

VISUAL EXPRESSION OF UNITY IN DIVERSITY IN NIGERIA

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DEDICATION

I dedicate this project to Almighty God.

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ABSTRACT

Nigeria's rich mix of ethnicities, religions, and cultures has sometimes led to division, tension, and instability, making national unity difficult to achieve. The main issue that have hindered this ideal of unity in diversity include: Ethnic tensions and conflicts, corrupt leadership, Regionalism, social and political instability. The study is aimed to promote harmony, mutual understanding, and cooperation among all groups, turning diversity into a strength for building a peaceful and united nation.

How my project was carried out: The project compels pieces that reflect Nigeria's cultural richness. These artworks portrayed various ethnic groups and traditions, symbols and motifs that represent unity across Nigeria's regions, aiming to highlight the beauty of unity through diversity. A documentary was developed to tell the stories behind the art, It included interviews and personal narratives that emphasized the importance of national unity and cultural understanding. The final stage featured public exhibitions and cultural events. These gatherings brought people together to enjoy performances, storytelling, and interactive activities that celebrated Nigeria's shared identity and promoted social harmony.

This project helped audiences better understand and appreciate the country's diverse ethnic backgrounds, The project revealed that visual art can effectively unite people by showcasing Nigeria's cultural richness. The initiative confirmed that creative expression especially through visual storytelling is a powerful tool for fostering unity in a diverse society. It demonstrated that celebrating cultural differences can build empathy and reduce social divisions. Introduce unity-in-diversity themes into school programs through art and civic education. Encourage partnerships between government, NGOs, and artists to expand similar projects.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Nigeria, often referred to as the “Giant of Africa,” is distinguished by its rich cultural, ethnic, and religious diversity, encompassing over 250 ethnic groups and more than 400 languages (Afolayan & Afolayan, 2022). This diversity, while a valuable asset, poses significant challenges to achieving national unity. The notion of “unity in diversity” has been a key focus in Nigeria’s socio-political narrative since the 1914 amalgamation, which unified diverse ethnic regions into one nation. However, issues such as ethnic conflicts, religious divisions, and regional inequalities have continually undermined national cohesion (Muazu et al., 2025). Visual arts, as a medium of cultural expression, have gained prominence as an effective tool for fostering unity by embracing Nigeria’s diverse heritage while promoting a collective national identity.

Visual arts in Nigeria, including painting, sculpture, textiles, and digital media, have consistently been a medium for conveying cultural values and societal ambitions (Okeke-Agulu, 2020). From historical Ife bronze sculptures to modern multimedia installations, Nigerian artists have utilized visual expressions to tell stories of unity amidst diversity. Public art initiatives, such as murals and cultural festivals, have been instrumental in fostering mutual understanding and

bridging ethnic gaps among Nigeria's diverse communities. This study investigates how visual arts function as a means to promote unity in Nigeria, emphasizing their contribution to nation-building and cultural integration.

1.2 Statement of the Problem

The visual expression of national identity Nigeria has historically been trapped between two inadequate approaches: official symbolism and localized ethnicity. On one hand, the state relies on formalized, top-down visual rhetoric (monuments, seals, currency) to impose an abstract sense of unity. On the other, artists often retreat into highly specific ethnic motifs (like Uli or Ona) to celebrate diversity in isolation. Consequently, the visual culture fails to articulate a dynamic, integrated, and authentically blended national identity

This critical failure to develop a synthesized visual language has severe national consequence, inadvertently contributing to cultural and political fragmentation. The vacuum left by weak, imposed unifying symbols is often filled by powerful visuals that reinforce regional divisions. There is a lack of rigorous, critical research that moves beyond mere documentation to systematically analyze the semiotics of visual integration- that is, how cultural elements are successfully blended. This study is essential to fill this gap, critically assess the shortcomings in current visual practice, and propose effective, integrated model for promoting genuine unity in Nigeria's diverse society.

This structural shortcoming in visual practice is a major concern for nation- building, as a lack of compelling, synthesized national visuals allows the public space to be dominated by images that intensify ethnic and religious boundaries. The problem is compounded by research that largely remains descriptive rather than critically analytical. We lack systematic studies that investigate the semiotic strategies that effectively reconcile diverse cultural elements into a cohesive national whole. This research is crucial to move the conversation forward by critically analyzing current visual failures and providing integrated models to strengthen the foundation of Nigerian identity.

