, E. (1966). *The Language of Drawing*. Englewood cliff: N.J. Prentice.
- Getlein, M. (2002). *Living with Art*. New York. McGraw-Hill Higher Educa-

- tion.
- Igboanugo, P. (1976). Home to Christopher Okigbo, an Exhibition by Obiora Udechukwu. *Nigeria Magazine*, No. 120. pp. 22-28.
- Kalilu, R. O. R (1999). *Fundamentals of Drawing*. Ogbomoso: Department of Fine and Applied Arts, Lautech.
- Lamidi T. (2000). *Language, varieties and context' in Babajide A.O. (ed) studies in English Language*. Ibadan: Enicrownfit Publishers.
- Odumosu, T. (1999). Location and regional setting of Lagos State. In Balogun Y., Odumosu T., Ojo K. (ed). *Lagos State in maps*. Ibadan: Rex Charles Publication and Connel Publications.
- Oladosu, I. (2003). *Review of Basic Concepts in Communication*. Ogbomoso: New Age Publications.
- Oyewo, Y. (2000). Human Communication: An Introduction in Babajide A.O (ed) *Studies in English language*; Ibadan: Enicrownfit Publishers.
- Tracii, H. (2010). What is verbal communication. Retrieved from <http://www.Livestrong.com>
- Woods, H. T. (2011). The Factor of Drawing in Visual Communication in Nigeria, (1998-2008). An Unpublished M.Tech. *Thesis* in the Department of Fine and Applied Arts, LAUTECH, Ogbomoso.