

SANGO! VENGEANCE AND FIRE IN THE AGE OF BETRAYAL

BY

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**A PROJECT WRITTEN IN THE DEPARTMENT OF FINE AND APPLIED ARTS,
FACULTY OF ENVIRONMENTAL SCIENCES, UNIVERSITY OF BENIN, BENIN
CITY, IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD
OF THE DEGREE OF BACHELOR OF FINE AND APPLIED ARTS**

(B.A) FINE AND APPLIED ARTS

DECLARATION

I, DANIEL JOHN SEUN, with the Matriculation Number ENV2204886, hereby declare that this project was carried out by me in the Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Benin, in partial fulfillment of the requirements of B. A, in the Department of Fine and Applied Arts, further declare that this work was not submitted for the award of any other degree in the above-named institution or any other institution.

Signature

CERTIFICATION

We, the undersigned do certify that this work was carried out by Seun John Daniel with Matriculation Number, ENV2204886, of the Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Benin, Benin city. This work is adequate in scope and qualities for partial fulfillment for the award of BACHELOR OF ARTS (BA) DEGREE of University of Benin.

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Date

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TABLE OF CONTENTS

Title page	i
Declaration	ii
Certification	iii
Dedication	iv
Acknowledgements	v
Abstract	viii

CHAPTER ONE: INTRODUCTION

1.1 Background to the study	1
1.2. Statement of the problem...	2
1.3. Aim and Objectives of the study...	4
1.4. Significance of the study	4
1.5. Scope and Delimitation of the study	5
1.6 Definition of Terms	5

CHAPTER TWO: LITERATURE REVIEW

2.1. Review of Concept...	6
2.2. Review of Related Concept...	7
2.3. Colours in Contemporary Painting...	13
2.4. Contemporary Painting in Nigeria...	1
2.5.Principles of Art	17

CHAPTER THREE: METHODOLOGY

3.0. Design of the Study

3.1. Population of the Study... ..

3.2. Sample and sampling technique... ..

3.3. Instrument for data collection... ..

3.4. Description of materials used in the project

3.5. Procedure for executing the project... ..

3.6. Method of Visual Analysis

CHAPTER FOUR: VISUAL ANALYSIS, AND DISCUSSION OF RESULTS

4.0. Visual Analysis

4.1. Discussion of Results..... ..

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION

5.1. Summary

5.2. Conclusion

5.3. Recommendation... ..

5.4 REFERENCES

ABSTRACT

This research explored the concept of vengeance and justice through the cultural and spiritual representation of Sango, the Yoruba god of thunder and fire. The study addressed the problem of increasing moral decline, betrayal, and the erosion of integrity in today's society, which have contributed to the breakdown of traditional values and social harmony. The study aimed to reinterpret Sango as a symbol of justice, power, and moral equilibrium, using visual art to illustrate the effects of betrayal and the importance of restoring truth and righteousness within human relationships and the larger community.

The project was developed through a series of creative stages. It commenced with a conceptual and contextual study of Yoruba mythology, symbolism, and the spiritual significance of Sango as a divine figure of strength and retribution. This was followed by the creation of sketches and compositional designs to establish visual rhythm, balance, and narrative expression. The painting process utilized the realistic technique, involving meticulous layering, blending, and tonal gradation to produce naturalistic forms and dynamic energy that embody Sango's fiery presence. The final phase included refinement, critical evaluation, and presentation to ensure both visual unity and thematic clarity.

The study discovered that traditional deities like Sango remain relevant as symbolic channels for confronting moral, social, and political challenges in modern times. It concluded that visual art serves as an effective means of cultural preservation, ethical reflection, and social commentary. The study therefore recommends that artists continue to draw inspiration from indigenous myths and symbols to interpret contemporary realities, foster moral awareness, and promote cultural identity through creative expression.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

In the cosmology of the Yoruba people, Sango is revered as the orisha (deity) of thunder, fire, and vengeance—a symbol of divine retribution and justice. Once a powerful mortal king who later ascended to godhood, Sango embodies courage, authority, and moral discipline. His myth serves as a moral lesson, warning against treachery, deceit, and misuse of power. Through his fiery wrath and thunderous might, Sango represents not only destruction but also purification and balance.

