Visual Art as an Expression Tool in Communication

By

Maria Akuejeozi Mbelu
Department of Fine and Applied Art, Faculty of Humanities
Ignatius Ajuru University of Education, Rumuolumeni, Rivers State

Chinedu C. Chukueggu
Department of Fine and Applied Art, Faculty of Humanities,
Ignatius Ajuru University of Education, Rumuolumeni, Rivers State

&
Sotonye Allen Orubu
Department of Fine and Applied Art, Faculty of Humanities
Ignatius Ajuru University of Education, Rumuolumeni, Rivers State

Abstract

Visual art plays a very crucial role in communication and often act as an alternative to other languages. While language communicates through words, visual art does it through forms, shapes, lines, colours, fashion and style. Visual art language can be perceived via forms, motifs, symbols, signs, designs, colours, textures, lines, textile and fashion etc. For instance, symbolic Ankara textiles prints go beyond mere pleasant looks, fashion and apparels. They are equally tools for visual expression through, communication, statements at events and ceremonies. The nature of visual art and its role in the society have been subjected to various interpretations. Some view visual art as a kind of personal therapy, others as a vehicle for political expression and a catalyst for social and political change. All these are forms of communication and they contain the same truth as languages. Today, in Nigeria, visual art instruction has been so narrowed down in the school curriculums, such that the subject is no longer regarded as an important school subject. This, in effect, diminishes the importance of visual art in the Nigerian society and thus, limits its appreciation as a

communication tool. The aim of this study is therefore to showcase the importance of visual art as a means of communication and ready tool for mass mobilization. The same ways, spoken or written words as a language, for example, are used as a means of communication, visual art likewise, perform similar functions in communication.

Key words: Visual art, Fashion, Communication, Symbols, Signs, Mobilization, Information, expression.

Introduction

The position of visual art in the socio political economy of the nation, regarding communication cannot be over emphasized. Visual art as a means of communication affect society at large. In this regards Dumbadze and Hudson (2013) posits that *"even as artists, art historians, critics and theorists sought to complicate* the *register of aesthetic judgement by linking its formal pronouncements to context, politics and history, the fact remains that 'form' remains everywhere."* For instant symbolic Ankara textiles prints go beyond mere pleasant looks and apparels. They are equally tools for artistic expression through, visual communication, fashion, styles and symbolic statements at events and ceremonies, with their identities in styles and philosophies.

To a layman, visual art is just drawing but to an artist it is a medium of expression, which can have both intrinsic and extrinsic value. Visual art is the art appreciated by sight these includes painting, sculpture, textile, ceramic, graphics, fashion etc. expressed through the instrumentality of forms, symbols, signs, designs, colours, textures, lines, shapes, motif, etc. It is an integral part in the process of living. The act of forming the image of man is art. Visual art encompasses all the fundamental aspects of life and living, starting from our environment, to our hair do, from the dress we wear, to the shoe on our foot. It has the power to both represent reality and express it. Visual art and fashion is a universal bond and language among all cultures. In this respect visual art is bonded to human conditions and is a reflection of the cultural fibre of the society.

The aim of this study is to showcase the importance of visual art and fashion in communication, information dissemination and ready tool for mass mobilization. These can be seen in different types of non- verbal communication and behaviour which includes facial expressions, positives gestures, signs and symbol, style of dress and apparel etc. The most direct contact with mind is through the eye. Hayakawa and Hayakawa (1992); opines in this regards, that *"our visual experience of the world is so profoundly influential that it constitutes a nonverbal language, all on its own."* Words and visual art are two different languages, talking about visual arts with words is always an act of translation and is one step removed from actually experiencing art. Udenta (1998) opines that *"effective communication is usually the result of a careful selection of the appropriate medium or a combination of media available."* The same way language is used as means of communication likewise art perform the same function of communication in different forms. Art as propaganda play a significant role in communication under informal illiterate population. Like in churches, biblical stories are told in art languages in the form of signs and symbols to inform the believers. Graphic artist uses their art to convey and influence the political, social and commercial advert through visualisation to sell a product or a candidate. Dress and apparel speaks about the people and their culture. Visual art plays a very crucial role in communication and often act as an alternative to languages while languages communicates through written or spoken words, visual art does it through form and shape. Rezeide (2016) opines that "*communication is the art or process of using words, sounds, signs, symbols or behaviours to express or exchange information, express ideas, thought, feelings to someone else."*

