I. INTRODUCTION

1) The Meaning Of Art

Before one can perfectly make a study of art, it is necessary to consider what art is and how it affects life and society. Art is not a subject with definite limits, but rather it is an aspect of mental development which is all encompassing. It is imaginative, creative and aesthetic in nature. In the ancient Greek and Roman, art stood not only for utilitarian purposes such as agriculture, mining, medicine and he lives. Uzoagba (2005) was of the opinion that some people speak of liberal arts to mean subjects as History, Geography, Literature and Philosophy while others speak of language arts to mean the related skills of listening, speaking, reading and writing. But one can say that a person who knows how to practice the art of basket weaving or calabash carving, playing flute and pottery making. In this way, one can record as many arts as there are kinds of specialised activities of human beings. Art can also be defined as a means of self-expression, but for this expression to be really artistic, it must create pleasing forms which can satisfy our sense of beauty. Expression can be completely devoid of formal arrangement, that may be incoherence in nature. This restricts the modern concept of art to skills and products which are used or intended to stimulate satisfactory aesthetic experience. All these may have other functions as utilitarian, religious and political ends, which may be classed as “art” in so far as they aim at beauty, visual interest or some other aesthetic values. Uzoagba (2005). In a broad sense, art is a human conception made manifest by the skillful use of medium. It signifies doing, making, fashioning or putting together all form of skill that enhance human development. Johnson,(2006) defines “art as the power of doing but also the doing itself and even things done. (Benin art, Ife art.)

2) The Sense And Definition Of Beauty

Any general art theory must begins with this supposition, that man responds to the shape and surface wile the mass of things present to his senses has peculiar arrangement in the proportion of the shape which result in a pleasurable sensation, whilst the lack of such arrangements leads to indifference or even to positive discomfort and revulsion. The sense of pleasurable relations is the sense of ugliness. William (2007). It is to create unawareness of proportions in the physical aspect of life situations for instance as some people are colour blind; others may be blind to shape and mass. Some people who are colour blind may comparatively rare, while others have every reason to believe that people wholly unaware of the other visible properties are equally rare. Those are more likely to be undeveloped. The opinion of some experts is to regard the sense of beauty as a very fluctuating phenomenon, with emphasis on manifestations as a course of history that are very uncertain and often very baffling. Such manifestations, and the test of a serious student of art in whatever his own sense of beauty is, he must be willing to admit into the realm of art that is genuinely exhibiting that sense in other people at other periods. “Most of our misconceptions of art arise from a lack of consistency in the use of the words art and beauty”. According to William (2007). We always assume that all that is beautiful is not art and that ugliness is the negation of art. This identification of art and beauty is a new product of our difficulties in the appreciation of art even in people who are actively sensitive to aesthetic impression generally found it difficult to give accurate assessment. This assumptions acts like an unconscious censor in some cases when art is not beauty.

3) Art And Aesthetics

Normally, Aesthetic mean the sense of beauty but there is a particular kind of emotion is provoked by visual art in pictures, sculptures, buildings, pots, carvings, textiles, graphics and so on. This in effect do not dispute the assumptions of others capable of feeling the emotion called the aesthetic. We have no other means of recognising a work of art than feelings. The objects that provoke aesthetic emotion varies with each individual. The aesthetic judgements are, matters of taste while everyone is proud to admit, there is no disputing. A good critic may be able to make sense in a picture that had left me cold which had overlooked till at last, receiving the aesthetic emotion, One only recognises it as a work of art, of aesthetics nature be based on personal experience, that may be subjective. For a discussion of aesthetic, it need be agreed only if forms arranged and combined according to certain unknown and mysterious laws surrounding us in a particular way. The business of an artist is to combine and arrange form that can move towards the significant direction. These movement combinations and arrangements I have called, for the sake of convenience and for a reason that will appear later, “significant form”. Bell (2001). To my own understanding when an ordinary man speaks of a beautiful woman certainly he does not mean only that she moves her aesthetically, but when an artist calls a withered old hag beautiful he may sometimes feel what he means when he calls battered torso beautiful. The ordinary man, if he is also a man of taste, will call the battered torso beautiful because,
in the matter of women, it is not to the aesthetic quality that the hag may possess; but to some other quality that he assigns the epithet. To appreciate a work of art we need to bring with us nothing but a sense of form and colour, while knowledge of three dimensional spaces, that bit of knowledge must be appreciated in many great works, since many of the most moving forms ever created are in three dimensions,a good work of visual art carries a person who is capable of appreciating it out of life into ecstasy: to use art as a means to the emotions of life and use telescope for reading the news. About music most people are willing to be humble as I am. If they cannot grasp musical form and win from it a pure aesthetic emotion, they confess what they understand imperfectly or not at all. They recognise quite clearly that there is a difference between the feeling of the musicians for pure music and that of the cheerful concertgoer for what music suggests. The latter enjoys his own emotion as he has every right to do, and recognises their inferiority. Unfortunately, people are apt to be less modest about their powers of appreciating visual art. Certainly that most of those who visit galleries do feel very much what I feel at concert. They have their moments of pure ecstasy; but the moments are short and unsure.

