

**TOWARDS PROPER AND ADEQUATE REVIEW OF RELATED LITERATURE AND
THEORETICAL FRAMEWORK FOR A STANDARD BIOGRAPHICAL ART HISTORY
THESIS: THE EXAMPLE OF A PHD ART HISTORY THESIS ON CREATIVE
INDIVIDUALISM AND PROFESSIONALISM IN THE PAINTINGS OF TOBENNA
OKWUOSA**

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Abstract

Experience shows that the formation of review of related literature and theoretical framework for standard biographical analysis of the works of Nigerian scholars in varied fields of specialization seem to be a difficult academic work for Nigerian Students. Similar situation applies to the students of Fine and Applied Arts particularly the post graduate art history students as the formation of review of related literature and theoretical framework for standard biographical art history thesis appears to be a difficult academic work a reason of which a lot of the students thesis are not of biographical analysis of the works of Nigerian artists. Actually, a standard art history thesis on Nigerian artist would have shown the components of literature review as containing the proper and adequate biographical information of review of related literature and theoretical framework. So also it would have shown the theories that guided the research study. The researcher therefore was motivated by the students' inability to form proper and adequate review of related literature and theoretical framework for a standard biographical art history thesis to address the issue of "Proper and Adequate Review of Related Literature and Theoretical Framework for Standard Biographical Art History Thesis". It is the objective of this study to examine the review of related literature and theoretical framework of a standard biographical art history thesis via the PhD art history thesis on Creative Individualism and Professionalism in the Paintings of Tobenna Okwuosa. The aim of the study is to establish the review of related literature and theoretical framework of the PhD Biographical Art History Thesis on Tobenna Okwuosa with the view of achieving the proper and adequate review of related literature and theoretical framework for a standard biographical art history thesis. The findings are based on biographical survey of qualitative research methods and research questions which test the objective of the study. It adopts the historical survey technique which relies heavily on primary and secondary source of data collection. It was established that the components of the review of related literature, and theoretical framework of the PhD Art History thesis on Creative Individualism and Professionalism in the Paintings of Tobenna Okwuosa contains the proper and adequate review of related literature and theoretical framework needed for the formation of Standard Biographical Art History Thesis. Those components of review of related literature, and theoretical framework include; Theoretical Framework which accommodates theory of psychoanalysis, theory of Professionalism and Conceptual Framework. And Review of Related Literature which contains the rise of Creative Art in modern Nigeria, General Biographies on Nigeria Artists, Concept of Creativity (meaning), Concept of Individualism (meaning), Concept of

Professionalism, Factors that determine a profession, and Implication of the Review. Therefore the review of related literature and theoretical framework of the PhD thesis above has been established as the lead to the appropriate areas of focus when obtaining information about review of related literature and theoretical framework for a standard biographical art history thesis.

Keywords: Review, Related Literature, Theoretical Framework, Standard Biography, Tobenna Okwuosa.

Introduction

The challenge of achieving Proper and Adequate Review of Related Literature and Theoretical Framework for Standard Biographical Art History Thesis, swayed the interest of guiding the art history students on how to find relevant and enough data for the formation of review of related literature and theoretical framework of a standard biographical art history thesis. The components of the earlier cited PhD thesis for this study would have led the art history students to the appropriate areas of focus when gathering information about the study. The difficulty of forming the Proper and Adequate Review of Related Literature, and Theoretical Framework for a Biographical Art History Thesis evokes the feelings of sidelining the hardworking Nigerian artists amongst the art history students in art historical discourse. The problem becomes more compounding when the art history students cannot employ appropriate theories as the platform of the study.

The researcher therefore was inspired by the quest for reviewing the related literature and theories associated with biographical analysis of works of art for the formation of a Standard Biographical Art History Thesis. Towards Proper and Adequate Review of Related Literature and Theoretical Framework for a Standard Biographical Art History Thesis is a very significant aspect of study in any biographical analysis of Nigerian artist. It consists of the merging of words to convey the meaning of the concept. These works are discussed separately in conceptual clarification, and as a leading concept, it is described as the act of enabling art history students to form the Proper and Adequate Review of Related Literature and Theoretical framework in a Biographical Art History Thesis. The PhD Art History Thesis on Creative Individualism and Professionalism in the Paintings of Tobenna Okwuosa was used for this study. This enabled the researcher to achieve the aim of the study.

Conceptual Clarification

Towards is described in Webster's Dictionary as tending to result in or likely to achieve something. Towards as used in this study is the act of enabling art history students to form suitable and enough Review of Related Literature and Theoretical Framework for a Biographical Art History Thesis. Proper and adequate are merged words used as a word in this study. Proper is described in BBC English Dictionary as something that is correct or most suitable. While adequate in the same dictionary means good enough to be used or accepted. Proper and adequate therefore is described as something that is right and acceptable to people. Review of Related Literature is described as prove that a researcher's view of a subject matter is supported by other authorities in the researcher's discipline. It is also viewed as the relevant contributions to an issue by authorities who had examined something close to the problem (Egonwa, 2012).

Succinctly put that it is the combination of other authorities' contributions to a subject matter in the formation of the basis of discussing a similar idea. Theoretical in BBC Dictionary means based on or concerning the ideas and abstract principles of a subject, rather than the practical aspects of it. It is the adjective of theory, and described in this study as the reality of an academic invention or philosophy. While theory is defined here as an acceptable invention or philosophy that solves some academic problems. Framework is a set of beliefs, ideas or rules that is used as the basis for making judgments, decisions, etc. (Hornby, 2010). Framework could also be described as the particular area in which an activity or a piece of work is concentrated. Theoretical Framework is the Concentration of an academic discussion on a particular area of invention or philosophy. Review of Related Literature and Theoretical Framework therefore is the use of other authorities' contributions to a subject matter to confront other issues of similar ideas. Standard in BBC Dictionary means a level of quality that is thought to be acceptable. For this study, it is the acceptable quality of thesis for further use. Biographical Art History Thesis is an intellectual artist's documentation of the works of other artists for reference purposes. Standard Biographical Art History Thesis therefore is the acceptable documentation of the life and works of an artist or artists for further academic work.

Showing the Review of Related Literature and Theoretical Framework of the PhD Art History Thesis on Creative Individualism and Professionalism in the Paintings of Tobenna Okwuosa, as a guide to writing the Proper and Adequate Review of Related Literature and Theoretical Framework for a Standard Biographical Art History Thesis.

