A CONTEXTUAL ANALYSIS OF SELECTED ART WORKS ON PEACE AND CONFLICT RESOLUTION IN JOS, PLATEAU STATE, NIGERIA. 2005 – 2015.

BY

JACOB ENEMONA ONOJA
B.A. (A.B.U. 2001), M.A. (A.B.U 2008), DIP. (U.S.A. 2012)
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A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILMENT FOR THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY (Ph.D.) IN ART HISTORY.

DEPARTMENT OF FINE ARTS,
FACULTY OF ENVIRONMENTAL DESIGN,
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DECLARATION

I declare that this thesis entitled "A Contextual Analysis of Selected Art Works On Peace And Conflict Resolutionin Jos, Plateau State, Nigeria. 2005 – 2015."has been carried out by me, in the Department of Fine Arts, Ahmadu Bello University, Zaria. Information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other institution.

Onoja, Jacob Enemona	_____	_____
Name of Student	**Signature**	**Date**

CERTIFICATION

This thesis entitled, **A CONTEXTUAL ANALYSIS OF SELECTED ART WORKS ON PEACE AND CONFLICT RESOLUTION IN JOS, PLATEAU STATE, NIGERIA. 2005 – 2015**by Jacob Enemona ONOJA meets the regulations governing the award of, Doctor of Philosophy degree of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

DR. Duniya, Gambo Giles	Signature	Date
Chairman, Supervisory Committee		
ProfessorSaliu, Ahmed Rufai	Signature	Date
Member, Supervisory Committee		
DR. Agada, LadiOnyi Andrea	Signature	Date
Member, Supervisory Committee		
DR. Duniya, Gambo Giles	Signature	Date
Head of Department		
Professor SadiqZ.Abubakar	Signature	Date
Dean, School of Postgraduate Studies		

DEDICATION

Dedicated to the loving memory of all the people who died in the Jos conflicts. May their love for peace and harmonious coexistence come alive in the present days, as this research visually documents the memories of peaceefforts.

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ABSTRACT

Peace and conflict resolution is a quest in the hearts of many people. Artists have created works which have served as statements on certain crisis situations, including wars, ravaging famine due to political, ethnic and religious conflicts, and also as an outrage to certain social, economic or political manipulations in the society. The study traces the works of earlier artists who have worked on peace and conflict resolution. Picasso's *Guernica* and Goya's work *3rd May 1808* are good examples of artists' reaction to conflict situations and how such can be addressed through artistic media. Also, the efforts of Nigerian artists like David West's works, *No More Aggression*and KoladeOshinowo's*Conflict Resolution*, are visual art exhibits worthy of mention in peace building and conflict resolution. The problem of this study is thus predicated on the fact that, various authors have discussed how art can be used and has been used for conflict resolutions and peace building. However, most of the discussions are based on the performative arts of theatre, music, poetry, film making and street plays, with few discussing the visual arts. This study hopes to bridge the gap noticed in previous art-based conflict resolution strategies by using visual arts as the thrust of discussion on peace and conflict resolution.The aim of this study is to articulate peace and conflict resolution efforts made through enumeration of selected exhibits in the visual arts, while the objectives of the study are; i. Identify works that intrinsically provoke and postulate peace and conflict issues, ii. Examine art exhibits in relation to positive and negative peace building efforts, iii. Analyse selected works within the context of peace and conflict resolutions, iv. Advance the mediatory role of art works in peace and conflict situations; and v. Document thematic contents, icons and symbols of peace in art exhibits. The literature, reviewed works of authors like Rank, Ramsbotham, Woodhouse and Miall,Buhari and *Ancient-Symbols.com*. Authors like; Osaretin and Akov, Best, Higazi,and Krause highlight the crises of Plateau State and how efforts are being made at restoring peace. Other literary materials on peace and conflict resolution helped to enhance the paradigm of the research, which is by no means exhaustive. The Methodology adopted was the qualitative research method, through a descriptive research approach in which, art historical and analytical techniques were employed,based on art historical paradigms of inquiry.The population for the study consist 38 works, purposively sampled, while 21 works were extrapolated using the deviant case of sampling for the analysis and discussions. All of these works were sampled from 21 artists who are members of Society of Nigerian Artists, Plateau State Chapter. Instruments like oral interview questions for in – depth interviews and focus group discussions with the S.N.A. was used for the data collection, and validated through a pilot study, and field work formed the hub for the data collected and analysed. Some findings extrapolated in the course of the study were from the objectives of the studyare these;there is a consensus by visual art practitioners in Jos on the use of visual arts as a potent tool which provokes and postulates peace issues. Also,icons and symbols found in some of the works, range from the conventional to the unconventional. The Riyom Rock formations in some of the works help to localise the works, and draw attention to Plateau State symbolism. The study concludes by stating that, art starts in obscurity and snowballs into the global scenes, and become referral points for peace building and conflict resolution; this is made possible through the instrumentality of symbolisms, allegories, emotional and philosophical appeal to the viewer. Peace is also achievable through the instrumentality of a few artists and their works, who use their potent creative abilities, and

highly developed visual judgement and symbolisms, for provoking, mediating, documenting and advancing the cause of peace, in a conflict prone society.The research recommends the gazetting of the documented visual art icons, symbols and themes in peace and conflict resolution studies, National Gallery of Arts literary materials and peace advocacies materials to add to the rich array of a multi-disciplinary approach to peace and conflict resolution.

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CHAPTER ONE

INTRODUCTION

Background of the Study

The concept of peace is a universal one in the hearts of many people. Individuals and corporate organisations the world over tend to strive for peaceful coexistence among one another in the face of mounting crises in society. In that regard, the place of art in social commentary cannot be overemphasised. Artists have created works which have served as statements on certain crisis situations, including wars, ravaging famine due to (ethnic, political and religious) conflicts, and also as an outrage to certain social, economic or political manipulations.

An allegorical story of peace in *Picture of Peace* (n.d.) on the viability of using art to communicate peace in society is hereby advanced: An artist was commissioned by a wealthy man to paint something that would depict peace. After a great deal of thought by the artist, he painted a beautiful country scene with all the trappings of peace. The wealthy man was disappointed with the painting and asked the artist to try again. After several attempts of painting other genres relating to peace and having several disapprovals from his patron, the artist finally got an inspiration to create a new painting. In the painting, he put in a lot of thought and related icons to peace. The picture showed a stormy sea pounding against a cliff. The artist had captured the fury of the wind, as it whipped off black rain clouds which were laced with streaks of lightening. The sea was roaring in turmoil, waves churning, the dark sky filled with the power of the furious thunderstorm. The focal interest was that, in the middle of the picture, under a cliff, the artist had painted a small bird, safe

and dry in her nest, snuggled safely in the rocks. The bird was at peace, amidst the storm that raged about her.

The story gives a vivid picture of peace in all its facets, in the negative and positive aspects. The path to peace can be laced with turbulence and storms. However, in between the turmoil, peace can reign through the instrumentality of a few, and that is where art and artists, through their exhibits, come to play their role by drawing attention to peace issues and conflict resolution efforts in the society.

Artists, through their works, create a true reflection of the society. This they do through graphics, realistic and sometimes abstract drawings, sculptures and paintings, expressing their feelings on certain matters, and relating same through their various exhibits. Picasso's *Guernica* and Goya's painting of the devastation of war, as typified in his work *3rd May 1808* are good examples of artists' reaction to conflict situations and how such can be addressed through artistic media, to create a voice on the need for peace in order to avoid the horrid, lurid and sombre look of conflicts and wars. For instance, *Guernica* (Fig.1) was painted in 1937 as an outrage to war and terrorunleashed on Picasso's home town.



Fig.1:Guernica,Pablo Picasso, Oil on Canvas,1937, 138"x 308".
Source: http://legomenon.com/guernica-meaning-analysis-of-painting-by-pablo-picasso.html

According to Shabi (2013:1):

> Picasso's homeland of Spain is central to the meaning of Guernica, a mural the artist was commissioned to paint for the 1937 World Fair in Paris. Although Picasso expatriated to Paris and never did return to Spain during his life, the artist's connection to his homeland of Spain is evident in *Guernica*, named after a small country town in northern Spain that was the target of a terror bombing exercise by the German Luftwaffe during the Spanish Civil War.

This history of the creation of the painting *Guernica* is linked to Picasso's personal reaction to terror, and as an artist, his reaction was swift in the depiction of the painting. In speaking about the painting, Shabi (2013:1) quotes Picasso's statement that 'In the picture I am painting—which I shall call *Guernica*—I am expressing my horror of the military caste, which is now plundering Spain into an ocean of misery and death'. *Guernica* is unequivocally a great masterpiece on an artist's reaction to a crisis situation, and a potent medium of expression to the public glare. Today, *Guernica* adorns the wall of the United Nations office as a potent statement on the devastation of war and the need to sue for peace and reconciliation through dialogue. In the same vein, Goya's earlier painting of *3rd May 1808* also portrayed the devastations of war and crises. Goya's painting was believed to have influenced Picasso's *Guernica.* Francisco Goya's *3rd May 1808* depicts the battle at Medina del Rio Seco in Spain. In an anonymous online article (n.d.) a description is given of the painting as follows:

> Goya's painting reveals the fear and suffering of the Spanish while Napoleon's troops show no mercy. The man in the white shirt is a Christ figure. His stance is similar to Christ on the cross. The man is a martyr for the rest of the town, which is why his white clothes are not soiled. He is wearing a clean, white shirt, which is a significant difference compared to the other Spaniards. The townspeople are wearing dirty, blood-stained clothes of dark colours. He gives Napoleon's troops a pleading look, knowing that he is about to be shot. Each of the townspeople has distinct facial expressions telling their stories. The man has his arms spread in a 'V', which represents peace, something Napoleon's troops clearly have no regard for. The people who have already been shot have casually been tossed aside to make room for the next victims. The monk preys over their dead bodies, perhaps

in an effort to give them some peace. The man with his arms spread in a 'V' looks pained, even in death. He too, is asking for peace from the troops (See Fig. 2).



Fig.2:The Third of May, 1808 in Madrid, Francisco Goya, oil on canvas,1808, 1814-15, 8' 9" x 13' 4" (Museo del Prado, Madrid). Source: https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808

This painting is allegorical and symbolic of peace in the face of war. The white shirt of the figure with raised arms in "V" shape is also a symbolic of peace, which was the artist's unique style of driving home the message of peace. The price of peace is, however, costly. Even in death, the figure in the painting still maintained the same pose, drenched in blood. The aforementioned author concludes his description by stating that:

> Napoleon's troops' faces cannot be seen from the paintings viewer. However, the townspeople have a clear view of their faces and find themselves staring down the barrel of their guns. The troops are bathed both in darkness and light, which reveals their clothing to also be clean and unsoiled with the victims' blood. The unsoiled clothing shows how the troops were above dirty clothing, placing them at a higher level than the victims. To the troops, the victims seem anonymous and worthless, while we can see otherwise. The darkness of the painting shows impending doom, which is brought by the troops. Any regard for life is quickly cut down by the troop's firing squad.

This author gives various elements that describe the painting, such as colours, gestures and moods, symbols, frozen moment dialogues and compositional dexterity. The message of peace is the focus of the painting. However, it was portrayed in a war situation. According to Zappella (2015:1):

> Along with Picasso's *Guernica*, Goya's *Third of May* remains one of the most chilling images ever created of the atrocities of war, and it is difficult to imagine how much more powerful it must have been in the pre-photographic era, before people were bombarded with images of warfare in the media. A powerful anti-war statement, Goya is not only criticising the nations that wage war on one another, but is also admonishing us, the viewers, for being complicit in acts of violence, which occur not between abstract entities like "countries", but between human beings standing a few feet away from one another.

Shbeta, Ghaleb, Milikovski, & Indyke (2015:1) state that "art and dialogue are powerful mediums that can transform hearts and minds, even those of supposed enemies." The potency of art-based peace building and conflict resolution in transforming the thought pattern of individuals is propagated in this statement. The time to time inevitable clashes in the human society have made various authors to lend their voices to the peace process in different disciplines. Schilling (2012:14) for instance states that:

> The history of humankind has been significantly shaped by both love and conflict that regulate human experiences in a cycle of compassion and bitterness. These competing values are present in any human community, in our homes, our workplaces, in groups or associations where people come together and in the society as a whole.

Various areas of society strive for peaceful coexistence, and artists as members of society are not in isolation on the happenings in and around them. They, therefore, through their exhibits of various genres, stir visual dialogue in the society and engage the populace in a multifaceted discussion of aesthetics, conflict resolution and peace building. Saliu (1994: 8) states that "an art work has little value if it is not relevant to the society in which it is produced." Art has to be relevant in the society, and also the artists who produce the

works and exhibit same for the public to appreciate and interact with, either as an object of worship as seen in some societies, or as an element provoking emotional response. Ikeda (2002:23) corroborates Saliu's point when he opines that:

> The life and essence of art - whether it is a painting, music or dance—lies in expressing a wellspring of emotion, the universal realm of the human spirit. It is a melding of the individual and the universal. That is why great art reaches out beyond ethnic and national barriers to move people the world over.

The potency of art is underscored here, in terms of how it greatly affects human emotion, thereby melding various barriers and creating room for peaceful coexistence in the world.

Sculpture as a visual arts form has been used as a symbol of peace and conflict resolution. A case in point is the revered *Non-violence* sculpture by Carl Fredrik Reutersward.The work is a bronze sculpture of an oversized Colt Python .357 Magnum revolver with a knotted barrel and the muzzle pointing upwards (Fig. 3).



Fig. 3: Non-Violence, Carl Fredrik Reuterswärd , Bronze.
Source: http://cdn.earthporm.com/wp-content/uploads/2014/07/worlds-most-creative-statues-39.jpg

Carl created this sculpture after a singer, songwriter and peace activist John Lennon was murdered. The sculpture today is found in 17 locations around the world. Ten of the sculptures are in various locations in Sweden, while the others are found in the United Nations headquarters, New York, USA; the European Commission, Kirchberg, Luxembourg; Beijing, China; and the Federal Chancellery, Berlin, Germany. Other locations are; Mémorial de Caen, Caen, France, Olympic Museum, Lausanne, Switzerland and Victoria & Alfred Waterfront, Cape Town, South Africa. According to Anonymous (2015:1), "Since 1993, the sculpture is the symbol of The Non-Violence Project, a nonprofit organisation promoting social change with violence-prevention education programs." The knot at the end of the gun screams with symbolism that is very touching, and is an advocacy for non-violence and peaceful coexistence in the world. Another sculpture of interest is *Let Us Beat Swords into Ploughshares* by Evgeniy Vuchetich in the United Nations Art Collection in the United States. Various countries and societies have works which can be referred to as symbols of peace and conflict resolution. In Nigeria, for example, the effort of artists like Ukut (in his painting, *Peace* (see fig. 4)) is significant.

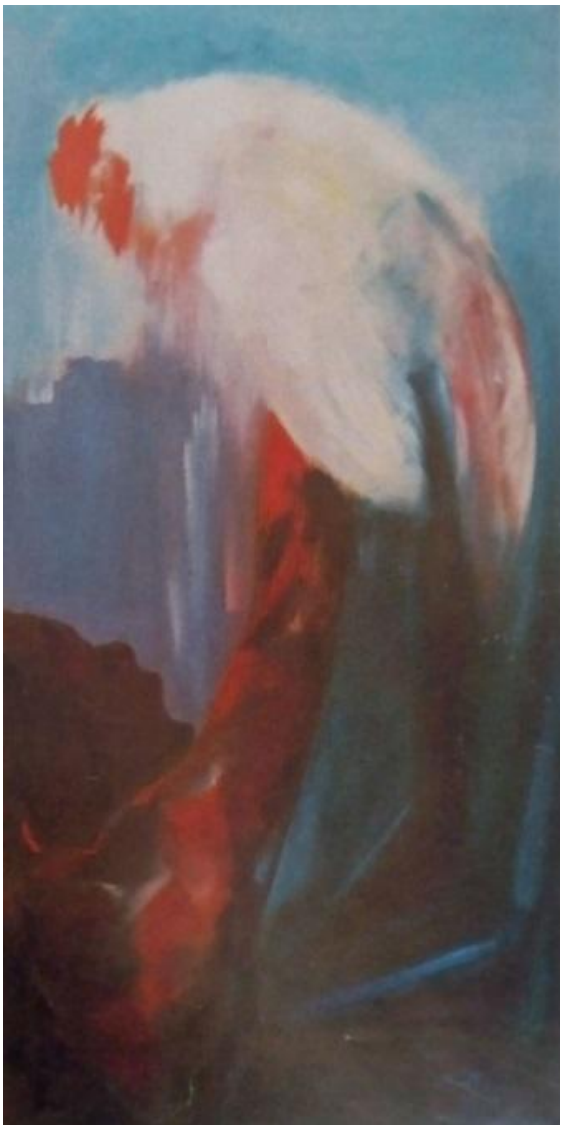


Fig. 4: Peace, Ukut, E.A Oil on Canvas, 99 x 50 cm.
Source: Ukut E., Peace. *Nucleus.Maiden catalogue of Works in Nigeria's National Gallery of Modern Art*. Federal Department of Culture, Lagos.

Also, David West's works, *No More Aggression* (see fig.5) and *Unanimous Wish for Peace*, and Kolade Oshinowo's *Conflict Resolution*, are visual arts exhibits noteworthy of mention in peace building and conflict resolution. Art exhibits on conflict resolution dot various continents of the world. Africa is noexception, Nigeria and Plateau State in particular, which is the focus of this research, contributes to the growing list of areas in which these peace building and conflict resolution art exhibits are found.

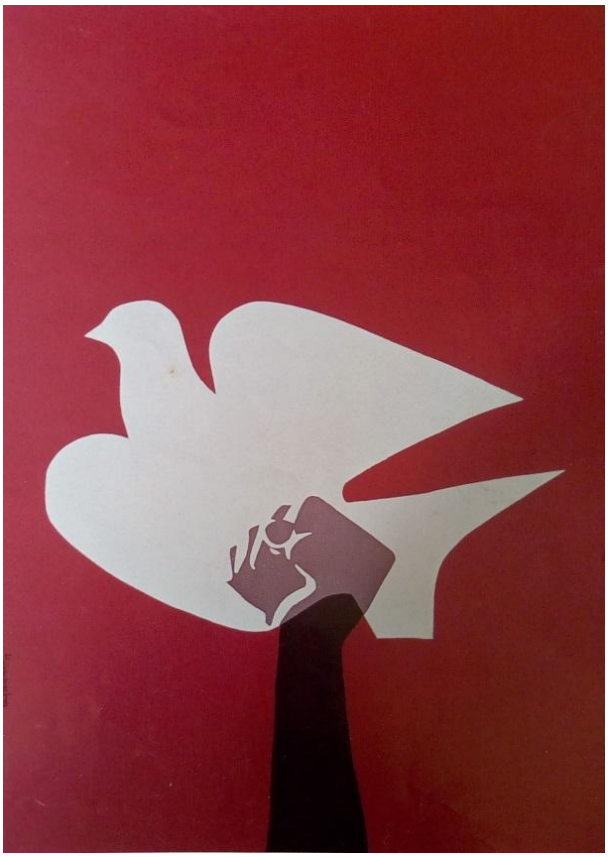


Fig. 5: No More Aggression, David-West,H., Creative Poster, 100 x 77 cm. 1973.
Source: David-West, H. No More Aggression. *Nucleus.Maiden catalogue of Works in Nigeria's National Gallery of Modern Art*. Federal Department of Culture, Lagos.

The crises situations in Plateau State since 2001 have inspired the researcher into making a research effort at articulating and analysing similar efforts by Nigerian artists. Consequently, this study is concerned with the impact of art exhibits in the propagation of peace and conflict resolution using a contextual analysis of visual arts. The salient impact of art pieces on the memory of the human mind is amazing and captivating.

The terms *peace building* and *conflict resolution* emerged in the 1970s after the work of Johan Galtung, who called for the creation of peace building frameworks to promote sustainable peace by addressing the root causes of violent conflicts and supporting indigenous capacities for peace management and conflict resolution. *Peace* as a word is a

synonym for stability, or equilibrium, the state of calmness, the absence of war and armed conflicts, cessation of hostilities and absence of violence. Galtung (1967:12) talks of peace in relation to an individual at peace with himself, without necessarily involving the absence of violence. He gives an example of a soldier at peace with himself on the battle front, while under battle fire. Peace can also be the absence of organised collective violence, usually referred to as negative peace, and positive peace, which, according to Galtung, is "synonym for all other good things in the world community, particularly cooperation and integration between human groups, with less emphasis on the absence of violence." Conflict on the other hand is warfare between opposing forces, clash, and mentalstruggles between individuals, ideas, ideals and interest. Peace building usually arises from conflict situations and the need for amicable mediation and conflict resolution. According to Ramsbotham, Woodhouse & Miall (2011:4):

> As a defined field of study, conflict resolution started in the 1950s and 1960s. This was at the height of the Cold War, when the development of nuclear weapons and the conflict between the superpowers seemed to threaten human survival. A group of pioneers from different disciplines saw the value of studying conflict as a general phenomenon with similar properties, whether it occurs in international relations, domestic politics, industrial relations, communities or families or between individuals. They saw the potential of applying approaches that were evolving in industrial relations and community mediation settings to conflicts in general, including civil and international conflicts.

The efforts of peace building in conflict situations have transformed from the time of Galtung till now, with new approaches to peace building, mediation and conflict resolutions identified over time. In a Salzburg Global Seminar plenary session, Lessac, Osoborne, Prim & Smith (2014:13) assert that:

> Approaches to dealing with conflict have undergone a sea change over the last two decades with the discourse moving from conflict resolution to conflict transformation. The increasing awareness of the importance of an inter-

> disciplinary approach to understanding conflict has paved the way of psycho-sociological perspectives being included in the mainstream discourse on politics.

Conflict resolution is expected to be inter-disciplinary and multifaceted to create better understanding and all-inclusiveness in a diverse society, given the psychological and sociological inputs from all and sundry. Lessac, *et al*(2014).further opine that, "the means adopted for this transformative end are diverse and range from dance, music and theatre, to journalism and the visual arts." The visual arts were mentioned in this discuss without the input on how it aids conflict resolution and peace building, however, the authors give a vivid description of the performing art and the efforts in peace building. Lessac *et al* (2014) affirm this when they state that:

> The power of music and theatre was palpable as the Global Arts Corps actors reconciled while performing, during rehearsals, having the performance as a common goal. The play became a mirror for Rwandans and other conflict societies to see their own conflict as the troupe toured for two and half years in twenty-six countries. Stepping into another's shoes during performances enables a kind of honest dialogue that otherwise becomes difficult to achieve. 'While playing a character, you can say things that you can't normally say otherwise…work demands that you look out for each other', said an actor who was part of the theatre project, summing up the dialogic potential of the arts in peace-building.

According to Lessac et al (2014), the arts have aided in conflict situations in Rwanda and other countries and societies. Drew (2012:1) affirms as follows: "I think the method of using art and music to involve the marginalized can be quite powerful." The potency of art and music are here horned, however lacking mention of the visual arts.

Various continents, including Africa, have had their fair share of conflicts. Nigeria is not exempt from conflict situations. The need to delve into peace building and conflict resolution is thus paramount. According to Osaretin & Akov (2013:349), "Nigeria has played host to different types of conflict, especially since the beginning of the Fourth Republic. Critical amongst these is ethno-religious conflict, whose centrifugal tendencies

portend dangerous vortex for the corporate existence of the country." The Nigerian society has witnessed ethno-religious conflicts, and an area where this has become prevalent is Jos in Plateau State, Nigeria (Fig.6).

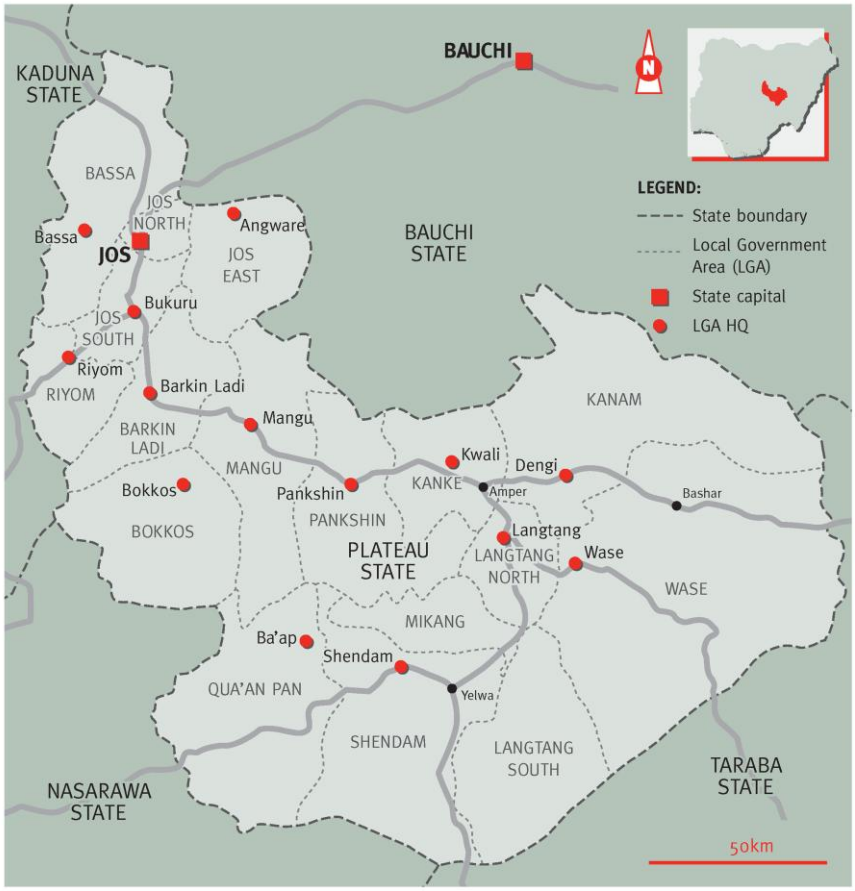


Fig. 6: Map of Plateau State showing the Local Government Areas.
Source: http://www.genevadeclaration.org/fileadmin/docs/regional-publications/GD-WP-Jos-deadly-cycle.pdf

Plateau State is one of the 36 States of the Federal Republic of Nigeria. It is located in the middle belt region of the country, and falls under the North - Central zone. The current geographical landscape of Plateau State has passed through various phases historically from the colonial period till now. In 1902, tin mining exploration and exploitation started. According to a *Plateau State Government Gazette* (2016), "colonial manipulation was from a desire to protect the railway construction and guarantee a safe

passage of mined tin to the coast. The British began to exert colonial control of Nigeria in the early 20th century."

Another historical change was in 1926. Plateau Province was made up of Jos and Pankshin Divisions. Plateau State has a very rich cultural heritage. The Nok culture, one of the earliest iron smelting cultures and terracotta forms dating between 500 BC and AD 200, is associated with the area, which has become important to the art and archaeological history in Nigeria.The Jos museum was established in 1952 by Bernard Fagg, and was officially opened to the public in 1955. According to the same gazette (*Plateau State Government Gazette, 2016*), the National Museum at Jos is the oldest in the country, and the Museum of Traditional Nigerian Architecture (MOTNA) contains various architectural designs of major Nigerian ethnic groups. The Museum, which is a collection of the varied art culture of Nigerian ancient treasures, is a reflection of the strategic historical location of Plateau State. The expansion of the state and the creation of new territories continued in May 1967, when Benue and Plateau Provinces were merged to form the large Benue - Plateau State. At that period Nigeria was made up of twelve states. Plateau state was split following the Nigerian civil war of July 6, 1967 – January 15, 1970. In further discussing the developmental phases of the State, *Plateau State Government Gazette* (2016) states that:

> Under the military administration of General Yakubu Gowon, the country was further divided into nineteen states in 1976, and Plateau state was created from Benue-Plateau, covering the area of the original Plateau Province. In 1996, Plateau State was further subdivided to create Nasarawa state, which was carved out of the western half of Plateau state by Sani Abacha's military regime.

Today, Plateau State is the twelfth largest state in Nigeria. The State has 17 Local Government Areas (L.G.As), namely Barkin Ladi, Bassa, Bokkos, Jos - East, Jos - North,

Jos - South, Kanam, Kanke, Langtang - North, Langtang South, Mangu, Mikang, Pankshin, Qua'an Pan, Riyom, Shendam and Wase.

Plateau State got its name from the Jos Plateau. It has a population of around 3.5 million people, and the slogan for the State is “Home of Peace and Tourism”. The State is bordered to the north east by Bauchi State, and to the North West by Kaduna State. To the south west, the state is bordered by Nasarawa State, while to the south east it is bordered by Taraba State.The State has a favourable climate, with an average temperature of between 18°C and 22°C. Harmattan winds cause the coldest weather between December and February. The warmest temperatures usually occur in the dry season months of March and April. The peak of the wet season is July and August. The climatic condition of the State encourages agricultural activities and the growing of staple foods and other exotic plants such as Irish potatoes, apples, strawberries and assorted vegetables, to mention a few.According to *Plateau State Government Gazette* (2016), Plateau State:

> … has over forty ethno-linguistic groups. Some of the indigenous tribes in the state are the Berom, Afizere, Amo, Anaguta, Aten, Bogghom, Buji, Challa, Chip, Fier, Gashish, Goemai, Irigwe, Jarawa, Jukun, Kofyar (comprising Doemak, Kwalla, and Mernyang).

The article further reports other ethno-linguistic groups to includeMontol, Mushere, Mupun, Mwaghavul, Ngas, Piapung, Pyem, Ron-Kulere, Bache, Talet, Taroh (Tarok), Youm and Fulani/Kanuri in Wase. The major preoccupations of the people are farming, mining and trading, and there is a rich display of cultural heritage and tradition in the State. Plateau State is a microcosm of the world, as people from other parts of the country, with their different cultures and traditions have come to settle in. These include the Igbo, Ibibio, Yoruba, Hausa, Annang, Efik, IjawandIgala, to mention a few. Expatriates have also settled

in Plateau state from colonial times till now for business, trade and the welcoming climate and tourism potentials of the state.

Jos is the capital city of Plateau State (Fig. 7). It is made up of three L.G.As (Jos North, Jos South and Jos East). Politically, the state has three senatorial zones, namely the northern, southern and central senatorial zones, with Jos (Jos North, Jos South and Jos East) falling under the northern senatorial zone, along with Bassa, Riyom and Barkin Ladi L.G.A.s.Jos - North, which is the central area of violent conflicts in the senatorial zone, is made up of the indigenes of the land like the Berom, Anaguta and Afizere ethnic groups. The non-indigenes of Jos are basically the Hausa/ Fulani ethnic group who are referred to as the Jasawa and other settlers like the Igbo, Yoruba, Igala and other ethnic groups. Best (2007:14) avers that "the northern and southern zones have experienced extremely violent conflict situations, adding to tens of thousands of internally displaced persons, deaths,injuries and maiming, and the destruction of properties, etc." The hostilities and the attendant rippling effects of various conflicts, which have affected the peaceful nature of the state, started as ethno-religious conflicts and political dominance by settlers and resistance from the indigenes of the State.

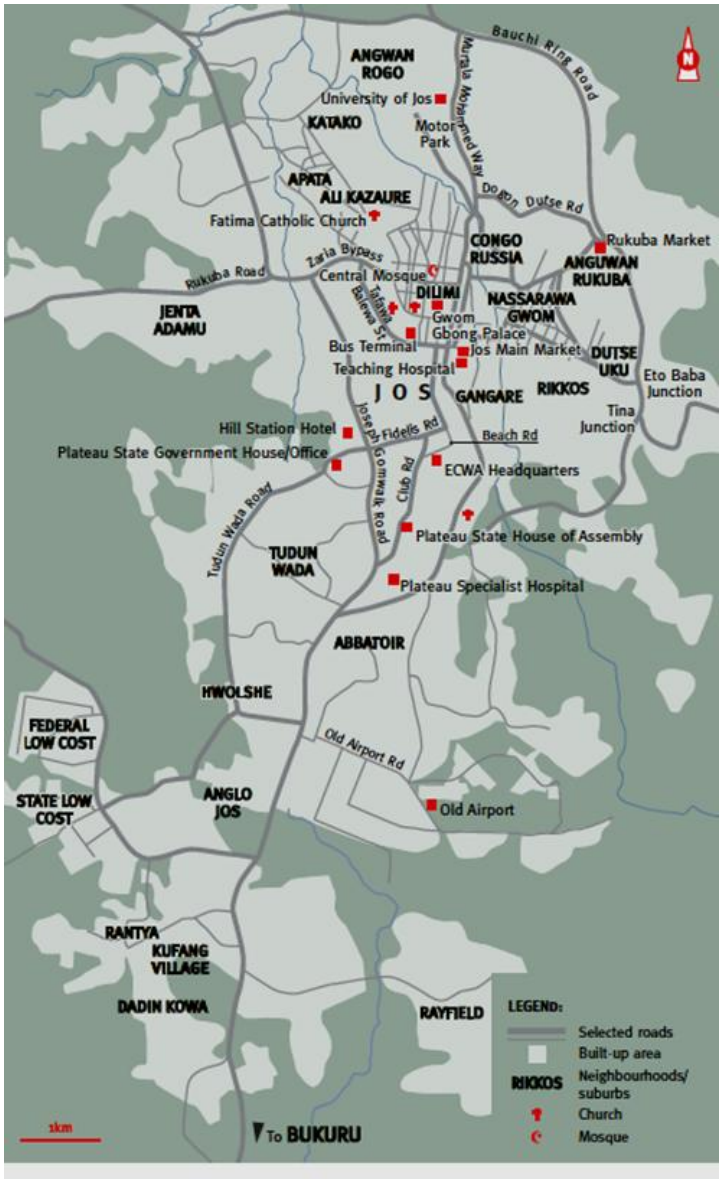


Fig. 7: Map of Jos. Source: http://www.genevadeclaration.org/fileadmin/docs/regional-publications/GD-WP-Jos-deadly-cycle.pdf

The conflicts which took a wide scale from 2001 and the years following, have led various authors to lend voices to ways of creating a society where peace thrives and conflict is discouraged through various efforts.

Peace building advocates, authors, artists, civil society organisations and other stakeholders are involved in the bid for peaceful coexistence and conflict resolution. It is

against this background, therefore, that this study is intended to look at the contextual analysis of selected art works on peace and conflict resolution in Jos, Plateau State capital of Nigeria.

Statement of the Problem

The content, context and extrinsic manifestation of an art piece are better explained by the creator, or a curator, of art, through descriptive analysis and critique. This aspect is missing in many exhibition catalogues and literature. Various authors have discussed how art can be used and has been used for conflict resolutions and peace building. However, most of the discussions are based on the performative arts of theatre, music, poetry, film making and street plays, with very few discussing the visual arts. Seidl-Fox (2014:5) states that:

> Cultural practitioners participating in the session represented diverse arts organisations including museums, theatres, music organizations, cultural heritage institutions, as well as filmmakers, festival organizers, and performance groups engaged in a broad range of creative practices related to peace-building, conflict prevention, conflict transformation, violence prevention, trauma therapy, conflict diffusion, and social cohesion.

