PERCEPTION AND VISUAL INTERPRETATION OF BANANA PLANT IMAGERY IN PAINTING

By

AMOS OSAKOR AKPRARA

DEPARTMENT OF FINE ARTS
FACULTY OF ENVIRONMENTAL DESIGN
AHMADU BELLO UNIVERSITY, ZARIA

JULY, 2015

PERCEPTION AND VISUAL INTERPRETATION OF BANANA PLANT IMAGERY IN PAINTING

By

Amos Osakor AKPRARA, N.C.E (Katsina) 1993, BA Fine Arts (A.B.U., Zaria) 1998,
M.F.A (A.B.U., Zaria) 2002

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,
AHMADU BELLO UNIVERSITY, ZARIA

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD
OF A
DOCTOR OF PHILOSOPHY DEGREE IN PAINTING,

DEPARTMENT OF FINE ARTS,
FACULTY OF ENVIRONMENTAL DESIGN,
AHMADU BELLO UNIVERSITY, ZARIA
NIGERIA

JULY, 2015

DECLARATION

I declare that the work in this Thesis entitled PERCEPTION AND VISUAL INTERPRETATION OF BANANA PLANT IMAGERY IN PAINTING has been carried out by me in the Department of Fine Arts. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this Thesis was previously presented for another degree or diploma at this or any other Institution.

_____	_____	_____
Amos Osakor AKPRARA	Signature	Date

CERTIFICATION

This Thesis entitled PERCEPTION AND VISUAL INTERPRETATION OF BANANA PLANT IMAGERY IN PAINTING by Amos Osakor AKPRARA meets the regulations governing the award of the degree of Doctor of Philosophy in Painting of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

Prof. J. J. Jari Signature_____
_____
Chairman, Supervisory Committee Date _____

Prof. B. K. Olorukooba Signature_____
_____
Member, supervisory committee Date _____

Dr. P. O. Gushem Signature_____
_____
Member, supervisory committee Date _____

Dr. G. G. Duniya Signature_____
_____
Head of Department Date _____

(Prof. A. Z. Hassan) Signature_____
_____
Dean, School of Postgraduate Studies Date _____

DEDICATION

This thesis is dedicated to God almighty for his goodness always at every turn of my educational pursuit. He has never failed and will continue to guide me in my future endeavour. May glory, honour and majesty be unto His name now and forever, Amen.

ACKNOWLEDGEMENTS

I wish to acknowledge the untiring efforts of the Chairman of my supervisory committee, Professor Jacob Jari Jat. In a bid to display "knowledge" that I had concerning all I know about research, you have always counselled that a little patience pays. Under your superior supervision, I have since learnt to be patient; to do what is needed to be done right and I am happier for it. The contribution this Dissertation offers humanity would not have been achieved if you had not helped to handle issues of personal concern that would have affected my study with wisdom and patience. For all this, I owe you so much. I would also like to thank Professor B. K. Olorukooba for contributing his immense wealth of knowledge to this study. You may have appeared "difficult", but your insistence that I should do a research work that could be validated anywhere in the world has led to this Dissertation. I have seen the light. Your resolve that standard must be maintained in researches cannot now be faulted. For all this, I owe you so much gratitude. I also owe much gratitude to Dr. P. O. Gushem. Your scholarly contributions to this study are immeasurable. Besides, were it not for the good deed you had done on my behalf twenty years ago, (in 1993-94 academic session) perhaps, my education in A.B.U would not have been achieved. God bless you.

I thank my special course mate now, Dr. Mu'azu Mohammed Sani. Since our first contact (in 1993-94 academic session), I have been much privileged to know you. Throughout my undergraduate and master's degree programmes, you took me as your "special" student. You are, indeed, my lecturer, supervisor and a friend. I am privileged to have studied for a PhD programme in painting with you as my course mate. You are an exceptional example of humility personified. I also want to appreciate the contributions of Professor Jerry Buhari, Prof. Saliu, A., and Prof. Tonie Okpe. Dr. Danjuma Kefas, Dr. Kenneth Okoli, Dr. (Mrs.) R. A. Nkom, Dr. (Mrs.) Iyabo Kadijah Tijani, Dr. Jaji, A., Dr. Aliyu Mohammed, Dr.Samaila Caleb, Wesley Emmanuel Okachi, Lamidi Lasisi, Damden Kelvin, and Mal. Samaila Chafe, I owe you all much gratitude. Your views and suggestions also helped me to improve on the quality of this study. I want to also appreciate the "big brotherly" support of Dr. Danjuma Kefas. I always "had your ears" whenever an issue gave me cause for concern. Thank you for your patience and wisdom. My special thank you also goes to Dr. Gambo Duniya, the Head of the Department of Fine Arts. I appreciate all the encouragement you gave me. I also appreciate the scholarly contributions of my course mates: Dr. John Oyedemi Joshua of the University of Jos, Dr. Blaise Gbaden Gundu of the Federal University, Lafia and, Dr. Adewale Ajayi of the Adeyemi College of Education, Ondo. I want to also thank Dr. Irokanulo Emmanuel of the Yaba College of Technology, Yaba. It appears as though we always secretly came back to pursue higher degrees and found ourselves in class as course mates thrice. Thank you for granting me special access to your personal library of current books on Action research technique.

I thank and appreciate the support and encouragement I received from my wife (Mrs. Promise Amos Orobor) and my son, Master Oghenetegah Jerry Amos Orobor Art and special daughter Miss Kome Gift Egbuwoku. I thank my mother-in-law, Madam Helen

Isede, my brothers and sisters' in-law; Mr. Friday and family, Mr. Mayor and family, Destiny, Gift, Doris and her husband Remmy (and son, Jonathan). Others are Mary and her husband Uche (Multi-purpose) and son, Neto. I thank my brother and lecturer, Sam Akpara and his wife, Isi, for their encouragement. My mum, Madam Racheal Emonenah Akprara, my dad, Pa. Benjamin Thomas Akprara, my brothers and sisters; Paul, Oba-John, Karo, Patty, Grace, Ichiakor, Egwere, Oke, and Blessing, her Husband (Tony) and children are also remembered. My friends, Thaddeus Iniwegho-Emuh, Larry Ogboru, Akpezi Cletus Ilayah, karo Akene, Steven Demmille, Aminat Yamah and Peace Itesah are remembered for their encouraging words. Finally, I thank the Rector, Dr. (Mrs.) Philipa Idogho, the Governing Board and Management of the Auchi Polytechnic, Auchi, for approving my study as well as granting me the benefit of the Education Trust Fund (E.T.F) sponsorship. Thank you my Head of Department, Mr. Kent Onah, the Dean, School of Art and Industrial Design, Afolayan, E.S.O., Chief Ibude Ikechukwu, Sir Ikoro Emmanuel, Dr. Helen Uhunmwagho, Dr. Saibu Alasa, Mr. Elijah Ozimhede, Lawani Sunday, Abu Ibrahim, Eleh Tony, Mrs. Adama Jubril and colleagues too numerous to mention. God bless you.

ABSTRACT

PERCEPTION AND VISUAL INTERPRETATION OF BANANA PLANT IMAGERY IN PAINTING

By

Amos Osakor AKPRARA, N.C.E (Katsina) 1993, BA Fine Arts (A.B.U., Zaria) 1998, M.F.A (A.B.U., Zaria) 2002

The research titled Perception and Visual Interpretation of Banana Plant Imagery in Painting based on the opportunity that banana plant offers art. Over the years, artists have produced works in which the banana plants, leaves and fruits are portrayed as if they were still life studies. Many artists outside Nigeria have employed it to create different look-alike images. This practice is not common in Nigeria because none seems to have reasoned that if one pays attention to the banana plant's leaf and pseudo-stem, it is possible to perceive a variety of look-alike images with human and animal features. The study, therefore, sets out with the aim to visually portray a variety of look-alike images that the researcher perceives from paying attention to the banana plant leaf and pseudo-stem in painting. To achieve this, the objectives of the study include, Creating works of art from studying the banana plant physiognomy, Identifying look-alike images in banana plant leaves, Identifying look-alike images in banana plant pseudo-stem, Creating paintings in which different images would be seen each time when viewed, using the images created to comment/philosophise on issues in one's environment. To achieve these objectives, the Practice-based Action Research methodology was adapted. In summary, over seventy paintings and drawings were evolved that portray different look-alike images based on the researcher's observation of the banana plant's physiognomy. The study concludes that artists are capable of generating knowledge if they contemplate the banana in painting. One of the major findings the study generated is that if viewers concentrated on a particular aspect of the pseudo-stem, or on patterns created as a result of the mingling of the leaves, it is possible to perceive and interpret varieties of look-alike images in painting. The study, therefore, recommends that, further research should be carried out to reveal other organic look-alike imagery in banana plants. It also recommends that future researchers should study other plants in nature to satisfy the public's demand for portrayal of 'novel' imagery in Nigeria. Lastly, cartoonists can adapt the look-alike images of the banana plant to create cartoon characters for Magazines, Newspapers and books illustration. In addition, the study contributed to knowledge because the works evolved are tangible evidence of the unending possibilities that the banana plant offers art. It also contributed to knowledge because it reveals the viewer's perception of the banana plant is richer when different look-alike images are seen each time the works are flipped either upside down, sideways up or down.

TABLE OF CONTENTS

Cover page…….....i

Fly leaf……ii

Title page……...iii

Declaration Page……iv

Certification Page……...……v

Dedication……..vi

Acknowledgements……...….vii-viii

Abstract…….....ix

Table of Contents……..x-xii

List of Figures……....xiii-xiv

List of Plates……..xiv-xvi

List of Diagrams……..xvi

CHAPTER ONE

1.1Introduction…….....…….....1

1.2 Background to the Study……...……5

1.3 Statement of the Problem……...…….....8

1.4 Aim of the Study……...……...…….9

1.5 Objectives of the Study……...…….....9

1.6 Research Questions…….…….....9

1.7 Justification of the Study……...…….....10

1.8 Significance of the Study……...…….10

1.9 Scope of the Study……...……...10

1.10 Conceptual Framework…….11

CHAPTER TWO

2.1 Literature Review……..……..…...13

2.1Introduction..……..……...……...13

2.1.1 The Origin of the Banana……..……...….....13

2.1.2 Paintings in which Bananas are Portrayed……..…..…..……..…….....16

2.1.3 Imagery with Organic look-alike Features Created by Altering the Banana……...30

2.1.4 Imagery with Organic look-alike Features found in Strange Places……43

CHAPTER THREE

Methodology…….47

Practice-based Methodology……..……...47

3.1.2 Source of Ideas…….48

3.1.3 Source of Materials……...50

3.1.4 Translation of Ideas……..50

The Planning Stage….....50

The Action Stage….....51

The Observation Stage……...51

i. The Reflective Stage…….....52

3.2 Reference to Established Artists/Techniques …….52

3.3 Adaptation Method……...…..53

i. The Objective Elements…….....54

ii. The Subjective Elements…….54

3.4 Systematic Illustration of Studio Analysis of the Data……...54

i. Exploration of Form: Stage (I)…….……...…….....55

ii. Exploration of Form: Stage (II)……...61

iii. Exploration of Form: Stage (III)…….....65

3.4.1 Summary of the Exploration of Form…….69

iv. Development of Form……..... 71

3.5 Conclusion….....76

CHAPTER FOUR

Analysis of Paintings Produced……...…….77

4.1 Introduction…….77

4.2 Analysis of Paintings Produced……..……78

4.3 Conclusion……...….....116

CHAPTER FIVE

Catalogue of Works Produced…….....117

5.1 Introduction……...……....117

5.2 Curatorial Statement……..118

5.3 Portfolio……..120-202

CHAPTER SIX

Summary, Conclusion, Findings and Recommendation…….....203

6.1 Summary……..…….....203

6.2 Conclusion…..…….....204

6.3 Findings……..……..…….……..…….....204

6.4 Recommendations…… ……..…….206

6.5 Contribution to Knowledge……..……207

REFERENCES.....208-214

LIST of FIGURES

Fig. 1 Treachery of Images (This is not a pipe)……...……...3

Fig. 2: One and Three Chairs……..……4

Fig. 3 Area ‘A’ Site II (first stage of study)……..……..5

Fig. 4 Unknown…….....6

Fig. 5 Fruity Flash ……..7

Fig. 6 Game of Science……..12

Fig. 7 Frayed, Palm Frond-Like Banana Leaves.....14

Fig. 8 A Banana’s Inflorescence, Bract, Flowers and Fruits……..15

Fig. 9 A Pseudo-stem with design elements depicting look-alike human Face ……16

Fig. 10 Girls Eating Bananas……..17

Fig. 11 Young Girl Eating a Banana……..18

Fig. 12 Unknown……19

Fig. 13 The Uncertainty of the Poet……...20

Fig. 14 Banana Flower……....21

Fig. 15 Bountiful Harvest……..…….22

Fig. 16 Beginning……..…….23

Fig. 17 Jungle-Banana-Pod…….24

Fig. 18 Abstract Tropical Banana Leaves…….. 25

Fig. 19 Bananas and Sunflowers……....26

Fig. 20 Chiquita Banana…….27

Fig. 21 Money Banana Economy……...28

Fig. 22 Unknown……29

Fig. 23 Unknown……30

Fig. 24 Breakfast on the Porch….....31

Fig. 25 Unknown……32

Fig. 26 Unknown……33

Fig. 27 Unknown……34

Fig. 28 Unknown……35

Fig. 29 Unknown……36

Fig. 30 Unknown……37

Fig. 31 Unknown……38

Fig. 32 Unknown……39

Fig. 33 Unknown……40

Fig. 34 Unknown……41

Fig.35 Creation of Adam……...……42

Fig.36 Big Jesus from a Frying Pan……...43

Fig. 37 Divine Visitation……44

Fig. 38 Female Genital Mutilation…….....45

LIST of PLATES

Plate I Banana Plant, No.I……..56

Plate II The Banana Plant, No.2…….……...57

Plate III The Banana Heart, No.1……...58

Plate IV The Banana Heart, No.4……...59

Plate V The Saucer, No.4……....60

Plate VI The Eye that sees the Lady……..……...62

Plate VII Banana Leaves Face, No.1……..63

Plate VIII Genesis, No.1…….64

Plate IX Face of a Lady, No.I……....66

Plate X Pseudo-Stem, No.4……....67

Plate XI The Hoof-hooded Creature……..…68

Plate XII Banana Leaves Face, No.2…….…….73

Plate XIII Pseudo-Stem, No.1……74

Plate XIV Face of a Lady, No.2…….……75

Plate XV The Banana Heart, No.2….....79

Plate XVI The Banana Heart, No. 3……...80

Plate XVII The Saucers, No.1….....81

Plate XVIII (a) Faces in a Banana Pseudo-Stem…..... 83

Plate XVIII (b) "Faces in a Banana Pseudo-Stem" in a second orientation……..…….84

Plate XIX The Fish, No.1.....85

Plate XX Genesis, No.2……..86

Plate XXI Image and Likeness, No.2……..…88

Plate XXII Gwaykay (a shout for help), No.2……89

Plate XXIII Isiewu, No.3……91

Plate XXIV Sacrifice……..……93

Plate XXV One-Eyed Creature, No.2……94

Plate XXVI The Eye, No.2……95

Plate XXVII(a) Chastity, No. 4….....96

Plate XXVII(b) "Chastity" No.4" in a second orientation…….……...…….....97

Plate XXVIII The Fish, No.2……..……..…….98

Plate XXIX Ape's Face……..99

Plate XXX The Phallus….....100

Plate XXXI Two-One-Eyed Creatures……..101

Plate XXXII Yellow and Blue Creatures……102

Plate XXXIII Mouth and Tongue……..…103

Plate XXXIV Abstraction, No.1……...104

Plate XXXV Dotted Banana Leaves……105

Plate XXXVI The Cracked Pseudo-stem……106

Plate XXXVII The Banana Lizard……...……107

Plate XXXVIII One-Eyed Creature, No.4…….……...108

Plate XXXIX(a) Perception…..109

Plate XXXIX(b) "Perception" in a second orientation…….....110

Plate XXXIX(c) "Perception" in a third orientation….....111

Plate XL Strange Creature in a Pseudo-Stem, No.2…….112

Plate XLI Metamorphosis, No.4...…….....113

Plate XLII Side view of a Face……....114

Plate XLIII Face of a Lady, No.3…….....115

LIST of DIAGRAMS

Fig. 39 Gerald Susman's Practice-based Action Research Model…….....48

Fig. 40 Stephen Kemmis' Cycles of Practice-based Action Research Model…….....49

CHAPTER ONE

INTRODUCTION

1.1 Introduction

Psychologists like Goldstein (1996) and Renowden (2006) believe humans are capable of perceiving and making sense of both familiar and unfamiliar things in the environment. But unlike in perception of a 'familiar' object such as a tree or a house, the perception of an 'unfamiliar' or 'novel' thing that looks like an image takes time to understand. According to Zhang, Liu and Zhang (2013), the difficulty and the time it takes humans to understand such is caused by the exceptional experience of seeing a visual construction that they have not seen before. Hence, if one presents a set of 'unfamiliar or novel' imagery to the public that they have not seen before, such imagery would appear meaningless until they understood what they are. The assertion by Paul Klee (1879-1940) cited in Zelanski and Fisher (2007) that it is the individual that creates his or her 'reality' is apt. He submits that even when two persons may have been exposed to the same stimuli, their perceptual experiences would be different, from one another. This is why he thinks that "reality" is "isolated phenomenon latently outnumbered by other realities."

Although Humans' perceptions are often flawed with errors of judgement, this current study attempts to construct knowledge based on the researcher's perception and visual interpretation of a variety of meaningless sets of 'unfamiliar' or 'novel' banana plant imagery in painting. As Paul Klee (1879-1940) as well as Naum Gabo's (1890-1977) observed, the imagery would be presented to the public with a view to explaining that 'reality' is nothing but the construction of the individual. James (2004) maintains that for humans to have better understanding of things in the environment, they have to match the "representation constructed from the visual stimulus against a catalogue of previously

learned three-dimensional models stored in memory." It is important, therefore, to study the individual's account of perception. As Renowden (2006) observes, the individual's "personal and social" world is best understood if viewed from the perspective of the individual. Klee believes this is what artists do when they construct or visualise things in the environment. He argues that if people must understand the 'personal and social' world of the individual as Renowden once noted, an artist would rather not be influenced by the public's definition of 'reality' nor rely on the public's pictorial language of communication to portray what he or she wants.

According to Lyotard (1982) in Harrison and Wood (2003), and Lyotard in Ross (1994), the works that the postmodernist artist creates "are not in principle governed by pre-established rules, neither should they be judged according to a determining judgment, by applying familiar categories to the works." This view is not different from Gabo's argument which states that what an artist perceives and portrays are not abstract but derived from personal experiences. He adds that as artists, "we discover exactly that which we put into the place where we make the discovery (Harrison and Wood, 2003)." Even when such depictions appear strange, mystifying and impossible to communicate in words as Klee observes, an artist, just as the novelist or poet, has the right to express his or her ideas without seeking the publics' approval. A good example that justifies this assertion is the conceptual painting of 1929 by the Belgian Surrealist artist Rene Magritte titled *The Treachery (or Perfidy) of Images.* The work depicts a pipe and text *Ceci n 'est pas une pipe* which translated in English means, 'this is not a pipe.' The work symbolises pipe and not the pipe it tends to portray. As Gardner in Kleiner (2011), puts it, 'this is not a pipe,' challenges the viewer's reliance on the conscious and the rational in the reading of visual art' (See Figure 1).



Fig. 1
Title: Treachery of Images (This is not a pipe), 1929
Year: 1929
Medium: Oil on Canvas
Size: 63.5cm x 93.98cm
Artist: Rene Magritte
Source: http://www.amazon.com/La-Trahison-Des-Images -1929/dp/B007A46JO0 (Retrieved online on: 27/01/2013, 3:20pm).

Besides Magritte's work, Kosuth's work titled "One and Three Chairs" (1965) portrays the chair he puts side by side a photographed chair and a written dictionary definition of chair (See Fig.2, p4). Both Magritte's and Kosuth's works made it possible to point out to the viewer how things could be made to have different meanings from how they are known to be. This is what Aristotle, as cited in Omatseye (2004) means when he states that "the essence of a thing is what it is, its description, its definition, its nature." Aristotle's view is not different from what Joel (1979) submits concerning human perception. He states that what one perceives as "something" is only but an "appearance" of how the thing signifies itself as a "thing" which is there by itself. It is the "appearance" that the object or image presents that connects it and the perceiver together. He concludes that the object or image will always appear as something because the object or image is, by itself absent.



Fig. 2
Title: One and Three Chairs
Year: 1965
Medium: Black and White Photograph and Chair
Size: Unknown
Artist: Joseph Kosuth
Source:
http://www.museoreinasofa.es/en/collection/artwork/one-and-three-chairs (Retrieved, 08/11/2014, 10:00 am)

Joel's views are similar to Stokes' (2013) argument that to 'hook up' with the content of a perceptual experience, one must have a grasp of the conceptual "structure in which the experience is structured by the concepts." This study offers the researcher opportunity to perceive and interpret a variety of "unfamiliar or novel" imagery in banana plant that the public may not have been opportuned to see before in painting.

1.2 Background to the Study

Over the years, nature had been one of the factors that influenced artists to produce art based on what they see. Gushem's (1990) *Transformation of Selected Landscapes of the Savannah Region in Painting* is a good example. The paintings produced in his study were based on his interpretations from the observation of the (colourful) Savannah which he claimed "persistently enchanted" him so much so that he took to portraying the experience in painting from realism to various points of abstraction (see Fig.3).



Fig. 3
Title: Area 'A' Site II (first stage of study), 1989
Year: 1989
Medium: Oil on Canvas
Size: 46cm x 61cm
Artist: Philip Obed Gushem
Source: Gushem, P. O. (1990) Transformation of Selected Landscapes of Savannah Region in Painting. Unpublished Master of Fine Arts degree Thesis, Ahmadu Bello University, Zaria, p48

Another example of how artists perceive things is shown in the work by an "unknown" artist who portrays the banana fruit as a phallic look-alike object. The artist created a pictorial illusion by letting the viewer perceive the creamy portion of the banana as the gland of a look-alike human phallus (see Fig.4).



Fig. 4
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: Unknown
Source: http://cdn.ebaumsworld.com/media Files/picture/604025/80650294.jpg
(Retrieved, January 27, 2010, 3:35pm)

In the same vein, Martin (2009) produced a work that portrays his view of the banana as one of the symbols of the reproductive force of life (see Fig.5, p7).



Fig. 5
Title: Fruity Flash
Year: 2009
Medium: Digital Art
Size: Unknown
Artist: Martin, A. J. M
Source: Martin, A. J. M. (2009). In: Castle, M. (2009). The Unfortunate Sex Life of the Banana. Retrieved from http://www.damninteresting.com/the-unfortunate-sex-life-of-the-banana/ (June 13, 2014, 1pm)

Apart from these visual artists, people in other areas of human endeavour have also used the banana to express themselves. For instance, the Japanese novelist, Yoshimoto in the 1960s changed her name from "Mihoko" to "Banana Yoshimoto" because she liked banana flowers. It is also on record that the Japanese poet, Matsuo Basho (1644-1964) changed his name to *Basho*, which is the Japanese word for banana. It is said that the "Basho" planted in his garden by one of his students became the source of inspiration for his poetry. Belafonte (1956), the American folk singer also claimed he wrote the lyrics of the song he titled "Banana Boat Song" (Day O) from an experience he had in a banana plantation. Silver and Cohn in 1923 were probably also inspired by personal experiences they had with bananas in recording the song they titled *Yes! We Have No Bananas*.

Some Nigerian recording artistes also wrote songs in which the lyrics were about the Banana. For instance, King Sunny Ade wrote a song he titled *Sweet Banana* in 1986. In the 1970s, Fela Anikulapo Kuti (1938-1997) also wrote a song he titled *Monkey Banana*. The Nigerian popular highlife maestro, Sir Victor Efosa Uwaifo (now Professor) also composed a song in 1969 that he titled *Sweet Banana*. A recent entrant into the league of renowned Nigerian musicians named D'Prince wrote a song in 2012 that he titled *Take Banana Till You Go Yo*.

Although Ddungu (1987), asserts that bananas can be savoured in a variety of ways as chips, ice cream, biscuits and doughnuts is true, the works and instances cited illustrate that the banana can still be used in many other ways. These few instances show how the banana plant has inspired people from different fields of human endeavour make it worth studying. This study would add to how viewers can savour the banana through the sense of sight.

1.3 Statement of the Problem

The banana plant offers opportunity for creation of works of art. Artists like Georgio d' Chirico (1913), Heymann Ogbemi (2002), and Akinola Ebenezer (2010), among others, have produced works in which the banana plants, leaves and fruits appeared as if they were still life studies. Many artists outside Nigeria have also employed it to create different look-alike images to present personal views of what they see as the banana. This practice, however, is not common in Nigeria. Artists in Nigeria have not, perhaps, deemed it right to observe the "colourful" banana plant's leaf and pseudo-stem where a variety of look-alike images with human and animal features can be perceived. This way of looking at the banana spurred the researcher's visual interpretation of a variety of banana plant imagery in painting.

