How to Document Art Works Collated From Field Works as Data Presentation in Biographical Analysis of Qualitative Research Methods: The Paintings of Tobenna Okwuosa in Reference

By

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Abstract

Experience has shown that making a detailed record of artifacts collated from fieldwork as data presentation in biographical analysis of qualitative research methods seem to be a difficult academic work for fine and applied arts students, particularly the art history post graduate students a reason for which a lot of them skip biographical studies as thesis. Axiomatically, an adequate biographical analysis of the works of an artist would have shown the works in their meaning, creative style, techniques, medium, philosophy, theme, and ideology of works. It would have also enhanced the quality and value of the works. This study focuses on how to document artworks gathered from field work as data presentation in biographical analysis of qualitative research methods. The specific objective of this study is to subject Okwuosa's creative paintings to critical analysis as to their forms and meanings. The aim of the study is to establish the iconographic features of Okwuosa's creative paintings with the view of providing the components of data presentation in biographical studies. The findings are based on biographical survey of qualitative research methods and research questions which tests the objective of the study. It adopts the historical survey technique which relies heavily on primary and secondary source of dada collection. The in-depth interview technique was equally utilized. It was established that Tobenna is of the fourth decade academic artists of the post Nigeria independence. He is a painter that combines the conventional painting principles and medium with iconographic images, and found objects in executing his paintings. His works are unique judging from the perspective of period, style, philosophy and theme of production. The works are many, and are found in both public and private collections in Nigeria and beyond. The spread of the works means that he has contributed meaningfully to the growth and development of art in Nigeria. Therefore his works are subjected to visual reading with emphasis on meaning, medium, creative styles, techniques, theme, and ideology of the works as

components of data presentation in biographical analysis of qualitative research methods.

Keywords: Documentation of Art Works, Field Works, Data Presentation, Biographical Analysis, Qualitative Research.

Introduction:

Making progress in providing detailed historic account of artworks collated form fieldwork as data presentation in biographical analysis of qualitative research methods is on the setback. Analyzing artworks in improper analytic techniques seem to have constituted the problem. The problem becomes more compounding when post graduate art history students cannot embark on studying the hardworking Nigerian artists particularly the intellectual Nigerian artists in their efforts towards the growth of art in Nigeria. The researcher therefore was motivated to write on this issue by the inability of a good number of Nigerian art scholars to document artworks gathered from fieldwork as data presentation in biographical studies. Documentation of field data as data presentation is a very significant aspect of study in biographical studies. It is described as the act of keeping an explicit record of information collated upon the study of a subject matter for further use. The creative paintings of Tobenna Okwuosa were used to show how works of art are subjected to visual reading. This enabled the researcher to achieve the aim of the study.

Qualitative analysis described as the combination of research principles using unstructured forms of data collection, verbal description and explanations rather than quantitative measurement and statistical analysis, was identified as the appropriate research technique for the subject of this research. It enabled the researcher to seek to understand the interpretations and reality in the changes of Tobenna's creative forms. This idea agrees with the opinion of Nieuwenhuis (2010) that qualitative data analysis is usually based on an interpretative philosophy that aims at examining meaningful and symbolic content of qualitative data.

This implies that every qualitative researcher is free to interpret a specific phenomenon in his own perception of the phenomenon in terms of documentation. In this study, the data gathered from the fieldwork were subjected to biographical, style, formal, contextual and iconological analysis in descriptive summaries and other related observations.

Biographical Analysis collects and analyses a person's whole life, or portion of a life through the in-depth and unstructured interview or sometimes reinforced by semi-structured interview or personal documents. It is a way of viewing social life in procedural terms,

rather than static terms. The information can come from "oral history, memoranda and other materials". Its aim is to produce rich descriptions of persons or "conceptualize structural types of action" which means to understand the action logics or how persons and structures are interlinked.

This method can be used to understand an individual's life within its social context (miller 2003, p.15). Okwuosa's art shows professionalism in individualistic expressions. The researcher therefore applies the biographical narrative approach which takes the idea of story to examine the creative issue of professionalism in the paintings.

Style analysis identifies factors that are consistent enough to be distinguishable and changeable enough to have a story. In art, forms which are the primary data for any study must be examined properly to ensure that certain characteristics of the forms are more or less stable as they appear in other product. It enables a researcher to characterize relationships among works of art made at the same time, or place, or by the same person or group. Writing the history of consistency and change of works of art depends on the availability of information outside the visual components of the work.

But with style analyses a credible historic account can be made with a small part of evidence of a whole. For instance, one signed and dated work may be enough to associate a type of production with a period of time in history, especially, the period important events or changes occurred. Style provides the most comprehensive structure for the history of art. In this study, Tobenna's works are consistent enough to be differentiated and unpredicted to have a story. So the researcher uses the style analysis to establish the chronology of his ideology of painting.

Formal analysis does not consider external influence in the works of artists for interpretation. It confines itself to the visual elements, or properties, or qualities such as colour, space, line, volume, mass, composition and other perceptual aspects within the work and the meanings that are derived from what confronts the senses. In this study, Tobenna's works contain elements of visual analysis for documentation. The researcher also used this method of documentation which provided insights into his creative ideology and established the chronology of his ideology of painting.

Contextual analysis sees works of art as generated from a particular aspect of need or condition of a person or events that must be clarified before it can be understood. It considers external influences in relationship to personal, social, or historical information that cannot be perceived by simply observing the work. Tobenna's works of art are consisting of tangible and intangible visual elements that need to be clarified. This method

of analysis therefore affords the researcher the opportunity to examine Tobenna's creative ideology, and substantiate his creative ideology that is based on restoration of universal peace, and reformation of ideas to solve human problems. And

Iconological analysis emphasizes identification, description classification and interpretation of forms, symbols and themes in visual arts. Erwin Panofsky (1892-1968) advocates that it is a viable approach to studying the content and meanings of art works that is primarily aimed at classifying and establishing dates including other necessary fundamental knowledge concerning artworks. In this study, Tobenna's works are objects of visual communication that needs to be interpreted to the public. The researcher therefore applies this theory to confront the issue of identifying Tobenna's forms, and meaning.

