

FREE THE PRESS

An Installation Sculpture

by

Jelili Olorunfunmi Atiku



National Museum
Onikan Lagos-Nigeria.

15 - 17 September, 2006

The show is part of the
8th Lagos Book and Art Festival (LABAF)
Exhibition segment, titled Dawning Dreams;
organised by
the Committee for Relevant Art (CORA)



FREE THE PRESS
An Installation Sculpture



The Sculpture at Ejigbo
Lagos-Nigeria,
23rd June, 2006
(Back View-Detail)

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Catalogue of an installation sculpture, titled *Free the Press*. The work is displayed during the 8th Lagos Book and Art Festival (LABAF) - Exhibition segment, titled *DAWNING DREAM*; held at the National Museum, Onikan; Lagos State, Nigeria, on the 15th - 17th September, 2006. The sculpture was created to campaign for the Press Freedom across the world.

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Uba Washington Chukwuemaka

Cover Piece: Detail of the female figure in the sculpture.



"As an absolute yardstick, human rights constitute the common language of humanity. Adopting this language allows all people to understand others and to be the authors of their own history. Human rights, by definition, are the ultimate norm of all politics."

Boutros Boutros-Ghali,
Opening Address at the
World Conference on Human Rights,
Vienna on 14th June 1993.

Acknowledgment

Let me use this privilege to express my profound appreciation to

- Committee for Relevant Art (CORA) for inviting me to participate in the exhibition, *Dawning Dreams*. The encouragement of Jahman Anikulapo and Toyin Akinosho, which are unquantifiable are indeed supportive and valuable.
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- My friends and colleagues (Professionally and Politically) for supporting me through advice, criticism and even (monetary) loan during the creation of my works. You are really supportive.
- All my lecturers in Ahmadu Bello University and University of Lagos for stimulating and enhancing my creative impulse and philosophical foundation of my life and art works.

I am grateful to you all.

Jelili Olorunfunmi Atiku
Ejigbo Lagos
September 10th 2006.

Introduction

Pen Freedom

If we appreciate the correlation between the eradication of poverty and media freedom, then we will realize that freedom of expression is the core human rights; in rights based approach to poverty reduction. This is because the media serves as a trigger and catalyst for the realization of most basic human rights.

History has it that those most detained journalists across the world, were arrested most of the time on trumped-up charges and tried in non-conventional courts, with pre-determined verdict to find them guilty. As part of efforts aimed at drawing attention to the fate of these journalists, activities such as this installation sculpture, by a human rights artist, Jelili Olorunfunmi Atiku, in order to create awareness in building an improved working environment and a better society for media practitioners worldwide.

The harassment and detention of journalists the world over creates fear, thereby reducing their enthusiasm to do investigative reporting. It is a means by which the people in political authority demands that they should be let alone and not investigated. It encourages corruption in government circles and criminal activities by influential personalities and the abuse of human rights.

The Nigeria media has experienced over the years and even today under civilian government its own share of brutal attacks on its practitioners. The fact remains that if nothing is done very soon the situation may degenerate to the events witnessed during military era.

Four recent examples will explain the situation better, one, on May 14, 2006 SSS operatives raided the Asokoro, Abuja station of African Independent Television (AIT), ordering the stoppage of a documentary programme on tenure elongation. As a means of punishing AIT for airing the documentary, the Federal Capital Development Authority FCDA threatened to demolish AIT building on the hill top on Asokoro, Abuja, for alleged lack of approval for the building. Two, the Nigerian National Petroleum Corporation (NNPC), issued a directive to its joint venture partners not to place advertisements in the media organizations that opposed the third term plot to extend the tenure of President Olusegun Obasanjo. Three, the Federal Government's removal of Mallam



Mahmud Jega, Editor of the New Nigeria newspaper, Kaduna, over a story, published by the newspaper and four the partial closure of Freedom FM, Kano, in March 2006.

On May 3, 1993 the World Freedom Day was set aside by the United Nations to appreciate the efforts of journalists world wide and the risks that they face in the course of executing their job. Commemorating the World Freedom Day this year 2006, the World Association of Newspapers released Statistics, which confirmed that despite perceived improvements in media practice, it is still rough and tough to work as a journalist in most countries of the world as repressive governments. And some nefarious groups had continued to hunt journalists around the world.

Figures released, revealed that a total of 58 journalists were killed across the globe in 2005. The Middle East and North Africa, had the highest number of murdered journalists, 25; followed by Asia, 17; 8 journalists were killed in America, while Africa recorded 4 deaths, same number with Europe and Central Asia. 788 journalists were arrested in 2005 across the world, while 125 were imprisoned as of December 1, 2005. Asia was the highest culprit in this regard, recording 46 imprisonment, while 33 journalists were jailed in Africa. USA sent 25 media persons to jail, 8 in Europe and Central Asia and 13 in Middle East and North Africa.

