

A. PERSONAL DATA:

1. **Name:** SOBOWALE, Tolulope Oladimeji
2. **Department:** Fine and Applied Arts
3. **College/Faculty:** College of Engineering and Environmental Studies / Environmental Studies
4. **University Web Domain E-mail:** to.sobowale@oouagoiwoye.edu.ng
5. **Date and Place of Birth:** 14th October, 1972 / Panada Agege
6. **Nationality:** Nigerian
7. **Marital Status:** Married
8. **Number of Children / Age:** 1, (2 years)
9. **Name and Address of Spouse:** Mrs. Sobowale Folakemi Iyabode. 76, Olurin Street, Off Ilogbo Road, Oju-Ore, Ota, Ogun State
10. **Name and Address of Next of Kin:** Mrs. Sobowale Folakemi Iyabode. 76, Olurin Street, Off Ilogbo Road, Oju-Ore, Ota, Ogun State
11. **Date of First Appointment with the University:** 16th April, 2014
12. **Status of First Appointment & Salary:** Assistant Lecturer CONUASS 2/1
13. **Present Position and Salary:** Assistant Lecturer CONUASS 2/3
14. **Date of Last Promotion / Re-grading:** Nil
15. **Date of Confirmation of Appointment:** Nil
16. **If not Confirmed, Why?:** Not Applicable
17. **Period of Present Contract:** Nil
18. **Total Number years of teaching and Research:**
- (a) **Polytechnic / College of Education:** Nil
- (b) **University:** 3 years

B. EDUCATIONAL BACKGROUND

1. *Academic Qualification / Institutions Attended (With Dates)*

- i. **B. A. (Honour-Second Class Lower) Fine Arts**
Obafemi Awolowo University, Ile-Ife 30TH October, 1995
- ii. **MFA (Sculpture) PhD Grade-69%, Fine Arts**
Obafemi Awolowo University, Ile-Ife 17th November, 2000
- ii. **M.Phil (African Art Studies) PhD Grade-61%, Fine Arts**
Obafemi Awolowo University, Ile-Ife 25th November, 2015
- 2. ***Current Higher Degree Programme registered for (if any):***
PhD (African Art Studies) Fin Arts
Obafemi Awolowo University, Ile- Ife 22nd May, 2017 to date
- 3. ***Awards and Distinction:*** Nil

C. WORK EXPERIENCE:

1. Previous Work Experience Outside the University System

- (i) **Sculptor:** National Commission for Museum and Monument, Jos, Plateau State National Youth Service Corps (NYSC) Welding section. Major work construction, installation and maintenance of animal cage (1995-1996)
- (2) **Graphic Art Officer:** Lagos State Government, Ministry of Information and Strategy, Alausa Ikeja. Major Work Graphic Design, and 3 Dimensional Visual works (2000-2004)
- (3) **Lecturing:** Department of Arts and Industrial Design, Lagos State Polytechnic 2012 – 2014

2. Previous Work Experience in other Universities:

- 1. **Instructor:** Centre for Distance Learning, Obafemi Awolowo University, Ile-Ife

(Being a part time Instructor / Examiner in the Diploma in Fine and Applied Arts)

2008 – 2013

3. **Details of Professional Experience at Olabisi Onabanjo University**

(i) Teaching Functions (2016 / 2017 Session)

Courses Taught During the Current Academic Session

HARMATTAN SEMESTER

S/N	Course Code	Course Title	Unites	Status
1	FAA 103	Introduction to Fine Arts I	2	C
2	FAA 107	Introduction to 3 Dimensional Art I	2	C
3	FAA 201	Art History I	2	C
4	FAA 207	Introduction to Sculpture	2	C
5	FAA 329	Sculpture Theory and Materials I	2	C
6	FAA 331	Studio in Sculpture I	3	C
7	FAA 333	Exploration of Indigenous Forms and Materials in Sculpture	2	C
TOTAL			15	