Representation and Expression of art in Communication

Osborne, H. (1970) opines that "to recognise the meaning of art there should be an appreciation of the properties of representation and expression, through which the meaning, understanding and the aesthetics of art becomes clearer". This involves the study of emotions involving the psychology, sociology and philosophy of art. The philosophy of art analyses the quality that we call beauty and its locus, which includes the sensation of pleasure, enjoyment, disturbance, or meaning people can experience in viewing works of art. Aesthetic content of what other artists have created is analysed through its intrinsic and extrinsic value of representational art associated with its semiotic rendition. To represent is to bring to mind by

description. Art can be said to be similar to language and it is to be understood in the same manner as language is understood for example, in scenery painting if the majority of the pictures are about entirely imaginary people, scenes and episodes, there would be no difference from literature in which language is also used to describe purely imaginary subjects. This relationship between a work of art and its subject captured in the word 'about' is something representational.

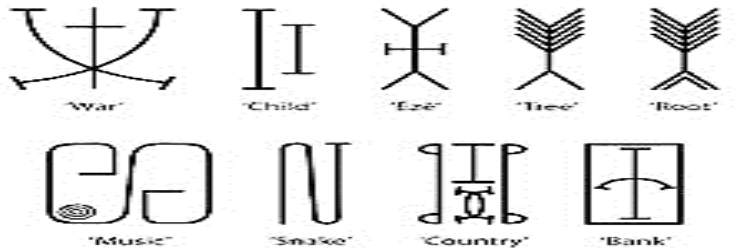
Nature of Art and its Role

The nature of art and its role in the society have been subjected to many interpretations; some people have seen art as a kind of personal therapy, others as a vehicle of political expression, culture, religion and a catalyst for social and political change. All these are forms of communication and they contain the same truth like other written languages. Art is the ultimate language in image form and shapes. Images are universal language that is timeless, it erases all linguistics barriers both for literate and illiterate, anyone can flow with it even those who can't draw are able to distinguish and recognise line, shape, colour, figures, symbols and signs. Though art instruction has been narrowed and looked down in most schools curriculum and thus not regarded so much in the society like other subjects and disciplines and because the importance is not loud, many could not understand the language. Hayakawa S, I and Hayakawa A.R. (1992) suggested that *"the language of vision determines, perhaps even more subtly and thoroughly than verbal language, the structure of consciousness. The most direct avenue to the mind is through the eye; our visual experience of the world is so profoundly influential that it constitutes a nonverbal language all on its own."*

Art has the ability to make something out of another by shifting its function. It is the mental development and expression of thoughts and ideas through signs and symbols, shapes, form and texture using illustrations. It is a universal language and the first means of communication even at kindergarten level. Words and visual art are two different languages, talking about visual arts with words is almost an act of translation and is one step removed from actually experiencing art. Udenta (1998) argues that, *"effective communication is usually the result of a careful selection of the appropriate medium or a combination of media available."*

Visual art involves the act of drawing, graphics, painting, sculpture, textile, product design, ceramics, etc. All these make art a very significant tool for communication, mobilization and essential for visual experience. Words used to describe that experience are simply a means of discussing the nature of our perceptions. Words help us to analyse and understand the infinite ways in which artist construct visual forms. Art language is a "form" which serves as a means of easy and free communication among peoples of all ages, cultural and linguistic differences. Duane and Sarah (1994) opines that, *"art is the quality production or expression of what is beautiful, appealing, or of more than ordinary significance. A work of art is the aesthetic expression of an idea or experience formed with skill through the use of a medium."*

In Nigeria for example symbols were commonly used to convey information either on the wall or on the body of individuals. Uli, igbo traditional art is one of this kind. Uli is the name given to the traditional symbolic art drawn by the Igbo people of Nigeria on their body and walls of their houses; it is a flat linear decorative style of art. It has both cosmetic and communicative essence. It is usually practice by the women folk. It is an art form in which the artist intent is to convey a concept and message relating to perception which results in abstract and non-figurative representation. Uli traditional artist have since the ages developed different motifs in symbolic form which are linear in style to communicate.