Iraq remains the most dangerous country for media workers, while Nigeria is one of the leading African countries that has continued to harass and intimidate journalists, there have also been many physical attacks on journalists doing their work in Nigeria and Peru, with more than 50 incidents of media workers being beaten up by police, military or henchmen of local politicians. China tops the poll as the country in which the most journalists are in prison and Nepal has the highest annotated total of censorship.

The 2005 death total is the highest since 1995, when 61 journalists were killed, 22 in Algeria. More journalists have died in Iraq than were killed in the Vietnam War between 1955 and 1975.

Let us unite and say bad is bad and cannot be good, let us have freedom for the press so that they can educate us better without fear or intimidation.

Raphael James; 2006

Artist's Statement

Free the Mouth

I will begin this discourse by digressing from the main focus of the intent, which is to present a perceptive view on the press freedom in the world and brief explanation on the exhibit (installation sculpture). I will appreciate the noble and ceaseless efforts of the Committee for Relevant Art in projecting Nigeria Contemporary art. In this year's Lagos Book and Art festival, the committee once again achieved a great landmark by showcasing new ideas, new thinking and new direction in visual art. Jahman Anikulapo, the committee-programme chair declares:

The special visual art exhibition for this festival is titled DAWNING DREAMS, and is a follow up to the idea explored in last year's display, 'A Bend in the River. Dawning Dreams is designed to showcase samples of the new, fresh thinking that is streaming into the consciousness of the Nigeria artists. The four chosen artists Nkechi Nwosu Igbo (Implied Walls) Mufi Onifade (Araism), Washington Uba (Art Charity) and Atiku Olorunfunmi (Activism Art) - are only representatives of that slowly swelling class of dreamful, explorative, socially conscious and extensively explorative class of young Nigerian artists.

Indeed, posterity and even Nigerian post-modern art itself would be grateful for the encouragement being lavished on it by CORA. It may not likely be unnoticed that the choice of us, the participating artists, our visual forms and themes are perhaps born out of a deep thought to present "art for advocacy": Nkechi Nwosu advocates for "getting over the bliss of ignorance, Uba Washington Chukwuemaka advocates for ceaseless attention on destitute, Mufi Onifade advocates for Araism, - "an authentic African painting technique", and myself advocate for the protection of human rights. The exhibition gives us a great opportunity to telescope the social fabric of the world.

My participation in this show is indeed a special privilege to comment or express my views on the realities of the state of human rights in the world. It may appear preposterous that I symbolically used prison to



show case the mind puncture situations in the man's protection of the man's rights. The truth is, the world itself has suddenly becomes a big prison where man cruelly against man is at its peak.

Therefore, for an artist, whose principle is based on advancing humanity or using the words of Prof. Dele Jegede, "socially committed can afford to concentrate his energies on painting still life when, in actuality, active life has not been adequately enhanced". Man's "active life" would be enhanced if his fundamental human rights are adequately protected. It is rather unfortunate that many countries of the world have projected pretentious gesture, sidling towards the protection of human rights. C2 Magazine, (the campaigning magazine of Amnesty International, of January 1999, page 4) wrote, "when the United Nations adopted the universal Declaration of Human Rights (UDHR), on 10 December 1948, government pledged to work towards a world without cruelty and injustice, and to guarantee the basic human rights of all their citizens. Since then the UDHR has been ignored and flaunted worldwide".

Thirteen years before the C2 made its statement, there was an observation raised by Paul Sieghart in his book, *The Lawful Rights of Mankind* (published by Oxford University Press in 1986, page ix). He said, "it is common-place that, in far too many places in the world, human rights continue to be violated, sometimes on massive and tragic scale. Indeed, there are probably still no more than a couple of dozen or so countries where one can confidently say that they are reasonably well respect."

There is no doubt that there is an alarming increase of the cases of human rights abuse throughout the world. However, the perturbing aspect of these violations is the unnoticed war waged against the press freedom. I called this war unnoticed because, when one compares the modern press with the ones from the era of Henry VIII, it may appear that the contemporary press is freer; but reverse is the case. There is a pronounced invisible barrier structured by government, which the press has to entangle with. Although, there is a source from the Internet, which says, "progress has been made in recent years in terms of securing respect for the right to freedom of expression", which is a bedrock upon which the freedom of press rests. "Efforts have been made to implement this right through specially constructed regional mechanisms. New opportunities are emerging from greater freedom of expression with the

Internet and worldwide satellite broadcasting". This source also notes those new threats re-emerging and confronting the freedom of the press.

In the same vein, an article in www.eBay.com, (the world largest online library) submits:

This is such an enormous burden that the press now is largely free from fear of criminal punishment or civil liability based on reporting or commentary on matters of public concern.

As a result, arguments about freedom of the press have turned away from questions of punishment to questions of press privileges and press access. The arguments now commonly concern whether journalists shall be immune from subpoenas or search warrants seeking to discover the products of their investigation, and whether the press shall have access to government information not otherwise available to the public.

