Encouraging Creative Individualism and Visual Language Development in Nigerian Art Productions

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Abstract

In Nigeria, one of the most challenging problems of the Nigerian college trained artists in art productions is to be identified through visual language. Observation from the works of the academic studio artists of the pre Nigerian independence which include, Aina Onabolu (1882-1963), Ben Enwonwo (1921-1994), Uche Okeke (1933-2016), Simon O. Okeke (1937-1969), and other exponents of modern Nigerian art shows that a good number of Nigerian artworks lack originality and symbols of identification referred in this study to as visual language. Truly, visual language subsumed in an art work shows the artist effort of discovering techniques, styles or idioms in expressing cultural heritage among other benefits-a reason for which a lot of Nigerian artists are still left not known in their techniques, styles or idioms of art productions. In recent time, the fourth decade Nigerian collage trained studio artists of the post Nigerian independence who are exposed to better art resources than ever evolved new and peculiar creative styles that have enhanced the level of quality and quantity of creative art output. This effort evokes the feelings of superiority or class distinction of one Nigerian collage trained studio artist

and the other; indeed a psychological complex issue. So also does it reduce the production of special artworks needed by contemporary art patrons for various end uses. The study aims to investigate the possibility of evolving and subsuming visual language in Nigerian art productions, with the view of promoting unique artistic identity and innovations that would project Nigeria's rich cultural heritage. The objective is to supply a channel through which Nigerian artists would promote their works to the wider audience. Consequently, the study can unveil various uses of visual language for art productions. The study adopts the primary and secondary sources of art historical survey research technique, and research questions which test the objective of the study, as the basis of the investigation. Related literatures were reviewed. The scope of the study was delimited to the use of studio research for visual language development. The psychoanalysis and professionalism theories that conform to the post colonial theory guided the study. The study ascertained that; creative themes, creative philosophy, religious life, ideology of art, and commitment to art practice will enable artists to evolve visual language, and reflect them in their works. It therefore concludes that; studying the creative processes mentioned above will show the originality of the works and symbols of identifying them as belonging to the artists that produced them.

Keywords: Encouraging, creative individualism, visual language development, creative philosophy, creative themes, ideology of art.

Introduction

Among the basic criteria for judging a work of art is visual language that is subsumed in the work of art. Visual language is the creative identity of an artist. Colin-Finkle (2017) describes visual language as a consistent aesthetic, both overall and in details, between families of products. Visual language is also viewed as a system of communication using visual elements. It is a system of communication which consists of a set of sounds and written (Colins dictionary).

In Nigeria, virtually all college trained studio artists do not consider visual language as a component of an art work. These artists also shy away from studio art researches, hence do not evolve visual language neither do they include it in

their works. Visual language makes for easy identification of an artist and his works among other advantages. The inability of Nigerian artists to evolve and subsume visual language in their art products is the focus of this paper.

Willis-Amah (2018) notes that "there is no doubt that Nigeria art departments have produced artists who have performed creditably well at the local and international art scenes". Nonetheless observations from both the indigenous and foreign patrons of Nigerian art reveals that a good number of Nigerian artworks can easily be credited to or claimed by the non-makers of those works because of the absence of visual language in the works the result of which a lot of Nigerian artworks are still not known in terms of originality, uniqueness, patronage and documentation. Okwuosa (2012) says that "Omooba Yemisi Adedoyin Shyllon Foundation (OYASAF) in 2007, transformed Nigeria artists into producing works with indigenous themes, materials, and techniques and it provided good insights into modern art". Federal Ministry of Tourism, culture and National Orientation established in June (1999) that mandated Nigerians to promote the nation's rich culture also provided good insights into modern art (Elenwo, 2019).

These developments stimulated the demand for Nigerian traditional, modern and contemporary art in contemporary art market. Presently, the demand for art works that bear creative identity is high and the supply is poor. The poor supply of such artworks is attributed to a number of factors including the laxity of the Nigerian academic studio artists in carrying out studio art research.