Sridhar (2014:7) in an article titled *Introduction: A Journey of Discovery* discussed peace building, peacemaking, and conflict prevention through the arts. The discussion explored "the role that the arts can play, and have played, in pre- and post-war situations, in the area of reconciliation and forgiveness, in post-conflict society rebuilding, and in conflict prevention." The aforementioned author used *arts* as a generic term, however, referring to the performing arts in the cultural sector. The arts have been used extensively in many conflict-ridden societies and are still being used. Theatrical performances, dances, songs and various genres of music have been successfully used for conflict resolution in crises situations. The problem that this present study seeks to address, therefore, is the fact that

the performative arts have enjoyed a pride of place in the expression of societal issues such as the propagation of peace, at the expense of the visual arts, which have been relegated in mediatory processes of conflict resolution. The researcher has identified this as a gap requiring investigative research and argumentation. Visual art is rarely given any mention in the literature of conflict management, and even where it is mentioned, there is no in-depth analysis. According to Gold (2006:1), "art can be a powerful tool for transformation at the personal, interpersonal, and organisation level." These are anchored on the fact that art pieces have served mediatory roles in peace processes in the past and can be employed in the present for posterity. Gold (2006:2) further states that:

> Art is often about emotions and personal experience; thus artists have the ability to explore subjects in ways that are accessible to everyone. By presenting various visions of a similar subject, artists have the power to change how the past is viewed. Therefore, artists, if they desire, have a unique ability to serve as conflict mediators through the creation and presentation of their work.

This study hopes to bridge the gap noticed in previous art-based conflict resolution strategies by using visual arts as the thrust of discussion on peace and conflict resolution.

Aim and Objectives of the Study

The aim of this study is to articulate peace and conflict resolution efforts made through enumeration of selected exhibits in the visual arts, while the specific objectives are to:

i. identify works that intrinsically provoke and postulate peace and conflict issues;
ii. examine art exhibits in relation to positive and negative peace building efforts;
iii. analyse selected works within the context of peace and conflict resolutions;
iv. advance the mediatory role of art works in peace and conflict situations; and
v. documentthematic contents, icons and symbols of peace in art exhibits.

Research Questions

This research poses some questions which the researcher hopes to answer in order to achieve the objectives of the study. The questions are:

i. How can one identify works that intrinsically provoke and postulate peace building?
ii. What positive and negative peace building efforts can one find in art exhibits?
iii. In what way can art works be analysed to show their peace and mediatory roles?
vi. What mediatory roles can art play in peace building efforts?
v. How can the icons, symbols and thematic contents of peace in art be documented?

Justification of the Study

Peaceful coexistence is a strong drive required of any society. This study will draw the attention of people to the potency of visual art in propagating peace and inclusion in conflict resolution parlance. The understanding of visual statements, icons, symbols and signs aids the proper understanding of the layman in a visual dialogue. In addition, most exhibition catalogues and brochures only list the artists and their works, without giving an analysis of the contextual meanings of the art exhibits in relation to specific issues in the society like peace building. Thus, the researcher hopes to evaluate, analyse, and assess works on peace building and conflict resolution.

According to Gold (2006:5), "it is also important to mention that more research must be done on the role of the arts in peace-building. There have been very few studies that have focused on how the arts can aid conflict transformation." This goes to reinforce that this research, is justified because it will increase the amount of information that will be

derived from the study on this topic and present a case study which has not been thoroughly researched before in Jos, Plateau State.

This research builds on existing literature, particularly on art for peace and conflict resolution, and encourages more scholarship generally in the area of peaceful coexistence and conflict resolution, specifically in the visual arts. This is because the researcher also has a strong drive for the advancement of visual arts in conflict resolution, and scholarship tends to offer that platform of expression through research.

Significance of the Study

Visual arts are valuable and indispensable statement tools, yet sometimes they are underrated and under-utilized, particularly in peace building efforts. This study exposes and highlights the efforts that some visual artists have made in that direction, thereby lending its voice to public advocacy for peace, and also adding to the mediatory efforts in propagating sustainable peace. According to Cohen (2003:3), artists "can serve as mediators." She further opines that:

> In divided communities where violence has impaired people's capacities to listen, artists can use the qualities of receptivity to facilitate expression, healing, and reciprocal understanding. The qualities of listening associated with aesthetic attention—alert but calm, emotional but cognitively aware, engaged but detached—are precisely the kinds of presence that can help people put their experiences into words. Also, artists' listening to those who have been traumatised by violence can begin to restore a victim's capacity and willingness to hear the stories and experiences of the other.

The potency of the artists' exhibits and statements gives credence to the peace process, hence the need by the present researcher to embark on this study. It is also important to note that the dearth of resources on peace building through art exhibits will be improved

upon to allow other scholars benefit from the paradigm of peace building and conflict resolution through visual arts.

Scope of the Study

This research focuses on peace building and conflict resolution using visual arts in Jos, the Plateau State capital, in Nigeria. This is drawing inspiration from the ravaging effects of crises in the State and peace efforts by all and sundry in order to maintain a society where peace is sustained. Plateau State is the proposed setting for this research, because the state has been experiencing escalating violence since 2001, the mounting crises being more in the capital city, Jos.

A period of 10 years was considered, to mark a decade of conflict resolution efforts starting from 2005 - 2015. Jos is the thriving centre of art activities, named the "home of peace and tourism". Artists in Jos use art and exhibitions to express their views on various issues reported in the State. The activities of various bodies advocating for peaceful coexistence in the state became heightened at this period, including artists' advocacies through exhibitions. Activities such as rallies, theatrical performances, concerts, mass media advocacies, and visual art exhibitions are regularly held.

The visual arts exhibits, the focus of this research as compared to other art forms, are organised to aid in the understanding of negative and positive peace imageries in exhibitions as portrayed by the artists. Hence, this research will also focus on the visual arts (painting and sculpture) only. Even at that, only works that address peace and conflict resolution themes were studied.

Limitations of the Study

Some works that were discussed, during the focus group discussion, which the researcher felt were potent and make poignant and proactive statements on peace and conflict resolution could not be assessed. An example is the colossal sculptural piece in Jos – South on peace, which has not been officially commissioned by the government as at the time of the research. There was also a paucity of sculptural works on peace and conflict resolution in Jos, Plateau State. Some that had direct bearing on peace and conflict resolution at round about spaces in Jos metropolis and environ were destroyed by the previous administration, while the few sculptors contacted by the researcher, said they did not have such works to present for discussion, however, they have worked on other social genre themes, which is not the interest of this study. Some other artists contacted for the study did not respond to attend either the focus group discussion or private interview sessions, even after several promises. This would have added to the varied array of works for analyses and discussions documented.

Assessing funding was difficult from institutions and agencies, this would have added to a veritable library resource and travel experiences to areas around the globe where visual arts practices thrive.

Conceptual Framework

Conceptual framework, according to Miles & Huberman (in Vaughan, 2008:4) is "a written or visual presentation that explains either graphically or in narrative form the main things to be studied - the key factors, concepts or variables - and the presumed relationship among them." The conceptual framework for this research is based on a varied description of negative and positive peace art, and the attendant effect of the imageries

produced to aid peaceful coexistence in society. There are many possible definitions of peace building, and varying opinions about what it involves. This research builds on existing works of scholars in the field of peace building and conflict resolution through the plastic arts. By the arts, one is talking about the performing and plastic art. However, the plastic art (paintings and sculptures) is the main interest of the researcher. The research draws inferences from the model adopted by Shank and Schirch (2008:2) which state that:

> By peace building, the authors mean a wide range of efforts to prevent, reduce, transform, and help people recover from violence in all forms, at all levels of society, and in all stages of conflict. If the arts are going to be useful to the field of peace building, it is necessary to know what the arts contribute to peace building, when different art forms are appropriate in the cycle of conflict, and how the arts are so effective in their contribution to peace building.

The scriptures, in Rom 14:19 (New International Version), state that, "Let us therefore make every effort to do what leads to peace and to mutual edification." The effort at peace building is varied. Shank and Schirch (2008) applied this model in approaching strategic peace building using the various art forms. They talk about how artists waging non-violent conflicts can work to balance power by creating an artistic platform that is highly imaginative and provocative, thus demanding attention. The authors say artists can raise awareness about latent local issues and conflicts (for example, social injustice) through specific artistic media, escalating the intensity of the conflict so that it cannot be ignored. Shank andSchirch (2008:2) further aver that, "Art forms that potentially fall within the Waging Conflict Non-Violently category include (but are not limited to) invisible theatre, symbolic reinterpretation, spoken word, hip-hop, documentary filmmaking, public murals, agitprop, installation art, and chants." This has been successfully applied to warring communities with outstanding results. Some examples include Dar es Salaam, Tanzania, where music is a frequent mechanism for discussing social and political issues. The youth

use hip-hop to teach others about joblessness, corruption, class differences, AIDS, and other problems. In the war-torn Batticoloa district of Sri Lanka, children and adults engage in music, painting, theatre, yoga and sculpture in the Butterfly Peace Garden as a way of recovering from, and transcending, trauma. In Israel, the Peres Center for Peace brings together Palestinians and Israelis to create joint theatre projects to foster dialogue.

Shank and Schirch (2008:8) adduce and talk of how in Venezuela, Dr. Jose Antonio Abreu creates orchestras and choirs for low-income youth as a means of contributing to social integration and improving self-esteem. Also, in the Philippines, theatre artists tour the island of Mindanao, using performance to introduce the concept of peaceful coexistence between Muslim, Christian and indigenous communities. Shank and Schirch (2008:8) further reports that:

> In Mexico, public murals have a long history of waging nonviolent (sic) conflict by communicating dissent against social, political, and economic structures. Artists like Diego Rivera and José Clemente Orozco, for example, challenged economic structures that benefited the elite with elaborate public murals glorifying the revolutionary struggles of the working.

The effort of mural artists is commendable in the socio-political scene. Murals have lasting memories on the beholders since they are placed strategically as fixed exhibits for all to see. Shank and Schirch go on to argue that "murals like Orozco's raise public awareness about conflict by acting as a mirror to society, showing in sometimes exaggerated, vivid colour, a symbolic portrait of oppression and conflict between different groups in society." Shank andSchirch (2008:4) opine that:

> Rather than take up arms to deliver a message of opposition to the ruling class, these and other artists around the world use murals to permanently register their voices within the public domain. And unlike the fleeting and temporary nature of other art forms, the mural's message is enduring, delivered constantly to passersby, making the mural a potent form of waging conflict nonviolently.

The potency of the mural, which is a visual art form, has been advanced. However, the contextual meaning and analysis of the work have not been discussed. The present researcher sees this as a viable area that needs to be explored for a better understanding of the visual art forms of peace and conflict resolution.

The model used by Rank (2008:1) is also applicable to this study as the author notes that "in peace studies, we talk about 'negative peace' as that which is defined by the absence of war, and 'positive peace' as all the conditions that contribute to a sustainable peace. In parallel to that we have anti-war art (negative imagery) and 'peace art' (positive imagery)." The use of art to depict the state of peace and efforts toward peace building is hereby advanced. These concepts enabled the researcher to:

i. identifyart works that intrinsically provoke and postulate peace issues and how to use same to prevent, reduce, transform, and help people recover from violence in all forms where applicable.

ii. examineart in relation to positive and negative peace building efforts. This will aid in answering some of the researcher's questions on the viability of art in conflict resolution.

iii. articulatethe mediatory efforts of art in peace and conflict resolution.

Therefore, the conceptual framework of the study draws inferences from artists whose works dwell on peace building through their styles, intentions and their reactions to conflicts and other devastations, and the need to sensitise the society on peaceful coexistence through the issues raised in visual arts works based on the concepts of Shank and Schirch (2008) and Rank (2008).

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The literature for this study were basically obtained from scholarly resources ranging from published books, journal articles and reference materials on exhibits, symbols, and icons of peace that come from various authors in the area of visual dialogue and peace building through art. The articles on international artists on peace building evaluated the mediatory role of art exhibits in conflict situations, while other artists in Africa and Nigeria gave credence to the discussion on their collective efforts to peace building.Rank (2008:1) states that:

> The power of the arts to promote peace lies in their emotive nature; the arts can help people feel the pathos and waste of war and help to instill a desire and commitment to end war and work for peace. All of the arts have a contribution to make - music, drama, literature, poetry, dance, film – and the visual arts, such as paintings, prints, posters, sculptures, and photography.

Humans experience various emotions. These emotions are made visual through the instrumentality of the visual arts (plastic art). Drawings, paintings, sculptures, graphic prints and other forms of plastic art give life to the emotions and feelings of the personality of the artists and their reaction to their immediate environment and to society at large. Buhari (2015:4) buttresses this point on the various aspects of the visual arts when he affirms that:

> The traditional visual arts, or fine arts, include works of ceramic/ pottery, drawing, graphic design, print-making, painting, photography, sculpture, textile design, jewelry (sic) design and the like. Today, however, we have other forms of expressions regarded as conceptual art/work expressed in installations, performance, new media which include video, film and other forms of the use of technology to create work.

All the aforementioned media of expressions have been used by artists to express various thoughts and philosophies in the society. Some imagery can be negative, while others can be positive peace arts. A good example of art depicting negative peace includes some paintings by Goya which depict the horrors of war and the images they convey to the viewers. According to Ramsbotham, Woodhouse & Miall (2011:349):

> Goya's series *The Disasters of War* provide dramatic and disturbing images of Spanish resistance against the invasion of the French during the Napoleonic Wars of the early nineteenth century. This was the first example in the modern era of what was to be termed guerrilla war, in which no distinction was made between civilians and regular military forces. Goya's *The Third of May 1808* depicts the execution of Spanish civilians by French troops.

In subsequent years, Goya's paintings set the pace for other artists making statements on the devastations of wars and the need to address crisis situations. Goya's paintings also influenced the work of Picasso's depiction of the bombing of Guernica over one hundred years later. Ramsbotham, *et al*. (2011:349) state that:

> In April 1937, when Guernica was bombed, Picasso responded by producing a painting that represented complex and unsettling images of war, including one of a woman grieving over a dead child, representing an enduring condemnation of both war and repression. It was first exhibited in Paris in 1937 and is now in the Museo Reina Sofia in Madrid. For Picasso, the work was clearly a political piece, an angry declaration against the militarism that was engulfing Spain and was soon to engulf Europe.

This symbolic painting currently has a tapestry copy of the painting which was placed in the United Nations in New York, at the entrance to the Security Council. The impact of *Guernica* was unequivocally displayed in the covering of the tapestry reproduction at the United Nations (UN) when the United States of America (USA) declared war on Iraq. According to Rank (2008:1), "The power of the imagery in Picasso's *Guernica* again became apparent in 2003 when a tapestry of the painting hanging at the entrance to the UN Security Council was covered with a cloth while Colin Powell made a speech justifying the

invasion of Iraq". This memory of the war event in Picasso's *Guernica*, devastations and the hypnotising effects portrayed in the exhibit, were veiled from the public glare. This singular act only goes to draw the attention of all to the potency of art in peace building, and displaying an art work intended to stop the war and speaking of war and devastations will be antithetical. On the other hand, Carl's sculpture *Non-Violence*, the knotted revolver, is a positive image, and therefore advocating for non-violence and peaceful coexistence. This exhibit, also at the UN, would have condemned in no small terms the carrying of arms against another nation. Art is a potent force which can be employed in the positive or negative sense by various patrons. Rank (2008:1) observes that:

> Some artists respond to the events of their time through art and by doing so can influence or help shape their societies by the imagery (and other arts) they produce. In other words, art reflects society but can also help to change it. Anti-war and peace art can express: testimony or witness to war's destruction; resistance to war; and/or transformation, inspiration and vision.

A young person viewing a painting of a war scene for the first time has a lurid experience which more often than not stirs a desire to avoid war situations and to seek for peace. This is dialogue in a sense, as the emotions are alert to the pains and agonies of wars and the attendant consequences of famine, poverty, deprivation and sometimes death. Ramsbotham, *et al*. (2011:349) agree with Rank (2008) when they state that, "dimensions of feeling, emotion, imagery and imagination, which are stimulated when peace and conflict are the subjects of the visual and other arts, are clearly important, but underutilised reservoirs and motivators for conflict resolution". These underutilized reservoirs for peace are potent, and one that should be explored by artists and society. This sometimes is portrayed through the use of some symbols and icons embedded in the design choice of the artist.

Works, Symbols and Icons of Peace

Works of artists have provoked peace issues on the international scene. Several artists have used various symbols, icons and various media of expression to portray peace after crises and war situations. Worthy of note is Gerald Herbert Holtom (20 January 1914 – 18 September 1985), a British professional designer and artist. In 1958 he designed the logo of the British Campaign for Nuclear Disarmament (CND), which became an international peace symbol (Fig. 8).



Fig.8: CND Symbol, Gerald Herbert Holtom, 1958. Source: https://en.wikipedia.org/wiki/Peace_symbols

The logo (Fig. 6) later became known in the wider world as a general-purpose peace symbol. The design was a combination of the letters "N" (two arms outstretched pointing down at 45 degrees) and "D" (one arm upraised above the head) of the flag semaphore alphabet, standing for nuclear disarmament. According to *Ancient-Symbols.com:2014* in explaining the sign, it is reiterated that:

> The anti-nuclear emblem or the peace sign is one of the most widely known symbols in the world. It was invented on the request of Lord Bertrand Russell, head of the British Campaign for Nuclear Disarmament, or CDN, and sponsor of mass marches and sit-downs in London. The symbol is a combination of the semaphore signals for the letters 'N' and 'D', standing for 'nuclear disarmament.'

This logo has served as a design motif for several artists the world over who use paintings and other artistic media during exhibitions to pass the message of peace after crises around the globe. A good example of a painting with the peace sign is Suzan Waldinger's work *Raise Your Hand for Peace* (Fig. 9). In her painting, the CND symbol adorned the work which serves as a peace sign, the prominent design focus in her painting and other works created by her. In talking about her exhibits and the use of the peace sign, she opines, "the peace sign has evolved into an icon of harmony, respect, justice, goodwill, serenity, equilibrium, tranquillity, and friendliness. My hope is that when one looks at my painting, it will conjure up those same thoughts and feelings and aid as a catalyst for spreading peace."



Fig. 9:Raise Your Hand for Peace, Suzan Waldinger, Acrylic on Canvas, 30" x 36"
Created by tracing arms and hands of real people. Silhouettes are filled in with layers of vivid colour.Source: http://www.suzanwaldinger.com/images/592_IMG_5560.JPG

Westcott (2008:1) gives a eulogy of the logo when she states, "It started life as the emblem of the British anti-nuclear movement, but it has become an international sign for

peace, and arguably the most widely used protest symbol in the world. It has also been adapted, attacked and commercialised." This statement gives credence to the widely acclaimed use of the emblem the world over by artists, commercial institutions and peace organisations. According to Rank (2008):

> What is known as 'the peace symbol' in many parts of the world originated in Britain in the 1950s as the nuclear disarmament symbol. In 1958, Gerald Holtom, a member of the Direct Action Committee against Nuclear War, sketched a symbol that represented himself in despair, with arms stretched downwards, palms out … CND did not trademark the symbol but instead encouraged its widespread use. Soon after it was created, the symbol travelled to the U.S. via Bayard Rustin, a friend of Martin Luther King, Jr., and it came to be used in civil rights marches and later in anti-Vietnam war protests. Since then it has appeared in campaigns for peace and justice around the world.

The worldwide use of the symbol of peace bears credence to the artist, and the symbol commands respect the world over, and draws attention to peace issues in the society. Sculptural pieces like *Let Us Beat Swords into Ploughshares*, a sculpture by Evgeniy Vuchetich and *Non- Violence* by Carl Fredrik Reuterswärd in the United Nations Art Collections, are symbolic exhibits of turning weaponry to objects of agricultural land-thriving earth, while the knotted gun upward is a symbol of peace and non – violence respectively. Other symbols of peace listed, according to *Peace symbols* (2015), include the dove, an olive branch, a broken riffle, a white poppy, Roerich's peace banner, CND symbol, Rainbow flag, the "V" sign, paper cranes and the expressions "shalom" and "salaam". All the aforementioned symbols except the last two, which are words in Hebrew and Arabic respectively, were all created by various artists as symbols to advocate for peace, and they have been adopted the world over as recognisable symbols of peace coming from various societies and artists. According to *Ancient-Symbols.com:2014*, "a number of peace symbols have been used in various cultures and contexts throughout

history." The article gives a brief historical background to some of the symbols as follows: "The dove with an olive branch was used by early Christians and became current in the 18th century. It was popularised by the artist Pablo Picasso in 1949 and became widely used in the post-war peace movement. The dove represents the Holy Spirit or Holy Ghost." This symbol has appeared as a central focus in many paintings, mosaic and sculptures the world over, and the story behind each production is peace. The article gives other peace symbols as:

> PaxCultura Emblem: Nicholas Roerich (1874–1947) was the founder of a movement to protect cultural artifacts, whose symbol, a maroon on white emblem consisting of three solid circles in a surrounding circle, has been used as a peace banner. In 1935 a pact initiated by Roerich was signed by the United States and Latin American nations, agreeing that 'historic monuments, museums, scientific, artistic, educational and cultural institutions' should be protected both in times of peace and war. According to the Roerich Museum, "The Banner of Peace symbol has ancient origins. Perhaps its earliest known example appears on Stone Age amulets: three dots, without the enclosing circle. Roerich came across numerous later examples in various parts of the world, and knew that it represented a deep and sophisticated understanding of the triune nature of existence. But for the purposes of the Banner and the Pact, Roerich described the circle as representing the totality of culture, with the three dots being Art, Science, and Religion, three of the most embracing of human cultural activities. He also described the circle as representing the eternity of time, encompassing the past, present, and future.

Other known peace symbols are the broken rifle symbol, which is used by War Resisters International (WRI) and its affiliates, but which predates the foundation of WRI in 1921. In 1933, the white poppy symbol was introduced as a symbol of peace that advocates putting an end to wars. It is worn in remembrance of the military and civilian casualties of wars. According to *Ancient-Symbols.com* (2014:1)

> It is representative of the belief that killing strangers is not the best way of resolving conflicts. An artificial white poppy flower is worn either as an alternative to or as a complement to the red poppy that is worn on Remembrance Day for commemorating the war dead.

The article gives other symbols of peace as the peace crane, the peace hand gesture and the

olive branch. *Ancient-Symbols.com:2014* reports, "The crane took on even greater significance as a peace symbol within Japan right after the bombings of Hiroshima and Nagasaki". On the other hand, peace hand gesture was widely used by peace movements in the 1960s and 1970s as a symbol of victory for peace and truth. The olive branch has been used extensively by peace movements and religious organisations. The same website asserts, "The olive branch has been used as a sign of peace in the western civilisation since ages and has been found in different cultures that thrived in the Mediterranean. This peace symbol is believed to have originated from ancient Greek customs". The article further reports that "while the Greeks considered the olive tree to represent abundance, they also believed it to have the powers to ward off evil spirits. In Greek mythology, the olive branch is shown to be one of the key attributes of Eirene, the Goddess of Peace". All the aforementioned signs and symbols are recognised as international symbols and icons of peace, some are used as insignia or emblems in various organisations for the promotion of world peace and coexistence. In some other instances, visual art works can propagate peace and strong messages, the paintings and sculptures of some artists across the globe in response to conflicts are cases in point. Some might not have visible symbols and icons of peace; however, the import of creation and context of the work is to draw attention to peaceful coexistence and theneed to stop the violence and other conflicts in the society.

In an article titled *Sadat Lecture for Peace* (2015:1), the author opines that the essence of this competition is to select the best exhibits that deal with the topical issue of peace and reconciliation. The 2015 winner, Grant McFarland, depicted issues around the 9/11 terrorists bombing of America (Fig. 10).



Fig. 10: First prize for "Casuality" Category : 2 Dimensional, Grant McFarland , 2015
Source: http://sadat.umd.edu/lecture/art_for_peace.htm

McFarland the artist avers:

> I was 8 when the two towers fell. The decade and a half since that day has seen war waged across the Middle East. To me, this is the true legacy of 9/11. This piece highlights the casualness with which we view death in other parts of the world compared to in our own country. The burned wood represents the civilian death toll from 9/11 (2,996 shown on the bottom piece) and the civilian death toll in Iraq, Afghanistan and Pakistan (over 190,000 on the top). The charcoal streaks represent the number of months when the civilian casualties in the Iraq War exceeded the number of those killed in 9/11 attacks.

This aforementioned exhibit captures the trauma of the 9/11 bombing and records in an allegorical form, the devastation of the incidence viewed against other conflicts in a simple but poignant statement. In the same competition, the winner of the 2010 competition, Sarah Martins, one of the winning artist opines that:

> Peace is inextricably linked to collaboration and sweat and sacrifice. People surrender parts of themselves, like the ingredients to a balm, and the mediation between these ingredients synergises into a force of will that is greater than the

summation of its parts. It can't be achieved by one person alone. In Iraq, car bombers target voting stations, hoping to squash the foundations of peace. Al-Qaeda threatens to murder anyone who goes to vote. And still, one by one, Iraqis dip their fingertips in ink after casting a ballot, symbolically adding their small measure of hope to the mix: less than an inch of flesh, a smudge of faith, everyman's duty in the tip of a finger. This piece is charcoal, graphite, and acrylic paint on paper. During the process of making Baquba, I noticed my own fingers turn black with charcoal dust. I wanted to document the marks so I laid out strips of packing tape and blotted the black stains from my hands. These layers of fingerprints and skin cells are then laid like a film over the work, a self-made membrane that documents an intimate sacrifice in order to create something larger, more complete. (Fig. 11)



Fig.11: First prize for "Baquba" Category : 2 Dimensional, Media : Painting, Sarah Martin, 2015.Source: http://sadat.umd.edu/lecture/art_for_peace.htm

Artists in conflict situations respond through their arts to strike dialogues in society. The essence of the dialogue is to engage people in discussions that foster understanding among warring parties and individuals through the eye of the artist.

In traditional African art, peace symbolism is used in the art to pass across messages of great import. The early Egyptian hieroglyphics combined letters with forms and figures to pass messages in the early Egyptian society. The people of Ghana in West Africa use the *Adinkra* symbols extensively in the royal court art and for the general

populace to communicate deep societal bonds and aphorisms. A good example is *Mpatapo*, the knot of pacification/reconciliation in Ghana. It is the symbol of reconciliation, peacemaking and pacification. In explaining the import of the symbol, *West African Wisdom: Adinkra Symbols & Meanings* (2007) and Koutonin (2013) aver that "*Mpatapo* represents the bond or knot that binds parties in a dispute to a peaceful, harmonious reconciliation. It is a symbol of peacemaking after strife." The place of symbol in peace and reconciliation in Africa is hereby advanced, as the symbols are used on fabrics and other decorative materials during important occasions to translate the message of peace building.

In classical art practice in Africa, the uses of varied materials in the visual arts have led to the creation of great masterpieces with didactic contents, one of which is peace building issues. The continual crises situations in most African communities have stirred artists to various creations of art, to document wars, reconciliation issues and peace building efforts through art. Examples abound of artists whose works postulate peace building efforts. In Nigeria, the rich and varied art culture of the Nok, Benin, Igbo-Ukwu, Tsoede and Ife art forms of terra-cotta, bronze, brass and wood are imbued with symbols and icons suggestive of meanings and society's coexistence. In Benin for instance, the works showing conflict situations and equestrian figures with all the paraphernalia of warfare, show the conflicts engaged in the Benin Kingdom and the conquest which led to peace. These were documented by the court artists in varied media. Plaques, free standing sculptures and other images on ivory,show the intricacies of mediation and peace building efforts in the Benin kingdom as recorded by the court artists.The *Equestrian Figure*(Fig.12) which date back to periods before the punitive expedition of 1897 inBenin,eulogises the

memories of a warrior, negotiation and other similar efforts in protecting the peace of the society through the military prowess displayed in the work. According to Dewey (n.d)"Equestrian figures such as this were apparently included on the altars, but who is represented is the matter of considerable debate. Some have suggested the figure is an emissary from the north, others that it represents an enemy, the King of Idah". Roberts (n.d) avers that, "The unusual dress and accoutrements of this equestrian suggest that it may depict a foreigner, either an Igala vassal or a Yoruba prince from the neighboring kingdom of Ife, and demonstrates how art can be a source of invaluable historical information". The afore mentioned authors have placed in context the place andthe potency of art for information, which gives historians good footing for documentation and raising issues bordering on conflict resolutions and peace building.



Fig. 12. Equestrian figure, Bronze, H. 47 cm (18 1/2"), C.1897, Detroit Institute of Arts, Gift of Mrs. Walter B. Ford II, 1992.290. Source: https://africa.uima.uiowa.edu/chapters/ancient-africa/benin-kingdom/?start=7

In contemporary art practice, Mu'azu Mohammed Sani's works are commentaries on peace and social issues. *In the Grave* (Fig. 13) for instance, was intended to provoke peace issue and religious tolerance, however, this received a negative reaction in 1994 when it was exhibited in Kashim Ibrahim Library, Ahmadu Bello University, Zaria. The work was attacked by a Muslim fundamentalist, and led to the closure of the Library. In discussing Mu'azu's exhibit, *In the Grave*, Enekwachi (2016) reports that:

> During the exhibition at the Kashim Ibrahim Library in Ahmadu Bello University, Zaria, "a fanatic entered the library and the work attracted him, so he started shouting and attacking the work. The venue was shut down because there was so much tension; it took some time for the controversy to be resolved.' For Sani Mu'azu Moh.(sic), the subject of peaceful coexistence among religions in Nigeria has provided the impetus for the creation of some of his deepest and notable works of art ever.

In the Grave and other works by Mu'azu are potent statements on peace and conflict resolution. Works like *The cross refused to Burn* and *Royal Evil* are worthy of mention in peace building and conflict resolution.



Fig. 13: In the Grave, Mu'azu Mohammed Sani, Collage (Mixed Media), 1993. Collection of the artist. Photograph source: Prof. Jacob Jari.

Mediatory Role of Art Pieces in Conflict Situations

African society is replete with art works which have various symbolic and didactic functions. Willet (1971: 166) talks of the place of art in conflict resolution in a family setting among the *BaWoyo* of Cabinda, north of the mouth of the Congo River. He says that a woman having disaffection with her husband used specially prepared sculptured lids which she received from her mother and mother-in-law to pass a message of dissatisfaction to the husband when other relatives visited. Willett(1971: 166) reports:

> …when the wife has a disagreement with her husband, she covers his food with wooden lid sculptured with figures, which conveys through the proverbial expressions they symbolise, the substance of her dissatisfaction. Of course, the wife chooses an occasion when her husband is entertaining friends so that they, representing the community at large, can arbitrate.

The work is here used as a symbol of arbitration or mediation for conflict resolution in a family setting. The role of the sculpted lid among the *BaWoyo* for communal mediatory function cannot be overemphasised. Willett (1971: 166) in talking about the art pieces and the importance to the woman, submits that "…she usually receives a number of these lids from her mother and mother-in-law when she marries, but if she does not possess one appropriate to her problem, she gets one made." This goes on to buttress the length to which resolution is important in the *BaWoyo* society, and by implication in society at large.

Art works in the form of murals and graffiti are used on various streets across the globe to arbitrate for peace. Some are allegorical in nature, while others are propaganda, to provoke the thought patterns of politicians and people who pass by the works on a daily basis to instill change on peace building issues. The Middle East is an area with fragile peace and various efforts are geared towards sustainable peace and conflict resolution. A

notable artist who has used murals and graffiti extensively for the purpose of mediation is Banksy. A good example is an art piece in Jerusalem titled *Rage, Flower Thrower* (Fig.14).



Fig. 14: Rage, Flower Thrower, Banksy, Mural, Jerusalem, 2003.
Source: http://www.canvasartrocks.com/blogs/posts/70529347-121-amazing-banksy-graffiti-artworks-with-locations

This design shows a man dressed in typical riot attire, with his face masked and in a pose to throw a flower (Molotov Cocktail). The allegory of this work, as explained by *Canvas Art Rocks* (2015), is that "This appeared in Jerusalem in 2003 and is perhaps one of Banksy's most well-known pieces. To many people, it is a symbol of peace and hope in the face of adversity and destruction. The masked rioter is throwing not a Molotov Cocktail but a bunch of flowers." The understanding that the Molotov Cocktail, a hand-made improvised bomb used in riot situations, is here replaced with a bouquet of flower, which is symbolic of peace and love. The artist is a strong advocate of peace, and using a gesture of violence, postulates peace in the mural.Banksy has also used conventional symbols of peace as arbitration for conflict resolution. The dove, which is universally acclaimed as a symbol of

peace, features in one of his murals in Bethlehem, Israel. In his mural, *Dove of Peace* (Fig.15) (Canvas Art Rocks: 2015) reports that:

> This piece is on a building of Bethlehem and is often grouped with the series of works placed on the Israeli West bank wall during Banksy's 2005 visit. It features a dove, the iconic symbol of peace, but it is dressed in a bullet proof vest with a red target on its chest.

The mural is a poignant statement on peace and resolution, with all the paraphernalia of conflict.

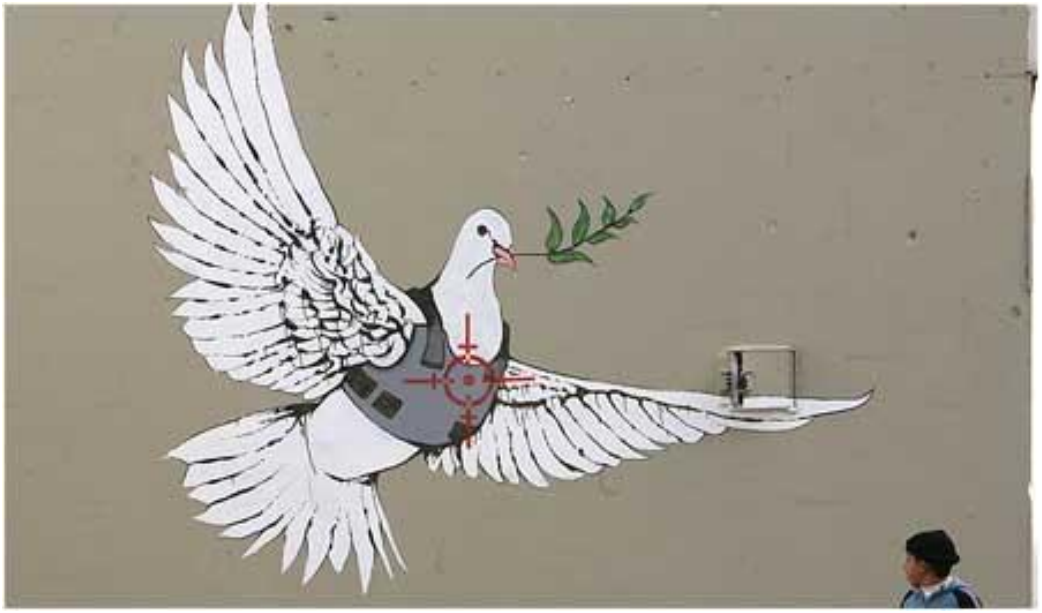


Fig. 15:Dove of Peace, Banksy, Mural, Bethlehem, 2005.
Source: http://www.canvasartrocks.com/blogs/posts/70529347-121-amazing-banksy-graffiti-artworks-with-locations

The Highlights of Peace Building and Conflict Resolution in Jos, Plateau State

Conflicts, crises, wars and peaceful coexistence are part of society, and for peace to thrive, sometimes the pathways are conflicts and wars, which lead to viable dialogues and resolutions of conflict situations. The Plateau State situation and especially that of Jos (the state capital) is an instance of lingering crises and the need to seek a lasting solution to the issues. Osaretin & Akov (2013:349) opine that:

> The conflict in Jos, which has become intractable, is generally characterised

> as ethno-religious (mainly between majority Christian indigenes and minority Muslim settlers). The continual manipulations of these socially constructed categories trigger and drive violence in the city. Consequently, efforts at peace building within the ethno-religiously divided city have defied real and apparent solutions so far.