Furthermore, another Internet source establishes, "not all countries are protected by a bill of rights or the constitution pertaining to Freedom of the Press. Australians have nothing in their constitution nor a bill or rights that suggests anything to do with freedom of the press".

It has been established by so many authorities in the academic environment that press and its freedoms are essential not only to accelerate or sustain economic growth of any nation, but stand as cornerstones of democratic rights and freedom. M.C. Moses wrote in a newsletter of the Nigerian Television Authority, *Contact* Volume 2, NO 4, October-December 2005 Edition, page 8) that "the media is an important organ in any society in that it mirrors the society". If the media (press) mirrors the society then its freedom from the heavy hands of government is imperative to the protection of human rights.

The Reporters sans Frontiers (Reporters Without Borders - an organisation saddled with responsibility of ranking countries of the world in term of their freedom of the press), notes that "more than a third





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of the world's people live in countries where there is no press freedom". The following instances epitomize the organisation's submission: on the 7th July, 2006 there was a heavy protest in Colombo-where angry citizens trooped to the streets, demanding an end to the killing of journalists. Four days later, Hao Wu, a blogger and documentary filmmaker was freed after being held for five months by Chinese Security Service. This journalist was reported to have spent five months in detention for performing his professional responsibility. I hasten to add here that Nigeria has had unpalatable experiences, which was characterized with suppression of the press. The eras of the military dictatorship brought with themselves stories of journalists' arrest, torture, abduction, harassment, seizure of publications and imprisonment without trial "all in the attempt to subdue what was considered the critical press." Then the press gagged and muted by the junta. Although the country has returned to democracy, the question is has her press being free in the real sense of freedom? Recently, some journalists were harassed and arrested for their reports on the federal government airplane transaction issues.

According to Reporters sans Frontiers, in the year 2003 "42 journalists lost their lives pursuing their profession and 130 were in prison as a result of their occupational activities". The organisation proves further that in 2005, 65 journalists and 5 media assistant were killed worldwide.

The above data is an indication that in a day one evil or the other is being perpetrated against the press. The press, according to Warren K. Agee et al (in Introduction to Mass Communication, published in 1976 by Harper and Row, U.S.A, Page 27) illuminates the social fabric of the nation. They are essential to the continued development of the economic fabric in a modern industrial state. And in protecting and improving the political fabric of a democracy".

The press is an indispensable mechanism, effective machinery for human rights surveillance and protection. Therefore, its restriction in the area of expression is tantamount to a total "historic error". The absence of freedom of the press is also absence of publicity for human rights. J.F.S. Fawcett wrote (in *Human Rights in National and International Law*, authored by A.H. Robertson, published by Manchester University Press and Oceana Publication in 1966) that:

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Publicity for human rights is perhaps itself almost fundamental human rights. To know what is being done is the beginning of any implementation of human rights, and to care, when what is done is against human rights is the condition of making that implementation effective. Publicity for human rights consists in making known to every person at least those minimum standards of treatment to which he or she is entitled, in making known violations of human rights, wherever they may occur; and in continual public debate, serving to rationalise and broaden those standards".

Since 1998, the ideas in my art works are deep-rooted in campaign for the upholding and protection of human rights. I always remember as a principle Moses Moskowitz's notion on human rights. He wrote in his book, *the Policies and Dynamics of Human Rights* (Oceana Publication, 1968, page ix) that "if myth and legend are not to move close to fatal error, human rights must be established as an obligatory pattern of thought everywhere and serve as a criterion for essaying the policies and goals of government."

This exhibition therefore has its purpose tied to amplify the essence of the Universal Declaration of Human Rights (UDHR) article 19: *Freedom of Opinion and Information*. The article expresses the civil right of man to express his opinion freely and also free to have access to information within and outside his environment. The press holds the easy passage of information - dissemination in any modern society. Its liberty would activate lives and vice versa.

The Sculptural Piece

The exhibit in this show, *Dawning Dreams* is titled *Free the Press*. It is created as a repertoire piece, to narrate in vivid visual term, the ordeals being faced by the press throughout the world. The idea behind its forms were modelled out as a marriage of three distinctive artistic ideals: representation, conceptual and contextual. I must confess that while my intent behind the creation of the work run through passage of instrumentalist or pragmatist theories, I also stopped by at the corridors of other theories of art like formalist and expressionist; to borrow an influence. You may call this eclecticism or any term that fit your judgement, depending on your yardstick of criticism. I only strive to arrive at a postmodern visual art language or point of view.



