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ART AND THE UNCEREMONIOUS BIAFRAN CONFLICT

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Abstract

This study of Art and the Unceremonious Biafran Conflict in Nigeria covered so many governmental and societal defaults. The study comprises of the traumatic bustles and hustles between different political parties in Nigeria during independence and post-independence eras. The objectives were to: (i) determine how politics and political parties caused and accelerated the Biafran war (ii) describe how artists used their different art expressions to spread information in the urban, rural and international areas, (iii) find out the effectiveness of the artists art forms and expressions, and (iii) ascertain how art was used in the fight and protest against the government. The study instruments were: (i) The Independence/Biafran War books, journals, used to gather data, and (ii) the Biafran war online reviews. Findings showed that after Nigeria got its independence, it was an age dominated by political arrogance, which swallowed both good and bad people, eradicated peace, and brought instant nationwide distrust to millions. Most importantly, art was used for awareness, production, usage direction, protocol materials, and strategic display.

Keywords: Art, Biafran War, Politics, Leadership, Racial Conflict.

Introduction

The traumatic conflict in Nigeria began with the crisis that developed and divided within the Nigerian Action Group (AG), after the party's convention on January 22, 1962. This hazardous catastrophe arose, mainly due to growing personal rivalry between two leaders, Chief Akinola, the Premier of the Western Region, and Chief Awolowo, the Leader of the Opposition in the Federal Assembly. According to Meredith (2005) the crisis worsened when the Action Group disqualified Chief Akintola from the party as Premier on May 20, 1962. Alhaji Dauda Adegbenro became the new Premier of the region.

As stated by Onigegewura (2025) the National Council of Nigerian and the Cameroons (N.C.N.C) believed that the removal of Mr. Akintola was erroneous, and bluntly rejected the new Government of Chief Adegbenro. N.C.N.C called on the Governor of the region, at that time, Sir Adesuji Aderemi, to resign as he was embroiled in an internal crisis within the Action Group.

On 25 May, the same year, chaos broke out in the Western Parliament as they met to consider a motion of confidence in the new Prime Minister. Police intervened and used tear-gas to disperse the rioting lawmakers. A drawing by Akinola Lasekan *War for Leadership*, successfully captured the robed lawmakers seated on each other's heads and fighting with exceedingly huge spiked-clubs. Another cartoon *Poor Nigeria!* by Akinola Lasekan, published in the West African Pilot, also depicted Akintola and Awolowo as wrestlers, stampeding

innocent Nigerians. Onigegewura (2025) also stated that due to the continuous collusion and collapse of law and order, the Federal Parliament declared a state of emergency in the region and the Federal Minister of Health, Dr. Moses Majekodunmi was appointed Administrator of the region and was eventually replaced by Odeleye Fadahunsi.

As the state of emergency continued, the leaders of the Action Group were put on trial and convicted of treason and conspiracy. They were accused of plotting to overthrow the Government. According to Jakande (1966) the trial is considered the longest in Nigerian legal history and was presided over by Justice G.S. Sowemino from November 12, 1962 to June 1963. The trial of former leader of the opposition in the Nigerian Federal parliament along with other 28 members of his political party, the Action Group, on the charges of treasonable felony added in their conviction after eleven months. Awolowo, sentenced to ten years imprisonment on September 11, 1963, was granted a state pardon and released 1966. The 15-years sentence of Enahoro was commuted on appeal and reduced. This incident enabled Mr. Akintola to quickly establish a new party, the United Peoples Party (UPP), and consolidated his power in the Western region.

