

ATIKU JELILI'S ART PERFORMANCE AND SCULPTURE: A TOOL FOR NATIONAL TRANSFORMATION

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Abstract

Development of a nation like Nigeria has been a lingering issue with no serious measure taken to tackle it. Since Nigeria's independence in 1960, effort has been on to transform Nigeria to be among the developed nations. Individuals, government and religious leaders in one way or the other have said a lot on the problems. Even though, Nigeria is a nation that is endowed with human and natural resources which can enable it to be among the world successful nations, it is still lagging behind other countries that do not have one - quarter of what the nation has. A visual art has been proved to be an important tool in rebuilding a formidable nation. Usually the artist depicts or projects certain behaviours that are detriment to the society as corrective strategy. This is done through social art commentaries (metaphorical statements) which checkmate, evoke, and invoke issues for viewers to correct the anomalies. The paper attempts to create awareness that for a broad and successful national development that visual arts have a role to play. According to research findings, Atiku has confronted some of these national challenges using his art performances as a tool for national development. Particularly, as Nigeria is targeting the world Millennium Development Goals (MDGs) by the year 2020.

Keywords: Performance, Transformation, Art, Nation, Jelili Atiku, Tool

Introduction

Development of a nation like Nigeria has been a lingering issue. A nation that is known world over for its human and natural resources, yet it is faced with a lot of challenges of growth and development. Corruption, poverty, crumbling infrastructures and the present insurgency in the North have crippled the positive thinking of national development effort. Nnabuife (2008) states that, his generation of Nigerians, more than any before, is caught in a web of un-easy options. Everybody is forced to live in want or unfulfilled dream or to leave for greener pasture and forced-slavery in foreign land. We face life like children born homeless in a land ruled by despots. Not led by leaders in a society where the guardians are just fortune-diggers, vision-less, heartless, indifferent and only conscious of themselves, caring less about the development plan in our land. They only lead us stray, where we are proud to be underlings, vagabonds, jail beds, and the unwanted eyesores of the street, just for daily bread. Cast your mind to see how Nigerians are portraying Nigeria negatively in foreign lands. One of the late former president Yar'adua's vision to be targeted was that, by the year 2020 Nigeria should be among the 20 nations in the world that have met the Millennium Development Goals (MDGs) deadline. Damden (2007) says the factors militating against this development whims in Nigeria are enormous and are giving the democracy headache. Barely 6years from now to the deadline, Nigeria is still faced with unprecedented upheavals that are threats to this laudable development plan. He states that, the factors working against it includes: - unemployment, poverty, hunger, religious/political gimmicks, child-mortality/trafficking /abuse, poor development and growth and above all insecurity. Ejiofor in Uku (2007) says job creation and youth

employment are part of the causes of resurgence of violence and restiveness of Boko Haram in the North and are magnitude challenges that appear to be a cankerworm to national development. Artists are making effort all the time to let the world see Nigeria as not the way they are seeing it. Ejiofor in Uku further says the social negative consequences of the disaster are all over the places; and this can be seen in the increase of women in sex trade (modern slavery, and rising incidences of AIDS among youths, violence, bomb blast and gunshots. These and many other issues take away attention from national growth and development. Various efforts made by governments to tackle these problems in the country are being, described as being too feeble and peripheral and are nibbling the problem instead of confronting it).

Nigeria as a nation, cannot afford to develop without art. Nkom (2004) and Imanyi and Kefas in Muhammad (2009) concur that, science and technology which are the backbone of any successful nation we can think of, are the vehicle for interpretation of the ideals created by art. It is the cradle of the long standing relationship between science and technology. They add that, looking at the technological and industrial development around great countries like America, Italy, Japan, China and Egypt, this successes have been driven by art. Onu (2006) states that, Benjamin Franklin of America in 1949 opines that art is a tool for national development (technological and industrial skills) in developed nations. Jegede (2005) postulates that art is life and is everywhere and no nation can survive without art.

Development means something different to each one, it has no single definition. Streeten in Ndukwe (2006) sees the process of development in terms of progress in a number of interrelated dimensions. These are output and income conditions of production, level of living (including nutrition, housing, health, and education), attitudes to work, institutions and policies. He also sees development as a multi-dimensional process or set of objectives in which the dimensions are economic, social, political and cultural. According to Rodney in Ndukwe (2006), development is multi-sided or many sided process. At the level of individual, it implies increased skills and capacity, greater freedom, creativity, self-discipline, responsibility and material well-being. At the level of society, development presupposes the production capacity of the society and the level of productive force in the society. Rodney in Ndukwe (2006) sees development as a fundamental change or transformation of the society in the manner which its production is capable of meeting the challenges of the majority of the people.

