

## The Prospect And Challenges Of Digital Technique In Sculptural Production Among Selected Practitioners In Nigeria

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### ABSTRACT

Nigeria has become an important center for the production of sculptural works that utilize a variety of different digital techniques in recent years, the number of practitioners engaging in digital sculptural works has grown significantly, whether they be individual artists, collectives, or commercial enterprises. The paper however stems on social learning theory through interaction with new media. This article reviews the current state of digital sculptural production in Nigeria, focussing on the opportunities and challenges faced by practitioners in this field. The paper also provides an overview of the history and development of digital sculptural production in Nigeria. This includes an examination of the introduction and growth of digital technologies, the creative processes employed and the range of different materials and tools used, the benefits and challenges of digital sculptural in Nigeria. This includes a discussion of the potential to expand the artistic horizons, the needs for quality assurance for quality digital sculptural works, and the demand for more formalized training for digital sculptural techniques. The paper however concludes that digital sculptural production has the potential to provide a lot of solution to the challenges facing Nigeria. Adopting this technique will provide employment for art professionals who are digital sculptor, improve their standard of living and industrial output. The paper however recommended that more robust education and training programs should be supported for digital sculptor, there should be improvements in quality assurance, and the establishment of professional networks, with the right resources in place, digital sculptural production in Nigeria could provide a powerful platform for artistic expression and creative exploration.

**Keywords** Sculptural Production, Prospect, Challenges, Digital Technique Practitioners

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**AKINPELU Emmanuel Bola**, hails from Akinmoorin, Oyo State. He was born some decades ago to the family of Late Chief Josiah Akinniye Akinpelu and Mrs Aronke Comfort Akinpelu. He attended Oranyan Grammar School in Oyo and graduated in the year 1989. He then enrolled at Saint Andrews' College of Education in affiliation with the University of Ife, where he obtained his Nigeria Certificate in Education in 1994. He furthered his education at Ekiti State University in 2004 for his first degree, followed by a Master of Arts in African Studies (Visual Art, Art History) from the University of Ibadan in 2008. In 2017, he received another Master of Arts in African Studies (Visual Art, Art Education) from the University of Lagos. He is currently pursuing his PhD in Fine and Applied Arts at Tai Solarin University. Akinpelu has Published 20 journal articles and 6 book chapters in various reputable institutions of learning. He has attended 23 conferences within and outside Nigeria and has participated in numerous exhibitions. He is a member of Society of Nigeria Artists (SNA), Oyo State Chapter. Presently, Akinpelu serves as the Head of the Department of Cultural and Creative Arts at the Federal College of Education (Special), Oyo, Oyo State, Nigeria.

## Introduction

Over the years, sculpture has been one of the major occupations commonly practiced in different part of Nigeria. Studies revealed that the term 'Sculpture' has being in existence throughout the ages. Scholars in the field of arts have examined the term to mean the art of modelling, carving, and construction (Irvin,2013) and (Yavuz, 2023). Various materials are used to produce the works of arts. The materials are wood, terracotta, soapstone, granite, bronze, lead, gold etc. History has it that they are found to be associated with their immediate environment of discoveries. Most of the artistic traditions are sculpture and paintings. Scholars and anthropologists in the field of Arts have published numerous books and journals on Nigeria and African Traditional Arts and Culture (Adepegba, 1995). Makinde (2014) observes that the works on Nigerian Contemporary Art are numerous and mostly based on ethnographical studies. Recent development in human existence has changed people's orientation and their ways of lives. Social aspect of life has been re-shaped towards the use of technologies. It is becoming very difficult to do anything without the grasp of and application of technology. Technology has dominated all human activities not only in Nigeria but the world at large. Through internet facilities the use of technology has made it possible to interact with people conveniently. Newhouse (2002) enlightens that the function of technology in any human endeavor include solving of problems, improving of living standards and increment of productivity. It can therefore be presumed that the function of technology in any human endeavour is to reduce the amount of effort being expended on any work but on the other hand, which does not exclude education and classroom. Lusardi (2010) asserted that when technology is integrated into classroom teaching, it will not only prepare students for the real world but will

equally engage them actively in their learning which is not limited to being able to read and write alone but include being technologically literate. This means that, one should be able to manipulate the inherent advantages in the use of technological devices for learning before he could be referred to as a literate fellow.