The neglect of studio art research by the studio artists has suppressed the creative ideas and special artworks that Nigerian artists would have produced to enhance knowledge, self-reliance and sustainable modern art in Nigeria. However Tobenna Okwuosa is of the fourth decade Nigerian college trained studio artist of the post Nigeria independence. He is a painter and has evolved "scroll painting" as his visual language. He combines the scroll painting technique with his creative philosophy, his creative themes and ideology of art in creating special artworks that are in daily demand.

As such, other Nigerian intellectual artists should take advantage of his art and engage themselves in studio art research in order to evolve individual visual language and use them in their art productions for self-identification and sustainable development of art in Nigeria.

Conceptual Clarification

Encouraging:

The New International Webster's Comprehensive Dictionary of the English language defined encouraging as "giving, or tending to give, courage or confidence". Encouraging is the adjective of encourage described by Hornby (2010) as "to give somebody support, courage or hope, and to persuade somebody to do something by making it easier for them and making them believe it is a good thing to do. Succinctly put, encouraging is enabling somebody to be committed to his or her job.

Creative Individualism:

Getlein (2002) defines creative as discarding rigid notions of what has been or should be in favour of what could be, while individualism is the self-conscious, reflective conduct of single persons or groups of persons allied by common interest, ideals and purposes. (Murray1901). Creative individualism therefore is the ability of doing things in one's own way.

Visual Language Development:

Visual Language Development simply refers to the ability of an artist or group of artists to evolve a special way of art expression for which their works can be identified in the midst of others.

College Trained Nigerian Studio Artists:

Egonwa (2011) describes collage trained artists as the artists whose work show that they have learnt Western art making skills. This definition makes for easy understanding of "Nigerian College trained studio artists" to mean the Nigerian artists that produce professional artworks through their knowledge of Western education.

Creative Philosophy:
Okwuosa (2017) defines creative philosophy as a vehicle for the renewal of thoughts and for the betterment of the future. In other hand, creative philosophy is an initiative for an art form and practice that will enhance living.

Creative Themes:
Webster's comprehensive Dictionary defines theme as a subject of discourse, a topic to be discussed or developed in speech or writing; hence, any topic, and Hornby (2010) says that creative is the use of skillful and imagination to produce something new or a work of art. Exploring these definitions above, creative themes simply refers to the life experiences used as subject of artistic creations.

Ideology of Art:
Ideology of art is any situations that prompt the formation of an art form and practice.

Theoretical Framework
This study is guided by the theories of psychoanalysis and professionalism that conform to the post colonial theory. The theory of psychoanalysis proposes that creativity wells up from unconscious drives which imply that creativity is a by-product of primary processes. The theory also suggest to the future artist to disassociate with real objects and falls in love with the worlds as a whole (Samuels and Samuels 1975). The theory of professionalism explains the relationship between professional groups, theoretical knowledge and the possibilities for practitioner to exclusively apply such knowledge within their professional practice (MacDonald 1994). The theory contains that painting 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 researchers to make psychological enquiry about Tobenna's artistic background from childhood experiences, including his training

and work processes, and established the history of his "mix media scroll painting" as the source of his visual language development.

Okwuosa's Religious Life

The possible insights into Okwuosa's visual language development in his art productions can be deduced from his religious life that stemmed his creative philosophy, his creative theme and his ideology of art. Formal and contextual analyses that consider both internal and external influences in interpreting works of art are used in examining Okwuosa's creative themes and ideology.