RAIN SEMESTER

S/N	Course Code	Course Title	Unites	Status
8	FAA 104	Introduction to Fine Arts II	2	C
9	FAA 108	Introduction to 3 Dimensional Art II	2	C

10	FAA 202	Art History II	2	C
11	FAA 330	Assemblage in Sculpture	2	C
12	FAA 332	Metal Construction in Sculpture	3	C
13	FAA 334	Materials and Techniques in Sculpture	3	C
TOTAL			14	

(ii). **Research (completed / on-going)**

1. *Creative Welded Metal Art and Financial Sustainability*
2. *Iconographic Symbol in Vernacular Building in Agege, Nigeria.*

(iii). **Administrative Functions and Contribution to the University**

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|--|------------------------------------|
| (a) Curator: (Department of Fine and Applied Arts Gallery) | July, 2014 – 2017 |
| (b) Member: Curriculum Development (FAA Programme) | 2015 – 2016 |
| (c) Secretary: (Department of Design and Architecture) | September 2015 to
January, 2016 |
| (d) Secretary: (Department of Fine and Applied Arts) | January, 2016
2016
till date |
| (e) Course Adviser: 100 level, 2016 / 2017 | 2016 to date |

(ii) **Contribution to the Nation:**

- | | |
|---|---------------|
| 1. Youth Copper: National Youth Service Corp | November 1996 |
| 2. Juro: International Association of Lions Club, Ogun State. | November 2016 |

D. MEMBERSHIP OF AND REGISTRATION WITH PROFESSIONAL BODIES

- | | |
|--|-----------------|
| 1. Member: Association for the Study of the Arts in Africa and in the African Diaspora (ASAAD) | September, 2017 |
|--|-----------------|

- | | |
|--|----------------------|
| 2. Member: Arts Council of the African Studies Association (ACASA) | April, 2017 |
| 3. Member, Society of Nigerian Artist (S. N. A) | January, 2016 - date |
| 4. Member: Best of Ife | 1995 till date |

E. PUBLICATION

Paper submitted, Accepted, Published During the Session or Since Last Promoted

i. Thesis (Unpublished Research Project)

1. **T. O.Sobowle** (2000). *Yoruba Drums with Emphasis on Bata Sets*. An Unpublished Masters in Fine Arts (Sculpture) Department of Fine and Applied Art, Obafemi Awolowo University, Ile-Ife. Pg. 73

2. **T. O. Sobowale** (2015). *Stylistic Analysis of Adeola Balogun and Fidelis Odogwu's Welded Metal Sculpture*. An Unpublished thesis Department of Fine and Applied Arts, Obafemi Awolowo University, Ile-Ife. Pg. 117

ii. **Books:** Nil

iii. **Monographs:** Nil

iv. Journal Articles:

1. **T. O. Sobowale** (2003). Bata as a Creative Pear Drum. Journal of Arts and Ideas. Department of Fine and Applied Arts, Obafemi Awolowo University, Ile-Ife. 6: Pp 22-66.
Contribution: 100%)

2. **T. O. Sobowale** (2009). Environmental Sculpture in Outdoor Advertising: Lagos as Case Study. Ife Journal of Environmental Design and Management. 2 (2): 17-22.
Contribution: 100%)

3. J. O. Oladesu, and **T.O. Sobowale** (2016). The Philosophical Perception of Potholes in the Works of Juliana Santacruz Herrera, Davide Luciano, Daniel Knorr and Johnson Oladesu in a Built Environment. The Studio, a Journal of Contemporary Art Practice

and Theory. Department of Fine Arts Ahmadu Bello University, Zaria, Nigeria. 181-186.

Collection of data and analysis, as well as the introduction and Findings was carried out.

(Contribution: 50%)

V. Paper Accepted For Publication (With Letters of Acceptance)

4. K. Adepegba, and **T. O. Sobowale** (2017). The Socio-Cultural Significance of African Mural Painting: A Case Study of Three Ethnic Group. Akwa Journal of Fine and Applied Arts, Nnamdi Azikiwe University, Akwa, Nigeria.

