The Historical Chronology of some Creative Works as Data Presentation and Analysis in Biographical Analysis of Qualitative Research

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Abstract

This paper "The Historical Chronology of some Creative Works as Data Presentation and Analysis in Biographical Analysis of Qualitative Research" expresses that; analyzing artworks in their sequence of production as data presentation, and analysis for a biographical thesis has been a difficult academic work for many art history research students in Nigeria. This situation affects the supply of the needed information in the documentation of the chronology of some artworks for a biographical thesis. Obviously, the study of chronology of artworks as data presentation and analysis would have shown the periods, styles, philosophies, themes, and medium that guide any art production. It would have also projected the artists as masters of art. The study aims to examine the historical chronology of some creative works, with the view of providing their underlying creative ideology as data presentation and analysis for a biographical thesis. The specific objective of the study is to establish the underlying creative ideology of the works as data presentation and analysis for a biographical thesis. Consequently, the

study can produce varied uses of chronology of works as data presentation and analysis for biographical studies. The primary and secondary sources of data collection for art historical analysis were the basis of the investigation. The analysis of study is within the five processes of art historical survey and include; biographical analysis, style analysis, formal analysis, contextual analysis, and iconographical analysis, but privileges style and formal analysis as they emphasize "form and style". Related literatures were reviewed. The scope of the study was delimited to the use of historical chronology of some creative works as data presentation and analysis for a biographical thesis. The theories of biographical narratives of qualitative research that anchors on psychoanalysis and professionalism guided the study. The study ascertained that; period, style, philosophy, theme, and medium of an art work are the components of historical chronology of the work. It therefore concludes that studying artistic works in the chronology of their production is useful to the field of art history, as it will reveal the components of historical chronology of creative works to the learners.

Keywords: Chronology, Creative Works, Data analysis, Biographical Analysis, Art History, Qualitative Research.

Introduction:

Making progress in analyzing the chronology of artworks collated from fieldwork as data presentation and analysis in biographical analysis of qualitative research methods is on the setback. The inability of providing a credible historic account of any small part of evidence of a work of art that characterizes relationships among works that are produced at the same time, or place, or by the same person, and or group, seem to have caused the problem. The problem becomes more compounding when post graduate art history students cannot analyze the chronology of art works gathered from fieldworks as data presentation, and analysis in a biographical study. A proper analysis of chronology of an artist works shows the periods, styles, philosophy theme and medium that guide their production.

This study therefore was stimulated by the inability of some art scholars to analyze artworks in the chronology of their production to address the issue of "showing

the Chronology of Okwuosa's Creative works as data presentation and analysis in biographical analysis of qualitative research methods". Showing the chronology of an artist's works is a very significant aspect of study in biographical studies. It is described as prove of the sequence of events that guide the production of works of art with reference to periods, styles, philosophy, theme and medium.

The creative paintings of Tobenna OKwuosa that are consistent enough to be differentiated and cannot be predicted as a story have been used to show how works of art are subjected to chronological analysis in data presentation, and analysis in biographical analysis of qualitative research methods. The establishment of chromology in Okwuosa's creative works enabled the researcher to achieve the aim of this study.

Consequently, the table below shows the analysis of Okwuosa's creative paintings covering twenty (20) years from (1996 – 2016) in the chronology of periods, styles, philosophy, theme, and medium that guide their production. It also shows the plates that reflect such works.

Style analysis that identifies factors that are consistent enough to be distinguishable and changeable enough to have a story, was identified as the appropriate research technique for the subject of this research. It enabled the researcher to seek to understand that, in art, forms which are the primary data for any study must be examined properly to ensure that certain characteristics of the forms are more or less stable as they appear in other product. The researcher also used it to characterize relationships among works of art made at the same time, or place, or by the same person or group. Writing the history of consistency and change of works of art depends on the availability of information outside the visual components of the work. But with style analyzes a credible historic account was made with a small part of evidence of a whole. For instance, one signed and dated work was enough to associate a type of production with a period of time in history, especially, the period important events or changes occurred. Style provides the most comprehensive structure for the history of art. In this study, Tobenna's works are consistent enough to be differentiated and unpredicted to have a story. So the use of style analysis in establishing the chronology of his ideology of painting becomes obvious.

Conceptual Clarification

Chronology:

Webster's Comprehensive Dictionary of the English Language (2013 edition) defines Chronology as any tabulated arrangement of events of historical or scientific import, in the order of the time of their occurrence. Wikipedia also defines it as the science of arranging events in their order of occurrence. Creative works is a manifestation of creative effort including fine artwork, literature, and music among others. Data Presentation as used in this study is the analysis of the data collected from fieldwork in descriptive summaries and other related observation. Data Analysis in the context of this study refers to the detailed examination of the data collected from fieldwork in interpretative summaries and other related observations. (Elenwo, 2019).