However, arts making in Nigeria has been greatly influenced by the use of technologies from traditional to modern trends. This innovation has brought tremendous change to the field of arts generally. Art making has gone beyond the use of conventional method of art making talk of graphics, textiles, sculpture, paintings, photography and others not mentioned. The innovation did not leave out the film industries, music, theatre and dance in the creative world. This paper therefore ventures into the prospect and challenges of digital technique in sculpture making among the practitioners in Nigeria. The research also delves into the characteristic of the works of the three selected contemporary sculptors works, methods and techniques in the present age of information technology.

## Theoretical framework

This study is stem on social learning theory which strives towards supporting highly interactive learning spaces. In accordance with social construction of technology. a theory within the field of science and technology studies. Advocate of scot. That is social construct argue that technology does not determine human action, but rather human shapes technology. Independence theory: The social constructivist perspective emphasizes the pivotal role of social interaction in driving learning outcomes, as posited by Vygotsky (1978). The current era has witnessed significant advancements in digital technologies, catalyzed by the Fourth Industrial Revolution (4IR). This phenomenon presents unprecedented opportunities for innovative teaching and learning methodologies. Moreover, the integration of digital technologies and the prospects of the 4IR hold immense potential for transforming sculptural practices. Consequently, stakeholders, including 3D sculpture practitioners, educational institutions,

instructors, and government agencies, must adapt to the emerging prospects and opportunities arising from these changes.

### **Nigerian Contemporary Sculptors**

Nigeria as a country has produced Sculptors who are professionals. Some of them are Scholars in the field of Education while some are practicing artists, some take to both academics and studio works. Notable among them are Rasaan Balogun, Dotun Popoola, Kehinde Ademuleya, Francis Donedo, Kehinde Badaru, Chris Funke Ifeta, Peju Layiwola, Bruce Obomeyoma Onabrakpeya, Oladimeji Tirimisiyu, Odewale James, Akinpelu Emmanuel Bola. The fundamental characteristics of these artists is that they fashion their works after formal education styles, such as proportion, realism, abstracts and technical proficiencies as may be instructed by the clients or teachers or lecturers in charge as planned in the curriculum. However, traditional wood sculptors like Ijaw Jonathan known as *Gbegilere* and Odekunle Sunday Olajide are traditional sculptor, while Odewale ojo James combines both conventional and traditional method of wood carvings. Apart from this generation of Sculptors, a number of young Sculptors who are professional are emerging in recent time. Their emergences are fast injecting new methods and approach to the field of sculpture. This is observed in the area of film productions, manufacturing industries advertisements and other field of life. It is imperative that the approach to sculpture training needs to be given adequate attention. Sculpture career has gone beyond conventional method, at this twenty first century, this method of training calls for the introduction of new digital techniques in Schools not only in Nigeria but the World over.

### **Characteristics of the works of Contemporary Sculptors**

Studies from the works of most sculptors in Nigeria, show that majority of them used traditional and academic concept to