The introduction, interpretations of data used and findings and recommendations was carried out.

Contribution: 45%)

5. **T. O. Sobowale** (2016). Object of Domestic Use Among the Yoruba People of Western Nigeria. Journal of Ceramics and Environmental Design, University of Port Harcourt.

6. **T. O. Sobowale** (2016). Exploring of Mold Technique in Welded Metal Sculpture. Bruce Onabrakpeya Foundation. The 18th Harmattan Workshop titled “Artistic Growth Through Interaction, Experiment and Search”. Agbarha-Otor, Delta State.

(Professional / workshop based)

Contribution: 100%

VI. Contribution to Books:

Nil

VII. Published Conference Proceedings:

7. **T. O. Sobowale**, and B. A. Ademuleya (2017) Repurposing Discarded Waste as Object of Values for the Built Environment. In Aluko B. T. (ed) Proceedings of the

EDMIC 2015, 9th-13th March, 2015. Published by Faculty of Environmental Design and Management, Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria. 256-263.

The data used, introduction, analysis in the body of the study, findings and conclusion was carried out.

(Contribution: 60%)

8. **T. O. Sobowale**, and K. Adepegba (2015) The Works of Adeola Balogun and Muraina Akeem as Aesthetic Vehicle for a Responsive Built Environment. In Aluko B. T. (ed) Proceedings of the EDMIC 2015, 9th- 13th March, 2015. Published by Faculty of Environmental Design and Management, Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria. 39-46.

The field work, taking of photograph, analysis of data used, findings and conclusion.was carried out.

Contribution: 60%)

Major Exhibitions:

9. **T. O. Sobowale** (2001). “Rhythms of Ona”, An exhibition of sculpture in various medium. November 15th – December 7th, National Commission for Museum and Monuments , Ilorin, Kwara State.

International Exhibitions:

- *10. **T. O. Sobowale** (2005). Marziart International Galerie, July 1st- 28th July 2005. Held at 20259 Hamburg, Germany.

Joint Exhibitions:

11. **T. O. Sobowale** (2000). “Best of Ife”. April 26th – May 5th, National Museum, Lagos.
12. **T. O. Sobowale** (2002).”Best of Ife”. German Cultural Centre, Lagos. 2002
13. **T. O. Sobowale** (2005). “Ife Art School in Retrospect”. A traveling exhibition commemoration of the 30th Anniversary of the Department of Fine Arts,

Obafemi Awolowo University, Ile-Ife.

14. **T. O. Sobowale** (2010). “The Miniature Art Fair”, Terra Kulture, Victoria Island, Lagos, 14th-19th August
15. **T. O. Sobowale** (2016). “October Rain and New Fames”, the 18th Annual Juried Exhibition. A 2 in 1 Exhibition in loving memory of (an art patron) Samuel Olagbaju. Nike Art Gallery, 2, Elegushi Road, Ikate Round-about, Lekki, Lagos
16. **T. O. Sobowale** (2016). “Onobrakpeya and the Harmattan Workshop”. Curated by Sandra Mbanefo Obiago. Held at the Lagos Court of Arbitration September 16-December 16, 2016

VIII. Technical Reports: Nil

IX. Manuscripts Submitted for Publication: Nil

X. Unpublished Conference / Workshop Papers and Public Lectures:

1. **T. O. Sobowale** (2016). Exploring of Mold Technique in Welded Metal Sculpture. Bruce Onobrakpeya Foundation. The 18th Harmattan Workshop titled “Artistic Growth Through Interaction, Experiment and Search”. Agbarha-Otor, Delta State.
(Professional / workshop based)
Contribution: 100%

G. CONTRIBUTIONS TO KNOWLEDGE

My research contribution to knowledge is focus on contemporary issues in Nigerian art with emphasis of modern welded creative works, using formal and contextual approach in bringing to fore the embedded message in the iconography,

symbol and motif to the awareness of the viewer for better understanding and appreciation of artwork.

Signature:..... **Date:**.....