The challenges that are thwarting the achievement of this national transformation/development may stems from a variety of factors, and understanding them is the first step in dealing with them effectively. Some of the factors include perceived breach of faith and trust between individuals, particularly our leaders, unresolved disagreement that has escalated to an emotional level, miscommunication leading to unclear expectations, personality clashes; differences in acquired values, underlying stress and tensions, ego of problems and combinations of the above (Damden, 2007).

The paper focuses on the contributions of Atiku Jelili's art performance to national development. This is because the faces of other nations like Germany, Japan, England, and Britain and so on, have changed because each government successfully accomplished its dream by making sure it comes up with a blue print or national policy of its government to its followers. For example, the nations employed artists to use their creativity to produce art works that bring about peace, artists are sponsored to organized programmes such as symposiums, career talk, create art installations or performances that preach unity in the society. All these are strategies that can bring about national growth and development through art. But in Nigeria, the story is not the same; due to the factors stated above. Hardly has any development plan succeeded in Nigeria. If it were, the nation would have been more prosperous by now like is obtainable in other nations. For example, in United States of America past leaders transformed America's economy through their ideas. Austin in Damden (2007) cites that, Mount Rushmore memorialized four presidents: George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln, were prominent leaders who were not known for wielding great power for themselves (like what is obtainable in Nigeria), but their visionary image was for the development of their father land (Damden, 2007).

The Trends of National Transformation in Nigeria

The trend of transformation efforts in Nigeria is not only starting now. This yearning started since Nigeria got her independence but the efforts to develop Nigeria have not yield anything fruitful yet (Alabi, 2009). Even though, a consistent strategy, individuals, groups, nongovernmental organization (NGO) have in one way or the other played a dominant role in national transformation. As a result of the 30 months of civil war between the Republic of Biafra and Nigerian government from 30th May, 1967 to 15th January, 1970, General Yakubu Gowon was called upon to lead in healing the scarring wounds of the war to restore peace in Nigeria. In the effort to weld the country back to peace from the brink, Gowon in the effort, introduced the 3Rs (Reconciliation, Rehabilitation and Reconstruction) and, also declared no victor-no vanquished ideology at the end of the war. In 1979, Nigeria played the big brother for the less endowed African Countries; and the country was respected for it. It is in this vein that, Nigeria is being recognized up to today as the giant of Africa with nothing to show for it. After General Yakubu Gowon, came General Murtala Muhammed his team with vision and patriotic-zero tolerance to corruption both in private and public sectors. It is hoped to take Nigerian image to the apogee of glory and respectability, economically and otherwise.

In 1987, General Ibrahim Babangida came on board with probably the most expensive national development effort ever embarked upon in Nigeria, tagged: Mass Movement for Self-Reliance, Social Justice and Economic Recovery (MAMSER) which aimed at giving Nigerians a new beginning. Till date, MAMSER remains the longest internal development strategy ever before by any Nigerian government. Ironically, despite its laudable aims and objectives and high caliber personnel, MAMSER ended up a

colossal failure. Historians and political science students attributed its failure to lack of sincerity and transparency on the part of the leadership, for example, the annulment of June 12, 1993 presidential election. In 1993, General Mohammed Buhari and Tunde Idiagbon launched War Against Indiscipline (WAI), effort trial aimed at giving Nigeria a well lease of life. In 1999, General Olusegun Obasanjo came with Economic Financial Crime Commission (EFCC), Independent Corrupt Practices Commission (ICPC) and the Heart of Africa Project, even though not all are working to date. Late President Yar'adua emerged with his own as Rule of Law (R L) as aforementioned. Nigerian Minister for Information and Communication, Prof Dora Akunyili came with the rebranding project even though it followed with a lot of mixed feelings.

Buhari (2007) when casting his mind on the recently concluded Olympics in Beijing 2000, China noted that, art played a central opening ceremony, how art encapsulate the very essence of its culture, history, science and development. History reveals that, people of China as the founder of the art print making, painting was employed as a medium to transport them into the rich treasures, which is the finest pride of the emerging super power.