Conceptual Clarification

How to document as used in this study simply means documentation. Documentation as described in Webster's Dictionary is the preparation or supplying of documents, references, records, etc. Art-work is described in the same dictionary as illustrations, calligraphy, or other decorative elements accompanying printed text. How to document art-works therefore refers to the act of recording the works of an artist(s) for reference purposes.

Hornby (2010, 8th ed.) defines field-work as research or study that is done in the real world rather than in a library or laboratory. In this context, it is the visit of a researcher to an artist(s) to gather the needed information about a subject matter for further use. Elenwo (2019) views Data Presentation as the analysis of the data collected from field-work in descriptive summaries and other related observations.

Biographical Analysis refers to the act of providing the detailed and accurate account of a person's life activities in whole or part through a systematic procedure of documentation based on in-depth and unstructured interview or semi-structured interview and or personal documents. While qualitative research is a type of scientific research that provides solution to an activity of learning through conventional rules and techniques that agree with the evidence and findings of the study for further research, (Elenwo, 2019).

Theoretical Framework

This study is guided by two theories, psychoanalysis, and professionalism. The theory of psychoanalysis proposes that creativity wells up from unconscious drives, and that it is a by-product of primary processes. The theory also suggests to the future artist to disassociate with real objects and falls in love with the worlds as a whole (Samuel and Samuels, 1975, in Elenwo, 2019).

The theory of professionalism explains the relationship between professional groups, theoretical knowledge and the possibilities for practitioners to exclusively apply such knowledge within their professional practice (MacDonald, 1995, in Elenwo, 2019). The theory contains that paintings is a mode of creative expression, and the forms are numerous. It can be naturalistic and representational but loaded with narrative content, symbol, emotion and politics. The theory is more effective problem solving as it makes for more effective innovations, makes for financial rewards, and also makes for ethical conduct. These theories enabled the researcher to make psychological enquiry about Tobenna's creative works, and narrated the iconographic features of the available works as well as decided their meaning and documented them as data presentation in biographical analysis of qualitative research methods.

Data Presentation

This study uses Okwuosa's creative paintings to show how data presentation is formed in biographical analysis of qualitative research methods. Data analysis offers interpretations of the data collated from the research questions on field work and summaries of findings. Interpretation of works of art usually anchors on Martin Heidegger Hermeneutics' theory of interpretation which explains that: understanding is not an isolated act of cognition but part of human existence, and emerges from the assumptions and opinions generated by human concrete experiences in the world. Understanding therefore is rooted both in history and time and is always embedded in the observer' experience. (D'Alieva, 2005:123).

In this study, Okwuosa's works are interpreted based on observation of forms and their creative processes which agree with the ideas above. The analysis of data here privileges contextual and iconographical analyses, because they emphasize "form and meaning" based on the context that works of art are either made to satisfy certain needs or to reflect situations that must be clarified before it can be easily, fully, or partly understood. The study here focuses on meanings from Okwuosa's creative works which makes it sensible to skip the analysis of whole life or portion of a life of the artist, hence meanings from Okwuosa's creative works. However, eighty pieces of Okwuosa's creative paintings were examined and analyzed, plates 19-98 respectively.

Meanings from Okwuosa's Creative Works

The meanings that are accessible from Tobenna's creative paintings begin from the philosophical concepts that he evolved in his search for creative identity. This philosophical concept was explained in the visual readings of his paintings as thus;
Okwuosa explored through the popular technique of "ink and oil colour painting", and evolved his philosophy of Afrocentricism. He describes this philosophy as the

recognition of African cultural practices in opposition to western cultural influences. With the philosophy, he produced works that reflect indigenous motifs whose aim is the promotion of Nigerian arts that is African in inspiration, as shown in the work, "*A dancer (1997)"*executed in ink, and paper. This work (plate 19) is a representation of a lady dressed in Igbo ladies dancers' costumes. The costumes include a scarf, a necklace, earrings, bangles, and breast cub. There are specific symbols expressed in silhouette. Other designs and forms of social ornament from Igbo traditional cultural practices are contained in the work. The painting is monochromatic. Other paintings on indigenous motifs are found on plates 20 to 24.

On Plate 20 with the title, *"Igbo drummer (1997"),* executed in ink and watercolor on paper, shows an African drummer (Igbo) dressed in men's dancing costume. The costume includes a hat with a feather on it, a piece of wrapper around the neck, bead on the neck, shirt, and a piece of wrapper round the waist. The costume is reddish, and bluish. The painting is executed with warm pigments. Plate 21 with the title, *"Bountiful harvest (1997)"* executed in ink and watercolor on paper is a lady carrying a basket of fruits on her head. She is dressed in a half cut blouse and a wrapper on her waist. She has beads on her waist, anklets and bangles on her left hand. She holds a basket on her head with a left hand. Blue and red colours dominate in the painting. The work has bright background.