1.4 Aim of the Study

The aim of this study is to visually portray the researcher's perception of a variety of look-alike images of the banana plant in painting.

1.5 Objectives of the Study

The objectives of the study are, to:

1) create works of art from studying the banana plant physiognomy
2) identify look-alike images in banana plant leaves
3) identify look-alike images in banana plant pseudo-stem
4) create paintings in which different images would be seen each time when viewed
5) use the images created to comment/philosophise on issues in one's environment

1.6 Research Questions

The research questions are:

1) In what ways can works of art be created from studying the banana plant physiognomy?
2) How can look-alike images be identified in banana plant leaves?
3) What are the possibilities that look-alike images can be identified in banana plant pseudo-stem?
4) How can paintings be created in which different images would be seen each time when viewed?
5) What are the possibilities that the images created can be used to comment on issues in one's environment?

1.7 Justification of the Study

The researcher believes that the banana plant look-alike images can be likened to growing foetus that bore deformities that resulted from incomplete metamorphoses process. Though hidden from the public, due, perhaps, to their minute nature, available literature suggests they have not been part of any systematic study in painting. At the moment, the knowledge of the look-alike imagery of the banana plant is limited to the researcher; hence, the need for greater exposure justifies why the research was carried out.

1.8 **Significance of the Study**

This study is significant because it provides "a how to do it" to artists interested in producing works in which different look-alike images would be seen. The images have, therefore, been systematically documented so that people who have not seen them in real life would have opportunity of seeing them in painting. The study is a test of the researcher's ability to create and review knowledge through meanings that were visually imputed to the banana plant images perceived.

1.9 Scope of the Study

As Pushkaran (1998) and, Price (1999) study of the banana classification revealed, the study is focused on two species of banana. They are *Musa Sapientum* and *Musa Paradisiacal*. These species are located in Ibienafe, a suburb in Auchi, Etsako West Local Government Area of Edo State. While *Musa Sapientum* species are mostly consumed without being cooked, the *Musa Paradisiacal* species (popularly known as *Plantain*) are consumed either cooked, roasted (*boleh*) or fried (*dodo*). The researcher delimitated the investigation on perception and visual interpretation to the banana plant's leaves and pseudo-stems, in which different illusionistic look-alike images were identified and portrayed in painting.

1.10 Conceptual Framework

The conceptual framework for this study is based on Plato's *Allegory of the Cave* (Omatseye, 2004 and Mitchell, 2011). He narrates how some cave dwellers interpreted the shadows of animals and objects that were cast on the wall of the cave by a burning fire as real. However, this viewpoint changed with better understanding of the scenario that one of them had outside the cave. The individual returned to the cave with a message that the things they had all the while believed were only but the shadows of the things that are outside the cave which is the real world.

The import of Plato's allegory cannot be overemphasized because it offers the viewers opportunity to reflect on the imagery from the viewpoint of the individual. Mitchell (1987) believes Plato's allegory can be used to explain other human conditions. For instance, the researcher's knowledge of the banana plant, prior to carrying out this study, parallels those of the cave dwellers. The researcher assumed that the pseudo-stem, leaves, fruits, inflorescence and the root were the significant elements of the banana plant. However, observing the rustling leaves of the banana plant, where a variety of unfamiliar visual imagery was perceived with organic look-alike features, proved otherwise. The researcher's intention to portray the image observed is similar to what the escapee cave dweller did with his narration to the cave dwellers who were yet to experience what he saw. Plato summed up the essence of the allegory in the phrase: *what you know is what you see*.

Lester (1991), Arnheim (1997), and Goldstein (1996) confirm the view that it is in the brain rather than with the eyes that humans see things. Sullivan (2010) and James (2004) believe that the knowledge that one had acquired in the past helps one in perceiving and interpreting an object in the visual field. The person would then be able to put the object in

the system of things that constitute his or her views of the world. In this sense, the culture in which one lives is said to influence one's outlook and behaviour (Sullivan, 2010).

Philosophers, Psychologists and Artists agree that the sense of sight is one of the ways humans interpret things in nature (Lester, 1991, Goldstein, 2006 and Sullivan, 2010). Although several factors are at play during perception, psychologists agree that no one can tell exactly how humans perceive and interpret things. Most psychologists uphold the view that humans make errors of judgement because they fail to interpret the features that an object presents (Arnheim, 1997 and Sullivan, 2010). For instance, McCain and Segal (1973) in Kenneth (1978) created a model that demonstrates how humans perceive and interpret things (see Fig.6).



Fig. 6
Title: Game of Science
Year: 1973
Source: McCain, G. and Segal, E. M. (1973) In: Methods of Social Research (1978) by Kenneth D. B. The Free Press, Macmillan Publishing co., Inc., New York.

They observe that on first encountering the model, it might appear to the viewer as meaningless set of objects but this is not true. To have a total grasp of the object, it is necessary for the viewer to hold his or her attention on the unenclosed areas and soon, a three-letter word spelt "THE" will emerge. Kenneth (1978) believes that if the three-letter word has once been perceived, it is unlikely that one will continue to see it as a meaningless set of objects. The model appears to confirm the assertion by psychologists like Goldstein (1996) that humans do not perceive and later interpret. Rather, the intervals in the time it takes one to grasp the stimuli is what differentiates one from the other.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

The review of literature and works of art was carried out under the following subheadings:

1) The Origin of the Banana
2) Paintings in which Bananas are portrayed
3) Imagery with Organic look-alike Features Created by Altering the Banana
4) Imagery with Organic look-alike Features Found in Strange Places

2.1.1 The Origin of the Banana

The researcher under this subheading traces the origin of the banana to Asia and notes that Malaysia, India and Indonesia were probably its original source. In the second subheading, *Paintings in which Bananas are portrayed*, the artists whose works contain one or more features of the banana were reviewed. In *Imagery with Organic look-alike Features Created by Altering the Banana*, the artists whose works contain visual imagery with organic look-alike features created by altering the natural features of the banana were reviewed. Under the subheading, *Imagery with Organic look-alike Features Found in Strange Places*, the works of artists that perceive images with organic look-alike features in different objects were reviewed.

Yayock, Lombin, Owonubi and Onazi (1988), as well as Pushkaran (1998) and Price (1999) corroborates that the banana originated from Asia. They trace its origin to Malaysia, India and Indonesia. They maintain that it was from these countries that it spread to other parts of the world. As a large perennial herbaceous plant, Robin (1987) observes that it grows from an underground stem known as “corm, bulb, or rhizome.” He maintains that the rhizome develops into suckers and are left where they are or transplanted to other locations.

The banana's upright stem is one of the features that easily lead many people into assuming that it is a tree. However, Stover and Simmonds (1991) submit that the upright stem is actually a pseudo-stem made up of several overlapping leaf sheaths. A close observation of the leaves would reveal that they are flat, broad and spirally arranged. One would also notice that they are made up of parallel venations that are frayed at irregular intervals. The frayed nature of the leaves is one of the features that distinguishes the banana plant from other plants because of its palm frond-like quality.



Fig. 7
Title: Frayed, Palm Frond-Like Banana Leaves
Year: 2010
Source: Photographed by Amos Osakor Akprara

According to Stover and Simmonds (1991), the banana pseudo-stem at a certain time of the year, produces the inflorescence that is also referred to as the banana's "heart." They maintain that the inflorescence or the banana's "heart' is made up of several overlapping bracts. As the inflorescence keeps growing, the bracts would gradually unfold to reveal rows of flowers in which the banana fruits grow with their nipple-like projections turned to face upwards. In agricultural science parlance, this pattern of growth is known as "negative geotropism" as shown in the image below.



Fig. 8
Year: 2010
Title: A Banana's Inflorescence, Bract, Flowers and Fruits
Source: Photographed by Amos Osakor Akprara

Tamwong (2003) observes that the banana is a remarkable plant that humans ought to observe during the time of the year it produces the inflorescence because it feeds insects, birds and eventually mammals (see Fig.8). Another feature of the banana plant that distinguishes it from other plants is those innumerable coloured markings on its leaves and pseudo-stems. Robin (1987), Stover & Simmonds (1991) and Pushkaran (1998) observe

that the colours which are in range of brown, yellow, red, blue and purple are produced by the "deficiency symptoms of Potassium, Nitrogen, Zinc and Magnesium" (see Fig.9). Indeed, these few instances showing how the banana plant is different from other plants make it worth studying.



Fig. 9
Title: A Pseudo-stem with design elements depicting look-alike human Face
Year: 2010
Source: Photographed by Amos Osakor Akprara

2.1.2 Paintings in which Bananas are portrayed

Under this subheading, the works reviewed consist of artists whose works contain one or more features of the banana. *Girls Eating Bananas* shown in Figure 10 portrays two figures, who are probably sisters. The older seems to be offering the younger one a finger of banana fruit but she seems not to be interested. The viewer would notice the saucer-like dish on the floor that contains a yellow finger of banana and what looks like cake or slice



Fig. 10
Title: Girls Eating Bananas
Year: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source:http://www.freakingnews.com/pictures/34000/Girls-Eating-BananasPainti ng--34119.jpg

of bread. The viewer would also see a transparent glass cup that contains some kind of liquid, probably milk. Four bunches of banana fruits (though one is just about fully visible); spoons and the Chiquita logo can be seen in the background of the painting. Although this painting was produced by a non-Nigerian, it is a typical example of how some artists in Nigeria portray the banana in painting. The review, therefore, is significant to this study towards the portrayal different look-alike images in paintings produced.



Fig. 11
Title: Young Girl Eating a Banana
Year: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source:http://www.freakingnews.com/pictures/34000/Young-Girl-Eating-a-Banana--34071.jpg

Figure 11 shows the painting *Young Girl Eating a Banana*. The painting portrays a girl peeling a banana. Not too far from her crossed-legs are some fingers of bananas. The viewer would notice the yellow finger of banana besides her right side of the pavement on which she is seated. Behind this finger of banana is a bucket that contains several other fingers of bananas. This painting is also related to the work in Figure 10 that shows how artists have been portraying the banana without observing different look-alike images that could have been depicted in painting.



Fig. 12
Title: Unknown
Year: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source:http://www.freakingnews.com/pictures/34000/Rasta-Man-with-Banana-Hair--34081.jpg

Figure 12 consists of a picture in which a man has yellow banana fruits as his hair or headdress. He wears a necklace with a pendant shaped in the form of a yellow banana. A small version of the pendant is attached to the flip-cover of his shirt pocket. The review of this painting is also significant to this study for its postmodernist approach of using the banana for artistic expression. This makes the work different from the works so far reviewed.

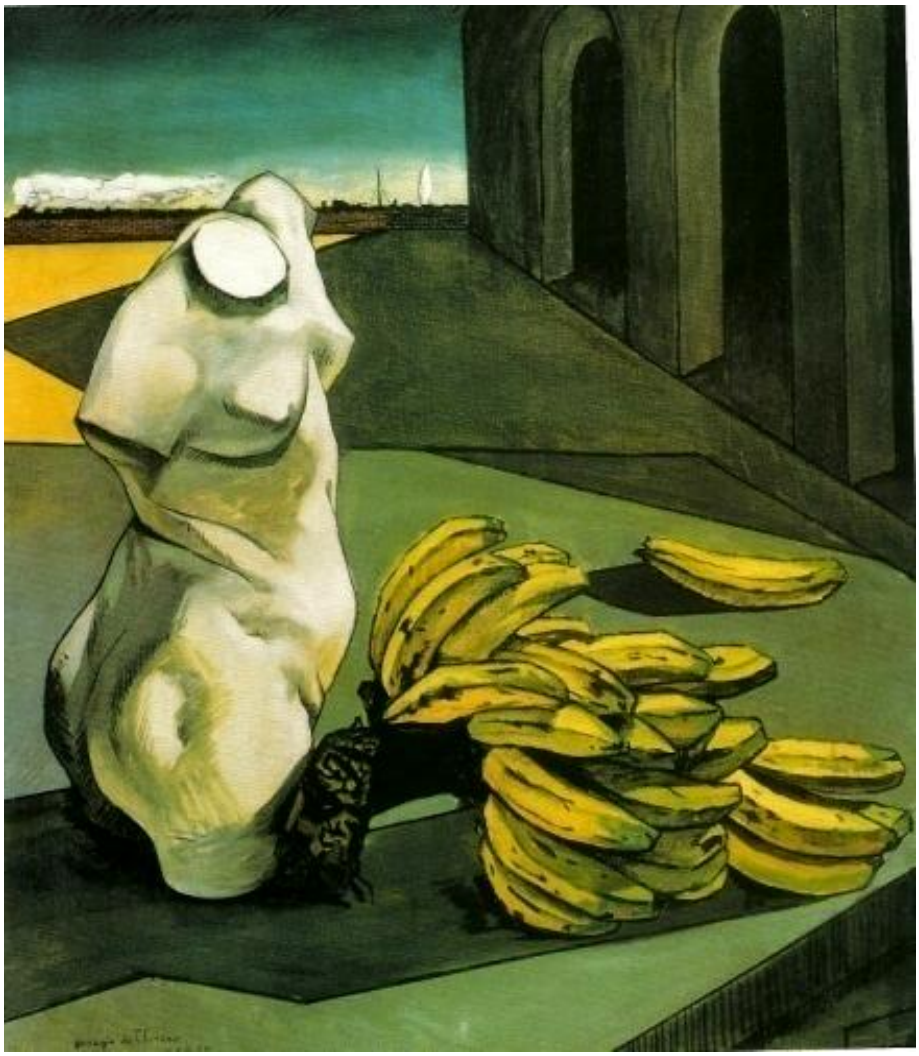


Fig. 13
Title: The Uncertainty of the Poet
Year: 1913
Medium: Oil on Canvas
Artist: Georgio d' Chirico
Source: David, B. (2007). Modern Art.
London. Thames & Hudson Ltd.

Figure 13 shows the painting by Georgio d' Chirico titled *The Uncertainty of the Poet* (1913). The painting consists of different images. One of the images is a woman's torso. Another element that is worth mentioning is the bunch of bananas and the moving train in the background. The arrangement of these elements in this serene-like environment gives the painting its surreal nature. Georgio d' Chirico wants us to see how artists can make a visual statement with different objects on a single picture plane which was explored in this research in an attempt at identifying a variety of look-alike images in bananas.

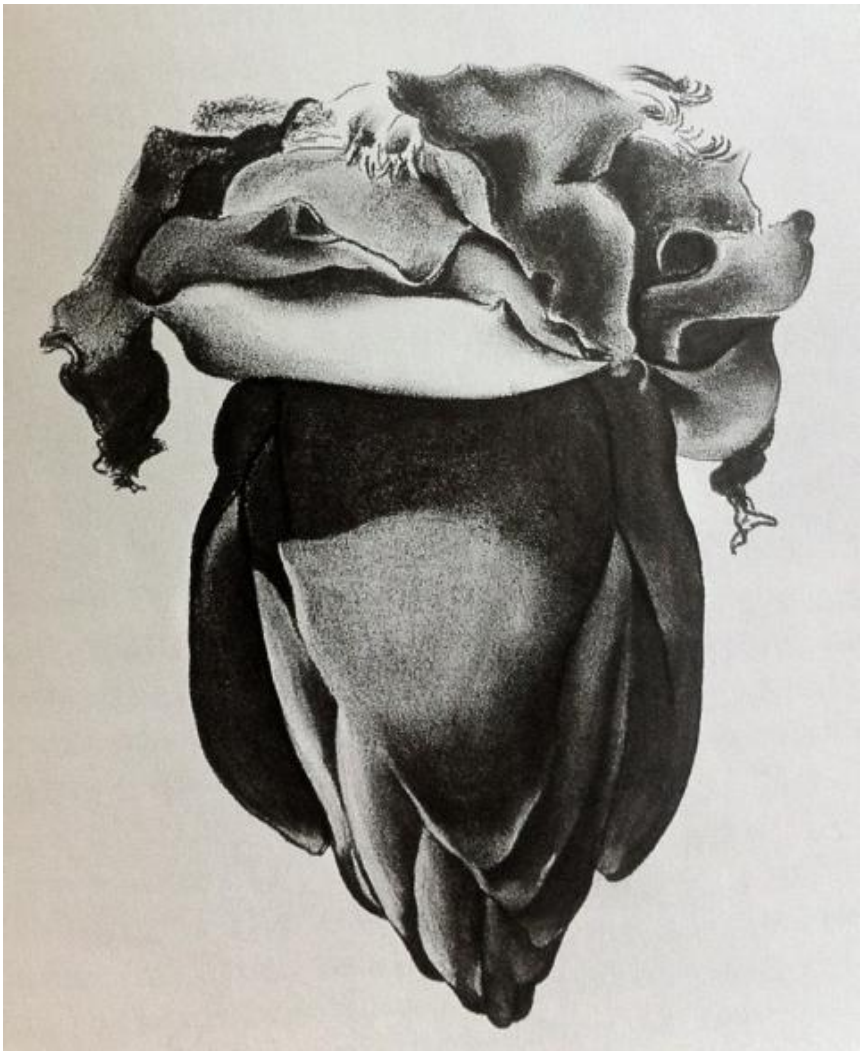


Fig. 14
Title: Banana Flower
Year: 1933
Medium: Charcoal and Black Chalk on Paper.
Size: 21, 3/4X14, 3/4ins
Artist: Georgia O'Keeffe
Source:http://contentdm.okeeffemuseum.org/utils/ajaxhelper/?cisoroot=gokfa&cisoptr=804&action=2&dmscale=10&dmwidth=306&dmheight=450&dmx=0&dmy=0&dmtext=&dmrotate=0

Georgia O'Keeffe is best known for her paintings of flowers. However, in this particular work shown in Figure 14, she made a charcoal drawing of a banana flower (inflorescence) by creating a sense of volume and space. Her detailed portrayal of the inflorescence shows how artists perceive things. The review of this work is also significant because contains several look-alike features such as mouth, eyes and a body.



Fig. 15
Title: Bountiful Harvest
Year: 2006
Medium: Acrylic/Oil on Canvas
Size: 80 cm x 121 cm
Artist: Kolade Oshinowo
Source: Gushem, P, O, (PhD Thesis)
Fine Arts Dept., A.B.U., Zaria, 2011

Bountiful Harvest shown in Figure 15 is described by Gushem (2011) as portraying a "popular spot in Iwaya in Lagos, Nigeria, where ripe plantains are sold by women." He believes the colour of the fruits in different stages of ripeness (greens and yellows) helped the artist to create the illusion of depth. The portrayal of the banana as shown in the painting points to the fact that most artists in Nigeria have not been able to imaginatively unlock possibilities in art for the banana beyond what other artists elsewhere have done in painting.



Fig. 16
Title: Beginning
Year: 2003
Medium: Unknown
Size: Unknown
Artist: Nitaya Tamwong
Source: www.novica.com/artistsdetal/ index.c [or]
http://pics.novica.com/pictures/9/p104487_2a.jpg

Nitaya Tamwong's painting shown in Figure 16 is titled *Beginning*. The artist observes that the plant feeds insects, birds, and eventually mammals. She maintains that she enjoys working on rural scenes because they contain many things that she likes to present to people just as the banana portrays the easy-going way of life of the rural dwellers. Besides pointing out how artists have traditionally been portraying the banana, this painting is significant for its naturalistic rendering. The review of this work helped the researcher to make exploratory studies of the physiognomy of banana plant which led to the unlocking other possibilities in art for paintings inspired by the banana plant



Fig. 17
Title: Jungle-Banana-Pod
Year: 2011
Medium: Watercolour
Size: Unknown
Artist: Midy-Newman
Source: http://fineartamerica.com/featured/
jungle-banana-pod-mindynewman.html

Midy-Newman's *Jungle-banana-pod* shown in Figure 17 portrays a banana plant inflorescence (also known as Heart) in its budding stage. The artist appeared to have successfully combined different aspects of the banana leaves and lines in making a pictorial statement concerning the colourful nature of the plant. Just as it is in the painting shown in Figure 16, this painting also helped the researcher in making exploratory studies of the physiognomy of banana plant. Here, the carefree, less-detailed approach was adapted for the portrayal of the look-alike images in the paintings produced for this research.



Fig. 18
Title: Abstract Tropical Banana Leaves
Year: Unknown
Medium: Watercolour
Size: Unknown
Artist: Unknown
Source: http//www.etsy.com/listing/
26866086/abstract-tropical-leaves

The painting presented in Figure 18 titled *Abstract Tropical Banana Leaves* is executed in watercolour. It portrays growing banana leaves by an anonymous artist. One of the leaves can be seen on the right side of the canvas and the other leaves are on the left hand side of the picture plane. The blue upshot pipe-like leaf seems to divide the picture plane into two equal halves. The upward thrust of the leaves (negative geotropism) exposes them to sunlight for the purposes of photosynthesis (Gowen, 1999). The review of this painting made the researcher to further advance his understanding of the physiognomy of the banana plant leaves in the paintings that were produced.



Fig. 19
Title: Bananas and Sunflowers
Year: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source: http://fineartamerica.com/featured/
jungle- banana-pod-mindy newman.html

Figure 20 shows a still-life painting titled *Bananas and Sunflowers*. It portrays some ripe fruits of the banana against a dark blue coloured background, which gives the painting a sense of balance in terms of light and shade. Three Sunflowers appear to surround the four fingers of bananas. One of the flowers is on the right side of the banana while the remaining two are on the left side, placed on the folded tablecloth on the brown table. This painting is also reviewed because it shows how artists have been portraying the banana without isolating it for a detailed study that could lead them to revealing other possibilities in art.



Fig. 20
Title: Chiquita Banana
Year: 1964
Medium: Unknown
Size: Unknown
Artist: Ramos Mel
Source: http://i.ebayimg.com/t/postcard-melramosartistchiquitabananapopart1964artworkrisquenude/00/s/mtawmfg4ndy=/z/otuaamxqpwfragdm/$t2ec16f,!)ke9s4zublbr,gdmfsfg~~60_35.jpg

In this particular work titled *Chiquita Banana*, shown in Figure 20, the artist had the banana peel split into three or four blades. The peels are made to fold over halfway down the unpeeled portion of the banana. A female nude figure takes the place of the banana's creamy coloured soft flesh. The work appears to suggest two organic entities with parallel taste that man longs to indulge in differently; the banana and woman. In this sense, banana represents different things to different people. This work is different from the aforementioned reviews and, therefore, is significant to this study due to how the artist ingeniously used the banana to express himself.



Fig. 21
Title: Money Banana Economy
Year: 2002
Medium: Oil on Canvas,
Size: 121 cm x 121 cm
Artist: Heymann Ogbemi
Source: Castellote, J. (2010). In: *A Celebration of Modern Nigerian Art: 101 Nigerian Artists*. Chukwuemeka, B. and George, E as ed. Ben Bosah Books, New Albany, Ohio, p227

Heymann Ogbemi produced the painting shown in Figure 21. According to Castellote (2010), the artist had himself claimed that the Monkeys in the paintings are metaphorical imagery that he uses in commenting on issues as they affect the Nigerian state. In the painting titled *Money Banana Economy*, the artist depicts several bunches of banana fruits in different stages of ripeness. The background of the painting is filled with activities that he compares to the state of Nigeria and its abundant natural resources. He alleged that the resources have not been prudently deployed in developing the nation. He blames the country's leadership for the anomaly. He compares their actions to what monkeys do in a banana plantation; they take all they want but do nothing useful with them. This painting is reviewed because of its relevance to one of the study's objective, which points out possibilities to use the banana to comment on issues in one's environment.



Fig. 22
Title: Unknown
Year: 2010
Medium: Oil on Canvas
Size: Unknown
Artist: Ebenezer Akinola
Source: Mufu, O. (2010). In: Ebenezer, A. (2010). Lasting Impression. An Exhibition Catalogue of Drawings, Paintings, and Mixed Media

Mufu (2010) thinks that Ebenezer Akinola whose work is shown in Figure 22 is one of Nigeria's prolific painters of the realist paradigm. Akinola's work shows how the banana plant has been part of painting compositions in Nigeria. Mufu (2010), states that "an encounter with the work "gives one the impression of a prolonged moment of aesthetic vibration." He maintains that Akinola's "art is down to earth as it attracts all classes of people. It appeals, refreshes and inspires." The figure in the painting portrays a young woman in a pensive mood. She is simply dressed and appears standing with her back to a wall. In one of her hands is a bunch of ripe yellow banana fruits.

2.1.3 Imagery with Organic look-alike Features Created by Altering the Banana

Under this subheading, the works reviewed consist of organic look-alike visual imagery that the artists deliberately created by altering the banana plant.