Art has been found to be among other factors that had played a major role in economic realization to other nations thus, have their blue print deeply rooted in their art to lift their economic development. Utomi (2005) observed that the role of visual arts is a path to getting society awakens to the danger that will thwart the Nigeria's transformation strategy. Arinze (2002), in his, speech at the National Council for Arts and Culture (NCAC) says Nigeria should employ the role of art in national development.

Art should be considered an acceptable medium for national transformation. This is because it mirrors the society both past and present. The incorporation of art critics who can reveal the naked truth of what is ongoing is necessary for evaluation of attitudes that will bring about positive thinking in Nigeria. For instance, Jelili Atiku has taken the picture of Nigeria beyond its shores without proper acknowledgement and support in Nigeria. This paper, therefore, attempts to review the efforts and contributions of Jelili Atiku in transforming Nigeria through visual arts performance and installation with the view of showcase the role of art in national development.

Art and National Transformation: The Role of Atiku Jelili's Art Performance

Performance art according to Angwih in Ikpakronyi (2012) is “a medium which provocatively reflects thoughts and concerns of our contemporary society”. These provocative tendencies, he stated are according to Laurice Carlos, are general characteristic of the medium itself. It is an art form that contemporary artists employ to respond to the topical issues and dramatic changes impacting our everyday lives. By this paper, performance art is a multimedia art- that combines two or more artistic media, a traditionally static medium such as sculpture or photography, and a dramatic medium such as recitation or improvisation. This kind of art is a contemporary form of art development that concerns

itself with the idea (conceptual) only. Okpe (2003) states that, performance art is a recent development and an adventure resulting from conceptual art which lend itself easily to ideas and demonstration within different (alternative) contextual and so differs from the art material.

Atiku Jelili is a Nigerian contemporary sculptor and art activist. He is known for his commitment to exploring visual artistic form that advocates for an egalitarian society like Nigeria to be transformed in all ramifications. According to Damden (2011), this prolific artist was born on September 27, 1968 in the royal lineage of the ancient town of Ejigbo, Lagos state, Nigeria. He had his primary and secondary education at Muslim Mission School, Mushin. He proceeded to Zaria in 1991 for his first degree, in Fine Arts Department, Ahmadu Bello University, Zaria. He later proceeded to Lagos State University, Lagos for his Masters in Visual Creative Art, (sculpture) and graduated in 2006. Since his graduation, Atiku has been in progress as social art critic. He started exploring within the conceptual framework by cautioning the populace on the absurdity of not upholding the tenets of justice as a way of transforming Nigeria through art performance. As a young art advocate, he has been striving hard to transform his country Nigeria over the years. He started this agenda of national development process through art as a means of reshaping and cautioning the society. He has always been championing the cause through his visual art expressions and, and campaigning against what he described as injustice.

In this 21st century, day in day out, one thing or the other appears to undermine the development and progress of the nation. Atiku realized that, religious leaders preaching in mosques and churches and mass media agencies cannot alone transform Nigeria from this social menace in the society particularly the present insurgency. He has been against so many things that were and are still going wrong in Nigeria. Employing his art performance as a tool for the expansion of human right freedom for national development is a strategy to be looked at, with a second thought. According to Atiku (2006), he is serving as lead Council, to environmentalist and writer of Ken Saro-Wiwa and his eight Ogoni compatriots who were killed during Sani Abacha's government on November 10, 1995 which the incident drew the attention of the world with Britain calling it "Judicial murder".

Artists are yearning for the advancement of the nation's development in all ramifications. Atiku (2006) states that, his active political and artistic activities are gearing towards advocating that, Nigerians should desist from all these arbitrary attitudes. That is if really those concerned want Nigeria to be a developed nation. Such performances can induce civilization, human freedom and the enhancement of transitional justice and rule of Law. Anogwih (2011) views Atiku's art performance prompts his audiences for national development on the exploitation of human values, question bad governance, ethical and social problems that often dominates our society will not help it to be a developed nation.

