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ENCOURAGING PROFESSIONALISM IN ART PRODUCTIONS OF THE INTELLECTUAL NIGERIAN ARTISTS VIA THE CREATIVE WORKS OF TOBENNA OKWUOSA.

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Abstract

In Nigeria, observation shows that the supply of artworks made of Nigerian cultural specifics described in this study as Nigerian professional creative artworks in contemporary art market is low a reason of which a lot of intellectual Nigerian artists are left not known in their ideas, styles, and techniques of producing art which contributes to the present creative forms. Obviously, adequate supply of the Nigerian professional creative artworks in the contemporary art market would have shown the level of quality and quantity of Nigerian creative art output. It would have also engaged the artists in self-employment and projected them as masters of art. So also it would have enhanced the economic value of art in Nigeria. This no doubt has created research gab and dearth of literature on encouraging professionalism in the art productions of the intellectual Nigerian artists. This study focuses on how to give support to the intellectual Nigerian artists in producing the Nigerian professional creative artworks for various end uses. The specific objective of this study is to examine Okwuosa's artistic professionalism via his biography and creative process. The aim of the study is to establish the history of creative professionalism in the paintings of Tobenna Okwuosa with the view of encouraging professionalism in Nigeria art productions. 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 data collection. The in-depth interview technique was equally utilized. It was established that Tobenna is a college trained artist. He works with the specifications of the codes of the art profession. His works are purposive. There are contestations of art identity among the Nigerian intellectual artists which spurred Tobenna into individualism, innovations and invention in art productions. He has been involved in many Solo and group art exhibitions nationally and internationally. His works are bought and preserved in many museums including private and co-operate bodies galleries in Nigeria and abroad. Therefore his works have been used for stimulating interest in intellectual Nigerian artists into producing Nigerian professional creative artworks for various end uses.

Keywords: Encouragement, Professionalism, Creative Ideology, Arts Productions, Nigerian Artists.

Introduction

The quest for development keeps inspiring governments, institutions, and individuals to embark on public enlightenment programme on entrepreneurship or self-reliant occupation for sustainable development. Fine and Applied Arts is one of the disciplines that is aimed at

offering self-reliant occupation. In Nigeria, many graduates of Fine and Applied Arts described here as intellectual Nigerian artists shy away from studio art practices and research a reason of which a lot of them hardly produce artworks capable of portraying Nigerian cultural specifics. So also it is difficult for those artists to compete-favourably with other artists on the globe. The problem becomes more compounding when the supply of the artworks that portray Nigerian cultural specifics described here as Nigerian professional creative artworks needed by art patrons in contemporary art market for various ends uses is low. The researcher therefore was motivated by the quest to stimulate interest in the intellectual Nigerian artists in producing the Nigerian professional creative artworks in Nigeria and elsewhere.

Encouraging professionalism in the works of the intellectual Nigerian artists is a very significant aspect of study in biographical analysis of Nigerian artists. It is described as the act of enabling artists to be committed to skillful production of artworks with experimental media and innovative techniques. The creative paintings of Tobenna Okwuosa were used for this study. This enabled the researcher to achieve the aim of the study.

Conceptual Clarification

Encouragement

The New International Webster's Comprehensive Dictionary of the English Language defines encouraging as "giving, or tending to give, courage or confidence". Encouraging is the adjective of encourage described by Horby (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. Elenwo (2020) concurs with the ideas above that encouragement is enabling somebody to be committed to his or her job.

Professionalism

Hornby (2010) defines Professionalism as the high standard that one expects from a person who is well trained in a particular job. BBC (1992) in Elenwo (2019) also describes professionalism as "skill at doing a job". Okpara (2002) views professionalism as a factor that affects a recognizable creative trait of a person; a factor which manifests in a number of situations and among people in varying degrees. According to him, professionalism in art included the sequence of all the elements and principles of art practice that programs through artistic products, that is, the sequence of skill acquisition in structured curriculum or tradition in a given environment, and the classical approach to works of art which ignores primary principles of professionalism, but insists on long-periods of apprenticeship in order to define creativity and originality as ability to create things in an imaginative way. This classical approach also stress that creativity and originality are more important than technical skill.