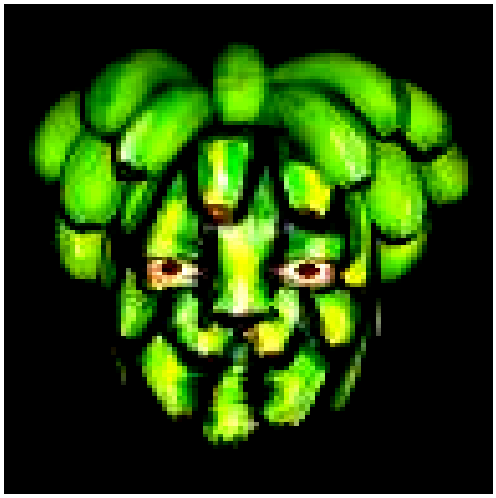


Fig. 23
Title: Unknown
Year: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source: http://pics.novica .com/ pictures

For instance, the artist who created the picture of a look-alike organic creature shown in Fig.23 altered some of the fingers of the banana to present a view of what can be regarded as the hair. This creature reminds one of *Medusa*, the Grecian mythological character who was once a mortal woman. However, she was transformed into a *Gorgon* with snakes as her hair. In real life, there is no creature with snakes as its hair with the power to turn people that dare look at her with the naked eyes into stones. This was only possible in the Grecian mythology. Nevertheless, her reign ended when Perseus eventually slew her. Medusa's hair reminds us of the work earlier on reviewed in Fig.12, p19. However, unlike in the works reviewed earlier on in the subheading 2.1.2, the review of this work (Fig.23) in the subheading 2.1.3, is important for its radical departure from how artists have been portraying the banana along other objects in painting.



Fig. 24
Title: Breakfast on the Porch
Year: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source: http://pics.novica.com/pictures

This painting shown in Figure 24 is significant to this study. If the viewer pays attention to the banana more intently, it is possible to perceive different look-alike images that can be depicted in painting. For instance, the researcher focuses his attention on the half-peeled banana finger where its soft creamy edible part appears as if an unknown person ate it. The researcher perceives an image with an organic look-alike feature on the upward-facing banana peel that is either natural or created by the artist. The viewer may also notice what looks like the eyes of this organic image at the point where the banana peel folded over on to the front side-facing panel of the table. Also noticeable is the thread-like pattern of light on the image just below the eyes that drags on and becomes intense at the point where the upper lip-nose structure meets with the opened-mouth. Underneath what appears as the lower jaw of the image, the viewer would see what looks like a ship's anchor instrument.



Fig. 25
Title: Unknown
Year: Unknown
Medium: Banana, hat/accessories
Size: Unknown
Artist: Unknown
Source: http://wowpics.in

Another work where the banana served as a material for artistic expression is this depiction of a finger of banana that is altered by the artist to present us with a view of what he or she sees (See Figure 25). This work is significant for the idea it offers this study in unraveling possibilities for creating works in which different images can be seen. The image depicted in this work is a look-alike figure with a bowler hat. It appears feminine with bulge-like eyes. The picture is clearer if the horizontal laceration is seen as its mouth. The keen observer might also notice that the banana peel folds over in three different directions as the researcher observed in Mel Ramos' *Chiquita Banana* work in Figure 20, p27.



Fig. 26
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: Unknown
Source: indianfunnypicture.com
AmazingBananaArtDoggy

This work shown in Figure 26 also helped the researcher to perceive different look-alike images in the paintings produced. The work depicts the soft creamy part of a finger of a banana that is modeled to look like the head and neck of a little puppy. The image appears as though it is a flying creature. It also looks like a creature that is crawling outward from the inside of the banana peel. Again, just as the researcher observed in Mel Ramos' *Chiquita Banana,* the banana peel in this work is also folded over in three different directions (See Fig.20, p27).



Fig. 27
Year: 2011
Title: Unknown
Medium: Unknown
Size: Unknown
Artist: Unknown
Source:http://wowpics.in/wpcontent/uploads/2011/05/BANANA-ART1.JPG

Unlike in the reviewed works in the first subheading, this work in Figure 27 adds to the possibilities for the banana in art. It shows how the creamy soft flesh of the banana is shaped to portray a look-alike image in an elated mood with its mouth opened.



Fig. 28
Title: Unknown
Year: Unknown
Medium: Banana/papers/accessories
Size: Unknown
Artist: Unknown
Source: www.weirdomatic.com/crazy-bananas.html

Figure 28 also presents us with a pictorial view of three human look-alike images doing a performance. They appear as if they are swearing to an oath or rendering a song, perhaps, a hymn sung from the papers in their hands. The figure on the left side of the picture plane appears to be the lead vocalist. While the figure at the extreme right side of the picture plane and the lead vocalist seem to be rendering the song with eyes open, the figure in the foreground had her eyes shut, perhaps, because she appears engrossed in the performance. The review of this painting is important because the banana is portrayed in a postmodernist manner where we can see it dressed as images.



Fig. 29
Title: Unknown, 2012
Year: Unknown
Medium: Banana
Size: Unknown
Artist: Tonico Lemos Auad
Source:http://chorichoriyaa
n.blogspot.com/2012/09/ba
nana-oxidization-art_16.ht

The Brazilian artist, Tonico Lemos Auad (2012) created this work shown in Fig.29 in which several fingers of banana serve as the support for the creation of the work. It is reviewed because it draws the viewer attention to seeing how artists have been applying the banana to create works of art that depicts organic look-alike female face. The artist uses the technique he refers to as oxidization. The technique involves pricking the banana skin with a needle after which it is left to oxidize. Part of what gives an observer the impression of seeing the image is those areas of the banana peel that turns black after it has been pricked with a needle.



Fig. 30
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: J. P.
Source:http://chorichoriyaan
.blogspot.com/2012/09/bana
na-oxidization-art_16.html

This work presented in Figure 30 is reviewed because of its novelty of idea in terms of how figures are drawn in the banana with a needle. This technique was also used in producing the work shown in Figure 29, p36 in which the banana fruit serves as the ground for making a pictorial statement. The artist whose initials are signed on the work as J.P portrays a man playing the Saxophone. The interplay of light and shade in the figure contrasts harmoniously with the crosshatched background.



Fig. 31
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: J. P.
Source:http://chorichoriyaan.blogspot.com/2012/09/bananaoxidization-art_16.html

Based on the oxidization technique, the same artist whose initials appeared signed on the work as J. P created a picture of two men in bowler hats shown in Figure 31. Although they may either be standing or seating, they appear comfortable striking the cords on their respective guitars in order, perhaps, to produce melodious music. This work also gives viewers opportunity of seeing how figures are drawn on bananas, different from how artists in Nigeria have been portraying it.



Fig. 32
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: Unknown
Source:http://chorichoriyaa
n.blogspot.com/2012/09/ba
nanaoxidizationart_16.html

Another artist also used the oxidization technique to produce the next sets of works shown in Figures 32, 33 and 35, pp39, 40 and 42 respectively. In Figure 32, the artist portrays four figures in a procession-like manner. The picture reminds one of the Trans-Saharan slave trade in which humans from the West African coastal areas (as articles of trade) were taken into ships to the West Indies where they were finally sold into slavery. This work was also reviewed because of its originality of idea and the prospect it offers us to perceive the banana differently from how artists in Nigeria have been interpreting it.



Fig. 33
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: Unknown
Source:http://chorichoriyan.blogspot.com/2012.09/banana-oxidization-art_16.html

This work Fig.33 is also reviewed because of its originality. The artist portrays on the banana skin images that he or she appears to have copied from Edgar Degas' (1834-1917) ballet dancers.



Fig. 34
Title: Unknown
Year: Unknown
Medium: Banana
Size: Unknown
Artist: Unknown
Source:http://chorichoriyaan
.blogspot.com/2012/09/bana
na-oxidization-art_16.html

In the work shown in Fig.34, the artist wants the viewer to see two figures in a banana skin that was copied from Michelangelo's painting in the Sistine Chapel titled, *The Creation of Adam* (See Figure 35, p42).

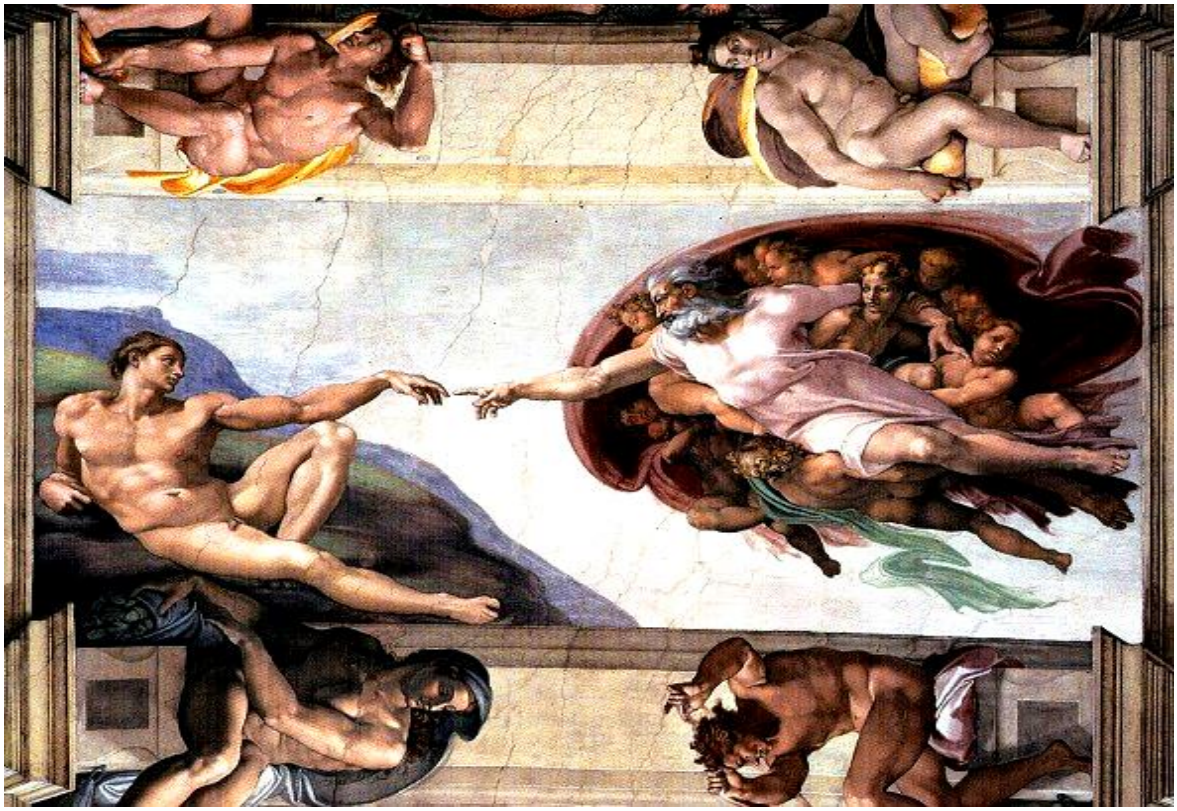


Fig. 35
Title: Creation of Adam
Year: Unknown
Medium: Fresco
Size: Unknown
Artist: Michelangelo
Source:http://www.italianrenaissance.org/wpcontent/uploads/2012/09/michelangelocreation-of-adam590x474.jpg

2.1.4 Imagery with Organic look-alike Features Found in Strange Places

The works reviewed here show how artists perceive and interpret images they see in things. The process of identifying the forms falls in line with the concept of perception and visual interpretation of imagery that is the focus of this study.



Fig. 36
Title: Big Jesus from a Frying Pan (**Magnified 4x**)
Year: Unknown
Medium: Fry pan/grease
Size: Unknown
Artist: Mary-Lou, Juan and Pastrano
Source:http://www.trutv.com/conspiracy/phenomena/found-in-food/gallery.all.html

Mary-Lou, Juan and Pastrano's *Big Jesus from a Frying Pan* shown in Figure 36 is an example of a work that portrays this idea. Mary-Lou *et al* claimed they found the "Jesus" image in a frying pan when they went to wash the dishes after breakfast. The image was documented by photographic means. The work is significant to this study of the banana plant look-alike images to be visualised in painting based on the artist's perception of natural reality like the pattern depicted by oil in a used frying pan, or the images derived from a contemplation of the banana plant.



Fig. 37
Title: Divine Visitation, 2009
Year: Unknown
Medium: Mixed Media
Size: 41cm x 91cm
Artist: Kolade Oshinowo
Source: Silhouette; An exhibition of mixed media paintings, p51

Some artists in Nigeria also have works in which the images depicted were found in things. A good example is Oshinowo Kolade whose work appears in in Figure 37. Ikpakronyi (2012) reports that the artist happened to have perceived and interpreted a couple of organic look-alike images he encountered in the concrete flooring in his compound. According to Ikpakronyi (2012), Oshinowo believes that his encounter with the organic look-alike images on the concrete floor of his compound is quite interesting. Oshinowo's claim is one of the many instances of this phenomenon, thereby making it worth studying.



Fig. 38
Title: Female Genital Mutilation
Year: 2009
Medium: Still Photography
Size: Unknown
Artist: Lucy Azubuike
Source: ARESUVA (African Regional Summit and Exhibition on Visual Arts), National Gallery of Art, Nigeria, p164

Another Nigerian artist who perceives and interprets images with organic look-alike features from things is Lucy Azubuike. The images in the things that she records with the help of a digital still camera are central to her art. She uses the images as visual metaphors to interrogate issues that border on cultural practices that threaten the emancipation of the girl child in twenty first century Nigeria. One of her works that interrogates one of the cultural practices is titled *Female Genital Mutilation* shown in Figure 38. Azubuike makes us observe what "female genital mutilation" looks like with the picture of a tree trunk that she turned upside down. In this sense, the artist created a look-alike image of a female nude figure. If one pays the picture enough attention, one might get a clearer view of the image. For instance, it is possible that one will understand that the akimbo-like hand that rests on the waist/hips (trunk) of this image is actually one of the branches of another tree in the

background. The appearance of the image is further made clearer by observing the leg (branch) that appears as if it is slightly raised from the ground. This pose gives us a better view of this image's orange-coloured "genitals" that appear as if they were just been mutilated. This work is related to the concept of look-alike images of bananas which is the focus of this study.

In summary, the literature reviewed shows, for instance, that the works in Figures 10-20 (See pp17-27) are typical examples of how artists elsewhere and in Nigeria have been portraying the banana in painting. The artists were either comfortable portraying the banana in the manner they did or, they, perhaps, lacked the imagination that could have led them to present possibilities in art, to create works in which different look-alike images would be seen. For example, by altering the physiognomy of the banana in Figures 23-34 (See pp30-41), the artists produced works of art in which viewers can perceive different look-alike images.

The literature review also reveals how artists perceive look-alike images in household items, trees and concrete floors in works shown in Figures 36-38. However, unlike in works shown in Figures 23-34 (See pp30-41) in which the images were derived from altering the physiognomy of bananas, the images shown in Figures 36-38 (See pp43-45) were presented in different media just as the artists had observed them. Although the images in the works reviewed express the personal views of the artists that created them, the researcher observes that, the works shown in Figures 23-34, and 36-38 (See pp30-41 and 43-45) are related to this study because they contain different look-alike images. The works, however, are different in "content" from the look-alike images that the researcher portrayed in painting. The literature review shows that the banana plant still offers opportunity for imaginative works of art to be created.

CHAPTER THREE

METHODOLOGY

3.1 Practice-based Methodology

This study adapted the practice-based Action research methodology in order to gain new knowledge partly by means of practice and the outcome of that practice. According to Candy (2006), the "claims of originality and contribution to knowledge" in practice-based research, "may be demonstrated through creative outcomes in the form of designs, music, digital media, performances and exhibitions." Candy (2006) observes that "the significance and context of the claims are described in words [while], a full understanding can only be obtained with direct reference to the outcomes." This is why O'Brien (1998) submits that practice-based action research encourages "mutual relationship" between theory and practice with regards to creating knowledge through art.

According to O'Brien, practice-based researchers ought to interrogate the theories that they have identified with the works of art that they intend to produce. He defines the process as "theory informs practice and practice refines theory in continuous cycle of transformation." He believes that the success of a practice-based research depends on the researcher who should know that the ideas that he or she wants to explore would either confirm or negate the theories that he or she had earlier on and identified for creating knowledge through practice. O'Brien (1998) believes that the practice-based researcher "learns by doing" as he or she demands answers that explain the problem that he or she had identified. This is why researchers spend much of their time "refining the methodological tools to suit the exigencies of the situation, [by] collecting, analyzing, and presenting data on an ongoing, cyclical basis" (O'Brien, 2001).

3.1.2 Source of Ideas

The practice-based research processes described above are illustrated in much similar ways by different researchers. For example, Gerald Susman's (See Figure 39) practice-based research model has five stages. O'Brien (1998) observes that the model becomes operational from the moment a problem is identified as data is collected with the aim of making detailed diagnosis of the problem. This stage is followed by a "collective postulation of several possible solutions from which a single plan of action emerges and is implemented." He adds that this "initial" cycle ends "when data [based] on the results of the intervention are collected and analyzed, and the findings are interpreted in the light of how successful the action has been." According to O'Brien (1998), it is "at this point [that] the problem is re-assessed and the process begins in another cycle until the problem is resolved" (Seyed, 2009).

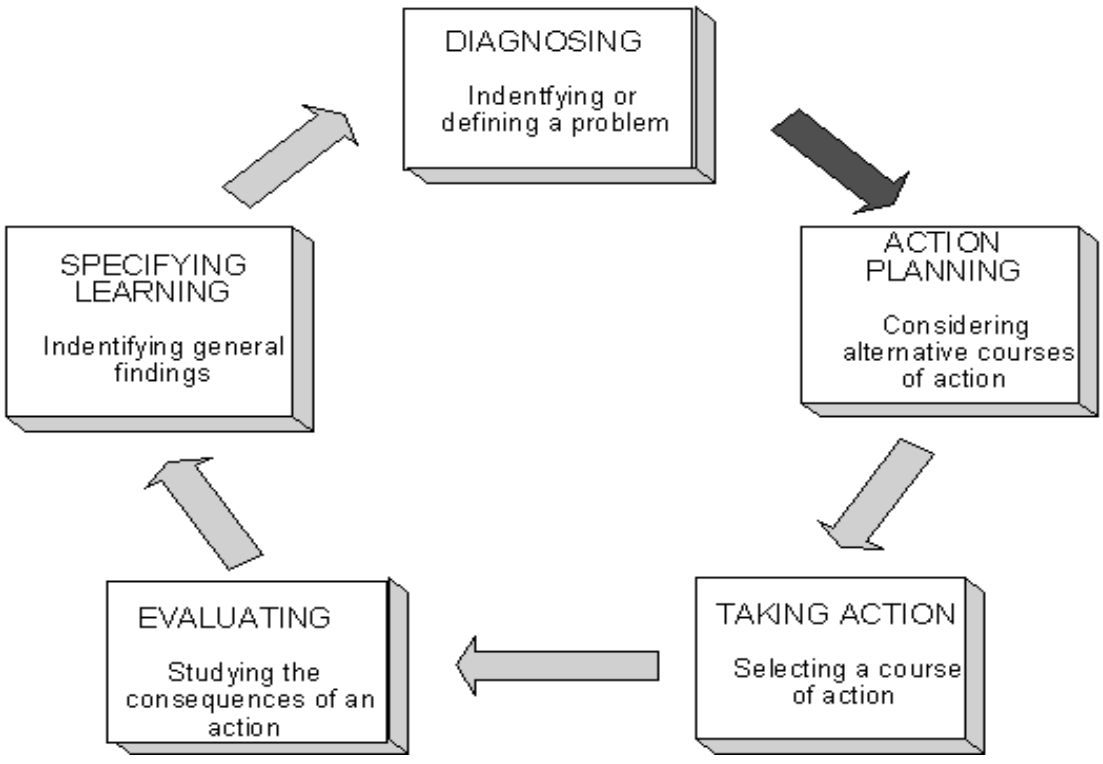


Fig. 39
Gerald Susman's Practice-based Action Research Model
Source: O'Brien, R. (1998). An Overview of the Methodological Approach of Action Research. Available at: http://www.web.ca/~robrien/papers/arfinal.html [Accessed: 22/03/2011]

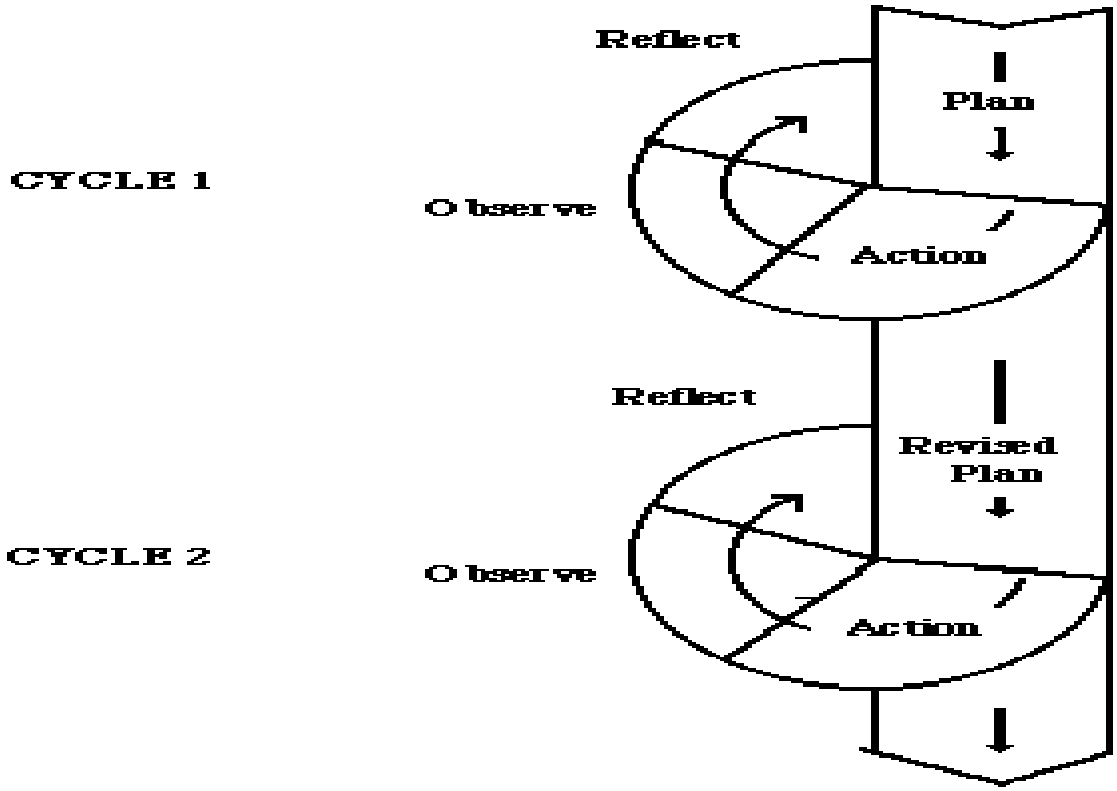


Fig. 40
Stephen Kemmis' Practice-based Action Research Model
Source: O'Brien, R. (1998). An Overview of the Methodological Approach of Action Research. Available at: http://www.web.ca/~robrien/papers/arfinal.html [Accessed: 22/03/2011]

Stephen Kemmis' model of Action research has two cycles (See Figure 40). Each cycle consists of four steps: *Plan, Action, Observe,* and *Reflect.* The first cycle becomes operational the moment a researcher works out a plan, takes action, observes his actions, and then reflects on the actions taken to see if the issues he wants to resolve are in line with his or her objective(s). At the end of the first cycle, the second cycle comes into effect as the researcher goes back to review the plan to see how successfully his or her actions have achieved the set objective(s). After the review, a researcher would either decide to move to the next objective or not (Seyed, 2009).

What sets the models apart is nothing other than the fact that Gerald Susman's model has five steps while Stephen Kemmis has four. The Stephen Kemmis model has an edge over the Gerald Susman's model because of its feedback/reflective stages or cycles that a

researcher could employ to see if his or her actions have achieved the study's objectives (See "Summary of the Exploration of Form" at 3.4.1, pp69-71).

3.1.3 Source of Materials

The following materials were used in producing the art works. They are: Artists Canvas, Cardboard and Watercolour paper, Super fresh-Turpentine/Kerosene, Meyer and Silka-Flex enamel/gloss paints. Others are flat and round artist brushes of various sizes, Mon-Ami/Talens Poster and Watercolors, Winsor and Newton Oil, and Acrylic colours, 2b-6b pencils, Charcoal, Pastel, Fixatives, and "Top bond" Carpenters' Glue.

3.1.4 Translation of Ideas

The Stephen Kemmis model and its adaptive possibility for translating this research idea/aim of the perception and interpretation of banana plant imagery in painting began with Planning, Action, Observation and Reflective stages. The stages are explained below:

i. The Planning Stage

This stage involves collecting data with a digital-still-camera based on the researcher's observation of the banana plants (*Musa Sapientum* and *Musa Paradisiacal*) in Ibienafe, a suburb in Auchi, Etsako West Local Government Area of Edo State. The banana plant which is the data was analysed using a variety of coloured and monochrome media. This was followed by textual narrations in which the researcher ascribes meanings (hermeneutic/exegesis) to the images identified during the studio analysis based on issues in the environment he lives. As Kirk (2011) noted, textual narrations that explains the "experimentation process of executing the practical aspect of a thesis is a major descriptive requirement in studio work research." He observes that the concept of studio art creation is about theory and practice. Theory is about ideas while practice is concern with creation of art that portray (images) things perceived in the environment. As Sullivan (2010) observes,

"image can be seen as a form of data that has the potential to be used as evidence." He explains it as follows,

> a visual image is just raw information-it only becomes evidence when it is interpreted in some way-much in the same way that charcoal is a material that only becomes an artistic medium if it is put to creative use. Consequently, the way artists work is a distinctive human activity that shares the goals of other forms of inquiry.