Okwuosa adopts the ancient African religion and philosophy. He was a Christian but sought understand God in more ways than one. He believes that every culture and religion belong to man irrespective of colour and creed, hence individuals should reference and practice any art, culture or religion he wishes without interference (Okwuosa, 2005). With this understanding, Okwuosa decided to identify himself with any religion that will connect him with the possibility of discovering a new way of thinking and painting. He retraced his steps to his Igbo roots and kept away from certain knowledge and believes that are not of Igbo in tradition, culture and religion. As such he discarded reading the Bible, and following the Christian style of life he had imbibed for the reading of other spiritual and religious books, and became acculturated. Now he is a spiritualist, a cultural activist and a practitioner of the ancient Bhakti-Yogi of the Hare Krishna movement (practice of spiritual law, goodwill, and justice to all).
He lives a vegetarian, celibates, and teetotaler lifestyle. He is an advocate of peace and tolerance amongst the different races, cultures and religions (Okwuosa, 2008). His strength of spiritual persuasion comes from ancient spiritual knowledge and principle of life which recommends a simpler and less violent way of eating (Asoya 2008). The traces of this traits and styles of living can be felt in his creative works.

Okwuosa's Creative Philosophy

Okwuosa believes that an art is a vehicle for the renewal of thoughts and for the betterment of the future. This meaning of philosophy agrees with Okpara (2004) who posits that philosophy of arts is a concept that is based on renewal of thoughts

about the changing nature of things. Okwuosa believes that his art seeks to recover Africa's early loss of art ideas and moral beliefs that can enable modern Africans to confront contemporary issues and lead to a new way of doing things both in the art industry, and possibly, in other areas of human endeavors.

He also believes that the philosophy of an art work "is more important than the art work itself, and even of greatest importance is the character of the artist". This set of beliefs conforms to Okwuosa's manner of creative production that is likened to a world of dynamism or shifting boundaries. He changes his art from time to time depending on the prevailing situation in Nigeria that he wishes to explore. He started subjecting his arts to philosophical concepts after his graduation from the University in 1996 as a sculptor. He did this to search for his true art identity in the art profession. He used the elements of traditional African visual culture such as African symbols, design pattern, and structure to create his art works. He based his art on the spiritual, moral, creative values and practices of traditional Igbo women in Oraifite community (Igbo) in exploring the indigenous motifs of body decoration, wall painting, hair dress, songs, music and dance using oil on canvas and mixed media scroll painting as medium of expression.

These art works show a dancer, Igbo drummer, harvest, femininity, dual personality among others and have a metaphorical undertone. These works are grouped in his art style of "*abstract and semi-abstract expression*" and in his art philosophy of "*Afro-centricism*" which he describes as the recognition of African cultural practices to oppose the western cultural influences on Africans as a process of decolonization. Works made in this philosophy are within the limits of promoting Nigerian Arts that is African in its inspiration. (See plates 20 and 21).The mixed media scroll painting is a technique of painting he evolved in the search for his creative identity. He describes it as a technique developed out of the desire for originality and to cut cost. These art works are produced on leatherette material.

Works produced in leatherette materials are thus portable. They can be rolled and re-rolled simultaneously. With this technique, he produced works that

reflect his educational experiences in Benin, as shown in this concept of "Negative Western Influences" and the philosophy of Afrocentricism. (See plates 25 and 26). Subsequent to these art productions are his other art products that reflects the symbols and designs, and other forms of ornament from the Igbo Mbari architecture as shown in plate 38. Some of these works reflect leadership qualities acceptable by some priests as shown in plates 29 and 35. Similarly, Tobenna recognizes the high level of discrimination, disunity and non-cooperation among Nigerians resulting from social balkanization. He presumes that the quickest measure of controlling the situation is through women who can advise their children on the need for global peace using "the Supreme Being as the first guidance and shield", (oral communication). He also presumed that women possess special mental and spiritual powers of doing things that seem impossible. For these reasons, Okwuosa sought for restoration of peace through spirituality. He therefore used his art to show the importance of women right from the spiritual realm. He made this art in the concept of motherhood and femininity and in the philosophy of "Afrocentricism". (see plates 41 and 42). All these works have metaphorical undertone, and are a fraction of his works for his first solo exhibition in 2003.