Although, I made the work to belong to the tradition of social protest, it is also my personal expression of the pathetic stories of restrictions, which often come inform of pressure on individual journalists. These restrictions according to academic authorities are known as informal and structural censorship, piracy law and media monopolies. The foregoing is wrapped in many symbolic contents, assembled to form the body of the work. So how did I link the philosophical framework of the sculpture without lost in its thematic relevance? I must admit that the work got its essence from the submission of Edmund Burke Feldman. Feldman, in the attempt to analyze the political and ideological expression of art wrote in his book, *Varieties of Visual Experiences: Art as Image and Idea* (published in 1972 by Prentice Hall, Inc and Co, New York-page 52), that:

... Art does not exist merely to entertain and gratify the senses, it must edify. It must play a role in the improvement of our collective existence. So long as there are political wrongs to be righted and unjust or ugly social conditions requiring change, art must participate through visual education and persuasion in the development of popular attitudes, which can lead eventually to a better society.

Therefore, the work aims toward influencing behavioural patterns and collective behaviour of people in viewing public situation like the freedom of the press. Press is an essential element in the sustenance of peaceful co-existence in any society. I must also say that the sculpture was created purposely (through low and high images) to arrest attention and indulge beholders in a face to face interactions. It must be stressed at this junction that the work is an alternative means for public enlightenment campaign for the protection of human rights.

However I had an intense interest in the arrangement of the form to produce composite synthetic forms and in welding abstraction of inorganic form to organic structure. This of courses, is an offshoot of my cynical attitude toward conventional materials. Consequently, the work was achieved through assemblage of different media. These include industrial object (mannequin and plastic straw), fiberglass, fabric, newspaper, mild steel, cans, and computer print.

instance, the encased female human figure representing the press is to show the physical strength of the press in comparison to the power of the constituted authorities in any society. The calmness of the figure is away of portraying the submissiveness of the press to barriers and cruelty waged against them.

The Newspapers, which covered the body of the female figure, symbolize the information at the press disposal and its investigative ability to dig out information, even at the most dangerous and risky places. I wanted to show emphatically that freedom of press would guarantee individual personal liberty and political freedom. Ultimately these two freedoms are the platforms upon which the freedom to write and speak depends.

Apart from the above, objects like the chain, padlocks and linear metal bar symbolize the bondage or restriction, which the government poses on the Press to deliver its civic responsibility. This restriction is indeed an impinge on the freedom of press W.A Gee et al noted in their book on page 27 that "freedom of the press is intertwined other basic freedom. Those are freedom of speech, freedom of assembly, and freedom of petition".

Furthermore, the 36 lamps with flame are created as symbol of the 36 states of Nigeria and other nations of the world. The burning flame stands for the illumination, which is being produced by the activities of the press in bringing enlightenment to humanity. I fastened tiny placards on each of the lamps. Also, each of the placard carry abbreviated version of the 30 articles of the Universal Declaration of Human Rights (UDHR) and treaties. With this, I intended to engage the beholders in a deep enlightenment discussion on the rights of a man.

The words in the individual placards are:

Your to freedom and equally in dignity and rights, your right to freedom from discrimination, your right to life, liberty and security of person; your right to freedom from slavery and servitude; your right to freedom from torture or degrading treatment; your right to recognition as a person before the law; your right to equal consideration before the law; your right to remedy through a competent tribunal; your right to freedom from arbitrary





arrest or exile; your right to a fair trial or public hearing; your right to be considered innocent until proven guilty; your right to freedom from interference with privacy, including home, family and correspondence; your right to freedom of movement and residence in one's own country and to leave and return at will; your right to asylum; your right to a nationality and freedom to change it; your right to marriage and protection of family; your right to own property; your right to freedom of belief and religion; your right to freedom of opinion and information; your right to peaceful assembly and association; your right to participate in government and in free elections and to equal access to public service, your right to social security, your right to work and fair pay for work; your right to rest and leisure; your right to adequate standard of living for health and well-being; your right to education; your right to participate in the cultural life of the community; your right to social order assuring human rights; your right to responsibility to community essential to free and full development of the individual; your right freedom from state or other interference in any of your rights; rights of the child, rights of women, etc.

The cane-chicken cage stuffed with Newspaper and magazine are story of the historical development and experience of the press. Five in number, they symbolise the five notable News agencies in the world. Stuffing newspaper in the cages is to tell a story of the struggle for press freedom, which actually began in England in the year, 1534 when a Royal Proclamation was made to restrict the press. A source from www.eBay.com says that the royal proclamation required the press to obtain prepublication license from the authority. This source makes one to know that in actual sense, censorship of the press, that is the restriction on its freedom of expression "began not long after the invention of the printing press". Pope Alexander VI issued a notice in 1501 requiring printers to submit copy of their manuscript to church authorities before publications in order to prevent heresy. The press of this era faced several penalties and untold hardship from the authority: Tudor and Stuart monarchs imposed stronger restrictive measures against "unauthorized publications".

The licensing orders were abolished as a result of John Milton's objection. Milton, in his *Areopagitica* of 1644 "attacked the licensing

law and called on parliament to suppress offensive publications after their appearance if necessary." This objection eventually became a cornerstone of press freedom in England. Similarly, in United States; in 1735 the libel charge against Peter Zenger, the publisher of the New York weekly journal; and who published harsh criticism on Governor William Cosby of the province of New York is a cornerstone of American press freedom.