A medium is a particular material, along with its accompanying technique. (The plural is media) used by the artist. Duane and Sarah (1994) opines that, *"art can inspire, beautify, inform, persuade, entertain, and transform, and it can also deceive, humiliate, anger and arouse our emotions, spark our imaginations, delight our senses; lead us to think in new ways, and help each of us develop a personal sense of truth."*

A given work of art may serve several functions all at once. Art is self-expression and a great deal of our expression is visual thinking. Artist expression is the fixing of an image whether abstract or real on paper, canvas or board with colours, pigments or pencil, it is one aspect of an act of artistic creation and the formation of this image is determined by the artist's mental and emotional response as well as by the artist choice of media and manipulation of tool. Expression is determined by the quotient creativity of the artist. To visualize is to use imagination and visual memory to consciously preview events or plan before they occur. The process of visualization provides a means by which ideas images and goals can be materialized.

. Many people though cannot understand the language of the artist any better than the equations of the physicist or the formulae of the biochemist, every field has its own language that must be learned before one can become conversant, and art is no exception. Art helps to shorten a language that is used to deliver a message into a small drawing. Duane and Sarah (1994) opines that *"the language of visual experience considers-The fact that hand writing which is art, is sometime accepted as legal evidence in court, and cartoonist communicates to the audience the passage of time and movement through their art thus this language looks at how colour affects emotion."*

Art has its special language, with a vast array of forms, concepts, terminologies and self-expression uniquely designed for understanding it with variation of concepts. Artist select media that best suit the ideas and feeling they wish to present. When a medium is used in such a way that the object or performance contributes to our understanding or enjoyment of life we experience the final product as "art". When people speak of the visual arts, they are usually referring to fine art and applied art". These terms are used to distinguish the two basic types of artistic intention. Fine art refers to art created for purely aesthetic expression, communication or contemplation. Painting and sculpture are the best known of the fine Arts. Applied art being described as aesthetic values used in the designing or decoration of utilitarian objects. Textile, graphics, ceramics are equally best known as applied art. Each art form is perceived by our senses in different ways, yet each grows from a common need to give substance to feelings, ideas, insight and experiences. This can be seen in drawing, painting, sculpture, film making and architecture.

Most times our communications are verbal and any single medium of expression has its limitation. Certain ideas and feelings can be communicated only through visual form while other insight can be expressed only through music. Art language is derived from elements of design which include line, shape, texture, colour, value. Ocivirk, B. Wigg S. (1981). *"To approach art from the angle of expressing meaning and ideas, there is need to know something of the ingredients or components that make up a work of art.* These components are the subject, the form and the content (meaning of a work of art)."



Motif as a Communicative Tool

Designed fabrics with symbolic names, are named after the motif on the fabrics which equally serve as a communicative tool. Motifs are objects use to design fabrics; they can be natural, manmade or abstract objects. This decorative objects are given names which are suggestive of their appearance and communicative tools. All these names have ethnic and philosophical meaning. These names are giving by the local women marketers, retailers, consumers and sometimes manufacturers, most times to place the fabric on high grade point of value to attract interests. Typical example is the Ankara print also known as African print, the motif most times goes with symbolic, cultural undertones, the end use and fashion in vogue, and each of the motifs used to design the fabric goes with symbolic name tag that gives value to the fabrics. Most time these names are given in Igbo language, English, or `broken English' and other African names. Such name includes, *Kilikili Star* (little little star) *Mgbolodi* (Water leaf), *Broken plate, Akpilikpazu* (scales Fish), *Omaba* junction, English gold, *Onigboagidi, Akigwe* (The hand of a King), and Heavy rain, Horse Step, *Njikoka, oje-eze,* One thousand blocks, Opener, and so on.Oyairo (2020) stated that, *it is good to know that some names that were given to these Ankara also known as African prints even suggest a popular proverb, a statement and an important personality or even*? Thus, a communicative tool to the onlookers. According to a study, some wearers of African prints even use the

symbolisms of the pattern as a form of visual communication. The fabrics are categorized according to quality of production and most of the time each nametag with the same adapted motif has two qualities for different classes of people. Hence the fabrics are named for grading and high monetary values. Hallet and Johnston (2004.p.8) stated that *"fabrics are incredibly, powerful, as strong visual indicator of a brand identity."*