1.3 Research Questions

1. How do Nigerian visual creators define and translate the principle of unity and diversity into their art?
2. What are the key visual symbols and motifs used in Nigerian art to signify national cohesion across ethnic and religious lines?
3. How has the visual interpretation of unity in diversity changed in Nigerian culture since the pre-independence era?
4. What will be the process of executing the project?

1.4 Aim and Objectives of the Study

The aim of this study is to produce a painting to depict Visual Expression of Unity in Diversity in Nigeria. The objectives of the Study are:

1. To examine how Nigerian visual creators define and translate the principle of Unity and Diversity into arts.
2. To determine the key visual symbols and motifs used in Nigeria arts to signify national coercion across ethnic and religious lines.
3. To find out how the visual interpretation of unity in diversity has changed in Nigerian culture since the pre-independence era.
4. To explore the process of executing the project.

1.5 Significance of the Study

This study holds importance for multiple reasons. Firstly, it adds to the limited research on how visual arts contribute to fostering unity within Nigeria's diverse society, shedding light on a frequently neglected aspect of nation-building (Olowu, 2024). Secondly, it offers valuable insights for policymakers, educators, and cultural institutions on utilizing visual arts to promote national cohesion. Thirdly, the study's findings will support artists by highlighting opportunities and challenges in employing art for social integration. Lastly, it aligns with Nigeria's

national policy on unity and cultural preservation, providing actionable recommendations to enhance cultural harmony (Afolayan & Afolayan, 2022).

1.6 Scope of the Study

These are the variables of interest to the researcher. The following features formed the scope of the study: To examine how Nigerian visual creators define and translate the principle of Unity and Diversity into arts; to determine the key visual symbols and motifs used in Nigeria arts to signify national coercion across ethnic and religious lines. The scope also include: to find out how the visual interpretation of unity in diversity has changed in Nigerian culture since the pre-independence era; to explore the process of executing the project.

1.7 Delimitation

The research is confined to artworks and initiatives from 2020 to 2025, with examples drawn from key cultural centers such as Lagos, Abuja, and Enugu. Although the study recognizes Nigeria's wider socio-political context, its primary emphasis is on the artistic aspects of unity in diversity.

1.8 Definition of Terms

Visual Arts: Visual Arts refer to Artistic creations, including painting, sculpture, textiles, and digital media, that communicate cultural, social, or political themes.

Unity in Diversity: The peaceful coexistence of varied ethnic, religious, and cultural groups within a unified national identity.

Cultural Integration: The process of promoting mutual respect and cooperation among diverse cultural groups to foster national unity.

Nation-Building: Initiatives aimed at cultivating a collective identity and shared purpose among diverse groups within a country.

CHAPTER TWO

LITERATURE REVIEW

This chapter is a review of literature on the topic: *Visual Expression of Unity in Diversity in Nigeria*. The review was carried out under the following headings;

- Theoretical Framework
- The Concept of Unity in Diversity in Nigeria
- Visual Art as a Tool for Promoting Unity in Diversity
- Challenges of Diversity
- Abstract
- Techniques in Painting
- Colour
- Composition
- Element of Art and Design
- Principle of Art and Design
- Colours in Contemporary Painting
- Contemporary Painting in Nigeria

2.1 Theoretical Framework

The Theoretical Framework of the project is grounded in the Concept of Unity in Diversity in Nigeria, a socio-cultural perspective that views embracing differences as a source of harmony and collective strength, rather than conflict. The frameworks are drawn from:

Multiculturalism and Social Cohesion Theory: This framework sees Nigeria's ethnic, linguistic, and religious diversity as a dynamic mosaic that, when expressed visually and narratively, fosters mutual understanding, empathy and peaceful coexistence. The project highlights "capturing the hearts and stories of Nigerians" to emphasize historical mutual acceptance among diverse groups.

Visual Semiotics and Cultural Representation: As a visual arts initiative, it uses visual semiotics (the study of signs and symbols in imagery) to embed cultural identities into a cohesive national portrait. Inspired by art's role in identity formation and nation-building, it transforms abstract diversity into tangible symbols that strengthen a unified Nigerian identity. The map-like structure represents territorial unity, while tribal elements emphasize inclusivity and pride in sub-national identities

2.2 The Concept of Unity in Diversity in Nigeria

Unity in diversity refers to the peaceful coexistence of various ethnic, religious, and cultural groups within a single nation. In Nigeria, a country with

over 250 ethnic groups and more than 400 languages, this concept is fundamental to its national identity. It reflects the ambition to promote solidarity amidst diversity, a vision shaped by Nigeria's post-colonial history. Adeleye et al. (2022) contend that while Nigeria's diversity is a strength, it also presents challenges to national integration due to historical ethnic conflicts and colonial legacies. They describe the 1914 amalgamation of Northern and Southern Nigeria by British authorities as a fragile union, often termed a "marriage of convenience" (Adeleye et al., 2022, p. 45). The commitment to unity in diversity is embedded in Nigeria's constitution, particularly in Chapter II, which promotes equitable representation and social justice.