carry out their work. Studies from Ifeta's work shows that she is versatile in the use of media like clay, fiber glass and metal sculpture. She however adopts most of her ideas and concepts from Yoruba culture and contemporary academic concept. The work of Layiwola shows that she also borrowed the idea and concept from Benin traditional artistic sculpture in terms of materials, style and method. This is seen from clay work of the head of Queen Idia produced in 2009. The original art piece was however achieved through casting method. Badaru's experience was based on formal school training. In recent time, he is experimenting on waste materials collected within his environment. Studies from one of his art work titled royalty (missed media). Badaru approach includes arrangements of colours and media to form interesting images as it relates to the theme. Royalty in African context has to do with Kingship. Badaru used the visual to reflect on the position of kingship in Nigeria and African society. The ideas and concept of most of the Badaru's arts focuses on Yoruba philosophy. Onabrakpeya is a renowned Sculptor and a Scholar of art education. The concept of most Onabrakpeya's works address indigenous Irhobo- Itsekiri culture of Delta State Nigeria with themes drawn from folktales, folklores and proverbial thematic structure ideas and philosophy. Odewale is a Sculptor; learn his art making from Late Pa Odekunle, a renowned traditional wood carver. Odewale combine the experience of indigenous concepts and modernity in most of his work. Typical among his works are *Ere ibeji, esu*, Pilar Post and many others. Oladimeji is a sculptor. He uses materials like clay, metal junks and cement in most of his works. He is also very good in fibre glass and assemblage. He has also taken part in a number of exhibitions in Nigeria and diaspora. His works include Basorun Ogunmola and many others. Dotun Popoola, is another notable young sculptor. He graduated from Auch Polytechnic. He is a season metal sculptor. He works primarily with scrap metals to create

forms.

### **The Need for formal Training of Digital Sculptor in Nigeria Schools**

The major challenges facing scholars in the field of education is how to educate students. This problem has been in existence over the years. Since education is not static, it is important that lecturers, teachers, researchers and sculptors move with time. Studies reveal that many secondary school teachers and tertiary institution lecturers still use traditional method of teaching for training their students. However, recent development in the world all over has necessitated the need to shift from traditional to modern methods. Research also reveals that sculpture training from ancient to modern time has undergone a lot of changes in places where new technologies are being embraced, in terms of method and materials since technology has become an integral part of our day to day life. The emerging digital technologies are increasingly acquired by lecturers in Nigerian tertiary institutions. There is hardly any human endeavour in this 21st century in which technology is not applied. This could be observed in the areas of education, arts and humanities, social sciences, language, science, technology, manufacturing, film industries and health sector. Appropriating the right curriculum, the ideal digital technology, methods, usefulness, ease of use for training the students has become a matter of necessity to explore.

Technology has opened a number of windows of opportunities for optimum development. If technology is not embraced, it will be difficult to meet the needs of human endeavours of life. Assuming that sculpture knowledge, methods and materials still maintain traditional methods, the work, will be crude, the standard will be very low and will not meet the test of time, in this twenty first century. Sculpture would have gone into extinction. It is imperative that digital technologies are given adequate attention,

embracing it will promote the social life of the people. It becomes very germane that lecturers and instructors equip themselves with the digital knowledge in order to be relevant in the system. Such knowledge will enable sculpture lecturers aware of producing sculpture for virtual reality using computer sculpture tools. Educational institutions such as the Colleges of Education, Polytechnics and Universities would play a leading role in introducing these new tools to their students during the training periods to detach the students from the analogue era to the digital age. Fine and applied art department in Nigeria tertiary institutions of learning can introduce digital sculpture as a course of study in their respective department to address the recent development in the field of sculpture. This will provide opportunity for any candidate that wish to take digital sculpture as a career. It will serve as employment for some that wish to take digital sculpture as their profession.

### **History of Digital Art in Nigeria**

A digital artist is someone who uses technological platforms to create arts. Shuya (2012) opines that digital art are works of arts made with digital technology or presented on digital technology. Typical examples are images created with use of computer or hand-drawn visuals scanned into a computer with appropriate device, processed technically with preferred software application program such as Adobe Illustrator, Adobe character animator, Adobe 3D animation, 3D studio max e.t.c. In recent years, Nigeria has seen a sharp increase in the popularity of digital sculpture. This is due to the development of new technologies that allow sculptors to design, create and manipulate object with precise detail. The use of digital tools has enabled Nigerian sculptors to express themselves through a range of new techniques and materials. Digital sculpture in Nigeria dates back to the early year 2000s, when sculptors began to experiment with different techniques for crating three dimensional forms. The most popular digital modeling application at the time was 3D studio

max, which allowed sculptors to manipulate and animate objects in a virtual environment. Sculptors also began using other digital tools such as Maya and Z-Brush to produce intricate details and subtle textures.

