

ARTIST'S PERCEPTION AND COMMUNICATION OF THE ARTIST'S INTENDED INTRINSIC VALUE IN UPCYCLED ARTWORKS

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ABSTRACT

Upcycling, an artistic practice that involves transforming waste materials into new and valuable art pieces, has gained significant attention in recent years. It not only promotes sustainability by reducing waste but also provides artists with a unique medium to express their creativity. However, understanding the artist's intended intrinsic value (AIIV) in these upcycled artworks is essential to comprehend the underlying messages and meanings embedded within them. This article aims to investigate the concept of the artist's intended intrinsic value (AIIV) in the context of upcycled artworks created from waste materials, focusing on Nigerian-selected artists. The study explores how these artists perceive and communicate the intrinsic value of the upcycled artworks, considering factors such as the quality of materials used, the artist's intended aesthetic appeal, historical narrative, durability, and the artist's intent to improve environmental sanity through upcycling. In order to achieve this, a mixed method of quantitative and qualitative research approach was used employing questionnaires, in-depth interviews, direct observations, and

document analysis was utilized. The findings reveal the diverse perspectives and artistic motivations that drive Nigerian artists to upcycle waste materials into meaningful pieces of art, thereby enriching the understanding of AIIV in the field of upcycled art.

Keywords: *Artist's Intention, Intrinsic Value, Upcycled Artworks, Waste Materials, Nigerian Artists.*

INTRODUCTION

Global ecological and climate change problems demand the attention of scholars across the globe, as highlighted by Liu Xinheng, Eric Lindquist, and Arnold Vedlitz in 2011. Various detrimental human activities have led to the problems that have arisen in the environment (CAN, 2007). There are several activities that significantly contribute to the degradation of the environment. These include deforestation for construction purposes, improper disposal of waste materials, emission of harmful gases from residential and industrial sources, and various other harmful practices. These actions go against the responsibility of humans to protect the environment.

As per Cointreau (2005), waste is defined as objects that have lost their value and can be disposed of. Companies generate certain materials that are later acquired and used by a group, but eventually discarded when they are no longer needed or wanted, resulting in waste. The individuals and the built environment that created them are characterized by adjectives like "unused," "no longer needed," and "rubbish." Managing waste materials has far-reaching environmental consequences, posing global challenges in today's world. Improper management of waste material can result in detrimental effects on both public health and the environment, as highlighted by Wilson et al. (2015).

The management of waste materials on a global scale has become a major challenge that affects people and communities across the globe. The problem is constantly growing and is intricately connected to the production and consumption of goods in our society. Waste management is widely recognized as an essential requirement for human well-being and has been referred to as a crucial aspect of human rights (Kaza, Silpa, et al., 2018). Unfortunately, waste management tends to receive less attention in the public and political sphere when compared to other utility services. Insufficient action or a lack of effort in waste management can result in substantial financial consequences for society and the economy (Wilson et al., 2015). Africa's developing nations grapple with formidable obstacles in waste management and sanitation, hindered by scarce resources and insufficient infrastructure. The current state of affairs has negative impacts on both the natural surroundings and the overall welfare of the nearby community.

Waste collection and treatment practices differ greatly between countries, both domestically and globally. In the USA, disposal methods include landfills and incineration, whereas in Australia, landfills are the primary means of disposal. Incineration and recycling practices in Japan began in April 2001 (Hoorweg, 2012). Open dumping is a widespread waste disposal practice in Nigeria. Waste accumulates at such a rapid pace within a few hours that waste collectors are unable to transport it all in a single day. As a result, waste is frequently discarded in locations such as highways, outskirts of towns, and slum areas.

These days, waste materials are being creatively transformed into both visually appealing and practical objects. Examples include pen holders, shoes, chairs, and more (Plate 2). Umoru and Adekanmbi (2018) argue that the use of waste materials to create new products can lead to

increased economic activity, as opposed to burning or improper disposal. As stated by Sridhar and Hammed (2014), the process of upcycling waste has the potential to boost production and reduce waste streams, all while minimizing pollution and emissions associated with recycling operations. There are cases where waste materials are used for construction, leading to the creation of houses with unique designs in specific areas.