2.3 Visual Arts as a Tool for Promoting Unity in Diversity

Visual arts have become a significant medium for fostering unity within Nigeria's diverse society. Eze,(2021) asserts that art surpasses linguistic and ethnic divides, allowing artists to convey shared values and aspirations. For instance, Eze,(2021) highlights public murals in Lagos that portray Nigeria's ethnic groups coexisting harmoniously, instilling a sense of collective pride. These artworks, often supported by government or community organizations, are designed to strengthen national unity (Eze, 2021). Art festivals and exhibitions also play a crucial role in promoting unity through creative expression. Afolayan

&Afolayan (2022) describe the annual Lagos Art Festival, which unites artists from various parts of Nigeria to showcase works celebrating the nation's cultural heritage.

2.4 Challenges in Diversity

Despite the potential of visual arts to promote unity, several obstacles hinder their effectiveness in Nigeria. Adeleye et al. (2022) note that ethnic biases in funding and patronage often restrict the representation of certain groups within the art community. They argue that government support tends to favor artists from dominant ethnic groups, sidelining minority perspectives and undermining the goal of unity (Adeleye et al., 2022). The commercialization of art also poses a challenge, as it can weaken its social impact. Olowu (2024) observes that some contemporary artists prioritize market demands over cultural representation, creating works tailored for international audiences rather than promoting local unity. This shift risks detaching art from its role in fostering national cohesion (Olowu, 2024). Moreover, political instability and insecurity in regions like Nigeria's Northeast impede artistic expression. Eze (2021) points out that ongoing conflicts disrupt cultural activities, limiting opportunities for artists to collaborate or showcase their work. Overcoming these challenges requires policies that

ensure equitable resource access and safe environments for artistic endeavors (Eze, 2021).

2.5 Abstract Art

This is a form of art that doesn't attempt to create an accurate visual representation of reality but instead uses a visual language of line, shapes and colours and form to express ideas, emotions, or spiritual concepts

2.6 Techniques in Painting

Painting techniques refer to the various methods and approaches artists employ to apply paint, manipulate elements like colour, texture, and form, and achieve desired visual outcomes. These techniques have developed over time and across cultures, including in Nigeria, where both traditional and modern practices showcase diverse influences. Below is an overview of major painting techniques, with connections to their use in Nigerian art where relevant,

Painting techniques vary widely depending on the medium, style, and desired effect. Here are some of the most common and influential techniques used in painting:

Glazing: Thin, transparent layers of paint applied over dried layers, Common in oil and acrylic painting, Which Creates depth and luminosity.

Impasto: Thick application of paint, usually oil or acrylic, Applied with brush or palette knife, which Creates texture; paint stands out from the surface.

Scumbling: Thin, opaque layer of lighter (or sometimes darker) paint dry-brushed over another which Creates a softer or hazy effect, Often used to depict atmosphere or aging.

Grisaille: A monochromatic (gray-scale) underpainting, Often used to plan values before adding colour.

Chiaroscuro: Strong contrasts between light and dark, which Emphasizes volume and three-dimensionality, Which was Mastered by Caravaggio and Rembrandt.

Alla Prima (Wet-on-Wet): Paint is applied directly and quickly while previous layers are still wet, Often used in oil and acrylic painting. Favored by impressionists.

Wet-on-Dry: Paint applied to dry paper, which Allows for more control and sharp edges.

Dry Brush: Very little paint on a dry brush, Used for texture and fine detail.

Lifting: Removing paint from the paper using a tissue, sponge, or brush

Collage: Integrating other materials (paper, fabric, etc.) into the painting, which Adds depth, symbolism, and texture.

Acrylic Pouring: Pouring fluid acrylic paint to create abstract, marbled effects, which Uses mediums to control flow and consistency.

Stencil and Masking: Using cutouts or tape to block areas from paint, Popular in street art and graphic styles.

Sfumato: Subtle gradation between tones and colours. No hard edges; famously used by Leonardo da Vinci.