To this end, the stuffed newspapers are symbol of restriction and penalties, wage against the press since its inception. In making myself more comprehensible, I fastened vertical placards with inscription: *Banned from Circulation* to each of the cane-cages. The words are written in red. This was to apply special emotional strategy, psychology of colour to the composition. I actually used this to invoke the feeling of alertness or danger in the beholder. Clearly, the attitude I intended to project through this work is total rejection of the present status quo in the press-world. Through the work, I gloss over the realities of the restriction and amplifying the need for absolute press freedom.

Least I forget, while the assemblage of the work was in progress, my interest was captured by comments made by a friend, Udo Inyang, who is spiritually inclined. He deduced a kind of spiritual character through the downcast countenance of the Human figure in the composition. He declared that, "the intent behind the forms and the message it projects must have undeliberately grown essentially out of the knowness that soul is ceaselessly fighting to liberate itself from lower consciousness; represents by physical objects. Hence, the non-iconographic symbol of bondage." He pointed to the chain, which are cuffed and padlocked to the human figure's legs and hands; and the metals cage as representing two distinctive bondage: the outer bondage as a reflection of the inner circumstance - the inner bondage. In this perspective, a profound explanation was offered thus: "soul activities, which constitute its knowledge and level of enlightenment would effortlessly dictates its physical experiences."

Actually, the metal cage with a padlocked-entrance and the chain cuffed with padlock to the female figure are meant to illustrate the pressure the pressmen go through in gathering and disseminating information to the public.



I put my academic experiences to play, when I used the constructed metals as linear vertical and horizontal lines to interact with the female figure. I used this in the same sense that I artistically used the entire metal cage (with female figure enmeshed in it) to invite an interaction between the whole forms and its immediate environment. I was of the belief that architectural form and natural objects would make the entire forms to appear natural.

It is pertinent to mention here that while my intention (in the work) was neither to create sculptural virtuosity nor spiritual annunciation. Through the work's forms and contents, I remised voluntarily to humanitarian concern of my real self and my art. Let me say that I used the sculptural in work as "vivid reporting and accurate social description" with strong intention of advocacy. Although, I may inculcate the academic ideals in its execution, I was conscious of the beholder's ability to understand its message.

Inyang reaction to the physical appearance of the work is a justification of the notion that work of art, more often stands as an entity, existing and projecting thematic content independently and outside its creator's realm of thinking. It also takes into consideration the artists feelings and intents of its creation. Notwithstanding, it exists as a total creation with full potential to act, talk and inquiry. So if free the press actually moved the Inyang's intellect to react to its projection, than t have in a way achieves a humble breakthrough.

Let me attempt to conclude of this discourse by highlighting the essence of the exhibit, which is to advocate and amplifying for the urgent need for press freedom. Doubtless to say that if the Universal Declaration of Human right-article 19, which expresses freedom of opinion and information is to work effectively, then the press the mouth piece of any society must be free to seek, receive and impart information and ideas. United Nations General Assembly in 1946 adopted resolution 59-(1) stating, "Freedom of information is a fundamental human right and.... The cornerstone of all freedom to which the United Nations is consecrated". The press freedom is "essential to controlling humanitarian and human rights abuses".

Jelili Olorunfunmi Atiku
Ejigbo, Lagos Nigeria
September, 2006



The Artist's Profile

Jelili Olorunfunmi Atiku

Jelili is a prolific, consummate, creative, humanitarian and human rights artist, who strongly believes that art must be an instrument to advocate for justice, human rights and influence or uplift mankind towards enhancing human achievements and civilization. This philosophy thus made him an active, progressive, and political conscious individual. He had his graduate and post graduate degrees in Fine Arts / Visual arts at Ahmadu Bello University, Zaria - Nigeria and University of Lagos - Nigeria respectively. He specialised in sculpture. Presently, he is the Chairman / CEO of culture and art consultants outfit known as Ateckhu Forms Limited, Lagos State, Nigeria; President, the Movement for Creative Drawing (MCD), Chief Coordinator of The Advocate for Human Rights Through Art (AHRA) and Director General, the Society for Better Community (SOBECO)- both organisations are non-governmental and non profit making.

Recently, he made a landmarks achievement when he took one of his installation sculpture, titled *FWawo: The Awaiting Trial Person* to Lagos State House of Assembly. This show campaigned against prison congestion in Nigeria and advocate for the removal of the clause, *Holding Charge* in Lagos State statutory book. The clause is known to have contributed to the over congestion of Nigerian prisons and the existence of awaiting trial cell. The exhibition influenced the state legislators to initiate a motion for expunge of the clause in the state statutory book. This of course is a unique experience in Nigerian legislation and the arts world.

To be more explicit the following are the chronological events of his previous outstanding endeavours and important events in his life:

1968: Born at Ejigbo Lagos State, Nigeria.