The aforementioned authors go on to state that, "Jos, the capital of Plateau State in Nigeria has, over the past decade, witnessed violent communal clashes across ethnic and religious fault line". The various efforts in the State at peace building has seemingly defied various solutions, some of the peace building solutions include, and by no means exhaustive, peace conferences and negotiations meetings, mass media and public enlightenment campaigns through theatre performances, musical concerts and youth groups sports and various games, and sometimes, visual arts exhibitions, however, using a novel method in peace building and conflict resolution like the visual arts can help the peace building process in Jos, Plateau State, this one feels, has been relegated to the background in the process. For instance, the Search for Common Ground (S.F.C.G), a non – governmental organisation, has used drama, media and community advocacies for peace building and conflict resolution in Jos. This started in 2011, as a reaction to the conflict situation and how to prevent and reduce the escalation of the crises. In an article, *Preventing Inter-Religious Violence in Plateau State, Nigeria: Final Evaluation,* Search for Common Ground (2013:3), reports that,

> Since January 2011, Search for Common Ground (S.F.C.G) has been implementing aUS Department of State's Bureaufor Democracy, Human Rights and Labour (D.R.L)fundedprogram, *Preventing Inter-religious Violence in Plateau State, Nigeria*. This program,though initially planned to cover the whole state, in practice, was centred in the Plateau Statecapital, Jos, where sporadic conflict erupted in recent years, and most notably in 2001, 2008,and 2010 when the region suffered from violent clashes between Muslims and Christians fromthe various tribes that make up Plateau State (Afizere, Hausa, Berom, and the Anaguta being themajor tribes).

The afore mentioned report contextualises the Jos conflict, and how S.F.C.G in

collaboration with the D.R.L, is working to prevent inter – religious violence in the State. The article advances the goal of the S.F.C.G as "toprevent and resolve conflicts, and specifically inter-religious conflicts related to the elections. Ithad the long-term goal of reducing the potential for inter-religious conflict in Plateau State." To achieve the set goal, S.F.G.C (2013) states that:

> CivilSociety Organisations (CSOs), women,journalists/media and youth as a mechanism for providingflexibility and adaptation of the implementation strategy. Second, radio programming wasproduced on key conflict topics such as indigenous' vs. settlers' rights, good governance, inter - religiousrelations, justice, security sector reform, etc. These included Common Ground Drama,Talking Peace Roundtable, Voices of Peace (PSAs) and sponsorship of a long-standingprogram for women, *Muryar Mata*, for one quarter as a community intervention arising from therequest by women for additional opportunity for the voice of women to be heard.

The various programmes used by the S.F.C.G incorporated other peace experts liketheCentre for Conflict Management and Peace Studies (CECOMPS), University of Jos, who provided the academic research base of the project and the Jos RepertoryTheatre (J.R.T), who carried out the various drama and community advocacies. Programmes like leadership training, collaborative dialogues, community interventions, and peace radio programming, of which 14 roundtables, 52 radio dramas, and 120 Voices of Peace (PSAs) were aired, helped the S.F.C.G to achieve their set goal. It is important to note that, other groups like the Plateau Will Arise (P.W.A), whose project spanned July 2013 –January 2015, worked in conjunction with the Community Action for Popular Participation (C.A.P.P), S.F.C.G and J.R.T in partnership with the Office of the Special Adviser on Peacebuilding and the Plateau Peace Practitioners Network (P.P.P.N).The European Union's Plateau Will Arise! Programme for Nigeria (2015:16) avers that:

> The key activities of the project include: training in advanced conflict resolution for key local leaders, government and security; transformational leadership

> training for women; media programs on TV and radio to debunk rumours and manipulations; and a children's radio drama.The activities also include civil society led Early Warning System and Peace Architecture dialogues.

Author like Anpe (2015), also lends his voices to the use of arts, especially drama, in reducing conflicts and escalation of crises. Anpe(2015: 550) for instance states that, "Drama and Theatre can be a veritable means of resolving most of the conflicts that afflict many Nigerian communities. This is very much so because it is a dynamic art form which functions as a means of entertainment, education, celebration, protest and discovery". In talking about drama, he further opines that,it is"a powerful agent of social control." Drama and all its trappings have been used in Jos as a powerful agent of social control in dealing with peace and conflict issues.

From the foregoing, various approaches like training, media programmes and drama have been used in Jos for peace building and conflict resolution; however, the visual arts approach was not included or thought impactful by all the groups mentioned. Perhaps, due to lack of understanding of the roles, it can play in peace and conflict resolution in Plateau State.

According to Best (2007:3), Plateau state has selected to be known and referred to as the"Home of Peace and Tourism". Osaretin & Akov (2013:352) buttress the fact that, "before its descent into violence, the city was regarded by both Nigerians and foreigners alike as a peaceful settlement with a temperate climate of magnetic attraction." The authors further state that since the early 1980s and especially from 2001, Jos has witnessed long-running, even if understated, rivalry between the majority but marginal Christian indigenes (Anaguta, Berom and Afisare) and the minority but dominant settler Hausa/Fulani." The

scenic beauty and the unquestionable natural endowment of the state have attracted people from various ethnic backgrounds and nationalities to settle in the state, as it attempts to form a microcosm of the world. However, the recent conflicts in the State have stirred various stakeholders to sue for peace in the midst of mounting hostilities. Best (2007:3) further reiterates that "violent identity-based inter communal conflicts are no longer new to Nigeria. Since the eighties, Nigeria has witnessed an upsurge in the occurrence of conflicts. Most of them have traditionally occurred in the north of Nigeria." He goes on to add that, Jos, a city in the north central region of Nigeria (also sometimes known as the Middle - Belt region) "previously known for its peace and tranquillity, joined the growing list of locations with violent conflicts from the early nineties, with the biggest crisis occurring in 2001." Higazi (2011:2) affirms to this statement when he states that:

> Plateau state is currently the main site of ethnic and religious violence in northern Nigeria. The past decade has seen recurrent crises across the state, in urban and rural areas. Thousands of lives have been lost in these violent conflicts. There has been extensive damage to property, and the development prospects of the state have been set back.

The multilingual nature of Jos has led to heightened conflicts on ethnic, religious and political tussle, which has culminated in the unquantifiable loss of lives and properties. The struggles for political relevance, ethnic rivalries and religious bigotry are some of the foundational causes of the intractable crises in Jos, Plateau State. Krause (2011:9) opines that "tensions between ethnic groups rooted in the allocation of resources, electoral competition, fears of religious domination, and contested land rights have amalgamated into an explosive mix." These tensions started in 2001 with riots spurred by political undertone when a *Jasawa* (a term used to refer to non-indigenous Hausa of Jos) of Plateau State was made the leader of the Jos - North Local Government Area (LGA). The

indigenes, seeing it as an imposition of leadership on them, revolted, which led to a large-scale violent riot. Krause (2011: 9) avers that:

> The political crisis over 'indigene' rights and political representation in Jos, capital of Plateau State, has developed into a protracted communal conflict affecting most parts of the state. At least 4,000 and possibly as many as 7,000 people have been killed since late 2001, when the first major riot in more than three decades broke out in Jos.

The statistics from the violent clashes are staggering, and the colossal loss of lives and properties are terrifying. These calls for concerted efforts to end the violence have heightened. Krause (2011:9) encapsulates that:

> The human cost of the violence is immense. The number of internally displaced persons since 2001 peaked in 2004, with up to 220,000 people displaced (IRIN, 2005). After the 2008 riot, more than 10,000 were displaced, while violence in 2010 resulted in about 18,000 people fleeing the clashes (IRIN, 2010a). Numerous houses in Jos have been burned and blackened remnant slitter the streets in many parts of the city. All sides suffer a massive loss due to livelihoods destroyed. Violence and displacement have reshaped Jos and many rural settlements. As neighbourhoods become religiously segregated, 'no-go areas' alter patterns of residency, business, transportation, and trade.

For the artists, business and trade have greatly been affected, as the conflicts forced several residents of Jos from outside Nigeria and Nigerians of other ethnic affiliation to relocate from the town, especially the expatriate community, in search of their daily earnings and livelihoods elsewhere. The artists have used their art exhibits as seen in various exhibitions, as their potent and poignant statements in the peace related drive and also a means of sustenance.In the same vein, Bonkat (2014:285) in reporting the carnage of the conflict adduces that:

> In January 2010, hundreds of people were killed in sectarian clashes inand around Jos, including a massacre on January 19, 11 of more than 150Muslims in the nearby town of Kuru Karama. On March 7, at least 200Christians were massacred in Dogo Nahawa and several nearby villages.All you could see after the massacre is mostly women and children cryinghelplessly for their loved ones. A few of the

> men who survived themassacre were those who perhaps went on vigilante or escaped during theattack.

The pains experienced in conflicts by women and children have been issues which various stakeholders in peace studies like C.S.Os, and N.G.Oshave used to make statements on the need for peace and to end the escalation of conflicts. Artists have also reacted to the carnages of the conflicts through works produced.

Art exhibits, over time, have aided in the proper communication of ideas and ideals in society. People agree to certain symbols as representing their faiths and beliefs. A good example is the cross and the crescent moon and star on the religious instance, which represent Christianity and Islamic religions respectively. In an exhibition presentation, the *International Committee of Artists for Peace* (ICAP) (2002:2) state that "art communicates across ethnic, cultural and national boundaries—art creates connections. Though the power of art and artists is often overlooked, the role of artists is critical to building what the United Nations calls a culture of peace." Peace is the desire of most hearts, thus, peace building is a culture that should be developed by all and sundry. Similarly, according to a document of the United Nations (UN) (1999), Article 1, sub-section a), "a culture of peace is a set of values, attitudes, traditions and modes of behaviour and ways of life based on respect for life, ending of violence and promotion and practice of non-violence through education, dialogue and cooperation." This article underscores the place of dialogue in the promotion of peace and non-violence. The place of the artists and their exhibits, however, even though not well appreciated, is a concern that needs to be addressed. According to Rank (2008:1):

> Artists emerge from their historical and political contexts. Some artists respond to

> the events of their time through art and by doing so can influence or help shape their societies by the imagery (and other arts) they produce. In other words, art reflects society but can also help to change it. Anti-war and peace art can express: testimony or witness to war's destruction; resistance to war; and/or transformation, inspiration and vision.

The impact of the artists' exhibits and the philosophies passed in such works, even though powerful and having a lasting effect on the memory of the viewer, sometimes end in the exhibition halls or the preserve of the wealthy patrons and art connoisseurs. Buhari (2015:5) argues that "a work of art may be considered as 'successful' if it provokes obvious feelings, reactions and response from the viewer." The emotions generated from the exhibits and workshops need to be properly propagated for optimal impact in the society. Cohen (2005:2) explains in a position paper on peace building and how the art plays a vital role that:

> First, the organisers believe that artists and cultural workers practising in historically divided communities contribute in significant ways both to the actual practice of peace building and reconciliation as well as to on-going conversations about the meanings of 'reconciliation' and the nature of effective conciliatory practice. Secondly, we understand that the practice of artists and cultural workers in peace building is under-resourced and that their contributions are under-recognized; their work, therefore, can and should be strengthened through a variety of means, including educational opportunities.

Peace building engrained in the arts and scholarship is an ongoing effort. Buhari (2015:5) opines that, "knowledge is generated when art brings to our notice what we may have failed to see or notice, particularly in everyday phenomenon."

The reviews of the literature give insight into the efforts of artists around the globe on peace building and conflict resolutions. The understanding of symbols, icons and other insignia used in the visual arts aids universal understanding of the artists' statements. Works that have been identified in some communities as objects of arbitration help in conflict resolution issues during negotiations or help to facilitate same.

Artists sometimes use some works as non-violent protests in order to drive home peace issues in the communities and create room for viable dialogues. The essence of the review is to stimulate scholarship assessment of peace building and conflict resolutions through the visual arts, which is the focus of this study. Other art forms have been used in peace building and conflict resolution in Jos, Plateau State, however, visual artists and their various exhibits have not been properly documented and ingrained in the peace building process, which the researcher sees as a gap, visual arts should be properly analysed and contextualised one opines, for good understanding of the efforts played in peace and conflict resolution.

CHAPTER THREE

RESEARCH METHODOLOGY

Research Design

This study relies on the qualitative research method. According to an online article *Introduction to Qualitative Research(2015:3),*qualitative research is a form of "social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live." This study adopts the descriptive research method in which art historical and analytical methods were employed. According to Wyk (n.d.: 9), descriptive research is "to provide an accurate and valid representation of the factors or variables that pertain to, or are relevant to, the research question." The descriptive research is apt for this research, as the works analysed and discussed took a neutral perspective similar to one of the characteristics of the descriptive research. According to Lans & Voordt (2002:1), descriptive research is objectivity or neutrality, while Bhattacherjee (2012:15) affirms that descriptive research is directed at making careful observations and detailed documentation of a phenomenon of interest. The descriptive process has been used by reputed scholars in art history for recording existing phenomena of what is seen, heard, observed and the cultural practices dealing with the present. The researcher used this method because of its viability and outcome over time. Art works relating to peace building and conflict resolution and some of the research questions were tackled for clarity. This was successfully adopted by Duniya (2009) in his dissertation titled *Modern Nigerian Art: A study of Styles and Trends of Selected Artists in the Zaria Art School*;Gutip (1995) in his study on *The Forms and Contents of Public Monumental Sculptures*; Danjuma (2010) in

his *Comparative Study of the Paintings of Gani Odutokun and Jerry Buhari*; and Gushem (2011) in his research on *Paintings of Kolade Adekunle Oshinowo from 1986 – 2006.*

Method of Data Collection

The collection of data was from primary and secondary sources. The primary sources were exhibits on peace building and conflict resolution, as well as other related genres of the artists in their studios and identified places where such works are located. The collection of data was from member artists of the Society of Nigerian Artists in Jos, Plateau State. The secondary sources constituted related literary materials on art and peace building in catalogues, brochures, published books, journals, magazines, art exhibitions in galleries, slides, posters and Internet sources. All the information was gathered through field work exercises, each of which involved careful observation and extrapolating works that relate to the research.

Research Instruments and Tools

Oral interviews were arranged and conducted with the artists whose works were studied. Where the artists were not available due to their schedules and other out-of-station engagements, online interview questions were sent to them through online media like e-mail, WhatsApp, and Facebook messages to stimulate chats which culminated into the interview sessions. Photographs of works and interview sessions were taken to enhance the discussions. Some photographs were also collected from the artists and scanned. Others were provided online by the artists to enhance the discussions. The photographs helped in authenticating the field work claims while working *in situ* (on site). Audio recording was extensively carried out to record the dialogues with the artists. This was then transcribed

and scored for the analysis. Collection of exhibition catalogues, brochures, personal notes and observation of processes helped in the analysis of the works.

Population

The population for the research is on visual art works relating to peace building and conflict resolution in Jos, the Plateau State capital. The Society of Nigerian Artists (SNA), an umbrella body for practising professional artists, is the focus group of the population. thirty - eight (38) works (plates) were analysed and formed the population. Twenty - one (21) S.N.A artists produced the works;this is predicated on the fact that S.N.A has staged several exhibitions for peace building and conflict resolution in the state. Population constitutes a vital component of this research. According to Jen (2010:60), "population of the study is the people or objects that the researcher is studying or has studied." In this instance, the artists' works and exhibits formed the population.

Sampling

The purposive sampling, as suggested by Jen (2010:68), was used for this study because the samples were picked and studied due to their accessibility, interest and meeting specific needs of visual arts-based approach to peace building and conflict resolution in Jos, Plateau State. The period of 10 years, starting from 2005 – 2015 was sampled to get an ample range of purposive samples of exhibits for the analysis and discussions. The deviant case of purposive sampling was employed. Cohen & Crabtree (2006:1) and Balkin (2008:18) talk of how the deviant or extreme case is used to make inquiry into selected cases or phenomenon, also departing from a specified standard arising from the analysis. The deviant case helped to streamline to visual arts based peace and conflict resolution

discussions.Cohen & Crabtree (2006:1) further adduce that, "The process of identifying extreme or deviant cases occurs after some portion of data collection and analysis has been completed". In this instance, thirty – eight (38) works were purposively sampled and analysed, while twenty – one (21) works were sampled using the deviant case for the analyses and discussions section.

Pilot Study

Preliminary visits were arranged and made to artists. These visits familiarised the researcher with the activities of the artists and their exhibits on peace and conflict resolution. Selected artists in Ahmadu Bello University, Zaria, and artists with inclinations for peace and conflict resolution were visited to aid in the collection of data for the pilot study. This aided the researcher to test the instrument and determine its viability for the study.Table 1 shows the details of the artists interviewed for the pilot study.

Table 1: Details of pilot interview schedules.

S/ No.	Artists	Date and Town of interview	Remarks
1	Mr. Kevin Damden	Thursday, 5May, 2016- Zaria, Kaduna State	Interview granted
2	Dr. Kefas Danjuma	Friday 6 May, 2016- Zaria, Kaduna State	Interview granted
3	Dr. Muazu Sani Mohammed	Monday, 9 May, 2016- Zaria, Kaduna State.	Interview granted
4	Mr. Sor Sen	Monday, 9 May 2016 – Monday, 16 May 2016 – Abuja, Federal Capital Territory (FCT).	Interview granted online.
5	Mr. Ocheche Agbo	Wednesday 11 May, 2016 – Abuja, FCT.	Interview granted online.

The pilot study was conducted in Zaria and Abuja respectively. Five artists (one sculptor and four painters) were interviewed using the in-depth interview method. The interview questions had 20 items to cover the objectives of the research and also to answer the research questions.

The essence of the pilot study is to validate (and invalidate, where applicable) the instrument and tools for the research. The interview questions contain 20 questions; some were similar, and were answered in the course of a previous question. Other questions were ambiguous and had to be restructured to capture the core of the study during the field work.

Photographs were taken during the interview process with the respondents and works that were used as samples were made available to enhance the discussion section of the research. A portable Sony Cyber shot 7.2 Mega pixels camera was used for this purpose during the pilot study. The interviews were tape recorded using Sony ICD – PX440 tape recorder and transcribed (to be attached as Appendix). The transcribed interviews helped the researcher to extract relevant information and data for the contextual analysis.

All of the artists interviewed have works that provoke and postulate peace and conflict resolution issues. Some of the works were analysed, however, not included in the thesis report, but were attached as appendices. The essence of the pilot study was to validate and invalidate the research instruments and tools.The pilot study also helped the researcher to see the possibilities of expanding the scope of the study to cover more artists outside Jos, Plateau State, working on peace and conflict resolution in Nigeria.

Methods of Data Analysis

This study generated qualitative data that was analysed, based on the objectives of the study. This method was successfully employed by Ewubareh (2014:19) who states that "two main qualitative, including in-depth interviews (IDI) and Focus Group Discussions (FGD) were employed during the data collection exercise. The IDI and FGD were used to obtain the qualitative information from the respondents." In this instance, the IDI was conducted by the researcher through one on one analysis and documentation of interviews, while the FGD was on the S.N.A members in Jos, Plateau state in a collective meeting on the 8th of July, 2016.

The researcher draws inferences from contextual analysis of art exhibits using the descriptive (what does one see), analytical (how is the work organised), interpretation (what messages does the work communicate), at this point, personal imagination and intuition helps to interpret the work, while taking into cognisance the artist that produced the work for objective judgement, for example, the in-depth interviews and focus group discussions helped in enhancing the discussions on the works, as the statements of the artists interviewed added their views to the discussion. Finally, the contextual judgement, *Art Criticism and Aesthetic Judgement* (n.d: 27-29) supports the aforementioned process of formal and contextual analyses respectively, while Duniya (2009) and Danjuma (2010) have used this process of analyses, just to mention but a few.

Field Work Report

This study relied on field work to generate materials and data for the analysis. The field work process acquainted the researcher with the working processes of the artists through observation, conducting interviews, interactive dialogues on peace building through visual art exhibits.

The researcher used the open-ended oral interview questions as the instrument for the collection of data. This is to allow the respondents ample flow of thoughts and reactions to the questions appropriately. Audio visual recordings were carried out, where applicable and allowed, using a tape recorder, as well as still and motion cameras, for collecting the information. Creswell in Thomas, *et al* (Eds.) (2011) posits the following suggestion: 'Place the data-collecting procedures into four categories: observations, interviews, documents, and audiovisual materials.' The researcher dwelled on the field work for the collection of the data, and built on other scholars' work that had used these instruments. Eyo (1977), Yohanna (2000), Babalola (1981, 2004), Duniya (2009)and Agada (2015) are scholars who used these methods in their various research studies.

The field work which is an essential component of this research was carried out on the focus group of the research, the Society of Nigerian Artists (S.N.A) and artists that have worked with S.N.A on several workshops and peace building fora. The In-depth-Interview was used to generate data from the artists on their exhibits and their responses to peace and conflict resolution. Some of the artists were not available for the scheduled interviews, and hence, the researcher had to use exhibition catalogues and other secondary materials to enhance the discussions. The FGD discussions helped to reinforce the areas not covered by the individual artists. The participants in the FGD responded freely to the discussions. It was observed that, the group cohesion helped to reinvigorate the interview.

The research, which is aimed at articulating peace and conflict resolution efforts made through enumeration of selected exhibits in the visual arts, strives to document visual art works on peace and conflict resolution. A total of twenty (21) artists were consulted and interviewed in the course of the field study. The deviant sampling method was used to

streamline the discussions to peace issues. This was used by Ewubareh (2014:19) and Gushem (2011) in their discussions. This method helped in judgmental approach to contextual analysis.

The conceptual framework of the research was taken into consideration for a proper understanding of the research and to give the building framework for the direction of the discussion. Peace and conflict resolution are all-encompassing, and as Shank and Schirch (2008:2) opine, "by peace building, the authors mean a wide range of efforts to prevent, reduce, transform, and help people recover from violence in all forms…" All the effort it takes to reduce violence and transform society or build peace is a welcome idea. In a similar way, Rank (2008) posits that, "…in peace studies we talk about 'negative peace' as that which is defined by the absence of war, and 'positive peace' as all the conditions that contribute to a sustainable peace." Rank (2008:1) goes on to emphasise that, "in parallel to that we have anti-war art (negative imagery) and 'peace art' (positive imagery)." Using positive and negative peace imageries, which connotes conflict resolution and peace building respectively, and draws attention to peace issues is paramount. Barrett (2005:75) used this method of combining negative and positive imageries in his documentation of world peace symbols. Peace building and conflict resolution are two sides of the same coin, and are integral paradigms in peace studies.

The details of the field work documentation are contained in chapter four of this thesis. Table 2 shows details of interviews conducted, some of which were transcribed for analysis (attached under appendices).

Table 2: Details of interviews conducted with artists, date and towns.

S/No.	Artists	Date and Town of interview	Remarks
1	Mark Rwang Chuwang	19May, 2016. Jos, Plateau State.	Interview granted
2	Michael Ejale	25May, 2016. Out of Town	Interview granted online
3	Godwin Ohwokevwo	30 May, 2016, Jos, Plateau State.	Interview granted
4	Barris Adenle	1 June, 2016. Jos, Plateau State.	Interview granted
5	Ezekiel Udubrae	1 June,2016, Jos, Plateau State	Interview granted
6	Yerima Nuhu Mandama	7June, 2016, Jos, Plateau State.	Interview granted
7	Ikenna Nwagbo	10 June, 2016. Out of town.	Interview was not granted. Material obtained from exhibition catalogue
8	Rotimi Aremu	10 June, 2016. Jos, Plateau State.	Interview granted. Other materials supplied online
9	Aliyu Mala Iwa	15June, 2016. Out of town.	Interview granted online
10	Joseph Yawus	17 June, 2016. Jos, Plateau State.	Interview granted.
11	Jai Mariali	18 June, 2016, Jos, Plateau State.	Interview granted
12	Henry Igbegbunam	18June, 2016, Jos, Plateau State.	Interview granted
13	David Deme Dung	4July, 2016. Out of Town	Interview granted online.
14	Shonibare Oladele	8 July, 2016. Jos, Plateau State.	Interview granted.
15	Peter Ogblabo	8 July, 2016. Jos, Plateau State.	Interview granted.
16	Abati Seun	8 July, 2016. Jos, Plateau State.	Interview granted.
17	Focus Group Disscussion	8 July, 2016. Jos, Plateau State.	Discussion conducted
18	John Oyedemi Joshua	23 July, 2016. Jos - South, Plateau State.	Interview granted
19	Chimerebere Egbudom	25 July, 2016, Jos, Plateau State.	Interview granted.
20	Hauwa Tijjani	25 July, 2016, Jos, Plateau State.	Interview granted

21	Fwankes Nyohom	26 July, 2016, Jos, Plateau State.	Interview granted
22	Gunok Yusuf Akila	1 August, 2016. Zaria, Kaduna State.	Interview granted

CHAPTER FOUR

ANALYSIS AND DISCUSSIONS

This chapter analyses and discusses the reports from the field work carried out in the research from 19 May, 2016 to 1 August, 2016. The research which is aimed at

articulating peace and conflict resolution efforts made through enumeration of selected exhibits in the visual arts strives to document art historically, and works on peace and conflict resolution. A total of twenty- one (21) artists were consulted and interviewed in the course of the field study, some were interviewed on a one on one in -depth interview format, while others participated in the focus group discussions.The deviant sampling method was used to streamline the discussions to peace issues. This was used by Ewubareh (2014:19) and Gushem (2011:58) in their discussions of field reports. This method helped in the judgmental approach to contextual analysis.

The conceptual framework of the research was taken into consideration for proper understanding of the subject matter, and to serve as the base for the direction of the discussion: Peace and conflict resolution are all encompassing, and as Shank and Schirch (2008:2) opine that, "By peace building, the authors mean a wide range of efforts to prevent, reduce, transform, and help people recover from violence in all forms…" All the efforts it takes to reduce violence and transform the society or build peace, is a welcomed idea. In a similar way, Rank (2008:1) posits that, "In Peace Studies, we talk about 'negative peace' as that which is defined by the absence of war, and 'positive peace' as all the conditions that contribute to a sustainable peace". Rank (2008:1) goes on to emphasise that, "In parallel to that, we have anti-war art (negative imagery) and 'peace art' (positive imagery)." Using positive and negative peace imageries, which connotes conflict resolution and peace building respectively, and draws attention to peace issues is paramount. Barrett (2005:75) used this method of combining negative and positive imageries in his documentation of world peace symbols; however, there is a gap, which this research tries to bridge. For instance, indigenous symbols are not represented in the works of Barret, but in

this analysis, an attempt is made at understanding the context of the creation of peace art works in Jos, Plateau State.

Peace building is two sides of the same coin, hence, peace and conflict resolution go hand in hand, and integral paradigm in peace study. Furthermore, for proper placement of works in the context of creation and analysis, works from the field trips fall under the following themes of; religious, political, abstractions, landscape and symbolic allegories respectively. However, there is a thin seam between the works, as some of the works possess the qualities that fall under the various themes of creation. This method of categorization was used by Barrett (2005:75) and Gyegwe (2015:86).

This chapter is presented under three subheadings, to place in context the various works studied during the field work. The essence of this is, to articulate the aim of this research, which is to articulate peace and conflict resolution efforts made through enumeration of selected exhibits in the visual arts. To achieve this aim, proper discussion on the set objectives falls under the following headings: Works that intrinsically provoke and postulate peace issues and symbolisms; Works on positive and negative peace building efforts; and the mediatory role of art in peace and conflict resolutions.These sub-headings, form the hub of the discussion, and give a varied paradigm to peace building and conflict resolution, through the visual arts. The poignant statements of artists are better understood through discussions with the artists, and alluding meanings to visual symbolisms in some cases. Some works are illustrative and capture the core of the artists' thoughts, while others are aphorisms in colours, shapes and forms, using the underlying elements and principles of art to communicate ideas, thoughts and philosophies.

Works that Intrinsically Provoke and Postulate Peace Issues and Symbolisms

Visual arts forms are varied, however, painting and sculpture are among the widely used forms of expression by visual artists. Creation of works are in response to certain issues in the society, either is veneration or vilification, in this instance, peace building is the drive of most artists in Jos, Plateau State. Works created are to provoke peace issues among the people and also to warn about the devastations of conflicts and crises situations. In a focus group discussion conducted with the Society of Nigerian Artists (SNA), Jos, Plateau State, and all the participants unanimously agreed to the use of visual arts as a potent tool to provoke and postulate peace issues. Some works created and identified over the period covered by the study include thirty- eight (38) works, twenty – one (21) were extracted using the deviant case to articulate the discussions, while the other seventeen were placed as superegotory to expand the analysis and discussions. The works are listed as; *Return of Peace on the Plateau,Peace,No More Fighting,Peace,Jostified*, *United we Stand.* Others are; *Face of Peace, Plateau the Beautiful, Even in Times like this,Yet Another Mountain, The Pain* and *The Turbulence, the Malady and the Vulnerable* are some works that explicitly symbolise negative and positive peace images. More works identified and analysed include; *My Wish*, *Refugees During Jos Crisis*, *The Burning*, *Skeleton, After the Crisis I & II*, and *The End of the Tunnel*. *The Future Assured, Local Champions* and *Fresh Breath of Peace.* The list goes on with; *New Dawn*, *Plateau: Hope Re-born,Banquet, No Violence, Shawl of Peace, Circle of Life, We, Bond, Npul pul* (Butterfly), *Justified*, *Sunrise Nigeria, Alertness, Horse Rider, Let there be Peace* and the *Market on Canvas(Palace of Oppression I - III)* series. Some of the aforementioned works like *Return of Peace on the Plateau* (Plate I), *Peace* (Plate II),*No More Fighting* (Plate

III),*Peace* (Plate IV), *Jostified* (Plate V), *United we Stand* (Plate VI), and *Face of Peace* (Plate VII)are analysed to give a purview into visual arts in peace and conflict resolution.



Plate I: Return of Peace on the Plateau, Mark Rwang, Oil on Canvas, 61 x 91.44 cm, 2014. A collection of Mr. Hamisu Rogo, Jos. Photograph: Mark Rwang.

Return of Peace on the Plateau (Plate I) is an impressionistic landscape painting of the famous Riyom Rock formation, it shows rocks in various sizes and shapes, naturally arranged in a pyramidal formation. The foreground is painted with various colours of greens, light yellows and yellow ochres, to indicate grasses with some rock boulders painted with browns, reds and yellows, on the grasses. The contrasting colours of the background, middle ground and foreground give the composition a harmonious finish. The background is painted with various hues of blue, purple and speckles of yellow, to create depth of field and warmth to the composition. The skyline is also accentuated with white hues, to form clouds of doves in flight.The work carries a symbolic message of peace on

the Plateau. A form of salutation like *Shalom*, a Hebrew text for peace, which usually is depicted with the dove. The doves, in a descending flight motion on the rock formation, are indicative of peace coming to Plateau State, as affirmed by the artist, which represents a divine intervention in Plateau State.

The Riyom rocks, also called three rocks, are synonymous with the State, a view of the rock from a particular angle, shows resemblance of the map of Plateau State, a natural illusion to relish. The Riyom rock formation has been used as a symbol for representing the State in various logo designs and backdrops by media houses, and currently, Channels News, uses it as a backdrop montage for the weather report. This goes to underscore the visual importance of the rock, as symbolising the landmark of Jos, Plateau State. The doves in the background of the rock are also the universal symbol of peace, and have been used by artists over time to draw attention to peace issues. A good example is Pablo Picasso's *Dove*. Rwang (2016) said that "dove is a symbol of peace, and sometimes on our own truly, we cannot solve issues, perhaps, that is why we pray to God, to intervene in whatever we are facing. I think if people can't, on their own resolve, God can make things work". The work is in the collection of Mr. Hamisu Rogo, one- time General Manager of Plateau Radio Television Corporation (PRTVC). Rwang affirmed that, Mr. Rogo bought the work because it is in tandem with the slogan of the corporation.

Peace (Plate II), this painting, is an Islamic calligraphy painting with the inscription *al Salaam* translated "peace". The background of the painting is made up of variegated blue.



Plate II: Peace, Hauwa Tijjani, Oil on Canvas, 61 x 91cm, 2013. A collection of the National Gallery of Art, Jos. Photograph: Researcher

The central piece shows a yellow scroll - like design, with the inscription *alSalaam* painted white, within the *al Salaam* inscription, are silhouettes of buildings. Surrounding the scrolls are butterfly motifs in warm yellow and orange colours, standing out in contrast to the cool bluish background. This artist uses known symbolisms to mediate for peace and coexistence in the society. The background is predominantly blue cool colour symbolic of peace. The yellow background, on which the word peace was written in Arabic using white, which connotes hopes, aspiration and peace respectively. The silhouettes of the buildings within the write - up, represent places of worship and the global community, as opined by the artist. In the words of Tijjani (2016), in explaining the work, she says that:

> My painting is titled "peace" and is written in Arabic meaning "peace". It portrays a piece of paper with part of it torn and folded and the word "peace" is written in the middle, within the inscription, there are drawings of worship houses (Mosques and Churches) there are also butterfly around the inscription. All the images used represent peace and unity.

The painting has a religious connotation and aims to captivate the viewer towards peace, which is painted on the canvas using a variety of colours and butterfly motifs. The butterfly is a symbol used for peace, the beauty of the colours, the symmetry of the insect in flight, the science of impeccable sight of the butterfly; make it a good symbol for peace. Shank and Schirch(2008) draw attention to all efforts it takes to advocate for peace, in this instance, the artist has used the butterfly motif and the calligraphy to pass her message of peace, raising issues centred around the allegory of the calligraphy, butterfly and colours.

This exhibit, which is in the collection of the National Gallery of Art in Jos, Plateau State, is a salutation to the viewer of the painting, and reinvigorates peace building and conflict resolution. Seeing peace as a visual allegory, enhances the peace building process and calms frayed nerves, from crisis situations. The tedious process of metamorphosis of the butterfly is also sublime in this painting. Peace is a long tedious journey from conflicts, however, if allowed to take place carefully, naturally and painstakingly, it will come out as the beautiful butterfly, symbolic of peace.