Underpainting: An initial sketch or monochrome base layer, which Guides colour application and composition.

2.7 Colour

Colour is a core component in painting, employed to evoke emotions.

Essential attributes in colours are:

Hue: The specific colour name (e.g., red, blue, yellow), determined by its wavelength.

Saturation: The vibrancy or purity of a colour, ranging from intense to subdued. High saturation yields striking effects, while low saturation creates gentler tones.

Value: The brightness or darkness of a colour, adjusted by adding white (tint) or black (shade)

Colour Wheel: A circular chart arranging hues according to their relationships, encompassing primary (red, blue, yellow), secondary (orange, green, purple), and tertiary colours

Complementary Colours: Colours positioned opposite each other on the colour wheel (e.g., red and green, blue and orange).

Colour Theory: Encompasses the science and practice of colour, including how different colours interact, complement, and contrast with each other. By understanding these concepts, artists can use colour in a way that effectively communicates their ideas and evokes desired emotional responses in viewers.

Analogous Colours: These are colours that are adjacent to each other on the colour wheel, creating a harmonious and cohesive colour scheme when used together in a painting. For example, a combination of red and orange creates an analogous colour scheme.

Warm and Cool Colours: Warm colours like red, yellow, and orange are generally associated with warmth, energy, and excitement, while cool colours such as blue, green, and purple evoke feelings of tranquility, calmness, and distance.

Monochromatic Colour Scheme: A colour scheme that utilizes various shades, tints, and hues of a single colour.

A thorough understanding of these colour concepts is essential for artists to effectively convey ideas and emotions through their work.

2.8 Composition

Composition is an essential aspect of visual art that involves organizing elements within a piece to create a unified and cohesive whole. Key elements of composition include:

Line: Lines guide the viewer's eye and can create movement, structure, and delineation in the artwork.

Shape: The forms created by lines and colours that can be geometric or organic, contributing to the overall structure of the composition.

Texture: The quality of a surface that can be perceived by touch or sight, providing visual interest

Colour: Colour is a powerful tool that enables artists to manipulate the mood and atmosphere of their paintings, emphasize key elements, and create visual balance through the harmonious or contrasting arrangement of colours.

Space: in art refers to the physical area or volume that encompasses the main subject (positive space) and the surrounding background (negative space). Both positive and negative space can be used creatively to create depth, perspective, and balance within a composition.

2.9 Principles of Art

When creating a harmonious and compelling composition, artists consider the following principles:

Balance: The arrangement of visual elements in a manner that produces stability and equilibrium in the artwork, either symmetrically (evenly distributed) or asymmetrically (unevenly distributed but still harmonious).

Contrast: The placement of elements that are visually different, such as light and dark colours or smooth and rough textures, to create visual interest, draw attention, and accentuate certain aspects of the composition.

Emphasis: The use of compositional elements, such as colour, size, or placement, to create a focal point or area of interest within the artwork. This draws the viewer's attention and helps guide them through the composition.

Rhythm: Repetition of visual elements or patterns, such as colour, line, or shape, that create visual movement and flow within the composition, guiding the viewer's eye through the piece.

Unity: The overall harmony and coherence of the composition, where all elements work together to create a singular effect.

Variety: The inclusion of diverse elements, such as different colours, textures, and shapes, within the composition to add interest and complexity, without compromising the overall unity of the work.

Harmony: A balance of elements in the composition that creates a pleasing effect, often achieved through the use of complementary colours or repeating patterns.

Proportion: The relationship between the size and placement of elements in the composition that creates visual balance and harmony.

Scale: The relative size of elements within the composition, which can be used to create a sense of depth, contrast, or emphasis.

Composition plays a vital role in the creation of art as it affects how the various components are arranged and integrated, which in turn influences the effectiveness with which the artwork conveys its message or evokes emotions in viewers. A well-balanced, visually harmonious composition creates a powerful and engaging work of art that resonates with the audience.

2.10 Elements of Art

In painting, artists utilize several key elements to produce visual works, including:

Line: The foundational building block of a painting, a line is a mark made by a moving point that can be used to define shapes, suggest movement, and create different visual effects.

Shape: A 2D area within a painting, either geometric (regular, precise) or organic (free-flowing, natural). Shapes help create form, balance, and visual interest.

Form: A 3D object represented in a painting through techniques such as shading, giving depth and dimension to the artwork.