Atiku explores the politics of corruption where the interests of political office's candidates are imposed on the electorates. The politicians pretentiously claim to be committed to the people's aspirations for good

governance and better living conditions but turn around after being elected to desired positions to corruptly enrich themselves and their friends. They short change the people of their desires for good lives and activities. Atiku's performance is on the quest of kicking against such issues as raised by Anogwih (2011). For a positive step towards imbibing national developmental plans, Nigerians have to say no to these clandestine problems. May be that is why Atiku says in his *Agbo Rago* art performance that artistically challenged the detrimental impact of political, legal, religious and social issues which continually impede and threaten the transformation efforts which started since Nigeria got her independence. Atiku's effort to contribute in repositioning Nigeria that is on the brink through his art performance is another way of transforming Nigeria to be a developed nation. If one is to have a memory lane of his art performance, it will be recalled that it was since 2003 to date. It will also be recalled that this artist is an advocator of transformation and reformation as he is inducing Nigerians through his art positively. His view on art is not for money but as available opportunity and medium to transform Nigeria positively, he explores and employs his art tool for peace, unity and development.



Figure I, "Free the press", Atiku Jelili, 2006, Lagos

Figure I is a sculpture installation work that shows the insincerity of most Nigerian leaders. For anything to be made known to the public through the press the true story is sometimes twisted, particularly if the government is at fault or is trying to do anything wrong that is against the wishes of the masses. Government is in control of every press media report; it means that the press freedom will be restricted. Atiku (2007) says for Nigeria to be developed, the press should be free. He believes that the press is an indispensable mechanism in advocating the true image of Nigeria, effective machinery for human rights surveillance and protection. Therefore, its restriction in the area of expression is tantamount to fatal historic error.

The work draws attention to late chief editor of News Watch, Dele Giwa who died in active service through a letter bomb in 1986. The exhibition has its purpose tied to amplifying press' freedom of expression for national development. It was created as a repertoire piece, to narrate in vivid visual term, the challenges being faced by the press. The ideas behind the forms were modeled out as a marriage of

three different artistic concepts advocating for change from this attitude as we are in the quest for national development. The work is a mixed media with newspapers used to cover the female body in order to enhance the physical strength of the press for positive transformation effort in Nigeria. It also symbolizes information at the press disposal, its investigative ability to dig out information, even in the most dangerous and risky places to bring to limelight the true picture of Nigeria to the world. The chains, padlocks and linear metal bar symbolize the bondage or restriction which government imposes on the press not to reveal certain information to the public because the masses might rise against it.

The struggle for press freedom started in 1533 in England (Atiku, 2009). The press proclamation was made to restrict the press from revealing clandestine and draconian information. The cane-chicken cage stuffed with newspapers and magazines are stories of historical development and experiences of the press to counteract this.

Poverty in Rows: The work seeks to curb social ills. Atiku is saying that, Nigeria can be a developed nation only if we will be sincere to ourselves by doing the right things. The obnoxious practices that we are doing in and outside Nigeria can scare investors from coming to set-up investments or industries that can be source of economic improvement for national development.



Figure II, "Poverty in Rows", Atiku Jelili, 2010, University of Lagos

The work symbolizes a voice against poverty. He stated, Nigeria was among the 189 Members State of United Nations (UN) that adopted the declaration for the Millennium Development Goals (MDGS). The goal amongst others is the eradication of extreme poverty and hunger, ensuring environmental sustainable economic development. The declaration sets 2015 and 2020 as the targets. But from all indications, this dream will be a distant reality, since we have little time to meet the deadline. If the current trend continues, Nigeria will miss the 2015 target by 30 million children, essentially robbing them of full potential, (Atiku, 2007). The figure is seated looking sick and dejected, are what entails poverty. The discarded shoes placed in rows represent Nigerians in their abject poverty.

Figure III titled *Stop Child Poverty* is another sculpture installation. For Nigeria to meet this target, the nation should come out in masses to campaign against all the vices of child abuse. Atiku (2007) says

stopping child poverty is a way of renewing our country's image of the former old days of peace and unity. He further adds that, Nigeria can be in the forefront in national transformation.



