

THE PETALS OF LIGHT

A VISION OF REMEMBRANCE

FOR KEN SARO WIWA LIVING MEMORIAL

(This installation is a celebration of KEN Saro Wiwa's Life, eight ogoni leaders and all victims of Ogoni and Delta oil conflict in Nigeria)

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A. INTRODUCTION

It was a great pleasure to be selected to work on installation for the writer, campaigner, and freedom fighter Ken Saro Wiwa. My vision on the subject of oil conflict in Nigeria touches on different level of human emotions. Emotions of sadness, bitterness, anger and revulsion. It is totally unbelievable the arrogance, disrespectful of human dignity, and oppressive philosophy imposed on innocent people of Ogoni, Niger Delta.

The landscape of human tragedy unfolded before me as I journeyed deeper into the conflict of oil war and its devastation open the web of secret vocabulary understood only by the oil barons, the share holders of SHELL and CHEVRON and other oil companies, the government and oil importing countries. In some countries blessed with oil their government are imposed, stubborn government are overthrown, with the cooperation of the oil companies. For the reasons of control of power of greediness.

The attitude and principal approach of oil exploration in Nigeria and that of Europe is of double standard, In Aberdeen, Scotland oil exploration carry the ethics of decency and respect of environment and people- Because it is Europe, whereas the approach for Nigeria's oil exploration is genocide and racist in practice. The atmosphere is polluted, the land degraded, waters contaminated, trees poisoned, the flowers and all natural inhabitant destroy- The soil is useless for growing and maintaining the existence of the communities. This approach is parallel with the drug trading in Columbia, where land is seized from the farmers and people were left homeless and denied of existence. In Ogoni and Niger Delta the force of intimidation,

torture, raping, denigration of the mind, shooting and looting perpetuated by the security agency on the people fighting for life and dignified living devalue the ethics of modern civilisation. An unbalanced civilisation, a secret tools of keeping a divided world on its toes and a game pattern of imposing hardship philosophy on one part of the world with a ladder of continuous struggle for existence.

It lashes down
The ashes of human fire
It lashes down from human wind.
It covered the fields
It covered the powerless
It lashes down like flake.
Not nature's ashes; but manmade
Man manufactured
To keep the world in peace
-The earth cut in pieces.

How can peaceful approach confront the brutality of energy control is beyond my reasoning for the present events in the world reflect this fear. As seen in Iraqi, Afagastan, Cheyian, Sudan, Congo and others. It is a fact that when people are pushed against their existence-They will fight for survival, this is apparent in Ogoni and Niger Delta of Nigeria today. They are threatened, they are brutalised, they are disposes, and they are fighting war of survival for themselves and for future generation. This need not to be and the direction could be changed for better approach and peaceful application; obtainable depending on the attitude of Shell, Chevron and other oil companies, the state government, the federal government and pressure from the oil importing countries America, Japan, Britain and others. A better living environment could be established, with good housing, infra -structures like electricity, running water and small industries. A little fraction of the fund generated from oil could transform the area such as housing as seen in Libya. With the co-operation of committed citizens of the area and also engaging the frustrated jobless youths. Cottage industry establishment is another form of employment not only for the youths, but the displaced farmers, fishermen, women who have been robbed of their daily living. Another option is shares allocation from Shell, Chevron and other oil companies can be set for the people of the area through a development cooperation working for the people and the development of the area. This idea will benefit the people

I strongly believe that a strong interaction between all forces in existence in the area could build a foundation and establish an atmosphere of human tolerant and better cohesion. The present approach is unproductive and will only increase tension, devastation and inhibited anger, and destructive conclusion. As human spirit is stronger than bullet from the gun, a good example is all the secret wars in the world today.

The sacrifice of Ken Saro Wiwa, eight Ogoni leaders and thousands victims of the Nigerian conflict will not be in vain, if the landscape of Ogoni, Niger Delta could be return into haven of peace and tranquillity., human understanding, tolerant and justice.