Gay, Geoffrey and Peter (2006), and Marshall and Rossman (1999) in Sullivan (2010) add that, "observation is a fundamental and highly important method in all qualitative inquiry." This is true of Practice-based Action research because it involves watching, selecting and recording of phenomena in the setting in which they occur in order to obtain specific 'first hand' information (Marshall and Rossman, 1999).

ii. The Action Stage

The next stage in translation of the idea to portray different look-alike images of the banana plant into painting was the 'Action' stage. Action, in the context of this research involves activities that the researcher engaged in that led to interpreting the banana plant in painting. As Sullivan (2010) observes, the activities in this stage constitute a form of visual inquiry that is responsive, reflective, and strategic towards explaining the identified gaps in knowledge. He adds that, "this process is ongoing in a constructive way as meaning is encompassed and negotiated" between 'form' and 'meaning /idea.' For instance, in order to achieve the objective no.1 of the study, the researcher's had to analyse his experiential knowledge of the banana in practical terms through sketches (See Plates I-V, pp56-60).

iii. The Observation Stage

Observation was the next stage in the translation of the idea to portray different look-alike images of the banana plant into painting. As Jari (2007) notes, observation is a key data collection instrument in qualitative studies. At this point, the researcher's aim was to observe the banana plant beyond what he sees daily to avoid errors of judgement which

Plato highlighted in his allegory of the cave. The researcher focused on a banana plant's physiognomy such as leaves and Pseudo-stem. As Gombrich (1967) notes, this enabled the researcher to defeat the transient nature of things and preserve that aspect observed for posterity. The assertion by Gombrich supports Fred's (2009) views concerning the task of artists which do not only involve seeing things but seeing to a significant reality far deeper than what is given in superficial appearance (See Plates VI-XIII, pp62-64).

iv. The Reflective Stage

In this stage of the Stephen Kemmis practice-based research model, the researcher is expected to reflect on the drawings produced after haven presented them for critique/seminar at the Action and observation stage. The reflective state, as O'Brien (2001) explains, comes into effect as the researcher responded to the comments, views and suggestions made at the critique/seminar such as whether the images are real or not (see the subhead "Summary of the Exploration of Form" at 3.4.1, pp69-71 for detailed explanation). To ensure that the issues raised in the critique/seminars were resolved, the researcher had to reflect on the steps he took (at the Plan, Action and Observe stages) to ensure that the objectives of the study are achieved. If not, he works to address them. However, if he did address the issues, he moves to the next stage which may or may not include producing "new" works of art in a stage or to a different objective of the study. In this way, the researcher works cyclically to create a linear progression in the process of creating the works of art while guided by the objectives of the study (See Plates IX-XIV, pp66-75).

3.2 Reference to Established Artists/Techniques

Gushem (1990), Oshinowo (2009) and Chagall (1911) are some of the practice-based artists who either apply one or combine Abstract, Cubist, Impressionist and Surrealist techniques. Gushem's technique ranges between realism, Abstract and Impressionism. In

1990, he claims he was "persistently enchanted" by the physical characteristics of the Savannah landscape and he set out to transform the experience into painting (see Fig.3, p5). Gushem's 'enchantment' as Gombrich (1967) observes, is similar to the impressionists artists who, just like Claude Monet (1840-1926), were inspired by a variety of visual stimuli that made them transfer their personal visual experiences to the beholder.

Although Oshinowo's (2009) experience is similar to Gushem's (1990), he appears to have also been 'enchanted' by a variety of surreal-like images he observed on the fence and concrete flooring in his compound. To visualise the experience, he had to firstly record the images with a still-camera. Malvern (1980) in Gushem (2011) observes that "photography allows the researcher to convert rapidly changing activity into detailed parcels of information, which are permanent in nature." Oshinowo, thereafter, analyses the look-alike images that he perceives and documented with digital-still-camera 'direct' either on paper or canvas in his studio. He appreciated perceiving the images because they inspired him to make visual statements that he would 'ordinarily' have been unable to make without them.

Another artist who was also, probably 'enchanted' by forms he derived from personal experiences as reported by the American author Sedgwick (1959) is, Marc Chagall. Chagall believed creating paintings in that manner was appropriate because the forms he portrayed left the deepest impressions on his visual memory of all the experiences that he had. One of the paintings titled *I and the Village* (1911), which consists of cows, milkmaids, roosters, and provincial Russian architecture exemplifies Chagall's claim.

3.3 Adaptation Method

The practice-based, Action research method is a holistic approach to problem solving. Hence, Leavy (2009) believes it is suitable for artists' who seek to explore, discover or

describe knowledge by presenting a set of meanings to an audience. She argues that, "as writers and painters we try to persuade our readers and viewers to see the world through our eyes." The researcher, therefore, adapted Oshinowo's practice-based technique of visual perception in observing, identifying and depicting different look-alike images in banana plants at Ibienafe-Auchi 'direct' on paper or canvas. Oshinowo's technique is suitable because it offers the researcher a broader exploratory tool with which to collect data and relay a range of meanings through the works produced. Hence, the researcher's empirical knowledge of the banana were categorised into two. They are: *Objective* and *Subjective* elements.

i. The *Objective* element consists of banana plant leaves, fruits, inflourescence, colours, the pseudo-stem and the fell-off bracts. Like in Plato's "Myth" the researcher, prior to embarking on this study, took these physiognomic properties of the banana for granted. He assumed that these were the most picturesque features in banana plants that an artist can always portray to make a pictorial statement.

ii. The *Subjective* element consists of different 'look-alike images' that the researcher conjured up while paying attention to the *Objective* elements mentioned in (i) above.

If an artist, therefore, articulates the creation of his or her works, it can usher in new conventions of practice that other artists can adapt (David, 2002, and Sullivan, 2005).

3.4 Systematic Illustration of Studio Analysis of the Data

The data is divided into four stages as follows,

i. Exploration of Form: Stage (I)
ii. Exploration of Form; Stage (II)
iii. Exploration of Form: Stage (III), and
iv. Development of Form

i. Exploration of Form: Stage (I)

In order to create paintings in which different look-alike images would be seen, the researcher embarked on an exploratory study of the physiognomy of the banana. In this stage, several drawings were made. The drawing in Plate 'I', p56 is one of such. It shows an exploratory contour drawing of a banana plant without many details. Since banana is a common sight, people assume they know it. However, this is not true. The researcher, therefore, made this drawing to show how a person who pays less attention to the banana sees it in less detail. In order to understand the banana, the viewer has to observe it much more than he/she would do in everyday superficial perception of things in the environment.
In the next drawing in Plate II, p57 the researcher drew several banana plants that grew from suckers. The drawing which shows the leaves and a bunch of banana fruits is significant to this study as it reminds the viewers of the banana plant's ability to recreate itself, especially after the bunch that contains the fruits has been harvested. After this, the plant gradually withers and dies off, while the little suckers around it would begin to grow and produce other fruits. This attribute enables the plant to have an endless life cycle.

Plate III shows another drawing of a bunch of the banana fruits in their developing stage. The inflorescence (heart), a fully opened bract (petal or modified leaves) and some traces of flowers can be seen. The background is cluttered with the banana leaves (See p58).

In Plate IV, the researcher focuses on a banana's pseudo-stem and the inflorescence that has one of its bract fully opened. Other features of the banana plant depicted in this drawing are three leaves. Two of the leaves are portrayed below on the left side of the canvas and the other is at the top right side of the picture plane. The way the leaf at the top right side of the picture plane is drawn makes it look as if it is shading the bunch of banana fruit from the direct rays of the sun (See p59).

Plate V presents an exploratory detailed drawing of five fallen-off inflorescence bracts. The bract is the leaf-like or petal-like part that covers the inflorescence (See p60).

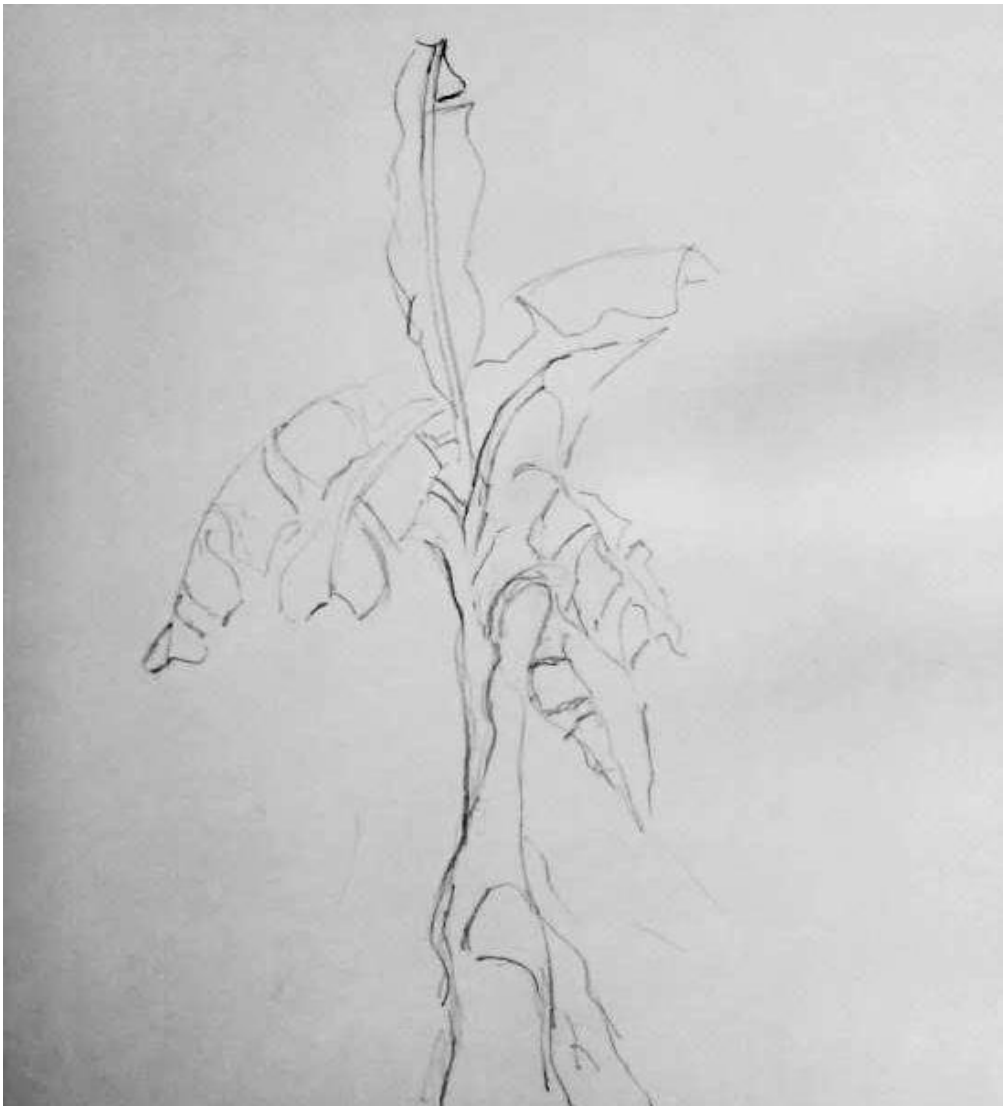


Plate I
Year: 2014
Title: The Banana Plant, No.1
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Plate II
Title: The Banana Plant, No.2
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Plate III
Title: The Banana Heart, No.1
Year: 2010
Medium: Pencil on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Plate IV
Title: The Banana Heart, No.4
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara

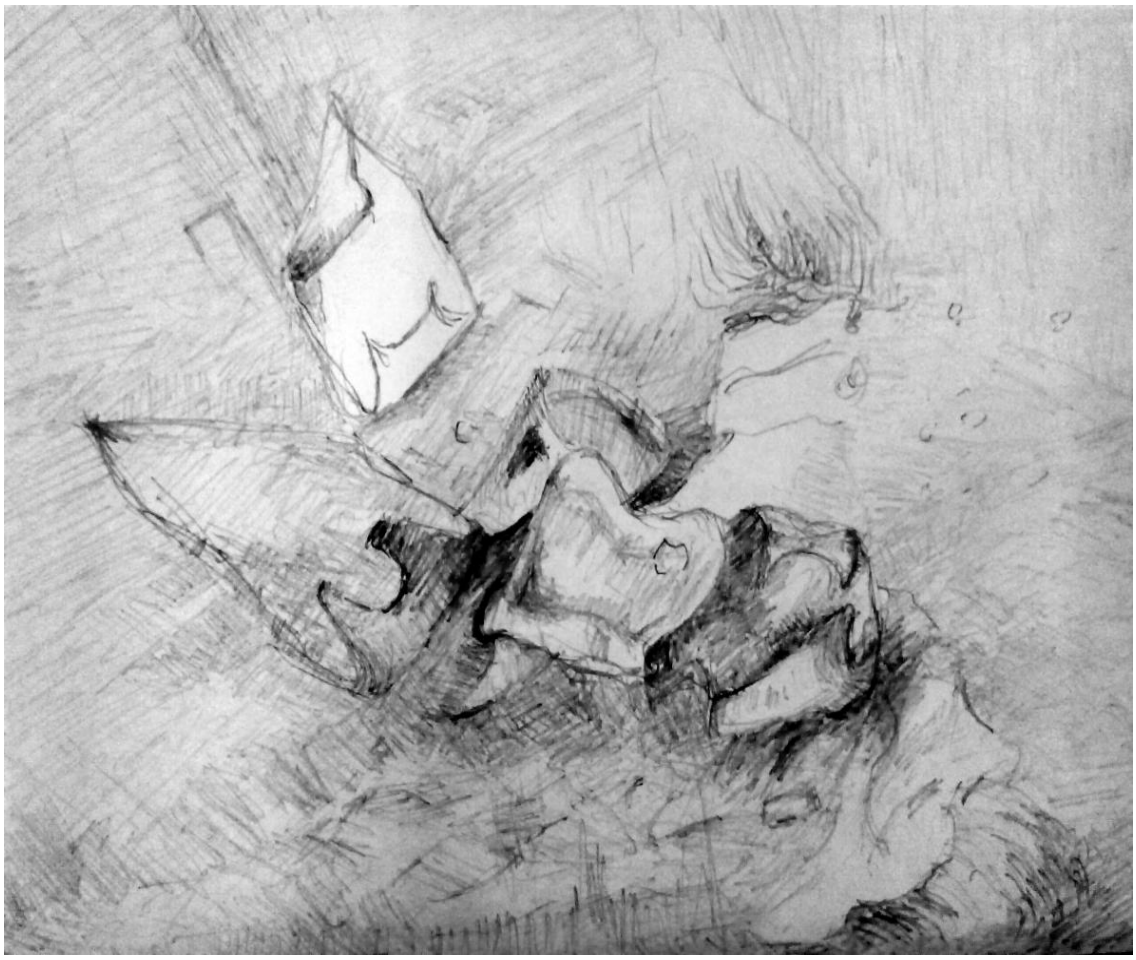


Plate V
Title: The Saucers, No.4
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara

ii. Exploration of Form: Stage (II)

Under this stage, the researcher pays more attention to observing the banana leaves in details. One of the works that resulted from the study is a look-alike image shown in Plate VI, p62. The medium that was used in portraying the banana leaf's design elements is charcoal on paper. Based on the drawing, it would be observed that the darkest portion in the middle of the drawing represents the profile of an image's head. The image appears as if it is wearing a headgear made from feathers. The picture gets clearer if we observe it from the right side of the picture plane where the shoulder and hand is outlined by an intense highlight. In addition, it is possible to also perceive what appears like an eye upper right corner of the picture plane.

The researcher also pays attention on a minute portion of a banana leaf shown in Figure VII, where he perceives a look-alike image that he portrays with charcoal on paper. If one takes a look at the oval shaped part of the leave, he or she might perceive it as a head of an image as it sits comfortably on the shoulder. The serrated banana leaves on the left side of the picture appear as its fingers (See p63).

The next work presented in Plate VIII, p64 also resulted from studying the banana leaves where this look-alike image emerges from. The researcher portrays the image's look-alike features on paper with charcoal.



Plate VI
Title: The Eye that sees the Lady
Year: 2014
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Plate VII
Title: Banana Leaves Face, No.1
Year: 2010
Medium: Charcoal on Paper
Size: **Size**: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Plate VIII
Title: Genesis, No.1
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara

iii. Exploration of Form: Stage (III)

Under this stage of the exploratory drawings, the researcher portrays the design elements in the banana pseudo-stems. In the work shown in Plate IX, p66 the effects produced by the light and dark tones on a banana's pseudo-stem make the researcher to perceive a female look-alike portrait which he portrays on paper with charcoal.

The exploratory drawing presented in Plate X, p67 depicts a minute part of a banana plant's pseudo-stem. The researcher concentrated on the design elements where he notices the interplay of light and shades. On closer examination, it is possible that the keen viewer would perceive other look-alike figures.

The next exploratory drawing shown in Plate XI, p68 is abstract. If a viewer pays enough attention, he or she might not miss the important and interesting spectacle that the design elements suggest. Seated at the centre of the picture plane is a look-alike creature with a tail-like hood that covers its face. While the right hand fingers of this creature appear hoofed, the hand seems to be normal. However, the left hand, which stretches down its side, appears to rest on the creature's lap close to the kneecap. Beside this image, other look-alike images lay hidden waiting for the keen observer to unveil.



Plate IX
Title: Face of a Lady, No.I
Year: 2011
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Plate X
Title: Pseudo-Stem, No.4
Year: 2014
Medium: Charcoal on Paper
Size: 24 cm x 32cm
Artist: Amos Osakor Akprara



Plate XI
Title: The Hoof-hooded Creature
Year: 2014
Medium: Charcoal on Paper
Size: **Size**: 52 cm x 63 cm
Artist: Amos Osakor Akprara

3.4.1 Summary of the Exploration of Form

The researcher has presented these visual and textual analyses of the data derived from observing the banana plants in his neighbourhood (Ibienafe, Auchi, Edo State) in painting. He has used these images to persuade the viewer to see the world through his eyes. This was achieved through the critique/seminar component of the programme where the researcher displayed works produced to an audience. The reason is that the activities that take place in the studio constitute a form of inquiry that is responsive, reflective, and strategic and yield actions that construct and create new relationship in form and meaning (Sullivan, 2010). Displaying the works, therefore, is appropriate because it offers the supervisors opportunity to appraise the researcher's capacity to create knowledge through the works he produced.

The forum makes the supervisors, researcher and viewers to learn about the works and other issues that are personal and are of public importance. For that reason, Leavy (2009) counselled that practice-based action researchers should be aware that art is unavoidably participatory because the audience experiences its process and product. This makes Tajudeen (2008) to submit that one of the dynamics of art is the possibility for a work to produce divergent interpretations that are sometimes different from the artist's intended motives. Tajudeen's view appears to tally with Leavy's in the sense that the information that one gets from the audience on the works during the critique/seminar contributes to the data analysis, and therefore, helps to validate the study.

In addition, McNiff, Lomax and Whitehead (2003) in Renowden (2006) argue that one of the ways that any visual arts-practice-based action researcher can subject his or her research for validation is by displaying the works produced to a group of significant others for critique. This means that the methodology allows different research tools such as

keeping a journal of the questions, observations, comments and suggestions made during critique/seminar such as whether the images are real, illusory, hallucinatory or imaginatively conjured up or not to be reflected upon.

Indeed, the questions, observations, comments and suggestions made during critique/seminar lead to further review of literature on the above subject. This helped the researcher to have better knowledge of the banana as the research was being carried out. For instance, King (2010) in the study titled *what is the nature and function of spatio-temporal imagination* highlighted these aspects of visual states of mind. He submits that "illusion is mis-perception" and that it happens when a person visually represents "phenomenal experiences of apparently external objects." He submits that *visual hallucinations* and *afterimages* happens when one visually mis-represent things about one's "environment by generating phenomenal experiences of apparently external objects based on the internally caused and filled-in *online* contents of the visual buffer. He notes that *visual imagery* is a "phenomenal image generated of a scene from a point of view that simulates at least partly what [one] might see if this situation were to actually be occurring. It can represent a situation that either: you may have actually already seen (memory); or you could have possibly seen (counterfactual past); or one you might possibly see (future possible)."

In addition, he submits that "in this vision-like representation the objects are not experienced as being in the external world, but are only experienced from a certain point of view in apparently spatial shapes and colours, and this is based on the internally caused and filled-in *offline* contents of the visual buffer. He concludes that "all cases of perception *and* hallucination *and* imagery…are relatively similar kinds of mental states as they are all *locally generated visual style phenomenal representational mental states.* He believes that

"they share a significant common factor in the kinds of phenomenal mental states they are and the crucial brain mechanisms that underpin them; especially in terms of their use of the visual buffer." Several researchers have, therefore, noted the benefits that researchers derive from presenting their works to a group of significant others. Renowden (2006), for instance, observes that it was in forums as the critique/seminars that he realised how peoples' views contributed to making him have deeper understanding of some of the issues that he needed to resolve concerning his research. In this sense, the researcher's interpretations of the look-alike imagery that he perceived are only but a lead.

As Barrett (2003) observes, interpretation of phenomena needed not be limited to what the artist says about his or her works. In other words, the observer is free to relate with the works at the level of personal experience. This is the significance of human perception which Plato through his "myth of the cave" summarised in the phrase, "what you know is what you see." This means that the visual images that an artist portrays from his or her experiential knowledge are the basis on which he or she connects and gives meaning to his or her inner experiences. Based on the exploratory studies, therefore, the researcher finds out that if one trains oneself to concentrate on the banana plant, the leaves, or pseudo-stem (instead of on one's natural tendency to pass at once to their meanings), it is possible to perceive images with organic look-alike features that artists can portray in painting.

iv. Development of Form

Having found ways of perceiving and portraying different look-alike images, the drawings in Plates VII-VIII, pp63-64 as well as other images that the researcher perceived afterwards from observing the banana were transformed into painting using different colouring media. For instance, the viewer would observe that the painting shown in Plate XII, p73 which consists of the forms created by the mingling of the banana plant's leaves is the

transformed drawing shown in Plate VII, p63. Whereas, the painting is dominantly yellow, other colours that the viewer might notice are orange, green, blue and dark browns. There are several features of the work that makes the researcher to categorise it as a look-alike image. One of them is the oval-shaped yellow leaf at the centre of the picture plane that stretches downward from the top right side to the left side of the picture plane. This feature is what the researcher perceives look like the head of an unnamed look-alike image. The darker toned area on the far right side of the face represents the image's eye. The serrated leaves appear as fingers of the image as would be seen from the left side of the face. The leaf also appears as if it were shielding the eye from being seen.

The painting in watercolour on paper shown in Plate XIII, p74 had its design elements re-worked based on the monochromatic drawing shown in Plate X, p67. The colours in the work which consists of blue, purple and dark tones converge at the center of the picture plane to form what looks like a human head, or a nameless oval-like structure. At the centre of this structure, the viewer would probably notice what looks like an opening to a tunnel. The researcher observed that the lighter tones that lead one's eyes into the deeper recesses of this imaginary tunnel, give the impression of a female look-alike figure. She seems to have worn a white skirt and blouse or an evening dress. Her posture suggests that she is walking from the tunnel into the sunlit environment.

In addition, the pastel work shown in Plate XIV, p75 is a reworking of the exploratory drawing presented in Plate IX, p66.