Over time, Sango's image has evolved from a purely spiritual figure to a broader cultural symbol of strength, truth, and moral accountability. In contemporary Nigeria, issues such as betrayal, corruption, injustice, and the erosion of traditional values mirror the moral failings that Sango's legend condemns. Even though society today is distanced from traditional worship, the ethical lessons embedded in Sango's myth remain vital in confronting social decay and leadership failures.

This project arises from the need to reconnect art with indigenous wisdom as a means of cultural reflection and social critique. It aims to reinterpret Sango's legend through painting, symbolizing the fiery vengeance of truth and justice in an age plagued by betrayal and moral decline. The

study also highlights how art can serve as a bridge between ancient cultural identity and contemporary social realities.

1.2 Statement Problem

From the early periods of African art to the present, many artists have explored the theme of Sango—the Yoruba god of thunder and justice—through traditional and symbolic expressions. In sculptures, paintings, and performances, Sango has often been portrayed as a powerful deity associated with fire, authority, and divine retribution. Artists have celebrated his strength and spiritual energy, using vibrant colors and dynamic compositions to convey his thunderous power and mythic presence. These representations, though rich in cultural symbolism, have largely remained confined to traditional religious or ceremonial contexts.

However, the portrayal of Sango in visual art has not evolved to engage with modern realities. Many artists continue to depict him in conventional mythological forms without connecting his attributes of justice and vengeance to the pressing moral and social crises facing contemporary Nigeria. This lack of reinterpretation has limited the relevance of Sango's image, making it appear distant from present-day struggles such as corruption, betrayal, and abuse of power. Consequently, Sango's powerful symbolism as a moral judge has been underutilized in addressing the ethical decline and societal injustices of today.

The result of this narrow representation is a weakening of the cultural and moral influence that Sango's story could inspire in modern audiences. By failing to reinterpret him as a voice against present-day betrayal and corruption, artists have allowed a vital cultural icon to lose its

transformative potential. This disconnect reduces the role of traditional art as a medium for social consciousness and justice.

Therefore, this project seeks to challenge the existing approach by reimagining Sango as a timeless symbol of fiery justice within the modern context. Through realistic painting techniques and the fusion of traditional motifs with contemporary themes, the work aims to revive his image as a moral force—one that confronts societal betrayal and rekindles cultural pride and accountability.

1.3 Research Questions for the Study

The following Research Questions have been raised to guide this study

1. How can Sango's legend be reinterpreted to confront issues of injustice and betrayal in modern Nigerian society?
2. What parallels exist between Sango's mythological vengeance and the fight against corruption and moral decay today?
3. In what ways can a contemporary painting inspired by Sango serve as an artistic weapon for justice and moral awakening?
4. What will be the creative process involved in executing this painting?

1.4 Aim and Objectives of the Study

The aim of this study is to create a symbolic painting that reimagines Sango—the Yoruba god of thunder and fire—as a visual representation of vengeance and fire in a time of betrayal.

The Objectives of the study are:

1. To reinterpret Sango's myth as a relevant metaphor for addressing social and moral corruption in modern Nigeria.
2. To explore the parallels between Sango's acts of vengeance and the struggle for justice in today's society.
3. To examine how painting can serve as a visual instrument for justice and cultural restoration.
4. To document and implement the creative process in producing a painting that embodies Sango's fiery vengeance and moral authority.

1.5 Significance of the Study

This study is significant because it reclaims indigenous African heritage through artistic expression and uses visual art as a moral and social commentary.

Firstly, it revives Yoruba mythology, especially the legacy of Sango, whose story embodies strength, vengeance, and divine justice. This revival responds to the cultural erosion caused by colonialism and modern globalization (Abiodun, 2014; Oyeniya, 2015).

Secondly, it emphasizes the power of art as resistance. Throughout history, art has served as a medium for questioning injustice, exposing corruption, and inspiring reform (Lawal, 2001; Thompson, 1984). The depiction of Sango's wrath amid betrayal invites viewers to reflect on societal decay and moral responsibility.

Thirdly, the study contributes to academic discourse on African aesthetics and identity, showing how traditional myths can be adapted to modern contexts to convey timeless values (Adepegba, 1995; Abiodun, 2014).