Again, plate 22 with the title, "*femininity (1997)"* executed in ink on paper, is an abstract representation of a woman. There are specific symbols expressed in silhouette. Other shapes and forms are involved in the painting to enrich the work. Among the symbols are breasts, calabash, belly, eggs, the waist, and two vertical lines in the form of a pillar on which the symbols are attached. Plate 23 has the title, "*double personality (1997)"* and executed in ink and watercolor on paper. It shows a mask, and a human face. The mask is shown in its frontal view, while the human face is in profile view and in silhouette. The mask face is v-shaped. The nose is long, eyes in triangular shape, and grooved, and mouth is naturalistically expressed. On the forehead is a dot in a circle. Other specific symbols, designs and forms are used to enrich the work. Plate 24 with the title, *"I dey see, I dey perceive, but I no fit talk (1999) oil on canvas,*"is an abstract image in their tonal contrast. The compositional technique is detailed to geometric lines and shapes, including a pictorial representation of an eye, heart, globe, and other specific symbols, and designs.

His mixed media scroll painting technique was evolved in the search for its creative identity. He describes it as a technique which he evolved in alternative to the high cost of a painter's canvases. These art works were produced in leatherette material. Works

produced in this material are quite portable. They can be rolled and re-rolled simultaneously. Using his media scroll painting technique, he produced works that reflect his educational experiences as shown in the work, *negative western influences* and the philosophy of Afrocentricism.

On plate 25 with the title *negative western influences (1999),* the painter seem to conceived of Afrocentricism as an interrogation of western negative influences on Africa, particularly Nigeria. He opts for creative irony and parody in dealing with this subject matter. In the painting is an anthropomorphic image probably a rendering of Europe as a creature of devastation that acts like a virus, destroying while profiting at the same time. The monster-like face seems to represent a creature of despoliation lacking human qualities yet displaced by a monster visage. The long neck may represent an economic pipe in which he drains Africa through economic manipulations. The neck is like a tunnel in which western material goods are transported to Africa, with profit made, and leaving behind negative influences that undermine the African image with no identity. The body of the creature is consists of planar abstractions, possibly represent the creature's dress.

On plate 28, we see a painting with the title, *this house is not for sale (1999)* and executed in acrylic, leatherette and wood media. The painting is dominated by a continuous empty space against which the painter paints traces of a broken brick wall, a broken window with miniature silhouettes of menacing figures. Around it a sketchy lizard seems to hold vigil. Boldly written on the painting is the inscription, "*this house is not for sales, beware of 419".*

Beyond this, the artist has also explored through his philosophy of Afrocentricism, works that reflect the symbols and designs and other forms of social ornament from the Igbo Mbari Architecture as shown in plates 29 to 38. Some of these works reflect moral leadership qualities acceptable by some priests as shown in plates 29 to 35. For example, plate 29 with the title, chastity (2000-2001), executed in oil on canvas, is a semi abstract representation of an African woman dressed in African attire. Her head is covered with a piece of wrapper. Her body is in "Booba" dress, and wrapper. Another piece of wrapper is on her shoulder. She is wearing bangles, earrings, and necklace. She holds a big bag with specific symbol designs on it. Other geometric forms and designs are used as the background. Blue, green and pink colors are the dominant colors in the painting. The artist also recognizes the social upheaval in Nigeria that has resulted in social balkanization. The artist is of the view that only women can provide the solution to this problem by guiding their children in the way of the Supreme Being as their earthly guide. He basis this on the simple argument that women possess special mental and

spiritual powers with which they handle things or problems that seem impossible to the men. For this reason, the artists sought out a way of restoring peace through spirituality In his paintings.

The result of this is that some of his works are based on his creative concepts of motherhood and femininity. He sees this as a good example of manifestation of his philosophy of Afrocentricism. Plates 39 to 47 provide visual models for understanding this creative theme. Plate 39 shows the sterilized composition of a mother curdling her baby and wearing Igbo body adornment items such as ivory bands and her hair dress ornamented with the penny currency. The title of work is *affection (2002), oil on canvas.*

Plate 40 with the title, *the women of honour*s the artist exploration of the theme of femininity. Here, the artist has drawn a lot from Igbo hair-styling, body painting, ankle ivory bands and body scarification. The frontal pose of the figure reinforces the artist subject matter in the symmetry of their composition. The same pictorial technique of sterilization is used in the painting with the title, *the virgin (2002) oil on canvas.* The dominant female figure of the painting is rendered in silhouette showing the pointed breast, her neck, hand and west ornament. A variation of this is found in plate 42 with the title *Edo, a great mother (2002), oil on canvas.* The painting consists of silhouette image abstractions at the background. Here, the artist exploits the effects of positive and negative spaces as a pictorial background. Against this is sterilized image of a mother. To the left and right are images possibly of her children as she holds some votaries in both hands. The use of silhouette as a narrative technique is obvious in this painting.

Again plate 43 has the title, *Olichalu Oku (madden masquerade)oil on canvas,* the painting is a linear representation of the Igbo maiden masquerade in her costumes which are abstracted as a linear representation, with pictorial lines, echoing and reechoing other pictorial lines. The rhythmic structure of the work shows the artist's good understanding of draftsmanship. In plate 44, varies the theme of femininity with the title, *mounds of life (2002).* Here, the artist uses abstract images in their tonal contrast at the foreground. From here, they recede into vertical panels at the background. The panels themselves are detailed to geometric designs with checkerboard designs. The same compositional technique is found in plate 45 with the title, *rhythm and dance (2002), oil on canvas*. In this painting, the artist exploits the geometric shapes in their repetitive rhythms while at the same time providing surface details with dotted and geometric designs.

The artist's philosophy of Afrocentricism remains a compelling motivation in the execution of works based on this philosophy. In plate 46 with the title, *my grandfather with his two wives (2005), oil on canvas.* This is a stylized composition showing a close-up

of three figures placed at the foreground of the picture plane. They are adorned in the Igbo traditional regalia. Their stylization has rendered them as adult dolls. The male figure is rendered in his titled regalia consisting of a cap, forehead markings, a necklace and hand bands to distinguish his rank and status. His wives to his left and right, adorned with stylish hair coiffure. Their eyes are stylized linear descriptions including their noses. Their necks are adorned with body markings, perhaps including body painting as a way of depicting their womanhood. This is a symmetric composition that introduces elements of spirituality in the three figures. Plate 47 has the title, "Three fertility deities" (2005), oil on canvas. Here the artist depicts their womanhood. This is a symmetric composition that introduces elements of spirituality in the three figures.