4) Art And Religion

“The appreciation of art is certainly a means to ecstasy, and the creation probably the expression of an ecstatic state of mind. Art is, in fact a necessity to and a product of the spiritual life”. Bell, (2001). Art, therefore, has to do with the spiritual lie, to which it gives and from which, I feel sure it takes indirectly, art has something to do with practical life, too; for those emotional experiences must be very faint and contemptible that leave quite untouched our characters. Religious like art is concerned with the world of emotional reality, and with material things only in so far as they are emotionally significant. For the mystic, as for the artist, the physical universe is a means to ecstasy. Religion, as I understand it, is an expression of the individual’s sense of the emotional significance of the universe; one should not be surprised to find that art is an expression of the same thing. Anyway, both seem to express emotions different from the transcending emotions of life. Art and religion belong to the same world. Both are bodies in which men try to capture and keep alive their shyest and most ethereal conceptions. Rightly therefore, do we regard art and religion as twin manifestation of religion. If it were said that art and religion were twin manifestations of something, for convenience sake, may be called, “the religious spirit”, One should make no serious complaint, but insist on the distinction between “religion”, in the ordinary acceptation of the world, and “the religion spirit” being stated beyond all possibility of evil. Apart from this one should insist that if we are to say that art is a manifestation of the religions spirit, we must say the same of every respectable religion that ever has existed or ever can exist. All artists are religions. To please the public the artist cannot give his second best. To do so would be to sacrifice which makes life valuable. Where he is to become a liar and express something different from what he feels, truth would no longer be in him. Art and Religion are, then two roads by which men escape from circumstances to ecstasy. The aesthetic and religious rapture are family alliance. Art and Religion are means to similar states of mind. And if we are licensed to lay aside the science of aesthetics and going behind our emotion and its object in the mind of the artist, we may say that art is a manifestation of the religious sense. Both art and religion are manifestations of man’s religious sense, if by “man’s religious sense” we mean his sense of ultimate reality. What we may not say is, that art is the expression of any particular religion, to confuse the religious spirit with the channels in which it has been made to flow. Art may have much to do with the universal emotion that has found a corrupt and stuttering expression in a thousand different creed; which it has nothing to do with historical facts or meta physical fancies. To be sure, many descriptive paintings are manifestos and expositions of religious dogmas.