Chapter Two

Review of Related Literature and Theoretical Frame Work

2.1 Theoretical Framework

This research study of creative individualism and professionalism in the paintings of Tobenna Okwuosa is guided by two theories, psychoanalysis, and professionalism.

2.2 Theory of Psychoanalysis

The theory proposes that creativity wells up from unconscious drives and that there are differing opinions about how it occurs, but the various psychoanalytic schools of thought generally suggest that creativity is a by-product of primary processes.

Arieti (1976, citing Kubie, 1958) adds that neurotic distortion can occur when the conscious mind inhibits the creative process by rigid use of symbolic functions. That the unconscious can hinder with even more rigid anchorage in unreality. Samuels and Samuels, (1976 citing Greenacre, 1957) in addressing the source and motive of the creative act in psychoanalytic theory of creativity, notes that, the future artist learns to disassociate with real objects and falls in love with the worlds as a whole. This happens through a heightened sensory awareness as early as breast feeding. Arieti (1976, citing Weissman, 1968) says these capacities may be the infant learning to hallucinate the mothers' breast independently of oral needs, later in life. This endowment is preserved and transformed into the creative act. In this study, this theory enabled the researcher to make psychological enquiry about Tobenna's artistic background from childhood experiences, which made the researcher to

examine Tobenna's training and established the history of creative professionalism in his painting.

2.3 Theory of Professionalism

In affirmation of psychoanalysis theory, is the theory of professionalism by MacDonald, (1995). MacDonald explains the relationship between professional groups, theoretical knowledge and the possibilities for practitioners to exclusively apply such knowledge within their professional practice. This theory compares the traits of occupational groups in order to distinguish professions from other occupational groups. Some of the distinguishing traits are that professional practice should be recognized as an authority within its domain, the society sanctions the enterprise in question, the practitioners work in accordance with ethical codes, and the professional body controls its own training programme. During training for a profession, students do not only learn to master a set of intellectual and practical skills, they also become part of a community with specific norms, values, and expectations concerning personal conduct.

Theory of professions, together with the concepts of cognitive authority, occupational identity, and information interests, contribute to a deeper understanding of issues concerning how practitioners' information behavior is formed, maintained and mediated in society. For instance, the theory of painting of Paul Klee an (avant-garde artists of the 1920s) which explains how occupational groups apply their technical knowledge to their occupational practice, posits that painting is the practice of applying paint, pigment, colour or other medium to a surface or support base. The base includes walls, paper, canvas, wood, glass, lacquer, clay, leaf, copper or concrete. The medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used. 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. 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 content, 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. This theory is useful to art researchers in the sense that it is more effective problem solving as it makes for more effective innovations, makes for financial rewards, and also makes for ethical conduct. On the contrary, it does not regard the art works of the non-professionals. This theory contributes immensely to this study because it enabled the researcher to examine Okwuosa's creative paintings and confirmed them as professional works of art.

2.4 Conceptual Frameworks

Tobenna's creative painting is based on the idea of solving some societal problems in view of restoring universal peace, and renewal of thought for the betterment of the future. His works are based on his creative philosophy of *Afrocentricism* and *Soulcentricism* and his concepts are mythological and meta- philosophical issues. He uses his expressive media to call attention to the cultural, natural, and social phenomena in Nigeria. The researcher has therefore identified, grouped and subjected his works that reflect the aforementioned

phenomena to visual readings. From the readings, the works on cultural phenomenon addresses African cultural life of the Igbo with particular reference to Oraifite community of Anambra state of Nigeria. Tobenna strives to project the pride and rich cultural heritage of the Igbo in true and unadulterated forms in the sense of beauty and utility. The works of Tobenna as shown in plates 19- 24 and 29- 47 evidently show that peace, happiness, and unity are derived from the cultural life of the people. The works on natural phenomenon as shown in plates 25-28, and 48-62 dwell on the challenges of life, and addresses wisdom and determination as the key to success. While the works on social phenomenon deals with Nigerian political issues, and national development. All the works show evidence of his creative ideology of reformation, and restoration of universal peace.

2.5 Review of Related Literature

This chapter reviews related literature on creative individualism and professionalism in the paintings of Tobenna Okwuosa. It examines his creative concepts, approaches, as well as his artistic personality. The chapter anchors on the paintings which are quite salient to the study of his artistic personality also referred to as individualism. Aware of the problem therefore, the researcher concentrates mainly on literature relevant to Tobenna's works and artistic personality. This chapter also contextualizes the contributions of various authors as they bear on this study.

2.6 The Rise of Creative Art in Modern Nigeria

Creative individualism and professionalism is the skillful production of art works with experimental media and innovative techniques. Skillful production of artworks therefore cannot be discussed without reference to their aesthetics as the pivot on which art works rotate. Aesthetics refers to the study of beauty in areas such as art, literature, and music, (BBC, English, 1992). Egonwa (2012), refers to it as the appreciation of pleasurable and non-pleasurable aspects of works of art. It is also concerned with "the study of knowing and having information about art works and using such knowledge for making careful observations, thoughtful interpretations and judgments" (Mangiri, 2014).

Aesthetics could improve the development of knowledge and awareness of the visual environment, and in promoting human attitudes in both creative discovery and inventiveness Idiong (2000), in Mangiri (2014). It is also useful in sensitizing of human perceptions and in developing human creative sensibilities in making good aesthetic choices and in advancing creative tendencies. Artists in varied fields of specialization have contributed immensely to the development and understanding of art through the aesthetic language. These artists can be subdivided into two sections. These include those trained through formal education and others who trained through informal apprenticeship system, (Okoronkwo 2012).

Nonetheless, those artists who went through apprenticeship system prior to the advent of European art in Nigeria had produced a wide variety of artistic works that function in the context of leadership, cultural, functions and aesthetic needs, (Okoronkwo, 2012). These artists tap into African folklore, myths, symbols, and signs in order to evolve their visual language, (Okeke, 2005). In contrast, the origin and practice of formal art in Nigeria could be traced from the formal training of late Chief Aina Onabolu (1882-1963) as a painter

between 1920 and 1922. Onabolu worked with the philosophy, principles and techniques of western art in Nigeria and gradually introduced the art forms and practices to the people through studio work and teaching in the classroom (Okeke, 2005).