A new coalition of the N.C.N.C. and the UPP was formed, with Chief Akintola as Premier and Chief Remi Fani-Kayode as the Deputy. However, the situation worsened and many notable people expressed deep concern over the dominant problems. Poets/novelists such as Chinu Achebe, Wole Soyinka and Christopher Okigbo spoke of the imminent and looming danger. These novelists found the state of Nigeria at that time very disordered and envisioned a new Nigeria. As stated by Okafor (1974) Okigbo's nationalism is further manifested in 'Silences' which were inspired specifically by the Western Nigeria Crisis of 1962------Okigbo saw this act as the beginning of national tragedy. Also supported by Chinu and Wole and other Nigerian novelists wrote endlessly to avert the unforeseen dangers ahead, but their warnings fell on deaf ears. It may thus be said that the split of the Action Group in 1962 and the imprisonment of Awolowo sowed the evil seeds of insurrection, which increased during the 1965 Western Nigerian elections.

According to Morris (1970) the 1964 Federal elections and the 1965 elections in Western Nigeria were also influences of the war. To ensure that government elections were free from the evils of the past such as harassment, corruption and partial competition, all regional leaders met with the Prime Minister of Nigeria on 4 October 1964, to resolve and choose a better way for Nigeria. On October 22, 1964, leaders of the major political parties, led by the Prime Minister, agreed to comply with the measures. Despite the political leaders' agreements, subsequent events revealed that a wave of brutality and disorder had spread across the country due to failure to adhere to a free and fair election.

The UPP/N.C.N.C, Western regional leadership, led by Akintola, later formed an alliance with the Nigerian People's Congress (N.P.C), forming the Nigerian National Alliance (N.N.A), and contested the Government elections in December 1964. The United Progressive Grand Alliance (UPGA) accused N.N.A of fraud. The United Progressive Grand Alliance is a joint venture between N.C.N.C and Action Group.

The direct cause of the coup of January 15, 1966 was the 1965 Western election disaster of 1965. The region's electoral delay which created issues that extend far beyond the region. As stated by Ojo (2017) the Federal Government was unresponsive to the unpleasant event in Western Nigeria and the misuse of power by Akintola government. Elections in Western Nigeria appeared to have sealed the fate of Nigeria's democratic movement. Law and order disappeared. Mass protests, riots and house-to-house robberies became the norm. Repeated calls for the government to intervene and end the terrible situation was unheeded. Instead, the government invited the Cabinet to a meeting in Lagos to discuss the Rhodesian crisis.

Kayode (2024) stated that the military coup began on January 15, 1966, led by Kaduna Nzeogwu. Many national leaders were killed, while those who survived assassination were removed from office. This revolt, was believed to have saved the country from its suffering and was celebrated all over the world. On January 17, 1966, the Federal Ministers of Transport, Bukar Dipcharima chaired a meeting with the Federal government officials and decided to officially transfer power to the Armed Forces. They handed over to Major General Aguyi Ironsi, who was the highest-ranking officer at the time. On May 24, the first trial by the unitary state began. Federal and regional Governments were replaced by 'States' and Nigeria became the 'Republic of Nigeria'.

On May 30, the first protest against Southerners, mostly Igbos, started in the North. The change of power in the army, led by non-Northerners, was blamed for causing frustration, anger and rebellion among some Northern officers in the military government. However, initially there was a strong belief that the first challenge was Igbo rule in Nigeria. Thus, another military coup took place on July 29, 1975.

General Ironsi, Lieutenant Colonel Fajuyi and several other Eastern Nigerian soldiers were brutally murdered. Lieutenant Colonel Gowon who was the coup leader became the Head of State; but Lieutenant Colonel Ojukwu did not accept. The unitary government prepared by General Ironsi was dismissed and Federal system was re-established. Conflicts broke out in the North and massive volcanic violence killed thousands of people, mostly from the East in the 1960s. The survivors fled eastward to their homes. Jorre (1976) said, the great exodus from the rest of the federation, began after the July coup and intensified after the September and October. The first brought back home the soldiers and the embittered elites, the second pulled in the artisans, the traders, technicians and labourers. The manslaughter became so common that almost every family in the East had their share of tribulation, which created a sea of over a million refugees in the East, in March 1967. Heerten (2014) stated that a British journalist living in Enugu in October 1966 described the exodus as follows: the scenes in the East are reminiscent of the concentration of exiles in Israel after the end of the war. The similarity is not strange. Refugees' personal experiences differ, but they all faced an absolute threat and violence against humanity.