Throughout history, African artists have been actively involved in the creative process of transforming waste materials into new and valuable items. In Benin, copper pans were transformed into artistic objects, particularly the famous Benin bronzes (Plate 1). According to Ademuleya (2012), foreign silks were imported to Ghana in order to expand the variety of thread colors used in Kente cloth. There are two distinct groups of artists who frequently delve into the realm of waste or discarded materials for their creative endeavors. A certain group of people uses waste materials as alternatives to expensive materials (Ademuleya, 2008). One commonly used method is improvisation, which helps find alternative materials when there is a shortage or they are too costly to acquire. There is a group of artists who deliberately and consciously use waste materials to express their creativity (Sobowale and Adepegba 2015). The process and art are intertwined, demanding the artist to possess a deep comprehension of their purpose to truly encapsulate the essence of their creations. Another group of artists focuses on the environmental avant-garde movement and is dedicated to tackling various environmental concerns, spanning social, political, cultural, physical, and economic issues.

There has been a noticeable change in the art field, with artists embracing sustainable practices and utilizing waste materials as a means of creative expression. Upcycled artworks demonstrate the artist's ability to see the beauty in unconventional materials, transforming discarded items into new creations that are even more valuable and visually appealing. Art, being subjective in nature, prompts us to ponder the intended intrinsic value (AIIV) that artists seek to communicate through their upcycled artworks. This article delves into the motivations, artistic intents, and societal implications of upcycled artworks created from waste materials in the Nigerian art scene.



Plate 1: Bronzes which the Church of England intends to return to Africa. Photograph by [Robert Dex](#) Source: <https://www.standard.co.uk/culture/exhibitions/church-england-return-benin-bronzes-repatriation-rows-b928330.html>



Plate 1: Outdoor furniture using tyres. By Recycle India. Source: <https://www.designindaba.com/articles/creative-work/recycle-india-finds-solution-dangerous-waste-materials>

Artists all over the world are transforming waste materials into stunning works of art, showcasing the value and beauty that can be found in objects like plastics, textiles, and metal scraps. In Nigeria, artists have embraced the practice of upcycling waste materials, offering unique perspectives on transforming and enhancing discarded objects. This takes place in a nation grappling with environmental challenges and boasting a rich cultural legacy. There is a need for more in-depth research to fully understand and appreciate the purpose and significance of these artworks created by the artist.

This article aims to explore the concept of AIIV in upcycled artworks, with a specific focus on a group of Nigerian artists including Adeola Balogun, Dotun Popoola, John Adenle, and Lanrewaju Tejuoso. This study explores how these artists express and convey the inherent worth of their work by considering their selection of materials, aesthetic goals, cultural importance, historical storytelling, and dedication to environmental sustainability. Through this endeavor, it seeks to reveal the diverse motivations and perspectives that inspire these artists to turn waste into art with significance.

This exploration focuses on four contemporary Nigerian artists: Adeola Balogun, Dotun Popoola, John Adenle, and Lanrewaju Tejuoso. They serve as case studies for the purpose of this study. Every artist has their own distinct style when it comes to upcycling. Adeola Balogun is renowned for his detailed metal sculptures that represent strength and change. Dotun Popoola combines traditional and contemporary methods to craft sculptures that are filled with cultural stories. John Adenle's artwork sheds light on the social and political problems related to waste and consumption. Lanrewaju Tejuoso's installations provoke viewers to reconsider their connection with ordinary objects.

Statement of the Problem

Despite their increasing popularity and environmental benefits, there is a lack of understanding regarding how artists perceive and communicate the intrinsic value of upcycled artworks. Many discussions on upcycled art focus on its aesthetic and functional aspects, but the deeper values it holds, such as cultural significance, historical context, and environmental intent, are frequently disregarded or misunderstood (Kaza, & Bhada-Tata, 2018). Without a proper understanding, upcycled artworks' true value and meaning can be easily overlooked and misunderstood, resulting in a diminished impact.

One area of study that is often overlooked is the perspective of artists themselves and how they perceive and express the intrinsic value of their upcycled works. Nigerian artists such as Adeola Balogun, Dotun Popoola, John Adenle, and Lanrewaju Tejuoso have emerged as leaders in this movement, utilizing discarded materials to craft artworks that are not only culturally significant but also environmentally conscious (Sobowale and Adepegba 2015). Unfortunately, there is a lack of extensive scholarly research exploring the motivations, artistic processes, and intended intrinsic values embedded in their works.