Colour: The combination of hue (dominant colour), saturation (intensity), and value (lightness or darkness), colour can be used to create a mood, focus attention, and balance a composition in painting.

Texture: The surface quality of an artwork, either actual (tactile) or implied (visual), that adds richness and interest to a painting. It can be smooth, rough, bumpy, or even have a pattern

Space: Space refers to the area around and between objects in a painting, including positive space (the primary subject of the painting) and negative space (the background or area around the subject).

Value: Value refers to the lightness or darkness of a colour in a painting. It is essential for creating contrast and depth, as well as for highlighting and shading within a painting.

Pattern: A pattern is a repeated design or motif in a painting. It can be used to create rhythm, movement, and interest in a painting and to balance out other elements in the composition.

Balance: Balance refers to the distribution of visual weight in a painting composition. This means that the elements within the painting are arranged in such a way that the painting feels balanced and harmonious.

Contrast: Contrast is the difference between elements in a painting, such as light and dark, big and small, smooth and rough. This difference creates visual interest and helps to guide the viewer's eye through the painting.

Emphasis: Emphasis is the area of the painting that draws the viewer's eye and is the focal point of the composition. It's usually achieved by using techniques such as contrast, size, and placement.

Movement: Movement is the path that the viewer's eye follows through the painting. It can be created using techniques like line, colour, shape, and texture.

Unity: Unity refers to the harmony and cohesion of elements in a painting composition. When all the elements work together, the painting feels complete and well-balanced. This is achieved by considering the placement of elements.

By combining these elements in a painting, artists are able to express their thoughts, feelings, and emotions while providing viewers with a means to analyze, understand, and appreciate the artwork. Each element serves a unique purpose in creating a cohesive and visually pleasing composition that tells a story and conveys a message.

2.11 Colours in Contemporary Painting

The role of colour in contemporary painting is as fundamental as it has been throughout history. colour is not just an aesthetic element but a potent

medium that artists use to convey mood, create harmony, and evoke emotions. While the use of colour varies depending on the artist and the art form, there are certain principles and theories that guide its application to ensure realism and accuracy in the depiction of light, shadows, and the environment. From the earliest cave paintings to modern digital art, the use of colour has evolved, but its importance remains constant.

Understanding how light affects colour is crucial in contemporary painting. Light can change the perceived hue, saturation, and value of a colour, creating shadows and highlights that bring depth and life to the artwork. The Munsell colour System and colour Theory are two frameworks used to understand and predict how colours will interact in a painting. For instance, the Munsell system helps artists categorize and understand the relationships between different hues, values, and chroma (saturation). Moreover, artists use colour harmony, temperature, and contrast to create visual balance in their paintings. While colour theory provides a useful framework for artists, some art schools and workshops may impose arbitrary rules that limit the artists' creativity and expression. These "rules" may be based on individual preferences or past experiences, but they can stifle experimentation and innovation.

For example, some teachers might warn against using the colour black, claiming it dulls an artwork, or against using untoned colours, saying it makes a

piece look lifeless. These views might come from good intentions, but they place unnecessary restrictions on an artist's use of colour. Every artist has their unique style and colour preferences. What works for one artist might not work for another. Therefore, it's crucial for artists to explore different colour combinations, experiment with hues, saturation, and values, and find their own voice in painting. Many well-known artists have challenged traditional colour rules and created groundbreaking masterpieces. For instance, Vincent van Gogh's vivid, emotionally expressive use of colour broke away from the naturalistic style that was popular in his time.

In contemporary painting, artists can explore a vast array of colour choices, from bold, saturated colours to muted, desaturated tones.

2.12 Contemporary Paintings in Nigeria

The discussion of contemporary painting in Nigeria cannot be complete without understanding its roots. The history of art in Nigeria dates back to the cave men and evolved with the emergence of kingdoms, where art was primarily reserved for royal palaces and dynasties. Workshops, apprenticeships, and eventually formal art schools began to emerge in the 1950s, marking the beginning of contemporary painting in Nigeria. Aina Onabolu played a significant role in this evolution, as he was the first Nigerian artist to receive formal training

abroad and subsequently return to Nigeria, introducing new techniques and ideas that shaped the country's artistic landscape.

The late 60s and early 70s marked a time of experimentation and change in the Nigerian art scene. This period saw the emergence of different art movements and schools of thought, such as the Zaria Art Society, which was founded by Uche Okeke, Yusuf Grillo, Demas Nwoko, and others. This group promoted the concept of Natural Synthesis, which advocated for the fusion of European and African techniques and subject matter. The end of the military regime in the 1980s brought about a renewed vigor and dynamism in the art scene.