His first set of students which include; D.L.K. Nnachi (b.1909), C.C. Ibeto Umana (1915-1996), J.O. Ugoji (1917-1981), Uthman Ibrahim (b.1917), Albert Odunsi (b.1918), Ben Enwonwu (1921-1994), A.P. Umana (b.1922), (Egonwa, 2011), produced classic traditional designs and patterns with symbolic meaning needed by European patrons of the period. To be added to this first generation of Nigerian artists are J.D. Akeredolu (1913-1996), and Etso Ugbodaga Ngu (1924-1988). Their artworks reflected the combination of unique African (Nigeria) and western cultural concepts as shown in plates; 1 and 2. Fortunately, the unique art works made by these artists serve as a platform for the education of new generations artists in Nigeria, (Okeke, 2005). The exhibitions and publications made by these artists bear eloquent testimony to the advent of modern art in Nigeria. The period of post-independence in Nigeria gave birth to creative activities by other Nigerian painters such as C.C. Aniakor, (b.1939), Chuka Amaefuna, (1940-1994), Jimoh Buraimoh, (1943) and Obiora Udechukwu, (b.1946), among others, (Okeke 2005). These artists were interested in adapting to the dynamic forces of change, (Chukueggu 1998). They therefore produced conceptual works that reflect modern art idioms reinvented on traditional art styles as shown in plates; 3, 4, 5 and 6. The styles and qualities of these works were influenced by the works of their European masters, African philosophy, and spirituality. (Okeke 2005) Experience from these works by both the indigenous and foreign patrons of the art reveal that, the products are quite purposeful and as such should be produced in larger quantity because of their aesthetic value, (Okeke 2005). The above example provides a good insight into the rise of creative art in modern Nigeria.

The 19th and 20th centuries brought immense changes to traditional Nigerian life resulting from its exposure to various foreign ideas through Christian and Islamic missionary activities, (Adejumo, 2007). These cultural changes have led to the decline of much of traditional Nigerian art to the extent that they lead to new creative ideas in the materials, techniques and function, (Adio 2005). Therefore modern African artists have made efforts at all levels of African educational system to revive and sustain new art ideas in creative production in order to reflect their creative identity in the 21st century. This they began by appreciating artistic forms and styles of other cultures in addition to their own in order to broaden their creative horizons.

However, the search for independent vision instead of imitating the modes of artistic expressions of other cultures became overwhelming. Adejumo, (2007) citing Richards (1967:292) advises that the artist in Africa need to unlive European aesthetic influence and work back to their own aesthetic roots, in order to find a spring-board for present day expression. The Nigerian Government in September (1988) launched the "National Cultural Policy". This policy document defined culture as "the totality of the way of life evolved by a people in their attempt to meet the challenges in their environment which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbour". As a further step, the Federal Government in June (1999) created the federal ministry of culture and Tourism by

mid 2006, the ministry was renamed Federal ministry of Tourism, culture and National orientation with the mandate to promote the nation's rich culture.

Castellote (2012) also notes that, in 2007, Yemisi Shyllon who is widely believed to be the biggest patron of Lagos artists and has the largest private collection of Nigerian art works established "Omooba Yemisi Adedoyin Shyllon Foundation (OYASAF) in order to promote the appreciation, study, and documentation of Nigerian arts and artists. The foundation also supports art departments, galleries, organizations, and societies in their art programme and activities. Many artists have enjoyed and continued to enjoy the patronage and support of the foundation. These developments transformed the artists into producing works with indigenous themes, materials, and techniques to producing good insight into modern art. From the above, one can deduce that African artists with particular reference to Nigeria have made effort to re-image art which perhaps led to the establishment of many art schools in Nigeria.

Works showing the combination of unique African (Nigerian) and western cultural concepts, plates 1 and 2

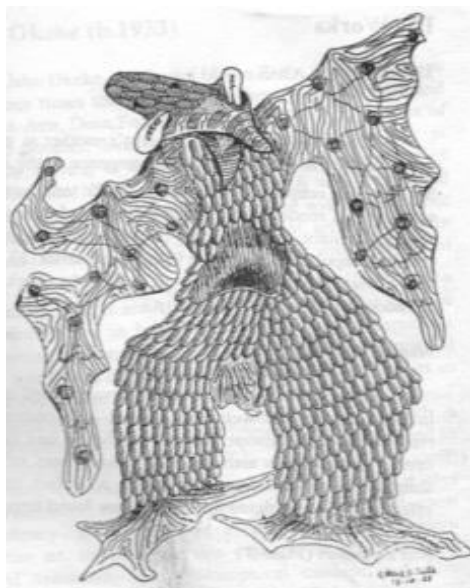


Plate 1: Uche Okeke, Nza the Smart
 Source: Chukueggu, C.C. (1998)



Plate 2: Uche Okeke. Adam and Eve (1965)
 Medium: Oil on Board. Size: 121 x 90cm (47.6 x 35.4 In.)
 Source: Internet.

***Works showing modern art idioms reinvented on Nigerian
 Traditional art styles, (plates 3, 4, 5, and 6).***

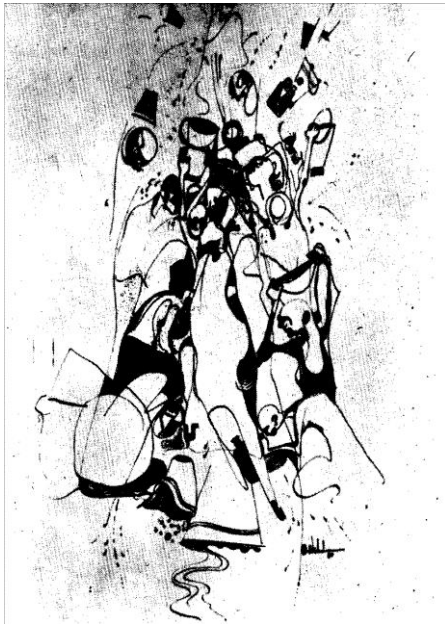


Plate 3: Obiora Udechukwu:
 Survival of The Fittest
 Source: Chukueggu C.C. (1998)



Plate 4: Simon Okeke. Untitled (1962)
 Oil on Board Size: 70 x 52cm (27 1/2 x 20 1/4 In.)
 Source: Internet.