Fashion and style are known for its intricate composition of design that portrays the historical culture and tradition of people, thus play the communicative role of knowing without word. Oludon (2020) stated that *incorporating symbolic motifs to our design makes it more personal and stylish which is also a form of communication.* Therefore, the paper seeks to bring out the conscious use of the imagination in visual art in production of designed motifs intended to be contemplated or appreciated as in the arrangement of element of designs to form a communicative tool. This will bring out the expressions from the symbolic motif design, by pinpointing, grouping, representing, estimating, and establishing the understanding of these artistic designs with particular reference to those fashion and styles. Wood (2010) states that, *the multitude of materials, techniques and patterns can be harnessed by the textile artist in a structured yet creative way, in much the same way as an illustrator, sculptor or other visual artist does.*

Furthermore, this paper is intended to bring to limelight the inert communicative tools in fashion and style and showcase that these artistic qualities in their motifs can equally be used as a statement in occasions and tool for communication. When it comes to African fashion, the imperfections of African prints are considered unique and beautiful, along with textile's origins and colours.

Aesthetics and Language of Art in Communication

According to Brooke (1999), he stated in his paper that there are two ways in which art can affect us. The first is that art can be symbolic of things in the world that we name. Emotional issues, political issues and personal issues can all be communicated and reflected in a work of art. He said also that there are two theories about such a translational theory of art; the first says that the feeling or meaning of the work came first and the work was then created to represent that meaning. Somehow it produced a "thing" inside us which cannot be linguistically

referred to. Here is where there is a parallel to Wittgenstein's private language argument. Like a private language, art is a medium through which inner sensations are "named." My point of contention with drawing such a parallel, however, is that a private language, by definition is a linguistic concept, whereas aesthetics is not meant to be so. Although it will be proven that a private language cannot exist, I do not think that a non-linguistic aesthetic meaning also cannot exist. The other translational theory claims that meaning is inherent in a work of art and that a sensation is produced, but that sensation is not independent of the work itself. Wittgenstein rejects the idea that the meaning lies outside aesthetics using reasoning similar to that with which the referential theory of Language is rejected. In some way art must have ostensive definition.

The second way in which art can affect us is in a way that we cannot talk about. This idea is paradoxical and difficult to grasp because although it exists, it is not really comprehensible in terms of our minds. Brooke stated that, the symbolist movement in art is comparable in many ways to the referential theory of language. It relies on translational model for interpreting a work of art, similar to the picture theory of meaning. In the translational model the medium is subordinate to the emotion it is trying to portray. Creating a work of art begins with an idea, an inner emotional experience, the painting, music, poem, dance or whatever form then becomes a symbol for that experience. As a result of this model we do not look at the creation, but look for the underlying "emotive significance." Hagberg (1995). The physical creation of art becomes the evidence for the inner aesthetic meaning and our task is to interpret this meaning.

Surely most people have had the experience of having a thought that they cannot articulate and turn into language.

Here is where the problems of the private language argument begin to pile up. The first is that because "S" cannot be defined, it becomes instantly subjective. When one focuses on the sensation he termed "S" how can he be sure the next time he has the same sensation that it is, in fact, the same sensation? Furthermore, it seems to be rather paradoxical, because once the sensation is understood, so that the person having it then knows what "S" stands for, it has become defined and can

no longer be thought of as private, except in that sense that its holder chooses not to share it with the public.

The premises of the private language argument can be extended to the study of aesthetics. Art seems to be a paradox; it merges the private, phenomenological internal objects called emotions with physical objects located in the public for viewing. By this definition, the concept of art can hardly exist ontologically and yet works of art exist empirically in the world. Here we make reference to the concept expounded in the private language argument: that the artist can have an inner mental entity private to her that she expresses through art (which becomes the private language of art).