Finally, this research encourages young African artists to explore indigenous themes as a means of reclaiming identity and confronting societal wrongs. In a world marked by betrayal and injustice, invoking Sango through art becomes a call for retribution, truth, and transformation.

1.6 Scope and Delimitation of the Study

This study focused on creating a portrait painting that reinterprets Sango as a visual symbol of vengeance, justice, and moral strength amid societal betrayal. It explores Yoruba mythology through literary sources and oral traditions (Idowu, 1991; Drewal et al., 1989), and examines how visual symbolism—such as the *oshe* Sango (double axe), fire, and lightning—can communicate both spiritual and contemporary meanings.

The project culminated in a large-scale painting that fuses traditional symbolism with expressive modern techniques, supported by sketches, documentation, and theoretical analysis.

It also included the visual reinterpretation of Sango as a metaphor for vengeance and justice within modern Nigerian society. It centres exclusively on painting as the chosen medium, using symbolism, composition, and colour to express the theme. The study is delimited to Yoruba land and its mythology without extending into broader religious or anthropological studies.

1.8 Definition of Terms

- ❖ **Sango is ...** A significant deity (orisha) within the Yoruba tradition, revered as the god associated with thunder, lightning, and fire, revered as a symbol of justice, authority, and retribution.
- ❖ **Vengeance refers to** The act of retribution or moral retaliation against betrayal or wrongdoing.
- ❖ **Betrayal** - A violation of trust or loyalty, often resulting in moral, social, or political conflict.

CHAPTER TWO

LITERATURE REVIEW

This chapter is a review of literature, works and other materials relevant to the study. The review with was carried out under the following sub-headings:

- Myth as a Moral and Social Instrument in African Art
- Visual Representation of Sango in Traditional and Artistic contexts
- Reclaiming Indigenous Narratives Through Contemporary Art
- Techniques in painting
- Colour
- Elements of Art and Design
- Principles of Art and Design
- Contemporary Painting in Nigeria

2.1 Myth as a Moral and Social Instrument in African Art

Ogunyemi (2008) asserted that African myths—particularly within the Yoruba belief system—serve as moral frameworks that guide individual and communal behavior. The myth of Sango, representing divine vengeance and justice, warns against arrogance, deceit, and betrayal. His fiery retribution symbolizes the restoration of moral balance. This understanding aligns with the present study, where Sango is reimagined through painting as a vengeful force of justice confronting societal corruption and disloyalty.

2.2 Visual Representation of Sango in Traditional and Artistic contexts

Ogunyemi (2008) highlighted that Sango's visual identity is deeply rooted in traditional Yoruba art forms such as shrine carvings, festival masks, and regalia. Symbols like the *oshe* Sango (double axe), red tones, and lightning motifs represent power, wrath, and divine energy. These artistic traditions serve not only aesthetic but also communicative purposes within religious and social life. This study adopts these motifs to craft a contemporary portrait that revitalizes Sango's presence as a symbol of vengeance and moral order.

2.3 Reclaiming Indigenous Narratives Through Contemporary Art

Ogunyemi (2008) observed that indigenous African narratives had gradually diminished as a result of colonial interference and the introduction of foreign religious doctrines. He maintained that contemporary African artists carried a critical responsibility in reclaiming and revitalizing these myths through modern artistic forms. From this perspective, art functioned as a medium for cultural resistance, the reconstruction of identity, and the promotion of moral reflection. The

present study reflected this standpoint by representing Sango not merely as a mythological figure, but as an enduring symbol of justice confronting betrayal, corruption, and cultural decline. The portrait painting operated as a means of drawing upon indigenous wisdom to address contemporary social issues.

2.4 Techniques in Painting

There are different techniques that artists use to create different effects, textures, and styles in painting. Here are some of the most common techniques:

Impasto: is used to apply thick layers of oil or acrylic paint, creating pronounced texture and a sense of depth on the canvas (Smith, 2019).

Glazing: refers to the use of thin, transparent layers—often in oil painting—to gradually build color richness and luminosity (Brown, 2020).

Dry brush: This approach is used when a brush carries very little paint, producing a scratchy or textured effect suitable for fine details or depicting rough surfaces (Taylor, 2018).