Plate 5: Jimo Buraimoh. An Example of Peacock,
 Source: Egonwa, O.D. (2017)

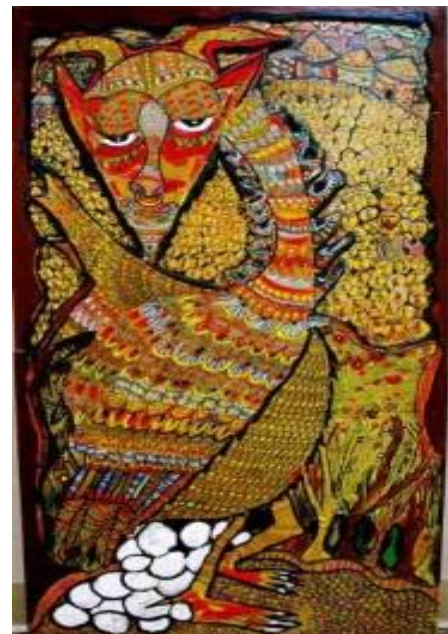


Plate 6: Taiwo Olaniyi, (Twin Seven- seven),
 Untitled. Mixed Media on Wood, 24 x 48 In
 Source: Internet.

2.7 General Biographies on Nigerian Artists

Okpara (2004) describes an artist as any person who is able to make things that can attract the attention of his fellows; such that whatever is made is satisfactory. Again, that the artist is the person who gives shape or form to a particular thing. He paints pictures, makes drawings, moulds status; he designs; he make music or poetry, furniture, even dresses and

shoes. The extent to which he makes things and how he does it is another issue altogether. He further explained that an artist trained in the use of material and cultural resources for information and education should have the following profile and possess the following abilities: skills in written and spoken communication, drawings and painting skills, technical and scientific skills, assessment skills and balanced attitudinal disposition.

Okpara citing Michael (1968) says that arts products are useful forms of personal expression which act as a means of self-understanding and palliative of civilization. He suggests that “just as language encapsulates a certain kind of thought that is definitive and conceptual so does artwork or visual response (art form). Okpara citing Windelsfernan (1950:24) also made similar remarks that; the artist activities should not be confined within the limits of painting: it is essentially a combination of skill and knowledge. In all these, art takes a central stage and acts as the fulcrum of all art activities of the artist. Omuaru (2002) asserts that natural formations found due to weather conditions, or nature’s extracts without man’s creative touch cannot be classified as art. He considers Ekeada’s (1988) criteria for determining a work of art as acceptable to him. He says, a work of art must “Be made by man, be made intentionally with a purpose, be an expression of something, be able to arouse feeling and be used to satisfy some need”. A work of art must be made by man in the sense that anything that catches the fancy of man can be creatively fashioned into a piece of art that communicate an idea, enjoyed by his fellow man.

Such activities as drama, songs, music, poems, dress, are classed as important part of culture made by man and enjoyed by man. Art should be made intentionally with a purpose because every artist desires his work of art to convey a particular message to a group of audience. According to Omuaru, the purpose of the artists all over the world, is highlighted by Gilbert and McCarter as; Magic and survival, religion, pride and politics, the mirror of everyday life, art for the sake of art, imitation of nature, imagination and fantasy. By these classifications, any work of art can be ideally grouped.

A work of art must be an expression of something, because by the means of visual communication, thoughts or objects are expressed in visual form to ease understanding, since symbols of repetition are universal and can speak to millions of people or stand for rest of time. Art must be made to arouse feelings, because all works of art touches people into their subconscious, and bring out their emotions. For instance, a drawing or painting presented to a group of viewers must arouse feelings that two or more viewers would say, “this picture looks familiar” being a way of recalling the subject. Supporting this view is the opinion of Ekeada (1987) that every work of art is acceptable, whether beautiful or ugly. But the importance of a work of art is its ability to make people have some feeling when they look at it.

This feeling may be pleasing and satisfying or may be fearful and disturbing. For instance, one feels pleased and satisfied with the painting of a wedding ceremony, but frightened and disturbed with the painting of an “Ekpo” mask. Art must be used to satisfy some needs. Anything created mainly to make people think, or feel something or feel somehow or to entertain people is a work of art. Those works created to serve utilitarian purposes are works of art because they are created mainly to please, to make people feel, and think. Uzoagba

(2000) adds that a work of art must be created in the interest of shape, design or pattern, harmony of mass and colour because representation, rhythm, composition, proportion and harmony of colour govern the quality of a picture, and its success depends on the final fusion of these elements. Egonwa (2005) also supports the idea in his discuss of functionalism that in Africa, being made and useful is vital for any object to be regarded as art, hence creativity.

2.8 Concept of Creativity (Meaning)

Adejumo (2007) defines creativity as a quality of uniqueness, originated, newness or freshness which an individual contributes to the conception and development of an idea. Uzoagba (2000, citing Mcfee 1961) has it that, creativity is the ability to invent new symbols and ideas to improve on establishment symbols, to rearrange established organizations into new organizations and to integrate new or bored ideas into previously organized systems or situations. Hornby (2005) also see creative as the use of skill and imagination to produce something new or a work of art. Getlein (2002) also opines that; being creative means learning to trust one's own interest, experience, and references, and to use them to enhance life and work. It means discarding rigid notions of what has been or should be in favour of what could be. Creativity develops when the eyes and the mind are wide open, and it is as important to looking at art as it is to making it. Supporting the views above is the opinion of (Igbokwe, 2012) that art as a manifested feeling of man is only possible when there is someone to skillfully or creatively bring it into existence. Such individuals are considered "Artists, Designers etc, who are looked upon for positive change and reproduction of the individual selves in their generation, even generations after them because of the legacies they live behind. Ago, Egornu, and Attah (2013, citing Preble and Frank,1998) are of the view that creativity is borne out of creation following men's coordinated activities, including experiences, innovations, interpretation and interactions which at the end result into something new or original. It is this quality of originality that separates man from animal, professional from mediocre and independence from dependence. Therefore, any nation that invests in creativity is investing in originality, professionalism, independence and above all self-reliance and development of man and the society at large.