Plate 47 has the title, *three fertility deities (2005),* all in their silhouetted hair styles, body painting along their bellies, on one female figure and along the shoulders for the other female figures. The figure seems a little attenuated. Their frontal postures are iconic, which is why they are rendered as three fertility deities. All these works have metaphorical undertones, a fact that underscores again the artist's philosophy of Afrocentricism. Thus, from the above data, one can see that all the paintings touch on many aspects of African identity, including western negative influences. In his continued use of his mix media scroll painting technique, he produced works that reflect the intensification of his practice of Bhakti Yogi- *Spiritual Law, goodwill and justice for all men* as shown in the work, *discussion for four* and the philosophy of Afrocentricism.

On plate 48 with the title *discussion for four (2006),* executed in acrylic, leatherette, twine, and wood media, the artist exploits lines, shapes, and sewing as compositional elements. The painting consists of large and tiny dots, upward swirls, radiating lines, angles, and conflicting diagonals. In the painting, the use of silhouette as a narrative technique is also obvious. So also does other similar compositional techniques are found in plate 49-62. In plate 50, with the title, fragmented history, (2006-07) executed in the same media of acrylic, leatherette, twine, and wood, the painting depicts the coupling of fragmented specific symbols through stitching process.

On plate 63, we see a painting titled, *against all odds, (2006-2008),* and executed in acrylic, leatherette, twine, and wood. This painting was produced in the technique of mix media scroll painting and philosophy of Soulcentricism. The artist describes Soulcentricism as an art and life philosophy that addresses the mind and body by the practice of the culture of the soul. Works in this philosophy reflect the soul consciousness of the artist which extends to man in general. These works are based on the artist's creative concept of reincarnation which he describes as the cyclic nature of natural events. *Against all odds* is a glass frame, partitioned into two sections; the upper and lower sections. The upper

section is larger than the lower section. The upper section has four equal parts while the lower section has a centre opening. The various parts are transparent and reflective. There are pictorial lines of angles, conflicting diagonals, and specific symbols on each part of the glass. The lines are made in yellow, black, white, red and blue colours. The painting is bright.

Plate 64 with the title *Scripts, fragments and dots 1* (2007), was executed in mix media scroll painting technique, and reflects the philosophy of Soulcentricism. The medium is a combination of acrylic, leatherette, twine, and wood. The painting consists of three joint dotted spiral lines, and appliqué designs of pink, white, green and yellow colours. Vibrating lines recede at the background, and the background itself is dull. Compositional elements are used in plates 65, and 66. But 65 have bright background.

Plate 67 titled *Revelation through the inner eyes; (2007-08)* executed in mix media scroll painting, and philosophy of Soulcentricism, and in the same medium of acrylic, leatherette, twine, and wood, is also a glass frame partitioned into six equal parts. In each of the parts is a panted motif, probably a cycle to the producer. The motifs are joined to form the design and depend on the technique of knitting lines of different kinds. The first layer of the frame consists of expanding spheres with pictorial representation of an eye. In the second layer are angles, conflicting diagonals, and fragments of the symbols of ancient West African texts, while the third layer is of two pieces of wide fabrics with an eye motif on each of it. Horizontal lines are made at the background, and the painting is polychromatic.

The same pictorial technique of partitioned picture plane is used in the painting titled, *the Lord's Prayer in Bamum scripts, (2007-08), all of scroll painting*. A variation of this is found in plate 69, 70, and 71 with the titles *birth, death and liberation 1, (2007-08), (70) birth death and liberation 11, (2007-08),* and (71) *different parts of a lifetime1, (2007-08),* all of mix media scroll painting. These paintings consist of partitioned picture planes into four equal units. The units are formed with motifs of different designs; the motifs were assembled into one work in the technique of stitching. The colour specification, size, and style of production are similar. Angles, upward swirls, and dots are found in the works. These compositional elements vary in size and position in the paintings.

Plate 72 titled, *another beginning (2008),* is a ground plan of a house. Its lines are rendered in dull colouring black. It shows a bed room, a sitting room, three verandas, and eleven entrances and exits .These specifications are in different sizes. The rooms have windows. The window of the bed room is larger than that of the sitting room. It is covered with a fabric of old design that is likened to the Igbo maiden masquerade costumes of blue,

white, green, red and black colours. The fabric was stitched to the window. Angle lines of specific symbols are hung on the wall of the sitting room. The painting has yellowish background. Plate73 with the title, *Up in* the *sky and down below (2008), all on scroll painting,* depicts a horizontal, a vertical, and square lines. The vertical line is drawn to almost the centre of the picture plane, while the horizontal line is drawn close to the vertical line. The lines are pieces of fabric of different designs and colours stitched together. The vertical line is lower than the horizontal line. One of the square lines is placed higher than others and is based at the same level with the horizontal line. The square lines are built in the form of a mat at the centre of the picture plane. The fabric was designed in blue, red, and black colours .No image was placed at the foreground. The painting has slight blue background.

Also in the category of his scroll paintings is plate 74 with the title, *composition with 53 fragments, (2008).* This painting consists of dotted lines arranged vertically and horizontally at the edge of the picture plane. The dot textures are in white, black, red, yellow, and green colours on a blue background. The right and left edges of the picture plane are treated haphazardly. A circular motif with a central dot is placed above the centre of the picture plane. Another small dot surrounded by a small circle is placed close to the big dot. Angles of specific symbols are used in enriching the composition.