According to Ojo (2017) various methods were followed to prevent the unfortunate situation. For example, the Ad-hoc conference held in Lagos Nigeria, September 1966 failed. The decisions of the conference of all Nigerian military leaders held in Aburi, Ghana, on 4 and 5 January 1967 were interpreted differently by the Government and Eastern officials in Nigeria.

One of the agreements which included the Nigerian constitutional system to be adopted did not solve the conflict in Northern Nigeria and the refugee crisis in the East. The Eastern Nigerian Government accused the Federal Government of not complying with Aburi's decision. There were lawsuits and counter-lawsuits.

Lieutenant Colonel Ojukwu stood his grounds, insisting on the implementation of Aburi's agreement. Obiora Ojukwu said that the Jingle of the East became: we solidly stand with Aburi's agreement. (personal communication, November 18, 2023). Noticing that the Government would not implement the Aburi Agreement, Jorre stated, if the Aburi agreements are not fully implemented by 31 March, I shall have no alternative but to feel free to take whatever means may be necessary to give effect in this region to those agreements. Devastated by the dire situation of the refugees, Ojukwu in April announced a tax credit to distribute all government taxes collected in the East for rehabilitation programme. The government considered this as a grave insult, and on the 4th of April, imposed heavy economic sanctions against Eastern Nigeria. This led to mass protests in the East demanding the separation of the Eastern Region from the Federation.

According to Ojo (2017) on May 26, the Chiefs and Elders of Eastern Nigeria met and authorized Ojukwu to declare Eastern Nigeria as a free and independent State under the name of the Republic of Biafra. The Nigeria Government responded by declaring a state of emergency on May 27 and ordering the establishment of 12 provinces to replace the existing four regions. The East opposed the Government's constitution and decided to break away on 30th of May, declaring the establishment of the Independent Republic of Biafra. The Easterners felt anew and relived, and their faces decorated with joy as they jubilated with various victorious songs, both old and young, women, children rushed to embrace the Biafran flag. (O. Ojukwu, personal communication, February 18, 2024).

On the 6th of July, 1967, the Government declared war on the country in order to preserve its political unity. All the major powers were involved. Britain and the Soviet Union supported Nigeria, definitely because of their selfish economic interests. France was sympathetic to the Biafrans but offered no support, while the United States, as usual, claimed a political and military non-involvement. Politically, five countries recognize Biafra: Tanzania, Zambia, Gabon, Ivory Coast and Haiti. However, the war, which cost the lives of millions of innocent people, lasted thirty hazardous months. This is partly due to the professional involvement of Biafran artists in various fields.

The Ministry of Information branch firstly operated in Enugu, the Biafra headquarter, headed by C. O. Masi. Top artists, Simon Okeke and Chuks Anyanwu who dominated the visual scene, headed by Fred Okechukwu. The Ministry of Information had twenty-three employees. When the war broke out, two graduates, O. Onwumere and B. O. Njelifa joined the movement. The organization had no other branches anywhere in the State. The jobs of the movement were strongly based on publicity when a crisis arises. These publicities included the design and production of brochures, maps, government charts, season cards, and other publications.

Frequently, the art director discussed with the team how to best serve the design. All the artists and designers were allowed to express their creative talents. Their goals were to get more intricate ideas. Finally, the best one is chosen. Sometimes ideas are taken from different works of one person and combined to suit the desired purpose. Some of this group of artists focused on rapid visualization, some specialized in pencil and sketch art, while others focused on finished products and installations of the final publications about the war.

After different ideas were created and the right subject was chosen, the work is given to one artist to develop either in small or large pieces. The work is then sent back to the jury for typical analyzation by the artistic director. After necessary critique, which may include some revisions, it is sent back to the studio for final processing. Then the finished product is sent to the printing department. There were two sets of printing; Off-set printing was handled by Henry Okwuosa and the silk-screen printing was processed by Amaram. After printing is finished, the prints are sent to the distribution centre and published. The publications about the war had a way of softening the brutal and aggressive approach of the war and created sympathetic avenue for the international community to supply aids and other necessary amenities for survival.