Omuaru (2002) expresses that creativity is the power and potentials of bringing forth that which does not exist in the physical state, but beautiful and useful. Creativity in modern concept is the true form of art, rather than copying from existing objects. However, the concepts of coping are not totally a wrong attitude to art. This is because nothing is entirely new. Ago, Egornu, and Attah (2013) in their opinion suggest that any activity that is consistent with rationality and at the same time leads to the attainment of a new reality could be considered as creativity. They further explained that creativity is not restricted to only some exclusive professions or highly admired professions in the society. Rather it is common to every profession. It could be in the social, intellectual or material production. In support of these views, Mish (2008) sees creativity as the ability to generate innovative ideas and manifest them from thought into reality. Ebere (2009) also supports that creativity is the ability to organize materials in a unique manner with a view to enhancing and uplifting the works of our hands. He further explains that creativity is a unique part of every human being because; everybody has this ability or sense of beauty hidden right inside his spirit or the inner person. To him, man is creative, however, because he is an individual. Being an

individual personality, he is meant to affect anything he touches differently, especially when we are considering purely creative endeavors. Again, if he is governed by sense of beauty, the difference he makes as an individual upon his creative work become up building and uplifting in nature. Further definitions of creativity are made in (Lowenfeld, and Brittain, 1987) that it is the flexibility of thinking or fluency of ideas, or the ability to come up with new and novel ideas or to see things in new relationships or to think in ways that are different from other people, or being constructive, productive behavior that can be seen in action or accomplishment. They further explain that creativity does not have to be phenomenon unique in the world, but should be a contribution from the individual. Uzoagba (2000, citing Michael, 1961) notes that: creativity is a process of individual experience of one's uniqueness. To be creative then is to be one. Uzoagba (2000, citing Guilford 1959) also notes that creative thinkers are flexible thinkers. They readily desert old ways of thinking and strive out in new direction. In the area of creativity one should certainly expect to find a trait of originality. He further explains that creative learners learn by questioning, inquiring, searching, manipulating, experimenting, even playing around, but always to find out the truth. That a creative person is one who creates out of a vast wealth of knowledge, some of this knowledge is conceptual while a great deal is perceptual. The creative person has specific attributes, abilities or skills that he uses during the creative process or art experience. These attributes are sensitivity to problems (awareness), ideational and associational fluency (many ideas), flexibility (ability to change), originality and redefinition (Ability to improve and adapt). He cites (Lunderman and Herberholz, 1977) who made a comparison of the two types of attribute of creativity in a person as state below:

Table 1: The Comparison of the Two Types of Attribute of Individual Creativity

A	B
Above Average In Creative Awareness	Below Average In Creative Awareness
Expressive in ones personality and encourages this in other people.	Dependent on previous routine that has been established as "practical"
Open to vast quantities of raw materials in one's environment	Likely to rely on set routines and patterns.
Flexible and fluent in ideas and adaptable to new situations.	Highly dependent on "how to do it" routines that give predetermined result

Interested in searching, exploring, and experimenting with materials.	Inclined to reject all new ideas as threatening to the status quo: keeps his mind closed to or unusual approaches.
Free and unthreatened by mysterious and unknown situations that arise, and is rather excited and attracted by such possible.	Likely to travel the well-trodden paths and close his eyes once general recognition is made.
Humorous in his approaches	Likely to have no time for humour or play, sticks to tried and true methods.
Inclined to try new methods of enriching learning	Inflexible, conforming has only solutions and ideas he used in previous situations.
Likely to encourage and stress independence in thought and action that lead to individual initiative and decision.	Lack of initiative and original thinking

Lemchi and Iloeje (2012), note that certain characteristics have been observed to be peculiar to creative individuals. These include; Possession of a combination of playfulness and discipline seeming inclination towards opposite tendencies, on the continuum between extroversion and introversion, being rebellious and independent, being passionate about their work, yet extremely objective about it as well.

Lemchi and Iloeje (2012) citing Franken, 2000), further state that for an individual to be creative; the person needs to be able to view things in new ways or from a different perspective. Again, the person needs to be able to generate new possibilities or new alternatives. Franken (2001) observed that tests of creativity measure not only the number of alternatives that people can generate, but the uniqueness of those alternatives. The ability to generate alternatives or to see things uniquely does not occur by chance. It is linked to other fundamental qualities of thinking, such as flexibility and tolerance of ambiguity or unpredictability. In the affirmative, Getlein (2002) expresses that there is general agreement that creative people tend to possess certain traits, including:

Sensitivity: - Heightened awareness of what one sees, hears, and touches, as well as responsiveness to other people and their feelings.

Flexibility: - An ability to adapt to new situations and to see their possibilities; willingness to find innovative relationship.

Originality: - Uncommon responses to situations and to solving problems.

Playfulness: - A sense of humor and ability to experiment freely.

Productivity: The ability to generate ideas.

Fluency:- A readiness to allow the free flow of ideas

Analytical skill: - A talent for exploring problems, taking them apart, and finding out how things work.

Organizational skill: - Ability to put things back together in a coherent order.

Nwaigburu (2013, citing Onu, 2006) adds to Getlein's opinion that the possession of creative ability ensures that an individual might exhibit't creative behavior to a noteworthy degree. The individual's motivation, temperamental traits and willingness to learn will also count. The urge to engage in new things, tendency to favour or not to favour objectives, self-confidence and willingness to take risks are all contributing factors that determine who exhibits creativity.

Supporting similar view is the opinion of Ebere (2009) that, developing the creative ability in a person requires one to concentrate any given thing he wishes to describe in the visual language of art, if it must make the right level of impression on the person's mind, This is to enable him or her reproduce it as a drawing, painting, or a model. The impressions a thing or an object makes on one's mind depends on its shape, colour and texture as well as its overall form derived from the types of lines and colours that make it up totally. That is why we have always agreed that the elements of art are line, shape, form, colour, texture, space as well as sound. Again, the issue of being practical as well as critical and observant is another factor to note. Through being observant and critical of one's environment, the Wright brothers became interested in flying. They did not stop at being interested in flying but moved forward by putting their ideas into something practical. Otherwise, they would never have realized their wonderful aspiration or goal of inventing the first successful aircraft. So, being practical is a very important part of all forms of creativity. Another example he gave of being practical is when an architect captures the pictures of a new house in his mind, he must quickly make a sketch of his new perception. If he does not do this, he might lose the original picture that came to him.

He further identifies perseverance as an important factor in developing a creative personality. Explaining that perseverance means one insisting on succeeding in whatever he has before him, or persisting to achieve one's individual objective in whatever one wishes to do. In order to persevere and succeed, one needs to develop the spirit of patience. That is why those who impatiently run through their lessons never do well in their course.