Scumbling: This technique refers to lightly applying a dry layer of lighter pigment over a darker base to create a smoky, hazy visual quality (Williams, 2017).

Grisaille: Grisaille is used to produce a monochromatic image, typically in shades of gray, to imitate sculptural form or act as an underpainting for subsequent colors (Harris, 2016).

Alla Prima: This process is used when an artist paints directly in one sitting while the paint is still wet, achieving a fresh, spontaneous effect (Miller, 2015).

Sfumato: This method refers to the seamless blending of tones and colors so that transitions are barely visible, producing a soft, misty atmosphere, as famously practiced by Leonardo da Vinci (Johnson, 2014).

Chiaroscuro: This approach is used to create dramatic contrast between light and shadow, giving the impression of three-dimensional form (Anderson, 2013).

Underpainting: This technique refers to the creation of an initial monochrome or tonal layer that provides a structural base for later applications of color (Martin, 2012).

Pointilism: Pointillism is used to build an image from small, distinct dots of color, which blend visually from a distance; Georges Seurat is most often associated with this style (Baker, 2011).

2.5 Colour

Colour in art refers to the visual element that allows artists to convey emotions, moods, and meaning using various hues, tones, and shades. Below are key concepts related to color:

Hue: refers to the basic name of a colour, such as red, blue, or yellow, determined by its wavelength (Smith, 2018).

Saturation: is used to describe the intensity or purity of a colour. High saturation results in bright, vivid tones, while low saturation produces muted or subdued colors (Brown, 2019).

Value: refers to the relative lightness or darkness of a colour, influencing contrast, form, and the perception of depth (Taylor, 2020).

Colour Wheel: is a circular diagram showing relationships between colours—primary, secondary, and tertiary—and is used to understand harmony, contrast, and mixing (Anderson, 2017).

Complementary Colours: These are colours positioned directly opposite each other on the colour wheel, such as red and green, and are used to produce strong visual contrast (Harris, 2016).

Analogous Colours: refers to colours located next to one another on the colour wheel, such as blue and green, which are often used together for a unified, harmonious appearance (Johnson, 2015).

Warm and Cool Colours: including reds, oranges, and yellows, are used to convey energy, passion, and warmth. Cool colours, such as blues and greens, suggest calmness, serenity, and distance (Miller, 2014).

Monochromatic Colour Scheme: is used when variations of a single hue—altered in value or saturation—create a unified and balanced composition (Williams, 2013).

Palette: refers to the specific selection of colours an artist chooses for a work or an entire body of work (Martin, 2012).

Colour Theory: is the study of how colours interact, combine, and influence perception to create harmony, contrast, or emotional impact (Baker, 2011).

A solid understanding of these principles enables artists to use colour intentionally, enhancing the expressive power of their artwork and deepening the viewer's emotional connection.

2.6 Elements of Art in Painting

The elements of art in painting are essential components that artists use to create visual works.

They include:

Line: A continuous mark made by a moving point, used to outline shapes, direct the eye, and convey motion.

Shape: A flat, two-dimensional area defined by boundaries; shapes can be geometric (like squares and circles) or organic (irregular and natural).

Form: A three-dimensional object or the illusion of three-dimensionality, often created through shading and perspective.

Colour: Comprising hue, saturation, and value, colour plays a key role in setting mood and organizing composition in painting.

Texture: The perceived surface quality of an artwork—either tactile (actual texture) or visual (illusion of texture)—that adds richness and depth.

Space: The area within, around, and between elements in a composition, including positive space (occupied by objects) and negative space (the empty or open areas).

Value: The degree of lightness or darkness in a color, crucial for creating contrast, depth, and emphasis.

These elements help artists communicate ideas and emotions while allowing viewers to analyze and appreciate the work of art.

2.7 Principles of Art in Painting

The principles of art are guidelines that help artists arrange elements to create cohesive and engaging compositions. Here are the main principles:

Balance: The arrangement of visual elements to create a sense of stability; it can be either symmetrical or asymmetrical.

Contrast: The use of opposing elements—such as light and dark—to add visual interest and highlight differences.