Plate XII
Title: Banana Leaves Face, No.2
Year: 2010
Medium: Oil on Canvas
Size: 73 cm x 83 cm
Artist: Amos Osakor Akprara

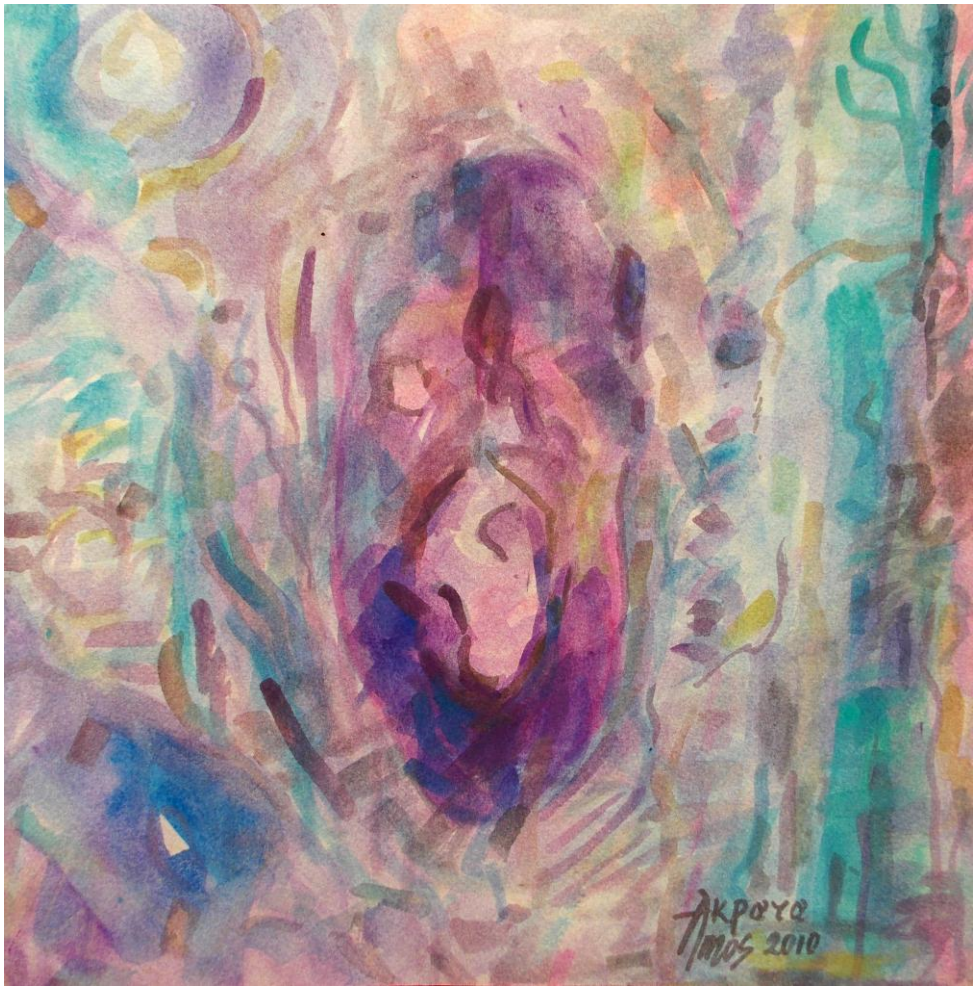


Plate XIII
Title: Pseudo-Stem, No.1
Year: 2010
Medium: Watercolour
Size: 31 cm x 31 cm
Artist: Amos Osakor Akprara



Plate XIV
Title: Face of a Lady, No.2
Year: 2011
Medium: Pastel on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara

3.5 Conclusion

In conclusion, the data were divided into two categories. The first category include; *Exploration of Form: Stage (I),* Exploration *of Form: Stage (II)* and *Exploration of Form: Stage (III)*. The second category is the *Development of Form*. It was at the Exploration of Form: Stages i, ii and iii that the Stephen Kemmis Practice-based Action Research Model was tried. Through the sketches produced, the researcher established that it was suitable and thereafter continued its use as Lucille (2008), Seyed (2009), and Johanna (2009) did in their studies. The researcher observed that the model encourages art practice-based action researchers to "learn by doing" because, during the creative process, the researcher had to reflect on the theory that he identified for creating knowledge through the works of art created.

The developmental stage of portraying the forms enabled the researcher to identify more imagery that he kept observing in the banana plant. The works were presented for critique in the studio. The supervisors' and viewers' comments and suggestions appeared to have confirmed the viewpoints earlier mentioned that no prescribed body of knowledge existed that an artist can adapt without modifying them in creating works of art. This confirms the assertion by Lyotard (1982), O'Brien (1998), and Lucille (2008) that it is risky for the Practice-based 'Action researcher' to create works that express his or her mind set or idea based on predefined methodologies that are not theirs. The reason is that in Arts Practice-based Research, neither end nor beginning is clearly defined until conclusions are drawn. Hence, there was the need to carry out an "exploration of form stage" to ascertain if the research design instruments were appropriate for the task or not.

CHAPTER FOUR

ANALYSIS OF PAINTINGS PRODUCED

4.1 Introduction

Feldman (1971) believes "looking at art objects and thinking about them…yield the maximum of knowledge about their meanings and their real or alleged merits." A work of art, therefore, is capable of eliciting sad or joyful mood. The viewer's reaction (physical or psychological) can lead to persuading others to either like or dislike a work (Sayre, 2004). According to Feldman, the following critical performance index guides those who set out to analyse or appreciate a work of art. They are,

1) Description
2) Formal analysis
3) Interpretation, and
4) Judgment

The *Descriptive* stage involves "taking inventory of what is presented to the viewer" that are observable in the work. Feldman believes the analyst should begin the analysis by identifying, naming and describing the elements of design such as lines, shapes, colour and form in the work. He states that the analyst should mention the artist's name, title, medium, dimensions, and the date of production. The analyst should also describe the subject matter, images and relevant information that viewers would probably not have seen. He believes objectivity should be the guiding criterion to rely on at this stage.

The next stage is *Formal Analysis* where the analyst takes cognisance of the visual elements (lines, texture and space to mention but a few) that the artists employed in creating the work under scrutiny. The analyst takes note of how the design elements contrast and create similarities and continuity that adds to or affects the overall quality of the work.

At the *Interpretative* stage, the analyst works at making meanings from the design elements in the work under scrutiny. In order to ascertain the meaning of the work, the analyst has to observe how the formal qualities of the work impact his or her vision. It is this unity of purpose that gives meaning to the work. In interpreting works of art, therefore, the analyst notes the feelings, or emotion and ideas they evoke. Feldman believes the analyst at this should *hypothesize* some meanings he or she thinks the work represents. He does so by pointing out themes, artistic and intellectual problems the artist resolved and the meanings that he or she as the analyst has derived from studying the work. Since "works of art are "charged with ideas" he holds the view that the analyst should delve into the privacy of the artist by looking at the environment and the factors (culture, socio, political and economic) that prevailed at the time of creating the work.

The last stage he mentioned in analysis, though not necessarily the least, is the *Judgmental* stage. He observes that the "judgment stage" is where the analyst determines a work's artistic and aesthetic merit which goes beyond the pleasure it gives. He points out that a work's intrinsic value is significant towards how it is appreciated when compared with other works in time and space. In so doing, the analyst can ascertain the purpose or function of the work while "relating it to similar works and how it continues or departed and aligns with current works." In practice, however, analysing works of art do not always follow as outlined here. However, the analyst should endeavour to describe, analyse and interpret before making judgment.

4.2 Analysis of Paintings Produced

The researcher applied the criteria as outlined by Feldman to analyse the works produced. It is believed that the analyst who has knowledge of how to apply these criteria enriches his or her analysis. The researcher, therefore, used the look-alike imagery in the paintings

produced to comment on (socio-political and economic) issues in the environment in which he lives as a member of society based on his personal experience.

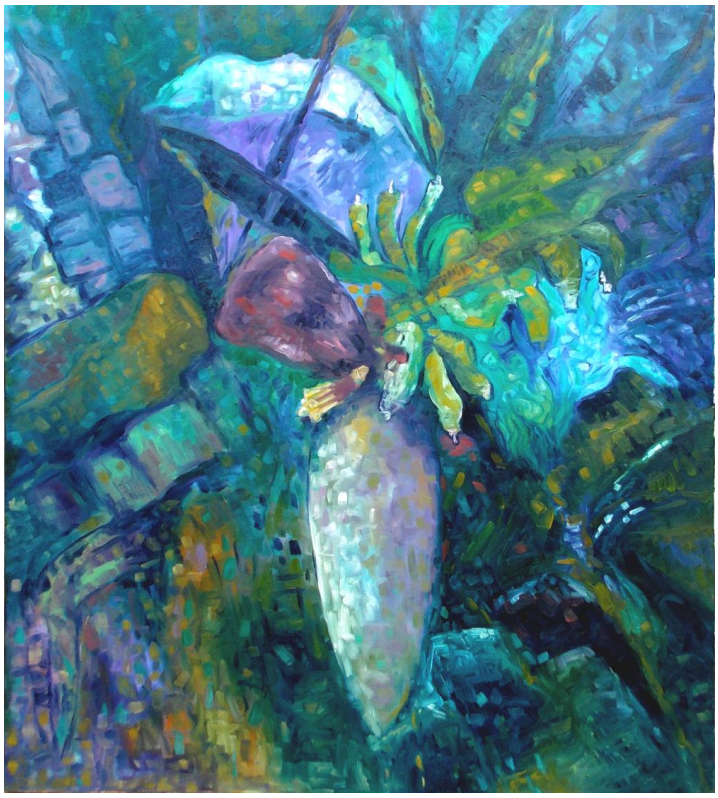


Plate XV
Title: The Banana Heart, No.2
Year: 2011
Medium: Oil on Canvas
Size: 73 cm x 83 cm
Artist: Amos Osakor Akprara

The analysis began by looking at the painting (shown in Plate XV) which was originally created in monochrome drawing, (See Plate IV, p59). The painting portrays a budding bunch of banana fruits and leaves. The technique tends to be impressionistic because the budding inflorescence, the leaves as well as other physiognomic elements appear to have partially dissolved into the surrounding space. The impressionistic effect of the painting resulted from the researcher's deft handling of the dot-like brush strokes, which imitate the innumerable dots, lines and colours in the banana plants' pseudo-stems. As the viewer would observe, these elements interact with the other design elements in the surrounding space.



Plate XVI
Title: The Banana Heart, No.3
Year: 2011
Medium: Oil on Canvas
Size: 139 cm x 183 cm
Artist: Amos Osakor Akprara

The next work analysed is drawing that the researcher also re-articulated its content in colour is shown in Plate XVI. If one takes a look at the painting, from its left top corner, one would notice that the blue colour background appears to have been truncated by the banana pseudo-stem. By taking note of the pseudo-stem, the viewer would probably notice the bunch of banana fruits that is positioned in the pseudo-stem that makes it appear as if the bunch is kept in position by two banana leaves. A scrutiny of the picture would reveal that each hand or row of the bananas in the bunch is arranged a step higher, one on top of the other in a spiral manner. Appearing as though it wants to divide the picture plane into two equal halves is the oval-shaped inflorescence that is also known as the banana heart.

This painting also reminds one of a banana finger pendant in one of the reviewed works by an anonymous artist (See Fig.12, p19). It also reminds one of the heart-shaped pendants

that the Isoko and Urhobo people attach either to beads or necklaces that they wear round their necks. Such Heart-shaped pendants go a long way to compliment the dress style of the Isoko and Urhobo people who are noted for tying a long-one-piece wrapper round their loins. A designer's shirt that reaches down to the kneecap with beads and bowler-hats compliment the wrapper. Characteristically, women are not left out in this. They wear either a two-piece hand-woven wrapper or factory produced ones that they tie round their waists with a blouse to match. Just as with their male counterparts, the women also put on beads round their neck. However, factory produced gold and silver necklaces and bangles are now in vogue.



Plate XVII
Title: The Saucers, No.1
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

This work portrayed in Plate XVII, which consists five fell-off banana bracts, had its elements re-arranged in colour based on an earlier drawing shown in Plate V, p60. In one

of the bracts with the red colour is a white pebble-like object. Several of such pebble-like objects in different sizes and shapes lay scattered at the top right side of this bract. The painting reminds one of how Georgio d' Chirico successfully combined several unrelated elements in a painting he titled *the uncertainty of the poet,* to make a metaphorical statement about things in his environment. The bracts and the pebble-like objects, also remind one of saucers and kola-nuts. Saucers play very important roles in the Isoko and Urhobo people's culture because Kola nut, which is one of the customary items that one uses in entertaining one's visitors are placed in them. Occasionally, during the process of entertaining one's visitors, riddles filled with idioms and proverbial statements that concern the socio-political and economic situations in the community and nation take place. The host would normally start the entertainment by formally presenting his or her guest some kola nuts and other items like alligator pepper in a wooden, glass, aluminium or plastic saucer. He or she goes on to "support" (wedge) the kola nut with money ranging from the lowest to highest denominations. In addition, the host's relatives, friends and neighbours help the host with money to "support" the kola.

After the guests have accepted the kola-nut offered them by the host, they too participate in consuming it. At the end of the visit, the visitor(s), after their departure from the host proceed to share the money. The eldest amongst them would have the highest sum. As an artistic concept, the fallen-off bracts, the pebble-like items and the debris-like elements around the picture plane represent the Saucer, Kola nuts, and other items used in entertaining visitors. In this sense, the bract that looks like a Saucer and the other elements portray these "tangible" items in the Isoko and Urhobo people's culture.



Plate XVIII (a)
Title: Faces in a Banana Pseudo-Stem
Year: 2014
Medium: Oil on Canvas
Size: 140 cm x 183 cm
Artist: Amos Osakor Akprara

This painting shown in Plate XVIII (a), presents a network of colours, dots and lines made up of different look-alike images. The most conspicuous image is shown in the orange filled portion of the picture plane. Although it is rendered in a contour-like manner, its features look like those images shown in Plates XIV, XXV and XXXI (See pp75, 94 and 101). While the next image perceived may not be very conspicuous, the keen observer might notice the image's beard if he or she takes a look at it downward-up from the perspective of the blue right side on the picture plane. The dark brush stroke around the point where the blue-green seems to have drifted into the orange field depicts the mouth. The line that runs from the upper lip upwards is what defines the nose as well as gives the viewer impression of the bony recession in the skull where the eyeball ought to be. The

brush stroke that is a little above the eye is either portray the eyelid or eyelash. The picture becomes clearer as we perceive where the other eye ought to be, just as the dark green hue above it portrays the forehead. In addition, if the viewer takes a critical look at the centre of the picture plane if it is turned upside down, he or she would perceive a seated-cross legged look-alike figure.



Plate XVIII (b)
"Faces in a Banana Pseudo-Stem" in a second orientation

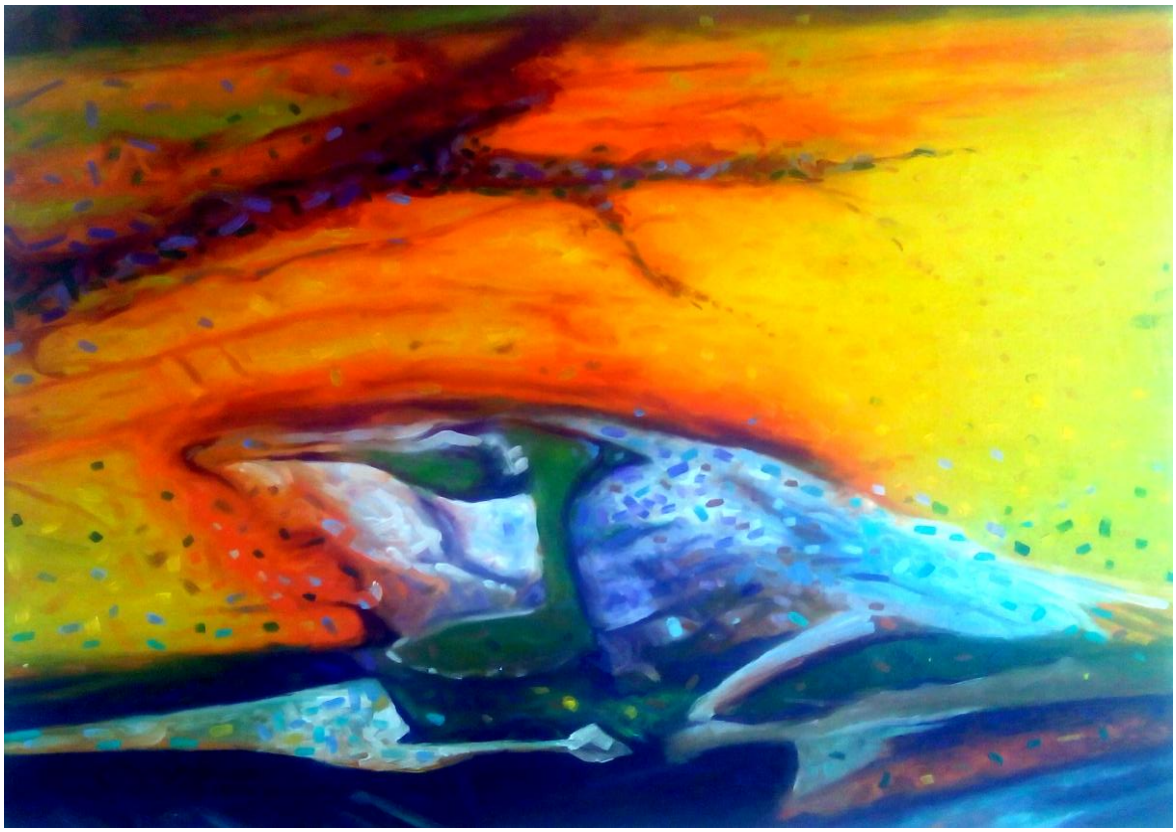


Plate XIX
Title: The Fish, No.1
Year: 2011
Medium: Oil on Canvas
Size: 75 cm x 92 cm
Artist: Amos Osakor Akprara

This painting titled *The Fish No.1* (see Plate XIX) portrays an image that looks like land and water. We see the water at the foreground as it touches the shoreline. The outline of the water appears like a fish. The observer would notice this at the point it reaches deep into the land. This is the point that gives one the impression of a long-mouthed fish. The vast expanse of greenish look-alike water portrays the eye of the fish. While the green look-alike expanse of water that form a hedge behind the look-alike eye portray the gills' cover.



Plate XX
Title: Genesis, No.2
Year: 2010
Medium: Oil on Canvas
Size: 73 cm x 84 cm
Artist: Amos Osakor Akprara

The painting titled *Genesis*, presented in Plate XX is a metaphorical image that the researcher used to visualise a passage in the Holy Bible that narrates the creation of Man. In that verse, God said, "Let's make man in our image and in our likeness." The researcher believes the title is appropriate because it marked the "first" time he perceived what he now

refers to as the “look-alike images” while observing the rustling leaves of a banana plant. In the painting, one would see an image that is depicted in the natural colours of the banana plant. On the right side of the picture plane, one would observe that the yellow and green colour on the forehead is bound by the white colour at the point where what seems like the eyelid is positioned. On the left side of this structure, it is possible that one would also see what appears like an eye.

Another impression one gets from further observing this image is clearer if the white dot which represents the pupil is noticed, just as the brush strokes around it evoke a feeling of a tear-filled background. The white pigment which separates the yellow and green colours on the right side of the face, around the dark brown colour on the left, is what looks like a human nose. Below this structure, on the right side of the plane-yellow colour is a dash of dark brown which represents the image’s mouth. In addition, the green, purple, blue and white, which border this structure from the right side, represent the collar, shoulder and neck of this image. This image reminds one of Paul Cezanne, the postimpressionist artist, who sought to portray things in nature as cones, triangles, spheres, rectangles and squares.



Plate XXI
Title: Image and Likeness, No.2
Year: 2011
Medium: Oil on Canvas
Size: 109 cm x 142 cm
Artist: Amos Osakor Akprara

This painting presented in Plate XXI is made up of different colours of banana plant leaves. One of the impressions it gives is the picture of a waterfall that meanders into streams as it tumbles down from its source. The image is one of those weird look-alike creatures that remind the researcher about his childhood memories of those wise legends contained in the

stories that he listened to under the full glare of the moonlight. The image's appearance can also be likened to the "Ojuju Calabar" images that he created in his mind as his parents, brothers or sisters conjured them to make him "behave."

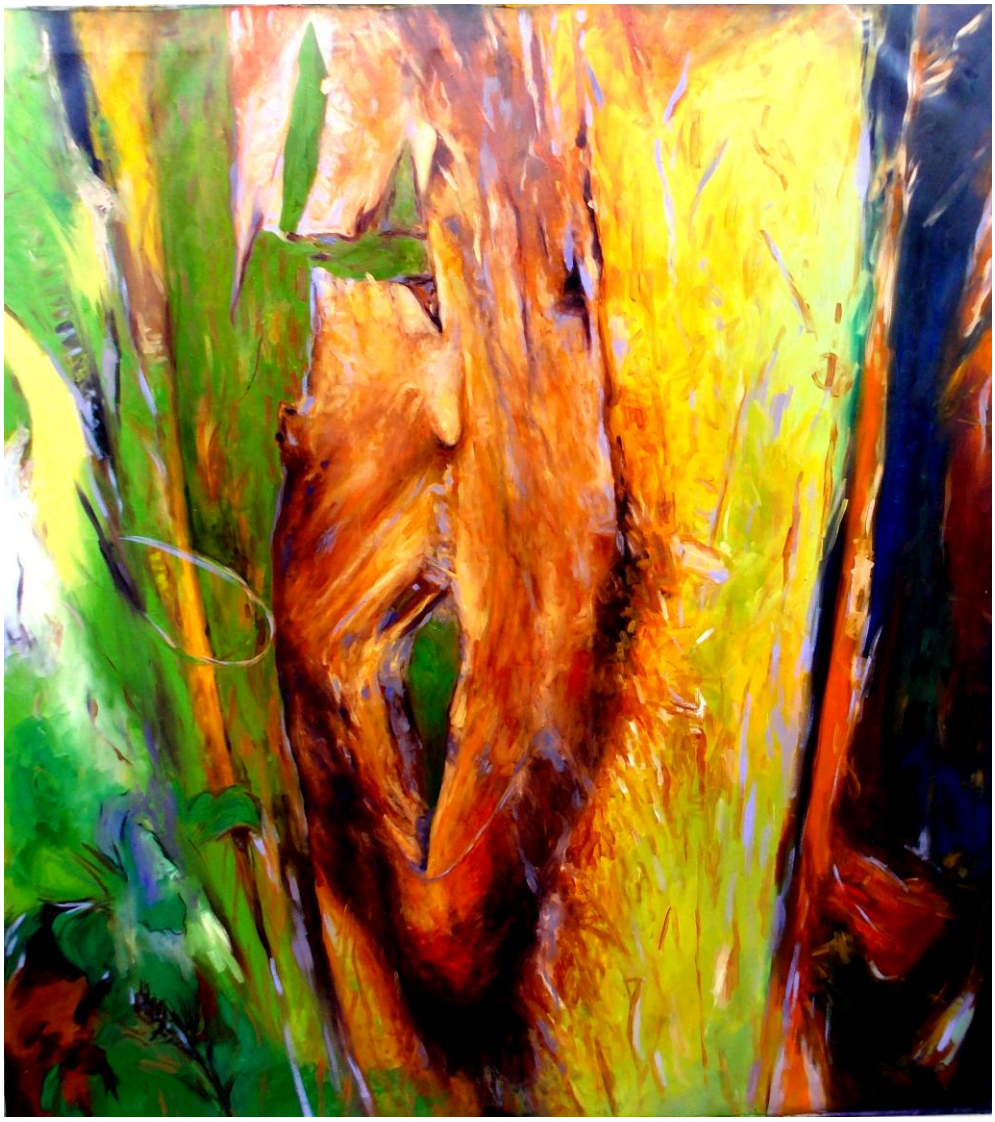


Plate XXII
Title: Gwaykay (a shout for help), No.2
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

In the painting titled *Gwaykay (a shout for help), No.*2 (see Plate XXII) the researcher observes that the organic look-alike image emerged from the skin of a banana plant's withering pseudo-stem. The image appears in the natural yellow, green and blue colours in

a banana plant's pseudo-stem. The viewer might also observe that the organic look-alike image has several features that are related to humans such as the eyes, nose, mouth and the beard. The eye, which is one of the features of this organic look-alike image, gives the impression that it was involved in an accident. One of the elements that the researcher perceives to be the image's eye appears to be normal looking while the other appears as if it were ripped off in an accident. It was also observed that below the ripped out eye, one would also probably notice the design elements that appeared as the nose and opened-mouth of this strange looking image. Since the mouth appeared opened, one would assume that it was crying because of the pains it was experiencing due to the ripped out eye. "Gwaykay" is a word of the Isoko of Delta State. It connotes different meanings, depending on the context in which it is used. Firstly, it connotes help. If one shouts the word repeatedly, the hearers would assume one was in a difficult situation and needed help. However, when the word is uttered at a lower pitch, it connotes different things such as exclamation of surprise, joy or happiness.



Plate XXIII
Title: Isiewu, No.3
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

The work titled *Isiewu* (see Plate XXIII) consists of a variety of design elements of a banana plant's pseudo-stem where the researcher perceived a look-alike organic form. Although the design elements in which the look-alike organic form was perceived has illusory propensity, one would, however, observe what looks like a goat's head or an image of a cow if one pays this portion of the pseudo-stem more attention. The viewer would notice that the design elements that made up the goat's head or the image of a cow, when

viewed from the middle-top section, appear as if the exfoliating skin of the banana covers the even flowing green field as it spreads downward on the picture plane. It is possible that the viewer may also observe that the green continues its downward spread if he or she looks through the pocket of openings in the exfoliating banana pseudo-stem. In addition, the viewer may likely observe the blue, purple, orange-brown and the hues of white at the left side of the picture plane.

A clearer picture of the design elements that give the impression of what looks like a goat's-head or picture of a cow would be seen if one takes a look at the painting from the viewpoint where the deep blue hue appears to have flowed downwards from the top right side of the picture plane. Although one would observe that the surface blue colour is filled with innumerable white-twine-like design elements, one would also probably notice, especially from the topmost part of the picture plane, an opening that reveals what can stand as the eye of this strange looking goat-head. In addition to helping one have a clearer view of the researcher's perception, one would, probably observe that on the structure that appears like the beard of the goat which can also be likened to an Elephants' snout, is a dash of orange brush stroke. The researcher observes that this orange brush stroke which is surrounded by different shades of white represents the mouth of this strange goat/elephant look-alike creature.

The painting also reminds the researcher of one of Nigeria's delicacies with the same name as the title of this painting. Its origin would be difficult to trace. However, the delicacy is now popular all over Nigeria. It is prepared with a goat-head. It is popular because it is seasoned with a lot of pepper and an assortment of aromatic leafs. The delicacy is consumed with either yam or plantain which is a staple food for millions of people in Nigeria.