Supporting similar view is the opinion of Igbokwe (2012) that Art and Design requires professionalism to be admired or adopted for any use. This therefore suggests that Artists and Designers who promote the tough of professionalism are worth awarding honour and recognition as their works show skillful master pieces to stand-out in the crowd of the unmindful. However, as discussed professionalism cannot be complete without a mention of "Profession" the parent world. Okoh (2004) describes profession as a job with specialized training. He also defines it as a specially desirable and dignified occupation with an implication of intellectual training and largely mental expertise". In addition, a profession is

an occupation demanding specialized skills and knowledge: requiring an extended time for their acquisition, where the practitioners carefully select and limit the members admitted to its ranks and maintain high standard of performance through methods of self-discipline. It usually wields certain powers, not only over those who render the services it gives but also those who receive them".

Mba (2005) views profession in a number of ways. It could simply be an occupation, that is, an activity from which one earns a living. This concept of a profession is usually used when someone is remunerated for something which everybody does without remuneration. A professional dancer, footballer or drummer is good example because one is so skilled in a particular area that he is paid to do what he does. Not just being paid but earns his living through doing that particular thing. A profession, in its most common usage, is an occupation that requires advantaged education and especially training and carries a certain social prestige. It is usually marked out from others by identifiable characters. This definition of a profession implies that it has to be specially acquired. One must undergo certain things or processes or activities in order to acquire the necessary skills. A profession must be one which commands respect. The activities and training involved make people in the society have high regard for it and for those who practice it.

Intellectual Nigerian Artists

Intellectual Nigerian Artists are skilled Nigerian producers of any kind of artworks particularly in painting, drawing or sculpture. These artists are also referred to as "Nigerian College-trained artists" described in Egonwa (2011) as artists whose works show that they have learnt Western art making skills example the Abayomi Barber School, among others.

Theoretical Framework

The theory of psychoanalysis that proposes that creativity wells up from unconscious drives and is a by-product of primary processes suggests to the future artist to disassociate with real objects and falls in love with the worlds as a whole (Samuels and Samuels 1975). In affirmative the theory of professionalism holds that, in the relationship between professional groups, practitioners should exclusively apply their theoretical knowledge within their professional practice (MacDonald, 1995). Painting as posits by Paul Klee an avant-garde artist of 1920s is a mode of creative expression usually executed in numerous forms of naturalistic and representational expressions but loaded with narrative content, symbol, emotion and politics. Tobenna possesses intellectual and practical skills in art, and works in accordance with the art professional ethics. His artistic philosophy hinges on communion between the soul and the body. His creative paintings contain enough of narrative contents, symbols, emotions and politics. The works reflect ancient stories and figures (Mythological) and the changes of nature, universe, and human life (Meta-philosophical) subject matters which according to him gives relevant comfort in a period of stress. These theories are useful to art researchers in the sense that they are more effective problem solving as they make for more effective innovations, make for financial rewards, and also make for ethical conduct. On the contrary, the theories do not regard the artworks of the non-professionals.

Furthermore, Okwuosa's creative paintings are based on his creative ideology. Creative ideology therefore is the manipulation of tangible and intangible visual elements in the

production of a work of art. This idea agrees 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 idea 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 emanates 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. His creative theme also agrees 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". So also does his theme align with the posit of Dewey (1967-1990) 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.

Okwuosa's creative ideology seeks to provide the possibility of enriching universal peace. His creative themes hinge on his creative philosophy "Afrocentricism and Soulcentricism" but revolve around Mythology and Meta-Philosophical concepts. Afrocentricism is the recognition of African Cultural practices in opposition to the Western Cultural influences on African culture as a process of decolonization, while Soulcentricism are art and life philosophy that address the mind and body by the practice of the culture of the soul. 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. 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.

His works of Afrocentricism are made within the limit of promoting Nigerian art that is African in its inspiration. See plates 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19. While works of Soulcentricism are made to reflect the changes of nature, universe and human life as contained in plates 20, 21, 22, 23, 24, and 25.
All these theories contribute immensely to this study because they enabled the researcher to examine Okwuosa's artistic professionalism via his biography and creative process and confirmed his works as professional works of art.