Shell and other oil companies have the power and resources to achieve this, if only they have the will power to fulfil this positive intent. They can continue their exploration in the face of peace, but the opposite is more calamities, creating more violence in the world, creating more fighters of freedom of truth, more lost life, and atmosphere of fear and terror engulfing the world and its future.

History is in the making today as yesterday and will continue to rewrite itself, I hope for better and not in bloodshed and not in the path of darkness. Ken Saro Wiwa has laid his life for justice, truth and freedom, thousands have follow and several thousands will follow in the future unless humanity faces the dilemma of negative philosophy of power control. I am a little seed in a large pod, and I hope to follow in this path with my creativity and make this world a peaceful place for us all.

It can still shine in Ogoni
In the polluted fields of Delta
It can still shine.
If the oil companies can dance in truth,
If the government can dance in justice,
If the people can dance to build,
It can still shine! It can still shine!
With loosed chain,
With clean soil,
With fresh air,
With clean water and clear rain
It can still shine.
With shared profit, shared interest,
For oil barons, for the people,
For the government
It can still shine, shine from
The rays of clean sun,
From the light of clear moon,
It can still shine.

1. Researching and creating the petals of light installation for the above project has extended my artistic vision and deepened my understanding of the secret war of energy and its implications.

2. The tragic events in Ogoni and Delta area of Nigeria are the fundamental inspiration for this project. It is more than an artistic mission; it is a school of thought for me, as an artist and as human being and the journey towards this creative experience has enriched my life.

3. I have worked for many years as an artist, but this is the first time I have stepped beyond the walls of 'conventional sculpture'. I have been struggling for several years to retrace my journey into my African tradition of arts, which employs action and participation of the audience and which absorb other elements of creativity and elements of nature. In this project I have expanded into other areas of creativity, i.e. - mechanical and electrical engineering, water engineering, tiling, carpentry, sign

writing, metal etchings, ceramist, welding, photography and using products from the oil industry- **(my aim is to create an installation with kinetics approach using, water engineering, light, movement and active participation by the audience with the final piece. And I am combining a mix of media to generate the work... ceramic tiles, wood, resin and fibreglass, glass, bronze, water, sound and light.)**

. My work is symbolic and the hidden meaning behind the imagery needs little briefing for a deeper understanding of my artistic and poetic vocabulary. Ken Saro Wiwa, the eight Ogoni leaders and all the other victims of the conflict acquired vitality for me during my deeper search for appropriate imagery. As this process developed I learned to know Ken Saro Wiwa better than when we actually met on the several occasions that our creative paths drew us together.

. His vision, his thoughts and his total artistic commitment to society and to the predicament of oppressed people has empowered me to rethink my own creativity and its direction. His direct approach and linking of art of **expression with the politic of living** is a great inspiration and aspiration.

. The Petals of Light centres on a strong hand; a writer's hand, which holds a pen poised for creation and new beginnings. A small ridge surrounds the hand and bells are hanged around the hand to create the voices and echo of the writer. The pen holds petals of hope; the green leaves a reflection of polluted fields and environment in Ogoni and Delta area of Nigeria. below the ridge are round windows of coloured lights with photographs of Ken, eight Ogoni leaders, environmental photos. The sequence for the arrangement of light will be four reds-one blue- four yellow-to one green etc this is a symbol of Ogoni day 4th of January of each year.

. This imagery symbolises Ken Saro Wiwa; the power of his vision and the optimism his words gave to his followers. The hand creates a soft music, like the words of the poet, to remind people in our bustling and noisy capital city that there can be great strength in the gentlest things. It is a living pen as the words of Saro Wiwa live on to inspires and informs our lives and those of future generations.

. This central glass or clear resin hand is surrounded by eight raised hands in bronze; symbols for the eight deceased Ogoni leaders.

. The major hand appears to move as the eight bronze hands reach up from a polluted earth towards the hand of their leader. Red, yellow and blue lights beam from their palms to play on the coloured glass reflective surface of the major hand.