Plate XXIV
Title: Sacrifice
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

The images in the painting shown in Plate XXIV titled *Sacrifice* are meant to portray the idea of appeasement of the gods in the African sense. The sacrifices are carried out either to appease them in order to resolve issues of personal concern as they affect the individual and others. The painting consists of three look-alike images. The purple look-alike image with organic look-alike features on the left side of the picture plane contrasts heavily with the adjacent orange colour image on its right side. At the far right side of the picture plane is the picture of a weird looking image with organic look-alike features. This image represents one of the gods of the Isoko (*Ese-omo*) that is, the ancestors, with disinterested countenance. The other images, the *Isiewu* and *Gwaykay* (a shout for help) are the

sacrificial objects. The space between the "god" image and the sacrificial images portrays the unseen "void" that humans' imagines separated mere mortals from the celestial realm.



Plate XXV
Title: One-Eyed Creature, No.2
Year: 2010
Medium: Oil on Canvas
Size: 82 cm x 99 cm
Artist: Amos Osakor Akprara

The image in the painting titled *One-Eyed Creature; No.2* (see Plate XXV) derives its features from the exfoliating skin of a banana plant pseudo-stem. The painting is made up of different shades of browns, green, blue and purple. The central pictorial element is the

strange looking image that appears as if it is a product of an incomplete metamorphosis of form. The image reminds one of the *Cyclops'* in William Baziotes' and Odilon Redon's painting because it has a mouth and one-eyed feature. The researcher likens the appearance of the look-alike eye to God's all-knowing look because He sees all that humans do. The almost hidden eye in the picture plane also suggests that God knows all "silent" modes.



Plate XXVI
Title: The Eye, No.2
Year: 2012
Medium: Oil on Canvas
Size: 84 cm x 101 cm
Artist: Amos Osakor Akprara

The design elements in this picture shown in Figure XXVI are portrayed flat on the picture plane. Just as in the painting portrayed in Plate XXV, p94 the viewer would also see the one-eyed feature that gives one the impression that it sees all things. The human eye-like image in the picture plane also suggests that God knows all.



Plate XXVII (a)
Title: Chastity, No.4
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

The painting shown in Plate XXVII (a), besides, other cultures, is used to portray an aspect of the Isoko and Urhobo people's culture where chastity for the unmarried girl-child is encouraged. On getting married, a girl's virginity proofs she was chaste. The painting portrays a look-like image of a young woman as she steps out of the dark void. The outside light that reflects on her makes it look like she had a transparent white shawl over her head, shoulders and breast. She is posed in a manner that suggests that she cupped her hands

around her genital area, perhaps, to shield it from the prying eyes of the public. This painting would also present a different image to the viewer if it is flipped upside down. The work shows an eye at the top right corner of the picture plane, the other eye is joined with the darkest part around the semi-circle-like opening that looks like the mouth of this strange creature. If one pays it enough attention, one might also see what looks like the upper cavity of the parotid gland, the pharynx, the epiglottis and tongue of this open-mouthed creature. In addition, it is possible that the keen observer would also notice other images that are not mentioned.



Plate XXVII (b)
"Chastity, No.4" in a second orientation



Plate XXVIII
Title: The Fish, No.2
Year: 2012
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

This painting titled *The Fish; No.2* shown in Plate XXVIII is a nameless creature. However, its octopus-like head and the look-alike fins at its fish tail-like end makes it look like a fish. Although this fish-like creature has eyes, nose and a mouth shaped like those of humans, the red portion on its face gives one an uneasy feeling that it possesses that fire-shooting characteristic of dragons contained in some mythical narratives. The fish like image also appears like mask.



Plate XXIX
Title: Ape's Face
Year: 2011
Medium: Oil on Canvas
Size: **Size**: 91 cm x 121 cm
Artist: Amos Osakor Akprara

The design elements in the painting titled *Ape's Face* shown in Plate XXIX portrays an aspect of a banana plant root. The natural arrangements of the roots tend to give the impression that one is seeing an organic look-alike face, perhaps, an ape's face. If one observes the design elements from the right side of the picture plane, one would probably see that the areas that appear as green and orange coloured fields in the painting are filled with a variety of white dot-like staccato brush strokes. The dot-like brush strokes in the painting represent a variety of design elements in a banana pseudo-stem such as lines, dots and colours in different shapes and sizes. The keen observer would notice that at some point in the green and orange colour field, the staccato-dot-like brush strokes tend to fade into the deep orange colour. The viewer would observe that a further look at this area of the

picture plane would reveal what looks like the Ape's nose. In the same vein, just below the nose, the keen observer would also see what appears like the ape's upper and lower lips and the mouth. Below this structure, the keen observer might also notice the ape's chin as well as other design elements in the surrounding space. The researcher used the painting to project an idea, which is that, every creature has a face. By observing the gesture and mood on a creature's face, humans can interpret whether it is joyful or sad.



Plate XXX
Title: The Phallus, No.2
Year: 2011
Medium: Oil on Canvas
Size: 82 cm x 99 cm
Artist: Amos Osakor Akprara

Plate XXX presents *The Phallus*, which consists of several elements of the banana plant. However, it is the shaft-like projection at the center of the painting which the researcher sees as a look-alike human phallus. The analysis was made clearer by the white twine-like element flowing like urine or seminal fluid from the tip of the gland of this look-alike

human phallus. The fluid meanders to a dot near the base of the phallus look-alike image. The surrounding space of the Phallus look-alike image is filled with several dot-like coloured brush strokes.



Plate XXXI
Title: Two-One-Eyed Creatures
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

The different elements of the banana plant make up the images in the picture presented in Plate XXXI. However, the organic look-alike image in the pseudo-stem's surface appears as if it were a three-faced creature. The face is shaped like the cap of the Fulani people of Nigeria. Each tip of the cap-like projection appears like a nose. Over this element is a dark spot that looks like an eye. At the right side of the picture plane is a look-alike image that gives the impression of an incomplete metamorphosis of a form. Its look-alike eye, nose and mouth can be noticed.



Plate XXXII
Title: Yellow and Blue Creatures
Year: 2011
Medium: Oil on Canvas
Size: 122cm x 152cm
Artist: Amos Osakor Akprara

The portion of the painting shown in Plate XXXII that is predominantly blue on the left side of the picture plane appears like an image with features of the human face. Two areas on the face of this creature that appear to be dark blue colours represent the eyes. At mid-section of the face, we might observe a blue colour brush stroke. This represents the nose. The mass of dark blue below the nose represents the mouth of this image. This image is positioned in a manner that gives the impression that it is gummed to the other organic look-alike image that is predominantly orange. While the look-alike features describe above are absent in this orange image, the dark brown on the right side of the leave, is interpreted as its eye.

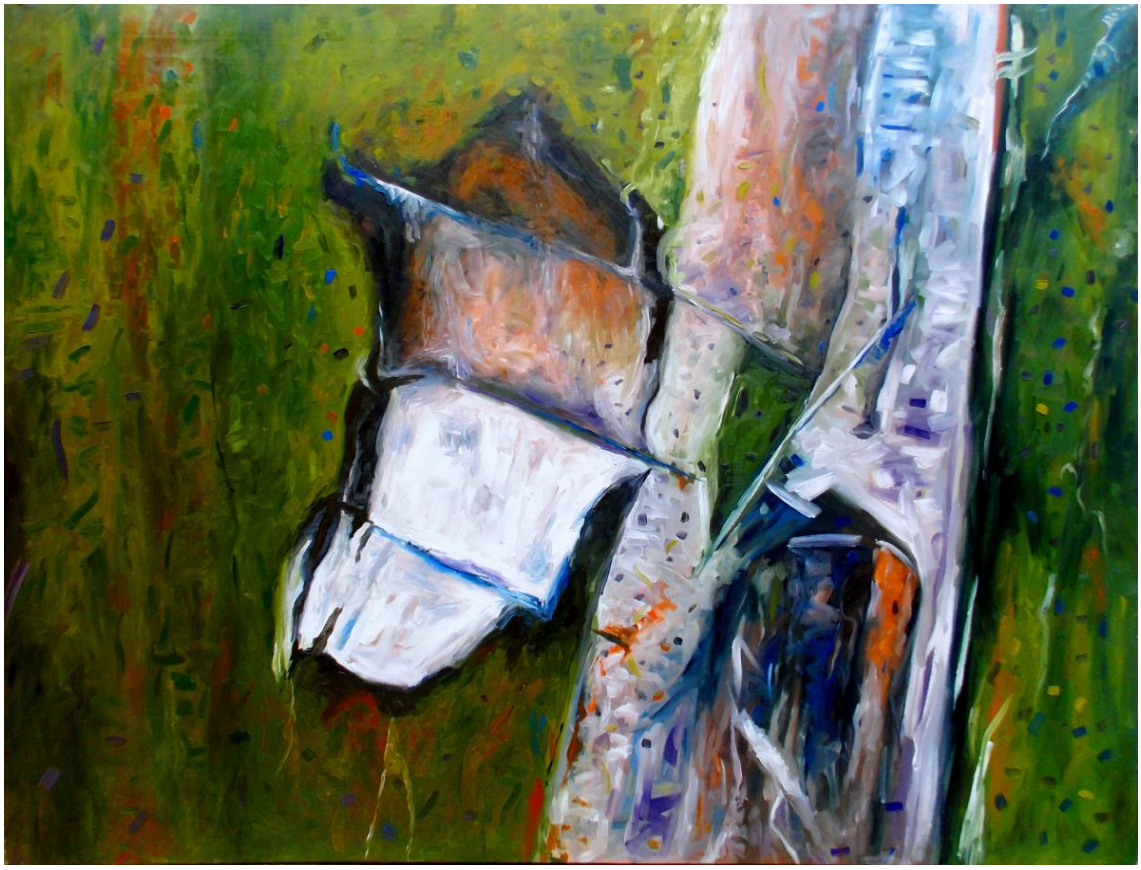


Plate XXXIII
Title: Mouth and Tongue
Year: 2011
Medium: Oil on Canvas
Size: 139 cm x 183 cm
Artist: Amos Osakor Akprara

The concept of the painting titled *Mouth and Tongue*, (see Plate XXXIII) is based on the withering element of a banana plant's pseudo-stem. The visual elements, which comprise a banana plant's withered parts, were amplified in order to present the viewers with the details of the design elements that are contained therein. Some of the design elements that the researcher thinks have helped define this look-alike open-mouthed, tongue-tossed-out image are the horizontal lines that cut into it in three places. The topmost orange part of the open-mouthed creature is cut into two. Below the line, the darker part of the orange starts to fade as it continues its downward journey and ended at the point where it meets the tongue. This point gives the impression of a waterfall. The source of the water appears to be the vertical stretch of wall at the right side of the picture plane. The Isoko and Urhobo

believe that the words a person speaks with his or her mouth are capable of freeing him or her from certain embarrassing situations. In addition, the three horizontal lines that cut across the tongue image symbolise the three facial marks on Isoko/Urhobo peoples' faces. Facial scarification occupies a significant position in the people's culture because they make it possible for one to recognise one's kith and kin that live outside one's home environment.



Plate XXXIV
Title: Abstraction, No.1
Year: 2012
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

The painting titled *Abstraction, No.1* (see Plate XXXIV) is similar to the painting that contains a look-alike image in Plate XXVIII, p98. This painting is presented as if the viewer is seeing the banana leaves through a wall that is gradually being zipped up or

down. The dark and brown background of the picture plane is covered with various sizes of blue and orange brush strokes. The strokes portray a variety of dot-like markings that are found on banana pseudo-stems.



Plate XXXV
Title: Dotted Banana Leaves
Year: 2011
Medium: Oil on Canvas
Size: 82 cm x 99 cm
Artist: Amos Osakor Akprara

The painting titled *Dotted Banana Leaves* shown in Plate XXXV reminds one of how the researcher has once described the banana leaf as flat, broad and spirally arranged. The painting portrays a selected view of banana leaves, which, as the researcher had earlier on described, is made up of several parallel venations that are responsible for the leaf's frayed

nature. The tiny brush strokes in the painting are the dot-like marks on the leaves and the pseudo-stems that give the banana plant its unique features.

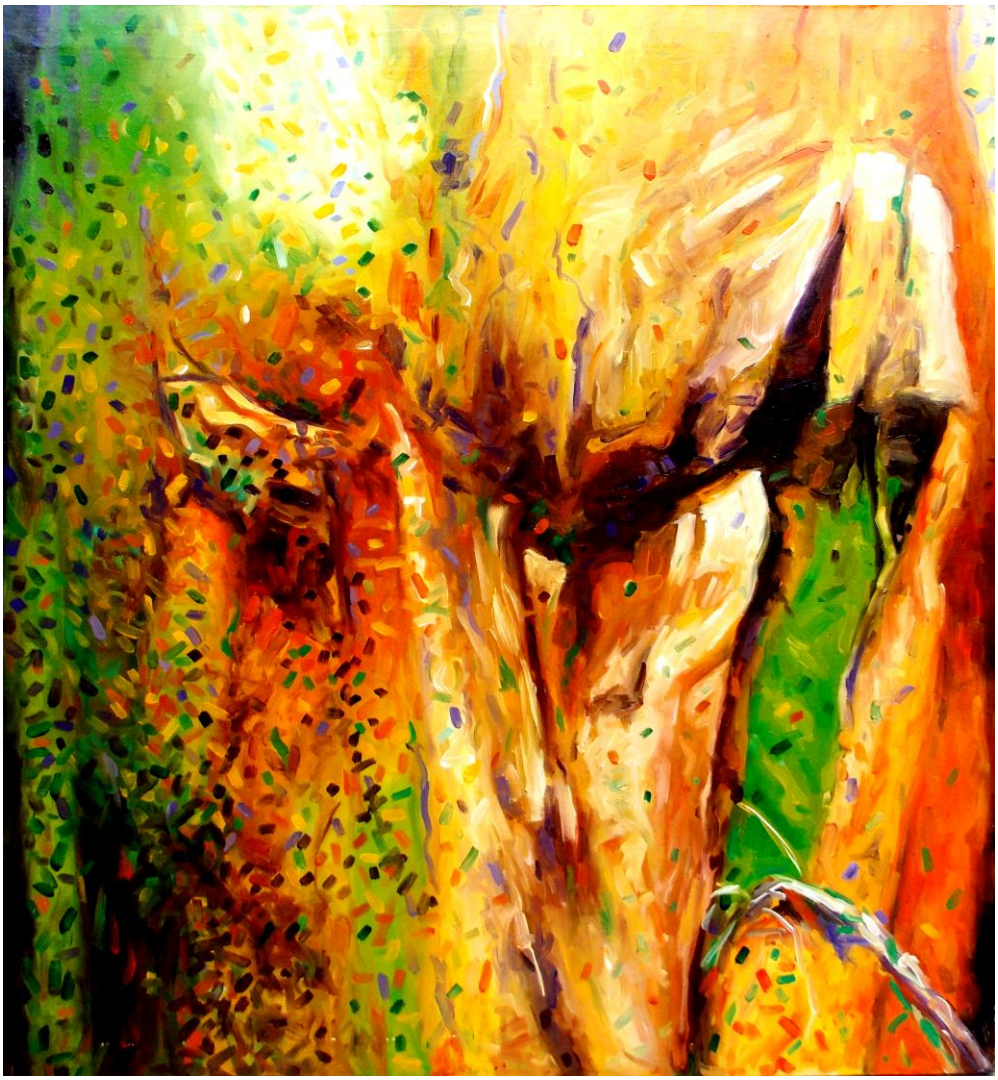


Plate XXXVI
Title: The Cracked Pseudo-Stem
Year: 2011
Medium: Oil on Canvas
Size: 77 cm x 89 cm
Artist: Amos Osakor Akprara

The Cracked Pseudo-Stem shown in Plate XXXVI consists of different design elements capable of producing different images any other time an onlooker focuses attention on it. The painting appears like a cracked on a wall. The specks of colours all over the picture plane are like twigs and other vegetative matters.



Plate XXXVII
Title: The Banana Lizard
Year: 2011
Medium: Oil on Canvas
Size: 69 cm x 109 cm
Artist: Amos Osakor Akprara

Another painting with a look-alike image is titled *The Banana Lizard* (see Plate XXXVII). The dominant green and yellow background of this composition is broken up by the white and dark brown vertical and horinzontal lines that define the image. The image looks like a reptile, may be a lizard or alligator. At the upper part of the canvas, one would notice what looks like the head of this reptilean look-alike creature with its two-pronged white tongue that it flips to catch its preys. Apart from these striking features, the head and neck are joined together at the point where two parallel white lines formed the image's out-stretched fore lefthand. The fore righthand as well as the right hindleg give the impression that the reptile is in motion. Although the image's backbone taper downward, they seem to terminate where what looks like a severed left hind-leg is positioned. Nevertheless, the backbones continue its downward spread and ends up in the tail-like structure.



Plate XXXVIII
Title: One-Eyed Creature, No.4
Year: 2011
Medium: Oil on Canvas
Size: 81 cm x 99 cm
Artist: Amos Osakor Akprara

The viewer will observe that this painting shown in Plate XXXVIII consists of different elements, dots, lines, colours as would be found in a banana pseudo-stem. However, the most interesting form amongst them that the viewer would not miss seeing is the oblong-like figure at the center of the picture plane. The figure is shaped like the head of a human. What would give the viewer this impression is the bald-like forehead. One would begin to see the picture from the uppermost part of the head to the eyebrow which is the point at which the deep blue line appears to have divided the figure into two unequal halves. Below this point, the keen observer might notice the white dot in the semi-circle-like line that extended downward from the deep blue hue that divided the figure into two. This feature represents the eye of this figure and one can liken it to those one-eyed weird looking

creatures in Odilon Redon's and William Baziotes paintings titled "The Cyclops, 1898" and "The Dwarf, 1947." However, the absence of the nose becomes apparent, perhaps, when one looks for it, and instead, sees a tiny ribbon-like white line that slopes (from its source, somewhere at the top left side of the picture plane) through the face. If one takes a closer look at this area of the face, one might likely see what looks like the opened mouth of this organic look-alike head of a human.



Plate XXXIX (a)
Title: Perception
Year: 2014
Medium: Oil on Canvas
Size: 153 cm x 153 cm
Artist: Amos Osakor Akprara

The painting shown in Plate XXXIX (a) consists of different interpretations when viewed in different orientations. In the first orientation, the painting gives the impression that we are looking at three look-alike images in a night and day or light and dark environment. The keen observer would see that the orange brush strokes at the right dark-blue side of the picture plane appear like a celestial creature reaching out to what looks like a developing foetus, while the expectant mother gazes indistinctly as if she actually sees it.

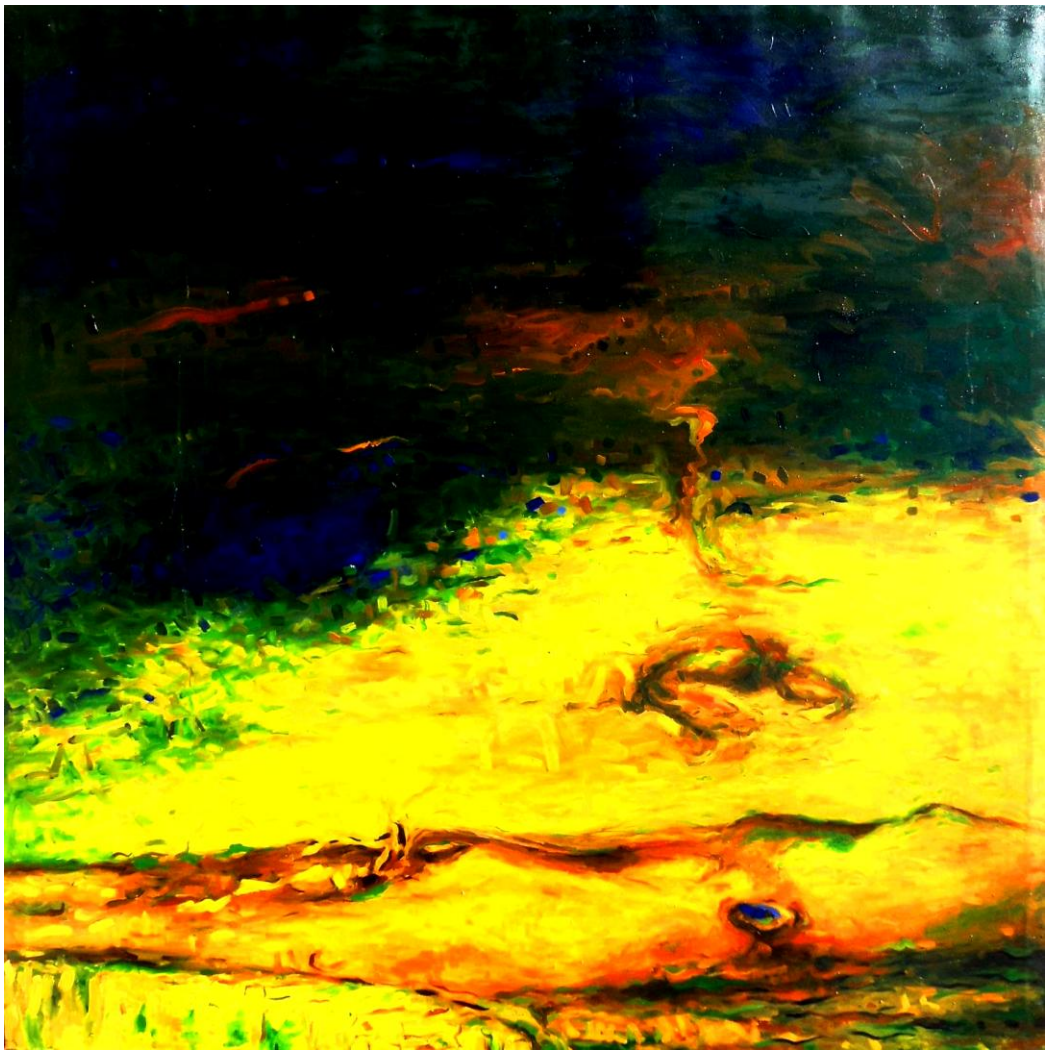


Plate XXXIX (b)
"Perception" in a second orientation

In the second orientation, the painting portrays a waterscape if it is turned clockwise. The golden yellow portion can be seen as a pool of water and in it, the keen observer would notice a look-alike image with its legs immersed a little above the knee. The pose suggests it is either bathing or splashing water on its backsides after emptying the bowels in the water.

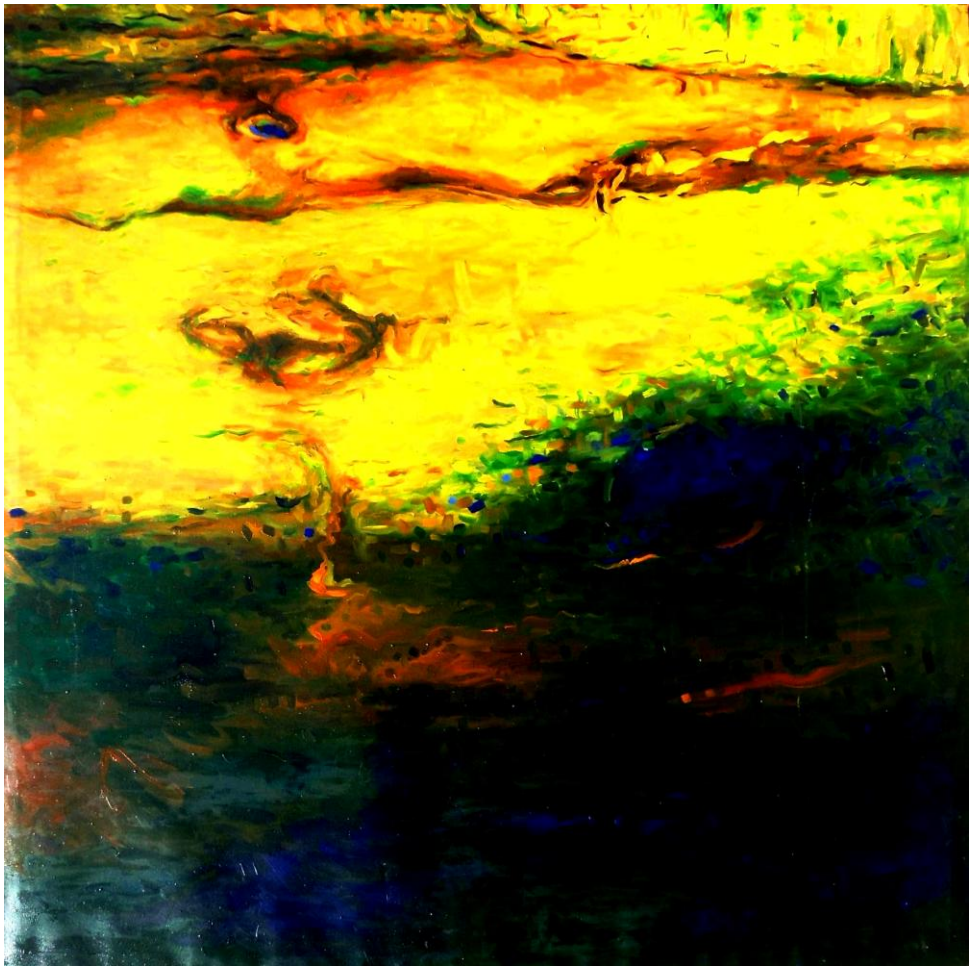


Plate XXXIX (c)
"Perception" in a third orientation

In the third orientation, the painting becomes a landscape if it is turned anti-clockwise. The viewer would see the landscape if he or she focuses on the dark blue fore-ground that extends to the middle ground where it suddenly merges with the sun-filled area. At the middle ground, the viewer would also notice the undulating reddish brown sand that stretches into the yellow background and sky.