Conceptual Framework

Analysing, the Role Visual Art Play in Communication

Visual art, a non-verbal method of communication play a great role in the area of information technology, expressions, signs and symbols. Art can inspire, beautify, inform, persuade, entertain etc. every field has its own language that must be learned before one can become conversant in it, Art is no exception, it is a language that is not made up of words that can be "read or memories, nor can any words effectively parallel the expression of a work. Art in terms of words are made up of adjectives rather than nouns, instead of telling us what things are, it would be telling us about their special qualities. A piece of information can be passed to a recipient through a work of art using icons, symbols, signs integrated in information technology employing element of design like shape, line, dot, texture, colour instead of using word thereby saving time and strength. Aniakor, C (1991)opines that, *"the artist has to protect and preserve the humanity of his society if need be by challenging prevailing orthodoxies''*

Thus, all these forms/shape are artistic impression that communicate both to the educated and uneducated.



Through the art of symbols and signs commuters are able to understand the right direction and road to use without written word thereby making communication easy. Facial expression and gesture are responsible for a huge proportion of non-verbal communication. Expression and feeling can be communicated using mobile phone with nonverbal language like facial expression, icons etc. Consider how much information can be conveyed with a smile or a frown.



Colour and Communication

Equally art plays its role in communication through the use of colours which is one of the elements arts. It is one of the most expressive elements. Its quality affects our emotion directly and immediately. It is the element of form that arouses universal appreciation. It affects us directly by modifying out thoughts, mood, actions and even our health. Psychologists and designers of schools, offices, hospital and prisons acknowledge that colours could affect our work habits and mental conditions. *Foster, k.(2017)* opines that, *"colour is one of the most fascinating elements of art. It functions alongside line, shape, form, value, texture, and space to create dynamic meaningful works of art."*

Hence, artists communicate through colours. Information is communicated to the road users through colours, without written or spoken words. Traffic movement are controlled by the colours of the traffic light for instance Red signifies Danger "don't move" Green signifies life "go yellow means cheer up and get ready. Thus, there is a relationship of colour to mood for instance blue signifies subdue while strong light gold shows magnificent. Purple is often associated with royalty but black is often interpreted as evil. Thus, colour has communicative potentials as a function. Foster, K.(2017)suggested that, *"more than any other element, colour shapes the way we see the world by evoking emotion, it can be stimulating calming, unsettling or mysterious."*

Symbols that instantly communicate important information without words have met the needs of travellers in foreign countries. Symbol is an identifying mark

based on pictorial. Business and other organization are made known to the public through the use of logo – which is the key element in a consistent design program, making public to recognize and understand what the organization is selling or promoting, without word. The purpose of visual arts is to educate the illiterate and enlighten the literate. Thus, visual art is usually use for instructions instead of words which is often more easier to sight, observe, which only the literate usually understands for instance in traffic signs were only word are used. Works of art play a great role in information designs which include diagrams and other visual explanations such as pictograms and ideograms thereby communicating without words.







Dumbadze and Hudson (2013) opines that *"communication of a communicability, self-opening and concealing a paradigm of human activity and life without a specific end in mind, that's the work of art."*

Artists play a great role as communicators or as conveyors of information. Artist intention and feelings are made known to their audience through their artistic messages by means of two and three dimensional objects, performance or sound. Artists often feel more comfortable explaining themselves through paint or movement than through written and spoken language. A poster designed by a graphic artist is also a nonverbal language use for effective way to convey message in a flash. Medley, S. (2012)." opines that "a poster is a concise visual announcement that provides information through the integrated design of typographic and pictorial imagery."




The creativity of a poster designer is directed toward a specific purpose, this may be to advertise or persuade. In advertising, the arts frequently work together.

Television advertising is a kind of operative art form that calls upon writers, musicians, and actors as well as directors, camera operators, and graphic designers. In printed advertisement, a writer, a designer and often an illustrator or photographer work as a team.