Emphasis: The area or feature in a composition that stands out and draws the viewer's attention.

Movement: The visual direction or flow that guides the viewer's eye through the artwork, suggesting action or progression.

Pattern: The repeated use of shapes, lines, or colours to create decorative rhythm and visual engagement.

Rhythm: A sense of visual tempo achieved through the organized repetition of elements, leading the viewer through the piece.

Unity: The overall sense of harmony in a composition, where all parts work together to form a cohesive whole.

Variety: The inclusion of different elements and forms to maintain visual interest while supporting unity.

Proportion: The relative size of elements in relation to each other, affecting balance and realism in the artwork.

Scale: The overall size of objects within the artwork, especially in relation to their surroundings or other elements.

These principles enable artists to create visually appealing works that effectively communicate their messages to the viewers.

2.8 Contemporary Painting in Nigeria

Contemporary painting in Nigeria reflected a vibrant and continually evolving artistic environment that blended traditional heritage with modern modes of expression. Drawing from a deep cultural history, Nigerian painters explored themes such as identity, social justice, politics, urbanization, spirituality, and everyday experiences, often employing bold visual languages and innovative techniques (Okeke-Agulu, 2015).

Since the post-independence period, Nigerian painters moved away from colonial academic conventions, embracing personal expression, experimental forms, and culturally relevant narratives. Foundational figures such as Ben Enwonwu, Bruce Onobrakpeya, and Yusuf Grillo integrated Western techniques with African motifs and philosophies, establishing the groundwork for modern Nigerian art (Ogbechie, 2008). Over time, this synthesis developed into more layered and globalized expressions in the work of younger artists.

In the contemporary era, Nigerian painters expanded the boundaries of media, style, and subject matter. They engaged with realism, abstraction, surrealism, symbolism, and mixed media to interpret the rapid transformations within society. Recurring topics included identity, gender, corruption, youth culture, tradition, and globalization, often communicated through personal or political perspectives (Nwakanma, 2019).

Furthermore, the emergence of art institutions, commercial galleries, art fairs such as Art X Lagos, and digital platforms enabled Nigerian painters to achieve both local recognition and international exposure. The merging of indigenous aesthetics with global artistic trends gave Nigerian contemporary painting a distinct and influential voice within the international art community (Ikwuemesi, 2016).

This study examined the defining characteristics, themes, and techniques of contemporary painting in Nigeria. It analyzed selected works by notable Nigerian artists and considered how their creative decisions reflected local realities while engaging with broader contemporary discourses. Through this analysis, the study aimed to emphasize the richness, cultural relevance, and resilience of Nigerian contemporary painting in the 21st century.

CHAPTER THREE

METHODOLOGY

In this chapter, the methods by which this research was carried out are listed systematically below:

- Design of the study
- Sample and Sampling Technique
- Instrument for Data Collection
- Description of the Materials
- Procedure (Studio Production Process)
- Method of Visual Analysis

3.1 Design of the study

According to Allison (1992), various designs have been used in the visual arts, which include Philosophical (Theoretical), Experimental (Pre-test, Post-test, and Control), Historical, Descriptive (Surveys; Causal-Comparative Methods), Naturalistic (Interpretative; Phenomenological; Qualitative Inquiry), Comparative (Cross-Cultural), and Practical (Creative; Expressive/Productive). He emphasized that the Descriptive, Naturalistic, and Practical designs are more closely related to what he described as the artistic method. Similarly, Egonwa (2012) identified Experimental or Exploratory, Testing Out, and Problem-Solving as studio art methods. Since most experimental studies in the arts are Quasi-Experimental, this design is considered more artist-friendly. For the purpose of this study, the Experimental/Exploratory and Practical designs were employed.

The design of this study therefore is Exploratory.

3.3 Sample and Sampling Technique

The sampling technique employed is purposive sampling, as the subject-matter and composition were deliberately selected to reflect the themes of justice, power, and cultural heritage.

3.4 Instrument for Data Collection

Data for this research were obtained from various sources, including articles, records, journals, news reports, and other electronic media such as the internet, online publications, and photographic devices.