In the last decade, the growth of the digital sculptures industry in Nigeria has been propelled by the availability of a wide variety of software and hardware solutions. Popular tools such as Blender, Rhinoceros and MeshLab have enabled sculptors to create complex, lifelike sculptures with ease. Additionally, the emergence of 3D printing has allowed sculptors to mass produce their work with a range of materials. Today, digital sculpture is an essential part of the Nigerian art scene. Sculptors are using digital tools and materials to create unique works of art that are sure to become a part of the Nigerian cultural history. Digital sculpture allows Nigerian sculptors to express themselves in new and exciting ways, making it an essential part of Nigeria's creative culture. Archana (2018) views digital photograph as the process that uses an electronic device called digital camera to capture an image. It is formed through the action of the sensor to translate light into electric signals. Thereby creating an artform for the clients. Compare to conventional artist that produced images such as graphic arts for marketing content. Ifeta (2023) enlightens that digital artists have a number of careers considering the skills and experience in the field of exposures. The following field can be explored in digital art: film production, animation, advertising, illustration, video game design, software design and web design etc.

The adoption of technology in Nigeria could be traced to around nineteenth century, when Nigeria artists started adopting the use of computer to produce their graphics works, while digital art could be traced to around mid-twenty first century. CG Africa (2023) enlightens that digital art in Nigeria became prominence in the latter half of the twentieth century when the arrival of personal

computers and digital photography equipment sparked a creative spark among Nigerian artists. Studies shows that the artists make use of the opportunities to explore and experiment on various computer software technologies to produce their desire arts, Such as graphic design, textiles design, digital painting, and 3D modeling. Their pioneering efforts established the groundwork for Nigeria's developing digital art sector (CG Africa 2023).

### **What is digital sculpture?**

Digital sculpture is a recent development in the field of arts. It is also being referred to as 3D sculpture (Kuhn, 2009). The materials used for 3D sculpture are computer and software packages such as Autodesk Maya, Autodesk Mudbox, Houdini and others. This software packages will be installed into the device or computer, after which the artist will start to sculpt a 3D object with the use of preferred software package that allows artist to sculpt from the base model or on scratch. Each package is built with peculiarities depending on the density of the packages. With 3D modeling software, you can create a lot of things. The more versatile you are, the more you have better understanding of the method and process involved. The more professional you become. In recent time, most companies are changing so fast, a lot of organizations and industries are in need of digital services in order to develop their organization for value creation. The following are typical Nigerian digital sculptors: Maxwell Dewunmi, Gbenga Emmanuel Ajetunmobi, John Amanam, Victor Etimedok, Oyinbo Victor, Ray Ariguzor Lautech and Anthony Azekwoh etc.

### **Maxwell Dewunmi (Self-employed)**

A self-taught 3D digital artist. He is a creative art designer and digital artist. A graduate of University of Jos. Has interest in developing unique visual and beautiful designed products. Proficient in using design software such as Photoshop, Adobe Illustrator and 3D software such as Blender. He is known for creating marketing of 3D art/illustrations as physical prints and NFT. Others are Anthony Azekwoh Noah Olayinka, Segun Samson and Chioma Artist Maya



Fig. 1: Maxwell Dewunmi Original sin 2022



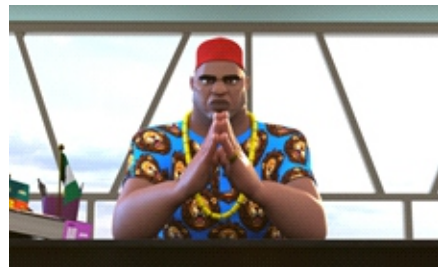
Fig. 2: Maxwell Dewunmi In Memory of nothing 2022