Art is a universal bond and language among all cultures. It is timeless and unlimited aesthetic journey of discovery a form that represents and sends message. Bernstein, J.M. (1993) argues that *"what is significant about autonomous art, then, is its functional capacity for altering inter subjective relations and releasing the communicative potential repressed by capital's intrusion into artistic distribution and reception."* This form comes out as aesthetic end product known as art which is an aspect of representational art. Johnston, A. and Hallet, C. (2010) opines that, "Art is bonded to human conditions and is a reflection of the cultural fibre of the society. For instance, clay pertains to container, wood to furniture, fabric to clothing and textile, metal to tool, Jewellery and adornment, this are forms of representation."

Fashion and Style as a Communicative Tool

Nigerian textiles and fashion apparel go beyond mere pleasant looks; they are tools for social art and symbolic statements at events and ceremonies, with their identities in styles and philosophies. Thus, a language is communicated. According to Hallett and Johnston (2004, p.8) "in contemporary life an ever more sophisticated and growing range of fabric and textile design expresses the complex language of fashion. Each of them strives towards a peculiar cultural ideology, ethnicity and ethno-aestheticism. Onabrakpeya (2012.p21) points out that *"what we wear speaks millions about who we are, the study of textiles, their design and dress styles easily reveal a peoples history."* That's communication through visual art. Clearly, Nigerian textile and fashion impacts heavily on social art and economic activities within the country. Their origins are traceable through the statements communicated subtly in these arts and this serves to establish a force of unity.

Cultural and philosophical undertone has a highly influential attributes that contribute to the communicative and social art with peculiar characteristic derived from the artistic contribution of these cultural textile and fashion apparel through developmental impact in contemporary fashion. In most Nigerian Communities, textiles design and fashion go beyond mere aesthetics; they represent tools for

deeper social art and convey symbolic statements at events and ceremonies. In Igbo society, there are many cultures and traditions as well as different styles of dressing. Each group has its uniqueness in the areas of textiles design, clothing, fashion, religion, and education and the same time communicates the ideology of each group. These differences help to distinguish one culture from another. Onabrakpeya (2012) opines that *"textile and their use as dress in fashion is foremost in the expression of a people's identity."*

For instance, textile art of fashion in Igbo society may be classified into three categories including indigenous royal ceremonies *(ozo-title taking, offalla festivals, iwa-ji* ceremonies, *kingship coronation,* etc).There are also social ceremonies such as (*birthdays, wedding, burials*).The third categories would include socials art like (*asoebi- family uniform and religious ceremonial dressings*). Usually, the accessories worn by an Igbo person speak volumes about the occasion and the personality of the wearer, thus a message is being communicated. Okwo(1997), states that "every group of persons that exist has something unique about them both in their clothing, fashion, religion system, education and communication style, both in the developed and underdeveloped societies. These put together make up and communicates what is known as culture and traditions of such people."

Conclusion

Visual art in Signs and symbols are very significant tool for information dissemination; they are also a good substitute for words in announcement, entertainment, culture, tradition, instructions and warnings. Art works is often easier to see, observe and understand unlike words which only the literates understand. From this study it can be deduced that the role art play in communication cannot be underestimated, making it a valuable discipline and subject that should be learned and appreciated by all. Thus, through artistic presentation, information often becomes more emphasized and memorable than it would have been through other means alone. Therefore, art play a great role in communication and can be seen as an alternative to languages and a great access to improvement of a nation's socio- political and economic development of a country while languages communicates through written or spoken words, visual art does it through form, shape, fashion and style. There would be no difference

from literature and art were words are used to describe purely imaginary subjects. Thus, visual art play a great role in communication.

Recommendations

Visual art has been narrowed down in the school curriculum and thus not recognized so much in the society like all other subject and because the importance is not loud, many could not understand the language, which makes the dynamism of development through the influence of communication ineffectual. In this approach, there should be an awakened in art and design skills to achieve the desired work of art, ideas, representation, expression and appreciation. This can be done by creating a dynamic school's curriculum that will reactivate, inform, and educate the students about the usefulness of art from kindergarten to university. Creating an empowerment and motivational programs for students and artist discussing what the artists have created (historical and contemporary). This will encourage individual direction and the development of personal imagery and also allow for experimentation, trial and error. Thus, challenge the imagination, the intellect and an artistic sense of an art critic, through responsive and Intellectual attributes.