Again, the artist explored through his philosophy of Soulcentricism, works that reflect issues of Nigeria's oil pipe lines as shown in the work, *the deluge (2010).* The deluge in Plate 75 was executed in acrylic on a canvas textured paper. It is a pictorial representation of water with unnamed items floating on it. Fishes expressed in abstract forms seem to be swimming in different areas of the water. Spills of blood are also found in it. Light blue colour is applied as reflection of light on the water. The background of the painting is muted. Other works in this philosophy and theme are found in plates 76 to 80.Plate 76 with the title, *ogoni11, (2010)*, was executed in acrylic on a canvas textured paper. It is a painting of three human heads in a juxtaposed layout. They are of different sizes. The biggest is adorned with a style of hair dress, while the other two wear a skin cut hair style. The heads are mounted on a pedestal, and face different directions. They are also differentiated with blush, yellowish and brownish colours. The faces are expressed like masks. The mouth of the big face is triangular in shape, while the others are circle shaped. Their eyes are painted white, and appear to have reading glasses on them. The background of the work is muted.

Plate 77 with the title, *Greed will kill the beast (2010),* also executed in acrylic on canvas textured paper, depicts a wild animal with a human face. The animal has curved horns and spiral shaped tail. It wears an inscribed chieftaincy, blue cap and Nigerian Army

camouflage dress. White stripes are used in demarcating its feet and the cap from the head. The feet are large and flat miniature silhouettes of human images behind the wild animal. Uncountable numbers of human skulls are shown at the foreground with a circle made on the animal's jaw. A dot with designs of different colours is made between the animal's jaw, and the belly. There is a moon light on the top left of the painting.

Plate 78 with the title, *Ogoni 111 (2010),* of the same medium is a portrait of a man. There are wrinkles on the face. The eyes are looking sideways. The mouth is open and the teeth are seen. The neck is long. The body is in a yellow shirt. The hand is surrounded by six guns pointed at it. Four are pointed to the right side of the head, while two are pointed to the left side of the head. Plate 79 with the title, *songs from underground (for NANS at 10) (2010),* and executed in acrylic on canvas textured paper, show five hands with folded palms. The hands are stretched from a scarf-fold. An abstract representation of a graduate in convocation gown spilling blood through the gown is found in the work. Inscriptions and other designs are made at the background.

Plate 80 with the title, *the pipes war 1 (2010),* executed in acrylic on canvas textured paper, depicts a pipe lying horizontally with three vertical pipe joints. Nine matching stick representation of human figures are hung on the pipe. Hands with open palms are shown on the black background. Pink and black colours with indefinite horizontal blue stripe constitute the background. The pipes and the hanging human figures are on the pink side of the background.

Plate 81 with the title, *women drying tapioca (the pipes war) (2010),* executed in acrylic on canvas textured paper, are women spreading pieces of white items on the ground. They are performing this activity in different positions of a line. One of them is sited and backing others. There is a flame coming out from a big pipe. The sited woman seems to be looking at the flame. A white dot surrounded by small dots is found at the top of the painting. Plate 82 to 86 with the titles, *Jesse 1 (2010), odi 1 (2010), Jesse 11 (2010), home land (2010) and the pipes war 11 (2010),* are executed on acrylic on canvas textured paper. Plates 82 and 83 reflect a bush. Inscriptions of Jesse, Odi flattened, and there's no people called Odi, among others inscriptions are shown on the paintings. So also does plate 84 and 85, reflects flame and burnt items including human beings. Skulls are found, and inscriptions of Jesse and death by hunger or fire are contained in the painting.

Plate 86 with the title, *the pipes war 11,* reflects the connected crude oil pipes in some communities in Nigeria. The pipes are laid in the bush. There are inscriptions of "the pipes war", "can anyone think of the Niger Delta and not feel an ache in his heart", among other inscriptions. Plates 87 and 88 with the title, *papa priyi (Odi, 2010),* of the

philosophy, and production technique in plates 75 to 86 reflect spirits. The painting shows three human heads and bodies in abstract forms. One is a woman while two are men. The "Papa Priyi" in plate 88 is an old man with gray hair. There are illegible inscriptions in the painting. The artist also explored through his philosophy of Soulcentricism, and mixed media painting technique, and in his medium of enamel, leatherette, plywood, and marker and produced works that reflect "modernity (new ways of doing things) which he describes as "modern design of cities in Nigeria".

Plates 89 to 97 are examples of such works. The works are titled, *city scape and the tricycle (2013), stop, get ready, Go, (2014), the 3 don'ts (2014), density and movement (2014), BRT Bus Only (2014), the new urban signage (2015), texts and forms (2015), and a city in flux (2015).* These works are produced with specific symbols and forms of road signs, and English texts. Such forms and symbols include keke, motorcycle, arrows, and circles among others. He refers to these art works as "urban spaces and the changes".

Finally, in his philosophy of Soulcentricism, and mixed media painting technique, and in the medium of oil, acrylic, photographs and marker on canvas, he produced the work in plate 98 that reflects the interpretation of the first stanza of Biafra anthem. The painting is a squatting soldier. His right hand is stretched and pointing to his front. He has his gun in between his legs. There are specific symbols, and an inscription, "military zone, keep off".