Painting has undoubtedly evolved over time and continues to hold a prominent place in the contemporary Nigerian art scene. With the advent of various mediums beyond tempera, such as acrylic, oil, and digital media, the art form has become more versatile and expressive. Technology has revolutionized the way we interact with art, particularly in the context of exhibitions, which can now be hosted online, allowing artists to showcase their work and connect with audiences from all over the world. The rise of international art fairs, workshops, and residencies has also had a positive impact on contemporary painting in Nigeria. These platforms provide artists with opportunities to learn, collaborate, and showcase their work on a global scale, leading to increased visibility, exposure, and recognition.

Furthermore, the Nigerian art market has become more developed, with the emergence of galleries, auction houses, and art collectors, driving demand for Nigerian paintings and increasing their monetary value. These developments have created a vibrant and dynamic art scene in Nigeria, fostering a growing interest in contemporary painting both within and outside of the country.

CHAPTER THREE

METHODOLOGY

This chapter deals with the Design of the study; Population of the Study; Sample and Sampling Technique; Instrument for Data Collection; Description of the Materials; Procedure (Studio Production Process); Method of Visual Analysis

3.1 Design of the Study

The experimental or exploratory design method, as noted by Egonwa (2012), encompasses the testing out and problem-solving approaches. This method allows for experimentation and risk-taking, which is integral to the creative process. The practical design method, also referred to as the Creative or Expressive/Productive design, involves the hands-on production of artworks. The design of this therefore is exploratory.

3.2 Population of the Study

This study utilized a random selection of citizens as the population, ensuring that a diverse sample of individuals relevant to the project was included. This approach allowed for a broad range of perspectives and experiences to be considered, contributing to a more comprehensive understanding of the topic under investigation.

3.3 Sample and Sampling Techniques

The sample random sampling technique was employed to select the subjects for the study, which ensured that each individual had an equal chance of being selected. This technique promotes unbiased and representative results by removing any potential bias or favoritism in the selection process.

3.4 Instrument for Data Collection

To gather data for this study, multiple sources were consulted, including academic literature, historical records, and various electronic resources, such as the internet, online articles, and news reports. Furthermore, digital cameras were utilized to capture images and document various aspects of the research. These diverse sources of data helped the researcher obtain a comprehensive understanding of the topic, allowing for a rich and thorough analysis of the subject matter.

3.5 Description of Materials

The materials used in the painting process are as follows:

Stretcher Frame: A wooden frame that provides support for the canvas and allows it to be stretched and primed or just stretched, depending on the artist's preference.

Canvas: A durable woven fabric made of cotton or linen that serves as the painting surface.

Staple Gun and Staple Pins: A handheld device similar to a regular stapler that uses metal staples to attach the canvas to the stretcher frame.

DIY Primer: A mixture of paint and glue used to seal the holes in the canvas created during stretching and provide a smooth surface for the paint to adhere to.

Paintbrush: A tool made of hair-like bristles of varying sizes, shapes, and materials used to apply paint to the canvas.

Acrylic Paint: A fast-drying, water-soluble paint that consists of pigments suspended in acrylic polymer emulsion.

Palette Knife and Painting Knife: Tools with flat, blunt edges used for mixing paint on a palette and sometimes for painting directly on the canvas.

Palette: A flat surface, typically made of wood, plastic, or ceramic, used for mixing paint.

Rag: An old piece of cloth used to clean brushes, palette, and painting knives.

Container: A metal or plastic container typically shaped like a cup and used to hold solvents such as water, kerosene, or linseed oil.

These materials were carefully selected based on their suitability for the painting process, contributing to the production of high-quality artwork that effectively conveys the artist's vision and techniques.

3.6 Procedure (Studio Production Process)

This project was executed in seven stages, each designed to contribute to the production of a high-quality finished artwork:

Stage 1: Preparing a preliminary sketch that outlined the desired composition and provided a visual reference for the painting.

Stage 2: Constructing a 3ft by 4ft stretcher frame and stretching the canvas over it.

Stage 3: Priming the canvas with a mixture of top bond and emulsion paint to create a smooth, even surface for painting.

Stage 4: Transferring the composition sketch onto the primed canvas, serving as a guide for the painting process.

Stage 5: Painting the composition on the canvas, using various techniques and materials to bring the sketch to life in a vivid and realistic manner.