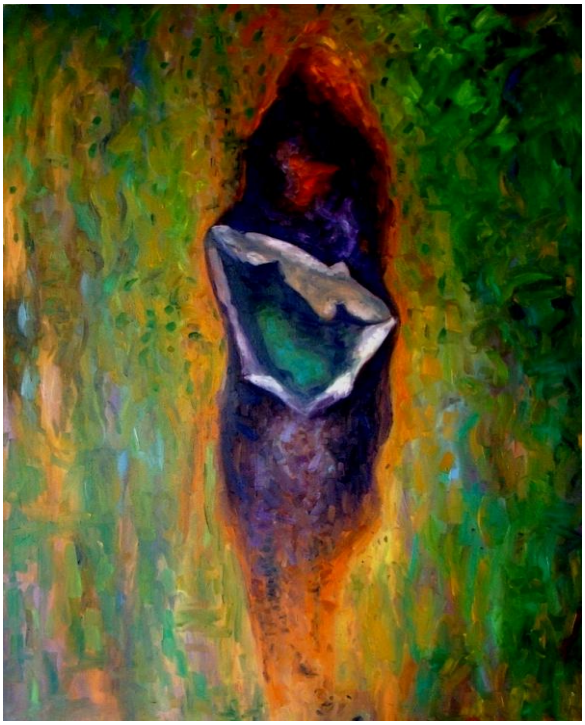


Plate XL
Title: Strange Creature in a Pseudo-Stem, No.2
Year: 2010
Medium: Oil on Canvas
Size: 76 cm x 104 cm
Artist: Amos Osakor Akprara

*Strange Creature in a Banana Pseudo-Stem, No.*2 shown in Plate XL consists of a nameless female-like creature because of its orange hair that covers her shoulders. The dark brown which is on the left side of the face is what spreads down to cover the neck, chest and shoulder. It seems to have stopped the advancing orange which gives the image its ghostly appearance from spreading further down. Though the orange seems to appear again at the middle of the dark brown and made it not to be evenly distributed, it portrays the head of a look-alike image in blue shirt. This image's posture suggests that the orange-headed, dark-blue image is carried on its back. Another thing that gives this nameless creature character is its open-mouth-like feature. The inside of it looks like a pool of greenish water that is barely visible. Below this point, the orange-headed, image's dark-blue body appears again as it tapered off to form a webbed like leg that fades into the light orange portion.



Plate XLI
Title: Metamorphosis, No.4
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

This painting titled *Metamorphosis, No.4*, shown in Plate XLI is made up of different images. However, the most conspicious is the one with the one eyed feature and a mouth-like element at the middle of the picture plane. The undulating features on top of the head-like structure of this image appear as if they are boils. Perhaps, the pains it is experiencing accounts for the image's gloomy disposition. The observer would notice that the image's one eyed element appears as if shedding tears. This seems true because the image appears to have squeezed its upper lip inward while the lower lip is pushed outward due, perhaps, to the excruciating pain it is going through. Perhaps, we can take the twig-like brush strokes below the lower lips and the neck-like structure as the beard of this image.

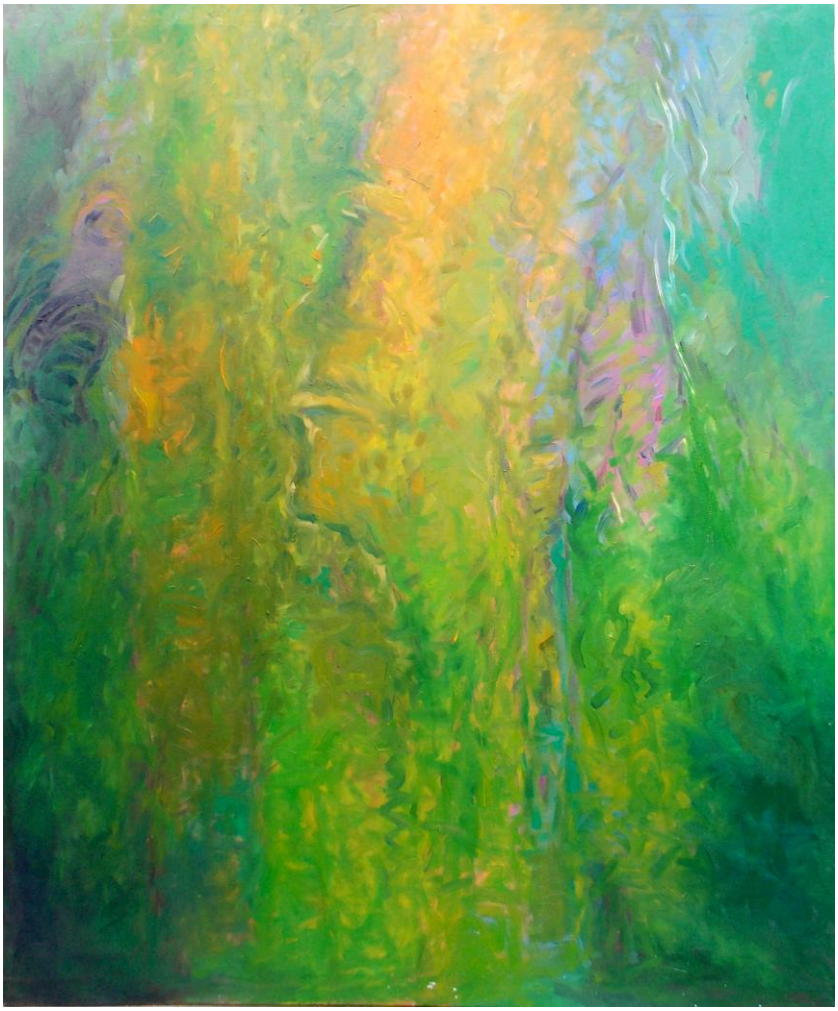


Plate XLII
Title: Side view of a Face
Year: 2014
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara

A close observation of a banana's pseudo-stem led to the perception of a look-alike image shown in this painting titled *Side view of a Face*, shown in Plate XLII. Although as presently constituted, the image's physiognomy appears hidden, but the observer would most likely perceive it if he or she traces the dark green line that hedges the orange colour from the top most part of the painting. The viewer who successfully does this will make out the forehead, eyebrow and eyelash, nose, mouth, chin and neck of a human. The blue and purplish brush strokes which border the mass of orange on the right side of the picture plain portray the hair of this image.



Plate XLIII
Title: Face of a Lady, No.3
Year: 2011
Medium: Oil on canvas
Size: 92 cm x 121 cm
Artist: Amos Osakor Akprara

This painting shown in Plate XLIII is made up of a banana plant pseudo-stem and leaves. The dark portion on the left side of the picture consists of the banana plant leaves, while the pseudo-stem is at the centre of the picture plane. Different design elements such as orange, blue, lines and dot-like brush strokes fill the painted surface. However, the most noticeable

elements in the pseudo-stem are three darkest spots. The first that we should consider is the dark spot which source is from the left side of the picture plane. The second dark spot is at the right side of the painting. Its source begins at the forehead where it flows downward and stopped at the point where the first dark spot is located. While these elements appear as look-alike eyes of humans' the areas between them and the next dark spot below which is seen to constitute the mouth, gives the impression of a nose. The whitish spot on the top side of this dark element portrays the nostril, while the one below makes the mouth appear as if it is opened.

4.3 Conclusion

The study agrees with the submission of Feldman (1971) that analysis involves "hypothesizing" meanings that others can observe and verify. This is what the researcher did by hypothesizing meanings to support what he thinks the content of the works represent based on personal feelings, knowledge, ideas, and past experiences. The researcher followed set criteria like lines, shapes and colors that Feldman outlined because the works that the researcher produced function in similar ways as text and, therefore, are coded with messages that needed decoding. This is what was done in the analyses of *The Saucers, No.1, Genesis, No.2* and *The Phallus, No.2* (See Plates xvii, xx and xxx, pp81, 86 and 100). Other paintings that were also analysed in that manner are *Faces in a Banana Pseudo-Stem, Chastity, No.4* and *Perception* to mention but a few (See Plates xviii*(a)-(b)*, xxvii*(a)-(b)* and xxxix*(a, b-c)*, pp83-84, 96-97 and 109-111).

CHAPTER FIVE

CATALOGUE OF WORKS PRODUCED

5.1 Introduction

This chapter comprises the entire works produced based on the aim of the study which was to visually portray the researcher's perception of a variety of look-alike images of the banana plant in painting. In order to achieve the aim of the study, the following objectives were formulated. They are, to

1) create imaginative works of art from studying the physiognomy of bananas
2) identify look-alike images in banana leaves
3) identify look-alike images in the pseudo-stem of banana plants
4) create paintings in which different images would be seen each time when viewed
5) use the images created to comment on issues in one's environment

The over seventy works produced offers the viewers opportunity of seeing the banana in other ways different from how they had probably been seen it before. In order for the viewers to grasp the essence of the imagery as visual metaphors, therefore, the paintings are categorised into two groups. They are,

i. Objective Imagery, and
ii. Subjective Imagery

The *Objective Imagery* portrayed either the banana plant or parts of its physiognomy. The drawings and paintings were not produced with the aim of making realistic rendering of the banana. Rather, the drawings were done in an impressionistic way to highlight those seemingly minute but hidden design elements like dots, colours and so on in the banana plants, especially amongst the leaves and in the pseudo-stems that the researcher observed.

The *Subjective Imagery* consisted of drawings and paintings of organic look-alike images that were naturally created by the mingling effects of rustling banana leaves. They also

include patterns created in the pseudo-stems by a variety of dots and colours; brown, yellow, red, blue and purples in the pseudo-stems. These designed elements are what the researcher refers to as the imagery with organic look-alike features. The objective/ subjective imagery categorisation falls under the "observation" and the "reflective" stages of Stephen Kemmis Action research model that was adapted for the creation of the paintings.

5.2 Curatorial Statement

The study was aimed at visually portraying the researcher's perception of a variety of look-alike images of the banana plant in painting. Hence, their categorisation into "objective' and "subjective" imagery is to guide viewers to savour the images through the sense of sight from the researcher's viewpoint. But as Blumenfeld-Jones (2002) and Leavy (2009) observe, the beauty of Visual Arts research lies in the multiple interpretations it offers. Citing Diaz (2002), Leavy (2009) submits that much of visual arts are persuasively inclined because as artists we try to persuade the viewer to see the world through our eyes. Nevertheless, Kleiner (2011) acknowledges there are shortcomings that freedom of interpretation poses, especially for the viewer in understanding works of art. He argues that the viewer's right to consider works of art from their personal interpretive stance is, perhaps, one of the reasons that led to criticism of Edouard Manet's painting titled *Le Déjeuner sur l' herbe* (The Luncheon on the Grass; 1863). He maintains that the critics (at that time) felt Manet had portrayed some of the public figures they knew in an unusual environment. However, Sullivan (2010) argues that such criticism fades away as the viewer absorbs the contextual implications of the works.

It is worthy of note to state that viewing the works from the viewpoint that the researcher presented thus far, is appropriate considering the assertion by Renowden (2006) that the

individual's personal and social worlds would be better understood if viewed from the individual's perspective. In other words, the viewer would have better knowledge of the banana if the researcher's 'subjective' views are accessed and critiqued. In this sense, the research objective No.5 which states that the imagery would be used to make comments about issues in one's environment is achieved.

Since perception and concept formation are important in human learning, the role they play in studies of this nature cannot be overamphasised. Mukherjee (1978) observes, for instance, that the "ills of stereotypic responses are demonstrated from the ignorant prejudices that inhabit our societies." He argues that there should be no possibility of prejudice in the attitude of a person who takes upon himself the burden of educating others. Hence, as the researcher had earlier on observed concerning Plato's allegory of the cave, the duty of one with knowledge is to instruct others in that knowledge just as the escapee-cave dweller did on returning to the cave. In the same vein, the task of the researcher is to provide the viewer with a curatorial statement of the works produced for the study. The researcher believes the viewer's knowledge of the banana plant is richer as "newer" interpretation of the banana continues to emerge from viewing the portfolio of all the works produced in the following pages below.

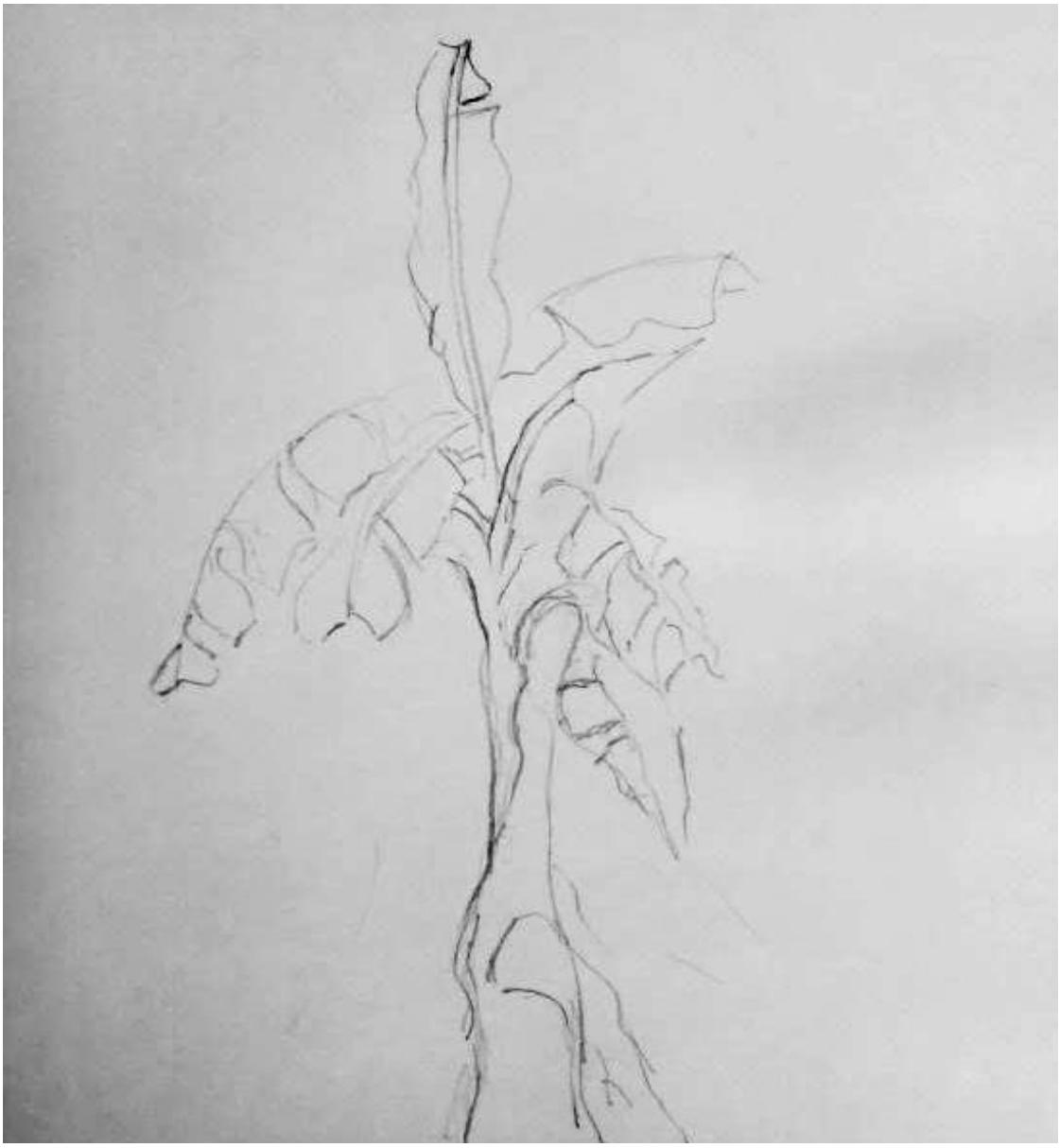
5.3 Portfolio of all the works produced



Title: A cluster view of bananas
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Title: A view of banana plant leaves
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



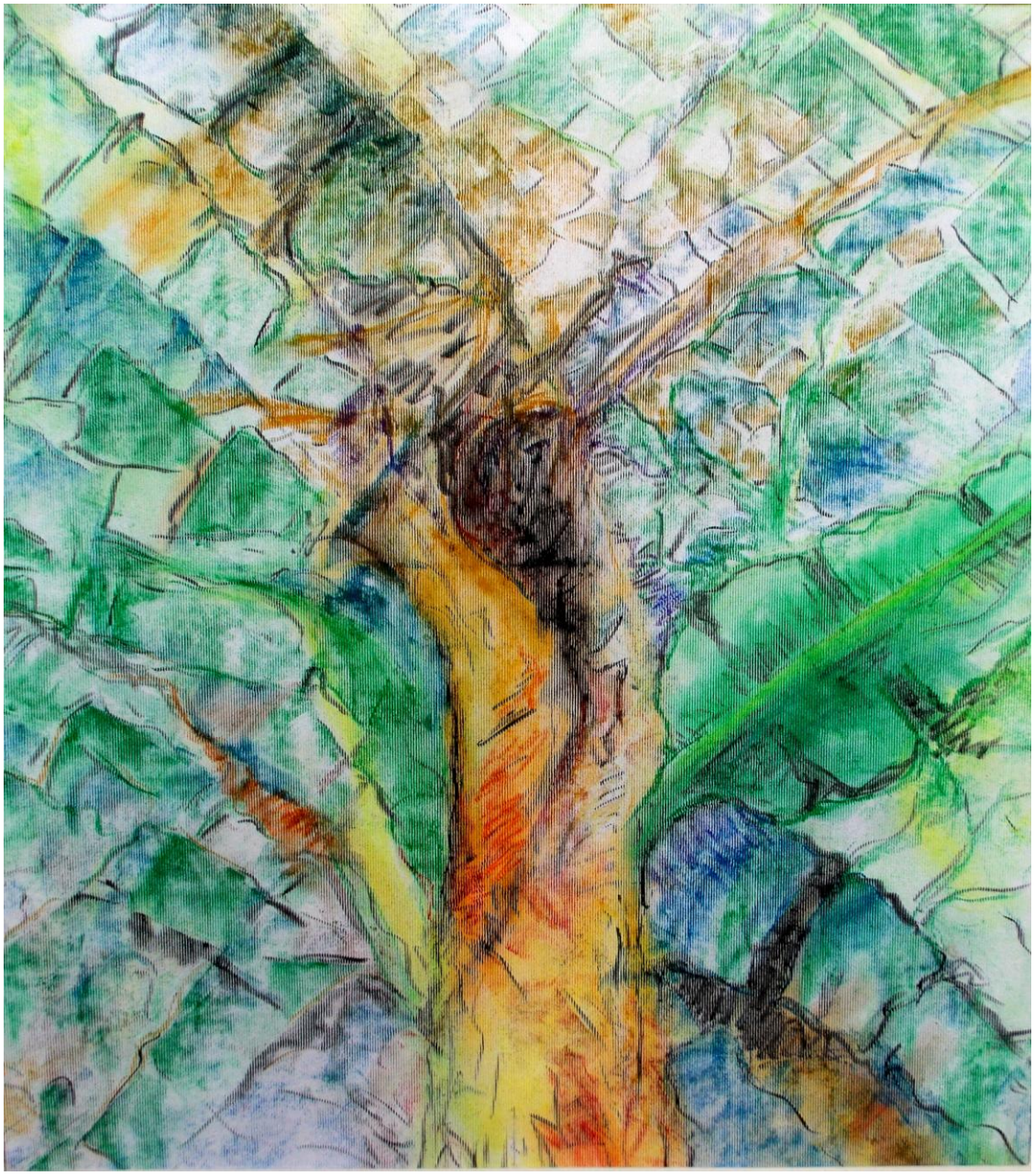
Title: The Banana Plant, No.1
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Title: The Banana Plant, No.2
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Title: The Banana Plant, No.3
Year: 2014
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Banana Pseudo-Stem and Leaves, No.1
Year: 2014
Medium: Pastel on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



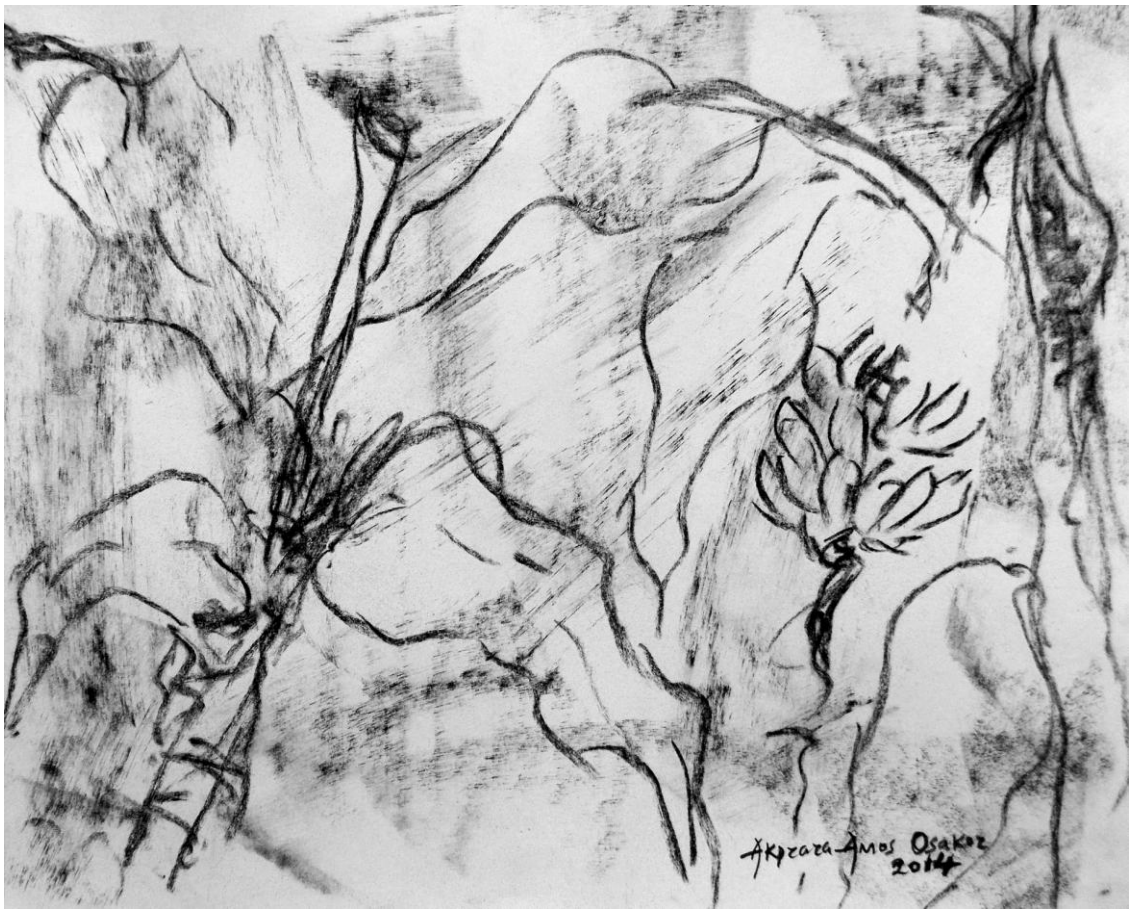
Title: Banana Pseudo-Stem and Leaves, No.3
Year: 2014
Medium: Pastel on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Dotted Banana Leaves
Year: 2011
Medium: Oil on Canvas
Size: 82 cm x 99 cm
Artist: Amos Osakor Akprara