This article seeks to explore the concept of the artist's intended intrinsic value (AIIV) within the context of upcycled artworks created by a group of Nigerian artists. The goal is to fill a gap in understanding and provide insights into this topic. The aim is to delve into the way these artists understand and express the inherent worth of their creations, taking into account elements like the choice of materials, visual appeal, cultural significance, historical context, longevity, and

environmental considerations. Through a comprehensive examination of these factors, the research will provide valuable perspectives on the complex nature of upcycled art and contribute to our knowledge of its importance in both the art world and environmental discussions.

Related Literature on Artist's Intrinsic Intended Values

In recent times, there has been significant interest in the utilization of waste materials in the field of art, especially in developing nations facing resource limitations (Akpan 2013). Extensive research has been conducted to explore the importance of these artistic masterpieces. In a study conducted by Schwartzott (2016), the focus was on exploring the Artist's Intended Intrinsic Value (AIIV) of artworks made by Nigerian artists utilizing waste materials. According to the research findings, Nigerian artists who incorporate waste materials into their artwork are driven by a central goal of communicating a message about environmental sustainability and the importance of waste reduction. Based on the research conducted by Schwartzott in 2016, it was concluded that the artworks in question hold great cultural and historical significance. They serve as important representations of Nigerian culture and history. Artists have long acknowledged the creative possibilities found in discarded materials, challenging traditional ideas about making and experiencing art.

The incorporation of waste materials in creative practices stems from a variety of reasons. As per Jones (2015), artists frequently explore the theme of environmental sustainability and strive to raise public awareness about waste disposal through their artistic works. The transformation of discarded objects into visually appealing artworks challenges the traditional concept of waste as something disposable. In addition, artists who utilize waste materials are able to challenge conventional creative methods and materials, thus providing fresh avenues for artistic expression and exploration (Sánchez, 2018).

Artworks made from discarded materials hold significant value as they encourage thoughtful reflection and stimulate conversations about consumption patterns and waste management. Brooks (2017) suggests that these artworks frequently defy traditional aesthetic norms, prompting viewers to critically examine contemporary values and goals. The reception of these artworks has elicited a variety of reactions. Some individuals have expressed admiration for their creativity and the environmental message they convey, while others have voiced skepticism regarding their categorization as genuine art forms (Jackson, 2019). The growing interest and involvement in waste material art shows and competitions suggest that AIIV is gaining recognition and acceptance as a valuable creative discipline (Jones, 2015).

In their study, Adebayo et al. (2017) explored the aesthetic value of artworks made from discarded materials. The research findings suggest that these artworks possess a noticeable aesthetic value that diverges from conventional art genres. The research findings suggest that incorporating waste materials into artistic creations serves as a means of social critique, reflecting the societal concerns surrounding socio-economic and political issues. In addition, incorporating waste materials into artistic projects can serve as a means to raise awareness about environmental concerns and promote the adoption of sustainable practices. In a study conducted by Adebayo et al. (2017), it was found that artists effectively utilize their artistic creations to convey the importance of environmental sustainability and the need for waste reduction to a broader audience. It is essential to promote public awareness and engagement in environmental issues in order to achieve sustainable development.

The significance of Artist's Intended Intrinsic Value (AIIV) in contemporary art praxis becomes evident when considering artworks made from discarded materials. The deliberate conversion of discarded materials into works of art poses a notable obstacle to the prevailing societal norms regarding waste disposal and consumer culture. Artists who utilize discarded materials are involved in the practice of transforming neglected artifacts, giving them a fresh sense of beauty and intellectual significance. This creative endeavour aims to foster the values of environmental sustainability while also pushing the boundaries of artistic expression, aesthetics, and contemporary art.