No More Fighting (Plate III) is a low- relief sculptural piece, created in 2015. The relief shows two wild animals (mammals) drinking from a bowl in a domesticated manner. From the left of the relief, is one of the animals, an antelope and at the right is the second, a lion, with their heads tilting downwards and meeting at the bowl of water. The work is finished with black and gold paints, the patination creates the illusion of depth and three - dimensionality.



Plate III:No More Fighting, Yusuf Akila Gunok, Fibre Glass on Board, 64 x 103 cm, 2015. A collection of the Artist, Jos. Photograph: Artist.

Light, shade and space are also achieved in the work through colours and placements of forms on the support. The burnished look of the work, helps to define the forms, and accentuates the relief sculpture.

The interesting thing about this exhibit is the use of wild animals, as symbolism, to tell the story of peace and coexistence. The context of the creation of the work was the general election of 2015. In real life, the two mammals represent prey and predator respectively, two dissimilar animals in feeding style. The antelope is herbivorous, while the lion is carnivorous. Both, however, need a periodic drink of water from available waterholes to keep alive. Water is a room for commonality, and could be symbolic of peace, drinking amicably from a common source. Water in this context also represents the people to be governed, and the need to come together to refresh. There is no successful democracy without the interplay with the populace. It is instructive to say that, warring

factions can take from the same source, if they put aside wild tendencies, and embrace dialogue and mediation in a domesticated form. Various factions can agree to peace conferences in a central point, as typified by the bowl of water, and enjoy the drink together, which is also the human resources present in a society. The work, as earlier stated, was created at the peak of politicking in Nigeria in 2015, to draw the attention of people to the "No victor, no vanquished" stance of politics without acrimony. The work is a positive image of peace, using animals mythology engrained in the Plateau society with subliminal meanings, rather than the obvious attacks of predator and prey.

The work was featured in an exhibition held during the Society of Nigerian Artists and Voice of Peace Nigeria campaign, to advocate for peaceful elections. According to Gunok (2016), "I created *No More Fighting* to enlighten people on the need for peaceful elections in 2015". The exhibit can pass for peace imagery globally, and collectors should perhaps collect same for future documentation. Documenting such works in a gallery or museum, will preserve the symbolic representation.

Peace (Plate IV), this mixed media work (Plate IV) draws attention to religious issues in Jos, Plateau State. The work shows an idealised Riyom rock formation, in the foreground, symbolic of Jos. The rocks are painted using brown, yellow ochre and dark hues, to define forms. The foreground colour is green, blue, and yellow. The middle – ground of the composition, by the rock formation, reveals a modern architectural building with the symbol of the cross and the moon and star minaret, symbolising Christianity and Islamic religions respectively. These are the predominant religions in Jos, Plateau State. This building is created using various media (Papier mache, glass, textiles, colours and glue) to achieve the finishing.

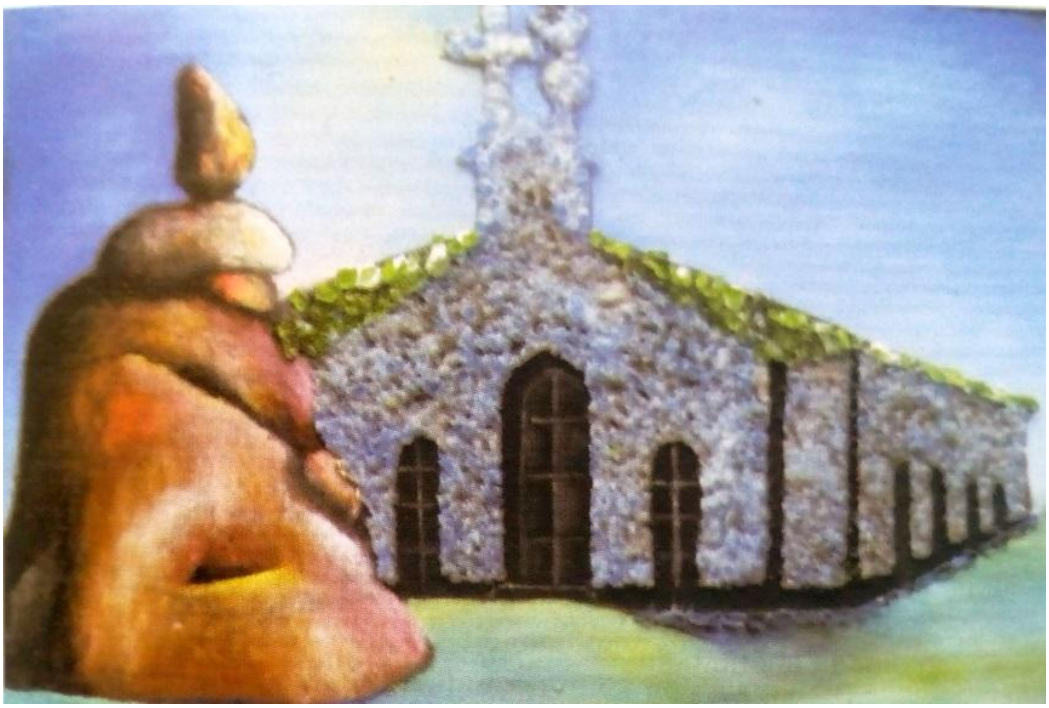


Plate IV: Peace, Yerima Nuhu Mandama, Mixed Media, 50 x 75 cm, 2012.
A collection of National Gallery Art, Jos.

These materials symbolise various people of diverse ethnic extractions and religions, coming together in a peaceful atmosphere, to worship under one building, which is a prediction for religious harmony and peace. The background is blue, which gives the foreground forms prominence and attention, being a receding cool colour and representing peace. This can be likened to a good support for peace, and can advance religious tolerance in Jos. A similar exhibit was created by Mu'azu Sani, titled *In the Grave* (Fig.12). The work, which was intended to draw attention to peace issues by the artist, however, received a negative reaction by a Muslim fundamentalist, which led to the closure of the Kashim Ibrahim Library (K.I.L) in Ahmadu Bello University, in 1994 where the art work was exhibited. In discussing Mu'azu exhibit, *In the Grave*, Enekwachi (2016) reports that:

> During the exhibition at the Kashim Ibrahim Library in Ahmadu Bello University, Zaria, "a fanatic entered the library and the work attracted him, so he started shouting and attacking the work. The venue was shut down because there was so much tension; it took some time for the controversy to be resolved.' For Sani

> Mu'azu Moh.(sic), the subject of peaceful coexistence among religions in Nigeria has provided the impetus for the creation of some of his deepest and notable works of art ever.

Peace (Plate IV) however, did not generate that heat in Jos, when it was exhibited at the National Gallery of Art, in collaboration with the Society of Nigeria Artists (S.N.A) on October 15th – 20th, 2012. The import of *Peace* is a positive imagery and was welcomed as such, by the viewers.

Jostified (Plate V), the exhibit shows pin - ups of various activities, on a predominantly blue background. The background of the picture plane shows the painting of the famous Riyom rock formation, rendered naturalistically. The left side of the work displays a poster - like design, with the popular caption of Jos "Jostified" painted with red and white on a quadrant background of yellow and orange.A budding red rose with green stem and leaves is also seen coming out from the nozzle of a rifle. The rifle tilts downward and painted in a shade of blue and some highlights, to indicate the effect of light on the metal barrel.



Plate V:Jostified, Aliyu Mala Iwa, Oil on Canvas, 6.12 x 24 cm, 2012.
A collection of the artist, Jos.

Some bullet shells are seen in haphazard formations against the light blue background, painted blue and highlighted with mauve - blue. A piece of paper, indicative of a note pinned to a board, is also seen with the caption "…IS TO FIGHT NEED PEACE OR IS NEED PEACE FIGHT?" This caption, which is an extract from the artist memoirs, is a poem composed by him on peace. The rhetoric of the poem on the painting, accentuates the symbolism of the painting on peace, and drawing attention to deep - seated questions of conflicts, as a pathway to peace and vice versa.

This painting encourages peace and love in Jos. The background blue is likened to the standard United Nations Colour for peace. The Riyom rock poster is a symbol of Jos. *Jostified!*,painted in red and white to represent danger and peace, against a yellowish orange background, an indication of future hopes and aspiration. The budding rose is to engender love, while the natural complement of the green stem and leaves, adds harmony to the composition. In nature, colours complement each other, hence, irrespective of ethnic, religious or political differences, living in love and peace can enhance beauty.

The barrel, expectedly should fire bullets and spark fire, but this work has used it as a symbol of love, the red budding rose, to come out of the barrel, in place of the bullet. The downward tilt of the barrel and the unused bullets,also connotes laying down of arms, and cessation of conflicts. Barret (2005:73) opines that, "the transformation of weapons is a common technique in peace imagery". The knotted gun sculpture (see figure.3) and a work of Japanese origin, which shows two riffles entwined to form a heart, a symbol of love, are good examples. Picasso once said, a painting cannot stop a bullet from being fired, however, it can warn against its being fired. *Jostified* has similar allegory like the work of Banksy in Jerusalem, *Rage, Flower Thrower* (Fig.13), which shows a rioter who is

supposed to throw a *Molotov cocktail*, a locally made improvised explosive device, but rather, he is about to hurl a bouquet of flower, turning rage to love and peace. In the same vein, Iwa, has contextualised peace through the use of the rifle, a firearm, firing rose flower blooming in Jos.This exhibit symbolically encourages peaceful living in love in the *Jostified* city of Jos.

United We Stand (Plate VI) is a sand collage showing the background of the Plateau State map created with *Acha* (Hungry rice), an indigenous staple food in Plateau

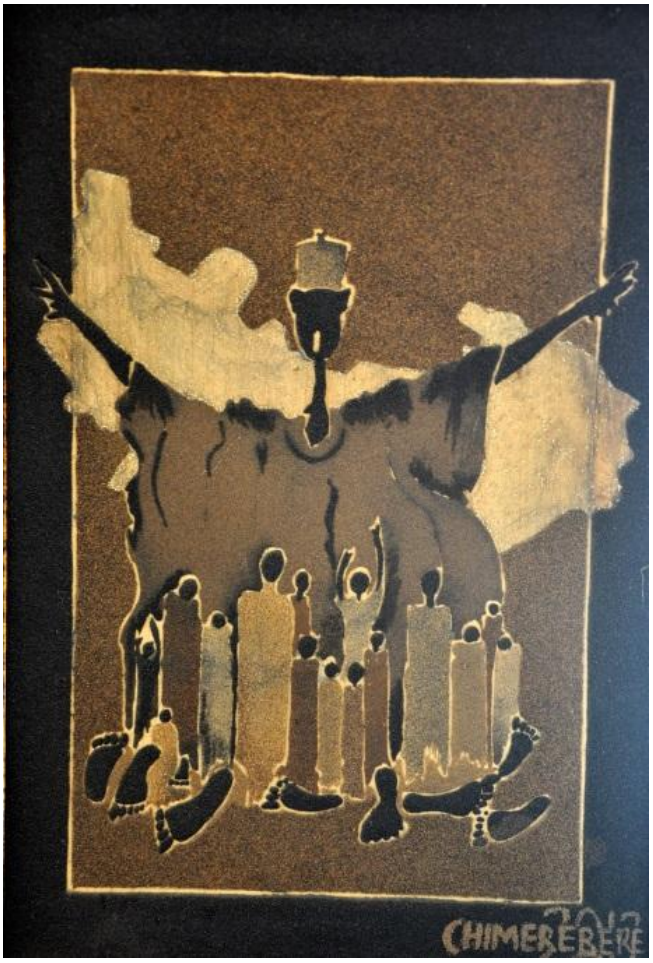


Plate VI:United We Stand, Chimerebere Egbudom, Sand Collage on Board, 24 x 16.5 cm, 2012. A collection of National Gallery Art, Jos. Photograph: Researcher.

State, and also some mining sand from mineral exploration sites also in Jos. Food and mining have been melting points of growth for Plateau State, right from colonial days till now. These resources have made room for bonding and also conflicts, due to wanton demand for the resources, as the population is growing. Also in the work, a large caricature figure wearing a cap and flowing gown (*Babariga*) with hands upraised is seen in a victory celebration. Other figures are seen in rigid standing positions with a few hands raised. The lower part of the work shows dark - hued feet, facing different directions.

In this work, the symbolism of raising hands, is victory, while the feet, indicating various phases of peace, are evidenced in this collage. Barret (2005: 77) states that, "one of the most unusual, but powerful symbols of peace, is a foot. It can be an image of suffering". He gives examples of the foot, from the world trade centre bombing and emotional symbol of the holocaust in Hiroshima and Nagasaki. He concludes by saying "…yet a foot can be an image of the walk, the journey of peace". A symbol such as a foot can have a dual purpose. In this case, representing positive peace and also negative peace. Another work worthy of note is *Face of Peace* (Plate VII). All the artists earlier mentioned, variously captured peace issues in varied allegories and expressions.

Face of Peace (Plate VII) is an impressionistic portrait created in 2005. It shows a young woman in a pensive mood, resting her chin on her arm and clutches a white handkerchief in her hand. The use of dark, sombre colours is seen in the background, with a little flicker of soft glowing yellows towards her face. The background with the glow, is treated in a chiaroscuro - like effect. The woman is wearing a green dress and headgear, painted with different shades and tints of greens, with highlights of yellows and diffused ochres.



Plate VII: Face of Peace, Mark Rwang, Oil on Canvas, 121.9 x 91 cm, 2005.
A collection of the artist. Photograph: Researcher.

The face is modelled with sombre browns, reds and yellow ochre colours. There is evidence of the use of dark tones to define forms and mood, reflected in the painting. The use of space in this painting was carefully manipulated to place the figure expressively. Slanty curvilinear and wavy lines rendered in colours, help to accentuate the portrait of the woman.

A closer look at the painting shows a pensive look on the woman. The handkerchief is indicative of someone wiping of tears, after prolonged crying and wailing. This is also significant in colour symbolism, as white is a symbolic colour for peace. The entire work is evocative of emotions in appearance, and draws attention to the aftermath of conflicts in the society.

The work has captured the need for peace. The use of greens, allegorically show the difficult path to achieving peaceful coexistence in a society divided along religious, ethnic and political lines. The greens, standing out from the background, also projects growth, out of despair, hope, and rejuvenation when people hold on to peace in a strong clutch like the woman in the painting.

This painting aptly makes a statement on peace and the emotional imports of conflicts. The frame finishing of the painting, using jute bag, an unconventional material as observed by the researcher, which the artist says is significant to mourning, in biblical days, is a potent aesthetic statement in the work. This will help in avoiding situations that will lead to conflicts, hence, the need to hold on to peace. The artist, Rwang (2016) in an interview stated that, "we should always be holding on to peace. She is in pains, but in the painting, she is not even shedding tears, but her sad mood is very suggestive, which tells you that, this woman is in deep pains and deep thoughts, but still clinging on to peace". The artist went on to opine that, "If we can hold on to peace, no matter our problems, we may eventually have a happy society, and I believe that like somebody wrote, you cannot achieve peace by force, but by understanding".

Works on Positive and Negative Peace Building Efforts

Visual arts scholars in peace building articles have categorised works into positive and negative imageries respectively. This method of categorization was used by Rank (2008:1) who talks about "…anti-war art (negative imagery) and 'peace art' (positive imagery)." Using positive and negative peace imageries, which connote conflict resolution and peace building respectively and draws attention to peace issues. Furthermore, Barrett (2005:75) used this method of combining negative and positive imageries in his

documentation of world peace symbols. Peace building is two sides of the same coin, hence, peace and conflict resolution go hand in hand, and is an integral paradigm, in peace studies in the visual arts.

Works like *Yet Another Mountain* (Plate VIII), *The Pain* (Plate IX), *Even in Times like this* (Plate X), *The Turbulence, the Malady and the Vulnerable* (Plate XI) are some works that explicitly symbolise negative and positive peace images. Other works analysed within the context of negative and positive peace include, *Refugees During Jos Crisis* (Plate XII), *After the Crisis I* (Plates XIII), and *The End of the Tunnel* (XIV). All the aforementioned works have allegories that discuss negative and positive peace, in peace building and conflict resolution.

Yet Another Mountain (Plate VIII), the impasto landscape painting shows a natural formation in a land (Mountain range, green vegetation, sand dunes, cacti and other plants). It is an impressionistic work executed, using oil colours and a palette knife, exclusively to define the forms. The background showing the sky is painted in mauve blue hues, the bluish grey mountain range, with greens and yellows, marks the horizon line. The middle ground has some undulating earth mounds, while the foreground is detailed with a gully to the right, a cactus plant, and mounds of earth in deep shades of browns and reds. A larger mound toward the left, shows hues of reds, orange, burnt Siena and yellow ochres. The mound also shows various scribbles and graffiti - like images indicative of corpses. There is a bloody knife at the base of the mound. The painting is bordered to the left by a formation of cacti, painted in shades and tints of green.



Plate VIII: Yet Another Mountain, Mark Rwang, Oil on Canvas, 51 x 76 cm, 2011.
A collection of the artist. Photograph: Researcher.

This work discusses salient issues of environment, conflicts and peace. The natural beauty of the environment is relegated to the background, the middle ground mounds are suggestive of wanton mining activities, which have left the land unproductive, with piles of excavated sand dunes, depleting the arable areas. Tin mining activities were among the commercial activities that made the State polyglot in nature. The natural resource of tin and other metallic ores attracted various investors to the State. The mining exploration and exploitation of the land, created gullies and added to erosions and other land degradations. The foreground mounds are graves of people killed in the *Dogo Na Hauwa* crisis of 2010. A careful look at the work shows figures incised on the larger mound, while the bloody knife at the base was what was responsible for the mass destruction of the human lives by marauders.

The artist used allegory to make a poignant statement of the carnage of *Dogo Na Hauwa* which occurred on 7th March 2010, in a village close to Jos, where several innocent lives were massacred in an overnight attack. However, in the midst of the conflict, peace can reign as seen in the cactus sprouting out from the grave mounds. The cactus plant is used for fencing in Plateau State, a form of security and protection for households and demarcation of farm lands. It is a known landmark in the State, and forms part of the *Birom* people logo. The "V" shapes of the cactus as seen on the plant, are symbolic of rejuvenating peace.

Yet Another Mountain has both positive and negative peace imageries. The use of palette knife exclusively to create the painting by the artist, is a statement of converting a weapon into an object of creating a visual statement. The artist draws inspiration from Isaiah 2:4 (The Living Bible) which says, "The Lord will settle international disputes; all the nations will convert their weapons of war into implements of peace". While a knife can cause conflicts, on the one hand, the artist palette knife is used for mixing colours and painting, which is an instrument used for expression, like the pen, in the hands of a skilled writer, it can be a potent weapon and also a statement of interest. The artist palette knife is drawing attention to aesthetics and non-verbal statements. Exhibits like *Non-Violence* by Carl Fredrik Reuterswärd and *Let Us Beat Our Swords Into Ploughshares* by Evgeniy Vuchetich, found in the art collection of the United Nations, New York, are works that bear credence to using weapons as instruments of aesthetics and peace, in this case, turning a negative tool to something positive and promoting peace.

The Pain (Plate IX),depicts a woman in agony carrying a lifeless baby. The entirety of the painting shows the various uses of colours, intertwined in warm and cool colours. The warm colours are to make a strong point, and the cool colours which recede into the woman, tell various symbolic meanings.



Plate IX: The Pain, Nyohom Fwangkes, Oil on Canvas, 77 x 52 cm, 2014.
A collection of Udubrae Art Gallery, Jos. Photograph: Researcher.

The background is dark to the left, and bright to the right, with colours in a mixture of red, orange, yellow and light blue, working in contrast, to create the harmony of design. The figure depicts a woman with sunken eyes and unkempt hair, depicted with twirl - like brush strokes and dark hues. This is suggestive of pain and loss of dignity. The hair of the woman

is her crowning beauty, hence, leaving the hair unattended to, for a long time, can give the semblance of woes suffered by the figure, in the exhibit. This also tells of her plight. The child in her hands is dead and she is carrying the corpse shrouded in red, and a pale face, which merges with the background to the left, seen in gloomy hues. The symbolism one can see in this exhibit is likened to the wailing woman in Picasso's *Guernica* carrying a dead child.

The Pain is a negative imagery of war and the devastating effect of conflicts. In the period of conflicts, women are seen carrying beloved dead corpses and crying from the pains of the losses. *The Pain* (Plate IX) has some imagery similarity, showing women with unkempt hair, scared children clutching their mothers, and faces depicting the horrors of war as painted by Demas Nwoko in his *Crisis (Nigerian civil war series). The pain* is imbued with lots of allegories, which tell the stories of devastation, depression and deprivation, as a result of the war. This is hoped, will enable people to understand the pathos of war, and to avoid all that leads to war and conflicts, in which women andchildren are the worst affected. This calls for palliative measures for women and children in crisis situations, and stopping the crisis from occurring, where possible by suing for peace.

Even in Times like this (Plate X), this red monochrome painting using ball point pen, displays three faces. Red in some Asian countries is a colour of Joy, jubilation and peace. In some other countries, however, red is symbolic of danger and conflicts.



Plate X: Even In Times like this, Aliyu Mala Iwa , Ballpoint on Board, 41 x 51 cm, 2012. A collection of National Gallery Art Jos. Photograph: Researcher.

In this context, however, red is used to depict the two sides of colour symbolism, which the figures depicted. The face to the left is sad and crying with tears streaming down the face, symbolic of crises and pains. On the other hand, the two faces to the right, a young girl with well - coiffured hair and her mother beside her, are seen laughing and superimposed on the larger crying face to the left. The laughter is symbolic of peace and joyful outburst.

Even In Times like this, captures on the spur of the moment, an artistic creation, to express the thought of the artist's on the subject matter of peace. A time of conflict might dominate a society as depicted with the sad crying face, taking a good proportion of the work; however, the two laughing faces counter the relegated face fading into the background. There are times of tears, agony and deprivations; however, laughter and rejoicing are the order of the day in *Even in Times like this*, when peace has returned. The

context of creation is positive imagery, with the negative image relegated to the background of the work.

The Turbulence, the Malady and the Vulnerable (Plate XI), the multiple figure composition shows several figures from the background to the left, carrying sticks, clubs and other handy weapons, raised in a mob formation. The figures are painted with colours like blue, red, white, orange and other greying colouration, to create a busy background and tell the story of the situation at hand.



Plate XI: The Turbulence, the Malady and the Vulnerable, Nyohom Fwangkes, Oil on Canvas, 77 x 52 cm, 2014.A collection of Udubrae Art Gallery, Jos. Photograph: Researcher.

The foreground shows a stylised figure carrying a crying baby. The expression on the baby's face exudes pity and pain. The figure carrying the child is a subliminal one. The

foreground portrays a hand, trying to protect the child. A myriad of colours helps to accentuate the work. The vigorous bold brush strokes in twirls, curvilinear and slanty formats, create energy which complements the background movements.

The import of the painting shows a wild riot situation of opposing forces, in a conflict. Mothers and fathers running away from a howling mob, children crying, parents moving to dark and bleak future and lost hopes. The artist has recorded vividly and in a painterly narrative, the turbulence of the conflict, the diseases and desperate conditions of fleeing people and the vulnerable nature of the victims of war. Some are exposed to senseless killings, rape and various untold medical conditions.

This negative imagery is intended to draw attention to the positive peace building, the memories of negative incidences during wars, creates shivers in viewers, and hence, builds a positive mindset to the conflict situation, and find ways to avoid them. The artist said the figure carrying the child has abstracted face, symbolic of the vulnerability of the child in the conflict. However, a hand larger than the proportion of the figures at the foreground, symbolises divine intervention, to the vulnerable child. According to Fwankyes (2016), "…you discover that, the hand is to me as the saving hand of the LORD, because in Jos, there are instances that some people will just escape miraculously, and these are not efforts of man, but God." In discussing a negative situation, the subliminal came into play,to give a positive outlook to peace and divine intervention in a seemingly hopeless conflict situation.



Plate XII:Refugees During Jos Crisis, Ezekiel Udubrae, Oil on Canvas, 60 x 90 cm, 2006. A Private Collection. Photograph: Researcher.

Refugees During Jos Crisis (Plate XII) is composed of multiple figures, with some carrying load and walking into the picture plane, symbolic of an unknown destination. Blue is a predominant colour used in this painting, in its shades and tints and patches, to create an interlocking contrast with the other warm colours, like brown, red, orange and yellow. The background is also basically blue with speckles of green and yellow. The figures from the right, to the left, show a form of rigid movement. The figures are rendered in cubistic forms, with some carrying loads on their heads. The background of the painting towards the upper part to the left shows an orange patch signifying sunset, with yellows painted around the orange in circular twirls.

The foreground to the left shows a lavish use of browns, reds and blues. A rocky formation is seen towards the middle ground, depicted in brown, with a tint of blue serving

as the highlight. To the left of the rock formation is a tree with little or no foliage. Inset, beyond the trees, are depictions of traditional huts with a tree to the right of the huts.

In this composition, the textural effect created with the use of palette knife and colour, in an impasto rendition, creates ambivalent interest in this painting. The placement of contrasting shapes, colours and forms, helps the picture to maintain balance. The rocks to the right with the tree and also the rocks to the left, with the trees, help to create a symmetrical balance in the composition. According to Onoja (2008:49),

> In this painting, Udubrae records the plight of refugees, after the Jos crisis of 2001, with an exodus of people towards an unknown destination and lost hopes. The sunset effect shows the terminal part of a day, which is symbolic of the end of the people's hopes and aspiration. Who can tell? There might be a new dawn after all.

This exhibit describes negative plights of citizens in a conflict situation, such as long hours of trekking without food and water, dangers of weather and attacks from marauding thieves and hoodlums. Fatigue from carrying few salvaged personal belongings, the untold hardship of men, women and children, are some other issues that arise from conflict situations. The negative emotions in this painting associated with conflicts, can help warring parties seek mediative ways of solving conflicts and avoid the negative tendencies of refugee situations, which Plateau State and the Nation are battling with.



Plate XIII: After the Crisis I, Ezekiel Udubrae, Oil on Canvas, 61 x 91 cm, 2015.
A collection of the artist. Photograph: Researcher.

After the Crisis I (Plate XIII), is a multi-coloured painting, with the upper background showing blues, light greens, yellows, greys and smoky flaky whites. The middle ground to the left, depicts a high rise building, burning with twirls of colours from the door and window. Heavy fire is also seen, on the right side of the building. This leads the eyes to the standing figures in reds, seemingly looking at the burning chassis of two cars to the right of the composition, painted with dark tones of Prussian blue, greys and browns. The back part of the foreground shows two figures, one wearing a red top and blue pair of trouser, while the other figure wears a blue top and a dark brown pair of trouser in a pointing gesture, to a charred figure on the ground in front of them. Another similar charred figure is seen lying towards the left.

The immediate foreground is bare and painted with a combination of red, blue, dark and grey using alla prima technique. Variety is achieved in this exhibit, through the use of various elements of designs like lines, shapes, forms and colours. The various elements tell the story in the painting. The two figures, for instance, at the middle ground wearing red and blue, emphasise the two divides of the spectral colours. Red for warm colour, significant of danger, flight and conflict, while blue, as a cool colour, which signifies serenity, calmness and peace. The burning building, human figures (standing and fallen), burnt cars and the myriad of colours accentuate the composition. Vigorous brush strokes, and the dynamism of the forms created, draws attention to the contextual message of the work.

The painting warns of the horrid and lurid devastation of conflicts. The loss of lives and unquantifiable properties, environmental pollution and degradation from emitted gas, smoke and chemicals from the burnings, general instability in Jos city, after the conflicts, carry the colourations of ethnic, religious, and political wars. Although, no obvious symbolism is seen in this exhibit, the work carries emotional pathos of war and destruction in negative narratives.

My Wish (Plate XIV), is a multiple figure composition by Mark Rwang and depicts various activities on the picture plane. There are eight figures in the composition engaged in various activities, a pregnant woman wearing a cross necklace, showing she is a Christian, and carrying a tray of two watermelons. She is wearing a pinkish red dress and green skirt. Her dark greyish shadow in the foreground, painted with yellows, speckles of browns and orange, tend to lead the eye into the composition, with two faceless men, wearing a green tunic and blue turban, and the second figure with a blue tunic and white

turban. The figures are engaged in a conversation while walking. Another figure is walking into the picture plane, wearing a yellow hat and pinkish flowing gown. To the right of the composition, which is the woman's left, in the foreground, is a man wearing a predominantly blue tunic and turban, carrying a reddish orange kettle, walking into the background.

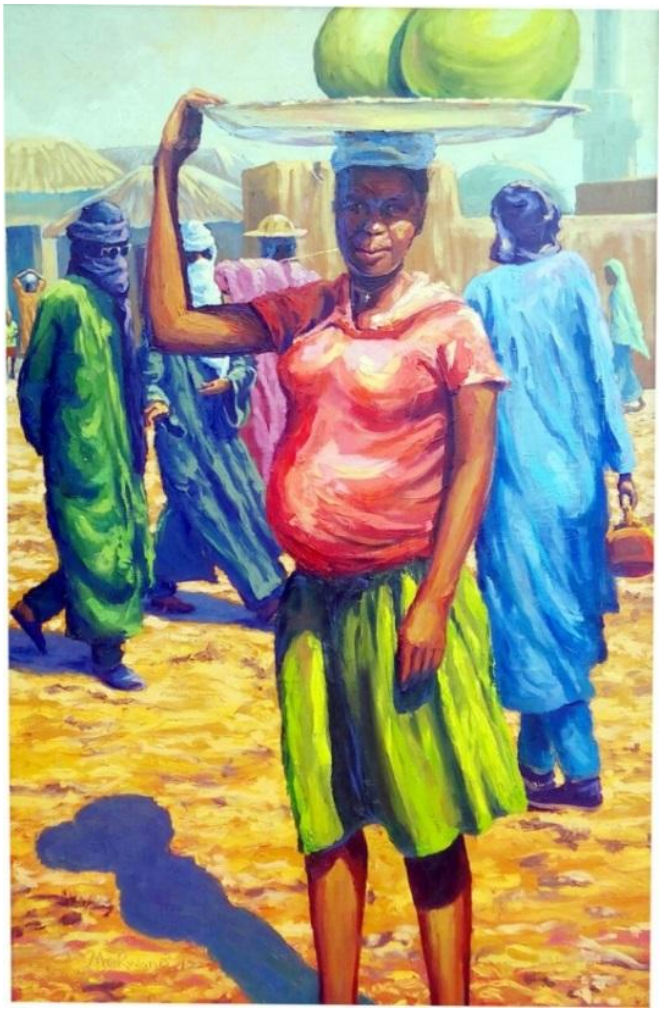


Plate XIV: My Wish, Mark Rwang, Oil on Canvas, 91 x 61 cm, 2015. A collection of the National Gallery of Arts, Abuja- Nigeria. Photograph: Mark Rwang.

The background to the right is a woman wearing light blue hijab on a blue dress, walking by a wall with Northern - like architectural design. Beyond the wall, is the

silhouette of a mosque and other buildings, treated in aerial perspective. The extreme left of the composition shows two children, one wearing yellow, with its hands on the head, and the other wearing a lemon yellow and red shorts, gazing.

In *My Wish*, the artist uses a positive image to make a religious statement of tolerance and peace of a Christian woman selling fruits in a predominantly Muslim environment. She is very vulnerable, like the fruits she is carrying. If cut open, the colours of the interior of the fruit are what she is seen wearing, and the exterior of the fruit's colour forms the colour of her skirt. Doing commerce in a community divided along a religious line, is only a wish expressed by the artist, in the composition. The on looking children in the background, on the left hand side of the work; display a sense of awe, by placing hands on the head, a gesture common in the conflict situation. A pregnant fruit seller, carrying the next generation of the unborn child, stands in anticipation of a free and egalitarian society, where peace is possible and movement in and out of any area is possible. In buttressing these points, Rwang (2016) explained that;

> This lady is pregnant and is carrying a baby…Our women work hard to make sure that the baby has the basic things on arrival to supplement whatever efforts the husband is making; but my coloration here is to suggest that she too is a vegetable. If you cut through the water melon, you will see the colours she is wearing.

The artist continued by stating that:

> She is situated where at this time that I am talking to you; people like her will hardly imagine entering into communities like this. These are not just Muslims. Remember I told you she is a Christian entering a community of not just Muslims, but faceless Muslims who are extremists. If extremists can tolerate a vulnerable woman like this, we can live peacefully.

This positive note by the artist, sets the tone for the context of the creation of *My Wish.* This positive imagery (Plate XIV) helps to buttress the works of an author like Krause

(2011:9), who affirms that, "…neighbourhoods become religiously segregated, 'no-go areas' alter patterns of residency, business, transportation, and trade". *My Wish,* philosophises allegorically, reversal of roles by making the movement of the Christian pregnant woman to "no-go areas" possible in a positive image for trade. Other works like *The Burning, Skeleton, After the Crisis II, and End of the Tunnel,* give more discussions on negative and positive imageries (see supererogatory).

The Mediatory Roles of Art in Peace and Conflict Resolution

Mediation is a role in peace building and conflict resolution which involves the parties in a crisis situation and a neutral party, in this case, the visual art work and the artist. A classical work like *Guernica* by Picasso, was veiled in the United Nations office, when America was to declare war on Iraq. The reason being that, it will be antithetical to discuss war close to a work that was created to prevent war and the devastation of wars. It means that, visual arts is a potent tool for mediatory processes. In Africa for instance, art has served mediatory roles, to solve family and communal crises. The role of the sculpted lid among the *BaWoyo* for communal mediatory function, is a case in point. Willett (1971: 166), in talking about the art piece and its importance to the woman avers that, " …she usually receives a number of these lids from her mother and mother- in-law, when she marries, but if she does not possess one appropriate to her problem, she gets one made". The artist's role is to use appropriate symbols to pass the message to the viewer. In the *BaWoyo* community, a woman looks for a good opportunity to entertain members of the community and presents her mediatory tool through the lid of the food presented. In the same vein, artists have deliberately used exhibits to present the messages for peace and conflict resolution.

The role of visual art works and exhibits in galleries, public square sculptures, cenotaphs and other centres, where such works are located cannot be over emphasised. The interaction of people with such works creates room for dialogues and peace building. Some of the works identified with mediatory roles, in the context of peace building and conflict resolution include; i.*The Future Assured*, ii. *Local Champions*, iii. *Fresh Breath of Peace*, iv. *New Dawn*, v. *Plateau: Hope Re-born*vi. *Banquet*, vii.*No Violence*, and viii.*Shawl of Peace*. Other works that depict mediatory roles include; ix. *Circle of Life*, x.*We*, xi.*Bond*, xii.*Npul pul* (Butterfly), xiii.*Justified*, xiv. *Sunrise Nigeria*, and xv. *Alertness*. The list goes on with the likes of xvi. *Horse Rider*, xvii. *Let there be Peace*, and xviii. the*Market on Canvas(Palace of Oppression I - III)* series. For the purpose of highlighting how much such works achieve the mediatory role, selected ones will be analysed and discussed, others are attached as supererogatory.