Okwuosa also formed another opinion about using his art to preach the gospel of reunifying and recovering the balkanization we find among races, tribes, religions and in other human organizations. At this stage of his intellectual growth, he left Nigeria for the Phillip L. Ravenhill Fellowship Programme in USA. In the USA, he continued with his "scroll painting" and organized an art exhibition titled "The Igbo world". This exhibition marked his second solo exhibition. Its aim was to spread the gospel of peace in the U.S through his paintings. Fortunately, Okwuosa was exposed to many modern indigenous West African scripts such as Vai, Mende, Loma, Kpelle, Bassa, Bamum, Bete, Djuka, and others which he got from the gifts of books he received while on the program (Okwuosa 2005). According to him, these scripts were brought from the library of the National Museum of African Art, Smithsonian, and Washington D.C. He studied some of the scripts and discovered new creative possibilities needed for exploring and documenting the material cultures of various African cultures.

He also studied the arts and culture of the Africa and other ancient traditions such as the language of the Vedas; *ancient holy text of Hinduism (Vedic)*. He equally understood that the character of numerous indigenous West African scripts could serve as creative elements. On his return from the USA; he produced works that reflected the intensification of his religious practice in his philosophy of Afrocentricism, and named them "Fragmented arts. (See the analysis of plates 55 and 57). He created these works by connecting himself to the spirit and supreme soul as shown in the work titled "Discussion for four" (plate 48) among others.

In his continued search for the lost ideas of art and moral beliefs, he researched on indigenous beliefs systems and their truths, including modern indigenous scripts of various West African cultures, using the scroll painting technique as a medium of expression. This research enabled him to evolve another art philosophy which he refers to as "*Soul Centricism"*. He defines it as a word of three words "soul", "centric" and "ism" meaning art and life philosophy that addresses the mind and body by the practice of the culture of the soul. The soul culture recognizes all human beings as spiritual beings undergoing material experiences based on shared spiritual essences, while the centrism refers to its centeredness. Soulcentricism therefore addresses the artist's creative consciousness which extends to man in general. Some of his art works based on this philosophy are titled "Reincarnation" which he describes as the cyclic nature of natural events. (see plates 71 and 72). These art works explore such phenomena as birth, growth, death and rebirth, as events that repeat themselves in an eternal cycle.

He showcased these works in his third solo exhibition in 2008 titled "Soulcentricism: *A Recovery of Ancient Universal Truths and Indigenous Scripts"* in 2008. By 2010, Okwuosa's art began to address political issues in Nigeria. He created works based on the concept of "Issues of Nigeria's oil pipelines" and in the philosophy of "Soulcentricism". In these works he uses the "abstract and semi-abstract expression" technique, and seldomly combines modern text (English letters) with painting to communicate the issues of Niger Delta to the public. (see plates 75, 77 and 80). From 2013 to 2015 he also changed his art to

reflect "modern designs of cities in Nigeria". He uses English text, symbols, forms, and structures in creation of his works. He refers to these art works as "urban spaces and the changes" and connects them to his art philosophy of Soulcentricism. These works, according to him, are his own expression of modernity (new ways of doing things). (see plates 92 and 95). Similarly, in 2016, he revisited political issues in Nigeria by producing a visual interpretation of the first stanza of Biafran anthem; *"A soldier in action"* (see plate 98). This work reflects his philosophy of soulcentricism.

Okwuosa's Ideology of Art

Ideology, according to Hornby (2005), is a set of ideas that an economic or political system is based on. It is also defined by Webster's Comprehensive Dictionary of the English Language (2013 edition) as the ideas or kind of thinking characteristic of an individual or group, specifically, the ideas and objectives that influence a whole group or national culture, shaping especially their political and social procedures. These ideas above agree with Okwuosa who describes himself as a Pan-African of Igbo extraction, because he explores the ideas, in traditional religion, philosophy, myths and the artistic traditions of the Igbo people in creating his own contemporary paintings (Okwuosa 2003). He believes that he developed his art gradually through his search for art identity and universal peace. So every artist, according to him, should search for individual art identity that provides the possibility in enriching global peace. For this reason, he aligns his spiritual understanding of God and his ideas of art to the traditional practices of his people.