Professionalism in Okwuosa's works

Professionalism has been described as the high standard that one expects from a person who is well trained in a particular job. This definition concurs with the MacDonald theory of

professionalism that compares the traits of occupational groups in order to distinguish professions from other occupational groups. It stresses that practitioners work in accordance with ethical codes, and the professional body controls its own training programme". Okpara (2002) concurs with the ideas above that professionalism is the sequence of all the elements and principles of art practice used in creating originality in art productions. These ideas above agree with Okwuosa's creative ingenuity which seem to have been specially acquired, the reason for which biographical analysis emphasizes the study of art works by understanding the life, and training of the artist.

The psychoanalysis theory in this study also emphasizes the study of art works from the artist childhood experiences, and from the significant imagery, history, and creative processes of the work. Okwuosa's art utilize narrative contents, symbols, emotions and politics. He is a college trained artist. He works in accordance with the art professional ethical codes. He is individualistic, innovative and inventive in creative productions. His works promote the tough of professionalism.

These works are purposive because they tend to draw attention to specific human problems. They are produced in the sequence of periods, styles, philosophies, and concepts that guide their production. They have been featured in so many solo and group art exhibitions nationally and internationally. The works are found in many museums and private collections all over the world. Their qualities are spiritual and eternal rather than mere material look. They reflect good qualities capable of withstanding the test of time. The forms command attraction. Business and individuals that patronize the art testify that the products are quite purposeful and durable, so, should be on the increase in supply. Social prestige is attached to the products and their producer because of the activities and training involved in creating the forms.

This prestigious regard also agree with the meaning of a profession by Mba (2005) that; "a profession is an occupation, and or remunerating someone for something which everybody does without remuneration". With this analysis, the biographical analysis, psychoanalytical theory and the theory of professionalism become the parameter for examining the creative issue of professionalism in the paintings of Tobenna Okwuosa.Okwuosa incorporates iconographic codes or signs in his paintings and developed a mixed media technique of scroll painting. This scroll is like papyrus paper used in ancient Egypt for writing and drawing. It is syntheticleather with granular surface as ground while two panels of wood incised with geometric patterns serve as struts. The two designed wood struts are bounded horizontally at the top and bottom of the ground and serve as the frame evoking an open scroll.

The leatherette is flexible. It can be rolled and unrolled at will without creases. It is malleable, and minimizes space which makes it easy to transport (Okwuosa 2005). The leatherette granular surface makes it absorb paint while priming. Acrylic colours are used for the scroll painting because it dries fast. Some of the scroll paintings are made using serrated knife to create textures on the leatherette and sewing fragments of the leatherette on its support. These fragmental pieces are metaphorical representations of social balkanization, and the act of sewing them on a single support is a process of reunification and recovery (Okwuosa 2008). Other materials used for making scroll paintings include burlap, jute, wires, cowries, buttons,

and beads among others (Okwuosa 2005). Imagery represented on scrolls is often inspired by the Igbo culture, but with a contemporary edge and a unique translation that has a global appeal (Uhakheme 2005). Okwuosa Also uses the popular canvas and oil colours as another medium for his paintings (Bumah 2005, in Elenwo, 2019).

Okwuosa's Training as an Artist

Okwuosa's artistic inclination manifested to his parents in his infant age, when he could play with lines using fingers, and charcoal to draw on the ground, walls, and other surfaces. He started his artistic training from the primary school he attended where he learnt how to make designs using pencils, biros, crayon, and other materials which earned him prizes under the tutelage of non-professional art teachers. He proceeded to secondary school and was privileged to receive art lessons from six art teachers of the two secondary schools he attended-a reason for which his artistic talent broadened. Among the art teachers of those secondary schools was the then popular Roland Ndaefo of the old Eastern Region of Nigeria who incidentally had taught the famous art lecturer Professor Obiora Udechukwu of University of Nigeria Nsukka. At this stage of training, Okwuosa included Fine Arts as one of his O'level subjects. He could produce captivating art pieces using Paper, Starch, Clay, Water Colour, and Poster Colour as major medium of expression. Between 1990 and 1992 he continued to practice art on his own but had a passion for broadening his horizons of creativity through University Education. He actually became a student of Fine and Applied Arts of University of Benin in 1992/1993 academic session, and graduated in 1996. These stages of training exposed him to the need for broadening the scope of his art (Okwuosa 2008). Today Tobenna has accomplished his goals of becoming a professional artist as he holds a Ph.D. in painting.