Stage 6: Detailing the painting to add the finishing touches and enhance its overall quality and visual appeal.

Stage 7: Finishing the painting by ensuring that the surface is properly sealed and protected, adding any final embellishments or touches as desired.

This seven-stage process was carefully planned and executed to ensure that the finished artwork met the artist's vision and standards.

3.7 Method of Visual Analysis

The project was analyzed and critiqued using a structured method that included the following evaluation criteria:

Project Title: The title of the artwork was reviewed for its clarity, relevance, and effectiveness in conveying the artist's intention.

Medium: The type of materials and techniques used to create the artwork were assessed for their suitability and quality.

Size: The dimensions of the artwork were evaluated in relation to the artist's intentions and the overall aesthetic of the piece.

Concept: The central idea or theme of the artwork was examined to determine its depth, originality, and coherence.

Draughtsmanship: The artist's ability to render forms, figures, and other elements with accuracy and precision was assessed.

Colour: The use and choice of colour in the artwork were evaluated for their appropriateness, harmony, and overall impact.

Style: The distinctive qualities of the artwork, such as its composition, brushwork, and overall aesthetic, were analyzed to determine how effectively they conveyed the artist's vision.

Technique: The specific methods, tools, and skills employed by the artist to create the artwork were evaluated for their effectiveness and craftsmanship.

Relevant Details: The inclusion of minute, yet significant details in the artwork was scrutinized to assess their relevance and contribution to the overall composition.

By considering these evaluation criteria, the success of the project was critically analyzed and discussed, providing valuable insights for future artistic endeavors.

CHAPTER FOUR

DETAILED DESCRIPTION OF THE STUDIO PRODUCTION PROCESS, ANALYSIS AND DISCUSSION OF RESULTS

This chapter deals with the detailed description of the studio production process, visual analysis and discussion of my project. Here are the pictures of the sketch, work and illustration. Works can be analyzed collectively or individually based on the objective, stages, procedure, features such as the size, technique, style medium, colour, material with brought out the successful approach of the art work.

Stage 1: Sketching: Here is the picture of the sketch which serves as the guideline to the painting.

Figure 1 Sketch of Composition

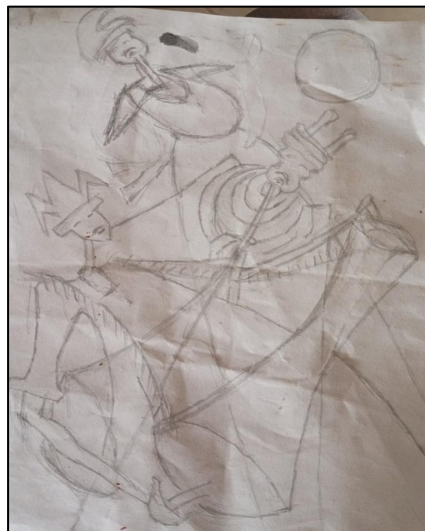


Photo: Researcher, 2025

Figure 1 following the composition of my sketch model, a composition was created for an efficient and neat arrangement of the figure before it was transferred to the canvas. The sketch serves as a tool to fix any potential anatomical mistakes and familiarize the artist with the motion of curves. Additionally, it facilitates the study of forms for the intended paintings execution, making it simpler than simply copying from a photograph.

Stage 2: Construction of Stretcher and Stretching of the 3ft by 4ft canvas

Figure 2: Construction of 3ft by 4ft stretcher is been constructed to have the canvas on as surface for the painting.



Photo: Grace Oyesode, 2025

Stage 3: Painting Ground Preparation Which Includes Sizing and Priming with a Mixture of Top Bond and Emulsion Paint

Figure 3: Priming of Canvas



Photo: Emmanuel Suberu, 2025

The painting base preparation is known as the painting ground which involves two steps; sizing and priming. Sizing is a mixture of top bond and water applied to seal the fabric's air pores, preventing excessive absorption during painting. The second step is priming, which involves applying a mixture of emulsion paint and adhesive diluted in water. Priming prepares the surface to accept colour or other substances.

Stage 4: Transferring the Pictorial Composition Sketch on the Canvas

Figure 4: Sketch on canvas; the pictorial sketch is been transfer on the canvas to fitly contain the canvas.



Photo: Ikhana Miracle, 2025

Stage 5: Painting the Pictorial Composition

Fig. 5 Painting by the Research.



Photo: Ikhana Miracle, 2025

The above figure shows the application of colour to fill the spaces for execution the painting.