An integral part to note about the creation of art during the Biafra regime was the swiftness at which the works were executed. The artists contributed their inmost dedication in serving Biafra, this was because they eagerly wanted to see it geminate and bloom.

As the Biafra war escalated, there was an urgent need to broadcast information and publications in Biafra. The difficulty of the conflict was so high that each day hosted a different showdown. However, significant changes took place and birthed new organizations, like the Civil Defence, Medical Groups, Social Organizations and other organizations whose idea of fighting and winning the war were genuine. In this context, it was decided to separate the Propaganda Directorate from the Ministry of Information. (O. Ojukwu, personal communication, February 18, 2024). Similarly, other departments also consist of other departments that employed and used a lot of human resources, such as the Manpower Department, the Rehabilitation Departments, the Food Department, Fuel Department, Research Department, Production Department and Manufacture Department. All these departments had professional leaders and a group that had the right to plan and realize a goal of Biafra interest without issuing a long-term policy.

Obiora Ojukwu also claimed that with the establishment of the Propaganda Bureau, some responsibilities previously held by the Ministry of Information were transferred to it. Although, they were all independent and worked together occasionally, because they were all under the management of the Chief Information Officer, Ifegwu Eke. (personal communication, February 18, 2024).

In October 1967, the Propaganda Directorate was established in Enugu under the directorship of Uche Chukwumerije. Some of the best literary talents and intellects were found in the Ministry of Information. They were drawn from the universities, private sector and the civil service. The working group consists of more than fifty groups of experts, each involved in

various proposals. They were the Crime Squad; Press Committee, Domestic and international services (private and national newspapers), Radio Biafra and Voice of Biafra Broadcasting; etc. These groups worked honestly and tirelessly with each other while serving Biafra. For example, the outdoor team collected news for the Investigation Research Department. The Investigation Research Department then determined the nature of the news, reformulates the information into a report, and sends it to various departments of the Publicity Units for use.

Another important section of this board was the Audio-Visual section. This Section headed by A.U.J. Kamen, housed many designers and artists. These talented Biafra disciples were Bons Nwabiani, Obiora Udechukwu, Okechukwu Uchegbu and Paul Igboanugo. The Audio-Visual section also had other young artists who were self-taught or trained by popular artists such as Emma Okoro, John Nwosu and Odoemenan. These groups were galvanized by only two female artists, Ngozi Ejiogu and Chinwe Oraeki. (O. Ojukwu, personal communication, March 4, 2024). Both female artists later joined the Umuahia unit. Many professionals were employed in the Audio-Visual Department, including cartoonists, lithographers, painters and visualists. Some worked as printers, others as successful artists, and many worked as receptionists. The group was extremely fortunate to have many hands that worked exceptionally well. It was not surprising that many of them willingly joined the organization to facilitate their Biafran service work.

Unlike the Ministry of Information, the Audio-Visual Department dealt mainly with advertising. It included the design and production of posters, flyers, brochures, comics, book covers, maps, graphics, greeting cards, calendars and many other promotional products. Advertisements, cartoons and Biafra magazine were also created in this section. To ensure an effective feedback system, the board met frequently with the Director to discuss difficult issues or information. Debate was usually the examination of reports or news to develop the best way to counter the enemy's propaganda. An in-depth analysis of the message to be broadcasted is firstly been thoroughly checked. Once the plan is approved, each unit returned to submit its best bid for its section. The audio-visual department then prepared the drawings from the miniatures for installation.

Like the Ministry of Information, the draft goes through many revisions before being approved for printing and distribution. Usually, war jobs always needed quick response and attention because numerous works always came in at once. Due to the fact that most of the works were done by multiple dedicated artists, the designs were usually not signed or labelled with any trademarks. But the works which were designed by solo artists, who were highly self-inspired had names on them.