Methodology

To gain a thorough understanding of AIIV in upcycled art, this study utilizes a mixed-method research approach. It combines quantitative data from questionnaires with qualitative insights from in-depth interviews, direct observations, and document analysis. A deliberate sampling technique was used to identify and select well-known artists recognized for their upcycled artworks. We conducted semi-structured interviews and questionnaires to gather detailed and insightful responses from the participants. These responses were then transcribed and analyzed thematically. In addition, we utilized direct observations of the artist's creative process and analyzed documents such as artist statements, exhibition catalogues, and related materials to gain a deeper understanding of the AIIV and how it is expressed in the upcycled artworks

Method of Data Collection

To achieve the set objective, a questionnaire was administered to four selected Nigerian artists who have experience in creating upcycled artworks. The questionnaire was designed to elicit information on their perspectives and motivations for creating such artworks. Secondly, in-depth interviews were conducted with the artists to gain a deeper understanding of their artistic process, the techniques and materials used, and how they perceive the intrinsic value (The Quality of materials, Artist's Intended Aesthetic Value, Artist's Intended Historical Narrative, Artist's Intended Durability of the Artworks, Artist Intent in Improving Environmental Sanity Through Upcycling) of their upcycled artworks. Finally, document analysis was utilized to examine the various written materials such as exhibition catalogues, press releases, and artist statements, to further understand how these artists communicate the intrinsic value of their upcycled artworks.

Presentation of Data on Artists' Intrinsic Intended Value

Artists' Intrinsic Intended Value refers to the inherent worth or meaning that an artist imbues into their work based on their personal intentions, beliefs, and artistic vision. According to Kreitman (2011), this value is distinct from the market or commercial value of the artwork and is often a reflection of the artist's creative process, emotional expression, and conceptual ideas. The intrinsic value of upcycled waste art is defined by the quality of materials used, the aesthetic of the artwork, the cultural relevance of the artwork, the artist's interest in the historical narration of an event, the durability of the artwork, and the interest in promoting environment sanity. The essence of finding out the above sub-variables is to provide quality data on the intrinsic value, which the artists consider vital in upcycling waste.

The Quality of materials

After describing the variables of the study and the component of the artist's intrinsic values of the artworks, the study looks at the quality of the materials needed to provide artworks with higher intrinsic value. Though the waste materials are discarded at landfills or dumpsites, the artist

specifically selects high-quality waste objects for the creation of their artworks. The findings are presented as follows



Figure 1: Quality of waste materials

The study reveals that 75% of the artists intend to select and utilize high-quality waste materials to improve the intrinsic value of the artworks while 25% of the artists affirmed using waste materials with moderate quality. However, none of the artists ascribed to using low-quality waste materials as it does not improve the intrinsic value of the artworks.

Artist’s Intended Aesthetic Value

Having x-rayed the quality of the materials used by the artists to improve the intrinsic value of the upcycled artworks. The study needed to investigate the artist’s intent to achieve artworks with aesthetic value by way of categorizing the aesthetic value into high, moderate, or low. The findings are presented as follows:

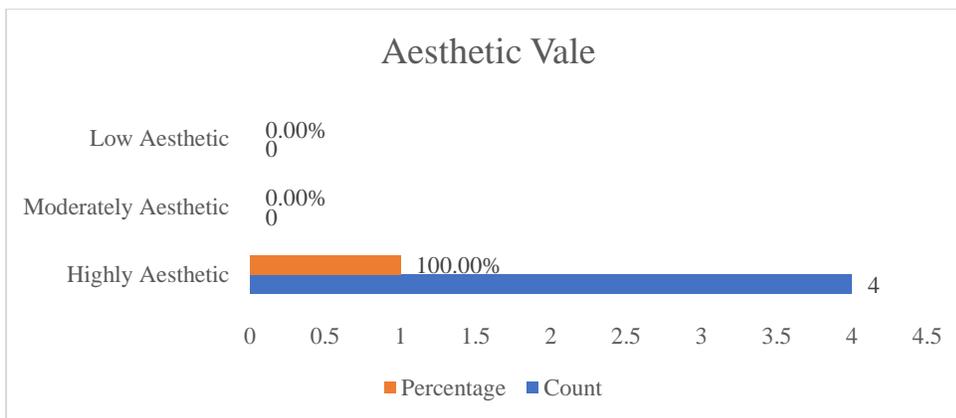


Figure 2: Aesthetic Value

The findings of the study indicate that all the artists intended to achieve artworks with high aesthetic value. This is to ensure that artworks made from waste materials command an excellent intrinsic value to their audience.