1975-1988: Had primary and secondary education at Muslim Mission Primary School, Ejigbo Model Primary School, and Ejigbo High School, Lagos State, Nigeria.

1991:

Participated in *Population Census 1991* as Enumerator.

1992:

Enrolled and admitted to read Fine Arts, at the Department of Fine Arts Ahmadu Bello University, Zaria, Kaduna - Nigeria.

1994:

Elected as Public Relations Officer of the Association of Fine Arts Students, Ahmadu Bello University, Zaria, Kaduna - Nigeria.

1995:

Participated in group exhibitions, titled *Ideas*, organised by Association of Fine arts Students, Ahmadu Bello University, Zaria, Kaduna - Nigeria, held at the British Council, Kaduna - Nigeria and *The Journey So Far*, organised by the Water Colour League at Kashim Ibrahim Library, Ahmadu Bello University, Zaria, Kaduna - Nigeria.

Elected as Exhibition Director of the Association of Fine Arts Students, Ahmadu Bello University Zaria Kaduna-Nigeria.

Participated in a group exhibition, titled *Impressions*. The show was organised by the Association of Fine Arts Students as memorial exhibition at Fine Arts Gallery Ahmadu Bello University, Zaria, Kaduna - Nigeria.

Had industrial attachment training at Jaji Art Studio, Ilorin, Kwara State Nigeria.

1996:

Participated in Arts Fiesta Exhibition, organised by Eckankar Nigeria at University of Lagos, Akoka Lagos Nigeria.

1997:

Participated and curate group exhibitions, titled *Gani Oduntokun Memorial* and *MAAS Week Exhibition*, organised by of the Association of



Fine Arts Students, Ahmadu Bello University Zaria Kaduna-Nigeria, at Kasim Ibrahim Library.

Facilitated and participated in an experimental painting workshop, titled *Contact* at the Department of Fine Arts, Ahmadu Bello University, Zaria Kaduna-Nigeria.

Made monumental sculpture using industrial objects. The sculpture is titled *Mafo*, situated at the Ahmadu Bello University Sculpture Yard (Undergraduate Final Year Project).

Had a solo show at Fine Arts Gallery Ahmadu Bello University, Zaria, Kaduna - Nigeria (Undergraduate Final Year Project).

Began creating sculptural pieces to campaign against military dictatorship in Nigeria.

1998:

Bagged Bachelor of Art Degree from the Department of Fine Arts, Ahmadu Bello University, Zaria, Kaduna Nigeria.

Received the prestigious **Cyprian Ihejiabi Award** for the best graduating student in sculpture.

Had National Youth Service: taught Fine Arts at Federal Government College, Ikot Ekpene, Akwa Ibom State, Nigeria.

Made monumental sculpture titled, *The Search for Knowledge* situated at the Library of Federal Government College, Ikot Ekpene, Akwa Ibom State Nigeria.

Organised and sponsored post primary art competition tagged *Konko Jabele* -where certificates, cash award and trophies were given

to the individual winners and participants at Federal Government College, Ikot Ekpene, Akwa Ibom State Nigeria.

Bagged National Youth Service Corps Akwa Ibom State-Chairmanship Award, and Federal Government College's Award for the best serving Corps Member in the School.

Visited Ikot Ekpene Prison and began artistic creations: drawings, sculpture and paintings, which are geared towards campaigning for Prisons and Penal System reform in Nigeria.

Began research using drawings and paintings as mode of expression on the ancient Yoruba wisdom and problem of womanhood.

2000:

Began active political and arts public activities, which were geared towards advancing civilization, humanity and enhance transitional justice and rule of Law in Nigeria.

Organised drawing Interaction Workshop at Ejigbo, Lagos State and presented an orientation talk, titled *4x4 = 200?* at the occasion. This led to the establishment of the Movement for Creative Drawing - MCD.

Facilitated an open-door drawing workshop, tagged *Moledraw* at Tinubu Square Lagos State. (Movement for Creative Drawing - MCD Project.)

Participated and curate a Saloon Drawing Exhibition titled *What Vessel Are You?* - a complimentary of a seminar on *Drug and Violence in Campus: The Role of the Youth*, organised by Anti- Drug Foundation for Peace (ADFP) at University of Lagos, Lagos State



Nigerian.

Began research on the *Effects of Slave Trade on Nigerian Contemporary Societies*, using creative drawing as form of expression, an initiative of the Movement for Creative Drawing (MCD).

Became member of the Arts Council of African Studies Association (ACASA), Smithsonian Institution U.S.A., President of the Movement for Creative Drawing (MCD) and Chairman of Afenifere Independent Group (AIG), Ejigbo; Lagos State, Nigeria.

Elected as Financial Secretary of the Alliance For Democracy, Ward-F5 Oshodi / Isolo Local Government, Lagos State Nigerian.