. Around the base of the sculpture is a floor steel raised platform tiled in red, yellow, green and black, (blood, light, vegetation and pollution). Some of these tiles will be printed with images of Ken Saro Wiwa, the eight Ogoni leaders, and victims of Ogoni and Delta conflict, images of the polluted environment and of the people of the affected areas.

The Ogoni and Delta area of Nigeria is water logged and I am exploring the use of water in this piece. Water is fundamental to life and particularly important in Africa's hot dry climate,

In the central reserve water will burble whilst in the outer channel it will flow, encircling the hands. And water will spurt as oil does from the pipes surrounding these channels.

The base of the piece has a floor area arranged on three levels as islands in a symbolic perspective of the Ogoni area. A strong white light will be reflecting on this floor to symbolise the light that has been spread to the rest of the world from Ogoni soil through their determined struggle with the hugely powerful multinational oil companies, and their economic contribution to the world and Nigeria.

14. There are pegs around the major hand for public participation. The public will participate by struggling to erect the plastic symbol on the hand — meaning that the struggle, the war, the suffering of the people continue in Ogoni land — an as yet uncompleted circle of life.

15. The hands are to be cast in bronze, water base in resin and fibre glass and the base for erection of eight hands to be in welded steel in four sections for easy transportation. And low maintenance. , pipes in resin and fibreglass and exterior of floor base will be finished in wood; oak strips. There will be four wooden carved seats placed around the installation for audience meditation and participation. Each of these seats symbolises a different aspect of the theme, (see details)

16. Also there will be a sign writing instructions inviting people to participate, (see details), and the switch to operate the moving hand and the lights, but the movement of water will be permanent, the water will be polluted by the action of the public but the replacing water will renew the polluted water.

17. **SYMBOLS AND MEANING:**

18. **THE FOUR SEATS:**

19. The first seat is "the seat of oppression". The seat expresses oppression of the Ogoni people through the imagery of oil pipes and trapped heads. It is a seat of oppression because of the negative side of oil exploration; its devastating impact on the environment, on the people's lives. It is a seat of profit and loss.

20. The second seat is a "Landscape of London". A copper channel divides the top of this seat. This is the River Thames dividing London into South and North.

22. The third seat is Ken Saro Wiwa's "Seat of Thoughts". Three major quotations by the writer are etched into copper plates screwed to the wooden seat. (See details). The thoughts are symbols of hope and revival of public consciousness.

23. The fourth seat is "The wind of two forces". This shows symbolic imagery representing the two major gangs of the bunkering game —. The two main shapes stand for the two groups and their subordinate groups. In the centre is a ball with a hole in the middle, like a bead — a symbol for people being juggled like balls. This is a dark hole at the heart of a society.

24. THE WATER (outside channel)

The moving water in the outer channel represents waves and flowing oil. The waves of water move, pouring oil onto empty seas. The waves move against the wind. The water is the symbol of oil that moves ceaselessly forced by power of distance forces. It moves.

25. THE CENTRAL WATER

The central reserve water bubbles like oil bubbling to the surface. It bubbles wealth into the pockets of oil barons, it bubbles bribes into the pockets of uniformed men, it bubbles the bank of the chiefs and rulers, it bubbles anguish to the defenceless people. The oily water bubbles to the sound of silence.

THE MOVING HAND

The hand move around as the world moves around,
The effect of oil moves around,
For Ogoni people their pain moves around.
People of Ogoni scattered across s the globe,
Their anguish moves around,
The powerless, the defenceless people moves around
Around like hand of pen, the nibble of hope,
It moves with singing notes of bells,
It moves with the sound that the world refused to hear,
The hand moves around.

The hand moves the people along;
It moves with their courage and determination,
The moving hand send the waves of awareness about the
The tragedy in Ogoni across the world.

27 THE MAJOR HAND

The hand of the warriors rotates to seek for justice and expose the hymns of truth. It rotate with hope, with the sound of the bells echoing to distance places, distance land, who are enjoying the fruits of birds that fail to sing, the animal that failed to roar, the fish that failed to splash and the people that failed to sing. As the hand rotate the sound will register in the mind of the young, and the old people of London about the suffering people in sea of oil.