Artist Intended Historical Narrative

Upon establishing an understanding of the artists' intentions about the cultural significance of upcycled waste artworks, it was necessary to have an understanding of the artists' intended interests regarding artworks that depict or portray the historical narrative of an incident that occurred in their community or their society at large. The artist's intended interest in the historical narrative of an event was to determine whether or not the artists were interested in creating artworks with historical narratives of events and was categorized either as interested, somewhat interested, or not interested. This information was essential to the research project to properly account for the artists' intended interest in upcycling waste arts that depict historical narratives that could promote intrinsic value. The results are presented in the following manner:

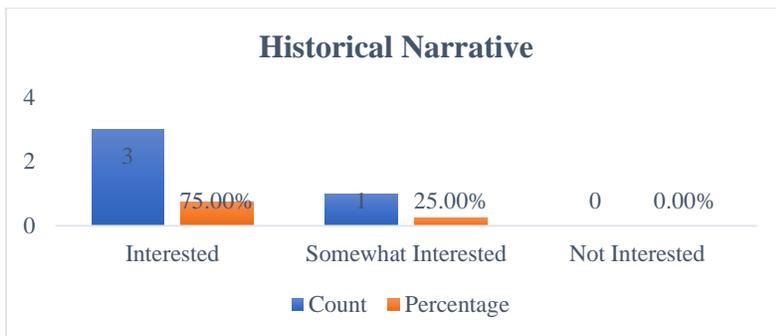


Figure 3: Historical Narrative

The result of the study reveals that all the artists were interested in creating upcycled artworks that would portray the historical narrative of events in their community or the society at large. For instance, 75% of the artist's intended interest is to show a historical narrative in the upcycled waste artworks creatively produced to portray higher intrinsic value while 25% of the artists were somewhat interested in producing upcycled artworks with a historical narrative that will enhance intrinsic value.

Artist's Intended Durability of the Artworks

Haven looked at the social narrative of contemporary issues relating to the necessity of artist's decisions to upcycle artworks that will promote intrinsic value, the study further examines the need for the durability of the artworks as an indicator of intrinsic value from the artist's perspectives. The study determined the role of durability and the artist's intentions towards making durable artworks for ensuring a higher intrinsic value and was measured using three parameters viz; highly required, somewhat required, and not required for the improved intrinsic value of upcycled works. The results are presented as follows

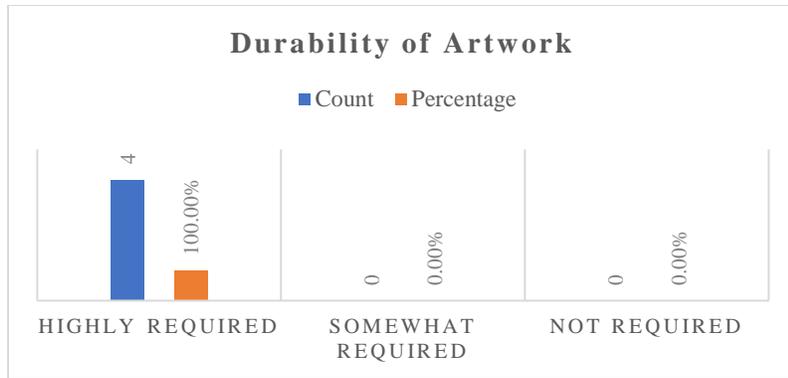


Figure 4: Durability of the Artworks

The results of the study show that all the participating artists considered the durability of the artworks as a major parameter highly required in making artworks with high intrinsic value. This means that durability is a requirement needed for artists to consider in upcycling waste art and all the artists often regard it as a requirement for improved artworks with a higher intrinsic value.

Artist Intent in Improving Environmental Sanity through Upcycling

After looking at all the components that defined the intrinsic value of upcycled artworks. The study sought to investigate the role of upcycling waste materials in promoting environmental sustainability, particularly environmental sanity. This is because the waste materials deposited in the environment often create environmental problems such as pollution, and land degradation among others. The study examined the intent of artists regarding the aforementioned to ascertain whether or not in the process of upcycling waste materials artists bear in mind to promote environmental sanity. The study required responses from the artists using the following parameters; highly considered, somewhat considered, and not considered. The results achieved are presented as follows