Stage 6: Finishing

This is the final stage of the project as some detail and highlight are laid on painting to give a good vibrant finishing.

Figure 6, 7 and 8: showing the finished work in different segments



Photo: Daniel Seun, 2025

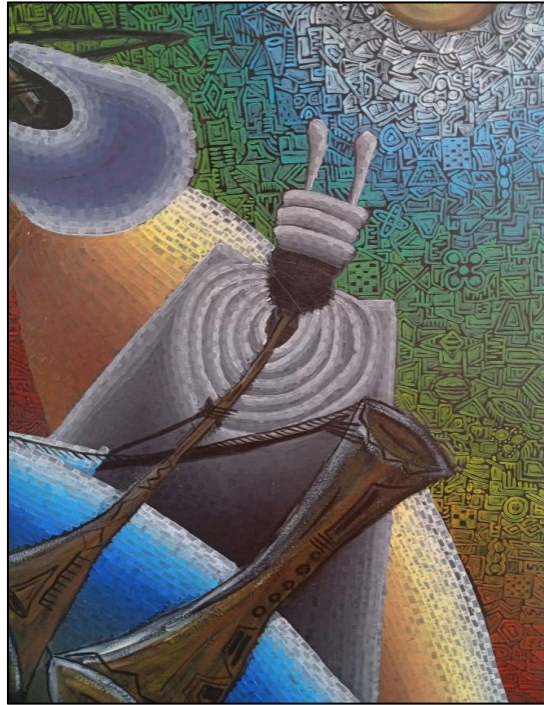


Photo: Daniel Seun, 2025

Discussion of the Special Project

A critique was carried out to evaluate the project:

Project Title: “Visual Expression of Unity in Diversity in Nigeria”

Medium: Acrylic on canvas

Size: 3ft by 4ft

Concept: The story behind this project is a powerful, depicting abstraction which illustrate visual representation of different culture

Draughtsmanship: Uses of brush, Acrylic in making the sketches on canvas that aided in the composition of the subject matter.

Colour: primary colour and Earth colour, where use to carry out the painting

Technique: The technique used in this painting was dry brush method and for the finishing I used a complementary colour for finishing.

Figure 9: The Complete Painting



Title: Visual Representation of Unity in Diversity in Nigeria

Artist: Oyesode Grace

Medium: Acylic

Dimension: 3ft by4ft

Photo: Daniel Seun

Year of Production: 2025

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter precisely deals with the summary and conclusion of the study which explores “The Visual Representation of Unity in Diversity in Nigerian.

5.1 Summary

The study examined the project “The Visual Representation of Unity in Diversity in Nigeria” which explored how visual art can be used to symbolize and communicate the coexistence of different ethnic, cultural, and religious groups within the Nigerian State. Through the use of visual elements such as symbolism, colour, composition, and traditional motifs, the project sought to portray the richness of Nigeria’s cultural heritage while emphasizing the importance of peaceful coexistence and national identity.

This project showed how visual art serves as a medium of cultural dialogue, reflecting collective memory, shared values, and aspirations for unity amidst diversity

5.2 Conclusion

The project shows that visual representation is a powerful tool for fostering awareness, appreciation and understanding of Nigeria’s multicultural

reality. By visually expressing the theme of “unity in diversity,” the project reveals how art can transcend linguistic and cultural barriers, acting as a unifying language. The study concludes that when art draws from cultural traditions while promoting inclusivity, it strengthens the sense of national identity and belonging. Ultimately, the project confirms that visual art is not only an aesthetic practice but also a social instrument that can encourage harmony, tolerance, and cohesion in a diverse society like Nigeria.

5.3 Recommendations

The following were the recommendations:

1. **Integration into Education:** Schools and universities should incorporate projects and artworks on unity in diversity into their curricula to build cultural awareness among students.
2. **Policy Support:** Cultural policy makers should recognize and support artists who create works promoting unity, inclusion, and peace.
3. **Public Art and Exhibitions:** Government and private institutions should sponsor exhibitions and murals that depict national unity through diversity, making such artworks accessible to the wider public.
4. **Community Engagement:** Artists should collaborate with communities to create participatory artworks that reflect local cultural diversity while promoting mutual respect

5. **Digital Platforms:** Leverage social media and digital art platforms to share visual narratives of unity in diversity, especially to engage younger audiences.
6. **Further Research:** Future studies could explore the impact of visual representation on conflict resolution, inter-ethnic relations, and national development

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