The Future Assured (Plate XV), for instance, shows a sleeping baby with a green military helmet, strapped to the back of a supposed adult figure (mother). The strap is coloured green and white, suggesting the national colours of Nigeria. The background is coloured with geometric shapes of various colours and motifs. This work draws attention to peace issues, and the role of the military in protecting vulnerable citizens of the country, as symbolised by the child wearing the helmet, and strapped in national colours. The background colours and motifs are indicative of the various ethnic groups found in the country and the harmony of peaceful coexistence, suggested through the colours used. For peace to reign during conflicts, a strong back, typical of mothers, is necessary. Mothers are often at the receiving end in conflict situations; however, their place, in peace building, cannot be overemphasised.



Plate XV: The Future Assured, Mark Rwang, Oil on canvas, 121.9 x 76 cm, 2015. A collection of the National Gallery of Arts, Abuja- Nigeria.
Photograph: Mark Rwang.

There is a popular saying that, "the hands that rock the cradle, rules the world". Mothers play intractable roles in molding the next generation of peace builders in Nigeria and the world in general. The unpleasant hardships, deprivations and other troubles suffered by women, in conflict situations, which by all means are negative, need the supportive backing of everyone, just like, given the support of the Military to secure a future that will be assured. This work also draws attention to the role of the military, in serving as mediators to protect vulnerable civilians in a conflict situation. The military

stands as a neutral body, to mediate peace between warring factions. Like the child in the painting, the presence of the members of the armed forces, give people a relaxed atmosphere, to sleep peacefully with the backing of the nation.

Local Champions (Plate XVI), is another example that Mark Rwang has produced and using a genre that he has extensively used in his expressions. The exhibit shows a serene village depicted impressionistically in high noon. From the left of the picture plane, a wall painted in shades and tints of brown is evident. This leads the eye to the horizon, with green cacti - like plants and a mountain in the background. In front of these features is a building with corrugated roofing sheets, to the right of the building, is a hut with traditional African architecture. In front of the building, is the only figure in the painting, wearing a blue shirt and red pair of shorts.Beside the hut is another building, which is sandwiched between another hut to the right.

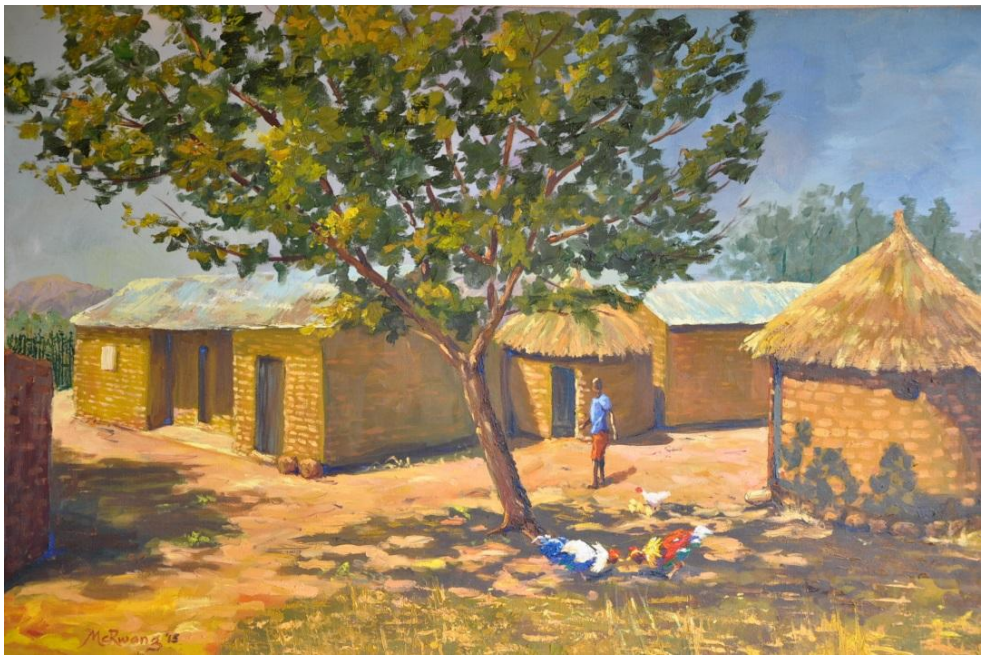


Plate XVI: Local Champions, Mark Rwang, Oil on Canvas, 61 x 91 cm, 2015.
A collection of the artist. Photograph: Researcher.

The foreground shows a tree, painted with shades and tints of green, with highlights of yellow. The tree casts a shadow on the ground with patch - like patterns of dark tones, yellow ochre and brown. Under the tree, in the foreground, are some chickens. Two cocks, one to the right painted in blue, white and red, facing the other cock painted in yellow, red, white and green, who appear to be engaged in a contest. The white hen to the background of the cocks is seen with three yellow chicks.

This work was painted at the heat of electioneering process in 2015. *Local Champions*, refers to the two major political gladiators in the country, the All Progressive Congress (APC) and the People's Democratic Party (PDP). These parties are symbolically represented as the cocks are painted in the colours of the party red, blue, white and green for the APC, while green, white and red for the PDP. The contest is to produce the next champion (President), who will ultimately have the hen, being the President, and the chicks for its constituency. The hen is painted in white, signifying peace and the chicks in yellow, to symbolise future hopes and aspiration.

The tree in the exhibit, under which the chickens are enjoying the shade, branches off, at the trunk, into a "V" like shape, a symbol of peace, even though created unconsciously by the artist. The researcher observes that, some symbolisms are found in this exhibit, that was purely accidental and therefore, not the artist's deliberate creation. The use of high striking light and shades in the exhibit, draws attention to the peak of political activities, as seen in the bright colours and dark tones of the shades. All the elements and principles used in the composition, were thoughtfully arranged, to achieve harmony in the story. Commenting on the painting, the artist states that:

This painting was done in April 2015 during the electioneering campaign. The two contending parties, then were PDP and APC and I saw them as two big cocks fighting each other and hence the title is *Local Champions*. You know the acrimony that ensued during that time, was such that, even friends were becoming enemies. People were hardly talking to each other. In fact, the country was going to explode. I thought I should document the situation by painting two local champions or cocks fighting each other. As you can see, there is an attempt to use the colours of the two political parties – All Progressive Congress (APC) has white, green, blue and red. Peoples Democratic Party (PDP) has red, green and white. My thinking is that at all levels of the elections; we had umpires that were indecisive at some points. You had people who were wondering should we separate the fight, or should we allow them to continue fighting? I think God played a very big role in intervening and bringing peace in this country, because I don't think in the history of this country we have ever had it this rough, it was like do or die, but no matter what happens, the society would still move on. The chicks and the hen at the background are suggesting that whoever emerges will continue to move this community forward.

The work is a political statement on peace, using mediation and satire to lighten the political scene. This is also to draw attention to peace issues and to maintain its continuity in the society.



Plate XVII: New Dawn, Aremu Rotimi, Oil on Canvas, 61 x 76 cm, 2014. Private Collection. Photograph: Artist.

New Dawn (Plate XVII), animals and birds have been used as allegorical symbols in art over time. This painting renders an allegory of a new dawn, using a crowing rooster and an inset painting of the Riyom rock formation. The inset painting at the background, portrays a sunset landscape depicted in yellow, orange and dark hues, to define the forms of the mountain range, and rocks.The reflecting sun ray, is seen beyond the mountain range and to the left of the Riyom rock formation, a symbol used to represent Jos. The foreground of the inset painting shows various hues of purple, magenta, blue and a predominant red hue, suggestive of the horrors that took place in Jos and other conflict situations.

The foreground of the picture plane depicts a crowing rooster in its pride and glamour. Red, yellow, orange, white, dark hues and blue are some of the colours seen on the rooster. The background support colours of the rooster, are a myriad of hues, painted in blurry colours and splashes of other colours to enhance the composition. At the leg region of the rooster, is the shadow of the rooster blending into a black band, stretching lengthwise of the composition, suggestive of woes, crises and death tolls, from conflicts. On the black band are splashes of white colours and liquidised drips of white, indicative of speckles of peace and flowing peace on the troubles of the Jos - Plateau. A small white quill, and a coloured quill, all representing documentation of events, is seen on the black band, leading the eyes to the artist's signature on the canvas. Quills have been used in ancient times, with ink, to write and document events.

Documentation is pivotal to the understanding of peace and conflict resolution. This artist has thus used his peculiar style of storytelling to add a voice to the Plateau paradigm in peace and conflict resolution. *New Dawn* captures the desire of many for the breaking of a new day of peace, relegating the conflicts to the background and fading out, even though documented, the *New dawn* speaks of the current happenings and the need for peace. According to Aremu (2016)**,**

> the*New Dawn* reiterates the clarion call for peace, most, especially on the Plateau. A call to put aside religious and ethnic sentiments... A call to solidify our unity of purpose. Though we might be of different languages, our coexistence has yielded results in the past and can take us to greater heights if we live in peace…

The understanding of artistic symbolism will aid in the mediatory process of peace building in Jos, one hopes.

Plateau: Hope Re-born (Plate XVIII),depicts a lit match that is glowingheld in the hand and painted with white, yellow and orange, from the epicentre. The background is black, with the light casting a glow on the surrounding environ and on a female figure. The female figure, with well-made hair, is smiling, and looking upward. She is wearing earrings that are coloured green, white and green, representing the national colours of Nigeria. The white dress she is wearing is symbolic of peace. Below the figure is the map of Plateau State, painted in pink, green and hues of purple and blue. Droplets of water, like rain drops, are seen on the map, which form a pool at the base of the map. This pool streams outward in the foreground toward the viewer.

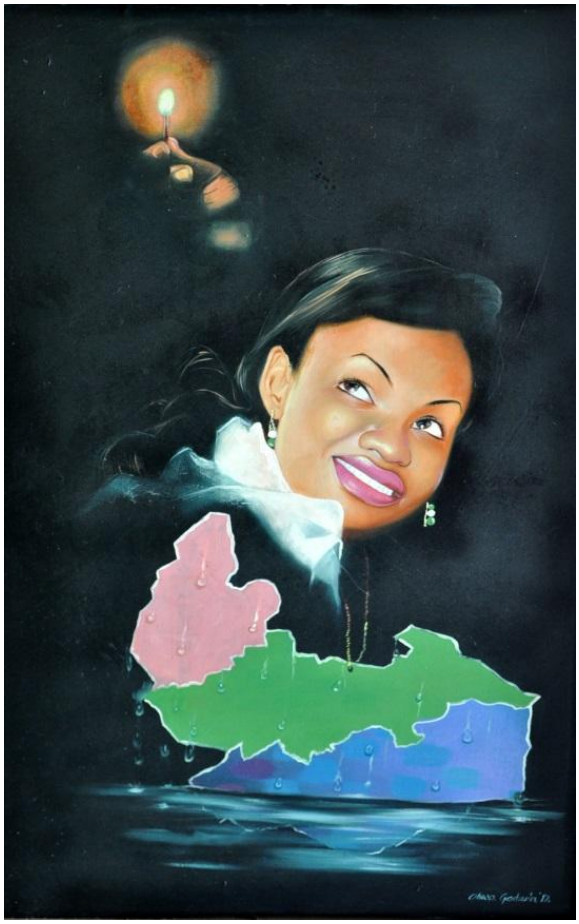


Plate XVIII: Plateau: Hope Re-born, Godwin Ohwokevwo, Oil on Canvas, 91 x 61 cm, 2012. A Private collection. Photograph: Researcher.

The flicker of light in the dark is symbolic of hope and peace. Artists have used light as a symbol of hope and peace. The glow cast on the face of the smiling face, draws attention to peace and tenderness of the feminine figure. The State is being washed in a representational form of the droplets of water to reveal a brilliant pink, for hope, green for rejuvenation and growth, and the bluish - purple hues to represent peace. The water droplets form a pool, which the artists says is divine intervention for peace and reconciliation. Ohwokevwo (2016) states that:

> The once glamourous Plateau with infinite leisure identity and a toast for those who desire peace, leisure and merchandise soon got engulfed with darkness and

despair. The strength of hope as depicted with the ray of light shall surely lunch Plateau greater than she was, from the very humble and become so great.

The power of a single lit match cannot be overemphasised. It can bring warmth and energy if properly harnessed. On the other hand, it can create wild forest fires and burning of properties, which, if not contained, can lead to destructions of flora and fauna in the ecosystem, lives and unquantifiable losses of properties. In the same way, this positive image draws the viewer to appreciate the serenity that is desired in Plateau State, and to be part of the welcoming mood of the State, known as the home of peace and tourism. The droplets of peace will also cleanse the State of all conflicts perhaps, and as it appears this painting is advocating.

Banquet (Plate XIX), is a sign of peace and celebration, in a society devoid of rancour and acrimony. The artist represents in realism, a multiple figure composition of different ethnic groups representing a microcosm of Nigeria, in Plateau State. The work looks like the compositional setting of Leonardo Da Vinci's *Last Supper*.



Plate XIX: Banquet, Michael Ejale, Oil on Canvas, 34 x 152 cm. 2014. A collection of Udubrae Art Gallery, Jos. Photograph: Artist.

In this painting, some figures are seen sitting behind a table laden with various fruits, dishes and drinks. The figure at the extreme left with facial scarification represents

theYoruba ethnic group, from the Western part of Nigeria. He is seen dipping his hand to a helping of food. The next figure, wearing traditional attire, common to people from the Eastern part of Nigeria particularly the Igbo and South –South, is depicted about to wash his hand in preparation for the meal. A Standing female figure wearing a white headgear and clad with a green breast covering and skirt, is dropping a pot of food on the table. Another female figure wearing green and with beads on the head and neck, is seen looking at the action of the man wearing a white attire strapped from the shoulder. A female figure flanks the man to the right, wearing white and green, looking at the serving of the drink.

The colouration of the central figures is symbolic of Nigeria, comprising of male and female entities. A man wearing green cap and white with the green flowing gown (*Babariga*) is seen listening attentively to a man conversing with him, wearing the traditional *MwaghavulMbum* hat, common in traditional festivals in Plateau State. This hat is synonymous with cultural festivities in Plateau. At the extreme right, a faceless figure, wearing traditional *Idoma* attire is about pouring out a drink, to the central figure, depicting friendship and coexistence. This action creates a counter balance in the composition movement.

The background of the exhibit shows an attempt at the cubist rendition of shapes and colours to serve as a support to the foreground figures. Dark hues, purple, green, orange, white and red are some of the colours used, in the background. The composition is harmonious with complementary colours and repetition of forms, colours and the use of space to create interest in the work. Ejale (2016) explains that, "in *Banquet*, eating together as one, of people from different ethnic groups, shows unity. White as worn by some of them is a colour that represents peace". The artist went on to say that, "my art piece depicts

what we as Nigerians, and as Africans are going through, and how we are able to conquer or overcome them, striving for peace". Having a table with people of different ethnic groups, in an atmosphere of peace, is a prediction which the artist has used as a mediatory statement for peace. The central male figure in the composition, has a striking resemblance with Ejale, the artist, hence, he extends his hand to external forces to receive a drink of peace. This allegory is a positive peace image and mediating for peace in the society.



Plate XX: Shawl of Peace, Henry Igbegbunam, Oil on Canvas, 50.8 x 40.6 cm, 2015.
A collection of the artist. Photograph: Researcher.

Shawl of Peace (Plate XX), theconcentration of visual elements and energy in a composition creates a focal attention to a subject matter in painting. *Shawl of Peace* shows an aged woman wearing a shawl of various colours like green, red, yellow, blue and

orange, on a green garment and a white inner wear.The woman has a bluish purple head covering which sits on a face designed in the furrows and motifs of age. The dynamics of the facial lines, some straight, wavy, zig – zag and curvilinear, give an interactive movement of calm repose, yet spontaneous and energy exuding. She wears an archaic smile, similar to Leonardo's Mona Lisa only that, this face is a variant with the Mona Lisa, old, weathered as the hill and with uncanny features. The woman is seen holding a walking stick in a firm grip. The background of the work is dark, with highlighted strokes in some areas. The strong contrast created between the background dark colours and the brilliant light - induced colours of the foreground figure, gives a rich variety of the composition.

The right side of the background reveals the use of earth colours and yellow ochres, to highlight the land form. This use of earthy colours connotes the commonality of humans, created from the earth and given the breath of life by God. Humans will also return to the earth someday, from which humans are composed, and to God, the giver of life. This sparks religious connotation, and the need to have peace with the creator and fellow mankind.

Shawl of peace draws inferences from the popular universal peace flag used in several countries and symbol of peace, mediation and coexistence. The peace flag is a mediation symbol for peace. The attention of the flag used as a covering shawl, by an aged woman, postulates the age - long demand for peace. The aged and elderly have experienced conflicts, wars and devastations, and coming out of such situations, wearing attires that provoke the onlooker to peace issues is a welcomed idea. It is believed, especially in African societies, that the words of elders are words of wisdom. This exhibit stirs people to give careful attention to peace. The woman wears a white inner wear, over which the shawl

covers and which symbolises peace. Being depicted to have covered her breast region, signifies that, peace is at the heart of the matter. The artist picked the subject of the old woman, to symbolise the group most affected by conflicts. The aged, women and children are usually vulnerable in conflicts, and the experiences garnered by this old sage, helps her to portray peace in a positive pose.This work encapsulates the idea of peace starting with an individual. The stand for peace, even though with fragile strength, as typified by the old woman in the composition, should be held on to, to give support and movement to the peace process.

Sunrise Nigeria (Plate XXI), visual illustration is a language which Shonibare has used to, over time, make statements on topical issues. *Sunrise Nigeria* (Plate XXI) for instance, contextualises a phase of peace, using cultural festivities and celebrations. The colossal painting shows a myriad of colours, forms and movements in a highly orchestrated painting. The foreground depicts a man in beaded costume, in a dance gesture, blowing a flute. This figure helps to situate the context of the painting in Jos, Plateau State.

The *Jarawa* dancer is a popular cultural spectacle in Jos. Some women in Benin ceremonial costumes are seen dancing at the middle area of the foreground. A horn blower, dancing maiden, *Igbo Atilogwu* dancers, Durbar horsemen, Niger- Delta attired men, Eyo festival masquerades, and talking drum player, are all seen in festive mood. The middle ground of the composition, reveals three prominent Nigerians, with traditional musical instruments peculiar to the ethnic group.Sir Ahmadu Bello at the left of the composition, representing the North, and blowing the *Kakaki*, a woodwind instrument, used in Durbar celebration and to herald great personalities.



Plate XXI: Sunrise Nigeria, Shonibare Oladele, Acrylic on Canvas, 244 x 135 cm, 2012. A collection of Vintage Art Gallery,Jos. Photograph: Artist

The middle figure is Chief Obafemi Awolowo, wearing a white flowing attire (*Agbada*) with a talking drum strapped on his shoulder. He represents the Yoruba ethnic group from the Western part of Nigeria. The right side shows Sir Nnamdi Azikiwe, blowing the flute (*Obi*). He stands for the Igbo ethnic group of Nigeria from the Eastern region of Nigeria. These iconic figures symbolise the unity and peace of the nation, Nigeria.

The background displays other ethnic, cultural attires, like the *Tiv Swange* dancers, from Benue State, representing the middle belt, Fulani milk maidens, and Plateau dancers from Bokkos areas of Plateau State, all representing the middle belt. A crowdy silhouette of other figures is seen in various suggestive activities, like the Argungu Fishing festival, Boat regatta and other unnamed festivals in Nigeria from the white flowing river, which represents peace and unity, in the National colour of Nigeria. The horizon line establishes silhouettes of buildings, the outline of the map of Nigeria painted green, white and green with a circular ring of white towards the North – Eastern part. This circular ring symbolises the rising sun, which is the context of the creation of the painting. The flowing white from the map, symbolic of the peace of the country, gives impetus to the cultural celebrations and festivities at the base of the map.

This painting is alive with activities and allegories. Peace is only possible if people understand the beauty of coexistence and the unity in diversity, which the founding fathers of the nation preached. This work mediates for peace in Plateau State, using the various cultures that form the microcosm of Nigeria to preach peace. As the slogan of the country states, "Unity, Peace and Progress".In a response to why the artist created the work, in a focus group discussion, Shonibare (2016) stated that, "the work is about peace – *Sunrise Nigeria*, using various cultural dances and reflexes that I could lay hands on, in references, and the ones that I could not have references for, I just put them in strokes, projecting them at the background, that they would soon dance towards the foreground of the canvas…" The inspiration for the creation of the work is to mediate with the various ethnic groups in Jos through visual and cultural allegories.

SUPEREROGATORY

Works on Positive and Negative Peace Building Efforts

Plateau the Beautiful (Plate XXII), presents the Riyom rock formation also known as the three rocks with various coloured butterflies flocking around the top of the rock. The background is painted with light bluish grey, light hues of magenta and yellows. The dark shaded portion of the base of the rock, contrasts with the light colour of the top of the rock. Harmony and balance are achieved through the use of light and shade.

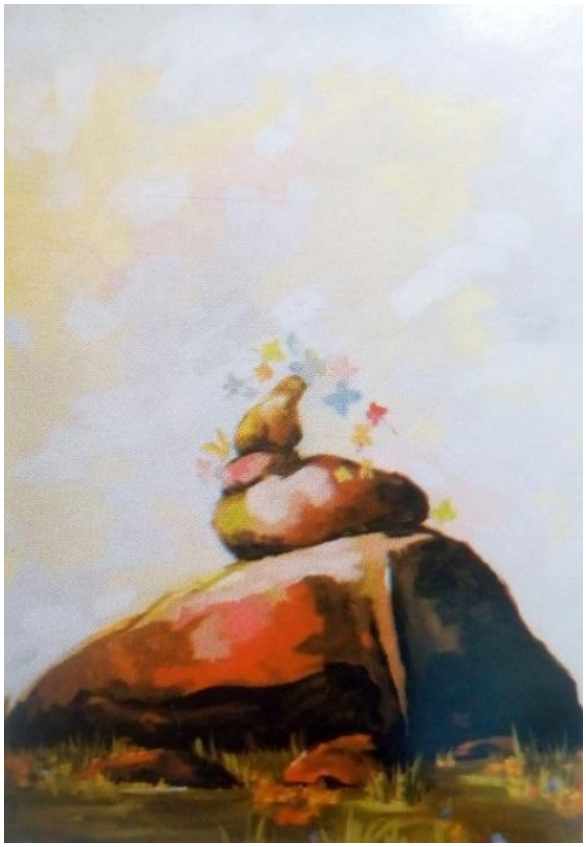


Plate XXII:Plateau the Beautiful, Hauwa Tijjani, Oil on Canvas, 76.2 x 53.3 cm, 2012. Private Collection, Jos.

The use of butterflies in this work is symbolic of fragile peace and the transformation process. The butterfly undergoes a rigorous process of change through the process of metamorphosis. The final outcome of the insects is however beautiful. The long

walk to peace istedious, and hence, like the fragile, beautiful butterfly, it should be protected and allowed to breed freely and beautify the environment. This work is a positive image of peace in symbolic allegory.

The Burning (Plate XXIII), This exhibit (Plate XXIII) predominantly painted with warm colours of red, orange and magenta in the foreground, shows some figures moving, some dead, burnt silhouette of buildings, trees and other unidentified elements. The upper right background depicts the sky with shades and tints of blues and yellow. The contrasting warm and cool colours give the exhibit a sense of harmony and balance in composition.



Plate XXIII: The Burning, Ezekiel Udubrae, Oil on Canvas, 61 x 91 cm, 2010. Collection of Udubrae Art Gallery, Jos. Photograph: Researcher.

The cataclysm created in the exhibit, graphically captures the wanton destruction of lives and properties in a conflict situation. The entire picture plane is engulfed in flames, the figures represented in dark hues suggestive of charred corpses and lost hopes. Some

other figures are dead in the inferno, and the ones alive are seen walking towards the right of the picture plane, where there is some semblance of cool atmosphere, depicted with the colour of blue, also symbolic of calmness and peace. This work has captured a war situation between some parties, which led to destruction and was documented by the artist in 2010.

Skeleton (Plate XXIV), the background of (Plate XXIV) is painted using blue, white and some warm colours like yellow and orange. The middle ground, which is the focal point of the exhibit, depicts various houses in dilapidated states. The vigorous use of brush strokes and palette knife, shows the spontaneity of the creation of the work. The foreground is virtually bare, and painted with yellows, orange, blues and dark magenta tones.



Plate XXIV: Skeleton, Ezekiel Udubrae, Oil on Canvas, 61 x 91 cm, 2010. A collection of Udubrae Art Gallery. Photograph: Researcher.

This multi-coloured landscape painting x-rays the remains of conflicts in Jos. The subliminal title of the work draws attention to the once fleshy landscape with trees and buildings, now in skeletal looking formation. Buildings crumbling from burning,

environment depleted and bare, and a landscape that seemingly should be colourful, is represented in almost abstract forms and shapes. People engaged in conflict situations will draw inferences from *Skeleton* and have carefully thought, before embarking on destruction and its negative consequences.

After the Crisis II (Plate XXV), in a similar context, Udubrae captures another conflict in Jos. *After the Crisis II* shows a figure with hands on the head in a wailing and mourning gesture. The other figures depicted in a perspective formation are less defined in gesture.



Plate XXV: After the Crisis II, Ezekiel Udubrae, Oil on Canvas, 114 x150 cm, 2015. A collection of the artist. Photograph: Researcher.

The background displays the chassis of various vehicles burnt and burning. Reddish orange to the upper left of the picture plane, yellow, blue and white at the central portion of the composition, and predominantly blue to the right, connotes colour interplay to emphasise contrast.

The foreground to the left of the composition indicates three rock boulders, outlined from the background colours of blues, browns and yellows for highlights. The highlights on the rocks are as a result of the burning of the vehicles at the central portion of the work. The tree to the extreme right, in-between the first and second rock is without foliage. This also is due to the burning caused by the crisis.

This exhibit bears credence to the destruction of the mechanic workshops and car sales stands during the conflicts of Jos. These acts of destruction plunged innocent artisans to poverty, and thinking of ways to compensate the owners of vehicles in their custody before the burning. The charred chassis of cars are evident today in many parts of Jos like Zaria Road, Angwan Rukuba,Tina Junction, Bukuru Express in Jos South LGA to mention but a few. All of these charred remains of vehicles are still awaiting government compensations.

The rocks (three rocks) are symbolic of Jos, Plateau State, while the tree without foliage points to the stripping bare of the essentials of life. The leaves of trees produce the food needed for the sustenance of the tree, hence without the leaves; the survival of the plant is bleak. Likewise, removing the means of livelihood from humans in conflict situations can be traumatic and devastating. The work is a wakeup call to all and sundry, to embrace peace and shun violence and conflicts.

The End of the Tunnel (Plate XXVI), sunrise and sunset paintings are genres of paintings that represent the circle of life. Egyptian mythology and ancient Eastern designs show sunrise and sunset as the phases of life, symbolic of birth, life and death. *The end of*

the Tunnel (Plate xxvi) shows the map of Plateau State painted in reddish orange, yellow and dark tertiary hues, representing the rising sun in Plateau State.



Plate XXVI: The End of the Tunnel, Ikenna Nwagbo, Gouache on Paper, 50.8 x 63.5 cm, 2012.Private Collection.Jos.

The background is dark grey with white wavy lines. A tree is seen at the left side of the map with some birds flying by the side. The foreground is predominately black. One feels that, for the sun to rise over a predominately gloomy situation, is to stir a ray of hope from the despair of crisis and conflict. The popular saying that there is light at the end of the tunnel is predicted in this painting, symbolic of the Plateau situation in a positive light. The artist stated that, "I was born here and I feel like Jos – Plateau is a part of me. I feel so bad about the crisis in Jos and indeed it is my wish to see a Renaissance. This is my little contributions. I titled my painting "The end of the Tunnel" in describing the work".

The Mediatory Roles of Art in Peace and Conflict Resolution

Fresh Breath of Peace (Plate XXVII), this painting (Plate XXVII) depicts a feminine figure with elaborately finished coiffure, and painted in ashen colours of grey and white with her eyes closed in an ecstatic profile.



Plate XXVII:Fresh Breath of Peace, David Deme Dung, Oil on Canvas, 60.9 x 91.4 cm, 2012.A collection of the artist.Jos.

Her face is outlined with red and yellow. The picture plane is covered with multiple colours in a twirl curvilinear motion. The primary colours of red, yellow and blue are depicted in a celebration formation. Other secondary hues like purple, orange and green are seen in the composition. White outlines balance the colours and help to reflect the other rainbow colours. Some figures carrying pots are seen to the right of the composition in stylized forms. Superimposed over the stylized figures is the outline of a dove facing the woman and directed at the nose.

The composition advances a female figure, laden with emotions as represented with the ashen colours of the face, drawing in the fresh breath of peace. The emotion a

woman exudes when she breaths the fragrance of a flower is captured in this composition. The dove is a universal symbol of peace, and hence, facing the woman directly is suggestive of enjoying the aura of the dove, which is peace. The neatly formed coiffure is indicative of a well-groomed woman, which more often than not happens in peace time in comparison to the female figure in *The Pain* (Plate XI), which is unkempt, sunken eyed and crying due to the crisis. *Fresh Breath of Peace* is serene and speaks of peace positively.

No Violence (Plate XXVIII), victory hand is a symbolism used by artists to make statements of triumphs. This relief sculpture (Plate XXVIII) shows a stylized figure with legs astride and hands upraised in a "V" shape formation holding the map of Nigeria with the bold caption "DURING ELECTION, LET THERE BE PEACE". The background is seen with several figures engaged in various activities. Some with raised placards, others with their hands raised in frenzy celebration. The background is suggestive of riots and demonstrations during electioneering process. Some peaceful and others wild and chaotic. The central focal figure however stands for peace, which is the heart cry of several people in Nigeria. This premonitory work draws attention to the aftermath of the Nigerian election of 2015, in which the then incumbent President, Goodluck Ebele Jonathan conceded defeat to the current President of Nigeria, Mohamadu Buhari. This singular gesture helped to calm the polity and restored peace to the nation, which otherwise was tensed and agitated for conflict.



Plate XXVIII: No Violence, Barris Adenle, Wood relief on board, 2014.
Private Collection. Photograph: Artist

Circle of Life (Plate XXIX),is a mixed media abstract work. It shows various motifs and symbols harmoniously combined to form this exhibit. The finishing on a circular board gives it a liking to Egyptian hieroglyphics and symbols. The choice of the circular disk draws attention to global issues and wholistic approach to the subject matter of peace by the artist. Jerry Buhari have works on the global series, which draws attention to environmental issues and other related genre. Jai Mariali on the other hand, has used his unique style of expression to draw attention to peace and other issues.



Plate XXIX: Circle of Life, Jai Mariali, 76 cm diameter, Wood Chip Carving and Painting on Board, 2014. A Collection of the artist.

Viewing the work from the epicentre, one sees a white circle, representing the sun and source of all natural energy on earth. There is radiation around the sun, which the artist says is symbolic of the dove. Surrounding the radial energy is a representation of the sea, painted in black and bluish grey hues. The dynamics of the lines in wavy, straight, calm and slanty lines are indicative of the various phases of the sea. High and low tides, representing conflicts and peace. The outlet lines stand for stability and balance, in the midst of turbulence, the sea can stabilize from external prevailing weather, which is a form of mediation.

The external ring has several motifs and designs, representing different cultures and ethnic groups. A carful look at the motifs shows a repetitive motif like the *Mpatapo adinkra* sign from Ghana, which according to Koutonin (2013) is "symbol of reconciliation, peacemaking and pacification… It is a symbol of peacemaking after strife". The repetitive symbol in *Circle of Life* evokes the feeling of peace and reconciliation, which in Africa, forms a circle. Conflict and reconciliation, life and death, war and peace among several other aphorisms. The exhibit states unequivocally the tensions and harmonies of life. Peace and conflict is a circle, and with proper understanding of the phases of the circle, mediation and reconciliation are possible for peace building efforts. Symbols have universal appeal, and the use of a particular symbol can reflect deep meanings in African societies. The artist stated that, his work is to maintain peace in the society.

We (Plate XXX), this work is a relief sculpture on board. It shows geometric shapes representing different cultures and ethnic groups in Nigeria. The work is an abstract representation of the three major ethnic groups in the country. The left side depicts the *Igbo* man, with the crescent shape of red, symbolic of the *Obi* and cap for a title holder, the middle figure represents the *Yoruba* with the beaded crown and paraphernalia of royal attire, while the figure to the right is representative of the *Hausa.We* (Plate XXX), shows the commonality between the ethnic groups through the use of some repetitive motifs like the triangles, which signifies a tripartite relationship. The use of the umbrella as a covering of the three figures is symbolic of peace.



Plate XXX: We, Jai Mariali, Wood Chip Carving and Painting on Board, 36 x 61cm, 2015. A collection of the artist.

In Nigerian ceremonies, the chiefs are usually seen under umbrellas; hence, having all the groups under one umbrella is to draw attention to peace issues and dialogues, a kind of conference. The artist explains the work by saying that, "This (pointing to the figures in the work) represents the *Igbo* man with his *Obi* with his red cap. This (pointng) is the *Oba* with his regalia, you know, well decorated and this (points) is the Emir with his *Rawani"*. He goes on to state that, "these represent the nation, let me call this one. So this is like a dialogue. 'We' let us come together to talk about peace, to talk about harmony". The artist who has worked extensively on African motifs and symbols, created this work with the intent to discuss peaceful coexistence and dialogue among warring ethnic groups.



Plate XXXI: Bond, Hauwa Tijjani, Oil on Canvas, 90.5 x 90.5 cm, 2014. A Collection of the National Gallery of Art, Jos.

Bond (Plate XXXI), has butterflies as the central motifs of interest. The painting depicts images of a cityscape in the background with yellowish and light blue skyline. Two large butterflies are seen flocking over the city. The one to the left in profile, painted in secondary hues of purple, mauve - blue and outlines of white and black to indicate the patterns of the butterfly. The dominant butterfly on the right has its wings spread out in full grandeur. This butterfly spread out in symmetry is painted with various colours like blue, purple, orange, red, yellow and grey tones. Some symbols and motifs are painted on the butterfly to accentuate the work. The foreground shows a masterly gradation of cool colours, this gradation merges with the butterfly at the central area of the painting.

The painting, *Bond,* is symbolic of the symmetrical balance that exists in a society. Everyone has equal playing space, and hence, should be allowed to fly and express freely on peace issues. Scholars like Woolcott (2015:1) states that, "Butterflies eyes consist of thousands of individual lenses. This gives them the gift of being able to see a single image clearly". Peace is made possible if various eyes see the issues clearly and from a vantage position as the butterfly in flight. Woolcott (2015:1) goes on to report that, "Butterfly is the symbol of change, the soul, creativity, freedom, joy and colour. Their power is transformation …" For meaningful change to occur and transformation from conflict to peace building, understanding of the power of the symbol of the butterfly is necessary. This gives a symmetrical and wholistic look to issues that border on conflict and peace building.