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

Theoretical Framework

This study "The Historical Chronology of some Creative Works as Data Presentation and Analysis in Biographical Analysis of Qualitative Research" is guided by the theories of biographical narratives of qualitative research which anchors on psychoanalysis, and Professionalism. The theory of psychoanalysis proposes that creativity wells up from unconscious drives, and that it is a by-product of primary processes. The history also suggests to the future artists to disassociate with real objects and falls in love with the worlds as a whole (Samuels and Samuels, 1975, in Elenwo, 2019).

The theory of professionalism explains the relationship between professional groups, theoretical knowledge and the possibilities for practitioners to exclusively apply such knowledge within their professional practice (MacDonald, 1995, in Elenwo, 2019)'. The theory contains that paintings is a mode of creative expression,

and the forms are numerous. It can be naturalistic and representational but loaded with narrative content, symbol, emotion and politics. The theory is more effective problem solving as it makes for mere effective innovations, financial rewards, and ethical conduct. These theories enabled the researcher to make psychological enquiry about Tobenna's creative works, and narrated the iconographic features of the available works as well as decided their meaning.

Chronology in Webster's Comprehensive Dictionary of the English Language, has been described as any tabulated arrangement of events of historical or scientific import, in the order of the time of their occurrence. Ackerman-a style theorist concurs with the idea above that style analysis is the building of a comprehensive structure that reflects the evidence of consistent distinguishable and changeable ensemble of works of art alone.

He explains that in any group of works of art, there are certain characteristics that are stable. One characteristic found in one work is repeated in other products of the same artist or artists. This consistency of a number of things considered as a group perhaps is attributed to the nature of the art products in relationship to time or era, geographical distance, or other visual elements used in the work. This postulation agrees with formalism theory which advices art historians, studio artists and other critics to compare form and style, that is, to understand how objects are made and their purely visual descriptions in order to describe them very carefully. In painting for example, critics are conscious of examining the element of formal analysis such as colour, space, line, volume, mass, composition, and other perceptual aspects, which are usually stable to analyze artistic style.

In a study of this kind, works of art are the primary data. Writing the history of consistency and change of works of art depends on the type of art production. In this context of Tobenna's works, his creative painting is produced in periods, styles, philosophies, and themes. They are consistent enough to be differentiated and cannot be predicted as stories of the important events and the changes that occurred and led to their production. Therefore style analysis and theory of formalism become appropriate to be used in arranging the historical chronology of Tobenna's works based on their, historical events and time of occurrence including the changes that occurred after each event.

Chronology of Okwuosa's Works

First phase: 1996 – 2007 (Semi Absract Period)						
S/N	**PERIOD**	**STYLE**	**PHILOSOPHY**	**THEME**	**MEDIUM**	**PLATES**
1	1996-97	Abstract and Semi-abstract period	**Afrocentricism** The recognition of African cultural practices in opposition to the western cultural influences on African culture as a process of decolonization. Works made Within the limit of promoting Nigerian art that is African in its inspiration	**Mythology** The works of art that reflect ancient figures and stories of a people's culture. The works here are based on indigenous lgbo Motifs of body decoration, dance,music, Harvest, femininity, and folklores	Ink, and Oil Colour.	1,2,3
Second Phase 1999- 2005 (Scroll Painting Period)						
2	1999-2005	Scroll painting period	**Afrocentricism**	Negative Western Influences	Ink, Oil Colour, and Mix Media.	4,5
3	2000-2002	Scroll painting period	**Afrocentricism**	**Mythology** Leadership And	Oil Colour and Mix Media.	6,7, 8
4.	2000-2002 2000-2002 (contd.)	Scroll painting	**Afrocentricism** **Afrocentricism**	Mbari symbols, design pattern, and structure.	Oil Colour and Mix Media.	9,10
5.	2002-2005	Scroll painting	**Afrocentricism**	**Mythology** Motherhood and femininity	Oil Colour	11,12,13