Fig. 3: Maxwell Dewunmi. Before I had a name 2023

### Gbenga Emmanuel Ajetunmobi

Gbenga Emmanuel Ajetunmobi is a Nigerian artist, he was born some decades ago. He attended Federal polytechnic Ede. He is a Co-founder and Head of production of Limitless Studios (Lover of Animated Contents). He has produced a good number of 3D sculptural works which he often displays through different social media platforms and as well his personal website. He vibrantly makes use of blender, 3D animation and Maya majorly for his works. In recent times he also participated in MIP Junior 2023, the world's greatest gathering of TV and entertainment industry players. He is presently working with [Limitless Studios](#), showcasing one of the most popular IP Omoberry and also projecting Yekini to a global audience. (Ajetunmobi, 2023).



Gbenga Emmanuel. Fig. 4: Titled. Yekini. The three scenes were captured from his ongoing project

### John Amanam

John Amanam completed a Bachelor's degree in Fine and Industrial Arts from the University of Uyo. He is an innovative sculptor creating hyper-realistic prosthetic limbs for dark skin amputees and the Founder of [Immortal Cosmetic Art](#). Since starting operations, John's [Immortal Cosmetic Art](#) has served almost 200 clients from across the world, with about 100 waiting to take turns. John's inventions have also been medically approved for patients who need them. John has various works spanning prosthetic hands, legs, fingers, toes, ears, noses, and even breasts. He uses his exceptional crafting abilities to make each body part match and suit the skin colour of his patients. John is regarded as the first Nigerian to create hyper-realistic prosthetic limbs for amputees in Nigeria and Africa. John has also created artificial hair for bald persons, making him yet the first Nigerian to accomplish such a feat. John is on a mission to change the reality of amputees in Nigeria and Africa. Depending on the size and complexity of the prosthetic, it takes him about three weeks to two months to make one. John's work has received the attention of the international press including Reuters, Al Jazeera, and other leading publications in Africa and around the world (Dende-Sanya,2021).



Fig. 5: John Amanam 2021(Leg)



Fig.6: Hand Amputees Semblance 2023



Fig. 7: Hand Amputees Semblance 2023

A native of Enugu State Nigeria. 3D artist, Specialized in 3D sculpture. Modeling, texturing. Diploma of art, animation, interactive technology, video graphics and special effects. Bachelor of science, second class hons. Victor's artistic vision, technical expertise and commitment to excellence are evident in the stunning pieces he produces; I have had the privilege of witnessing Victor's growth and consistent innovation in the field, making him a valuable asset to any creative team (Oyibo, 2022).



Fig8.: The Dots LinkedIn

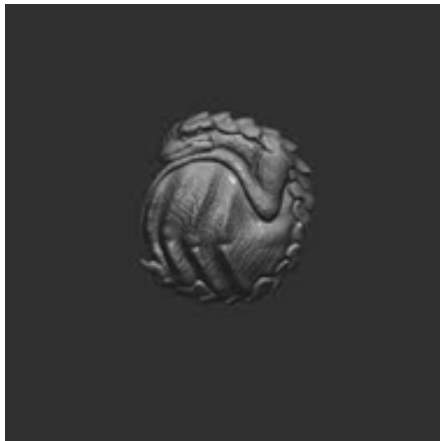


Fig. 9: Quiva Games: LinkedIn

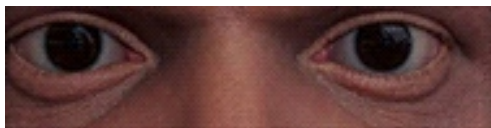


Fig.10: ArtStation: bally, LinkedIn

### Ray Ariguzor

Ray Ariguzor is a Nigeria born 3D artist, attended Ladoke Akintola University of Technology. He Studied Fine and Applied Arts. **Skills:** Fine Art · Portrait · Graffiti · Visual Arts · Illustration · Commissioned Art · Digital Illustration · Art · Drawing · Adobe Fresco · Adobe Illustrator **Skills.** Artist, animator, Computer graphic artist, Architect, game designer, VR and AR. Expert in a Autodesk #D Max, Blender 3D, Unreal engine, Lumion, Sketch Up Pro, Corona.