Npul pul (Butterfly) (Plate XXXII),is a representational painting of the butterfly. The exhibit shows a butterfly with the wings spread out in symmetric rendition. The colours used on the butterfly are warm cadmium pale hue yellow, sap green, blue, brown, and black for outlining and defining of forms in the composition. The background of the work reveals a checkered board (draught board) design pattern painted in shades and tints of bluish grey. The *Araism* technique was used to achieve this composition; this gives the work a rich textural quality and a focal point of interest. The artist used the butterfly as a symbol of peace, togetherness and social bonding and integration. The colours used on the butterfly is symbolic of hope through the use of yellow, rejuvenation through the green, peace is connoted with the circular blue patterns, this tells the story of round table dialogues for peace to be entrenched. The lower part of the wings shows brown and red circles, this depicts the violence inherent in the society, also, spilled blood turns brownish after some time.



Plate XXXII: *Npul pul* (Butterfly), Joseph Yawus, Acrylic on Canvas, 128 x 104 cm, 2011. A collection of the National Gallery of Art, Jos.

The red colours are relegated to the end of the wings, even though, this helps to create interest in the composition and gives the butterfly its full colour, it symbolizes danger. The background of the work is intended to draw interest of the viewer and stir the emotion of draught players. The game is a binding force between people of all ethnic groups, at it is played usually by men in the community square and other socializing points. One feels that, the work is all encompassing. The butterfly represents the female gender, beautiful, fragile and filled with lots of idioms, while the background of the work, symbolizes men in their interactive points and discussing societal issues. This positive peace image and the messages it carry can only thrive in the atmosphere of peaceful coexistence.

The artist said the symmetric nature of the butterfly wings in his painting shows that balance or equality is the key to peace. That means, when there is no conflict both sides are equal regardless of their differences, they can coexist on the same planet and flap together. The butterfly itself is a symbol of peace. The gray background colour symbolises peace because it is a calm colour or restful colour, when you are at rest, you are at peace. The artist further buttressed that, just like the two wings of the butterfly coexisting on the body of the butterfly, we can do same peacefully, flapping together and forgetting our differences.

Justified (Plate XXXIII), is a figure painting showing a young male with his right hand across his breast and the left hand across his face. The colours used on the figure are subdued earth colours and yellow ochres for highlights. The work combines abstract allegories with figure to tell a story. For instance, the blue, bluish green, yellow and light purple arising from the right hand of the figure, moving diagonally from the warm red on the right side of the painting and dark shades, connotes peace from a gory experience. The hand on the breast also opens up to reveal "V" like symbols, which is used to signify peace.

The left side of the painting depicts motif-like designs on green, red, blue and mauve green. This design helps to balance the composition with the colour scheme of the right of the picture plane. The circular design at the hand painted in white and yellow, draws attention to the gesture of the hand and the "V" symbolism of peace.



Plate XXXIII: Justified, Shonibare Oladele, Acrylic on Canvas, 90.5 x 90.5 cm, 2012. A collection of Vintage Art Gallery,Jos.

The hand across the face is imbued with subliminal meanings. What is behind the hand, is it a face that is crying or agile and alive? The pains and trauma of conflicts, makes the figure to veil his face from the troubles apparent in the society. However, the ray of hope in this composition is the placement of the right hand on the breast in a pledge-like stance of allegiance to peace in the face of uncertainties. The work can be situated as a positive peace image, as it postulates allegiance to peace.



Plate XXXIV: Alertness, Nyohom Fwangkes, 52 x77 cm, Oil on Canvas, 2010. Collection of the Artist, Jos. Photograph: Researcher.

Alertness (Plate XXXIV), this painting captures a *Mwaghavul* warrior wearing the traditional *Mbum* (Rafia woven hat with pointed frontal whiskers) with full paraphernalia of war, astride a horse in an alert state. The face of the warrior is stern looking, facing the onlooker or possible invader and holding a spear in alertness. The horse looks sturdy and motionless from the rendition of the pose of the legs. Brown, yellow ochre, orange, dark hues and strokes of blue are some of the colours used to render the colour of the horse. The horse with the mount orequestrian is a symbol of strength and conquest in warfare, this symbolism has been used by some artists in allegories. *Queen Amina* by Erhabor Emokpaeand the colossal sculpture of *Queen Amina* by Ben Ekanem at

the National Arts Theatre, Lagos- Nigeria are some examples of the use of equestrian symbolism in painting and sculpture respectively.

The warrior astride the horse symbolises man's alertness to peace issues. A state of negative peace can be maintained by alertness from individuals and society as a whole, from marauders and other invaders. This goes with the saying that, the price of peace is continual vigilance. The warrior on the horse has, at his disposal various weaponry, to maintain the peace. Spear held in readiness, a scabbard strapped to his waist, quiver of arrows on his back and a warrior's attire of animal's fur, this is to help him keep warm from the elements and also to give a larger than life appearance to onlookers. The background displays a rich array of colours in a rhythmic flow. The background colours give pictorial credence to the forms at the foreground. The artist stated that, colours in this composition is to accentuate the composition, however, the narrative is the main thrust of the composition. The work encapsulates the efforts of alertness to maintain peaceful coexistence in the society from external invasions. The work is in contrast to Joseph Yawus' equestrian painting, *Horse Rider* (Plate XXXV), of a *Mwaghavul* warrior advancing to defend their territory or victory-like celebration. The front equestrian figure wearing the *Mbum* hat, raises a spear with his right hand and galloping, about to thrust. The other amorphous equestrian figures in movements balances the composition and gives a war-like scenario. The colours used are bluish grey and white, with some sfumato – like effect of red. Grey according to the artist is symbolic of peace in conflict.



Plate XXXV: Horse Rider, Joseph Yawus, Oil on Canvas, 122 x 91 cm, 2013. Collection of Dr. Tolu Folaranmi, Jos. Photograph: Joseph Yawus.

Seeing this painting in comparism to *Alertness* (Plate XXXIV), which has vibrant colours and a state of seeming calmness, *Horse Rider* has advancing war like pose, however, calm and soothing colour wise. Yawus (2016) in a focus group discussion and in speaking about the *Horse Rider's* symbolism in his work stated that:

> …in Horse Rider you will see somebody riding a horse with a spear in his hand. The colour I used is grey colours, so if you look at it, you'd kind of like, what does this mean? It kind of like symbolises that, okay, we are victorious and so coming home from battle and so everything becomes calm, so that is why I used grey colours, so that is another example where you would see such symbols being used.

People will be emotional steered to advocate for maintaining peaceful mediation in contrast to violence, and looking at the equestrian paintings, which in visual allegories symbolises peace and conflict resolution, individuals will pick some didactic messages one hopes. Some artist depict peace using positive images, while some others use negative images, the general message however is, to preach peace building and coexistence, as no meaningful development can take place in conflict situations.

In talking about how colours affect the mood of the viewer, Oyedemi (2016) is of the opinion that, certain colours like black can affect the intensity and Chroma of colours, this he used in his experimental series for market paintings to connote peace issues. Oyedemi has painted extensively market scenes in various styles of realism, impressionism and abstraction. He is of the view that, the market is the key driving scene to a society at peace. Commercial activities cannot thrive where there is tension, conflicts and oppression from insurgency. In using black however, which he was inspired from the charcoal market, he creates conflict points using colours like black and grey on the canvas. These colours can be depressing, and also calming at some points. In *Palace of Oppression* I, II and III for instance, Oyedemi contextualises the market to discuss social issues, of which peace building is key. The market is vibrant with activities when there is peace, but we find charred remains in conflict situations. The Jos Terminus market, supposedly the largest ultra-modern market in West Africa was raised down in fire. Other bombings have taken place in the Terminus market, killing several people and destruction of properties. The charred remains are evidence of conflicts in the society, perpetrated by the oppressors of peace and vibrancy of colours.



Plate XXXVI.Market on Canvas (Palace of Oppression I), John Oyedemi Joshua,Oil on Canvas, 183 x 153 cm, 2012.A collection of the artist. Photograph: John Oyedemi Joshua.

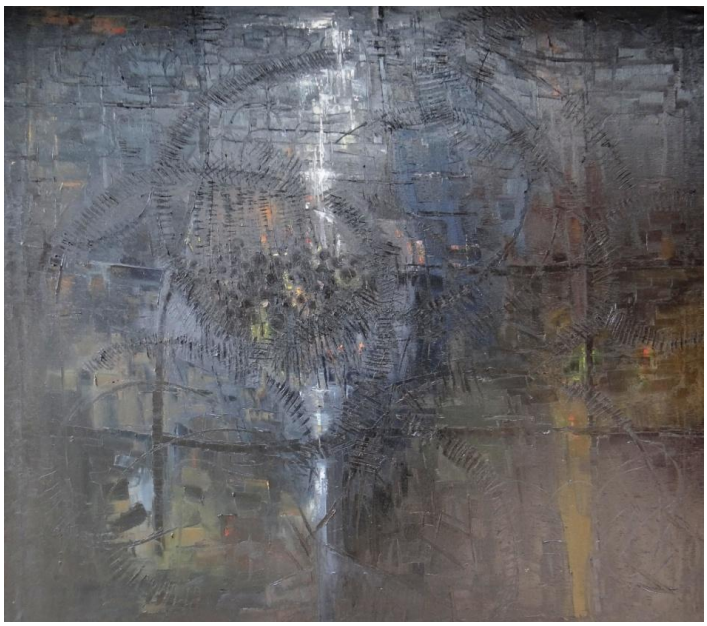


Plate XXXVII:Market on Canvas (Palace of Oppression II), John Oyedemi Joshua,122x 122cm, 2012. Oil on Canvas.Collection of the artist. Photograph: John Oyedemi.

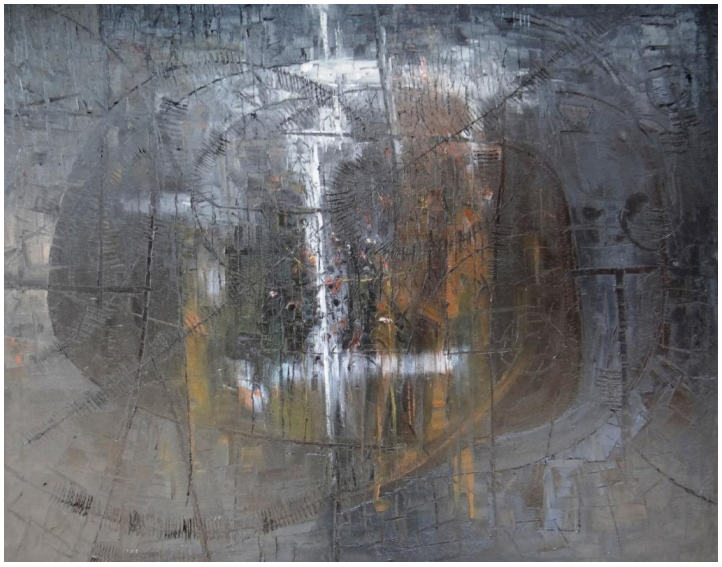


Plate XXXVIII.Market on Canvas (Palace of Oppression III), John Oyedemi Joshua,Oil on Canvas, 122x 122cm, 2012.A collection of the artist.
Photograph: John Oyedemi Joshua.

Plates XXXVI- XXXVIII, have aqueous – like amorphous images, with black being the dominant colour which absolves the intensity of the other colours, in the same way, oppression and tyranny creates conflict situations, which the highlights try to resolve and mediate. In Plate xxxviii for example, the white central colour, draws attention to the amorphous figures in the market, where commerce takes place. The question then is, can oppression and conflict swallow the peace process? Joshua (2016) opined that, "paintings on the charcoal market are found to express the illusion of social disconnects and strata that exist in the society". Social disconnects and strata in the society have been areas of conflicts, which these paintings try to address. Joshua (2016) further affirmed that, "The surfaces evoke conceptual images of dreamlike subjects which serve as a vehicle for allegorical narratives". In an article, Joshua (2016:35) avers that, "Another very important aspect in the palace of oppression is the political flavour added to it. The pursuit of materialism/greed has left the people in gloominess with few dominating others". Politics

and insatiable quest for power have contributed to the conflict situations in Jos, and creating aesthetic nuances can evoke dialogue among people, a form of mediation for peace. Joshua's oeuvres and all the other artists interviewed and studied, have made efforts at bringing peace issues to the fore in Jos, Plateau State. The documentation of these works and the academic engagements, have helped the researcher to appreciate and advance the field of visual arts in art historical discourse.

CHAPTER FIVE

SUMMARY, FINDINGS,CONCLUSION AND RECOMMENDATIONS

Visual Arts have played several roles in the field of peace and conflict resolution, and the understanding of visual arts is building in the society through the efforts of visual arts scholars, hence, this research aimed at articulating peace and conflict resolution efforts made through enumeration of selected works in the visual artsthrough the research objectives, which are:

i. identify works that intrinsically provoke and postulate peace and conflict issues.
ii. examineart exhibits in relation to positive and negative peace building efforts.
iii. analyseselected works within the context of peace and conflict resolutions.
iv. advancethe mediatory role of art works in peace and conflict situations, and
v. document thematic contents, icons and symbols of peace, in art exhibits.

The objectives were used as guiding principles to frame the research questions, and this served as a working template for the actualisation of the pivotal role of visual arts in peace and conflict resolution. This chapter presents the summary of the study in retrospect of the previous chapters, findings inferred from the analysis and discussions, and the conclusion, which gives recommendations for further studies.

Summary

Peace and conflict resolution is a quest in the hearts of many people. Artists have created works which have served as statements on certain crisis situations, including wars, ravaging famine due to (political, ethnic and religious) conflicts, and also as an outrage to

certain social, economic or political manipulations in the society. The background of the study traces the works of artists who have worked on peace and conflict resolution. Picasso's *Guernica* and Goya's painting of the devastation of war, as typified in his work *3rd May 1808* are good examples of artists' reaction to conflict situations and how such can be addressed through artistic media, to create a voice on the need for peace, in order to avoid the horrid, lurid and sombre look of conflicts and wars. Contemporary sculptures like *Non-violence* by Carl Fredrik Reutersward and*Let Us Beat Swords into Ploughshares*, by Evgeniy Vuchetich in the United Nations Art Collection, in the United States of America, are examples of visual artistseffortsin peace building. Also, the efforts of Nigerian artists like David Westin works like*No More Aggression* (see fig.5) and*Unanimous Wish for Peace,*are visual art exhibits worthy of mention in peace building and conflict resolution parlance in the visual arts.

The problem of this study is predicated on the fact that, various authors have discussed how art, as a generic term, can be used and has been used, for conflict resolutions and peace building. However, most of the discussions are based on the performative arts of theatre, music, poetry, film making and street plays, with few on the visual arts. This study aimed at bridging the gap noticed in previous art-based conflict resolution strategies by using visual arts as the thrust of thediscussions on peace and conflict resolution in Jos, Plateau State.

Coexistence is a strong drive required of any society. Therefore, this study is justified in that; it is drawing the attention of people to the potency of art in propagating peace, and inclusion in conflict resolution expression idiom. The understanding of visual statements, icons, symbols and signs, aids the layman in the proper understanding of visual

dialogue. The significance of the studyis premised on the fact that, visual arts are valuable and indispensable statement tools, yet, sometimes underrated and underutilised, particularly in peace building efforts. This study exposed and highlighted the efforts that some visual artists have made in that direction, thereby, lending voice to public advocacy for peace, and also adding to the mediatory efforts, of propagating sustainable peace. Indeed, Cohen (2003:3) affirms that, "Artists can serve as mediators". It is also important to note that, the dearth of materials on peace building through art exhibits, was improved upon, to allow other scholars benefit from the perspective of peace and conflict resolution, through visual arts.

The researchscope focused on peace building and conflict resolution through visual art practice in Jos, the Plateau State capital of Nigeria. A period of 10 years is considered, to mark a decade of conflict resolution efforts starting from 2005 - 2015. In this respect, theresearch focused on the visual art works produced by artists in Plateau State, especially, painting and sculpture. However, only works that address peace and conflict resolution themes were studied. The conceptual Framework is based on a varied description of negative and positive peace art, and the attendant effect of the imageries produced to aid peaceful coexistence in the society. Therefore, the research drew inferences from the model adopted by Shank and Schirch (2008) and Rank (2008).

The literature reviewed works ofauthors like Rank (2008),Shank and Schirch (2008), Ramsbotham, Woodhouse and Miall (2011), Buhari (2015) and Ancient-Symbols.com(2014). These authors and articlesvariously discuss the efforts of the arts, especially visual arts, in peace and conflict resolution. The literature also revealed,established symbols of peace, positive and negative peace imageries and the

emotions art can stir in individuals for optimal impact in the society. While Authors like; Osaretin and Akov (2013), Best (2007), Higazi (2011), and Krause (2011) highlight the crises of Plateau State and how efforts are being made at restoring peace. Other literary materials on peace and conflict resolution like *Search for Common Ground* (2013), and *The European Union's Plateau Will Arise! Programme for Nigeria* (2015), emphasised the use of dialogue, media approach and drama to reduce the escalation of the conflict. In the literature reviewed, of various Civil Society Organisations and Non – Governmental Organisations, the visual arts approach was not included or thought impactful by all the groups sampled and mentioned. Perhaps, due to lack of understanding of the roles, it can play in peace and conflict resolution in not only Plateau State, but the world at large. Arguably, art is micro in input, however, with macro output in the society, if there is a good understanding of the roles it plays.The various articles reviewed helped to enhance the literary paradigm of the research, which is by no means exhaustive.

The Methodology adopted was the qualitative research method, through a descriptive research approach, in which, art historical and analytical techniques were employed,based on art historical paradigms of inquiry. The population for the study consist 38 works, purposively sampled, while 21 works were extrapolated using the deviant case of sampling for the analysis and discussions. All of these works were sampled from 21 artists from the Society of Nigerian Artists, Plateau State Chapter. These artists also provided the data that assisted the analysis of the works. The Data generated was through the use of instruments like oral interview questions for in – depth interviews and focus group discussions with the S.N.A. members.A pilot study helped to valid and invalidate the

instruments.Field work was used as the strategy for the data collected and used for analysis.The other works not included in the main body of discussions, were added as supererogatory. Some major findings in the course of the study were extrapolated from the objectives of the study. Art starts in obscurity and snowballs into the global scenes, and become referral points for peace building and conflict resolution; this is made possible through the instrumentality of symbolisms, allegories, emotional and philosophical appeal to the viewer.

Analysis and discussions was centred around twenty- one visual art works. Thesewere discussed under three sub-headings, to place in context,and categorise the various works studied during the field work. The essence of this is, to ensure that the aim of the research, which is, to articulate peace and conflict resolution efforts made through enumeration of selected exhibits in the visual arts, is achieved. Thus, proper discussion on the set objectives fell under the following headings derived from research questions i- v, they are, works that intrinsically provoke and postulate peace issues and symbolisms;works on positive and negative peace building efforts;and the mediatory role of art in peace and conflict resolutions. A summary of the key issues that came out of the analysis and discussions of works indicate that,paintingsand sculptures are among the widely used forms of expression by visual artists. The creationsof works are in response to certain issues in the society, either it is veneration or vilification, in this instance; peace building is the drive of most artists in Jos, Plateau State. Works created are to provoke peace issues among the people, and also to warn about the devastations of conflicts and crisis situations.

Findings

The findings of this study,which have been extracted from the analysis and discussions,are as follows:

i. There is a consensus by visual art practitioners in Jos on the use of visual arts as a potent tool which provokes and postulates peace issues. In this regard, works like *Return of Peace on the Plateau* (Plate I), used the contextual theme of peace and the Riyom Rock formation with the doves, to postulate and drive emotions to peace building.

ii. There exist some general literature on performative and visual arts on peace and conflict resolution, however, no contextual analysis of visual art works in Jos, Plateau State, which is a gap which this study articulated and filled.

iii. Works identified in the study have responded adequately to peace issues.Their messages are potent with emotional and visual allegories underpinning the works. Examples are *Peace* (Plate II)**,** *Jostified* (Plate V) and *United We Stand* (Plate VI).

iv.In some instances, particularly where abstractions are used, personal philosophies of the artists are used to discuss peace issues, from diverse perspective, which include socio - political, religious, and ethnic colourations.

v.Out of the twenty – one (21) works used for the analysis and discussions, eighteen showed positive imageries and three negative imageries. Having a wholistic view of the positive and negative emotions in visual art works, help in peace building efforts the research reveals.

vi. Visual arts present aunique platform of mediation that sometimes could leave a lasting impact, even after the image is removed from the exhibition. Art works raise issues of dialogue among viewers and become a viable tool of mediation in peace studies.

vii. Politics and insatiable quest for power have contributed to the conflict situations in Jos, and creating aesthetic nuances can evoke dialogue among people, a form of mediation for peace. John Oyedemi Joshua's oeuvres and all the other artists interviewed and studied have made efforts at bringing peace issues to the fore in Jos, Plateau State. The documentation of these works and the academic engagements, have helped the researcher to appreciate and advance the field of visual arts in art historical discourse.

viii. There was a paucity of works in some of the years, while in some years, no work was documented. This is due to the fact that, works produced in those years of absence were not documented by the artists either by photography or exhibit in an exhibition catalogue. Also, some of the works were collected by art lovers and connoisseurs, who were either visiting Jos for tourism, or were foreigners with an interest in the visual arts. The artists were not sure of the locations and collectors of such undocumented works.

ix.The thematic contents, which are built in the context of the creation of the works, have themes ranging from the easiest to understand titles to the very abstract and esoteric. For instance, *Return of Peace on the Plateau, Peace, No More Fighting, United We Stand*, and *Shawl of Peace* are more direct in the title and context, while works like *Circle of Life, Market on Canvas (Palace of Oppression I, II and III), Sunrise Nigeria,*

Jostified, and *Yet Another Mountain,* have esoteric themes and meanings relating to peace and conflict resolution.

x. Icons and symbols found in some of the works, range from the conventional to the unconventional. The Riyom Rock formations in some of the works help to localise the works, and draw attention to Plateau State symbolism. Symbols in terms of forms, colours and allegories are seen in some works. The dove in realism, abstract and stylised forms, for instance, are seen in the works to connote peace, while burnings, riot situations and rowdy crowd situations draw attention to conflict situations and negative peace images.These are allegories by the artists to help in the avoidance of conflicts. The subliminal symbols ofthe cross, Islamic calligraphy, crescent moon and star, religious places of worship, butterfly and other animals are symbols and icons that allegorically build coexistence and religious tolerance.

xi. Some symbols were found accidentally by the researcher and were not intended by the artists in the creation of the works, perhaps an innate drive for peace in the artists brought about such symbols. The "V" shapes on the cactus plant and trees for example, and also the *Mpatapo adinkra sign* in some works used for mediation and reconciliation.

xii. Celebration, commerce, development and cloud nine experiences are pieces of evidence of a peaceful society. *Works like Banquet, Sunrise Nigeria, New Dawn* and *Plateau Hope – Reborn,* are enthused with positive image allegories as a result of a peaceful society. In the same vein, works like, *Let there be Peace, No Violence* and *The Future Assured,* are forewarnings for future peace building efforts and the mediation of visual arts in the peace process.

Conclusion

This research articulates another vista in the paradigm of visual arts in peace and conflict resolution. The works analysed and discussed in this study are an exploration to answer salient issues raised in the research questions on peace and conflict resolution using the visual arts. In aligning with the position of Shank and Schirch (2008), this research has used the visual arts to add to the multi – faceted approach to peace building, while Rank (2008) gave impetus to the use of negative and positive peace imageries to advance the frontiers of the discussions. Peace and conflict resolution is like two sides of the same coin, head or tail, pointing to certain issues in the society, of which peace is on the front burner.

The literature reviewed, establishes conventional peace and conflict resolution symbols and allegories localised to certain countries and nationalities in response to peace issues, examples include the dove, knotted gun, CND sign and the peace cranes to mention but a few. In Jos, Plateau State, Nigeria, the use of the Riyom rock formation and the doves descending on it, butterflies around the rocks and religious symbols and icons juxtaposed in a composition with the rocks, draws international attention of peace and conflict resolution to Jos, and hence, the need to include same in international archival materials for peace building. It is important to state that, the gap of literature on visual arts have been filled through the analysis and discussions, this gives a wholistic approach to the arts in that, performative and visual arts give different archetype to peace building, and understanding the visual arts, adds understanding to the oeuvres represented in peace and conflict resolution.In the words of Albert Einstein in *Brainy Quotes* (2016), "Peace cannot be kept by force; it can only be achieved by understanding". A good understanding of visual arts'

symbols and statements in peace building, as postulated by the works can go a long way to ending long - standing conflicts and advance peace.

The researcher, therefore, postulates using visual arts analysed that, *Jostified* is *My Wish* for *No More Fighting* for *The Future Assured*. Ronald Reagan in *Brainy Quotes* (2016) states that, "Peace is not the absence of conflict; it is the ability to handle conflict by peaceful means". In visual arts, the indispensable tool of visual expressions can enhance peace building efforts and aid in conflict resolution. Art can indeed move one in many ways never thought of before.Works like *Peace, No More Fighting, The Future Assured* and *Sunrise Nigeria* can add to peace building and conflict resolution, mediation, by raising issues around dialogue, and symbolic documentation. The presentation of such works to the public through exhibitions and public enlightenment by artists and art historiansraises issues of dialogues and increases interest in the understanding of visual arts as it relates to peace and conflict resolutions.

Peace is achievable through the instrumentality of a few artists and their works, which use their potent creative abilities, and highly developed visual judgment and symbolisms, by their training, to provoking, mediating, documenting and advancing the course of peace in a conflict prone society, for better understanding and peaceful coexistence.

Recommendations

This research recommends that:

1. Works that provoke and postulate peace and conflict resolution issues should be identified in an ongoing bases by researchers, and artists should work concertedly to document works before they go out to collectors and connoisseurs, also, brief information on the context of the creation of works should be documented in catalogues by galleries, visual arts stakeholdersand peace studies researchers to aid subsequent research efforts into visual arts in peace and conflict resolution. Works analysed in the context of the Jos peace and conflict resolutions should be added to the working document in peace studies to enhance understanding of symbolism and allegories.

2. Mediation through the creation of peace cenotaphs and dedicated exhibition spaces and peace museums by the Society of Nigerian Artists, Jos, Plateau State, Civil Society Organisations, Non-Governmental Organisations and the Government, can help to keep memories of past events, create a better today, and advance for a future, where peace is maintained and conflict is relegated to its barest, with good understanding of the mediation power of the visual arts. The exhibits on positive and negative peace imageries should be placed at purpose - built peace halls and museums, to advance the efforts of visual arts and artists in peace and conflict resolution studies by the relevant cultural practitioners and government agencies like the National Gallery of Arts, as practiced around the globe. And

3. The research also recommends the gazetting of the documented visual arts icons, symbols and themes in peace and conflict resolution studies, National Gallery of

Arts literary materials and peace advocacies materials to add to the rich array of a multi-disciplinary approach to peace and conflict resolution. This will draw the attention of interested relevant agencies in peace and conflict resolution studies in Nigeria and the world at large.

Contributions to Knowledge

The studyestablishes that:

1. The subtle, sublime,educative and evocative power of identifying visual art works in peace and conflict resolution through the positive and negative imageries that they present, hence, fostering coexistence in the society.

2. Thatartists and their works stand at the crossroads in mediation through advocacy imbuedstatements in works consciously created to mediate in peace and conflict situations.*My Wish,Sunrise Nigeria* and *New Dawn* are some examples presented.

3. Identified and provided a further understanding of additional visual arts' symbols, icons, allegories and aphorisms on peace and conflict resolutions as used by artists in Jos,Plateau State, Nigeria.This has added to the universal repository of peace and conflict resolution symbols derived from Jos, Plateau State, Nigeria.

4. Presented a scholarly document and literature on visual arts for peace and conflict resolution for future peace researchers to expand the frontiers of knowledge. Further readings are provided as research publications under appendices page 185.

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APPENDICES

APPENDIX I

LETTER OF INTRODUCTION

Department of Fine Arts
Ahmadu Bello University, Zaria-Nigeria
FACULTY OF ENVIRONMENTAL DESIGN
Vice-Chancellor: Professor Ibrahim Garba, B.Sc. (Hons) Geology, M.Sc (ABU), Ph.D London, DIC, FNMGS, MCOMEG
Head Department: Dr. Duniya Giles Gambo, B.A; M.A; Ph.D (ABU) MSNA, MNSEA, MAHAN.

Our Ref: FA/G3.1

Date: 18th April, 2016.

Dear Respondent:

IINTRODUCTION LETTER
JACOB ENEMONA ONOJA – REG. NO. (P13EVFA9001)

The bearer Mr. Jacob Enemona Onoja, with registration number P13EVFA9001 is a Ph.D student in the Department of Fine Arts. We shall be grateful, if you can assist him with his research work: Titled: **"A Contextual Analysis of Selected Art Works on Peace and Conflict Resolution"** Be rest assured that your response/information given will be used for scholarly purpose only.

Thank you.

Dr. G. G. Duniya
Head of Department.

APPENDIX II

INTERVIEW QUESTIONS FOR ARTISTS

My name is Jacob Enemona Onoja, a Ph.D. student of the Fine Arts Department, Ahmadu Bello University, Zaria, Kaduna State. I am undertaking a research entitled, **A Contextual Analysis of Selected Art Works on Peace and Conflict Resolution.** These under listed questions seek to generate information and data for my research on art works for peace and conflict resolution in Plateau State, Nigeria. I pledge to use the information solely for the research. Thank you for responding to the questions.

1. Please state your name and date of birth
2. Please give a brief educational background of yourself
3. What are your qualification(s) as an artist?
4. Do you practise art on full time?
5. Please state the form(s) of art you create (Painting or sculpture)
6. What is your outlook to peace and conflict resolution?
7. Have you created works on peace and conflict resolution before? Please identify and discuss as many as you have.
8. Are there some symbols of peace and conflict resolution in the art piece(s)?
9. What is your driving philosophy to the creation of the art?
10. What style do you adopt in your works and techniques?
11. Was the work a reaction to peace issues or conflict resolution?
12. Are your works to maintain peace or warn about conflicts?
13. Do you have mediatory statements in your art, please comment?
14. How can your statements be made public to advance peace and conflict resolution?
15. Please name some symbols and icons of peace in your works
16. Have you been commissioned to create any work on the subject of peace building and conflict resolution?
17. If yes in 15 above, please mention them and their locations.
18. How will documentation of art exhibits aid peace and conflict resolution?
19. State your personal view on peace and conflict resolution using visual arts

Thank you for your time and responses.

APPENDIX III

FOCUS GROUP DISCUSSION INTERVIEW QUESTIONS FOR SOCIETY OF NIGERIAN ARTISTS

My name is Jacob Enemona Onoja, a Ph.D. student of the Fine Arts Department, Ahmadu Bello University, Zaria, Kaduna State. I am undertaking a research entitled, **A Contextual Analysis of Selected Art Works on Peace and Conflict Resolution.** These under listed questions seek to generate information and data for my research on art works for peace and conflict resolution in Plateau State, Nigeria. I pledge to use the information solely for the research. Thank you for responding to the questions.

1. Please state your name as you respond to each question for proper identification.

i. How can one identify works that intrinsically provoke and postulate peace building?

ii. What positive and negative peace building efforts can one find in art exhibits?

iii. What mediatory roles can art play in peace building efforts?

iv. In what way can art works be analysed to show their peace and mediatory roles?

v. How can the icons, symbols and thematic contents of peace in art be documented?

2. Do you have mediatory statements in your art, please comment?

3. How can your statements be made public to advance peace and conflict resolution?

4. Have you been commissioned to create any work on the subject of peace building and conflict resolution?

Thank you for your time and responses.

APPENDIX IV

TRANSCRIBED FOCUS GROUP DISCUSSION WITH THE SOCIETY OF

NIGERIAN ARTISTS, JOS, PLATEAU STATE, NIGERIA ON THE 8TH JULY, 2016.

Researcher (RS): I would like to welcome everyone, especially to this occasion. It is a small one and basically a focus group discussion this morning. But as members of Society of Nigerian Artists (SNA), we have always believed that, in everything we do, we believe in God the supremacy of God to all of us, so I think we should start with a word of prayer, and I will like to ask the chairman of SNA, in the person of Mr. Ezekiel Udubrae to please say a word of prayer as we start.

Udubrae: let's pray. In Jesus' name (response, Amen). Our heavenly and everlasting father, LORD, we thank and magnify you. LORD, we glorify you for making it possible for us to be alive. It is not our work, it is your grace. Take glory, even as we start, LORD, start with us. Grant us grace that all that we would say, would be beneficial to the work of our brother and at the end, oh God, we have the cause to glorify you. In Jesus' name we pray, (All responded, Amen).

RS: Thank you very much. As we all have been informed and know, my name is Jacob Enemona Onoja. I am a Ph.D. student of the Fine Arts Department of Ahmadu Bello University Zaria. I am undertaking a research and the title is a **Contextual Analysis of Selected Art Works on Peace and Conflict Resolution**. The below listed questions will generate information and data for my research on art works for peace and conflict resolution in Jos, Plateau State, Nigeria. I pledge to use this information solely for the research. I really want to thank you for taking out of your time to come to this meeting. We hope it will be as brief and as forthright as possible.

Please as you respond, state your name for proper identification. And I will hand you my audio recorder so that it would be very clear when I am transcribing. So I will start with the first question. It is open ended, if someone can just say something briefly about this group, the Society of Nigerian Artists..

Udubrae: Thank you for the introduction you have just made, I am Ezekiel Udubrae, Chairman, SNA, Plateau State Chapter. The main focus which brought us together and all of us seated here are members of theSociety of Nigerian Artists Plateau State chapter. And because we are artists, we have that mandatory professional and ethical orientation to practice our profession and trade, which is the profession of the creative endeavour, and this is also part of it, because it is not just using the brush alone. Discourse of this nature is also part of it. Thank you.

RS: Thank you very much. I think we can go straight into the questions. **How can one identify works that intrinsically provoke or postulate peace issues?** I think this is a general question so I will throw it for us to just give responses to it.

Udubrae: My name is Ezekiel Udubrae. As the question goes, how can one identify works that intrinsically provoke and postulate peace building, the difference between the academic artist and the non-academic, is the ability, that is, the academic artist does his research and works on areas of interest that are of importance, or of the immediate needs of the time. And take, for example, this issue of peace building and conflict resolution, we on the Plateau are not new to it, being that, we have really suffered or participated in conflict

and we have been in it from 2001till date. We have passed through various stages – stages of conflict itself, stages of peace building, resettlement and all what not, and in the cause of all these, we the artists on the Plateau were, or are currently part of the conflict, which took place. And all through the periods, artists on the Plateau, those who were very minded about the occurrence, took the time to at least put together those events that brought about the conflict and also the effect of the conflict, the destruction, the lives that were lost and buildings, cars that were burnt. All these were the material evidence of the conflict and I am sure many of us were part and parcel of these things and the truth is, we were able to put together some exhibitions depicting and calling for peace on the Plateau.