Between 1967 and 1968, the Propaganda Unit moved its headquarters from Enugu to Aba and then to Umuahia. During these movements, equipment of different kinds was left behind. In Umuahia, the artists planned with great ideas. Although, their profession and artistic ideology were different, but they had to work as one and combined skills harmoniously. Scarcity of materials slowed down their pace, but it also allowed the artists to be more creative and came up with the combination of printing ink and emulsion paint for screen printing. The back of

the empty boxes was used as paper and the artists applied the ancient cavemen method of using sharpened wooden stakes dipped in ink to scribble and draw.

Obiora Ojukwu unassumingly said that the innovations of the Biafran artists were successful because of their desire to win. Despite all the difficulties, their adventurous survival activities provided them a mixture of sorrow and joy which uplifted their spirits. During short breaks, regardless of age and status, they gathered together to drink locally made food and wine. (personal communication, March 4, 2024). Most importantly, The Biafra Audio-visual Unit allowed ideas to integrate, develop and it excelled, because everyone shared ideas, worked together, and they intelligently supported each other which helped them to quickly learn every aspect of production. With the defeat of Umuahia, the Department of Information merged with the Audio Visual at Orlu. Many of the studio equipment was again abandoned due to the chaos caused by Umuahia's sudden fall.

As the war continued to forcefully tear its torn of flesh from the Biafran soldiers and also the Nigerian Armed Forces, the Biafrans never relented on creating numerous art works that portrayed the Biafran soldiers as a Goliath that continually stampedes the Armed Forces 22 battalions of Gowon in the Nsukka area of the battle. These outstandingly talented artists used their art works to not only rebuke, but to also advise the Nigerian soldiers to lay down their weapons. Without doubt, their art works served as mirrors of motivation for the Biafran army and the general Biafran people. These artists were littered all over the country, therefore, it was difficult for the Nigerian Army to trace and capture the invincible creators who they believed were nobodies but artistic miscreants.

In the Biafran military base, many artists were responsible for illustrations and decoration. These duties included providing all the identification signs, signage on ammunitions, designs of logos, batches on Biafran soldier's uniforms, painting of staff quarters, and other activities. For example, Ebenezar Nwangwu was the artist designer in charge of 53 brigade, while a young poet known as Ajalli, assisted him. Okechukwu Uchegbu later served as Chief Decorator at the 15th Division Headquarters in Okigwe, while Ndu Onwukwe, and on the other hand was the artist and illustrator of the Biafran Armed Forces Newspaper Leopard at Umuahia Defence Headquarters. (O. Ojukwu, personal communication, March 4, 2024).

Although, there was plenty of work, but the artists in Production and Research Unit worked relentlessly hard to meet up. Umuahia and Okigwe had camouflage teams. The team consists of many decorators, logo inscribers, inscription writers who adorned heavy armour tanks such as Biafra locally made tanks and vehicles, and also built temporary refineries, oil fields and airports. These artists went through brimstone to provide all the necessary symbols and information for the locally made product and weapons. Some of the artists who worked in the Production and Research Unit were Sunday Onude, Obinnaya Nwagbara and Christopher Egornu.

'ALL HAIL BIAFRA!', was a prevalent slogan during the war, and it echoed in the voices of the Biafra people with strength and might. Despite the continuous killings of the Biafra people, they never stopped chanting 'ALL HAIL BIAFRA!' Biafran wartime media also faced

numerous challenges, but still remained effective. The Biafran struggle brought together leading exceptional journalists such as Herbert Unegbu of the West African Pilot, Nelson Ottah of Orum Magazine, Ochi Ogbugao of the Sunday Times and others.