Arts which include painting, sculpture, textiles, graphics, modeling, designing local material utilization, bead making, folk-art, craft and fashion etc. has the ability to make something out of another by shifting its function. It makes students and artist to be original, experience new ideas and also make them express themselves through creativity. Art has a long way in the mental development of these children through skillful expression of their thoughts and ideas. Thus, art is a universal language and is the first means of communication at kindergarten level. And this is done using visual images as illustration. Through this process, the children cultivate the interest in creativity and ideas, which simultaneously affects every area of the child's development, thus affecting the child's area of discipline which tends to make the child a complete adult in perceptual, culture and artistic experience. Therefore, Visual arts, signs and symbols in particular, as a means of communication, information dissemination and available tool for mobilization cannot be overemphasized. The same way English language for example is used as means of communication likewise art perform the same function of communication in different forms, thus should be encouraged in schools and colleges.

References

Bernstein, J.M. (1993). The fate of Art: Aesthetic Alienation from Kant to Derrida and Adorno. Blackwell Publishers. Oxford London.

Dumbanze, A. and Hudoson S. (2013). *Contemporary Art 1989 to present*. John Wiley and Sons. Inc.

Duane and Sarah(1994) *Art forms*: An *Introduction to the VisualArts*. 5thEdition. Harper Collins College Publisher

Duane and Sarah (1994) *Art forms*: An *Introduction to the VisualArts*. 5thEdition. Harper Collins College Publisher

Duane and Sarah (1994) *Art forms*: An *Introduction to the VisualArts*. 5thEdition. Harper Collins College Publisher

Google search. Emoji meaning; lists. Smiley. https//emojipedia.org.

Google search. Road Signs. Traffic safe. www. Road. sign.uk.com.

Google search. Aniakor, C.(1991).Uli traditional Igbo art.

Hagberg, G.L. (1995). *Art as Language: Wittgenstein, Meaning and Aesthetic Theory*. Hhaca: Cornell University Press.

Hallet, C., Johnston. A. (2004). *Fabric for Fashion: A Comprehensive Guide to Natural Fibers*. London: Laurence King Publishing.

Hallet, C., Johnston. A. (2004). *Fabric for Fashion: A Comprehensive Guide to Natural Fibers*. London: Laurence King Publishing.

Hayakawa, S. I. and Hayakawa, A. R.(1992). Language in thought and action.

Hayakawa, S. I. and Hayakawa, A. R.(1992). Language in thought and action.Fifth Edition. U.K

Johnston, A. and Hallet, C. (2010). *Fabric for Fashion*: A comprehensive guide to national fiber. Laurence King Publishing Ltd. London.

Johnston, A. and Hallet, C. (2010). *Fabric for Fashion*: A comprehensive guide to national fiber. Laurence King Publishing Ltd. London.

Medley, S. (2012). The Picture in Design: The Image. Common ground publisher. UK.

Ocivirk, B. Wigg S.(1981). Art Fundamentals: Theory and Practice 5th Edition. Publishers WM.C. Brown College Division.

Oludon, (2020). Pinterest. 26 Ankara Home Décor. Ideas/African inspired décor, African interior, and African home décor.

Onobrkpeya, B. (2012). Bruce Onobrkpeya's Textiles and Dress History and usein the Niger-delta. Nigeria**:** Edited by Ebiegberi Joe Alagoa, Abia.

Onobrkpeya, B. (2012). Bruce Onobrkpeya's Textiles and Dress History and usein the Niger-delta. Nigeria**:** Edited by Ebiegberi Joe Alagoa, Abia.

Osborne, H. (1970). *the art of Appreciation: the Appreciation of the Arts/4*. London Oxford University press. New York. Toronto.

Oyairo, M. (2020). African Prints are more than a fashion statement. https://www.oludu.com

Udenta, F. (1998) IMT Journal of communication Arts. Vol

Woods, K. (2010). *Creative Textile Art*, Techniques and Projects. A & C Black Publishers Limited, 36 Soho Square, London WID3QY. www.acblack.com. ISBN 978-1-4081-2339-3