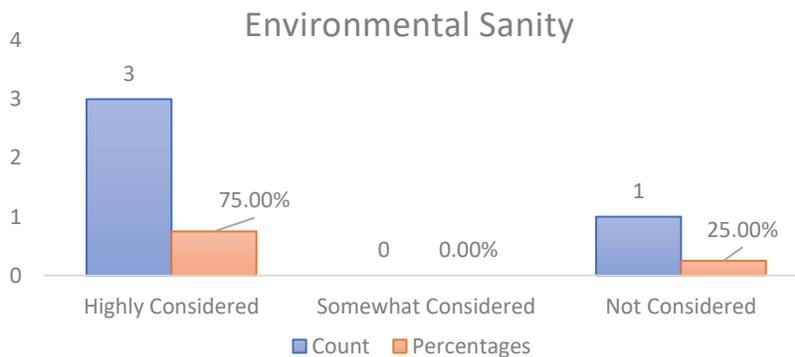


Figure 5: Environmental Sanity

The findings of the study show that 75% of the artists confirmed making upcycled artworks with a higher consideration for environmental sanity while 25% were of the contrary opinion that

artworks from waste materials are made with no consideration for environmental sanity rather than the artworks. This indicates that artists often upcycled waste bearing in mind environmental sustainability through the promotion of environmental sanity.

Discussion and Analysis of the Findings on Artist's Intrinsic Intended Value

The intrinsic value of an artist's work is a complicated and nuanced idea that goes beyond simple economic appraisal. It has philosophical, artistic, and sociological components, demonstrating the significant influence that art and artists have on society (Oligbinde et al, 2022). This research delves into the notion of intrinsic value for artists, offering a thorough knowledge of its different aspects and ramifications. According to Kant (1790), an artist's intrinsic value stems from their capacity to create works of art that are valuable in and of themselves, regardless of other variables such as societal approbation or economic demand. This value stems from the artist's unique ideas, feelings, and experiences, which can prompt thinking, elicit emotions, and promote intellectual engagement in the audience (Fusco & Vecco, 2021). The AIIV of recycled artwork demonstrates the artist's capacity to sense beauty where others see rubbish. It demonstrates their capacity to push the frontiers of artistic expression, to rethink what is valued in art. This value is gained not from the material value of the garbage, but rather from the artist's creative energy and passion for environmental preservation. (Oligbinde et al. 2022).

These artists' salvaging techniques, which make use of high-quality waste materials, contribute to trash reduction and environmental sustainability. The choice of high-quality materials is critical to ensuring the longevity of the artwork. The artists investigated (Fig. 1) showed a preference for high-quality materials due to their desire to create long-lasting and influential art creations. For example, the use of abandoned metal pieces in "Balogun and Popoola's" sculptures "Eshin Oba" and "Tamed" (seen in Plate 3) not only critiques waste and consumerism but also ensures the durability of his works (Smith, 2022). Similarly, Tejuoso's use of discarded wood and soft plastic trash in his "Oniko" works (see Plate 3) not only highlights environmental challenges but also adds a particular aesthetic appeal by utilizing high-quality materials to attain intrinsic value.



Eshin Oba By Artist I photograph by Dotun Popoola



Tamed by Artist II Photograph by Adeola Balogun



Oniko By Tejuoso. Photograph by Lanrewaju Tejuoso

Plate 3: Artworks of the selected Artists showing the waste materials' qualities. Plate 2: Plate 1 Two Benin

This choice might be motivated by the artist's desire to produce art that will stand the test of time and be appreciated for its aesthetic and creative quality (Stanescu, 2021). Popoola's utilization of

scrap metal to construct hybrid animal shapes exemplifies this tendency (Plate 3). According to Balogun,

"The high-quality materials I incorporate in my works lend them a sense of durability and heftiness, amplifying their symbolic artistic meanings" (2022).

However, Adenle's work, which is primarily made of plastic, auto moto parts, plant seeds, and bones, "National Cake" and "Coexistence" (Plate 4), demonstrates that material quality is not the only factor determining an artwork's value. His works, which are frequently transitory and temporary, mirror the impermanence of existence (Umoru Oke et al, 2018). These findings are congruent with the broader discussion around repurposed art. According to Mossman (2009), many artists who upcycle emphasize high-quality materials to increase the endurance and aesthetic appeal of their products. However, the use of mediocre or low-quality materials may also achieve certain conceptual goals, as demonstrated by Adenle.