THE LIGHT;

The sacrifice by Ken Saro- Wiwa, eight Ogoni leaders and the victims of the conflict in Ogoni and Delta area of Nigeria is a symbol of light, light that changes our perspective about life. The yellow, red, blue and white light is the light of the diseased from oil war, and as its shine it reflects into our own light. Their light is a light of hope for the oppressed people in Africa and the world at large. The light is a symbol of purity and reflection to the future.

The arrangement of the eight hands is on different level and different sizes this is illustrating the landscape of in-equality in Ogoniland. The people are poor, the chiefs, the politicians and the gang leaders are rich. The city is buoyant and the surrounding villages lack enduring living facilitates like electricity, running water and sewage system.-an unbalance landscape.

GIFT OF NATURE;

Nature gave it free, the oil that flows,
But they extract it free to serve the masters
They take it free to suppress the innocent,
Nature gave it free to sustain the living,
Not as a gun to kill,
Not as a tool of destruction,
But as a tool to change my world
And the world of those that sit on oil.
Then it is free without death
Without sorrow
Then it is truly free.

To create is the ego of an artist
Fighting for justice is music of the spirit,
To laid life for a course of justice
Is the almost sacrifice.
Saro Wiwa did this for his people,
For the poor and the classless people of Nigeria
For the oppressed of the world.

In the face of fire
In the chamber of torture
He gave everything to gain the truth
To gain justice for his people
He gave everything.

His pen went asleep
His song fades to resurface
It resurfaces to life to carry the petals
Petals of hope to the oppressed.

DANCE OF PAIN

They keep on dancing the oil barons
They keep on dancing the traders of oil

In their suburban palaces of England
In their Texas ranches
In their Monaco apartment
They keep on dancing on oil profit,
On blood money
They keep on dancing. The dance of joy.

But in Ogoni the dance is of pain
Pain registered on all faces,
Faces of the old, the young
Of children, of women.
Sheltering under gas flaring
Feet covered in oil spillage
Farms cemented in smoke
Blow out night and day
Heavens reflect the pain
But the Ogoni's are compel to pain,
To agony and suffering.
The Ogoni's keep on dancing
The dance of pain.

Shell, Chevron keeps on dancing
Dancing to count the dollars
Dancing for the share holders
They keep on dancing
The security forces with their canes,
The army with their guns,
The rulers with their power,
They keep on dancing
Dancing to denied the right to good life,
And decent living
Dancing to imprison them in denigrating poverty,
To silence their song of freedom
To suppress their anger in protest.
They refused them singing
The Ogoni's, the Ijaws.
Singing of their sorrows
Singing of their expectations
Singing for hope in time
And time to hope
They refuse them existence the water people
They keep them dancing in pain...

Yet they keep on dancing in joy,
Those master's of time
Shell, Chevron keeps on dancing
Counting shares, giving shares
Sharing shares in the palace of plenty-
Inheritance war on distance pain

They keep on dancing
From father to sons
From mother to daughters
Dancing on gold of time
They keep on dancing, the dance of joy.

DIMENSION;

a. The major hand is to be cast in either glass or clear resin or bronze. If it is cast in bronze several colourful glass windows will be created to reflect light from within. **IF** resin is used however, there will be coloured windows around the wrist of the hand. Above the window there will be ridges with holes with attachment of ringing metal bells, creating sound as the hand move around. This will be 4ft high if in bronze standing on wooden base 2ft. pen with petals 6ft.if glass 4ft, on wooden stand 2ft. but if clear resin it will 5FT. 6INS hand.

b. The eight hands to be cast in bronze, the four hands on the external channel will be 3ft 6ins; the four hands on the internal islands will be 3ft. The hands will differ by the design differentiation around the wrist. .

c. The pen is in bronze and the leaves in bronze sheet, to be painted as in maquet.

d. The water basin is to be cast in resin fibre glass. length17 ft. width 12 ft and 14 inches deep... faced externally with oak strip wood. On mobile site, the base is on the floor but on the permanent site it will be buried in the ground with six inches above ground, to be panelled in oak. Resin is very light for transportation.