He equally believes that producing a creative work requires the understanding of spiritual laws, being friendly or helpful to other people and passing fair judgment on objects and situations, hence his search for art identity is both spiritual and cultural. His works represent a new vision of how Africans can solve their problems by suggesting a new way of doing things in the arts industry and possibly in other areas of human activities. He studied the origin and development of the Igbo and uses his new found sources to create modern work. He uses his art to show his knowledge of many cultural and religious practices in both Africa and Western world. His art reflects Western influences on Igbo

traditional institutions and religion, and revolve around themes of fertility because of the influence of Mbari aesthetics. He also ponders on how his art exhibitions and publications can inculcate a sense of art entrepreneurship in the younger generation (Okwuosa 2017, oral commuication).

Supporting this view is the opinion of Ikegwuonu in Igbokwe (2012) that, art in all ages had aided in the development of mankind. Values such as had work (industry), patience, perseverance, concentration, honesty and truthfulness are acquired through the learning and practice of art. Igbokwe citing Ikegwuonu (2011) also believes that skills such as creativity, orderliness and accuracy are equally learnt. Abilities and competencies such as judgment/appreciation are involuntarily absorbed. All these help to promote the physical well-being and psychological health of the individual's development. In the same view is the opinion of Leonard (1963) who has observed that development of skilled creative spirits is one of the paramount objectives of art. He adds that the development of skilled manpower is another important objective. In the affirmative, Wolf (1951) and Wilson (1971) have agreed that art could be used to discover and develop professional artists, human abilities and senses. They concur to the role of art in human endeavors as inexhaustible. Art is the only human activity which can provide him with shelter, food, clothing, and comfort at all times.

Creative ideology is a concept of two distinct words "*creative and ideology*". Creative has been defined as "the use of skill and imagination to produce something new or a work of art". While ideology is described as "the ideas or kind of thinking characteristics of an individual or group, specially, the ideas and objectives that influence a whole group or national culture, shaping especially their political and social procedures", (Oxford, and Webster's dictionaries). Creative ideology therefore is the manipulation of tangible and intangible visual elements in the production of a work of art. These ideas above agree with contextual analysis that "considers external influences in relationship to personal, social or historical information that cannot be perceived by simply observing a work of art." The ideas also align with the theory of aesthetics which sees judgment of works of art as subjective, because, the works are based on "senses, emotions, and intellectual opinions, will desires, culture, preferences,

value, subconscious behavior, conscious decision, training, instinct, sociological institutions, or some complex combination of these."

All the ideas above concur with Tobenna's idea of manipulating cultural specifics based on intellectual opinions, emotions, desirability, and economic value, political and moral value in producing his contemporary paintings. His styles and techniques of painting are evoked by the circumstances of his training, and other external factors. His imagery is inspired by Igbo culture and western education. He creates new art forms by initiating new ideas and meanings into original ideas. He overcomes difficulties that emanate from any of his media of creative expression. He modifies ideas and methods of the past experts that solved problems of the past to fit current situations.

Creative theme is a word derived from two merged word: *"creative and theme"* to convey the meaning of a concept. Creative as defined earlier is the use of skill and imagination to produce something new or a work of art. While theme is a subject of discourse (Webster's Dictionary, 2013 ed). Ideology is a set of beliefs, especially one held by a particular group that influences the way people behave, (BB English Dictionary). Creative ideology therefore is the manipulation of tangible and intangible visual elements in the production of a work of art. These ideas above agree with the posit of the theorists of individualism like Mill (1993) whose view of creativity is based on individualism and says " individuals were the arbiters of their own actions and so they are considered to be one of the strongest proponents for liberalism, checked only by their harm principles".

