















## INSTITUTE OF AFRICAN STUDIES

University of Ibadan,  
Ibadan, Nigeria.

*This*

*Certificate of Participation*

*Is presented to*

*Femi Akande*

In appreciation of his participation in the  
activities marking the **50th Anniversary**  
of the Institute as an Exhibitor.

ARTISTS:

OHIOLEI OHIWEREI JIMOH IGHODALO FEMI AKANDE

30th August, 2012 - 5th November, 2012



DR. O. I. OGOSON  
Curator

PROF. ISAAC O. ALBERT  
Director

## EXHIBITION CERTIFICATE



This is to certify that

*Femi Akande*

has been selected to participate in



Look at the Lilies  
AW127972160



Colorium

2023  
Group Exhibition  
10-Apr-2023 to 10-May-2023  
[gallerium.art/colorium-2023](http://gallerium.art/colorium-2023)



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## Femi Akande

Printmaking, Sculpture



## When Grace Speaks

Sculpture  
W:9 H:14 in  
2022



AW127016160





## Artist Urges Use Of Visual Arts To Achieve Peace In Ukraine

By Gregory Austin Nwakunor

**N**IGERIAN-AMERICAN ceramic sculptor, Femi Olajire Akande, is one of the few visual artists of Nigeria extraction making waves in Houston, Texas, United States of America (USA).

To him, art can play a crucial role in promoting peace and reconciliation in the conflicts between Russia and Ukraine, Ethiopia, and Syria. This can be done in a number of ways: conflict resolution through art, develop art-based programmes to teach conflict resolution skills and promote peaceful communication.

Akande is advocating that visual arts should be applied to achieve the same purpose in the Ukraine-Russian crisis. "Artistic expressions of reconciliation would encourage and facilitate reconciliation by promoting forgiveness, understanding and mutual respect message. Peaceful imagery - display peaceful images and artwork in public spaces to promote a culture of peace would also suffice."

He said: "We can also adopt warriors to artists approach whereby we provide art training and resources to former combatants, helping them transition from warriors to artists. This is in addition to the use of art therapy for refugees through offering art therapy sessions to them and helping them process trauma in order to cope with displacement and emotional scars of war."

"Art education for peace is equally good. At this point, we can integrate peace education into art curricular by teaching children the value of peace and conflict resolution in these countries, as well as the organisation of concerts and music festivals that bring together artists from conflicting countries to promote unity and peace."

"We also have Art for social change which encourages artists to create works that address social and political issues, inspiring change and promoting peace, such as peace murals - create large-scale murals in public spaces, depicting messages of peace and unity and community mosaics that represent the diverse perspectives and experiences of these war-torn countries and community members thusly promoting unity and peace."

"Digital art for peace utilise digital art platforms to create and share art that promotes peace thereby reaching a global audience. Art has the power to inspire, heal, unite, promote peace and reconciliation in the conflicts between countries of the world by harnessing its potential such that we can work towards a more peaceful, harmonious and prosperous world."

Providing historical background to his art for peace building initiative, Akande said: "In recent times, my research focused on the visual serenity of peace, exploring the ways in which art and imagery can convey narratives on the dimensions of peace."

"I'm talking about peace in the context of artworks that promote a sense of balance and well-being,

physical, mental-inner calm and serenity, harmony and understanding, state of mental respect, cooperation between individual groups and communities; absence of conflict or violence - where there is no war and fighting; justice and equity - where everyone has equal rights and opportunity; and emotional well-being - where one feels content and fulfilled."

"Through my art advocacy, I aim to tap into the transformative power of art to inspire dialogue, foster empathy and a future where peace and social justice reign. My art explores the intersection of form and meaning, crafting functional educational and aesthetically striking

artworks were created when the war in

Ukraine was escalating with threat from Russia to use devastating nuclear weapons. The war that was supposedly to end in a few weeks is almost getting to two years.

"It is in my view that only peaceful resolutions could end the war rather than supplying armaments to kill and destroy children, women and the innocents. The aged are dying every day, destructions of properties is on the higher side, farmers could no longer farm, there seems to be shortage of food in the area," he lamented.

In *Arise Oh Compatriots III*, which he titles, *Ambassador of Peace*, he explains that the work "is metaphorically personified using squirrel symbolism as human representative of nations or world leaders to be led by America. The motion

squirrels along the glazed broken wood signify the response from the world leaders while the American flag at the apex of the glazed broken wood represent the supposed America to lead the rest of the world leaders as ambassadors to mitigate the conflict."

"Within this context of artistic symbolism, the Squirrels are conceptualise as ambassadors of peace who are on the move to broker peace between the warring countries. The installation art offers unique philosophy of personification of men on the move to mediate or dialogue in the warring zone. A squirrel was adopted because creatures are symbol of either good or evil in Ifa divination - Ese Ifa. Within the context of artistic creation, the Squirrels represent good ambassador assigned to broker peace between Ukraine and Russia."