The use of high-quality materials in upcycled art is consistent with the greater trend of sustainable practices in the art industry. By recycling and upcycling otherwise abandoned materials, artists help to reduce waste and raise environmental consciousness (Piribauer & Bartl, 2019). This aspect of upcycled art appeals to audiences that respect the ingenuity and invention required to turn discarded materials into visually beautiful and meaningful art pieces, therefore proving the artwork's intrinsic value (Brown, 2022).



*National Cake by Artist III
Photograph by Adenle John 2018*



*Coexistence, by Artist III Photograph by
Adenle John 2018*

Plate 4: Artwork showing the qualities of the material used by Adenle

There is no doubt that material quality is a factor that artists intend to incorporate into their upcycled artwork; however, the study also observes in Fig. 2 the artist's commitment to a 100% aesthetic response, as evidenced by their meticulous selection and transformation of waste materials into visually appealing and conceptually profound artworks. Popoola states,

"My artworks are known as intricate sculptures made from discarded tyres, e-waste, and metal scraps, which I had transformed into visually aesthetic pieces that comment on societal issues".

One audience member (Adepegba 2022) agrees with the artist's message, stating that

I enjoy the beauty generated from waste materials and the notion of preventing waste metals from ending up in landfills. Nigerian mix media and metal artist (Popoola) is one of the most innovative metal sculptures I have admired for his use of high-quality materials and beautiful depiction, and I have been following him for quite some time.

Similarly, Tejuoso's works, created from soft plastic trash, not only address environmental issues but also have a certain aesthetic character (Stanescu, 2021). The artist's predilection for high aesthetics might be viewed as evidence of his conviction in the transformational potential of art. The artists perceive potential beauty in waste materials and use their artistic methods to unveil that underlying aesthetic worth. This view is consistent with the larger discourse on upcycled art, which highlights the transforming power of discarded materials (Mossman, 2009).

The results of this study add to the expanding corpus of research on the aesthetics of upcycled art. They support the idea that upcycled art, despite its use of discarded materials, does not sacrifice aesthetic quality. Instead, Balogun, Popoola, Adenle, and Tejuoso show how repurposed materials can be utilized to produce extremely attractive works that question traditional perceptions of beauty and value in art, as evidenced in "Rare Specie," "Angel Visit I," "Kangaroo," and Yellow Roof (see Plate 5). The artists' mutual dedication to high aesthetics shows a deliberate attempt to counter the assumption that discarded materials are visually inferior. This conclusion supports Piribauer and Bartl's (2019) theory that the aesthetics of upcycled art are actively molded by the artist's intrinsic intended value (AIIV), rather than being a consequence of the materials utilized.



Rare Specie By Artist II
photograph by Abati Isaac 2022

Angel Visit I by Artist III
photograph by Adenle John

Kangaroo by Artist I
photograph by Dotun Popoola

Yellow Roof by Artist IV
Photograph by Abati Isaac 2022

Plate 5: Artwork of the selected artists showing Aesthetics

a variety of ways. For example, Balogun's series "Drum of Honour" (Plate 6) makes use of abandoned materials like as e-waste, scrap metal, and animal skin to explore historical events and embed his narrative in his artwork. Similarly, Adenle's collections "Elders Forum I and II" (Plate 7) recreate plastic trash artifacts to highlight seniors' communal involvement and lost tales. Artist IV's soft plastic and wood installation "Oniko" (Plate 3) explores the complex history of materials, converting them into colorful representations. Popoola's artwork "Irin Pemi," (Plate 6), which

combines antique materials with contemporary patterns, shows the interconnectedness of past and present.



Plate 6: Elders Forum I & II, Photograph by Adenle John

The findings of this study are consistent with prior studies demonstrating artists' growing interest in upcycled artworks and its historical importance. Adepegba & Sobowale (2015) and Ademuleya (2012) study the larger influence of upcycling on environmental sustainability and artistic authenticity, providing a compelling argument for the historical narrative's existence in these works. Their works offer a tremendous platform for rethinking waste materials and conserving historical histories via current artistic manifestations. Understanding the various techniques used by these artists increases our awareness for the historical worth inherent in upcycling, fostering a long-term conversation between art, history, and the environment.