Figure11: A typical African girl

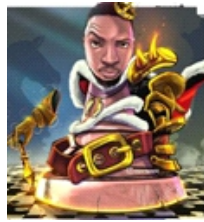


Fig.12: Musician



Fig.13: Prophet



Fig. 14: Elemu n get on

### Anthony Azekwoh

Anthony Azekwoh aged 22 years, a Nigeria born 3D Artist. Anthony Azekwoh is a Nigerian-based artist and writer who took the internet by storm in 2020. He has taken part in exhibition both within and outside Nigeria.

### Digital Sculpting Techniques

To become a skilled digital sculptor, you must have proficiency in different sculpting techniques. ZBrush is a popular software used by many artists in the industry, and you must be comfortable using it. You must also have expertise in mudbox and blender to create complex forms, realistic textures, and intricate details. Learning anatomy and how to sculpt different materials such as metal, cloth, and flesh is also essential to create realistic 3D models.

### Brief technique of making digital sculpture using Blender software package

A number of software packages have been developed to ease the design of 3D sculpture. These packages provide avenue for producing 3D sculpture. The process started by installing the required software into the media such as computer desktop, laptop, palmtop, androids and other preferred electronic media. This is followed by configuration of the media. The next step includes the installation of user interface which requires interconnectivities between various icons imbedded in the software. At this point, the computer will showcase the landscape known as visibilities of the computer. Blender (2019) enlightens that sculpt Mode offers a distinct approach to modifying 3D models. Unlike Edit Mode, which focuses on individual elements, Sculpt Mode employs brushes to alter specific areas of the model. To access Sculpt Mode, navigate to the mode menu in the 3D Viewport

header or use the Ctrl-Tab shortcut. Upon entering Sculpt Mode, the Toolbar and Tool Settings will adapt to display Sculpt Mode-specific options. The cursor transforms into a circular indicator, reflecting the brush size. The "Normal Radius" setting in the Brush Settings allows for adjusting how closely the cursor follows the mesh curvature, facilitating tasks like hard-surface sculpting with the Scrape brush. Moreover, the brush serves as a visual aid for various tools, such as Box Trim and Lasso Trim, which utilize the brush radius to determine the extent of geometry trimming or addition (Blender software, 2019).

### **Prospects of Digital sculpture**

As a digital sculptor, you will have plenty of opportunities to grow within the industry. Depending on your expertise, you can work in various fields, such as gaming, animation, and film [production](#). Game development, involves creating 3D models and characters for video games. This profession requires skills in both digital sculpting and animation, providing a unique and exciting opportunity for individuals interested in the gaming industry. With experience and a good portfolio, you can advance to higher positions, such as lead or senior sculptor, or even become a studio manager.

**Training:** Undergoing training in digital sculpting will provide opportunity to enhance your skills in digital sculpture, making you more competitive in the job market. You can take courses in advanced sculpting techniques, learn new software, or explore other aspects of 3D art.

**Self-employment:** As a digital sculptor you can be Self-employment in Nigeria. Starting a [business](#) requires careful planning and consideration of legal and financial requirements. It may also require language skills beyond those necessary for employment, such as knowledge of English and Nigeria language business

terminology and practices. If you are considering self-employment, it is recommended that you seek advice from a business consultant and the relevant government agencies to ensure that you are properly registered and licensed. This will help you avoid legal issues and ensure that your business is financially stable. If you are considering digital sculpting as a career change or do not have formal education or training in the field, starting salaries may be lower. However, with dedication and skill development, you can still expect to earn a good income as a digital sculptor. It is important to note that salaries can also vary depending on the where you work and industry you work in. For example, salaries in the gaming industry may be higher than in the advertising industry. In recent time, digital sculpting can be a rewarding and lucrative career path in any part of the world. As long as you have the necessary skills and commitment to succeed, you can expect to make a comfortable income as a digital sculptor.