Ocvirk (1994), notes that a completed work of art has three components: Subject, Form, and Content. These components change only in the degree of emphasis put on them. Their interdependence is so great that none should be neglected or given exclusive attention. The whole work of art should be more important than any one of its components. Traditionally, subjects concerned persons, objects and themes; the form is understood as the use of elements in constructing an artwork, while content is the total message of the work as developed by the artist and interpreted by the viewer. In any construction, structural elements are needed. These elements can be manipulated to produce either a two dimensional (circle, triangle, or square) or three dimensional effect (sphere, pyramid, or cube).When two- dimensional, the elements and whatever they produce, seem to lie flat on

the picture plane, but when the elements are three dimensional, penetration of that plane is implied.

Supporting Ocvirk's view is the submission of Ekeada (1987) that a work of art is made up of parts referred to as elements of art. The elements of art are the things which, when organized together according to certain rules result in a work of art. Without the elements of art there can be no art work. Ekeada also identifies line, colour, shape, form, and texture as elements of art. He explains further that artists use the elements of art in most of the things they do regardless of knowledge about them. Ganagana (2001) also records that for expressive art to thrive, an individual as a learner is supposed to have first-hand knowledge of some basic rules in art. These are the rudiments in which the foundation pillars of art stand. When these are not imbibed, the learner may only be beating about the bush with only theoretical rules to dish out. But the actual recipe, the practical approach would not be well grounded as he has not a good grasp of the basic tools that would help him disseminate his message. Thus, mastery of this basic recipe to perform exquisitely well is a *sine qua non*. For this individual to be abreast with these rules he needs to know what to apply, when and why. These tools are known as elements of art or elements of design.

These elements of art or design are the only vehicles by which any individual could speak in the language of art. Succinctly put, the language of art would be impossible without these elements. These are the ancestral fathers from which the art we learn of today sprung. So also does the principles of art enable the artist use the elements much more effectively in order that his work may achieve some order and unity. These principles which include variety, balance, rhythm, proportion, dominance and repetition must be utilized or else such a work would display incongruence and abnormality, (Wangboje 1985).

However, Creativity can be hindered or stifled by individual, environmental factors. A too-hecktic environment that does not provide quiet time for reflection and introspection, a sterile environment that does not feed the sense, demands for quick production of results, harsh words and comments from others; including rigid rules and barriers are environmental factors that can contribute to limitation on creativity. The fear of criticism, lack of self-confidence, and state of mind or body are the individual factors that can hinder creativity. Stress which also pose obstacle to creativity does not only drain energy but also bad for one's health, (Lemchi and Iloeje 2012).

2.9 Concept of Individualism (Meaning)

Individualism is the self-conscious, reflective conduct of single persons or groups of persons allied by common interest, ideals, and purposes. (Murray, 1901) It is also the intangible elements in a picture which lead to a totally different result. (Uzoagba, 2000) Emiemokumo (1998) supports the ideas above that artist personality otherwise referred to as individualism depends on the variables of style and theme of work.

Webster's Comprehensive Dictionary of the English Language (2013 edition) defines style as the manner of expressing thought in writing or speaking; and distinctive or characteristics form of expression. Style is a specific artistic character or dominant trend of

form noted during a period of history or during an art movement. It is also the expressive use of media that gives an artwork individual character. (Ocvirk, 2006)

Getlein (2002) supports that; style refers to a characteristic or group of characteristics that we can recognize as constant, recurring, or coherent. That if a person we know always wears jeans and cowboy boots; we identify that person with a certain style of dress. If a friend who always wears her long hair in braids gets her hair cut very short, we speak of a change in style. Then if a family has furnished their home entirely in antiques except for one very modern chair in the living room, we would recognize a mix of styles. Therefore, artistic style is the product of constant, recurring, or coherent visual or conceptual traits. In painting, for example, a style might include characteristic materials, brush strokes, colour combinations, subject matter, and techniques of presentation e.g. stylized vs. naturalistic and so on. Style may be associated with an entire culture e.g. Olmec style in Mesoamerica, with a particular time and place e.g. The early Renaissance style in Rome, with a particular group of artists e.g. The impressionist style, with an individual artist e.g. Van Gogh's style, or with a distinct phase of an individual artist e.g. Picasso's Blue Period Style.

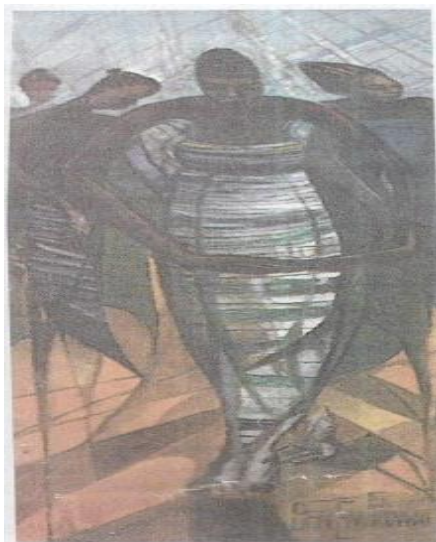
Some artist develop a style and stick to it; others work in several styles, either simultaneously or sequential. Ocvirk (1994) defines style as the ideas and techniques of an individual artist or group of artist. So also does Odita in Offoedu-Okeke (2012) beliefs that style connotes mannerisms, characteristics, and perceived disposition of an artist in her response to aesthetic and social stimuli and is of paramount importance to any artist who seeks to negotiate authorship, visibility, and recognition of his or her work in any context. Presently, modern and contemporary Nigerian art contains a notable diversity of styles that artists use to comment on social subcultures whose multimedia experiments are derived from exploration of indigenous and modern art traditions.

Egonwa (2005) expresses that stylistic analyses seek to appreciate peculiar and general characteristics of artworks, viewed against known criteria and by reference to workshops. Through this morphological evaluation, a lot of historical inferences can be made and logical conclusions reached. He states on further that style is responsible for the distinctiveness of one formal expression from another. Style is the manner in-which a work of art is organized, by which a manifest constancy of formal properties are observable. Style in artworks can exist in at least four distinct levels, which include; personal, group, regional and period styles. This study however privileges the personal and period styles. The personal style of an artist is like his handwriting. It is peculiar to particular artists and can undergo changes in the course of an artists' career. While period styles are possible because a typical artwork is a child of its historical period. The form an art work takes is very much dependent on its historical period. This is because the categories of ideology, environment, materials and tools, types of training and patronage which condition artistic styles, have direct correlation with historical periods. Odita in Offoedu-Okeke (2012) also notes that modern Nigeria art are made in four major styles. These styles of art include; environmental art, convergent art, traditional art, and synthesized art.