Showing Okwuosa's commitment to the art profession and his good skills in sculptures and portrait productions



Plate 1: Okwuosa showing a demonstration during his gallery talk at the opening of his solo exhibition titled "The Igbo Word" at the Worcester state college Worcester, Massachusetts, USA, in 2005.
Source: Okwuosa T. (Collection of The Artist)

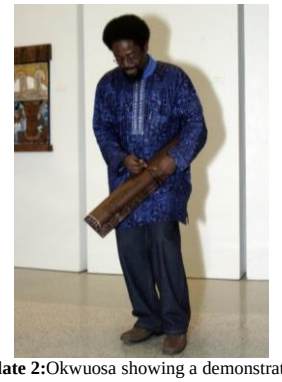


Plate 2: Okwuosa showing a demonstration during his gallery talk at the opening of his solo exhibition titled "The Igbo Word" at the Worcester state college Worcester, Massachusetts, USA, in 2005.
Source: Okwuosa T. (Collection of The Artist)

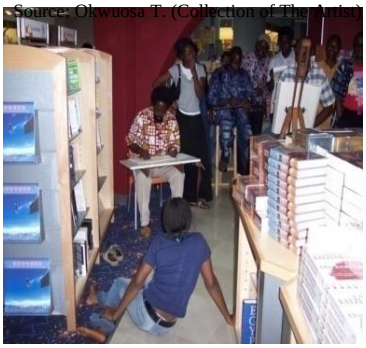






Plate 3: Okwuosa drawing at the Nu Metro media store, silver bird gallery, Lagos, where he also gave a public lecture titled "My Art, My Experience" n 2005. Source: Okwuosa T. (Collection of The Artist)

Plate 4: Okwuosa delivering a lecture (Gallery Talk) on Igbo CultureThrough Painting in Worcester State College Worcester, Massachusetts, USA in 2005
Source: Okwuosa T. (Collection of The Artist)

Plate 5: Cry for Global Peace 1996 (sculpture)
Source: Okwuosa T. (Collection of The Artist)



Plate 6: cry for Global peace 1996 (sculpture)
Source: Okwuosa T. (Collection of The Artist)



Plate 7: Portrait of Lady Ify Igwilo, 2006, Oil on Canvas.
Source: Okwuosa T. (Collection of The Artist)

Okwuosa's Works on Afrocentric Philosophy (Semi Abstract Expressionism)



Plate 8*:* Igbo drummer, 1997, ink and water colouron paper 13x38.5cm.
Source: Okwuosa T. (Collection of The Artist)



Plate 9: Bountiful harvest, 1997, ink and water colour on paper, 13x38.5 cm
Source: Okwuosa T. (Collection of The Artist)



Plate 10: Affection, 2002, oil on canvas, 101 5x70cm Source: Okwuosa T. (Collection of The Artist)



Plate 11: Negative Western Influence, 1999, oil on canvas, 66cm x 116.5cm Source: Okwuosa T. (Collection of The Artist)



Plate 12: The way we are, 1999, acrylic leatherette and wood, 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)

Afrocentric Philosophy (Abstract Expressionism)



Plate 14: Fragmented history, 20006-07 Acrylic, Leatherette, Twine, Abura wood, 97x92cm Source: Okwuosa T. (Collection of The Artist)



Plate 15: Dancing scripts, 2006-07 Acrylic, leatherette, twine, Abura wood, 127x76cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)

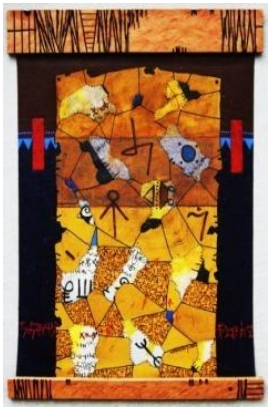


Plate 16: Lost and found iii, 2007, 114x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 17: Birth death and liberation 11, reincarnation series, 2007-08 Acrylic, leatherette, twine Abura wood, Source: Okwuosa T. (Collection of The Artist)



Plate 18: Different parts of a lifetime I, reincarnation series, 2 007-08, Acrylic leatherette, twine Abura wood, 81x66cm Source: Okwuosa T. (Collection of The Artist)