**Increased Access:** Digital art offers a significant advantage over traditional art pieces in terms of accessibility. Unlike traditional art, which is often limited to a single unique piece or small quantities, digital art can be easily purchased and accessed by a wider audience. This is especially true for printable wall art, which can be downloaded and printed instantly.

**Convenience:** Digital art is also more convenient than traditional art. It is easily accessible online and can be purchased with just a few clicks. This allows buyers to design and print their artwork at their leisure. Additionally, digital art eliminates the need for physical storage or shipping, making it a more practical option.

**Cost-Effectiveness:** Digital art is often more affordable than traditional art. The

cost of software and materials is significantly lower, making it an accessible option for those on a budget. Printable wall art, in particular, offers a cost-effective solution, as buyers only need to pay for the digital file and printing costs.

### **Challenges of Digital Sculpture**

There are a number of challenges facing digital sculptor. These difficulties are technical issues that most digital sculptors do encounter. Often, working on digital technology can create challenges for digital artists, such as programs crashing while working before you're able to save your work, this may occur as a result of incompatible files, troubleshooting or hardware issues.

**Replicable work:** Most digital sculptors produce works of art that look alike. Possibly, this might be as a result of the software package that possessed same registered facilities. The software has been programmed such that it is impossible to change. Once you procure a particular product you might find it difficult to change the already program software.

**Abstract products:** Most of the product has been well designed and packed based on the configuration of the product. It is left to the digital artists to use his skill and experience to produce good work. The program abstract cannot be altered, as a result, the images often similar in looks. The finished products cannot go outside the software package precision.

**Decreased creativity:** The level of creativity of the artist has been affected. Digital software package has been program towards a particular task. The level of creativity has been reduced to digital skill acquisition.

Operating system is within the circuit of the knowledge of the program. Each software design possessed it's characteristic peculiar to its product.

**Long working hours:** working on digital sculpture requires a lot of time to design. It requires the artist to utilize a lot of skills to produce good work that will catch the interest of his client or the public. In most cases this often takes a lot of time, to achieve. Most time artist work for hours before achieving their aim.

**It can be duplicated with precision.** This is one of the most common disadvantages of digital art. Sample work can easily be found on the net and can easily be manipulated or redesigned. This is the reason most people don't consider digital art to be genuine or authentic since it can show up anywhere in exactly the same way. There is no original copy, no real physical thing to touch.

### **Major challenges of digital artists**

While successful artists face many challenges, experience has shown me that the five most common a cash flow management.

**Time management** It consume time, it takes much time before a task is completed. Digital sculptor need to learn how to work within a limited time in other to meet the needs of his clients.

**Project management** Digital artist need to avail himself with the knowledge of management. Whenever a particular task is given, ability to manage both human and material resources to execute the task is important in any organization. Since the goal of any organization is to solve a particular challenges.

**Labor management** This factor of production will essentially be carried out by the head. It has to do with division of labour through proper planning. This is also as indispensable as land because

without it there is no production.

**Pricing management** Pricing has to do with the cost require completing a task and since the goals of any organisation is to make profit. Digital artist need to have the knowledge of the principle of pricing. Pricing often determine the profit and loss of an organization. It is very important that pricing needs to be given adequate attention.

**Effect of digital technology in art**

The art world has undergone a significant transformation due to the advent of digital technology. This shift has revolutionized the creative process, allowing artists to explore innovative methods and mediums that

redefine the boundaries of art.

**Conclusion and Recommendations**

The paper is of the view that recent development in the field of arts shows that art has gone beyond the use of conventional styles and methods. Technological development has influenced all facet of human life which Nigeria is not left out of the hook. In this regard, training on digital sculpture requires the use of computer, and various software packages for the societal and industrial consumption. Adopting this technique will provide employment for art professionals who are digital sculptor. Improve standard and industrial output. The paper however recommends that government should support art professionals to undergo training on digital sculpture. This will help in feeding educational institutions and local industries with required modern technologies that will bring about optimum productivities etc.

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