2001:

Facilitated and participated in drawing workshops, titled *Black Heritage* at National Museum, Onikan - Nigeria and *Omoran Tomogba* at Aina Onabolu Building, National Theatre Annex, Iganmu, Lagos State, Nigeria. These events were organised by the Movement for Creative Drawing, aimed at redirecting Nigerian contemporary artists towards creating artistic works (especially drawings) that are relevant to Nigeria's experiences and comment on the present political situations in the country. He delivered an orientation talk at the drawing workshop, *Black Heritage*.

Curate and participated in arts exhibitions namely *Onuma* (drawing exhibition on the effects of Slave Trade on Nigeria society), staged by the Movement for Creative Drawing during the 1st Black Heritage Festival at Badagry, Lagos State, Nigeria. He wrote the forward of the exhibition (*Onuma*) catalogue.

Participated in MCD - Drawings Exhibition at the *Third Lagos Book and Art Festival* organised by the Committee for Relevant Art (CORA) held at National Museum, Onikan Lagos and *The Dawn of Democracy in Nigeria* organised by Lagos State Council for Arts and Culture and the Movement for Creative Drawing. He also served at the organising committee of the latter exhibition.

Facilitated and directed Children Drawing Workshop, titled *the Mind of the Child*, organised by the Movement for Creative Drawing, which was held at Living Spring Comprehensive College, Ikotun, Lagos State, Nigeria. He presented orientation talk: *The Essence of Black Art Heritage and I listen... My Drawing is talking* at the workshop.

2002:

Participated in-group monumental drawings created to campaign against Terrorism and proffer Love as its solution. Ms. Robyn Hinson-Jones (U.S Consul General in Nigeria) received the drawings on behalf of President George W. Bush (Jnr.).

Facilitated and directed Drawing Workshop titled *Fdi Jere Iyep*, organised by the Movement for Creative Drawing (MCD). The workshop was targeted at commenting on the effects of the September 11, 2001 terrorists attacks on New York and Washington D.C and the bomb explosion in Lagos State.

Joined forces to agitate for creation of Ejigbo Local Council Development Area in Lagos State.

2003:

Elected as the Secretary of the Police Community Relations Committee (PCRC), Ejigbo Police Divisional Headquarters, Charte



Lagos - Nigeria.

Founded and became the Director General of the Society for Better Community -SOBECO (N.G.O).

Designed the newly created Ejigbo Local Council Development Area's Logo

Bagged Award of Excellence Performance for Community Development, presented by the Association for Community Education Development-ACED, Lagos - Nigeria.

Facilitated and chaired the organising Committee of the Royal and Community Celebration of the creation of Ejigbo Local Council Development Area.

Delivered orientation talk, titled *Iyo Aiye* (Salt of Life) during the *Grassroots Woman Rally / Talk shop* on Asiwaju Bola Ahmed Tinubu's reelection Campaign organised by Afenifere Independent Group (AIG) Ejigbo, Lagos - Nigeria.

Elected as LGA Financial Secretary, Alliance for Democracy, Ejigbo Local Council Development Area, Lagos - Nigeria.

2004:

Appointed as Chairman Ejigbo Local Council Development Area's Committee on Markets-Affairs, Lagos State - Nigeria.

Participated in seminar / workshop, titled *Revisiting History Through Art* held at the University of Lagos, Nigeria.

Held a solo show, titled *Shadows in the Dark* at National Museum, Onikan Lagos Nigeria. This

show was staged to campaign for Nigeria Penal System and Prison reform.

Founded and became Chief Coordinator of Advocate for Human Rights through Arts (AHRA).

2005:

Coordinated and directed drawing workshop and talkshop titled *National Drawfrence*. This event, which took place at the Department of Fine and Applied Arts Federal College of Education (Technical) Akoka, Lagos-Nigeria was crated as an avenue for visual artists to air their views (through drawings) on the Nigeria political, economic and social affairs and experiences.

Held a solo show at the Department of Creative Arts, University of Lagos, Akoka and Lagos State House of Assembly, Nigeria. The exhibition was tagged *E Wawo the Awaiting Trial Persons*. It was designed to showcase the ordeal of Nigeria prison inmates and campaign for the expunging of *Hold Charge* and eradication of awaiting trail cell - an obnoxious practice in Nigeria justice administrative system.

Appointed as member, Assessment Committee of Ejigbo Local Council Development Area, Lagos Nigeria.

Served as Graduate Assistant Lecturer in the Department of Creative Arts, University of Lagos where he taught 300 100 and level students in drawing and sculpture respectively. This gesture was a voluntary service.

2006:

Staged a performance art, titled *E Wawo The Solitary Cell* at the Department of Creative Arts, University of Lagos Akoka, Lagos Nigeria. Also



had an exhibition of an installation sculpture, titled *Stop Killings* at the same department. The latter show was to campaign against extra judicial killings in Nigeria, especially the cult killings in Nigeria tertiary institutions, while the former was a continuation of the campaign for prison reform in Nigeria.