Figure III, "Stop the Killing" Atiku Jelili, 2007

Stop the Killing (installation performance) was staged at University of Lagos, Lagos House of Assembly at Ejigbopohie Division Headquarters, Lagos. Abdulrazaq (2007) says Atiku's passion to fight social ills for Nigeria to be a transformed and developed nation is never abated; rather it got aggravated and even becoming aggressive as an artist. He adds that, Atiku is a dogged fighter, an enemy of oppression and someone who abhors cheating in its entire ramifications. This is to draw the attention of our leaders who always want to loot the country's wealth for themselves and those killing innocent citizens and political opponents in the name of politics. This is not doing anything good. Rather, it is only taking the nation two steps backward. In assessing Atiku's performance art as social art commentary in transforming Nigerian political scene, it appears that, the unending list of funerals from the numerous politically motivated killings have motivated his attention in a special way. There is a gain saying that, the stench of rich barbaric acts that fills the air like an irritant eddy of cloud which forced streaks of tears down the people's chins (Abdulrazaq, 2007). From his unethical way of life, it is visual arts that can mirror society's anguish. To them, words/visual actions cannot alone serve as tools in national transformation. The artist tied his legs together and wrapped his body with the Nigerian Flag (green white green) colour to portray Nigerians being killed around the country.

Figure IV, *The Victims of Political Assassination (Ewawo-the Awaiting Trial Persons)*:

The work portrays Atiku's visual art language on human beings being detained in prison custody indefinitely without their cases being heard in court. These people faced various untold inhuman and degrading conditions due to the destructive nature of criminal holding charges in the Nigerian justice administrative system. *The Awaiting trial persons* is sculptural forms conceptualized the devastating conditions they found themselves. The work consists of 61 Marquette-sizes of male figures in a large cage (in form of chicken cage) symbolizing bondage. Each piece portrays a different story; which amongst others: Pains, Hope, Self-Sympathy, Hash Reality and so on. Atiku says unless we have value for human life, before national transformation can emerge thereby, leading to national development and growth.



Figure IV, "Ewawo-The Awaiting Trial Persons", Atiku Jelili, 2006

Figure V, *White or Red*: The work is a live installation/performance staged at United Nations Information Centre, Ikoyi, Lagos, to mark the 2008 International Day for Peace. The United Nations since its inception in 1945 has been deeply concerned about making our world a peaceful place which Africa especially Nigeria seems not to see that way. The exhibition was titled *Art for Peace* - time for renewal of attitude. Atiku sees Nigeria as a country that is yearning for peace. He sees the absence of peace in this country and citizens are not helping matters. Instead, we are compounding it by dragging our national development processes backward through all forms of human made ills. As such, unless, we imbibe the spirit of peace right from our hearts, if not, we will only be making a mere statement. In this view, Atiku picked up this challenged that we are facing by depicting peace art performance for a second thought especially the insurgency. According to Atiku (2006), the sources of conflict are pervasive and deep. As such, for this country to develop, it requires our utmost joint efforts to enhance respect for humanity, to promote sustainable economic and social development for prosperity, to alleviate distress, to curtail the existence and use of massively destructive weapons on ourselves. The installation work lies quiet calm. The whole body wrapped together in red colour. The legs close to each other to suggest dead body. The whole body probably tied together to suggest bloodshed that has overwhelmed the surrounding environment littered all around in Nigeria. The figure standing in white colour suggests peace which we need to embrace all the time and if we can. Nigeria can be a place for us to cherish and be proud off.



Figure V, "White or Red", Atiku Jelili, 2014, Texas, USA

Atiku also explores series of enactments to curtail the excessive destructive and violent nature of human beings through the recent years. The high explosive atomic bomb was detonated at Hiroshima and Nagasaki in 1945 is an example.

Add to the above performances, Atiku has also incorporated collaborative art performance where two of them engaged in the art performance. This is against most of his previous performances that were done solo at national and international spaces. This work titled *How not to Dance Tchaikovsky Symphony, In the Red* performance is a series performed in Taiwan, London on 31st July, 2012. He has also had other international artistic collaborations performances such as the Yorkshire (artist, Scarborough, York and Cambria between 22nd July-8th August, 2012) *Art and Harmony* which include workshops, live artistic research, talks and actions, his co-collaborator is Braham from Yorkshire art and himself, Egungun Alabala Mandela (Oginrinringinrin I), presented at University of Texas at Austin, USA on Friday, April, 11th, 2014.