The environmental art developed before and through colonial period, starting in pre to 1890's. Commercial craft and photography were mostly the art products of the time.

Emphasis was on surface adornment and taking pictures. Art works reflected Nigeria presence through Nigeria's environment themes. The convergent art developed during colonial period, late 1890's to c.1960. Contents are neither completely foreign nor Nigerian. The art stress western European technical process and Nigerian subject matter. It also shows Nigerian presence through Nigerian models. The traditional art developed during colonial period, late 1890's to c.1960, themes were solely Nigerian that rejects foreign acculturation. The art was based on the wisdom of the past to establish the present a two element phenomenon, it reflected Nigerian presence through traditional Nigerian ideals. The synthesized art developed after colonial period, 1960's to present. The art works of this period are based on mixed motifs, unique ideas and resourcefulness. Artists emphasize going deep and initiating deliberate research. Their artworks reflect Nigerian presence through premeditated vision of Nigerian artistic synthesis: a style of art which shows individualism and professionalism in the use of techniques, media and theme.

Emiemokumo states further that Ben Enwonwu marked the last phase of popularity in the European realistic style and the period of the adaptation of traditional art forms as well as abstraction. His style of painting and was later influenced partly by the traditional African art, and partly by the European techniques. Even his themes have leaned toward the traditional Nigerian culture. "The pre-independence struggle for self-rule and self-identity was responsible for this change". This change was evident in such works as *Olokun*, and *Negritude*, among others. He treated the neck up of these works in the European realistic format but would subject the lower region to severe abstraction, especially elongating them.



Plates.7: Ben Enwonwu's *Olokun*
 Sources: Egonwa, O.D. (2017)



Plates.8: Ben Enwonwu's *Negritude*
 Sources: Internet

Emiemekumo citing Fosu (1986) notes that there was a deviation from the total traditional African art without a total alliance to European aesthetic values. Instead both aspects were blended to achieve a uniquely modern artistic expression which can be identified as wholly indigenous in form and in content. Besides there was individualism in their artistic expression without leaning themselves rigidly towards any ethnic style, rather it selectively borrowed from familiar traditional imagery to transcend the ethnic limits of its appreciation.

In the same vein is Simeon Okeke- a water-colorist who draws his subjects mostly from Igbo life and folklore.

So also is Chike .C. Aniakor responsive to his people's culture. He has rooted his paintings in his Igbo art tradition, drawing themes from poetry, proverbs and Igbo philosophy. His forms have elements from Uli body decorations. His works such as the *Atonement, Homage at Full Moon, Initiation, and Triumph of the gods* are evidences of the thematic change. Similarly, the artistic productions of the college trained artists of the Oshogbo art centre have had a traceable effect on contemporary Nigerian art as per their style and response to the country's social and cultural consciousness. Twins seven seven (Taiwo Olaniyi) one of the artists of this centre drew art themes from his richly varied Yoruba culture: deities, and myths, everyday events and most frequently, his fantasies, which often incorporate elements from the other two realms.

Okoronkwo (2012) supports the ideals above as he notes that Onabolu and his foreign art teachers in Nigerian schools sought to develop the Nigerian art schools not only in the art of portraiture as it were in Western art, rather, to develop the aesthetic awareness and creative ability of the child. As such, he gave the students themes that allowed for free expression of moods, feelings, forms and other types of skill development. Okoronkwo citing Ikpakronyi (1999) explains further that Onabolu gave a revelatory documentation to this fact by displaying some early paintings and drawing of Onabolu's students with such titles as *Arrest, the Return, Accident* by Albert Odunsi, "*Wild Wind*" by T. Duncan, and many more. The exhibition of Onabolu's students reveals his dedication to, not only the inclusion of art in the school curriculum, but also to nurture a generation that will carry on and sustain modern art in Nigeria. Okoronkwo also cites Eze (2011) who posits that: "the post-independence artists /students made impact on creating functional, symbolic and meaningful forms at every stage of the development of art forms in Nigeria. They were able to achieve this because of their art ideology which is based on modernized traditional concepts, forms and styles that are different from the European art styles".

Okoronkwo further cites Areh (2003) who says that, current trend in the art scene reflect that the momentous episode in Zaria has been very crucial to art development in Nigeria. That the revolution by Okeke and contemporaries equates Aniakor's(2005) statement, that "a radical force of creative experimentation has considerable revolutionary and aesthetic power to change the direction of art development" He cites Oloidi (1989) that, the Zaria Art society demanded a total radicalization to reflect meaningfully the African situations. Subjects for art, to them, should be inspired by their own cultural background, hence professionalism.

2.10 Concept of Professionalism (Meaning)

Professionalism is described as "skill at doing a job" B.B.C.(1992). Okpara (2002) views professionalism as a factor that affects a recognizable creative trait of a person or group of 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 over 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. Creative Individualism and Professionalism therefore is skillful production of artworks with experimental media and innovative techniques. A profession is determined by a number of factors.

2.11 Factors that Determine a Profession

Okoh (2004, citing Chamberlin, 1966) identifies twelve requirements for a vocation to be accorded the status of a profession. He views Long period of specialized preparation, activities that are predominately intellectual and its member's posses specialized knowledge and skill, activities that are relatively high in standards for admission, and those regarded as a life career as professional activities. He further states that activities represented by an effective organization, those that have broad range of autonomy and in a large measure sets its own standards, and others that have the dedication to extension of knowledge in the area of its own concern are inclusive. Similarly, activities that have high priority to service as opposed to personal, and those that emphasize self-improvement and growth in service, and others that safeguards the welfare of its members, including activities that require a license or certificate to practice, and those base its practice on clearly defined ethical principles are professional activities.

Supporting Chamberlin's view is the opinion of Mba (2005) who expresses the following characteristics of a profession as thus;

A definite knowledge

A profession has a definite body of knowledge which distinguishes it from other professions. It has its own way of identifying and solving problems. This distinguishes it from other professions and occupations. Examples of such can be seen in Medicine and Law which are established professions. A doctor does several things in order to do his work, if he has a patient, he asks questions, carries out physical examinations and some other things before he gives out a prescription. A lawyer on the other hand does not do what the doctor does. A lawyer would ask his client or the client of another lawyer questions. When he finds out anything he does not give out any solutions but would take it before a magistrate or judge for a judgment to be passed on.