Dewey (1967 – 1990) also holds that artist should interact with their immediate environment, utilize their social intelligence, share knowledge derived from past experts, and modify it to fit current situation in order to solve some human problems. These ideas above agree with Okwusa's creative ideology that seeks to provide the possibility of enriching universal peace. Tobenna's creative theme hinges on his creative philosophy *"Afrocentricism* and *Soulcentricism"* but revolve around *Mythological* and *Meta–Philosophical* concepts. These concepts were evolved from his exploration of many African culture and western art forms. The art forms on these concepts reflect the combination of western art principles and traditional

Nigerian themes in contemporary paintings. His art forms on traditional Igbo concept and his cubic canvas paintings reflect the old and new life styles of Nigerians. His art forms on his religious life reflect renewal of thought in contemporary painting. So also does his use of traditional "*Uli*" and "*Nsibidi*" motifs to embellish the backgrounds of works done in modern styles reflect his creative ideology. From the foregoing, formal and contextual analyses have been used to reveal the possible insights into Tobenna's creative themes and ideology.



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)

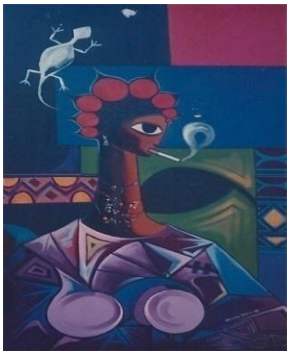


Plate 25: Negative Western Influence, 1999, oil on canvas, 66cm x 116.5cm Source: Okwuosa T. (Collection of The Artist)

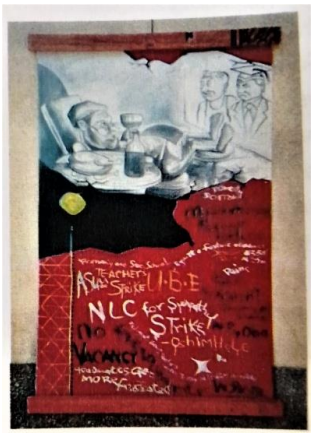


Plate 26: The way we are, 1999, acrylic leatheretteand wood, Source: Okwuosa T. (Collection of The Artist)



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

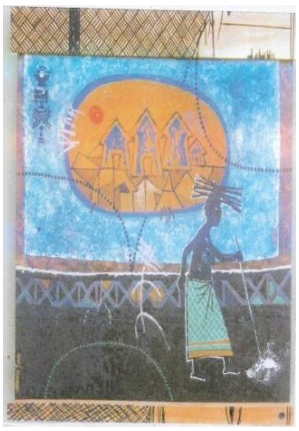


Plate 35: Leading by example, 2002 Acrylic, leatherette & wood, 41x42cm Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)

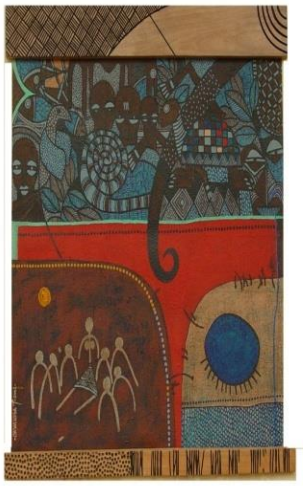


Plate 38*:* in the moonlight, 200, Acrylic, leatherette and wood 41x42cm Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings Motherhood, Femininity, and Values)



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

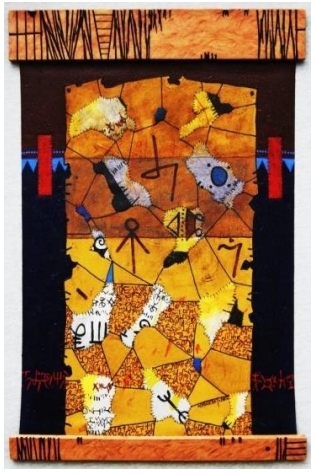


Plate 57: Lost and found iii, 2007, 114x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 71: Different parts of a lifetime I, reinca series, 2007-08, Acrylic leatherette, twine Abu 81x66cm Source: Okwuosa T. (Collection o Artist)



Plate 72: Another beginning II, reincarnation series, 2008, acrylic, leatherette, twine, Abura wood, 113x84cm 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 77: Greed will kill the beast 2010,
Acrylic on canvas textured paper, 16x12 inches
Source: Okwuosa T. (Collection of The Artist)