Bagged Master's degree in visual arts (sculpture) at the Department of Creative arts, University of Lagos, Akoka, Lagos-Nigeria.

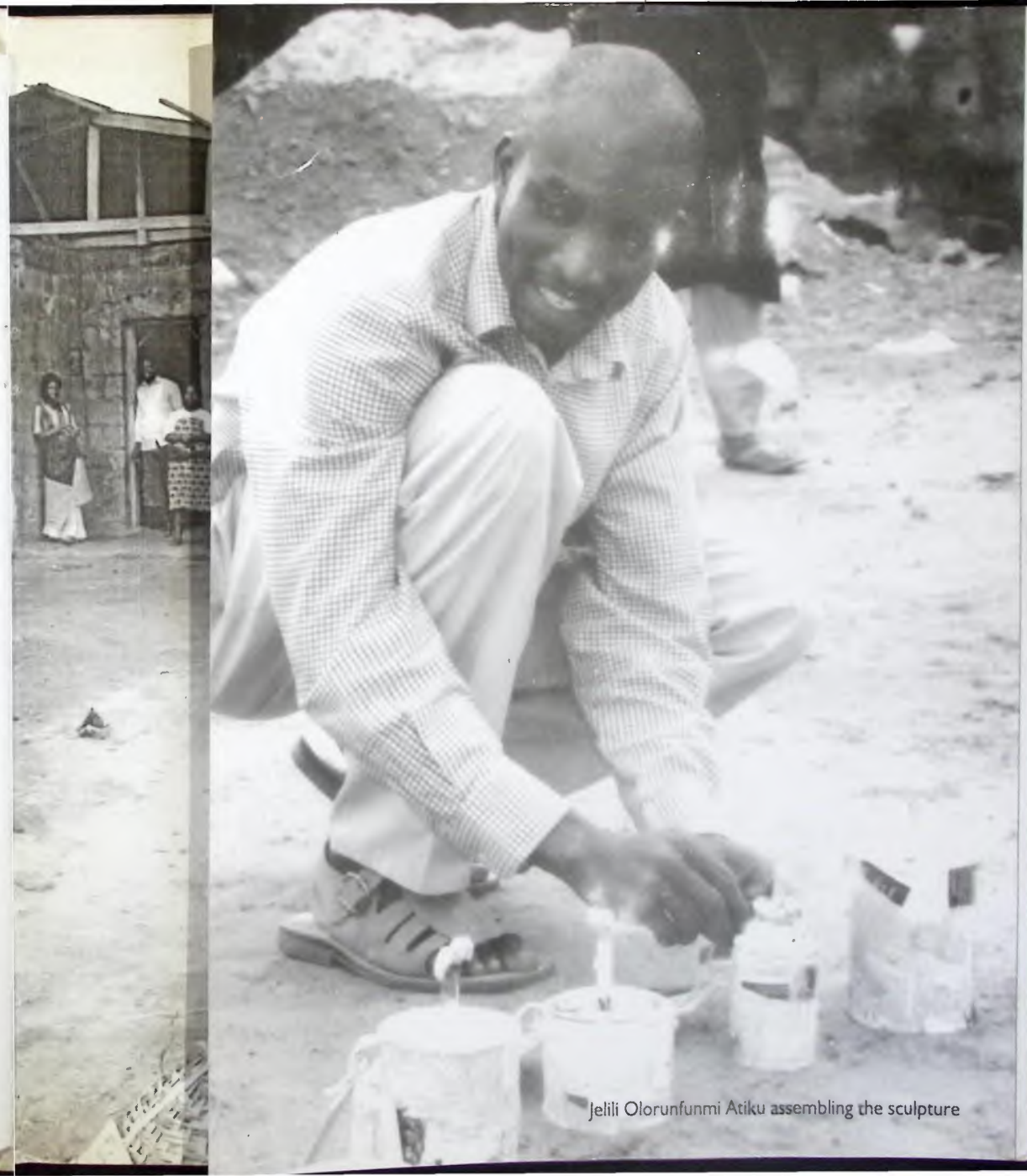
Appointed as Supervisory Councillor for Works at Ejigbo Local Council Development Area, (ELCDA) Lagos Nigeria. The status of this appointment was later changed to Special Adviser on Works and Housing to Executive chairman.

Contact: 29, Ifoshi Road, Ejigbo, Lagos State (Resident).

G.P.O.Box 9723, Marina, Lagos State, Nigeria (Postal).

atikuolorunfunmi@yahoo.com,
the4hraorg@yahoo.com (Email).

+234 802 315 5408, +234 805 935 8116
(Tel.).



Jelili Olorunfunmi Atiku assembling the sculpture



The Sculpture at Ejigbo
Lagos-Nigeria,
23rd June, 2006
(Front View-Detail)



The Sculpture at Ejigbo
Lagos-Nigeria,
23rd June, 2006
(Side View-Detail)