3.5 Description of Materials

The following materials are used in the painting process:

- I. **Stretcher Frame:** This is a wooden framework, usually rectangular in shape. In this case, it is set up vertically and serves as the support on which the baft is stretched. It may then be primed or left unprimed if a pre-primed canvas is used.
- II. **Canvas:** A durable, plain-woven fabric made from cotton or linen, used by artists as a surface for painting. It is typically stretched over a wooden frame, either permanently or temporarily, depending on the artist's intention and purpose.
- III. **Staple Gun and Staple Pins:** A lightweight metal device, similar to a regular office stapler, operated manually by pressing its trigger to fasten the canvas to the stretcher.
- IV. **DIY Primer:** A mixture of paint and gum (usually white glue) applied to the canvas to fill the tiny holes created during stretching, ensuring that the paint adheres properly during the painting process.

- V. **Paintbrush:** A bundle of bristle-like hairs or synthetic fibers used to apply paint to the canvas. They come in different shapes, sizes, and materials, chosen according to the type of work and paint being used.
- VI. **Oil Paint:** A slow-drying painting medium made by suspending finely ground pigments in a drying oil, usually linseed oil. It is known for its rich colour, smooth blending, and long working time, allowing for detailed work and subtle tonal variations. Oil paint can be applied in thin glazes or thick impasto, and it dries through oxidation rather than evaporation, which makes the colors remain vibrant for centuries.
- VII. **Palette Knife and Painting Knife:** Flat, blunt-edged tools resembling a spoon with a pointed tip. They are used for scooping and mixing paint on the palette, and may also be used directly for painting on the canvas.
- VIII. **Palette:** A solid, flat surface used to arrange and mix paints. It is commonly made from wood, plastic, ceramic, or other hard, non-porous materials, and comes in various shapes and sizes.
- IX. **Rag:** A piece of old cloth used mainly for cleaning paintbrushes, palettes, and painting knives.
- X. **Container:** A metal or plastic cylindrical vessel, usually cup-shaped, used to hold solvents such as water, kerosene, or linseed oil.

3.6 Procedure (Studio Production Process)

This project is carried out under the following stages:

Stage1: Preparing the Pictorial Composition Sketch

Stage 2: Construction of Stretcher and Stretching of the 4ft by 3ft Canvas

Stage 3: Painting ground Preparation which includes Sizing and Priming with a mixture of top bond and Emulsion Paint

Stage 4: Transferring the Pictorial Composition Sketch

Stage 5: Painting the Pictorial Composition

Stage 6: Detailing the Painting

Stage 7: Finishing.

3.7 Method of Visual Analysis

A critique (discussion) was carried out to evaluate the project which includes:

1. Project Title
2. Medium
3. Size
4. Concept
5. Draughtsmanship
6. Colour
7. Style
8. Technique
9. Relevant details

This comprehensive analysis will provide a critique assessment of the project's success.

CHAPTER FOUR

DETAILED DESCRIPTION OF THE STUDIO PRODUCTION, ANALYSIS AND DISCUSSION OF RESULTS

This chapter deals with the Detailed Description of the Studio Production Process, Visual Analysis and Interpretation of Results. It provides an in-depth examination of the artistic outputs—such as sketches, photographs, paintings, and illustrations—created to represent the study's objectives. These artworks are analyzed individually or collectively based on the study's

purpose, stages of production, and creative approach. Attention is given to various aspects including size, style, technique, medium, materials, colour, and other artistic components that enhance the overall impact and meaning of the work.

Stage 1: Sketching

Here the pictorial sketch is made to serve as the guideline to the painting.

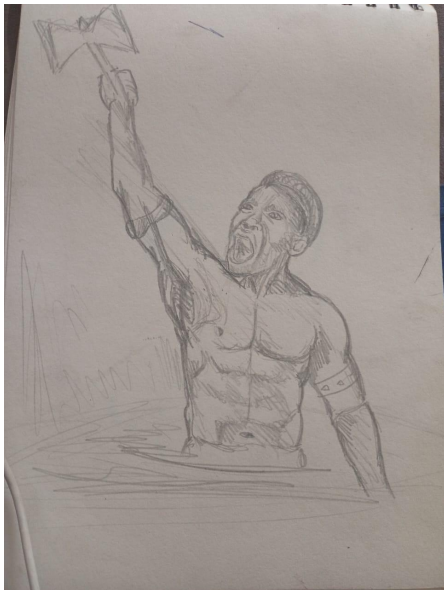


Fig.1 Sketch of Composition by Researcher

Plate 1:After developing the sketch model, a refined composition was designed to organize the figure properly and efficiently before it was transferred onto the canvas. The sketch served as a guide for correcting potential anatomical errors and helped the artist become familiar with the rhythm of the lines. It also enabled a better understanding of shapes and forms, making the actual painting process smoother and more accurate than simply replicating a photograph.