RS: Thank you very much, Yes Mr. Mark Rwang
Rwang: Yea, the name is Mark Rwang, a painter. Before now, my approach to art used to be kind of general. I take delight in painting landscapes, figures, situations, I mean, simple situations in the society. But this issue of conflict has made one to state artistically some contending issues in the society and in a way, approach or rather appeal in a way artistically how to address such issues. Recognising things that are embedded in the painting or a sculpture, that should promote peace with the use of symbol, I try as much as possible to use symbols that would suggest a need for understanding, a need for dialogue, a need for intervention spiritually or from a higher hierarchy you know. I have made a few works that suggest such, and sometimes we need to look and seek for help from above. I have made paintings that seek to suggest God's intervention in the prevailing issues that we are having on the Plateau. There is a painting I did on peace on the Plateau, and therein, you have doves surrounding Riyom rock, you know, kind of bringing about peace on the Plateau. Personally, I don't like violence, and as much as possible I do not show people fighting, blood splitting, gory pictures… I try as much as possible to touch the conscience of the people by letting them know that there is a need with symbols, there is a need to come about an understanding that would be beneficial to everybody.
Ogblablo: Peter Ogblablo is my name. I am the Secretary of the Society of Nigerian Artists here on the Plateau. See, as artists, what we normally work with are colours, and colours can depict different aspects of arts. If it is harsh or if it is mild, if it is cool, you can use these colours to translate it into different meanings. For instance, we are talking about peace and conflict resolution. If you use a very harsh colour, it will strike on the head, you know immediately that, that thing is danger, its dangerous. For instance, if you are using red, you paint something that you want peace and you are using red, any person seeing it, the first thing that will come to his mind is, why is this person using red? It is just like writing somebody's name with red pen, the person mere seeing the name in red could say you want me to die. But if you use blue, if you use green, the person would think it is a national colour. So it also implies to our use of colours. By the time you use a colour that is telling another thing for another meaning, it doesn't make any sense. By the time you use cool colours, you want to attract your audience to peace, you go to cool colours, you use colours on the particular work that you are doing. Thank you.

RS: Thank you. Please is there any other response to that?
Abati: My name is Isaac Abati. In addition to what others have said, one can easily identify the work of art that portrays peace and conflict, just like what the other participants have said, through the use of symbols and colours. But it depends on what one portrays that will

give the notion of what that person is really intending to say, so it is the use of the symbol, the colour and or perhaps, a realistic form. So it depends on what one portrays that would really signify what you are trying to portray. Another thing is that, it depends on the contextual analysis, the philosophical idea behind that particular artwork, because a tree can just be identified for a form. The philosophical analysis of that tree might give one full idea of what the art work is really saying, so in a way, one can identify an art work that talks about peace through the philosophical idea behind the production of that work and the context of its creation.

RS: Thank you very much is there…
Yawus: Just to add a little, my name is Joseph Timothy Yawus, known as Jojo Yawus. At times, if you look at a painting for example, it has a theme or it has a title. From the titling too at times, you can derive that, this particular title is kind of, like, maybe supporting peace or is against peace. So I think that is a little to add up to what my colleagues have said.

RS: Alright, thank you for your responses. (Since no one is indicating to talk again) The next question is, **what positive and negative peace building efforts can one find in art exhibits?** Now it is important for us to know that, positive images are images people see, and you know, respond affectionately to, maybe the way they will respond to it, they see things that relate to peace building and all the likes, while negative images, of course, you see people killing, maiming…take for instance, the painting of Goya in 1808, which talked about the shooting of the peasants, all those are negative images but intended for peace building. Are there some exhibits one can find among the Society of Nigerian Artists that talk about negative and positive peace? Maybe if you have one, you can just identify the work and discuss briefly.
Ogblabo: Peter Ogblabo, There was a time we actually took or showcased our paintings in Lagos through an exhibition, and it talked about peace. In my work that was also captured in THE NATION (newspaper), you have two people there, the Imam and also the Reverend aren't standing by themselves or just facing each other, but they are embracing themselves, and that is to tell you that, the two religions that you can pinpoint that these are the people that either know religion in the nation, you find them holding each other, showing the rest of the people that are followers that it is time for peace. And the colours that I used there are not red, but they are colours that you'd find the Imam and also the Priest using which is white, which shows peace.

RS: So it has colour connotation… okay, is there any other response to that?
Yawus: Yea, my name is Jojo Yawus, as he was sharing I just remembered one of my paintings that I did, a horse rider and you'll see somebody riding a horse with a spear in his hand. The colours I used, I used grey colours, so if you look at it, you will like, what does this mean? It sought of symbolises that, okay, we are victorious, and so coming home from battle when everything becomes calm, so that is why I use grey colours, so that is another example where you would see such symbols of colours being used.
Abati: My name is Isaac Abati. There was this painting I titled "The Future of our Children." In that painting, you will see it is just talking about the peace of the nation. In that painting, you will see a face behind crying, and on the face of the child, which is the

main subject of the painting, you will see different colours, different partition of colours that depict hope, peace and bright future which were depicted with colours. I used colours like blue, yellow and little of the orange. These are colours that depict hope. There are paintings that when you see it, you will have the feeling that something is happening, but on the face of the child, you see brightness in it. These are paintings that depict, when you see them in exhibitions that you can easily deduce that this is what this painting is talking about.

Udubrae : As I said previously, I am EzekielUdubrae. I said we are all part of the system of the conflicts, and some of the works I did during the period were those that were the immediate effect, because you can't tell a blind man until he is able to feel the impact of what you are talking about , and that is why some of the paintings I did being a victim of the crisis were the negative aspect of crisis. The burnings, the killings, the running and the confusion that was on at that period of crisis, because I was part of it. I thank God that I was not consumed by it, if not at various times I should have been a victim of the crisis, but God saw me through, and therefore, I gave vivid description of what I saw at that period in my paintings throughout that period.

RS: What are some of the descriptions?

Udubrae: Those burning of cars, houses, people running, people slaughtered on the road and you see them (points imaginarily), some partly burnt and so on. Those were some of the effects of the conflicts itself.

RS: So those are like negative images?

Udubrae: Yes! The negative aspect that is not good, that conflict is not a good thing and whoever is soliciting for problem or conflict should not be welcomed.

RS: So the person looking at the works, the emotion will tell the person to seek for peace instead of fighting ("the negative aspect of it," Udubrae cuts in). That is very good. Any other response?

Rwang: Again, I am Mark Rwang. I think we are having these discussions because of the prevailing issues at hand, and of course visually, we express our emotions because we are not happy with the current situation we have found ourselves. You know some things have happened I think this is because… I always like to suggest in my works, so as to avoid stupid repetitions of bad history, and in a piece I did, "The Future Assured," I have in that painting, a mother, a mother Nigeria, because the wrapper the woman is wearing is in green white green colours, and the woman is carrying a baby on her back and that child is sleeping calmly because the kid is covered with a military helmet. So I am suggesting that, if this country can protect her young ones from danger, we'd have an assured future. So we can avoid some silly things that could happen in future, perhaps this is one of it, you know, discussing and robbing minds as artists and thinking how we can project our visual thinking for the prosperity of this nation, and thank God that we have been thinking of being sought of proactive, not minding the monetary aspect. There are some works, philosophical works, that I do, that I don't even think of selling them. I think that if I sell them, it is like selling a baby that I have just given birth to. There are ideas that cannot just go easily. I call such works documents. So I document my thinking visually that I don't

easily let go when such happens.

RS: thank you. Any other response?
Aremu: well I am Rotimi Aremu and I am a visual artist. I want to say something concerning positive and negative peace building efforts in our art works. Some of my works, I somehow dive away from negative images not because of anything, but because of what the viewer may feel about it, and if we truly want to do something about peace building, we must forget about all the ugly things that happened, because the moment people begin to see those figures of things that happened in the past, it can evoke a sort of anger, which can give rebirth to conflict again. So in some of my works I try to…one particular work I try to talk about is "New Dawn" on the Plateau, that we should forget about what is gone by, let it be bygone as we focus on a new Plateau, a new Plateau void of religious sentiments, religious conflicts, ethnicity and stuffs like that, to build a better Plateau that is known for years of peace. And one particular work that I can remember vividly is about one elderly woman, she is with her young baby sitting side by side. She is holding a bag of rice. This bag of rice is one of those items given to them after the crisis, but in the background of that work, I depicted something like grave. Those are her children already buried. The bag of rice given to her therefore makes no sense anymore, because that cannot supplement the loss of her children but at the same time the child beside her is a sign of hope. Those are, (reminisces) that child is left behind by one of those ones that were buried. So in other words, if we must talk about peace, then we should forget about the conflict, because laying more emphasis on them will always bring us back to it, so I feel in my own statement, I don't always like to paint something that will bring negative effects on people, but rather something that would preach peace, oneness, unity and from there we can forge ahead for better Nigeria.

RS: so that means you paint positive images but you put the negative to the background. Is that what you have in most of your paintings?
Aremu: Negatives to the background, yes.

RS: So thank you very much for all of these responses. I think we are making good headway. I think we would go to the next question, which of course, I would expect that we respond the best way we can. **What mediatory roles can arts play in peace building?** We have talked about some of them in our discussions, but what do we really think is the key thing art can really do if we want to say in Jos, Plateau state for instance, what can the art really do to add to the peace building efforts that different people have been doing. Because we have heard of Search for Common Ground, we have heard of so many people working for peace building, but for us as the artists, we hardly hear of our own view and our perspectives, and if you ask me, we have a very strong point to make when it comes to peace building. So what is our own mediatory role in these whole crisis situations?
Udubrae: Once again I am Ezekiel Udubrae. The mediatory role which art can play and has been playing was one of the focuses which we did before the election. You know all over the country, there was tension, and especially on the Plateau, we also know that conflict is part of the system of the day, but before the election, we had an exhibition which was on peaceful coexistence, to call on all citizens both here and nationwide to dialogue. That dialogue is better than carrying arms and fighting to win by all means. Therefore, it

was one of the areas the artists on the Plateau played a key role before the election, because it was soliciting, and in that, we had various works that brought the two figures – the main figures, of the Presidency together and those were some of the things that we did as people with the art profession to bring peace to everyone. I know that it was carried in the papers, in the media and so on, and the outcome of the election was part of what we focused on, and the result was what we expected, and that was what we also saw, because everywhere, there was peace, because people advocated for it. Thank you.

Rwang: Again Mark Rwang. Unlike music which can be played, heard and used as a means of propagation easily by media organisations, art is kind of slow compared to that. Even where you have people thinking of dialogue, you have mainly talks. Just like the Chairman said (referring to Udubrae), there have been efforts by the SNA to promote peace through the means of exhibitions, and those come not as regular as you would expect, and as I am talking to you, I am sure most of us, our art pieces are good art pieces that talk about this subject matter and are hidden in our studios. Those works are not out there to propagate the means which our researcher is building his arguments on. And I think I shared with somebody sometimes back. Probably individual efforts, probably one should take arts to the society, probably one should look for a means of exhibiting for people to see. So maybe we should think of taking arts to the society. Maybe once a while, one can just make, in one of the parks just mount an exhibition to conscientise people and expose your works to the society on your intentions. Maybe by doing that we will go slightly further than the position we have found ourselves.

RS: Like parks, you are talking of parks exhibition and in some cities you have what is called the murals on the wall, so you are advocating for things like that?

Rwang: Yes.

Ogblabo: Peter Ogblabo. I also want to say something concerning the mediatory roles art can play in peace building. You see art generally is visual, not like the radio advert that you can just hear, what you just merely hear, is not something that will go a long way as what you can see. If you talk of peace, people have heard peace, pronounce peace, people will hear it but they want to see what will lead them into peace. By showcasing artworks that depict peace (RS cuts in "so the eye is the window to the soul.") they will now know that ah! it is real oh! these people have come with the real thing, they are showing us that there is peace now, but when somebody is walking on the road and is looking at another person by the eye whether that person will maybe hit him, and then he passes by, it is a different thing than when you see art works that are telling you that peace has returned, and that will go a very long way than mere talking about let there be peace! Let there be peace!! Let there be peace!!!

Yawus: Joseph Timothy Yawus. I was just thinking of another medium that we could use, which I am looking at, starting it from the cradle, by involving maybe Primary or Secondary school students in say the SNA, having like a competition to send to schools. It should have a theme. We form a theme and give to them. what they are going to work on, which I believe each student, if they get to know what the topic is all about, I am sure they will go home and and excitedly say, daddy! or mummy! This is what we are supposed to do, a competition, so what do you think? And from there the parents will kind of like, give out ideas. Now you see what they are doing, they are sending messages to their parents, since this is what the theme is all about and before you know it, will send a message to the

parent and also to the children that this is what the Society of Nigerian Artists is advocating for – peace.

RS: thank you very much…yes…
Aremu: I am Rotimi Aremu. Aside what my colleague just said now, I feel arts should play more roles, I mean, in mediatory roles in peace building by not only exhibitions, not just competitions, but at the same time by showcasing works, if possible, one can really go to the extreme of maybe mass producing some of these art pieces and placing them as posters in the streets for people to read, to know the importance of this peace that we are talking about and to see the benefits that peace brings. I think that will really go extra miles than we hear on the radio and all the media outfits, all the adverts but when the people get to see them, see those posters around their corners they will know really, this peace we are talking about is very essential, as we really push for that.

RS: Thank you very much. I think Rotimi Aremu brought a perspective which is very common in Britain and United States of America (USA), mass producing of posters. I think there is this poster, the sign of peace (CND logo) that was used as posters all around one time, you know, just to tell people of peace, so I think, the Plateau State SNA, we are really thinking, and I think all our thoughts, all across so far is tailoring towards that.
The next question is,**in what way can art works be analysed to show their peace and mediatory roles?** Can it be done without the artist or the artist must be someone that must explain the symbols of the art work for it to be analysed properly?
Udubrae: First, like we have been saying, there are some works that can be easily understood by just looking at them. There are some that were having some philosophical inputs like Abati said the other time, philosophical approach, using symbols that may not really mean what you want to put forward. And it is like the piece or the tools of music that are played to a deaf man's ear. No matter how melodious they may be, he will not understand, because he is deaf, but ordinarily, people standing by may enjoy those beats, so also is arts. Art is not just realistic as they are. There are some abstract forms which may be used to depict what you have, and as the saying goes, he that dreams is in a better position to interpret the dream, except you are Joseph gifted by God to interpret others people's dreams. So for a clear analytical approach of interpretation of art works, that is where the role of titling of works come in, making a brief explanation to them is essential from the producer, because, you are the author of that work, and no matter how clearly somebody else may interpret it, your own view first, must come before any other that may be added to it, because there are some which may be giving literal meaning, but there are some that have deeper meaning than they are, so all those things have to come through the artist to the audience. Thank you.

RS: Wow! Thank you.
Aremu: Well I am Rotimi. Like my Chairman rightly said, as artists, we are just like medium in passing across messages, and I think more needs to be done concerning this, especially if given the opportunity, maybe on TV stations, radio stations and sort of interviews that people will listen to on radio and watch on TV. By the time the artist begins to explain deeply what he has put on canvas or on any art piece, people will get to know, okay, this is the meaning of this, this is the meaning of that, and that on its own, will

somehow conscientise people what the artist really means, and that alone, when you hear something and you see it with your own eyes, it will go really far and people will really understand what the artist is trying to say, and at the same time it will really make a lot of people, a lot of idle hands to want to really engage in such profession.

RS: Yea! Thanks. Is there any other response to that?
Abati: I am Isaac Abati. Like in my language (Yoruba), they will say one cannot know the road more than the owner of the road – *iyoni molo, jeoni molo lo*. As an artist, you have the idea, you own the idea and the best way to analyse your work is for you to say it by yourself. If you are giving another person chance to analyse your work for you, they will give it another interpretation, so the best way to analyse the work of art is for the artist himself to say what he has in mind. Another way is, there was this *Oga* (Boss), he is late now. Any work he did, he will do little analysis of what he has done. Because he used to do just like what he said, he will do a master piece then he will duplicate it through photographs, so at the back of those images, you will see the write up. That is another way of saying what you have in mind, analysing your work, and I think is one of the ways one can do that, one can analyse his work.

RS: Thank you
Rwang: Just one word, Mark Rwang, as much as possible we should try and keep it simple for this purpose, when facing issues of conflict and peace either painterly or artistically so to say, we should be, as much as possible keep our art works simple, so that we can cut across a Butcher and a Professor, so that it can cut across all spheres of life, if not, you probably may not be there to be interpreting most of these things, so once they are as simple as possible, you know they can easily cut across everybody.
Ogblabo: Peter Ogblabo is my name. you see an art piece that is showing maybe handshake, anybody that sees it will analyse it that this is peace, because it is a mutual understanding between the two, if not if you are bringing your hand I will take my hand away! Then like what I earlier said concerning one of my paintings, when you see somebody holding another person, you will know that yes, they have agreed to be one and that is why they are holding themselves to embrace, handshake and things that will not make somebody think twice or maybe get annoyed, you can a kind of bring such thoughts into your work and by the time somebody sees it, he will now know that, yes this man is actually talking about peace and not quarrelling.

RS: Thank you I think we have talked much and some of the questions were answered in the cause of the discussion. Then, **how can the icons, symbols and thematic concepts of peace in arts be documented?** Of course we have said so many things, through exhibition and all the likes. Can we just list some of the icons of peace that are found in some of our works? So this time it will be just like naming, in this painting you can see this or that. In that painting you can see this.Maybe I should go this way now (Points anticlockwise).
Abati: I think the secretary has just mentioned some of them, one of the symbols is handshake, embracement, the use of colours, for example, green, which depicts fertility, then maybe blue which depicts love and many other symbols that one can use. Yea, in my work like the "Hope of Children," like the one I mentioned, that the child is, like the face was partitioned with blue, green, yellow and lovely colors like that, these are the symbols

that one can use.

RS: Please can you tell us the symbols that they mean in your own work?
Abati: Yes, like the area where I put green is around the mouth,that is, speaking for the betterment of the future. That is, the child is prophesying fertility for the future for the upcoming generation, and then around the face, it depicts the love of the mother, because behind, you will see the mother crying for the future of the generation, because the way things are going, the peace is not really there the way it is supposed to be. The children are not enjoying the love from their father because they were killed. Some mother were killed, so the face is showing the blue, which in turn is showing the love of the mother, the love of the father to them and the yellow side is showing the bright future of that child in the nearest future. These are just the use of colours just to depict peace. Thank you.
Yawus: Joseph Yawus. In my painting titled Npul Pul, you could see a symbol that is a butterfly itself, yea, it symbolises peace, because where you see butterfly, at least if you look around if you can see any then you would discover that the way the butterfly is, because that place is peaceful that is why you can see the butterfly. And then there are some boxes in the painting that I used as squares, that also symbolises unity, because you can see where those boxes are joined together, so it tells you that, if there is no unity you would see them separate kind of like standing on their own, but where they come together it tells you that, there is unity and that symbolises peace. And the grey colour there, which is calm, that I used on the background, which also symbolises peace and the colours on the butterfly it is so colourful, and so bright, and so, if you are not peaceful, you will be gloomy. So those colours that are on the butterfly also symbolise peace.
RS: and then your work, looking at the background, the square shape, it looks more like these boards of people that play the game of "Draft" (Checkers).
Yawus: Yea.

RS: So I am sure someone that likes playing Draft, if he sees it, he will say is it for Draft or something. I think there are symbolisms that appeals differently to different people at different times.
Aremu: Some of the icons that I use, I am Rotimi Aremu. Some of the icons that I use are sunlight and the Cock, which connotes a new dawn – the beginning of a new era. By mere sight of the sun early in the morning, you know that, this is a new day and tomorrow is gone, so one should forget about that. Another icon I use again is Ant.

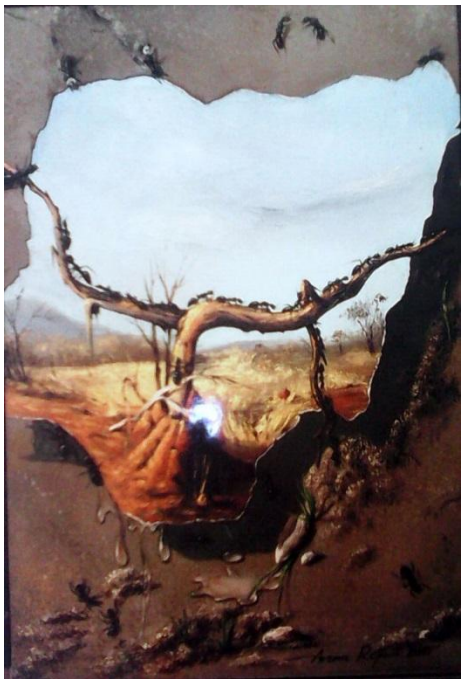


Plate XXXIX: Unity and Diversity of Nigeria, Aremu Rotimi, Oil on Canvas, 91 x 61 cm, 2014.Private Collection. Photograph: Artist.

I used Ants in one of my works like that, and it talks about the coexistence of ants in their colony. Despite their differences in sizes, in hierarchy, in there, but they still dwell together. Even the Bible refers us to Ants – says, you as in humans, go and study them. They work together for the betterment of their colony. They have different assignments but with no rancor. They go ahead and do it, and if you dare go there without permission, you will face the other side of their defending their territory. So with one another's coexistence, unity and harmony. Those are some of the things I use in my works and I think they have portrayed what I wanted them to do.

RS: and I saw a cock in one of your paintings
Aremu: When you see cock crowing early in the morning, you know that definitely, that place is peaceful. If there are burnings here and there, you won't hear any cock crowing, so I feel that is why I have to use that.
Rwang: Yea, okay Mark Rwang again. For quite a number of times in my art pieces, I have used the dove. You know there is this painting that is titled "Return of Peace on the Plateau". And in that painting, you will see doves seemingly landing on Riyom rock. On that same Riyom rock I have used the illusion of the hand of God in the form of clouds, you know, God blessing the land. and I drew, or that inspiration is drawn from the Bible that if my people can turn away from their wicked ways, He will heal the land – God will heal the land. So I think we are facing what we are faced with because of the things that we do to each other, and just like I had said earlier, sometimes, interventions from above supersedes any other thing that we can do. So sometimes I solicit for His, the bigger intervention – God's intervention. Again, colours can be used symbolically or psychologically. There is a painting I did with the dominance of red and the title of that painting is the rhythm of peace. And predominantly, the dominant colours there are warm

colours – red particularly. And I know that, if we have a visiting President coming into Nigeria, we lay red coloured carpets for the man to land on, not because we think of him as a wicked person, or because we are a wicked and dangerous country ,but we are saying welcome. So red associates with warmth, so because of that you know, I used red in that painting. The figures I painted with Polymark white. Just simple outlines – figures of different ethnic groups dancing together in a circle, you know, rhythm of peace, warmth you know, red with white outlined figures.

Udubrae: as already analysed, they have talked about the icons and the symbols. I want to talk a little about the thematic context, using the themes of each of the works, like the titles I give to some of my works, "After the Crisis", "Here they come", "They have Gathered again" and so on, depicting the situation that is on ground at that particular time as I said previously.

Ogblabo: From the work I earlier analysed, one of the theme is, "Let there be Peace" which is one of the things that we are talking about here, and if you look at the icons and symbols there, you will see the long robe, the coat, the priest with his cassock, the cross, the bible, all of them pointing to peace. Then there is another one I also titled "Going and Coming". Where there is no peace, there is no going and coming. You either go, there is no coming. So anytime you find yourself going and coming, it all means there is peace in that land.

RS: Well, thank you I think we are rounding up the session, but maybe if I should ask this question. Do we create works every year between 2001 when the crisis was really serious in Jos and now, or sometimes we create works and some other times we don't. maybe I should know from the group.

Udubrae: Ezekiel Udubrae. The artist works daily. It is not an annual event; it is not a ritual or a festival that is annually done. It is supposed to be on a daily basis. But the only thing that makes some of the works not to be available is because they have been disposed of, if not, all through the year, works are being produced, even all through the days, but because of exhibitions, because of individual interests on some of those works, some of those works are not available. If not most of those years were not idle years. That is why I used to tell people, if during crises we were able to produce works, there is no other person in any part of the country that will say he cannot work. It is like somebody who is teaching, and says he has no time to paint or to do art work, it is just being lazy, if not, we produce works all through the period of the crises from 2001till now, but some of those works have gone because of the needs of the people when they were exhibited or when they came across them in our various galleries.

Rwang: I seem to think differently on this subject whether art works should be produced daily or not. Personally, there are times I spend like two weeks without touching my brushes, not because I don't want to paint, but for the fact that, the spirit is not simply there, I think I work mostly by my spirit. I think that, I am spurred by something, you know, like a spark. I need to get a spark to ginger me to do something. That thing grows or builds to another. So sometimes, my work step by step begins to come about from a simple thinking. I don't totally foresee the future. Most times, I am taken by the spirit that leads me into the work. The end result is sometimes, I don't feel fixated to a particular thinking. Of course I am going to do this, the general thinking is there, but sometimes how the end

product would be, truly sometimes I do not predict. So because of that, I just let go of the brushes when my thinking is not in consonance with what I am thinking. So I think that, most times, if I force myself on a piece, I spend more time, so sometimes the attention I give to a piece of work makes it to get finished in a short time.
Aremu: Like all my *Ogas* (jocularly for boss) have already said, the time an artist spends in bringing out an art piece is quite small compared to the time he spends thinking about the work. Most of the time, he would have reminisced over that thought for months, for years, before even bringing them out on any medium he chooses to express himself. So from 2001 till moment, artists have produced a lot of works, a lot, a lot. It depends on the inspiration, it depends on what is happening around, like me, I paint from instances of things that are happening around, they inspire me in what I do. So we have really done a lot of works. But most of them are now out like our Chairman has rightly said, through exhibitions, through individual interests and all stuffs like that. So, I think it is a daily thing.

RS: So that means sometimes documentation is not properly kept of works that were done in-between the period, that is why we are not having some of the works available now, is there a possibility about that?
Aremu: The possibility is there. Yes.
Oladele: Okay my name is Shonibare Oladele. From the last point he made asking us to comment, I want to go with what uncle Udubrae said. We paint regularly and when you say you cannot paint, it means that person is lazy. But at times, during the crisis period for example, now I have a studio in the house, when there is a crisis, I tend to, I have a kind of speed in painting, and when it is crises time, that speed is not there. It is either you are hearing gunshots, or you are thinking of, I need to call. I call a lot of people during the crises period. In fact most of my church members, I call them during that crises time, some of them will say my partner in crises period, they tag me that, but I want to say that, even with what brother Mark Rwang said, there are times you have to just work on your spirit to just do something productive, either you want to earn a living or something like that, maybe you don't have cash on you, but for me, it is normally difficult for me to carry my brush and you know, I don't normally start work and not finish. The period of my starting a work and the finishing is within 24hrs. it cannot be more than that. The only work that has taken a little more than that, since my little years in painting, the only work that has taken more than 24hrs is that big painting, that Sunrise Nigeria in my office that I took maybe I spent two hours today, three hours the next day maybe four five hours the third day, you know, making it to end maybe 72hrs.

RS: What is the work all about please?
Oladele: Shonibare Oladele. The work is about peace – Sunrise Nigeria, using various cultural dance and reflexes that I could lay hands on in references, and the ones that I could not have references for, I just put them in strokes, projecting them at the background, that they would soon dance towards the foreground of the canvas, where you can just capture them using is it foreshortening or what do you now call it (gesticulates jocularly), perspective and others (general laughter). So for me, the works I have done that I have not finished are about two in my life, and that I still checked them about three days ago. Two that I think, they are just two and they are in my house, in my parlour. I see them every day,

even with that, my spirit is not coming up to paint them. You understand, and someone even made a joke that he likes them like that, that I should just sign them and he would just take them to his own house. I think most of the people seated here, I don't think anybody uses one particular thing to ginger himself to paint, I know we paint naturally. It just flows, according to our feeling in response to how we feel, and so we are not in that circle of people using *ganja* (hard drug) or whatever to stimulate us. Like that work that I did for that competition, I can say that, I think I was a bit angry that night. I started the work for two hours and naturally in my home, when I am angry with something or my wife, I just did something or I did something that she responded to, I keep quiet naturally, that is me. I can be angry but I will just keep quiet. That is what I use to control my temper, because you say certain things at times like eggs, when it drops, you can't gather them. So for me, I keep quiet. So that night, I was angry with something I can't really pinpoint now or maybe she made a comment about someone and I was like, no, it's not like that, so I was a bit angry, and went into the studio. The work that I was doing, I didn't want to submit that work actually. The National Gallery called me about two or three times and I said I was not interested in it again, even though I had started the work, I had sketched the work out. So that night within four hours I discovered that, I finished the painting with the temper and everything inside me. So in the morning, I took the work that I submitted and it won an award so. So what I am trying to say is that…(RS interjects)

RS: From resolving conflict you created peace.
Oladele: Yes, Yes! If you say that. You understand so naturally I don't feel like painting when I am upset with the environment not with myself per say when I am hearing gunshots and I just feel like maybe someone that I know or I don't even know is being gunned down. But between 2001 and now I believe a lot of us have turned out good works. I can say that I have seen some works that are at least I have been in Jos since 1999 and I have not seen the kind of collection of works that I can say yes, wow, like the ones I have seen, so crisis per say has not really dampened our spirits. Now you know, we are creating, even though the environment, the government and people that are over there, they are not encouraging us, but we are still doing something. So we are still painting.

RS: thank you very much. I would like to thank you all for the responses. And maybe this one might just be particular, just to find out some things. Has anybody received a commission directly from any peace agency or others agencies?
Udubrae: A Non-Governmental Organisation (NGO) came down which we (SNA) collaborated with. The peace conflict resolution NGO came over to us before the election which I said wanted works on peace building, and so, creating peace for the election, and it was that period we did some of those works which we exhibited that connoted peace, and they were targeted towards government oriented programmes, and because he did not only chose to come and seek for the art works, he created avenues for the exhibition of the works and also for the publicity of the works, and so on and so forth, and they created a lot of awareness to the public during the period.
Ogblabo: I remember a work that I was commissioned to do, and it is all about the 10 commandments of the Bible. Some foreigners and some other people that used to come when I am was working, I tell them that, the essence of the 10 commandments is for you to checkmate yourself, and make corrections immediately. So the place the sculptural work is

sited, as you are entering, you will see the big stone, that is the ten commandment stone. I think it is the biggest in the world now. We have one somewhere oversees, but this one in Jos is bigger. As you are going towards Du (village in Jos South LGA), they call that place New Jerusalem. The Slogan there is *shalom* which is peace.



Plate Xl: The Researcher at the base of The Ten Commandment Monument, executed by Peter Ogblabo.Cement Cast, 2014. Project of the Plateau State Government. Photograph: Research assistant.

So peace has come to Plateau, and we also invite, they are actually making it to be a place where people can just come from all over the world, so as you are just coming to Plateau, as you are sighting that place, you will see thou shall not do this, thou shall not do that. One of the days somebody came with his friend and said, *enhen!* This one (points to a commandment), my friend does it. His friend does go to work on Sunday, he doesn't keep the Sabbath. So you can see that, all those things would make you to keep yourself, to check yourself and peace comes to your family or your environment.

RS: thank you very much. Yes
Oladele: I think I did some illustrations for…(thinks), it was not a direct commission. I did it for someone who did some illustrations or some printing job – calendar, handbills for Inter-Gender NGO. I did a lot. One Imam holding a Pastor's hand and the rest, so I think that was the only work. But it was not a direct commissioned work and you know what you would get from that kind of a work. Some short changing and everything, but it is still a commission because we bought some *Semo* (processed corn flour product) and whatever there (general laughter).

RS: Okay thank you very much. Well there is another thing I was trying to establish actually. For some years if you check, say 2002, artists responded to crisis and peace, you

will not see any work on peace till maybe 2006 when there is another crisis and after. So it is like there is a jump in-between some years. It is not like they are not painting other subjects, but my main area is the area of peace, so it is possible that, there are some years that were skipped because there was no crisis in that year or there was no preaching peace? Is there a possibility for that? I think it is a question I just need to ask you as a focus group.

Udubrae: Our people say, that on daily basis you cannot just be thinking, on daily basis we cannot just be talking about conflict or peace. There are other things that also come to mind, like Mark Rwang said, he is motivated to do something. It will not be every time that you will be talking about conflict, there may be other things like the environment and other things, because variety is the spice of life, and so, there may be probability that such works may not be available on peaceful resolution because they may be delving into other areas of interest like the thematic expressions which you rightly stated here, other things may have come into play.

Ogblabo: Like what my brother Shonibare said, if there is a crisis, sometimes there will be that shock. You have to allow yourself to calm down before you can settle down to feel your easle to paint. So there are times like that, when you see crisis and everybody is running, shooting, you are a human being. There is no how you will say you will carry your painting board or maybe you are with a brush and you are painting. It is not possible. And after that, you will still have to check whether the environment is conducive for you to work, so there is that possibility that at a certain given time from this to this everybody is a kind of silent and not thinking about painting on peace, then later they will come up and say, oh let us do something that will show what peace is all about.

Oladele: As an artist, it is agreed that it is part of our function is to keep records, to give tangibility to feelings and then some unknown stuffs for documentation. For me actually, I feel that, the people that will actually commission us to do this work, or that work, some of them see this art stuff as a form of business, that it is when there is a crisis, that you actually get that job. You understand? They come to you, like now that there is peace on the Plateau, nobody is asking artists to come together and say, let us organise ourselves and organise an art exhibition and maintain peace, but you see some of them, they are just after the money. The moment there is a crisis they would want to think of…they capitalise on negative situations to make this thing and then in one way or the other, the colouration that I will give us as artists as in keeping records and the rest. We are being short-changed. The feelings that we would like to keep is to keep at times the feeling of peace and we do better when there is peace. But on the other hand you see, that those that commission us, they make their money when there is *kata-kata* (chaos) – that is when they make their own money, but for us as artists, we don't want to patronize, we don't want to be commissioned when majorly there is upset and crisis everywhere. So for me, I will say the patronage drops when there is no crisis. Even though as artists we go back to our studios and would like to paint and say peace is better than conflict.

Rwang: Sometimes when you wait for a commission, you will be disappointed. I think we are visually documenting our responses to situations. And it shouldn't be in such a way that there are so many knocks on your door to tell you do this and that. When your mind tells you what is happening, you need to put it down. I have a painting I am doing now, it is a question mark. It is not titled yet, but it is the Jos main market. You know, I don't know whether we like progress in this country at all. Somehow, I don't know how but I know somehow the main market has been destroyed and the structure is there and people are

taking pleasure selling under the beautiful edifice. Cars can't easily pass, the roads are congested and nobody is saying anything. We are thinking of other things. The place, nobody is thinking of how to rebuild that wonderful thing. We don't seem to be thinking right. So I am capturing that in a nice way, documenting that but at the same time sending a message that, we destroyed that thing and we take pleasure sitting under that thing and just waste our lives and we take delight in wasting the future of this country. So, you don't need to be commissioned to do such works. But some of us, like I run a printing cubicle and I have a small printing press. That enables me to run and sustain myself and that has truly kept me not to be sounding bells on my art works just to sell. There are works you cannot simply sell just like that, I mean not for any money. Yea the future should also learn from our present situations.