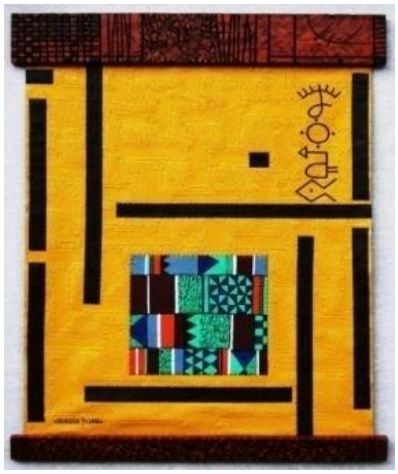


Plate 72: Another beginning II, reincarnation series, 2008, acrylic, leatherette, twine, Abura wood, 113x84cm Source: Okwuosa T. (Collection of The Artist)

Okwuosa's Works on Soulcentric Philosophy (Abstract Expressionism)

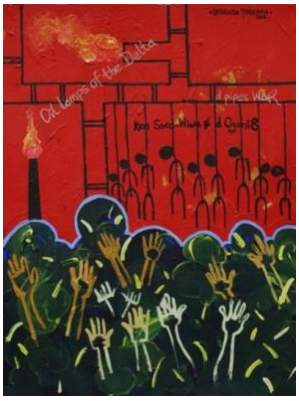


Plate 20: The pipes war I, 16x12cm, Acrylic on canvas textured paper, 2010 Source: Okwuosa T. (Collection of The Artist)



Plate 21: The pipes war II, 16x12cm, 2010 Acrylic on canvas textured paper Source: Okwuosa T. (Collection of The Artist)

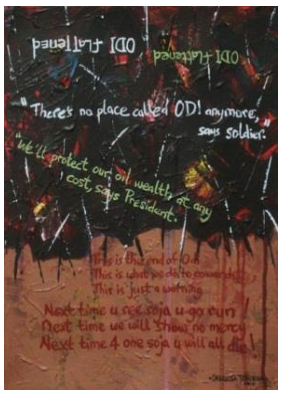


Plate 22: Odi I, 16x12cm, 2010 Acrylic on textured paper Source: Okwuosa T. (Collection of The Artist)

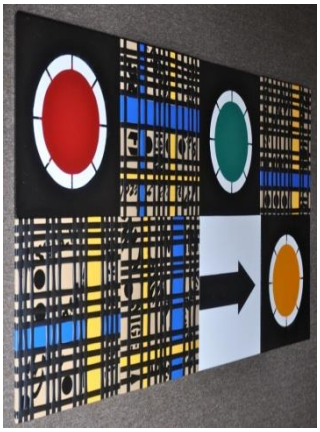


Plate 23: Okwuosa Tobenna (2014), Density and Movement, Enamel, leatherette and plywood, 8 panels, each 15¾ x15¾ cm Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 24: 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 25: 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 on Recent Changes in Urban Spaces.

Okwuosa's works on Soulcentric Philosophy (Realism)



Plate 26: 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 canvas173 x 122 cm
Source: Okwuosa T. (Collection of The Artist)

Okwuosa's Exhibitions/Research

Solo Exhibitions

2008 Soulcentricism: A Recovery of Ancient Universal Truths and Indigenous Scripts National Museum, Lagos, Nigeria.
2005 The Igbo World Worcester State College, Worcester, Massachusetts, USA
2003 Motherhood, Femininity and Values Maison de France, Lagos, Nigeria
Joint Exhibition
2002 Vibrations of Life (with George Edozie) Wangboje's Art Gallery, Lagos, Nigeria.
Group Exhibition
2004 Nigerian Rhythms: Three Modern Streams (with Lawrence Ajanaku and Pius Omogbai) Frederick Scott Gallery, Sudbury, Massachusetts, USA. Group Exhibition
1999 Dynamism (with Peter Akiniwumi, Julia Uzoma and George Edozie) National Museum, Lagos, Nigeria.Group Exhibitions
2005 Nigeria Prelude and Refrain Fscott Gallery Sudbury, Massachusetts, USA
2004 The Search: The First Step Maison de France, Lagos, Nigeria
2003 5th Lagos Book and Art Festival, National Museum, Lagos, Nigeria
2000 Romance with IIiadWangboje's Art Gallery, Lagos, Nigeria
1997 Great Benin Centenary Exhibition, Ode to Joy Wangboje's Art Gallery, Lagos, Nigeria.
1996 Splahes and Forms University of Benin, Ekehuan Campus, Benin City, Edo, Nigeria.
1995 Student Union Week Art Exhibition, University of Benin, Ekehuan Campus, Benin City, Edo, Nigeria.