Stage 2: Construction of Stretcher and Stretching of the 4ft by 3ft Canvas





Fig.1 and 2: Construction of stretcher by the researcher *Photocredit: Streissand Oteghile*

Plate 2: Construction of 4ft by 3ft stretcher is been constructed to have the canvas on as surface for the Painting.

Stage 3: Painting ground Preparation which includes Sizing and Priming with a mixture of top bond and Emulsion Paint



Fig.3 Priming of Canvas by Researcher. *photocredit: Streissand Oteghile*

Plate 3: A surface made ready for painting is known as a painting ground, and its preparation involves two key stages: sizing and Priming.

In the sizing stage, a mixture of top bond glue and water is prepared in a 2:1 ratio, with the glue quantity greater than the water. This step serves to seal the fabric's pores, reducing its absorbency and making it suitable for painting or other forms of artistic application.

After sizing, the priming process takes place. Here, a combination of emulsion paint and adhesive is thinned with water in a 2:3 ratio. Priming provides a smooth and receptive surface, ensuring that paint or any other applied material adheres properly and evenly.

Stage 4: Transferring the Pictorial Composition Sketch on the Canvas

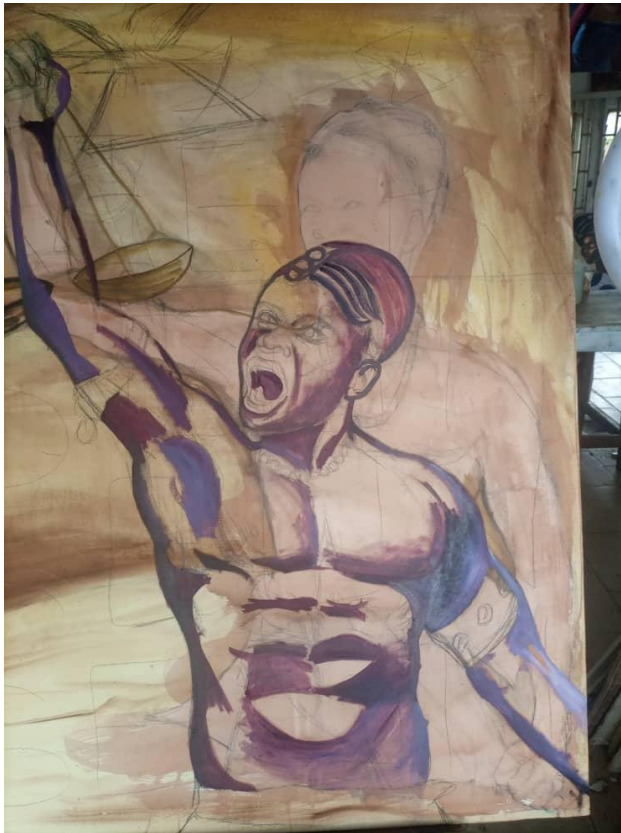


Fig.3 Sketch on canvas *Photocredit: Daniel John Seun.*

Plate 4: Pictorial sketch is been transfer on the canvas to fitly contain the canvas

Stage 5: Painting the Pictorial Composition



Fig. 5 Painting by the Research. *photocredit: Peace Olatunbosun*

Plate 5: Applying colour to fill the spaces for execution the painting.

Stage 6: Finishing.



This is the final stage of the project as some detail and highlight are laid on painting to give a good vibrant finishing.