"The painting *Arise Oh Compatriots IV*, whose message was delivered with the representation of squirrel imagery with inscription 'Peace Now', on the body, have at the background of the painting, visual translation in the texts atrocities and effects of the war - deaths, sufferings, horror, hunger and destruction of properties going on at the war zone."

"The background of the painting also embodies names and symbolic colours to identify the two warring countries - Russia and Ukraine. Though subtle, the painting could spur other individuals to actively participate in calling for mitigation in Ukraine-Russian conflict," he says in his artist's statement.

## Transformative Training Programme In Lagos Unveils Strategies For Community-Based Tourism Development

By Godwin Okondo

**T**HE Institute for Tourism Professionals of Nigeria, Lagos Chapter, recently spearheaded a transformative two-day training programme aimed at empowering tourism officers across local government areas in Lagos State. Themed 'Business Principles and Strategic Planning for Community Based Tourism', the training, held on May 15-16, 2024 at Public Service Staff Development Centre (PSSDC), in Magodo, Lagos, served as a beacon for industry professionals seeking to revitalize and harness the potential of community-based tourism. The programme, which was graced by prominent figures in the tourism sector, featured insightful discussions and presentations that shed light on the evolving landscape of tourism and the imperative of community engagement.

The lead paper 'Understanding Community-based Tourism: Definition, Characteristics, Principles and Examples of Community-based Tourism' was delivered by the CEO, Clymaxx Heritage Travels and Tours Limited and Vice Chairman II, Institute for Tourism Professionals of Nigeria, Lagos Chapter, Mrs. Gloria Abiodun. According to her, "Anyone who ventured into travel years ago would have to start from ticketing, but today some people do tours without doing ticketing and vice versa. Tourism is very wide. What made you accept the offer to be a tourism officer?"

"The pandemic affected the tourism industry, and after which some people left the industry. I was able to remain relevant because of my passion for tourism. That's one of the motivating factors for me. Ever since you took the position, have you been able to effectively play your role? What impact have you been able to make in your community?"

"We have tourism states like Akwa Ibom and Calabar, which are making impact, even with the little resources available. They are fortunate now because the governors are tourism-minded. They have realised that this is another way to generate income for their state without relying on the federal government. They've been able to revive Ibom Air. Landmark was pulled down recently by the Lagos state government. As soon as that happened, Akwa-Ibom State Government cashed in on that situation and struck a deal with Landmark. Landmark was operated by private organizations, while Lagos State Government is here. While Landmark was here, how many of you were able to see it as an opportunity for your local government to crack into it? As an officer, you need to go out and monitor places."

Abiodun further highlighted aspects of community-based tourism and how they can participate to feel its impact in terms of financial gains.

"Community-based tourism refers to the conventional tourism model focusing on profit-generation and visitor satisfaction," Abiodun said. "The community must see a potential in participation and what they stand to gain, and at the same time,

satisfying the tourists. For example, when the Eyo festival is on, there are a lot of things that need to be put in place, cultural rites that need to be respected. Some people see it as an opportunity to make money. It's a collaborative thing. If the people are hostile to the guests, guests wouldn't want to come for the festival next time."

"The purpose of Community-Based Tourism (CBT) is profit-generation for the businesses involved in the tourism industry, and visitor satisfaction. We have businesses like hotels, transportation, security, food vendors, restaurants, and some of these are privately owned. The members of these communities see this as an opportunity to boost their small scale businesses, and they would want it to be a regular thing, and they would look for ways around this. Some festivals, according to tradition, are held in a particular period of the year. So, plans should be made to involve the locals and impact their lives, and improve the culture, and also look for ways to invite foreigners to the festival. There are lots of factors to be considered before it can be implemented."

She also spoke on the responsibility of tourism officers in government, as enablers of community-based tourism, adding, "There should also be a balance when you talk about generating profit. Are you talking of generating profit for the community or the government? You represent the government, at the same time, make sure the people and culture you are representing are satisfied and give them a reason to participate again."

"CBT is a sustainable and equitable form of tourism that involves active participation and empowerment of local communities in the planning, development, management and distribution of benefits from tourism activities within their geographic area. Each local government has something peculiar to it. By interacting with the locals, you learn about the culture and foundation of the community and research on ways to revive what has been forgotten. As you get information from them, work on it, and pass them to the right authorities."

"To sustain tourism in your local government, you need to get the right information to know how to kick-start it, implement it, and be able to contain it. CBT plays a crucial role in sustainable tourism development for several reasons. Local communities can be empowered when they are involved in the decision-making process, allowing them to take ownership of tourism initiatives and providing opportunities for social and economic development. The locals will be the ones to tell you how to go about the festival, and what should or shouldn't be done. You have to respect their culture."

"Cultural heritages can be preserved. CBT prioritizes the preservation and promotion of local culture, as well conservation of national resources by environmental stewardship by encouraging sustainable use of natural resources and minimizing negative impact on the environment."





Title: working with women potters, dimension: variables,  
medium: clay, technique: open firing, blasting glazing, date: 2021