List of Exhibits

Revelation through the inner Eyes, Reincarnation Series, 2007-08,133x75cm
Against all odds, Reincarnation Series, 2006-08,133x75cm
An orange Rectangle in a Blue world, 2008, 97x92cm

Different Parts of a Lifetime I, Reincarnation Series, 2007-08,81x66cm
Different Parts of a Lifetime II, Reincarnation Series, 2007-08,81x66cm
Up in the Sky and Down Below, Reincarnation Series, 2008, 103x92cm
Five strips and a Red Square, Reincarnation Series, 2008, 97x92cm
Another Beginning I, Reincarnation Series, 2008, 81x66cm
Another Beginning II, Reincarnation Series, 2008, 113x84cm
The Lord's Prayer in Bamum Script, Reincarnation Series, 2007- 08,120x74cm
Birth, Death and Liberation I, Reincarnation Series, 2007-08,81x66cm
Birth, Death and Liberation I, Reincarnation Series, 2007-08,81x66cm
Square in Square, 2008, 81x66cm
Ancient scroll Recovered, 2007, 120x84cm
Forces of Defacement, 2007, 120x84cm
Dancing Scripts, 2006-07,114x84cm
Lost History, Lost Identity, 2007, 102x92cm
Fragmented Tapestry, 2006, 97x92cm
Composition with 53 Fragments, Reincarnation series, 2008, 11 4x84cm
Lost and Found I, 2006-07,127x76cm
Lost and Found III, 2007, 114x84cm
Discussion for Four, 2006, 97x92cm
One Race, One Love, Reincarnation Series, 2007-08,114x84cm
Remnants of a Glorious Past, 2007, 120x84cm
Scripts, Fragments and Dots I, Reincarnation Series, 2007, 114x84cm
Scripts, Fragments and Dots II, Reincarnation Series, 2007-08,114x84cm
Mutilated History, 20006, 97x92cm
Ocean of Scripts, 2008, 114x84cmMedia: Acrylic, leatherette, Twine, and Abura Wood.

Okwuosa's Selected Articles and Reviews:

2008 Asoya, Sylvester. ''Art as his Life'', *The News (Lagos), April 7, pp.52-53*
2007 Uzoukwu, Chinwendu. ''Artist rooted in culture'', *Daily Sun (Lagos), September 1.*
2007 Abodunrin, Akintayo. ''I celebrate African through my works'', *Nigerian tribune (Ibadan) January 9, p.40*
2006 Sowole, Tajudeen. ''Okwuosa… a run round home'',*The Guardian life (Lagos), August 13-19, p.26*
2005 Obioso,Enam. ''We can give Art greater Socio-Spiritual *Relevance, Okwuosa'', Business day (Lagos), August 5, p.16B*
2005 Orji, Ikechukwu.'' Showcasing the Igbo World'', *New-age (Lagos), July 1, p.17*
2005 Njoku, Benjamin. ''Americans know very little about African Art Culture, Tobenna Okwuosa'', Sunday Vanguard (Lagos), July 3 p.39
2005 Uhakheme, Ozuola. '' Okwuosa exports Igbo Culture to the *U.S.'', Daily Independent (Lagos), June29, p.E7*
2005 Uwaezuoke, Okechukwu. ''Scrolls of a Culture Recall'', *This day (Lagos), June 30, p.39*
2005 Nnabuife, Chuka. '' from America, TobennaOkwuosa returns *with Memories'', The Guardian (Lagos), June 28, p. 73.*
2005 Ajayi, Segun. ''my Sojourn in Worcester, by Tobenna *Okwuosa'', Daily Sun (Lagos), July 20, p.2*

2005 Fletcher, Allen W. '' one on one- Tobenna Okiwuosa, Artist'', *Worcester Magazine (Massachusetts, USA), April 14, p. 39.*

2005 Towson, Courtney. ''WSC hosts Artist-in-Residence, but lacks *Art Gallery Space'', the Voice, (Massachusetts, USA) April 6, p. 1.*