Discussion of the Special Project

A critique was carried out to evaluate the project:

Project Title: “Sango Vengeance and Fire in the Age of Betr in ”

Medium: Oil on canvas

Size: 4ft by 3ft

Concept: This artwork portrays the intense and divine power of Sango, the Yoruba deity of thunder, justice, and fire, as a representation of retribution in a time filled with deceit and moral decline. The scene depicts Sango emerging from stormy waters, raising his thunderbolt toward the sky, surrounded by flames and lightning. His fierce expression and commanding posture reflect divine anger and the unstoppable force of justice against betrayal and corruption.

The fire signifies both destruction and purification — burning away lies and wrongdoing — while the lightning stands for divine power and revelation, exposing hidden truths. The waters beneath him contrast with the flames, symbolizing both renewal and cleansing. Sango's strong physique and determined gaze emphasize his authority, courage, and spiritual strength, presenting him as a guardian of truth and enforcer of moral order.

Through this imagery, the artist conveys a deep message about the price of betrayal and the need for justice and righteousness in society. The painting not only celebrates Sango's mythological power but also uses him as a metaphor for the modern struggle against corruption — a call for truth to rise and restore balance in a world consumed by deceit.

Draughtsmanship: The use of brushes and acrylic paint in creating sketches on the canvas helped in developing and organizing the composition of the subject matter.

Colour: The painting employs a rich blend of red, orange, yellow, blue, brown, and black to express emotion and meaning. Red and orange symbolize Sango's fiery power and vengeance, while yellow represents divine light and energy. Blue tones balance the heat, signifying purity and renewal. Brown and earthy shades connect the work to tradition, and black adds depth and



mystery. Together, these colours create a dramatic harmony that reflects justice, power, and spiritual cleansing.

Technique: The painting was executed using a realistic technique, which involves meticulous layering, smooth blending, and gradual tonal transitions to create lifelike forms and textures. Additionally, decorative African motifs were incorporated to enhance the cultural depth and visual richness of the background

**Title: SANGO! VENGEANCE AND FIRE IN THE AGE OF
BETRAYAL**

Artist: Daniel John Seun

Medium: Oil on canvas

Year of production: 2025

Dimension: 3ft by 4ft

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter precisely deals with the summary and conclusion of the study which explores “Sango! Vengeance and Fire in the Age of Betrayal”.

Summary

The project centres on Sango, the Yoruba god of thunder and justice, as a symbol of divine retribution and moral balance. It reflects the conflict between truth and betrayal, portraying Sango’s fiery vengeance against corruption and deceit. The painting uses a realistic technique,

emphasizing lifelike forms through layering, blending, and tonal gradation. Vibrant colours such as red, orange, and yellow express power, anger, and divine illumination.

African motifs are included to enhance cultural identity and link the work to traditional Yoruba heritage. The composition symbolizes the struggle for justice and righteousness in a morally declining society. Overall, the project serves as a visual metaphor for truth, justice, and the cleansing power of divine fire in an age of betrayal.

Conclusion

The following conclusions were made that through the image of Sango, the Yoruba god of thunder the painting effectively communicates the timeless struggle between righteousness and corruption. The application of a realistic painting technique, expressive colours, and symbolic African motifs enhances the emotional depth and visual power of the artwork. The depiction of Sango embodies divine retribution and moral awakening, reflecting the enduring relevance of Yoruba mythology in addressing modern issues. The painting serves as both a cultural celebration and a social commentary, bridging traditional belief systems with contemporary realities of betrayal and moral decline. Ultimately, the project stands as a powerful call for justice, integrity, and the restoration of truth and moral balance in society.

Recommendations

The following Recommendations were made:

1. **Promotion of Cultural Awareness:** Artists should continue to explore themes from African mythology, like Sango, to preserve and promote indigenous heritage through contemporary art.

2. Integration of Symbolism: Future artworks should incorporate deeper symbolic elements that connect traditional beliefs with present-day social issues, enhancing both meaning and relevance.
3. Use of Experimental Techniques: Artists are encouraged to experiment with mixed media and modern techniques while maintaining the essence of realism to enrich visual expression.
4. Art as Social Commentary: Painters should use their works as a platform to address moral, political, and cultural challenges in society, inspiring justice and accountability.
5. Exhibition and Public Engagement: The artwork should be displayed in galleries, cultural centers, and educational spaces to foster dialogue and appreciation for Nigerian art and its moral messages.

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