In all these discussion, one can deduce something of how an artist creative works reflect his creative philosophy, understanding of diverse media and their application, especially when such have Afrocentric, and Soulcentric content, and the fact that the artist is fully conscious of his creative individualism. See plates:



Plate 19: A dancer, 1997, ink on paper 13x38.5cm. Source: Okwuosa T. (Collection of the Artist)



Plate 20: Igbo drummer, 1997, ink and water colouron paper 13x38.5cm. Source: Okwuosa T. (Collection of the Artist)



Plate 21: Bountiful harvest, 1997, ink and water colour on paper, 13x38.5 cm Source: Okwuosa T. (Collection of The Artist)



Plate 22: Femininity, 1997, ink on paper, 13x38.5 cm. Source: Okwuosa T. (Collection of the Artist)



Plate 23: Double personality, 1997, ink and water colour on paper, 13x38.5cm
Source: Okwuosa T. (Collection of The Artist)



Plate 24: I dey see, I dery perceive,
but I no fit talk, 1999 on canvas
Source: Okwuosa T.
(Collection of the Artist)

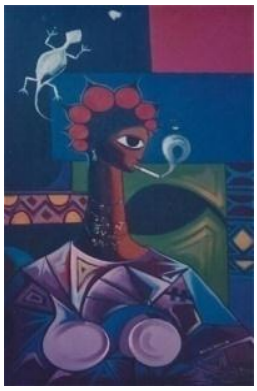


Plate 25: Negative Western Influence, 1999, oil on canvas, 66cm x 116.5cm
Source: Okwuosa T. (Collection of the Artist)

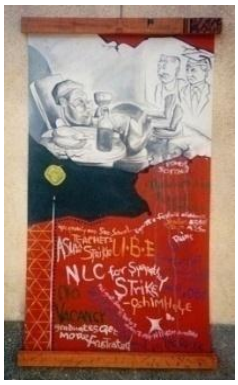


Plate 26: The way we are, 1999, acrylic leatherette and wood,
Source: Okwuosa T. (Collection of the Artist)

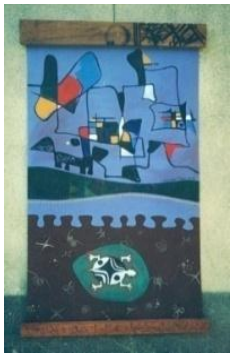


Plate 27: Tortoise and chameleon, 1999, acrylic, leatherette and wood
Source: Okwuosa T. (Collection of the Artist)



Plate 28: This house is not for sale,
1999, acrylic, leatherette and wood
Source: Okwuosa T. (Collection of The Artist)



Plate 29: Chastity, 2000-2001, oil canvas
Source Okwuosa T. (2002, Vibration of Life –
A Joint Exhibition of Paintings)



Plate 30: Duality and Life, 2001 oil on canvas, 80. 3x100
Source: Okwuosa T. (Collection of the

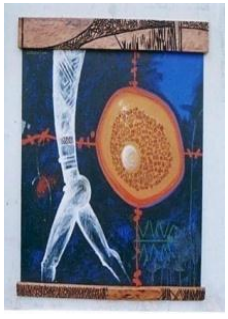


Plate 31: Giant strides of our past, 2001 Acrylic, synthetic leather and wood, 40. 5x41cm
Source: Okwuosa T. (2002, Vibration of Life –
A Joint Exhibition of Paintings)



Plate 32: Boldness, 2001 Acrylic, synthetic leather and wood, 41x42cm
Source: Okwuosa T. (2003, An Exhibition
of Scroll Paintings : Motherhood, Femininity, and Values)



Plate 33: Destiny and Reality, 2001 Acrylic, leatherette and wood; 39x42cm
Source: Okwuosa T. (Collection of the Artist)



Plate 34: T, Girl before a mirror, 2001 Acrylic, leatherette and woo 41x43cm.
Source: Okwuosa T. (2003,
An Exhibition of Scroll Paintings :
Motherhood, Femininity, and Values)



Plate 35: Leading by example, 2002 Acrylic, leatherette & wood, 41x42cm Source: Okwuosa T. (2003, An Exhibition of Scroll Painting: Motherhood, Femininity, and Values)



Plate 36: Aha-Ozo wall painting 2002, Acrylic, synthetic leather and wood, 41x42cm
Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)



Plate 37: Tapestry of femininity, 2002, Acrylic, leatherette and wood, 41x42cm Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)

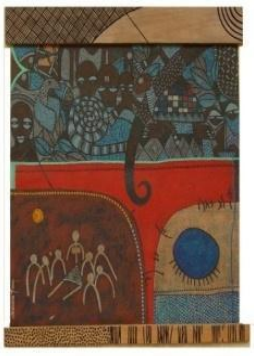


Plate 38: in the moonlight, 200, Acrylic, leatherette and wood 41x42cm
Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)

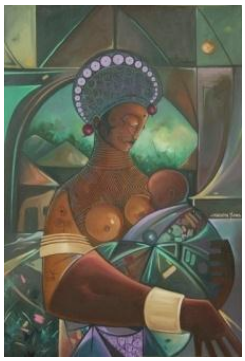


Plate 39: Affection, 2002, oil on canvas, 101 5x70cm Source: Okwuosa T.
(Collection of The Artist)



Plate 40: Women of honour, 2002 oil on canvas,
101.5x54.5cm Source: Okwuosa T. (Collection of The Artist)



Plate 41: The virgin, 2002, oil on canvas, 45x20cm Source: Okwuosa T. (Collection of The Artist)



Plate 42: Edo the great mother, 2002, oil on canvas,
101.5x70cm, private collection Source: Okwuosa T. (Collection of The Artist)



Plate 43: Olichalu Oku (Madden Masquerade) 2000 oil on canvas, 40x21.5cm Source: Okwuosa T.
(Collection of The Artist)



Plate 44: Mounds of life, 2002, oil on canvas, 45x20 inches
Source: Okwuosa T. (Collection of The Artist)



Plate 45: Rhythm and Dance, 2002, oil and canvas, 45x20 inches
Source: Okwuosa T. (Collection of The Artist)



Plate 46: My grandfather with his two wives, 2005, oil on canvas, 81.5x91.5cm Source: Okwuosa T. (Collection of The Artist)



Plate 47: Three fertility deities, 2005, oil on canvas, 122x91.5cm Source: Okwuosa T. (Collection of The Artist)



Plate 48: Discussion for four, 2006, Acrylic, Leatherette, twine, Abura wood, 97x92cm, Rahman Akar collection. Source: Okwuosa T. (Collection of The Artist)



Plate 49: Mutilated history, 2006, 97x92cm65 Source: Okwuosa T.