The war situation also gave rise to many Biafra magazines, newspapers and brochures, including the Biafra Newsletter, Biafra Sun, Biafra Times, The Mirrow, The Daily Standard, The New Nation, The Daily Flash, The Leopard and The Jet. Undoubtedly, newspapers were the main medium to spread the cause of Biafra. However, as the heat of the war increased, most of the newspaper outlets disappeared, while few other that didn't want to give into defeat reduced the number of publications, making it appear mild but still brutal.

Due to the blockage by the Nigerian Armed Forces in the sensitive parts of the Biafra nations, press difficulties arose. There was shortage of newspaper, ink, photographic and printing materials. This did not stop the Biafra Press. The skilful and overly relentless business conscious Biafran men exemplified other ways of making sure that the death of Biafra Press never happened. Shortage of press staff created absence of social news activities of weddings, child dedications, parties and other non-war news, but these events continue to happen in Biafra land despite the war. As a result of the shortage of staff, it made the Biafran media to rely mostly on broadcasts, press releases and PR magazines. However, the information in the report were usually scanty without solid information.

Newspapers and radio stations were very good at covering the Nigeria-Biafra conflict. In addition to providing interesting news to the masses, newspapers also included morally uplifting columns. These honest motivational articles appeared regularly in most newspapers. The Daily Flash, for example, published the *Battle Ship* and *Bob Loko* columns. In *Battleship*, E.O. Ezebube amusingly encouraged Biafrans to fight for independence, while *Bob Loko* told the story of the heroism of Biafran soldiers, lavishly illustrated by Joe Maranzu. Biafra Sun also had a column and Chuks Anyanwu published cartoons that not only planted a restoring confidence in the hearts of the people, but also reinvigorated them to continue the uprising. Newspapers and other publications were the capacitors of the Biafran community. It continually instilled and propelled courage and determination needed for the people to survival and win the war.

In Biafra, artists used the insensitive threat of genocide as a means of publicity and communication. The Nigerian Federal Army thrived in Biafra. They were everywhere, booming every sensitive and suspicious area. According to Ottenberg, the bombing in the war was terrible, and paintings and poems were written about it. The controversial killings made Biafrans to publish brutal images for the international communities to be aware. Although, most of them did not care, but the world needed to be aware of the calamity that was rapidly swallowing up the Biafra land. The images by the artists portrayed headless bodies covered in blood and dirt, while their stamps, cartoons and posters boldly displayed INSANE MASSACRE!

As a result of this attack, Biafra parents decided to send their children to war and even pushed as far as also sending their daughters to help in any way possible, working for the Red Cross

or making other efforts. While rich Biafrans in Nigeria and those living in the diaspora contributed money and other supports for the Biafran cause. (O. Ojukwu, personal communication, April 8, 2024). All over Biafra land, everyone was shrunken by the 1966 massacre and the horrors of war.

Nigeria's blockade of Biafra was another resource for Biafra artists, like air strikes and total lockdowns had a terrible impact on the people and their morals. It left every family with hazardous effects, and they believed that the Nigerian Government's intention was to totally destroy and clear up anything that had to do with the Igbo race. This belief was confirmed when the Government stopped the rescue and relief flights from helping the increasingly starving Biafran people. Through broadcast, Biafran artists persuade their people to become self-dependent and manage any food or any resources available.

Highly emotional songs became a source of motivation for the Biafran people. These extensively emotional songs were produced by many of the country's music experts: Azubuike Ifionu, Sony Oti, Felix Nwuba, Nwokolobia Agu, Alphonsor Okosa, Sammy Ojukwu, etc. There were also actresses and actors who volunteered to go through cities and villages to motivate and support the people in any way possible. However, the importance of Biafra art is still reflected in research and production. Scientists and engineers also played great roles by creating lethal weapons like *Ogbunigwe*, commonly known as a large-scale destroyer. They built the weapons and designed the ammunition to fit their propose.