The agreement among all participants (as shown in Fig. 4) demonstrates that they are active in the creation of long-lasting upcycled art, emphasizing their vital goal to attain intrinsic value in their work while also conveying an environmental message. For example, Popoola's artworks, such as "Akuko Gagara" (seen in Plate 8) use weather-resistant materials, making them acceptable for outdoor display. Balogun's artwork "Without Wings" (also seen in Plate 8) is created from discarded metals and tires, demonstrating excellent craftsmanship that ensures its life and resilience to environmental deterioration. Similarly, Adenle's abstracted sculpture "Street Light" (also seen in Plate 8) made of repurposed plastics, metal, and glass demonstrates a unique mixture of diverse media, improving its durability and capacity to resist the test of time. Furthermore, Lanrewaju Tejuoso's use of reused soft plastic materials in his large-scale installation "Daily Bread" (seen in Plate 8) assures its durability and strength.

These artists' efforts are consistent with recent research that highlight the importance of durability in upcycled art. Olojo (2020) emphasizes the need of using repurposed materials to produce long-lasting artwork in order to avoid waste and encourage sustainable practices in the art business. These findings are consistent with the larger discussion of sustainable art practices and the impact of an artist's fundamental intended value on the longevity of upcycled artworks. By making solid and enduring objects, these artists not only preserve their art, but also demonstrate environmental responsibility and ingenuity. Furthermore, the durability of recycled artworks assures their viability in future shows, allowing them to continue communicating their message to audiences

for years to come. By utilizing reused materials, artists may encourage others to adopt sustainable practices and foster a transition toward a more environmentally conscious art community.



*Akuko Gagara by Artist I.
photograph by Dotun Popoola*



*Without wings by Artist III,
Photograph by Adeola Balogun*



*Street Light by Artist III.
Photograph by Adenle John*



*Daily Bread by Artist IV.
Photograph by Abati Isaac*

Plate 8: Artworks showing the Durability of the Art materiala

The study in Fig.5 reveals that (75%) who form the majority of the artists intended to promote environmental sanity through upcycled artworks which underscores the significance of these artists' contributions. The study shows that Balogun and Popoola often address issues frequently convey powerful messages about deforestation, climate change, and ecological balance, sparking dialogue and action While Adenle and Tejuoso emphasizes the importance of sustainable living and resource conservation, evoking a sense of appreciation and reverence for nature, encouraging responsible stewardship of the environment. However, one of the artist respondents (25%) deeming the artist's intended value as not promoting environmental sanity may imply that some artists believe that environmental sanity can be improved through other means or that they are unaware of the potential impact of upcycled artworks in environmental advocacy.

The importance of the artist's intended value in improving environmental sanity through upcycled artworks aligns with findings from relevant studies. Research by Pavlou, & Vella, (2023) highlighted the power of art in raising awareness about environmental issues and fostering behavioural changes toward sustainability. The study's results indicate artists' significant role in raising awareness about environmental issues through their upcycled artworks. The artist's intended value infuses purpose and meaning into their creations, enabling their art to catalyze environmental advocacy and positive change. While a minority of respondents may hold differing views, their perspectives underscore the diversity of opinions among the artists regarding the efficacy of art in promoting environmental sanity. However, art has historically played a critical role in addressing societal challenges, and artists continue to contribute to environmental advocacy through upcycled creations.

CONCLUSION

This study provides insights into the artist's intrinsic intended value of upcycled artworks from waste materials among Nigerian selected artists. Their creative endeavours go beyond mere aesthetic considerations, encompassing socio-cultural, environmental, and historical dimensions. By recognising the value and significance of upcycled artworks, both as works of art and as catalysts for social change, a deeper understanding of the potential of waste materials in the artistic realm is obtained. The findings reveal the diverse perspectives and artistic motivations that drive Nigerian artists to upcycle waste materials into meaningful pieces of art. It highlights the importance of artistic intent and cultural significance in creating upcycled artworks that have intrinsic value. Moreover, the study shows that environmental sustainability is also a crucial factor in the creation of upcycled artworks. This research contributes to the understanding of AIIV in the field of upcycled art and provides insight into the unique perspectives and motivations of Nigerian artists who create upcycled artworks from waste materials.

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