Third Phase 2006-2015 (Abstract Expressionism)						
6.	2006-2008	Abstract expres-sionism.	**Afrocentricism**	**Fragmentation** Practice of Bhakti yogi (spiritual law, goodwill and justice for all men).	Mixed Media.	14,15,16
7 7	2008 2008 (Contd)	Abstract expres-sionism. Abstract expres-sionism.	**Soulcentricism** art and life philosophy that addresses the mind and body by the practice of the culture of the soul.	**Meta-Philosophy** The works of art that reflect the changes of nature, universe and human life. Reincarnation	Mix Media.	17,18,19,20
8	2010	Abstract and semi-abstract expres-sionism	**Soulcentricism**	Issues of Nigeria's Oil Pipelines	Oil Colour.	21,22,23,24,25
9	2013-2015	Abstract expres-sionism	**Soulcentricism**	Urban Spaces and the Changes.	Mixed Media	26,27,28,29
Forth Phase 2016 (Realism)						
10	2016	Realism.	**Soulcentricism**	Poetry	Mixed Media.	30

Plates

First phase 1996-2007 (Semi Abstract period)



Plate 1*:* A dancer, 1997, ink on paper 13x38.5cm. Source: Okwuosa T. (Collection of The Artist)



Plate 2*:* Igbo drummer, 1997, ink and water colouron paper 13x38.5cm. Source: Okwuosa T. (Collection of The Artist)



Plate 3: Bountiful harvest, 1997, ink and water colour on paper, 13x38.5 cm Source: Okwuosa T. (Collection of The Artist)

Second phase 1996-2005 (Semi Abstract period)

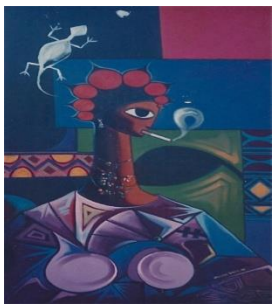


Plate 4: Negative Western Influence, 1999, oil on canvas, 66cm x 116.5cm Source: Okwuosa T. (Collection of The Artist)

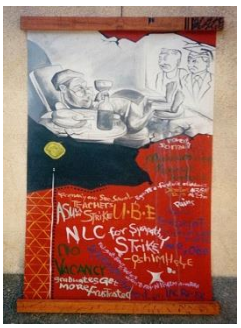


Plate 5: The way we are, 1999, acrylic leatherette and wood, Source: Okwuosa T. (Collection of The Artist)



Plate 6*:* Chastity, 2000-2001, oil canvas Source Okwuosa T. (2002, Vibration of Life – A Joint Exhibition of Paintings)

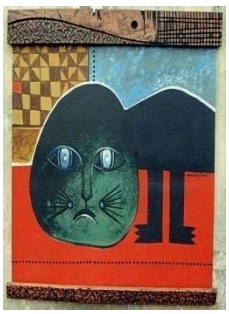


Plate 7: Boldness, 2001 Acrylic, synthetic leather and wood, 41x42cm Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)

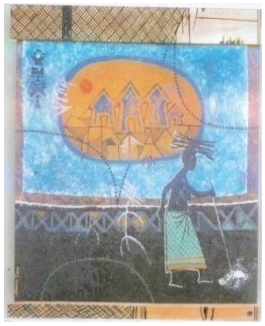


Plate 8: Leading by example, 2002 Acrylic, leatherette & wood, 41x42cm
Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)



Plate 9: Tapestry of femininity, 2002, Acrylic, leatherette and wood, 41x42cm
Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)

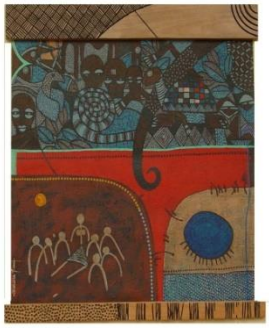


Plate 10: in the moonlight, 200, Acrylic, leatherette and wood 41x42cm
Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings: Motherhood, Femininity, and Values)



Plate 11: Affection, 2002, oil on canvas, 101 5x70cm Source: Okwuosa T. (Collection of The Artist)



Plate 12: My grandfather with his two wives, 2005, oil on canvas, 81.5x91.5cm
Source: Okwuosa T. (Collection of The Artist)



Plate 13: Three fertility deities, 2005, oil on canvas, 122x91.5cm
Source: Okwuosa T. (Collection of The Artist)

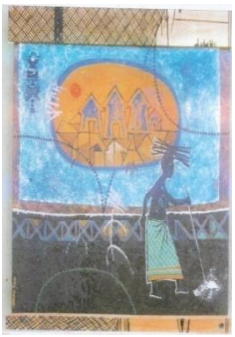


Plate 35: Leading by example, 2002 Acrylic, leatherette & wood, 41x42cm
Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings : Motherhood, Femininity, and Values)