Chukwuemeka Ojukwu's portraits were widely used by Biafran artists. Ojukwu was a master at manipulating people's thoughts and emotions. Even if he deliberately deceived them, he often instilled trust in them. His life was known and believed to be inevitable and almost sacred, and his death meant the end of the war because it was not possible for others to continue from where he had stopped. Till date, Ojukwu's portraitures are constantly reproduced and illustrated in many books, newspapers and publications. His images and his occasional voice on the radio are still been played in many people's homes, serving as a source of inspiration, patience and polished with the hope that someday Biafra will wake from the dead.

Biafran artists strongly concentrated on using the hunger in Biafra, the blockade by the occupying army and the constant displacement of people from their homes to showcase a plea for their cause for restitution and revolution. Biafra people could no longer reside at a place and grow food. Those who had not evacuated also feared constant bombardment. The result was acute famine, during which Biafran artists lobbied for foreign recognition and aid. The Biafra artists also created highly emotive works with strong emotional expressions of starving Biafran children with punctuating stomach, disfigured body, fleshless legs and blurted red eyeballs. All these sorrowful expressions caught the eyes of the international community and made them aware. Although the works appeared gory but it uplifted the hearts of the suffering people and encouraged them not to give up, because they believed winning the war was a supreme necessity.

When the war broke out in 1966, Biafrans decided to avenge the deaths of their people killed in the North, considering that war was the only way to survive and regain the hope of a new nation, and also believed that the longer the situation lasted, the more sympathy will increase, but they lost the war. (O. Ojukwu, personal communication, April 8, 2024). A website, QuoteFancy (2024) quoted that Chinua Achebe conscientiously noted that at the end of the thirty-month war, Biafra was a vast smouldering rubble. The head count at the end-----was perhaps three million dead, which was approximately 20 percent of the entire population.

It is significant to briefly describe the role of some artists and designers in Biafra. There were many artists and designers in Biafra, but these few individuals are important to this article.

Chuks Anuanwa was born on January 3, 1932 in Oburo Umuahia. During the Biafran Crisis, Chuks served as Director of the Graphic Artists and Cartoonists Department at the Biafran Ministry of Information in Enugu before transferring to the Audio-Visual section. He is said to have produced the most numbers of emotive cartoons in Biafra and also in Nigerian.

Bons Nwabiani was born in 1942, in Ogunka, Imo State. After the fall of Enugu, he left his job where he worked with Rehabilitation Commission and went to Aba and became an assistant in the Audio-Visual Section. Like many other artists and designers, he created many inspiring comics.

Simon Okeke was born in Igbo-Uku in 1937. Simon Okeke is still celebrated by many as a true Biafran ambassador. Biafrans see him as a truthful man who made Biafran currency the art of trust at a time when everyone was struggling to survive.

Chukka Amaefuna is a native of Adazi Nunkwu, Anambra State. He was born in 1938 and enlisted in the Biafran Intelligence Service. He also worked at the Rising Sun Radio Archive Unit, Umuaka Orlu, and Documentation Department. Chukka was with Biafra Military Service but did not give up on his artistic career. He designed and produced several prints and stamps.

Obiora Udechukwu is from Agulu, Njikoka area, Anambra State, and was born in Onitsha in 1946. He was also a member of the Biafran Poets Group and wrote numerous poems during the war. He also produced numerous prints and paintings as he worked under Tony Kamen as an assistant visual artist in the Audio-Visual Department/Studio. In 1968, Obiora produced many Biafran garments that characterize Biafra, such as long tunics and unique trousers. This attire became popular abroad and were brought to France to raise awareness of Biafra.

Ogbonnaya Nwagbara was born in 1936 and during the war worked in the arts department of the Ministry of Culture with the assistance of Obiora Uchechukwu, who was also a member of the Oduike Artists Community.

Uche Okeke was born in 1933. He created uncountable prints based on the destabilised state of Nigeria. After making a television series, he worked on information visual documentaries with Kevin Echewo and Ndu Onwuwe. He helped organize meetings and conferences to

promote the Biafran revolution. And most importantly, he exhibited most of his prints, drawings and painting abroad, heavily publicizing the ingenuous crafts and arts of Biafra. This drew compassion and income for Biafra.