Plate 50: Fragmented history, 20006-07 Acrylic, Leatherette, Twine, Abura wood, 97x92cm Source: Okwuosa T. (Collection of The Artist)



Plate 51: Untitled Source: Okwuosa T. (Collection of The Artist)



Plate 52: Dancing scripts, 2006-07 Acrylic, leatherette, twine, Abura wood, 127x76cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 53: Lost and found I, 2006-2007 Acrylic, leatherette, twine, Abura wood, 127x76cm (Collection of The Artist) Source: Okwuosa T. (fieldwork)



Plate 54: Forces of defacement, 2007, 120x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 55: Lost history, lost identity, 2007, 102x92cm Source: Okwuosa T. (Collection of The Artist)



Plate 56: Reminants of a glorious past 2007 Acrylic, leatherette, twine Abura wood, 120x84cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 57: Lost and found iii, 2007, 114x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 58: Ancient scroll recovered, 2007, 120x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 59: Five strips and a square, 2008 mixed media, 97x94cm Source: Okwuosa T. (Collection of The Artist)



Plate 60*:* An orange rectangle in a blue world, 2008, Acrylic, Leatherette, twine and Abura wood, 97x92cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)

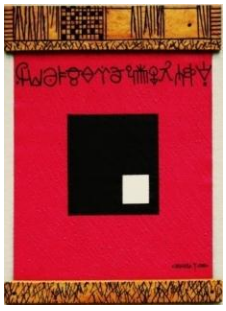


Plate 61: Square in square, 2008, Acrylic, Leatherette, twine, Abura wood, 81x66cm Source: Okwuosa T. (Collection of The Artist)



Plate 62*:* Another beginning, 2008 mixed media 81x66cm Source: Okwuosa T. (Collection of The Artist)



Plate 63: Against all odds, Reincarnation series, 2006-2008, Acrylic, leatherette, twine and Abura wood, 133x75cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 64: Scripts, fragments and dots I, reincarnation series, 2007 Acrylic leatherette, twine Abura wood, 104x84cm Source: Okwuosa T. (Collection of The Artist)

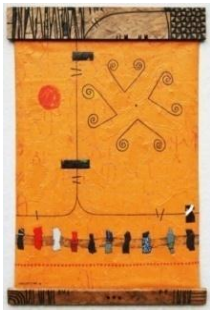


Plate 65: One race, one love, reincarnation series, 2007-08, Acrylic, leatherette, twine Abura wood, 114x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 66: Scripts, fragments and dots 11, reincarnation series, 2007-08 Acrylic leatherette twine, Abura wood, 114x84cm Source: Okwuosa T. (Collection of The Artist)

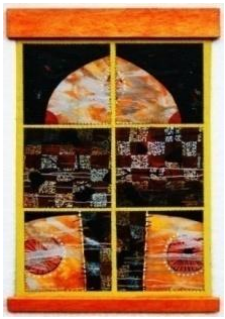


Plate 67: Revelation through the inner Eyes, reincarnation series, 2007-08 Acrylic, leatherette twine Abura wood, 133x75cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 68: The Lord's Prayer in Bamum scripts, reincarnation series, 2007-08, Acrylic, leatherette twine Abura wood, 120x74cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)

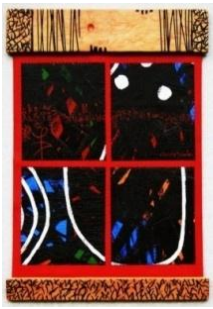


Plate 69: Birth death and liberation 1, reincarnation series, 2007-08 Acrylic, leatherette, twine Abura wood, 81x66cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 70: Birth death and liberation 11, reincarnation series, 2007-08 Acrylic, leatherette, twine Abura wood, Source: Okwuosa T. (Collection of The Artist)



Plate 71: Different parts of a lifetime I, reincarnation series, 2007-08, Acrylic leatherette, twine Abura wood, 81x66cm Source: Okwuosa T. (Collection of The Artist)



Plate 72: Another beginning II, reincarnation series, 2008, acrylic, leatherette, twine, Abura wood, 113x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 73: Up in the sky and down below, reincarnation series, 2008, Acrylic, leatherette, twine and Abura wood Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)

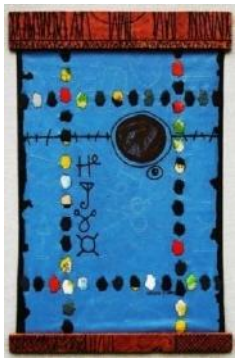


Plate 74: Composition with 53 fragments, reincarnation series, 2008, Acrylic, leatherette, twine Abura wood, 114x84cm Source: Okwuosa T . (Collection of The Artist)



Plate 75: The deluge (22 April 1990), 16x12cm Acrylic on canvas texture paper, 2010 Source: Okwuosa T. (Collection of The Artist)



Plate 76: Ogoni II, 16x12, Acrylic on canvas texture paper 2010 Source: Okwuosa T. (Collection of The Artist)



Plate 77: Greed will kill the beast 2010, Acrylic on canvas textured paper, 16x12 inches Source: Okwuosa T. (Collection of The Artist)