2005 Nnabuife, Chuka. "With Ikenga, Okwuosa gets Raven hill Fellowship'', The Guardian (Lagos), January 25, p.72

2005 Uwaezuoke, Okechukwu. "A Reward for Diligence'' *This day (Lagos), January 19, p. 40*

2003 Nnabuife, Chuka. "Okwuosa celebrates motherhood.''*The Guardian (Lagos), October 24, p. 39.*

2003 Nwachukwu, McPhilips. ''Syncretism and Visual Engagement in *Okwuosa's Art'' Vanguard (Lagos), November 20, p. 33*

2003 Onwudiwe, Flora. ''Recovering the Lost Glory'', *the Comet (Lagos?), November 12, p. 28.*

2003 Onwughalu, Theresa, Ajayi, Segun. ''Okwuosa celebrate *Womanhood on scroll'', Daily Sun (Lagos), November 12, p. 24.*

2003 Orji, Okechukwu. ''My Works are not completely abstract- *Okwuosa'', Newage, (Lagos), November 5, p. 12.*

2003 Bumah, Juliet. ''Nigerian Artist wins US prize'', *Business times, (Lagos), December 13-16, p. 34.*

Okwuosa's Selected Articles and Reviews Continued:

20th Nov. 2003, Syncretism and Visual engagement in Okwuosa's art…, Art and book Review, Vanguard, P33

13th 0ct. 2005, Okwuosa: Reflecting Igbo Culture through painting. The comet, P.36

25th Jan. 2005, With Ikenga, Okwuosa gets Raven- hill Fellowship. The Guardian, P. 72

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Okwuosa's commissioned works

2018 Restoration of five icons in sculptural representation: Sir Krishna, Sirmati Radharani, Jagannath, Baladeva and subhadra, at the Hare Krishna Temple, Benin City state, Nigeria, commissioned by His Holiness Bhakti Dhira Danodara Swami.

2010	Twenty acrylic paintings that interpret Dr. Ogaga Ifowodo's poems in three publications. Madiba (2003), the Oil Lamp (2005), Homeland, and other poems (2008), commissioned by Barrister Rockson Igelige
2008	An oil portrait of the then Governor of Anambra state and visitor of Anambra state University, Peter Obi, commissioned by the University, Uli campus
2006	A portrait of Lady Ifeoma Igwilo in oil, commissioned by prof Sir. Benjo Igwilo
2003	A full-length of oil on canvas portrait of Mr. Jude Uzozie commissioned by him.
2000	Oil on canvas portrait of Mr. Obi commissioned by him. (Okwuosa, in Elenwo, 2019)

Recommendations

Based on the research, the following recommendations are proferred:

i. Government should organize a regular public enlightenment programme on self-reliant occupation in Nigeria. The programme will boost the awareness of art entrepreneurship amongst Nigerian artists, and offer other entrepreneur skills to them and to the people of other specializations.

ii. Government should also organize a meeting center for Nigerian artists and their art patrons for discussions of issues of art and nation building.

iii. Departments of Fine and Applied Arts in Nigerian Institutions of learning should incoporate professional creative artworks into art courses to make the students to be acquainted with the techniques of such art production.

iv. There should be regular art exhibition of the art departments with which the students' ability in the productions of the professional creative artworks will be evaluated.

v. The intellectual Nigerian artists should take advantage of Tobenna's art and be committed to studio art practices and research to enable them compete favourably with other artist on the globe in terms of production of professional creative artworks.

vi. The non-artist should also take advantage of Tobenna's art and engage themselves in entrepreneur skills that will enable them earn a living instead of waiting for the unpredicted government or another employers employment for the same purpose.

Conclusion

This paper has discussed the issue of encouraging professionalism in the art productions of the intellectual Nigerian artists using the creative works of Tobenna Okwuosa as a guide to producing artworks of Nigerian cultural specifics for various end uses. The paper establishes that there is dearth of literature in this aspect of study. It ascertains that most Nigerian Art Scholars lack interest in promoting art through researches. It also shows that the demand for artworks of Nigerian cultural specifics is high in contemporary art market. So also does it show that a lot of intellectual Nigerian artists are not known in their ideas, styles, and techniques of producing art for documentation.

As such, the solution to the identified problem of such art productions in Nigeria is to educate the intellectual Nigerian artists on the techniques of producing such works using the examples of Tobenna's works.

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