e. The fountain base with the island- the base for the eight bronze hands will be in steel, to be welded, and to be design in four pieces, and to be bolt together, . See technical drawing. Around the base there will be oil pipes cast in resin, with water oozing out from one end and drainage at the other end, water will also be oozing out of the central channel, see drawing. White light will reflect from the water, projecting upwards, the steel base will be bolted to the resin water base. And the electric casing will be erected under the steel base, free from touching the water floor.

f. The four seats to be carved in oak. Length 4ft.6inches-height-1ft.6inches and width- 14inches.

g. Pictured tiles will be placed temporarily during mobile movements, but on the permanent site the tiles will be glued into position.

h. Sign writing to invite audience participation and storage of plastic writing slate will be constructed near the installation, with switch to operate/control the moving hand and lights. And non permanent pen tied with metal strings will be provided for writing poems, thought or drawings to be erected on moving hand or placed in water.

I. The turn table will rest on the tunnel below the steel base, and the major hand bolted to it.

J The total installation is designed for easy dismantling and re-assembling.

PERMANENCE, DURABILITY AND MAINTENANCE

The choice of material for this installation is intended for permanence and durability

a. **FIBRE GLASS AND RESIN;**

Strong durability used for ship, boat, aeroplane, sport cars and space crafts industries. It is water proof and reliable materials used by sculptors i.e. - Henry Moore, need no maintenance

b. **BRONZE;**

Excellent durability, atmospherically friendly used for most statues in the world in the past and now. The most favourable materials for sculptors, and very effective aesthetically.

c. **STEEL;**

Very durable, used by great sculptors for several public commissions. Artists like Sir Anthony Caro, Philip King, Paul Mount, Papandoro carry out their works in steel. It is also sustainable in water.

d. **WOOD**

The use of oak in this installation is for its aesthetic, reliability. Oak is used in building industry in the history of Europe, for construction of exterior benches and other elements in stately homes and churches. The wood will be finished in polysterene and the painting of logo and flags in enamel.

E TILES

The printed tile of environment and portrait of people will be in ceramic chemical glaze and to be fired. To be printed by reputable company in Stoke-on-Trent.

F ELECTRICITY AND ENGINEERING

This will need occasional inspection of engineering oiling and electrical supervision.

g. Regrouping of the plastic to the storage space to be negotiated with the site owners. That is why I am strongly proposing internal permanent installation.

h. **CLEAR RESIN**

The durability of this material is excellent, used in place of glass,

Reduce cost as compared with glass, and safer from public liability. Strong and can withstand atmospheric condition with little discolouration. Less breakage.

I. BRASS

Just as durable as bronze, most text on public benches with inscription is made of brass. It is non rustic material and blend well with wood.

j. PAINT

The intended paint is enamel. Enamel is used in industries and in construction industries. the paint will be sealed with clear polyurethane varnish for further strength. and enhancement

NOTE; This installation is designed for low maintenance. the managerial aspect of the project is the only maintenance envisaged. And this is with the co-operation and arrangement with site owners....

INTERACTIVITY

The design concepts of the project are for public participation.

a. The movement of the major hand, the sound of water, and sound of ringing bells are intended for meditation of the mind.

b. The engagement of the public in writing, either poetry, thoughts, drawings or protest messages and erecting the plastic slate on the moving hands or water (for polluting the water) is a public interaction.

c. The reading of Ken Saro Wiwa's thoughts, the viewing of the environmental photographs and the portraits are another form of interaction. Touching the inner consciousness of the viewers, bringing them closer the suffering of distance community and also making the viewers the privilege of seeing themselves through other people mirror. This is a public gallery with political intonation.

d. The sitting on the sculptured seat is another form of public participation. Because the philosophy behind creation in Europe is (THE RULE OF DON'T TOUCH) I am breaking from this theory by creating a sculpture intended to be use, and feel.