Plate 78: Ogoni III, 16x12cm, Acrylic on canvas textured paper, 2010 Source: Okwuosa T. (Collection of The Artist)



Plate 79: Songs from underground (for NANS at 10), 16x12cm Acrylic on canvas textured paper, 2010 Source: Okwuosa T. (Collection of The Artist)

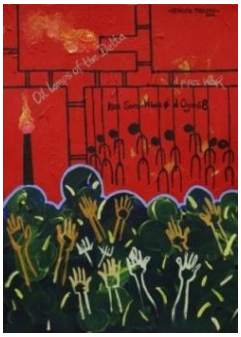


Plate 80: The pipes war I, 16x12cm, Acrylic on canvas textured paper, 2010 Source: Okwuosa T. (Collection of The Artist)

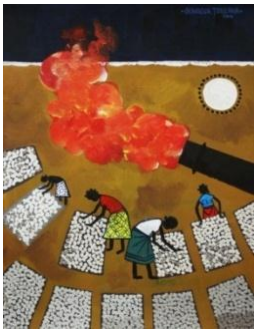


Plate 81: Woman drying tapioca (the pipes war), 16x12cm, 2010, Acryli on canvas textured paper Source: Okwuosa T. (Collection of The Artist)



Plate 82: Jese I 16x12cm, 2010 Acrylic on canvas textured paper Source: Okwuosa T (Collection of The Artist)



Plate 83: Home land, 16x12cm, 2010, Acrylic on canvas textured Paper Source: Okwuosa T. (Collection of The Artist)



Plate 84: The pipes war II, 16x12cm, 2010 Acrylic on canvas textured paper Source: Okwuosa T. (Collection of The Artist)

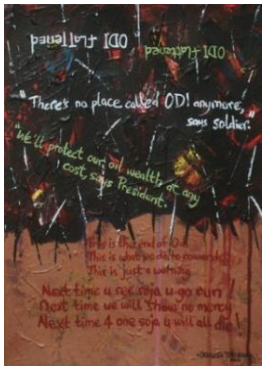


Plate 85: Odi I, 16x12cm, 2010 Acrylic on textured paper Source: Okwuosa T. (Collection of The Artist)



Plate 86: Jese II 16x12cm, 2010, Acrylic on canvas textured paper Source: Okwuosa T. (Collection of The Artist)



Plate 87: Untitled 16x12cm Acrylic on canvas textured paper 2010 Source: Okwuosa T. (Collection of The Artist)



Plate 88: Papa piriye (odi) 16x12cm, Acrylic on canvas textured paper, 2010 Source: Okwuosa T. (Collection of The Artist)



Plate 89: Okwuosa Tobenna, (2013), City scape and Tricycle, Enamel, leatheretteand plywood 9 panesl,, each $15^{3}/_{4}$ x$15^{3}/_{4}$ Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 90: Okwuosa Tobenna (2014), Stop, Get Ready, Go, Enamel, Marker, Leatherette and Plywood, 20 Panels, each $10^{3}/_{4}$x $10^{3}/_{4}$cm. Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 91: Okwuosa Tobenna (2014), The 3 Don'ts, Leatherette, enamel, marker and plywood, 6 panels, each 15¾ x15¾ cm. Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 92: Okwuosa Tobenna (2014), Density and Movement, Enamel, leatherette and plywood, 8 panels, each 15¾ x15¾ cm Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 93: Okwuosa Tobenna (2014), BRT Bus Only, Enamel, leatherette and plywood, 6 panels, each 15¾ x15¾ cm Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 94: The New Urban Signage, 2015. Enamel on plywood, 4 panels, each 15¾ x15¾ cm. Source: Okwuosa T.



Plate 95: Okwuosa Tobenna (2015), The New Face of Lagos, Enamel on plywood, 5 panels, each 15¾ x15¾ cm. Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces



Plate 96: Okwuosa Tobenna (2015), Texts and Forms (Reconfigured) Enamel on plywood, 10 panels, each 15¾ x15¾ cm. Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces



Plate 97: Okwuosa Tobenna (2015), A City in Flux, Enamel on plywood, 12 panels, each 15¾ x15¾ cm. Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms onRecent Changes in Urba Spaces.



Plate 98: Okwuosa Tobenna (2016), Land of the rising sun,
we love and cherish, beloved homeland of our brave heroes; we must defend our lives or we perish, We shall
protect our hearth from all our foes;
but if the price is death for all
we hold dear, Then let us die without a shred of fear.
Oil, acrylic, photographs, and marker on canvas
173 x 122 cm Source: Okwuosa T. (Collection of The Artist)

Recommendations

Based on this study, the following recommendations are proffered;

1. Art scholars especially the post graduate art history students should take advantage of this paper and learn how to form data presentation in biographical analysis of qualitative research methods.
2. Art history students should also take advantage of this paper and develop interest in studying the hardworking Nigerian artists particularly the intellectual artists in the professionalism of their profession.
3. Teachers of art history should be subjecting the art students to regular seminar work on biographical analysis of Nigeria artists. This will enable the students to be familiar with the techniques of forming data presentation in biographical analysis of qualitative research methods.

Conclusion

This paper has discussed the issue of documenting art works collated from fieldwork as data presentation in biographical analysis of qualitative research methods. It establishes that there is dearth of literature in these aspects of study. That most art scholars are ignorant of the components of data presentation in biographical analysis, so also does poor biographical analysis affects the patronage of the works of Nigerian artists.

The paper submits that artworks collated from fieldwork should be subjected to visual readings, and the iconographic features should be established in descriptive summaries and other related observations as data presentation. From the description, the meaning, medium, creative styles, techniques, philosophy, theme, and ideology of the works will be known. So also shall the periods of production of the works will be determined, and the economic value of the art is enhanced.

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