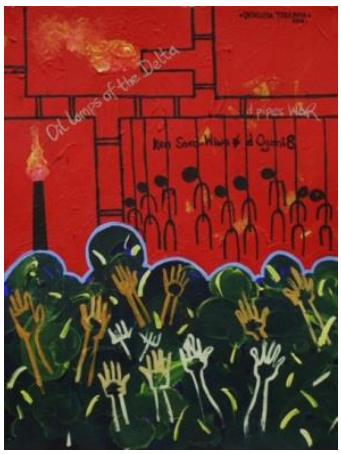


Plate 80: The pipes war I, 16x12cm,
Acrylic on canvas textured paper, 2010
Source: Okwuosa T. (Collection of The Artist)

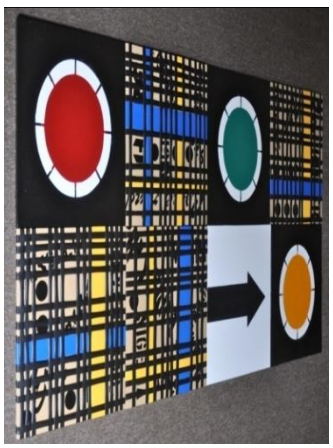


Plate 92: Okwuosa Tobenna (2014), Density and Movement, Enamel, leatherette and plywood, 8 panels,each 15¾ x15¾ cm
Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 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 98: Okwuosa Tobenna (2016), Land of the rising sun, we love and cherish, beloved homeland ofour 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)

The Benefits of Visual Language to the Artist (Inventor)

1. Visual language shows the effort of the inventor (artist) in discovering techniques, styles, or idioms in expressing cultural heritage or works of art.
2. It proves that the inventor is preoccupied by studio research.
3. It serves as the trade mark or creative identity of an artist.
4. It makes for easy identification of an artwork.
5. It creates room for popularity of the inventor (artist).
6. It also projects the home and country of the artist. And
7. It makes for direct crediting of an artwork to the maker (artist).

The Benefits of Individualism to an Artist

1. The artist does work as it pleases him or her (quick decision making).
2. He is free from external control.
3. Mistakes are regarded as good expressions. And
4. Modes of expression is determined by the artist.

Conclusion

This study encourages creative individualism and visual language development in art productions of the Nigerian college trained studio artists. It promotes the quality of Nigerian creative art output and reflects the symbols for identifying those arts in the midst of others. It also possesses a lot of entrepreneurship opportunities capable of taking artists and their nation to high levels of development. This paper therefore calls on the intellectual artists to rise to the challenges of creative individualism and visual language development through studio art researches, massive sensitization programmes, and cultural re-orientation without further hesitation.

Recommendations

1. Visual language development should be introduced as a course of study in the department of Fine and Applied arts of tertiary institutions in Nigeria. This will be possible through reviews of art curriculum for tertiary schools, in Nigeria. The course will educate fine arts students on the ideas through which visual language can be evolved and used in art productions for entrepreneurial purposes after graduation.
2. The government should embrace art exhibition in its educational planning to enhance the economic value of art in Nigeria. The art exhibitions will promote the sales of artworks in Nigeria, and motivate intellectual Nigerian artists to the contestation of art identity in art productions. It will also enable the artists to master the art, and compete favourably with any artist on the globe.
3. The Government should also provide credit facilities that will enable the intellectual Nigerian artists to purchase the needed working materials, tools and equipments to ease studio researches and art productions.
4. There should be regular public enlightenment programme on creative individualism, self reliant occupation, and sustainable development of art in Nigeria. The lecture will boost the awareness of subsuming visual language in art productions and offer other entrepreneurial skills to the artists and people of other specializations.

5. Intellectual Nigerian artists should take advantage of Tobenna's art and evolve individual visual language. This will broaden the artist's popularity for easy identification and documentation.
6. The non-artist should also take advantage of Tobenna's art and engage themselves in entrepreneurial skills that will enable them earn a living instead of waiting for the unpredicted government or another employers employment for the same purpose.

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