RS: thank you very much; I think we will draw the curtain here. But I believe that all of us will agree that, we can actually create cenotaphs for peace or to say we have a dedicated museum or a dedicated gallery that we would exhibit everything that relates to peace. Is it possible that you can do that as the Society of Nigerian Artists, Plateau State?

All Participants: Yes

RS: Is it an agreement?

All Participants: Yes

RS: Will that one help to advance the course of peace?
All Participants: Yes

RS: Thank you very much. I would like to stand at this point to say thank you to the Society of Nigerian Artists for accepting to respond in this focus group interview for my research work and my whole target is that, I was looking at the SNA to which I belong that we can make statements, that we can make strong statements. Other societies are making statements, performing arts are making statements, musicians are making statements and when you talk about the arts generally, it is all encompassing, but the part that carries the biggest weight which is the visual arts, paintings, sculpture and various other things like textile designs and all the likes, it is receiving a relegated format, which I am trying as a researcher, at the end of this research to advance, to see that, the visual arts comes to the proper place it is supposed to be. So once again thank you for coming out of your very tight schedules, short notifications and all of you responded. It simply means that, peace has arrived and you are responding to peace and not the conflict that will follow. After now we will discuss the conflict level but for now we are all at peace. Thank you very much and have a great day.
All Participants: Thank you. (Exchange of pleasantries).

APPENDIX V

TRANSCRIBED INTERVIEW WITH EZEKIEL EMEALERATA UDUBRAE AT THE UDUBRAE ART GALLERY, JOS, ON THE 1ST OF JUNE, 2016.

Interviewer (Int.): Good morning Sir.

Respondent (Resp.): good morning brother.



Plate XLI: The Researcher with Ezekiel Udubrae at Udubrae Art Gallery during the field work. The collaged picture is a collection of various activities including interview session, educational visit by secondary school students and explanations of art works on the 1st of June, 2016 in Jos. Photograph: Research assistant.

Int.: my name is Jacob Enomona Onoja. I am a post-graduate student, doing my Ph.D.

programme with Ahmadu Bello University Zaria. I am undertaking a research and the topic is "A Contextual Analysis of Selected Art Works on Peace and Conflict Resolution." Thank you for accepting to be interviewed for this research. **Please can you state your name and date of birth?**
Resp: I am Ezekiel Emealereta Udubrae. I was born April 19, 1952 in Oghenerurie – Iyede of Isoko North Local government area of Delta State

Int.: okay. Thank you very much. **Please give a brief educational background of yourself.**
Resp: Beginning from the beginning, I started elementary to secondary, and then to higher institution, first to NCE where I did Arts and Education. And then at the University of Ibadan, I did Cultural Resource and then a Postgraduate in Museum Studies and also Postgraduate in Public Administration and Masters in Public Administration. These are some of the areas and there are a lot of professional courses in the cause of my work.

Int.: okay that is good. **What is your qualification as an artist?**
Resp.: first and foremost, my qualification is the talent which I have inherited from God before the trainings through higher institutions. First, as I said before, I had my NCE in Arts and Education. Then in the cause of my work, I travelled to the Netherlands for SilkScreen printing, that is inter-service training, and then the Cultural Resource which I did at the University of Ibadan and the Museology approach, because in the cause of my work, I was opportune to go through various workshops and conferences. These are some of the areas of my experiences.

Int.:do you practice Art full - time?
Resp.: it has been a lifelong practice, because as I said, having been a teacher for just few years before entering the Museum in 1975, I have been in the practice of the art, from exhibiting since 1978 till date. Currently, having retired in 2010, I am a full – time resident studio artist practicing here in Jos.

Int.: okay, **what is the name of your studio?**
Resp.: My studio is Udubrae Art Gallery, and that is where I practice in.

Int.: Beautiful. **Are you a member of the Nigerian Society of Artists (SNA)?**
Resp.: To say being a member is a little mere saying, but a Fellow of the Society of Nigerian Artists. I have been in the society since the 80s. First, secretary of SNA in Ibadan, then here I became a secretary in the Plateau State before becoming the chairman of Society of Nigerian Artists, Plateau State.

Int.: That means you have risen through the ranks in the Society of Nigerian Artists. So we can call you truly a Fellow of the Society of Nigerian Artists…that is very good. **What is the kind of arts you produce – is it painting or sculpture?**
Resp.: As I said, I am a painter by profession, by teaching. But I also specialize in Sculpting. But currently I work more with the medium of painting, but not just that, I am also experimenting on various materials now, with saw dusts and also with local materials. Painting not only on canvas, but also on circular mats and other forms.

Int.: Okay that is good. **Please what is your outlook to peace and conflict resolution?**
Resp.: I have been a victim of crisis, because my arrival here in 1996, first, in 1994 when I came to do my Post-Graduate in Museology, the first major crisis on the Plateau was the burning of the terminus, the biggest market on the Plateau and thereafter in 2001…

Int.:When was the burning of the market?
Resp.: 1994. And then in 2001, I was a victim, because I was leaving my studio home when the crisis erupted, and all through 2008 to 2010, and all through the period, I have been exhibiting works that I did during that period, therefore I can say I really saw and I experienced the crises on the Plateau.

Int.: Okay that is good. **Have you created works on Peace and Conflict Resolution? Please identify some and let us discuss some of them.**
Resp.: Some of the works in 2008 after the 2008 experience, I staged an exhibition in the temporary gallery of the Museum titled 'Peace on the Plateau'. That means after crisis there must be peace, and I have a lot of those works. Within my gallery now, I have five of them which are remaining. You know, through exhibitions, people have picked some of them but there are some still remaining. For example (points to a painting), take for example the going back of those affected during the crisis. You can see houses being burned and people carrying refugees, becoming refugees in their own abode coming back home. That is this work. This other work here you can see a lot of dead bodies on the ground and cars already burnt, and houses on fire and some of the people returning back home. You can see smoke and fire still engulfing the whole environment, and that is to tell you the people were still moving around while the crisis was on after the skirmish. Here you see people; a mother who cares for his own relations seated waiting for treatment (explains other paintings). The boy there is having bandage in his hand and others various wounds, which are seeking the attention of the doctors. Here you can see the nature of our traditional buildings is such that after the inferno, you won't see anything on the roof because most of the roofs were thatched with grasses, and grasses and fire are not friends. They are enemies. So the absence of the roofs, you can see the body is skeletal work of the remaining mud buildings, also around the vicinity, you will see the vehicle burnt through the crisis, erupting in flames, and the people who own the garage are now wailing and crying, lamenting but there is nothing you can do. There is no gain in crisis. Everything in crisis is always destruction and that is why we don't seek to see evil coming our way. Because crisis is always a thing of war, and not of joy. And here you will see the children returning back after the whole episode of the crisis, houses still on fire and so on. And that is why it is said that, nobody prays for anything that will destroy the inheritance that he has inherited from his forefathers. And that is the essence of peace. We need peace to live well. We need peace to be able to coexist together and it is very necessary in Nigeria. Thank you.

Int.: Thank you very much. That is very insightful discussing on some of these works. **Do you have earlier works?** I think the earliest I can see here is 2010. **Do you have works from maybe 2005, in catalogues or some other places or pictures of such works?**
Resp.: Yes, there are some of such works in catalogues, but presently I cannot lay hands on them, but I will look out for some of them.

Int.: Okay, thank you very much. **That is very good. Are there some symbols of peace and conflict resolution in the works we just discussed?**
Resp.: Yes.

Int.: okay, **what are some of the symbols?**
Resp.: Symbols of the conflict first is the destruction of the buildings. They are symbolic in nature, because if it is not being symbolic, they would not be represented on the canvas. It is the representation that shows the effect that we can see through.

Int.: That is good. **What is your driving philosophy to the creation of art?**
Resp.: My driving philosophy is that art is life, and also, we are in a journey, so all that I create, is to showcase today for tomorrow, because what you create today, is like telling an old story, which will only be understood by he that participated in or experienced what occurred, and so, we are living, documenting today for generations yet unborn.

Int.: okay well that is a very good one. **Were you influenced by works of earlier artists on the subject of peace and conflict?**
Resp.: Life is a continuous experimentation or observation. And life is a continuous experimentation and also experiencing what others have gone through. You can see what Picasso did in respect of the fallen rockets and so on and so forth, but our own situation is different, because, you know our warfare is not of that nature.

Int.: That is, you are talking about the *Guernica* he painted, Picasso?
Resp.: Yes. But we are talking about our own tools which are used today to destroy ourselves. It is not very necessary for us to use our own hands to destroy what we have put together.

Int.:The work you discussed now about Picasso was it in reaction to conflict or why was the work painted?
Resp.: It was painted to showcase that war is not good, because it created a vacuum after the destruction of the people and their properties.

Int.: Are your own works to maintain peace or to warn about conflicts?
Resp.: It is to warn, because it is not good. Conflict doesn't bring anything good. It destroys a system. It destroys what has been put down. Take for example the burning of vehicles, you cannot restore them back. They have been destroyed. Everything dried up and even homes that you have acquired through time, all have been destroyed.

Int.: That is true. **Do you have mediatory statements in your arts? Please comment.**
Resp.: Yes. Mediatory statements in the sense that, these things are not good for us, and so, because they are not good, we should not encourage them, because if they are good, we would encourage them, but because they are not good, that is why we are portraying them, so that those who are seeing them will be able to learn from them.

Int.:How can your statements be made public to advance peace and conflict

resolution?
Resp.: It is not just being made public. They have been public, because most of my exhibitions, we took these works to Lagos, we took the works to Port Harcourt, we took these works outside, to Abuja and so on and so forth. Even when I travelled to Ghana, I took some of my works. They were part of the works that were taken down, so peace is necessary for everywhere.

Int.: Interesting. That is very good. Some of the symbols you have already talked about earlier. **Have you been commissioned to create any work on the subject of peace and conflict?**
Resp.: I have not been commissioned per say, but the works I have created have gone far and wide. A lot of people have come to my gallery to buy and take them out.

Int.:Can you name some locations where your works are probably found?
Resp.: (laughs) all over the world. In Netherlands, people come, even yesterday one that came from Britain, a white lady, said she is having three of my works with her and she is still bent to get more. So my works have gone far and wide and even if you put my name Udubrae on the Google search engine, you will just see and download, and you will see even in Switzerland, my works are all over.

Int.: Okay you are an international artist of great repute. That is wonderful. **How will documentation of art exhibits help peace and conflict resolution?**
Resp.: Yes it should not be documentation alone, but it should be used to instruct students so that, they will grow with the idea that crisis is not good.



Plate XLII: Ezekiel Udubrae at the Gallery during the field work with some secondary school students and teachers during an educational visit on the 1st of June, 2016 in Jos. Photograph: Research assistant.

Only those who have not experienced war will want to fight a war. Take for example; any child that sees what you see registers more in the mind than what you are told. Therefore, these photographs, documented in brochures shown or used to instruct children in schools will make them realize the importance of those events and be able to keep it in mind that it is not good.

Int.: Okay. **Please Sir, can you state your personal view on peace and conflict resolution using visual arts generally?**
Resp.: Art is the only thing that can speak without you blowing the trumpet, because any visual, anything already put as a painting, speaks without you being there to interpret it, because it speaks out. A child crying in a painting tells a story of pain that the child is feeling, and also, somebody crying that his property has been destroyed, showing the property with the person by the side in a painting tells a whole story about it.

Int.:So you will keep practicing and telling the story of peace to others through you art works?
Resp.: Yes through my works

Int.: Okay that is very good. Thank you very much for your time.
Resp.: It is my pleasure.

Int.: I really appreciate the robust discourse, and I will come back to you whenever there is a need for me to get more information concerning your art.
Resp.: No problem.

Int.: Thank you very much.
Resp.: God bless you.

APPENDIX VI

TRANSCRIBED INTERVIEW WITH JOHN OYEDEMI JOSHUA AT HIS

STUDIO/RESIDENCE IN BUKURU, JOS – SOUTH, PLATEAU STATE ON THE 23RD OF JULY, 2016.

Interviewer **(Int.)**: Good morning Sir
Respondent (**Resp.**): Good morning

Int.: My name is Jacob Enemona Onoja. I am a post graduate student in art history, doing my research on "A Contextual Analysis of Selected Art Works on Peace and Conflict Resolution". I contacted you because I know that you are an artist, and you have worked extensively in various fields using different genre of arts to create your designs. I hope you would respond to my questions as we go in the cause of this interview. Thank you, sir. **Please can you state your name and date of birth?**
Resp.: My name is John Oyedemi Joshua. I was born on January 17, 1966. I attended Baptist Primary School Bukuru. (Int. Interjects)

Int.: So you are giving your educational background too.
Resp.: Yes. From there I proceeded to Ibadan to school there, I think we were there forjust about six months. I later left, I came back to Gwash College in Jos in 1980. In 1983 I left Gwash College for Government College Pankshin, where I graduated from eventually. From 1987, I got admission into Ahmadu Bello University, Zaria for my pre-degree and eventually I graduated in 1991 as the best graduating student in painting. I had several awards to that effect, and since then, I have been practicing. I went back for my Master's Degree, 1993/1994 session, I mean 1992/93 session and eventually graduated 1998. I practiced for 10 good years before I secured a job with the University of Jos on part-time, which I did for four years. So I started my full-time job with the University of Jos in 2005. In the course of doing that, I also got admission to do my Ph.D., that was 2009/2010 session. I graduated 2015. I am back now and I have resumed my full studio work as you can see. Probably, my motivation has been, I was a hawker in my growing up days. So the market activities kind of inspired me. Seeing the activities that go on in the market, the movement, I remembered those days, in school, people used to wonder, why is it that you are always painting movement. People that were in 400 Level then, would come to my studio and say, why are you painting movement? We can see movement in your painting, anything that has to do with movement, whether horses, or figures, you are always painting movement. I said I don't know, but I think one of the things should be the fact that, I grew up in a particular place where people move here and there, you see people coming andgoing like that. I think that should be, the influence must have come from there and it wouldn't have been possible for me to do something else even at Ph.D. level. When I was looking for what to do for my research work, eventually I ended up in the market again. I found myself in the market. So that has so much great influence on me, and I have created so many things out of the market and horses generally too. So I had an option whether to go in for the market or the horses. Eventually I went in for the market.

Int.: Anyway, we will get to all of that. That means your highest qualification now is a Ph.D. in the field of Painting?

Resp.: Yes, Ph.D. Painting

Int.: So you are a sage when it comes to painting, let me just put it that way?
Resp.: Yeah!

Int.: Great. Do you practice arts full-time?
Resp.: From the introduction I gave you, I told you I secured a job with the University of Jos, so I do it side by side. The teaching actually has not taken me off from the canvas and studio practise. My own opinion is that, what you are going to teach, you should be able to do it. You should be able to practice what you are teaching. So I think, the teaching will be very effective that way. I read somewhere that the shape of a circle is better described when drawn. So if you can do it, you will be able to impart someone with the same knowledge you have.

Int.: Well I think you practice arts full-time. If you teach arts and then you practice arts, that is a fulltime calling. For some people, they actually practice arts but are into some other professions. So for such, we will not say they practice fulltime, but you are teaching the arts and you are doing it in the practical also.
Resp.: Yes

Int.: Okay so I think that is good enough. What forms of arts do you create more? Is it paintings or sculpture?
Resp.: Painting

Int.: Have you ventured into sculpture before?
Resp.: Well I think right from time, my interest has never been in sculpture. I just see it as one of those art forms that people do, but it has never been my kind of uhmm… probably I don't have flare for it.

Int.: What is your outlook to peace and conflict resolution?
Resp.: Peace and conflict resolution… well, in the absence of peace, there can't be genuine growth. In the absence of peace, there can't be development. In the absence of peace, the community involved would not make appreciable progress. That is the way I look at it. Peace is paramount, whether at home, at work, when there is no peace, you can't achieve much. That is the way I look at peace, and peace that is probably gotten on the barrel of the gun is not the kind of peace we are talking about. The kind of peace we are talking about is peace in your heart first. If you have peace in your heart, you now know that you can't wrong this person, because you are a man of peace. So if everybody is carrying peace in his heart, I am sure we will not have the kind of crisis we are experiencing today. That is the way I see peace.

Int.: That is great. Thank you. Have you created works on peace and conflict resolution before?
Resp.: Well I don't understand what you are looking at when you say create works on peace or conflict resolution. Because, basically, I have different themes I work on. And the way I want to look at peace may be different from the way others may look at it. But I want

to look at peace from the meeting point of people. Where people from different localities, different backgrounds meet together to discuss, exchange ideas, exchange goods and services. And it can only thrive in peace. Where there is no peace, that cannot happen. So you cannot say there is peace, when people cannot go to the farm and you say there is peace. That is not a scenario of peace when there is conflict on ground. But I want to say this that, market to me represents peace. Because that is the gathering of people together. That is where they share ideas. That is where they exchange goods and services. In the market, you find out that, people that are from different ethnic groups, gather together, and the only thing they know is how to exchange things. Everybody would want to go back with that satisfaction. Either I am buying some things, I am not cheated, this person is collecting money, he finds out that he has made profit, so everybody is very happy. So this meeting brings joy, because it makes people to be happy. But in a situation where people are saying don't go there, so the economy will be down. There will be a down turn in the economy. But when you look at peace from the economic perspective, you will be able to understand what peace is. You will just see the picture of peace. It is not a symbol that you can say there is white here so that is peace. Actually, red in China represents peace, so, when you see red you say danger, but when you see white you say peace. But China will tell you that is not peace. Red is peace for them, that is why you will find out that, when they raise their red flag, they say it is peace oh! We are not fighting anybody. Some people will raise white flag, but Chinese people will just shoot that person, they will just say this person is causing trouble. But when Chinese, Indians, *Yoruba, Hausa, Idoma*, everybody can gather in the same place to trade. You will find out that, it is only in the atmosphere of peace that you would have that happen. And people can walk back to their houses and come back, and even say this market is for so and so day, people will still come back, but when there is unrest, conflict, people won't come in, people won't gather there. That is the way I want to see it, and any lover of peace would want to look at how people can coexist, trading together. If you are not doing it now, some day it will be something else, because everybody has gone to his different entity to plan, to scheme, and you allow them, even living together. When you see people living together, you see *Hausa* you see *Igbo*, you see everybody, it is just a pointer to it that, there is peace. But when you see people living this way and you say this is *Hausa* quarter, *Yoruba* quarter, *Igbo* quarter and they can't come to trade, but when you see them coming out to trade in a particular place, all of them, even from different quarters, you now know that, the economic activity is what actually represents peace.

Int.: That is quite insightful. I know you have documented the Jos Terminus before, the market scenery with the Yellow background, everything before it was burnt. Is it a form of documentation that was done consciously or it's just your love for market scenes generally?
Resp.: I think as at the time I did that work, that work is somewhere, it is not here. I am not sure if it is here. That work should be in town. That I would say it is not just to I think I was influenced by the happenings at that time. Happenings in the sense that, we had these missionaries coming around, and they wanted to have something to take back home that represents where they lived and all that. The other one was on a quest to represent something that represents Plateau somehow. You now find an iconic structure that is not found anywhere in Nigeria. Why not an artist can document something like this, just like you have that house (Points to a painting behind him during the interview) – that house is

no more there. But that house used to be in Bukuru, when we were in our growing up days, there was this woman that used to sell *Akara* (Fried Bean cake). The initial stage was done in 1990. That was when everybody, we were all living together, there was a church just by the side, there were churches down there, but today, those buildings are not there. The place is just upside down, you can't pick some of those landmarks again because of conflicts.

Int.: Okay that is great. Thank you very much. Another thing I would probably like to know is, have you been commissioned to do any work on peace before as a person – direct commission?
Resp.: No

Int.: Okay, so you just work on your general themes as it were?
Resp.: Yes

Int.: Okay, so in your works there are no specific symbols, because symbols and colours can mean different things to different people as you used the case of China, red symbolizing something different from danger that we know in this part of the globe and not peace.
Resp.: Probably at Ph.D. level, I started looking at colours again to represent the society. We have different races, but I realized that, there is one colour, not even Prussian blue that has so much influence on other colours. That colour, the moment it comes on your pallete, Prussian blue and yellow can give you green. Probably blue and yellow can give you something close to green too or another shade of green but you find out that, black is an oppressive colour. It reduces the luminosity of any colour, no matter how, once any colour comes close to it, it devalues that colour. If red comes close to black, it devalues it. Yellow, all the primary colours, the moment they come in contact with black, they are devalued. I think I looked at colours at that level, and used black to represent oppression. There is one that is larger than life, there is one that cannot be touched, there is the one that dictates what happens, and that is the way I see black. Black wants everybody to just come okay Sir.

Int.: and it is a conflict point.
Resp.: Ehehnn okay Sir. So there is a problem already. So I did a series called *Palace of Oppression.* I think you must have seen it in the work published in the journal, so you can get more information from there. If we can look at our society in terms of colours or so, it will give us understanding of, like you mentioned, conflict and all those things, but this one, they cannot meet together. There is no meeting point, because once black comes there, and there is no need to trade together if you don't want to be devalued. You can't touch each other.

Int.: Wow that is quite insightful.
Resp.: well, if you don't want to be devalued, you don't just go close to each other. You can be juxtaposed but then you cannot cross into each other, or else you lose your value. This person will lose value, this other person will lose his value. So these are some of the things that one can pick from colour community or the community of colours.

Int.: What is your driving philosophy in the creation of your arts?
Resp.: Driving philosophy…well, if I say I have a definite philosophy, there are so many things that come to mind. I think influence will come in, because where I schooled, probably the commercial aspect of arts was not being emphasized.

Int.: Are you talking about Ahmadu Bello University, Zaria?
Resp.: Yes! Because you cannot just go there and think somebody will tell you this is the way to do it, this is the buying and selling aspect of art, no! When I was graduating, my desire to be known was just what was pushing me. You know, I went to Lagos to do my Industrial Training, I was not exposed to the commercial aspect of art. Where they were supposed to expose me, they refused to expose me. I came back to Zaria and it was when I went for Youth Service, I think for the first time I was exposed to the commercial aspect of it and probably I would say I just loved painting. I just realized whether commercial or non-commercial, I just loved painting – do the work first, the money will follow. Just let the work be done, the money will follow.The drive like, somebody has been calling me now for works. She has been saying this thing to me, I didn't even reply her. She keeps wondering, what is this, it is not that I don't want the money, but I want to create this impression that, look, the kind of money I am looking for is not this, I am working on something, I am working on my name – a brand. I want a name a brand name, just like you have in any other products, you have Van Gogh colour, you have Winsor and Newton, so I am trying to work on a name, that anybody will see and say…like that artist now (points to a painting in his studio) his work was selling in auctions, you won't believe now how much it went for, but we exchanged works with him, the guy lives in Paris now. He comes to Nigeria once in a while. It is only few artists in Nigeria now, probably Olaku that has probably something like that in their houses.Very few of us. He just selected us in an exhibition, we just gave him some of our works, he gave us his, and that was it ,but the price is probably three or four times my own, but because he saw the works and said, yes I want this, can you give me, I have something to give you. So, the philosophy is just the personal drive towards carving a niche for oneself, so I look at, these are the kind of things that I am looking at.

Int.: Okay. What style do you adopt in your works or what techniques do you use in creating your painting?
Resp.: Basically it is impressionism

Int.: and then your works look heavily impasted?
Resp.: Yes

Int.: You use pallete knife more than brush
Resp.: I don't even use brush for years now, I have not been using brush to paint. I can't remember the last time I used brush, probably in the 90s. it is not that using brush is bad, I can still do it, but I think I have used pallete knife for some years now, so I have been accustomed to it.

Int.: You are more proficient in that area…(Pallete knife)
Resp.: For now I don't know if I would want to go into that again or have anything to do

with brush again or so.

Int.: Your works react to various issues in the society, you said, but for you as a person, if you create works, what do you expect that the viewer or the onlooker would see, is it to maintain internal peace, steer up some things or what do you really think about your works.
Resp.: I heard for the first time, I think in 1993, a woman bought my painting, and she came back and said, she saw a work that if she doesn't buy it, she will die. I said, you will do what?! She said she would die. I said *abegooo* (passionate plea in pidgin English), please carry the thing and go away. So I heard another woman say, look, anytime I come to the house and look at your painting, I just have one kind of peace. I said what?! Then another French one…these are some of the encounters I have had concerning my paintings. Another French woman said when my husband is back from work, he would sit and face your painting and be looking at it. So he will sit down till the table is set before him. He sits there and will be looking at your painting. And there are so many of them like that. There is another one, I think he should be, a French man actually, he bought a painting from me I think in October, and I was scared initially what his reaction would be when we meet, or his wife will say no, don't buy this painting, he loved the painting, so I gave it to him. So I met with him last month and he said my wife loves the painting. He said you know what? Anytime I come back from work, I would want to just relax and just sit by your painting, I begin to read the painting. And this painting I did, I thought there was nothing in it. It was when I was in school during this Ph.D. while I was running this Ph.D. programme, I did that work. That painting gave me a lot of problems, and I was wondering, so I just decided to just simplify the painting, without even thinking of how it was going to end or something like that, but when this man collected the thing, he now said I keep reading meaning into this painting, and when I come back, I feel relaxed when I see this painting. These are just some of the few people that have commented like that, and there are some other ones also that somebody I think there was once, when one white man told me he said anytime I come into the house, I see somebody welcoming me. It was a dancer, and he says this lady keeps welcoming him home as if she is dancing out of the canvas.

Int.: So it simply means that your paintings have some mediations as it were, it serves as intermediary between you as the artist and then the onlooker, so these are mediatory powers don't you think so?
Resp.: Yes, Prof. Jari once told us that we should give our paintings life, that there is something you will need to do or your painting will look dead. That you give it life. I pray a lot concerning my works and I want to see life in them, I want people to be able to see life in them. In fact when you said so, when I started having understanding of what to paint, for breathe of God to be on something, I started praying so that when people come to see, let them see the life of God in them, the breath of God in them and I think that has been happening, like the recent painting that came out in the papers, in The Guardian I told you about, many people have commented on it and that is also you can see now as I was just painting here, that is the new thing that I am coming up with now. I have already commissioned them to do large stretchers for me. I want to go into this series now – *Horses on Rampage*.. That is the thing I want to go into now. As I was just working here, it started coming to me, I started seeing images, movement of horses and I have not even started developing sketches for them, but I think once the stretcher is available now by Monday, I

will start developing the sketches. That will take some time, maybe one month developing sketches on *Horses on Rampage*so you can see the way I develop my works, once an idea comes, I write it down and try to see how I can cook it up. As I am looking at it now, I will go up, as I am coming down, I am looking at it – *Horses on Rampage*like that…

Int.: Okay how can your statements now with all these you have said be made public in order to advance your art styles, your thoughts for peace, your thoughts for resolving conflict and mediation?
Resp.: Well it can only be through publications, either by me or by others. It has to be through publicity. If it is not published or through exhibitions, if those things are not…like art historians coming in, discussing with me, I think art historians will have to do more now than they are doing if we actually want to benefit. We can actually work hand in hand. We don't have art critics in Nigeria. We don't have so many of them like that who will sit down and look at art and know the trumpet of artists here and there. And for their own you know, just like Sullivan, you know, if you check the writings of Sullivan and others, these are art educationists, but you can actually see what they are writing. You can read what they are writing, their position on different art forms and others, which I feel we should be doing also, especially for us now, Nigerian art is making waves all over today. We need people who will write. If they are writing on it, I am sure our thoughts would be made known to everybody. And we can now raise other people who will now come under us so that, it will not just end with us, but if we don't have a tradition now of documenting some of these things, like this is the first time I am having somebody come to my house to…somebody said, he was coming, he promised coming, but he never came until I met him in Zaria and he was saying things, I said these things you are saying is not true. Is it the art that we are practicing that you are finishing like this? If it is the one we are practicing you are not writing it well. The places you went to in the first place are wrong places. These are not practicing artists, you just went and met some few friends and came back, and suddenly we were there and it was a Ph.D. work you were doing and from all the artists' samples, you can see that, most of these artists are not the kind of artists that require that kind of projection. Now, you are projecting them at the detriment of the real people that are doing that would have encouraged others to go into it, or to develop that aspect of art, so, I think these are some of the things that I think people will need to know and take note of, so that, when we are telling students to go, and I am not saying when we are telling these students to go and interview people or students are doing project, we should know who to direct them to, so that, they will have quality research and everything.

Int: So it simply means documentation will actually aid peace and conflict resolution a lot – if materials are documented, people can read, people can see them and it will help a lot, right?
Resp.: It will help a lot.

Int: thank you very much. You have not been commissioned in any work from your initial discussion – directly on peace and conflict resolution, but you have done works as you said?
Resp.: I have been commissioned to do some works but not directly on peace and conflict resolution.

Int.: Maybe on a final note, just state generally your personal view of using visual art as a tool for peace and conflict resolution. Is it a viable tool, and will it really help the peace process especially on Jos Plateau State?

Resp: well you see, we may have to look at it from different angles now. One of the angles is that, if we are talking about visual arts, what aspect of visual arts are we talking about? Is visual art just painting, sculpture, visual is what people can see? Now you check the education, I mean the society itself. The society is not actually enlightened on art. Do they see art as a veritable tool for conflict resolution? Can it actually project, because, let it not just be a paper thing. You come, academicians will gather, discuss it and it ends there. If you look at visual arts, let us take painting for example. Anything visual arts, you know that, it is for a certain category of people in the society. The man on the street now does not understand what you are talking about. If you tell them to hang this painting, they will just say hang calendar, there is no space. Moreover, maintaining it will be difficult for them in the first place, so for it to be a tool for conflict resolution, I cannot place it, except probably in an academic environment, where they will have better understanding of it, and even then, they have to be enlightened, because, somebody that is there now, a Professor can argue he doesn't know what you are…like yesterday, we went for a meeting and they were trying to place us on another pedestal, and I said no sir. The Dean and his people, I said no sir, this man that just came to talk about this thing, he is just talking about building. They said he is talking about arts, I said he is not talking about arts, because the guy's background is about building, so his emphasis seems to be on building. He brought a product to sell, to advertise to the faculty. Now he is talking about building because his background is about building, and I now said the computer can do anything, but it can't do arts. I said every other thing the computer can do, but arts is the only thing the computer cannot do. So you see, enlightenment. Somebody at that level does not know the difference between I said sculpture, you can take sculpture, building and sculpture together, but when it comes to painting, there is a limit to what the computer can do. And the computer people have to put those things in for it to do that. I have seen computer painting before. It is not like this. Probably they are trying to develop a 3-D which they said they are doing now. 3-D can bring out everything like this with wood. Though it is in the system, you just couple and paint, you just press your buttons, but then, it will still be different from this because it is mechanically done. So I tried to educate them on that, so that they will know. So the enlightenment is not there. People don't know what we are doing – people don't know the value of what we are doing. Somebody that doesn't know the value of what you are doing how can he see it as a tool for conflict resolution? The man in the bush there does not even understand graphic images – simple graphic images that show somebody trying to do like this, somebody trying to cut somebody's head, it is when they are interpreted in *Hausa, Igbo* or *Yoruba* that is when somebody probably will understand it. But to what extent can that go if it is published in books, well, the youths that we are expecting are in school, they have this thing they are taught, civic education; where they are taught how to live in peace with one another. They have their religious leaders, but when it comes to arts, it has to be taken wholistically as probably a national thing. I see it, if it is a national thing, or it is like at the state level, the promotion is given to it, as a means of conflict resolution, probably most of the symbols used or what will be represented on the canvasses of artists will be towards peace, but when it is not taken at the larger fora, it becomes a problem. We will

just be doing what we are doing. I will prefer that, okay, this is something we are doing. The president of the country will start making noise about it, this is the drive, just as you see people saying Moringa leaves is very good, and then everybody is talking about it, can we have it like that with visual arts? When people are looking for food to eat, people will say what are they doing? This drawing people. In fact, I heard it from one of the lecturers. He said is it not just drawing that they are doing? In that University of Jos, and I told them we are not just drawing. We are trying to educate the students. It is through this study, if I am going to draw Onoja's face, if it is not Onoja, that means I have not studied Onoja's face. I am not drawing your face, I am studying your face. I must bring you out the way you are. In fact, your character should reflect in the works from your eyeballs, I should be able to know whether you are a man of peace or you are a man that has something else in you from the eyeballs. These are things I read in books from my growing up days, I read in books. The character of a man can be seen from his eyes and you can tell who this person is from his eyeballs. So, I think these are some of the things we need to look at. Probably we can recommend that, art should be used and encouraged, and artists too should start looking at it and probably like Society of Nigerian Artist now, that umbrella, probably government can just bring in some money and pump into it and get artists to start looking at some of these areas. They have done it during Hitler's time that was why most people ran away. They had their own artists, it was government thing then. There were some people who were fighting the government and they could see it from visual arts, and Nigeria now, we could see cartoons. Somebody will do something now and they will use subjective colours to represent wars in their country. Probably the only one that is closer that you can see is Guernica and you can see that, one represents what happened in that place, but then, some people just use plain lines and colours to represent conflict. Yet they were chased out of the Eastern block and they ran to the USA before they now formed the New York school. In other places, they were able to look at because the leaders were enlightened. They know when somebody is speaking against them. They have their own artists also, who are working for them, who could interpret what that artist is doing despite the fact that it is abstract, the forms cannot be the ones you can just see as this is a man and this is a woman, no. yet they were able to read into the works. The thoughts of the artist to know that this artist is fighting the government. Since you can use anything…

Int.: So it is like nonviolent conflict using it to deal with the government as it were?
Resp.: Yes they formed like an opposition to government and were a kind of criticizing the government through their arts, their artist actually represents their own kind of philosophy…what they want to see in the society that they are not seeing…probably we can say the peace they want to achieve in the society is not being achieved, so they are now lashing the government through their arts, to say it is not supposed to be like that. It is like critics. So many of them if you read some of these artists you will find out that, most of them relocated to USA. Even those blue rider guys, if you read people like that. Not Dali, Dali was not part of the blue rider. He was a Surrealist, but Surrealism then too could be used as a tool for conflict resolution, but I think in Nigeria here, not much is being done in that area. Maybe Jegede, if you can access Dele Jegede, I think you will see how, no, his own too is more of a cartoonist art, even his recent exhibition. He is still into more of cartoonist approach to, looking at work of art or in representing happenings in the society.

Int.: Well, it has been great discussing with you, this is almost an hour talking and discussing, and I think you have given an insight which can only come from a Doctor in the field of arts, and I think it is quite interesting. Thank you so much for your time, I appreciate you and I hope that this will really aid in improving the research. Thank you very much.
Resp.: Thank you.



Plate XLIII: Collage of the researcher in various activities with John Oyedemi Joshua at his Studio/Residence in Jos – South, Plateau Photograph: Researcher and assistant.



Plate XLIV:Participants of the Focus Group Discussion, S.N.A Jos, Plateau State Chapter. 8 July, 2016.

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