SITES

1. EURO STATION, ST. PANCRASS, EUSTON ROAD

This is my choice of permanent site, because of the internationalism of the site. Tourist from Europe and the world will travel through the station expanding the

horizon of the protest and creating broader base. The struggle of Ogoni and Delta people will touch many minds and brings awareness that can resolve in permanent solution. There is a lot of space at the site which is still under construction and the British Railway could be approached if my proposal is successful.

2. NATIONAL THEATRE AND IBM HEADQUATERS WATERLOO

This is intended for mobile location, but because of the position of the site and its meaning in the life of Ken Saro Wiwa's contribution to theatre, I will also consider it as permanent site. It is also very close to Shell headquarters. This will be a continuous remembrance of the action closer to the source of policy creators. The area is used by different group of people, artistic audiences, tourist, and people of London. And it is near water a similar environment of Ogoni and Delta area.

3. BRENT CROSS SHOPPING CENTRE, NORTH LONDON

My two days of investigation of this site provided two good areas for the installation. It will be internal; the glass roofing provided a natural lighting from above. This is on the first floor, the surrounding colour is white, the floor area is crimson, two dark marble seat nearby could be moved. Green leaves descend from the above terrace. Already 24 strong lights beamed from the roof beams pointing to the floor area, this will contribute immensely to the lighting design of the project. Glass or resin will be adequate material for this site. It will enrich this already splendid simplified design.

Area- centre surrounded by Russell and Bromley and opposite Swarouski shop see drawing.

4. BRITISH LIBRARY, EUSTON ROAD

This is also a pleasant site. Already there are three sculptures in the front of the library and this installation will enhance it further. As this concept is different from what is already there. There is sitting sculpture by Pallossi, group of granite sculpture and two iron sculptures by Indian artist. This installation sited in front of conference centre will add great dimension to the vicinity. See drawing Ken Saro Wiwa is writer and activist, this will justify his immense contribution to literature. Perhaps the first African Writer to be honoured as such. The present sculpture there now are conventional art, this may add little action to the square.

5...SOUTHBANK NEAR THE LONDON EYE

This site is close to London eye, a tourist attraction and very close to Shell head office in London. There is small park facing the old town hall and near the Royal Festival Hall. The area is very well used by music lovers, light entertainment audience and tourist.

6. BRUNEL GALLERY, SOAS, LONDON UNIVERSITY

This site is very active with student and members of the public. Saro Wiwa a writer, activist deserves attention from these quarters because of his contribution to knowledge and his stand against the tools of oppression. It is a very safe area and will enhance the atmosphere.

By Emmanuel Taiwo Jegede 1-10-2005

COSTS OF MATERIALS

CONTENTS	COST
1. BRONZE CASTING (8 HANDS)	£8,000
2. RESIN CAST OF MAJOR HAND	£10,000
3. WATER BASIN (resin and fibre glass cast)	£1500
4. STEEL FLOORING	£2000
5. WATER ENGINEERING	£3000
6, ELECTRICAL	£1500
7. SIGN WRITING (for shell and chevron logo, Nigeria, Japan, U.S.A, Britain, flags and public invitation sign	£350. 00
8. TILES AND TILLERS	£800.00
9. WOOD	£1500. 00
10. CERAMIC PRINTING (30 Photos)	£600.00
11. POLYSTERENE, PLASTER AND OTHERS	£800
12. TIMBER FOR FACING AND CAPENTRY	£1000
13. 2 PEN CASTING IN BRONZE	£2200
14. brass plat (FOR Saro Wiwa's thoughts)	£200.00
15 BELLS	£50,00
16. GLASS WINDOWS AND ECTHING OF Ken Saro Wiwa and 8 Ogoni leaders. Shell and Chevron logo/ environment	£1250.00
17. PLASTIC FOR WRITING SLATE AND PENS	££150
Total	£35000. 00P

NOTES:
 FOR BRONZE CASTING OF MAJOR HAND WITH COLOURED GLASS WINDOWS - £9500
 FOR GLASS CASTING OF MAJOR HAND- £20, 000

By Emmanuel Jegede 7-10-2005