Long Period of Specialized Training

A profession usually has a long period of preparation in training during which a body of specialized abstract and unique knowledge that has an intellectual component is acquired, not mere practical skills. There must be a long technical training by an institution or a body of specialist. The knowledge acquired is usually scrutinized by colleges who are specialist in that profession. This is done by controlling the entry qualification which is usually high, and work standards. It is only when this has been accredited as acceptable that one is allowed to practice as a professional.

Ethical Code of Professional Conduct

A profession usually has prescribed ethical principles or code of conduct for members. They have clear cut ideas about appropriate behavior shared by the generality of the members. For most professions these codes of conduct are written and given to members on admission into it. These are things which members of that profession are expected to do or not to do. Failure to keep this ethical standard are usually frowned at and punished. An example of such is the Hippocratic Oath and the prohibition upon advertising in the medical profession. The manifest function of the ethical code is to maintain the dignity of the profession and to protect the public.

Professional Organization

Members of a profession are usually bound by a strong sense of identity. This is manifested in a strong commitment to a career, based on special competence and united under one organizational set up usually known as a Union or Association. This is a large measure of autonomy to operate and set its standards and safeguard members' welfare. The members join together to protect or foster their professional interest as distinct from pecuniary interest. A full-fledged profession must have some institutional means of making sure that such professional organization is autonomous e.g. the Nigerian Bar Association (NBA) and the Nigerian Medical Association.

Autonomy/Independence

Members of a profession are free from undue outside interference in the practice of their expertise. They practice their profession freely, though in accordance with the existing laws of the land. For example, the doctor decides what is best for his patient, the priest does not disclose the secrets of the confessional, and the defense counsel may consult his client privately. Again, the entry and condition of practice of a profession are controlled by the members through their professional organization.

Control of Entry

Entry into a profession is usually carefully controlled by representatives of the recruitment registration and certificate. The professional body prescribes the qualification and training required for entry. Members require license or certificate to practice. The manifest functions of these controls are to safeguard the entire public interest. In some professions, however, the latent function of this control is to maintain scarcity values.

Condition of service and Remuneration

A profession is an occupation from which one earns a living. The purpose of the long training and specialization is to render services to the public, but in doing this, the professional is remunerated. The money or fees paid is not intended to be strictly commensurable by law. The condition of service and remuneration of the professional are usually dictated by the professional body or organization. This is usually well split out and characterized by a respectable high income.

Public Recognition

An occupation becomes a profession when the public recognizes it as such. A profession usually enjoys high prestige in occupational ranking. This public recognition results in a low movement out of the profession; thus, a profession is regarded as a life career. Art and teaching vocation possess most of the above mentioned requirements therefore are qualified to be called a profession.

Tobenna's skill is show-cased in many commissioned works within Nigeria. His skill is also show-cased in his art exhibition research, articles and reviews, creative themes and ideology, and in his creative philosophy. Tobenna is a college trained artist. His works are purposive, and conform to the ethical standards of art profession. He is individualistic, innovative and inventive in art productions. He has many solo and group art exhibitions in Nigeria, and united states of America, and his works are found in many museums and private collection including co-operate bodies galleries. Tobenna's works are consistent that they cannot be differentiated neither can they be predicted as a story. The works are made in periods, styles philosophy, themes and in diverse medium. His intellectual knowledge and Igbo environment are his source of producing contemporary paintings. The paintings are influenced by his training and his other life experiences and are usually original. His creative ideology is derived from African and Western culture, and reflects the ancient and modern Nigerian life styles, and his religious belief in reformation and restoration of universal peace.

2.12 Implication of the Review

The entire review of related literature is indeed relevant because, it leads the researcher to the appropriate areas of focus when obtaining information about the study. The two theories used as basic tools to solve the various problems of this research are also relevant to the study, because, they provided insights into the research questions to achieve the research objectives. The conceptual theories used in this research are also relevant to the study because they authenticate the study as empirical research based on evidence of life experience and consistency. Interestingly, the theory of psychoanalysis enables art historians, critics, and art theorists to examine the history of quality of an artist work in order to make careful descriptions of those objects for historical purposes. In the context of Tobenna's creative professionalism and individualism, the theory is helpful in any investigation dealing with biographical analysis. This theory is valid for art historians, anthropologists, critics, studio artists, and other art professionals.

This review establishes the history of the growth of creative art in Nigeria. It reveals that artists should undergo college training in their areas of specialization in order to be skillful in art production with experimental media and innovative techniques. It also ascertains that the involvement of the artists in experimental media, innovative techniques and inventive art productions boosts the cultural heritage and post-colonial studies in Nigeria, hence creative individualism and professionalism. More-so, it links the researcher to examining the creative issue of professionalism in the paintings of Tobenna Okwuosa. It connects the researcher to discovering the historical chronology in Tobenna's paintings and its underlying creative ideology. It also associates the researcher with the possible insights into Tobenna's creative themes and ideology, and reveals to the researcher the biographical narrative that can be reconstructed from Tobenna's creative works.

Recommendations

From the study, it is recommended that;

- i.) Art History Students should take advantage of this study and adopt the suggested Review of Related Literature and Theoretical Framework in their works to achieve the expected Standard Biographical Art History Thesis.
- ii) Lecturers of Art History should engage Art History students in regular assignment of reviewing the related literature, and theories associated with biographical analysis of works of art. This will enable the students to be acquainted with the formation of review of related literature and theoretical framework for Biographical Art History Thesis.
- iii) The supervisors of art history thesis should also take advantage of this study and ensure that the Review of Related Literature and Theoretical Framework of any thesis on Biographical Analysis of works of art is of the Standard expected of a Biographical art History Thesis.

Conclusion

This paper has discussed the issue of achieving Proper and Adequate Review of Related Literature and Theoretical framework in a Biographical Art History Thesis. The paper establishes that no research has been made in this aspect of study. It ascertains that most art history students cannot form the review related literature and theoretical framework for a

biographical art history thesis. It also shows that a good number of art history theses in Nigerian art schools are not written on the biography of Nigerian artists. As such, the solution to the identified problem of forming Proper and Adequate Review of Related Literature and Theoretical Framework for a Standard Biographical Art History Thesis is to educate the art history students, particularly those of the post graduate on how to form proper and adequate review of related literature and theoretical framework for standard biographical art history thesis.

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