Figure VI, "Ologbere (Oginrinringinrin I)", presented at University of Texas at Austin, USA, on Friday April 11, 2014. Photo by Chelsea Coon

Figure VI is performance. The artist drew his inspiration from the mass destructive weapon which is as a result of the modern science and technology. The 20th Century which saw the revolutionary breakthroughs in many fields of science and technology have advanced in nuclear science. The

furtherance in the advancement and proliferation of nuclear weapons has heightened the fear of future catastrophes like the ones in Hiroshima and Nagasaki. The five nuclear weapons states (United States, Russia (former Soviet Union), United Kingdom, France and China), are the only countries allowed to have nuclear weapons according to the Non- Proliferation Treaty (NPT) of 1970. This nuclear weapons have become biggest threat to world peace especially in Africa and Nigeria in particular. Statistically, the world has combined the stockpile of nuclear warheads. As of 2013 was put to more than 23,000 (Atiku, 2014). This can be seen thus, United States of America - 7,700, Russia/The Soviet Union - 8,500, United Kingdom – 225, France – 300 and China-250. Many security experts believe that nuclear weapons are the greatest challenge in the world; hence, the worries about the vulnerability of the vast and varied arsenal of the nuclear possession and its proliferation. It has been argued that rogue states are working to build or acquire nuclear weapons. Terrorist networks are looking for opportunities to acquire these and other weapons of mass destruction. The world's huge stockpiles of nuclear weapons, a remnant of the Cold War, increase the risk of theft, proliferation, and even intentional use. Some believe that they are simply too dangerous and that countries should agree to give them up. Others believe that, they are essential for our defense. Some also worry that it is simply a matter of time before one is used against the United States. Obama in Atiku (2014) declared in Prague that one nuclear weapon exploded in one city - be it New York or Moscow, Islamabad or Mumbai, Tokyo or Tel Aviv, Paris or Prague - could kill hundreds of thousands of people. And no matter where it happens, there is no end to what the consequences might be for our global safety, our security, our society, our economy, to our ultimate survival. In 1981, Kenneth Waltz, asked a pertinent question that was based on the consequences of the spread of nuclear weapons in the world that, "What will the spread of nuclear weapons do to the world? He went further to ascertain that someday, the world will be populated by ten or twelve or eighteen nuclear weapon states (hereafter referred to as nuclear states). What the further spread of nuclear weapons will do to the world is therefore a compelling question. Most people believe that the world will become a more dangerous one as nuclear weapons spread across Africa. The chances that nuclear weapons will be fired in anger or accidentally exploded in a way that prompts a nuclear exchange are finite, though unknown. Those chances increase as the number of nuclear states increase. More is therefore worse. The above context directed the contents, objects, meanings and actions of the performance,

Ologbere is assembled and made use of the flags of the five nuclear weapons states (United States, Russia, United Kingdom, France and China) that have higher nuclear warheads; skeleton of a woman, milk, anchor-rope, and wooden-carriage. It involved a processional walk – where the performer pulled along the skeleton of a woman, which was laid on the wooden-carriage and dragged along in the streets with the aid of the anchorrope from Slussen /Södermalmstorg to Fylkingen Stockholm, Sweden. In the course of the walk, the performer occasionally fed the skeleton with milk.

The forgoing reveals that Atiku has confronted series of national issues through his performance art staged in several locations in Nigeria and other countries of the world without regular job. Hence, art as a tool should be encouraged as an effective instrument of social transformation (national development). The study also shows that, Atiku has employed and is still employing art performance as a tool for national transformation tour since his National Youth Service Corps days in 1998. Apart from Africa, he has gone round European countries such as America, France, and Spain. For over decade, he has been putting his art at the service of the concerns of our times; those issues that threaten our collective existence and the sustenance of our planned agitation for a sustainable development in Nigeria. The contents of these concerns range from the national transformation, psychological and emotional effects such as violence, killings, religious intolerance, freedom of expression bomb blast and other related issues of all forms dominate his artistic forms, a voice of love and painful reality.

Conclusion

Atiku's art performances, advocated in Nigeria will never be forgotten easily in our minds for his immense contributions for humanity. Atiku has been against so many things that were and are still going wrong through artistic and creative medium/weapon of struggle for the expansion of national transformation. Atiku is advocating that, if the attention of every Nigerian is not drawn to the board, we will be missing the right direction in this democracy particularly that we are targeting to be among the world economy of the world by year 202020 (to be among the first 20 countries of the world in economic development by the year 2020, a vision targeted to be attained-that is why it is called 202020). For that, the role of art in national transformation as presented by Atiku Jelili should be a lesson to Nigerians to see his art performance with a second look.

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