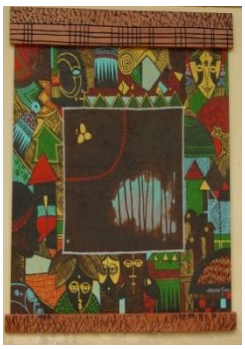


Plate 37: Tapestry of femininity, 2002, Acrylic, leatherette and wood, 41x42cm Source: Okwuosa T. (2003, An Exhibition of Scroll Paintings: Motherhood, Femininity, and Values)



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

Third phase 2006-2015 (Abstract Expressionism)



Plate 14: Discussion for four, 2006, Acrylic, Leatherette, twine, Abura wood, 97x92cm, Rahman Akar collection. Source: Okwuosa T. (Collection of The Artist)



Plate 15: Lost and found iii, 2007, 114x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 16*:* Another beginning, 2008 mixed media 81x66cm Source: Okwuosa T. (Collection of The Artist)



Plate 17: Against all odds, Reincarnation series, 2006-2008, Acrylic, leatherette , twine and Abura wood, 133x75cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 18: Revelation through the inner Eyes, reincarnation series, 2007-08 Acrylic, leatherette twine Abura wood, 133x75cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 19: The Lord's Prayer in Bamum scripts, reincarnation series, 2007-08, Acrylic,leatherette twine Abura wood, 120x74cm Source: Okwuosa T. (2008, An Exhibition of Scroll Paintings)



Plate 20: Composition with 53 fragments, reincarnation series, 2008, Acrylic, leatherette, twine Abura wood, 114x84cm Source: Okwuosa T. (Collection of The Artist)



Plate 21: The deluge (22 April 1990), 16x12cm
Acrylic on canvas texture paper, 2010
Source: Okwuosa T. (Collection of The Artist)



Plate 22: Greed will kill the beast 2010,
Acrylic on canvas textured paper, 16x12 inches
Source: Okwuosa T. (Collection of The Artist)

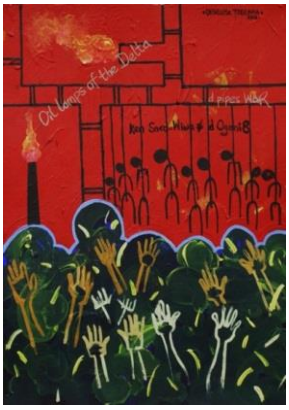


Plate 23: The pipes war I, 16x12cm,
Acrylic on canvas textured paper,
2010
Source: Okwuosa T.
(Collection of The Artist)



Plate 24: Jese II 16x12cm, 2010,
Acrylic on canvas textured paper
Source: Okwuosa T.
(Collection of The Artist)



Plate 25: Papa piriye (odi) 16x12cm,
Acrylic on canvas textured paper, 2010
Source: Okwuosa T. (Collection of The Artist)



Plate 26: Okwuosa Tobenna, (2013),
City scape and Tricycle, Enamel,
leatheretteand plywood 9
panesl,, each $15^{3}/_{4}$ x$15^{3}/_{4}$ Source: Okwuosa's Ph.D.
Art Exhibition catalogue (2017),
Visual Dialectics of Texts and Forms
on Recent Changes in Urban Spaces.



Plate 27: 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 28: Okwuosa Tobenna (2015), The New Face of Lagos, Enamel on plywood, 5 panels, each 15¾ x15¾ cm.
Source: Okwuosa's Ph.D. Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 29: Okwuosa Tobenna (2014), The 3 Don'ts,
Leatherette, enamel, marker and plywood, 6 panels, each 15¾ x15¾ cm. Source: Okwuosa's Ph.D.
Art Exhibition catalogue (2017), Visual Dialectics of Texts and Forms on Recent Changes in Urban Spaces.



Plate 30: Okwuosa Tobenna (2016), Land of the rising sun, we love and cherish, beloved homeland of our brave heroes; we must defend our lives or we perish, We shall protect our hearth from all our foes; but if the price is death for all we hold dear, Then let us die without a shred of fear. Oil, acrylic, photographs, and marker on canvas
173 x 122 cm Source: Okwuosa T. (Collection of The Artist)

Conclusion

The study "The Historical Chronology of some Creative Works as Data Presentation and Analysis in Biographical Analysis of Qualitative Research" provides an insightful chronology of the works of a modern Nigerian artist in the reservoir of world artists. It serves as a guide in arranging the chronology of

artworks collated from fieldwork as data presentation and analysis in a biographical study. So also does it serve as a stimulant to art historians, critics, anthropologists and scholars of other art related disciplines in studying their works. Finally, the above analysis of Okwuosa's creative works is a vital tool for a sustainable development of art in Nigeria.

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