5) Art And Culture

The life of man is deeply expressed entirely in the arts. Art is the language of culture while culture is the way of life of a people. This means that the arts cannot be separated from the technicalities of life and living. The effective organisation of a society depends largely on the level of development of its languages of communication which include spoken, written words, music and poetry and the visual plastic art. The significance of the art in general culture of a nation has become evident in many aspects through the studying of social history and the differences between past and present culture, we begin to realize how art has been a phase in all cultural development. Uzoagba (2005). We learn how the various types of arts have embedded in social, political and economic background. Ruskin in the book “Understanding Art”, “The art of any country is the exponent of its social and political virtues”. Also in the same book he said “subject to no error exception, the art of a nation, so far as it exists, is an exponent of its ethical state. We find it highly difficult or hard to dispute that the visual and dramatic arts comprised a factor of tremendous importance in our total cultural heritage. We do not have better source for the understanding of the past and present culture of our people than art. Therefore, it can be said today that art is a testimony of our culture, a witness to its position, qualities and its limitation just as the arts of the past are to the Culture of the past. Art expresses the mentality of its own age and culture, for example, if religious bigotry and the desire for conquest are active in a nation, one may be sure to find artists expressing these characteristics in their art works. Uzoagba (2005) He further stated in his book “Understanding art in general Education” that “If a leader rises to power, no matter what kind of man he is, we find that some artists, poets and other art composers, will among the people who will fawn over his flattering pride with heroic status, epics and
triennial hymns. Also Nwoku (2006) stated that “Art is not static like culture but art changes its forms with time. It is setting the clock back, to expect that the art form of Africa today, must resemble that of yesterday otherwise, the former will not reflect the Africa hue...” but it now appears that the young African painter and sculptor distorts its works deliberately so as to achieve African’s. Apart from this, art is a revival to our culture, during FESTAC 77 many of our past cultures such as traditional ways of dressing from each ethnic group, the traditional mode of dancing, games entertainment and so on came back to life which enabled some young people or new generations to know about their past. All these cultures are significant to the society and we see that each type has certain reasons and justifications for its existence. Art emphasizes, the traditional skills and technology based on cultures of each nation and community alike. Through a better use of art, we can make our future generations greater than any in the past. Therefore we should try to appreciate traditional works of our people in our own locality. A student who has received a broad artistic education will have a cosmopolitan mind, not limited by the provincial restrictions of his native environment. He will appreciate the best elements in his tradition more intelligently at the same time, be able to understand those of other nations in order part of the world. Uzoaegba (2005). Prominent in the art and culture are the basics of life, our cultural form of expressions evolves round art form and its execution. Visual symbols or symbolic acts as is dramatised in the theatre allow ideas to be shared and reformed without the use of words to serve as shores of meaning which is very important body of records in culture historically non-literate. “Jura Moore” (2002)

II. THE AESTHETICS OF AFRICAN ART AND CULTURE

The physical beauty of culture is seen in their own peculiar way which demonstrates their preferred perspective as well as the environment in which nature placed them. Geographical zone dictates the manner of living and often mould the physical form which everything in the surrounding takes. When the pattern is thus set, the rule is acceptable and therefore beautiful and the exceptions run the risk of being dismissed as ugly. The African societies are not different, so their criteria for measuring beauty and ugliness are based on materials that are found or grown on the African soil. By this, I mean that modern with rationale of their conception of beauty can only be justified in the truths of African and its culture. In many traditional African aesthetic conception of beauty, the African conceives beauty in the context of situations so we have the beauty of the child as distinct from the beauty of the maiden, which has different attributes from the beauty of the mother. Finally, there is the beauty of old age which makes the African not ashamed for being old reduced to its abstract form, qualities, the African conceives beauty as a composition that is rarely natural. It is a form of phenomenon that could be arranged, cultivated and acquired through changes that occur in the natural process of life. This is exemplified by the various religious rituals that are observed to mark some of the rare stages in his life—from children to puberty, old age and death. No component of the human body is ugly, it is the proportions in which they developed and their equilibral relationship to each other that is seen through the aesthetic norms of a culture to create beauty or ugliness.