In conclusion, this article does not tell a full-blown story of the Biafra war, but inevitably shows the acute horror and the senselessness of the destruction caused by the war. Different kinds of art expressions spoke volumes about the conflict in Nigeria's Biafra region. Art itself positively contributed to the fight in the war. It motivated the Biafra people to be strong and move forward despite the robust difficulties. The Biafran artists did not isolate themselves from the harsh developments around them. They created an artistic survival community within any environment they found themselves, enduring painstakingly to see another day. They expressed their sustenance through posters, paintings, cartoons, speeches, poetry, music, drama and other forms of media art.

Biafran actors and poets wrote about many aspects of the war, the disaster, the refugees and the tragic bombing of the Biafran resistance. In fact, they brought many changes which brought sympathy for the Biafra's cause. Biafran art was not only beautifully disturbing, it was also peacefully disastrous to the viewers. Although the war was not won by the Biafrans, but their art revolutionary expressions gradually made a piercing point and transformed the corrupt Government, but never changed the totally insincere character of the Nigerian leaders.

It is prudent to say that the Biafran community found courage and survival through visual arts. Thus, Biafra art evolved into a religious protest against the Biafran War in Nigeria, teaching important lessons that's beneficiary and could be passed on to future generations. The main focus of the Biafran artists and scientists was experimentation and research, not imitation. Despite the lack and scarcity of materials, they remained flexible and highly creative. Additionally, the war lasted longer because Biafran artists, scientists, writers and visual artists spent all their energy and time breeding new ideas.

It is quite clear that many of the inventions produced during the war can't be reproduced by any other artist in the future. This is because, at that time, the creators had no choice but to implement their own unimaginable image into the imagery of their works, and brought it to life. Artists like Udechukwu, Igboanugo and Echerwo used imageries of refugees to sensitively present the war situation.

In terms of style, the works of Biafra artists cannot be considered as mere visual representations, or just objects of beautification, their works were highly symbolic in terms of both realism and abstraction, with the combination of traditional elements and modern culture which elaborates pain entangled with a quest for tribal immunity. Their works were real because they showed the life in which tragedy was created, without impulse but full of consciousness of art and revolution. Uche Okeke, Chika Amaefunah, Obiora Udechukwu, Chike Aniakor, Bone Echerwo, and others, created a new artistic direction for the Nsukka School of the University of Nigeria after the Biafra war. This created a change of art style that emboldened artistic consciousness, not only in appearance but also in art appreciation and art performance.

War time Biafran art was extremely effective and powerful, and still continues to tower onto this present generation. This brings up the questions:

a. Did the war bring any positive change to the Nigerian Government?
b. Has Nigeria healed from corrupt leaders?
c. Has the Biafrans forgotten the explosive tragedy and forgiven the Nigerian Government?
d. Will Nigeria ever heal from the continuous skinless rape of its common wealth?

The truth is, Nigerian will continue to reign as an abandoned treasure, and this is because the Nigerian leaders care more about their selfish interests than their country. They totally do not give a hoot if Nigeria crashes tomorrow. Their private jets are always ready to jet them and their families out of the country. Shame on them. Surely, prosperity would judge them here and in after-life. Tragedies of the war are solidly imprinted into the memories and hearts of the Biafrans, definitely, it would be difficult for them to forget the war and forgive Nigeria, because they are still been subjugated and they believe that they are been treated like minorities and slaves in their own country. Although, a huge number of the Biafrans have moved on, but still wearing the transparent emblem of someday they shall be free and their sufferings and sacrifices would be beneficiary for their future generations.

As long as Nigerian leaders continue to dance the song of the chameleon, Nigeria shall never heal or grow, it shall continuously move on auto-reverse till it hits the bedrock of explosion. According to Achebe (1985), he painfully noted that Nigeria is what it is because its leaders are not what they should be. Achebe also boldly stated that anybody who can say that corruption in Nigeria has not yet become alarming is either a fool, a crook or else does not live in the country.

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