1) Art And Technology

No attempts is made to treat Art and Handcrafts as separate section of the Curriculum. There is a tendency, even among educationists. To confuse the values of art and mechanical constructions. The art and technology should be treated as difference media for the expression of the same aesthetic activity, but not as alternative subject. When we talk of art in terms of technology advancement, in our modern world, we could see that Art as a subject could not be separated from technology in that, many industrial appliances that were formerly crude in nature have been reformed and modernised due to the great work of artists who do produce these designs for implementations. For example, Pablo Picasso, Rodin and others. Many examples can be cited, relevant mechanical appliance. In the early day of the world in general and many vehicles both car and lorries were being designed and used but due to the aesthetic aspect of art in technology, in effect many of these vehicles have now been changed, both in shape and in colours, even the sense of creativity been imparted by the artist to the technologist. Apart from these, may mechanical equipment would have firstly been designed by artists before a technologist could lay hand on it to further or produce the finished product. In industrial society, there is no divorce between form and function and the two activities can only be related to each other in the sphere of formal values. The technician who is making a book case or an instrument will only reach those values if what he is construction is determined by a sense of design. Technology as the branch of knowledge dealing with scientific and industrial methods and their practical use in industry can be technically modified and emphasized with the development of art. In the prehistoric age (stone age) the early man was technologically advanced in the sense that he was with no technical or mechanical mentality, but he could appreciate nature in hi little way. There was no light or matches. But he used his own imaginative sense and his creative sense to produce fire for himself by striking stones against each other. He also used his initiative to produce part, or colours by getting animal blood and leave fluid to be used as his colours. As man’s technical skill advanced in tool making he was able to move from the hunting and gathering stage to that of sedentary farming. All these are technology discovery which were done unconsciously by the early man who was also the great artist of the time. Gradually, we develop technological in producing all the equipment or artefacts that are now in circulation with the aid of art. In better industrial production, the sense must be trained to appreciate the quality in material, the visual proportion in measurement and the tactile relationship of areas and masses. The desire to make beautiful things must
be as strong as the desire to make useful things. There must be an instructive realization that beauty and utility each in its highest degree, cannot be conceived separately. I personally have the impression that art fosters very desirable tastes which must in the long run keep up the national level in craftsmanship and incidentally assist in the improvement of many products of industry.

2) Science And Art

Science consists of knowledge which can be made into a system and which depend on seeing and testing facts and stating of general natural laws. In a word, one can say science is comprised of knowledge about Nature. It is that form of human activity which involves the contemplation and analysis of natural phenomena. Strictly speaking, science does not aim to produce things but only to ascertain the truths. It deals with facts, and all facts of nature fall within the scope of science. Science observes and records events in the world and tries to explain them in a logical and orderly way how they happen. “Arts, on the other hand, deals with the production or attainment of ends, for example ceramic (the art of pottery) came about because of the need for pots and earthen wares” Uzoagba, (2005). The relationship between science and arts finds expression in the fact that science enters the forces which influences art. The ever widening field of science has since continued to feed the world with the production of industrial development of this age has increased the desirability of extending and improving the teaching of art and other forms of knowledge in our secondary schools and colleges in order to correct the existing untutored and doubtful ways in which art has so far been treated in our community. Many people have mistakenly understood art to mean the ability to draw and paint pictures and they are clearly distinct from other forms of knowledge such as science, culture and technology. In other words scientific principles can also be applied to drawing and painting and to
all forms of art and technology. The relationship between art and science finds expression in the fact that science enters the forces which influence art. And though studying social history and the differences between past and present cultures, we begin to realize how art has been a phase in all cultural development. And there is no better avenue than art in the understanding of the past and present culture of a people. Art has been divided into some aspects based on visual arts and performing arts. Visual arts which are designed to show the sense of vision which includes both the fine and applied arts. While performing arts are those which are expressed in the form of drama, poetry, music, play-writing or dancing. Art is a self–expression and in view of its role in fostering unity of purpose in our society, should under no circumstances be separated from the rest of the curriculum. Art is a basic and very important part of our education and should not be treated with indifference. It is a pointer towards the realization for a brighter and more prosperous future. The manner in which art is taught in our schools and colleges has been found to be unscientific, poor and improperly organised. A new approach to the teaching of art must be made in order to develop a sound art philosophy so that students will appreciate the relationship of art to the whole structure of growth of our society. In writing a paper of this type, I therefore, suggest that art should be given a full length of meaning, function and value of knowledge which has been badly misunderstood and neglected. Recognition of the new attitude towards the meaning of art must be interpreted in a wider sense and that there should be no artificial separation between art, religion, technology, culture and science which should be regarded as part and parcel of one important branch of teaching. That's it should be correlated with science, culture and technology. These steps are necessary when it is understood that art today is a testimony to our culture, a witness to its position, qualities and its limitations just as the arts of the past are to the culture of the past.

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