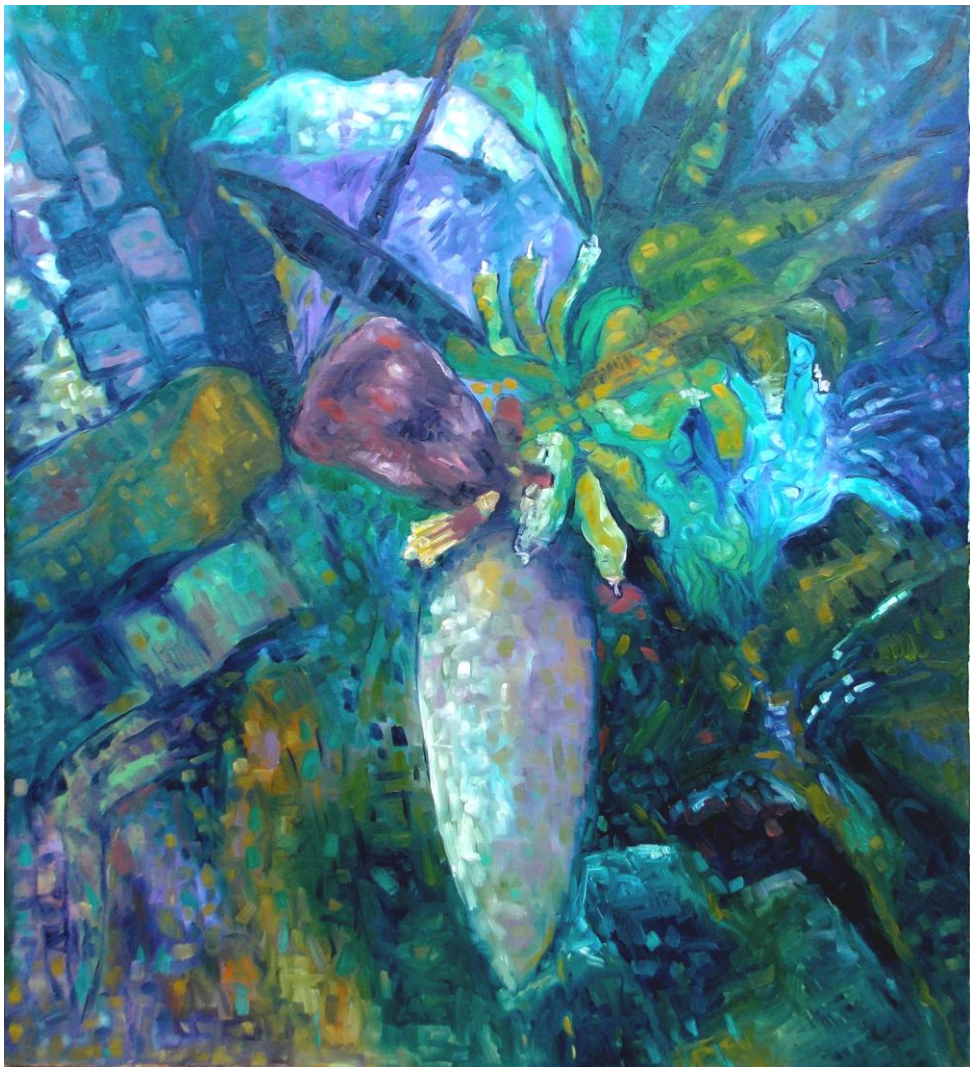
Title: Semi-Abstract, No.1
Year: 2012
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



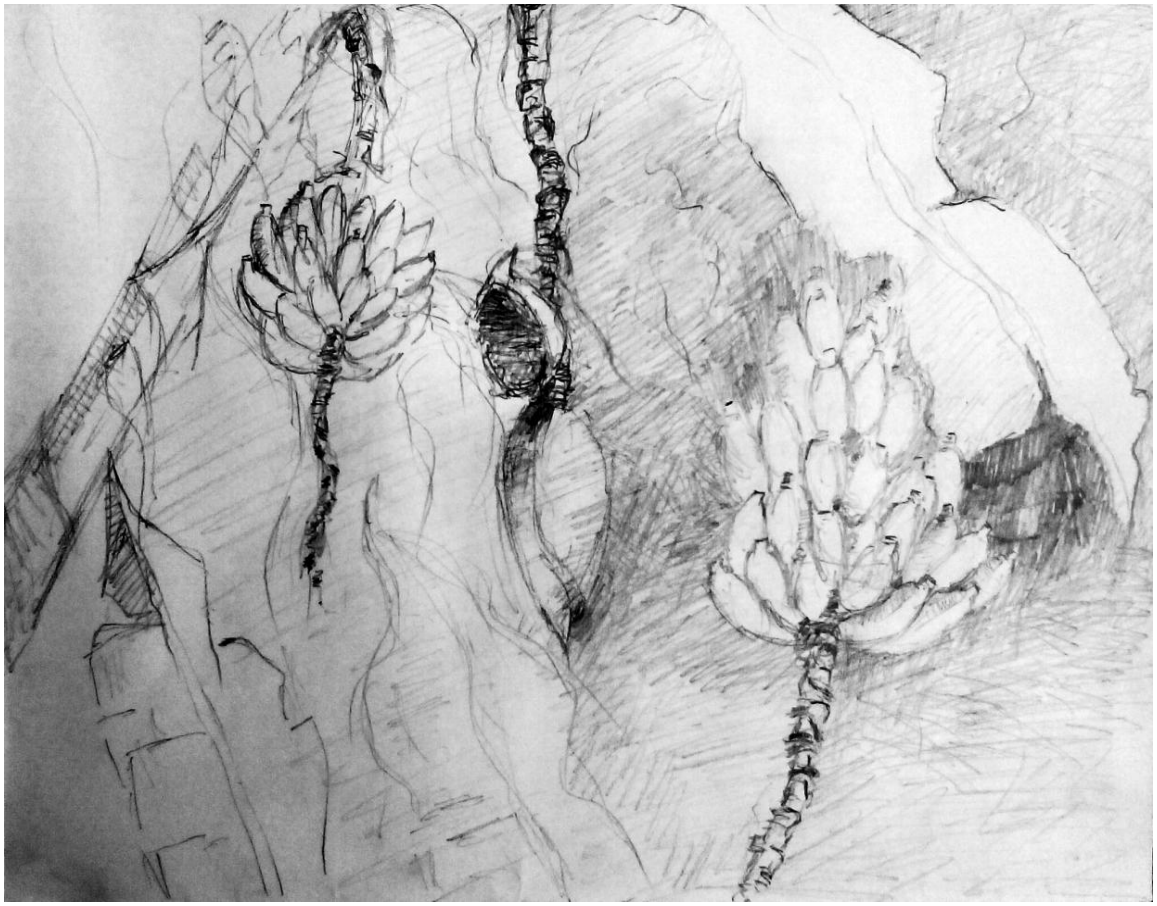
Title: A growing bunch of banana
Year: 2014
Medium: Charcoal Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Title: The Banana Heart, No.1
Year: 2010
Medium: Pencil on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



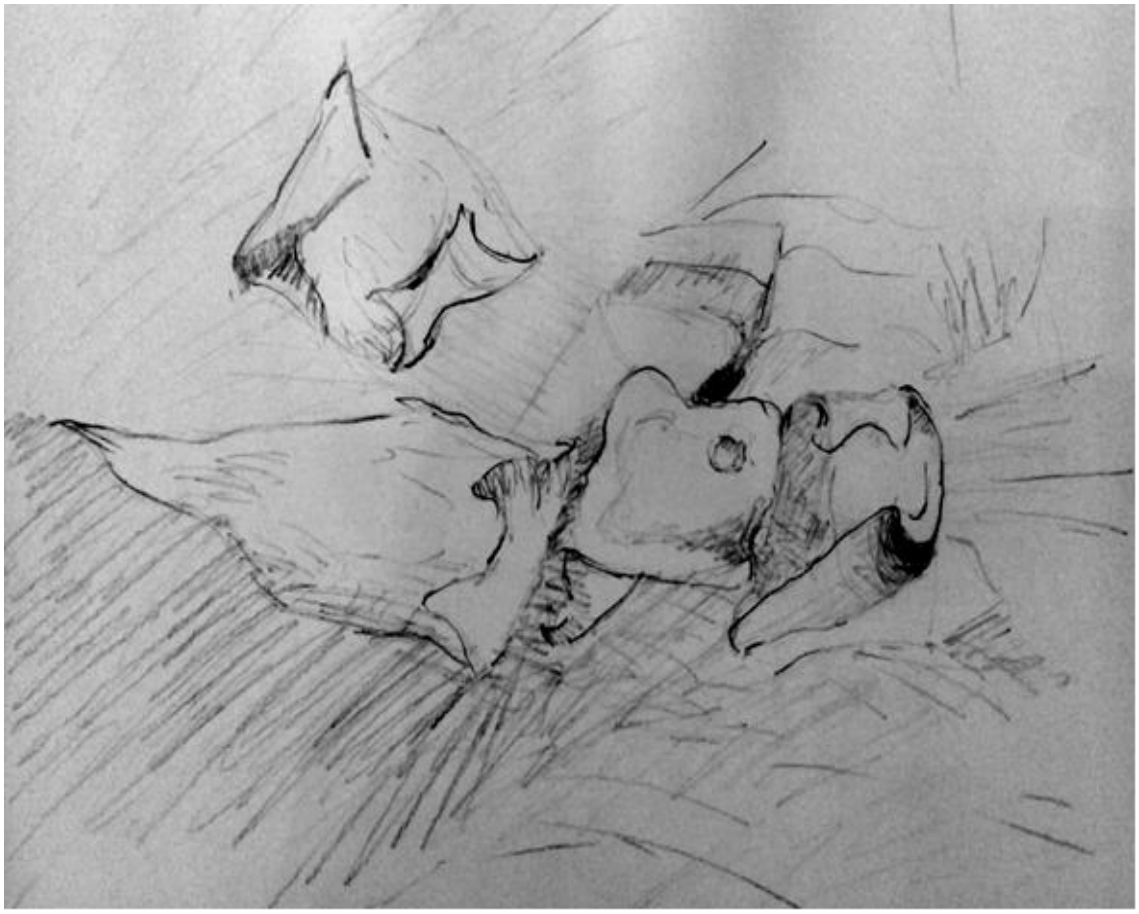
Title: The Banana Heart, No.2
Year: 2011
Medium: Oil on Canvas
Size: 73 cm x 83 cm
Artist: Amos Osakor Akprara



Title: The Banana Heart, No.4
Medium: Pencil
Year: 2014
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Title: The Banana Heart, No.3
Year: 2011
Medium: Oil on Canvas
Size: 139 cm x 183 cm
Artist: Amos Osakor Akprara



Title: The Saucers, No.2,
Year: 2014
Medium: Pencil on Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



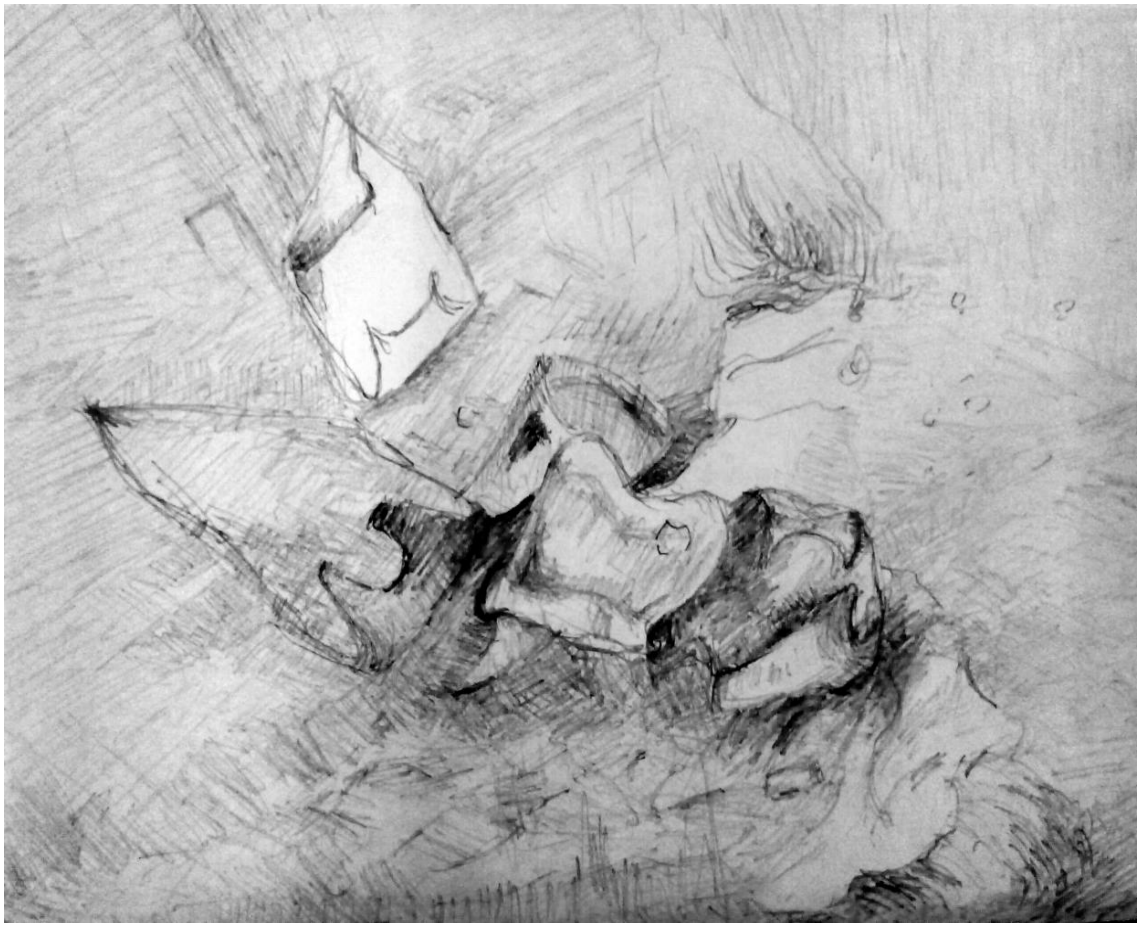
Title: Banana Pseudo-Stem and Leaves, No.2
Year: 2014
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: The Saucers, No.5
Year: 2014
Medium: Charcoal on Watercolour Paper
Size: 30 cm x 42 cm
Artist: Amos Osakor Akprara



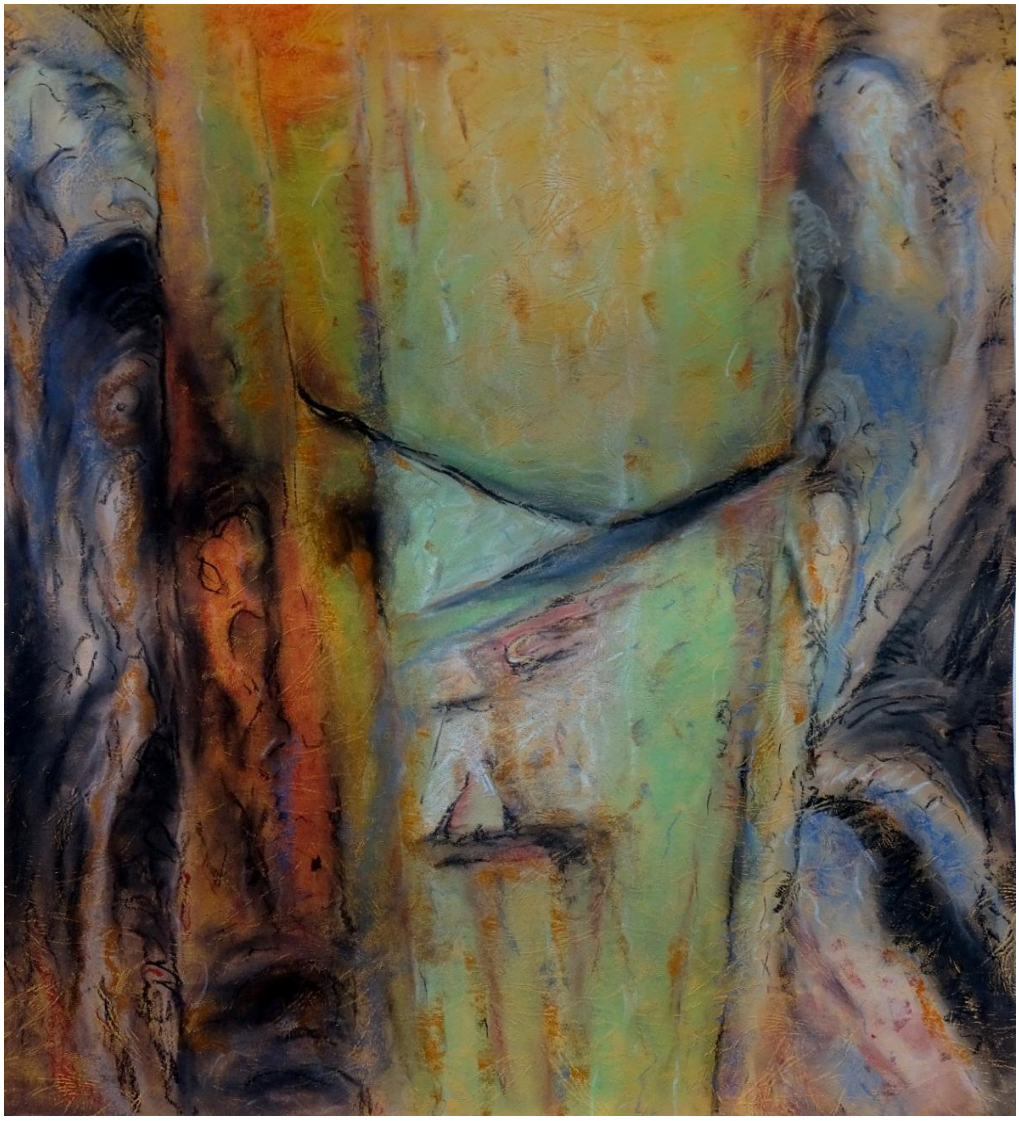
Title: The Saucers, No.1
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: The Saucer, No.4
Year: 2014
Medium: Charcoal on Watercolour Paper
Size: 26 cm x 32 cm
Artist: Amos Osakor Akprara



Title: A Budding Banana Leaf, No.2
Year: 2014
Medium: Oil on Canvas
Size: 61 cm x 61 cm
Artist: Amos Osakor Akprara



Title: Design Elements in a Banana Pseudo-Stem, No.2
Year: 2014
Medium: Oil on Canvas
Size: 61 cm x 61 cm
Artist: Amos Osakor Akprara



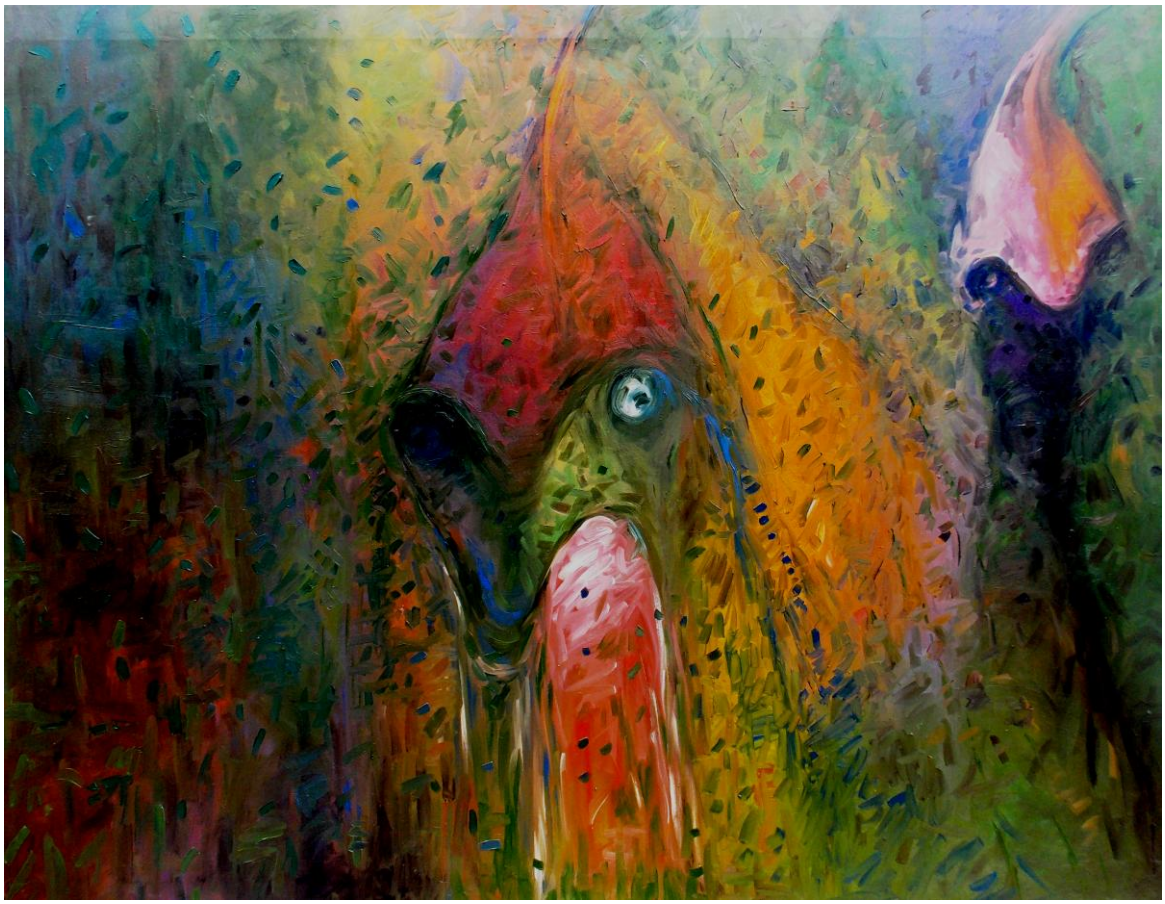
Title: Design Elements in a Banana Pseudo-Stem, No.3
Year: 2014
Medium: Oil on Canvas
Size: 61 cm x 61 cm
Artist: Amos Osakor Akprara



Title: Design Elements in a Banana Pseudo-Stem, No.4
Year: 2014
Medium: Pastel on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Abstract-Banana Pseudo-Stem, No.2
Year: 2013
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



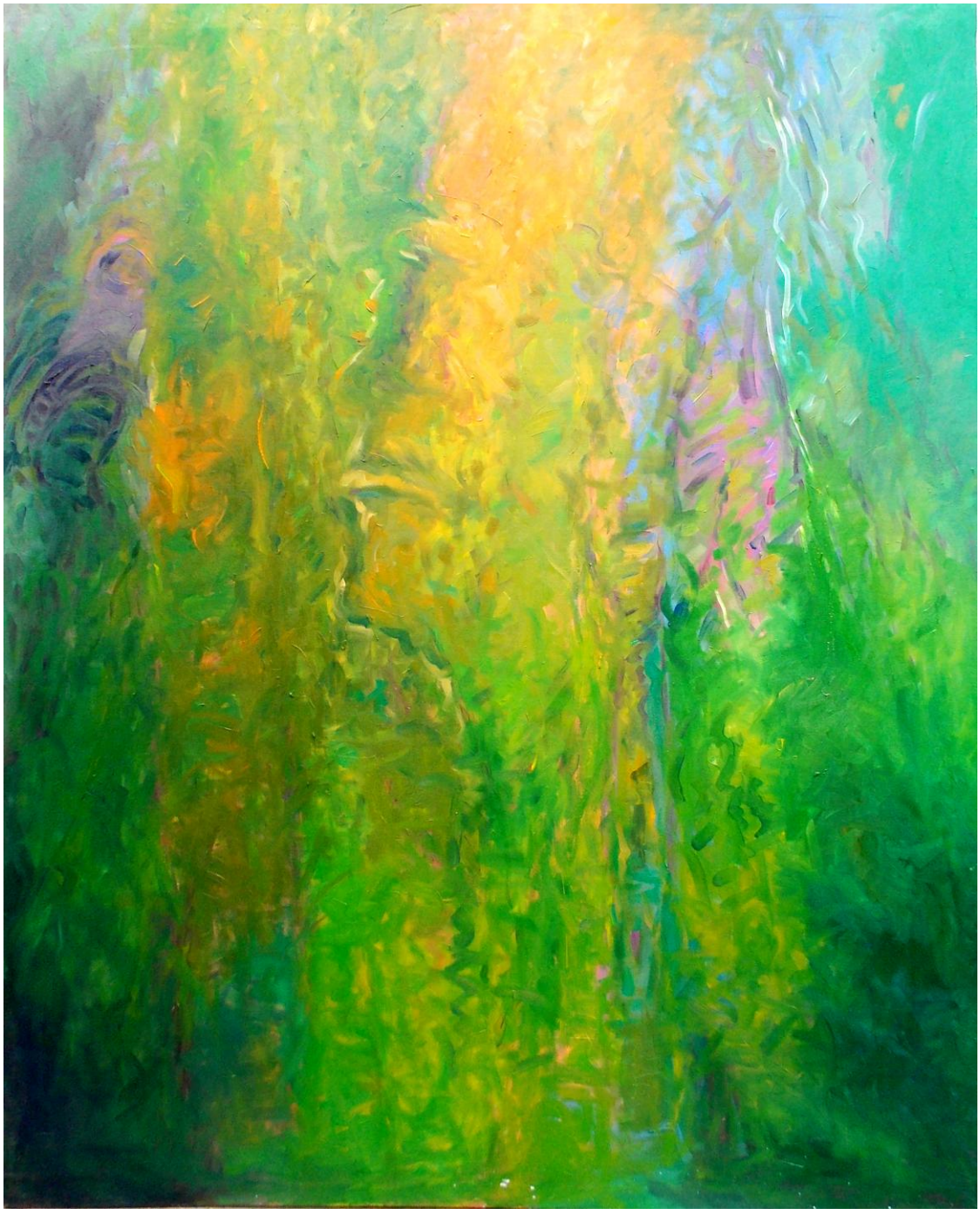
Title: Abstract Creature in a Banana Pseudo-Stem, No.1
Year: 2013
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Strange Creature on Banana Pseudo-Stem, No.2
Year: 2010
Medium: Oil on Canvas
Size: 76 cm x 104 cm
Artist: Amos Osakor Akprara



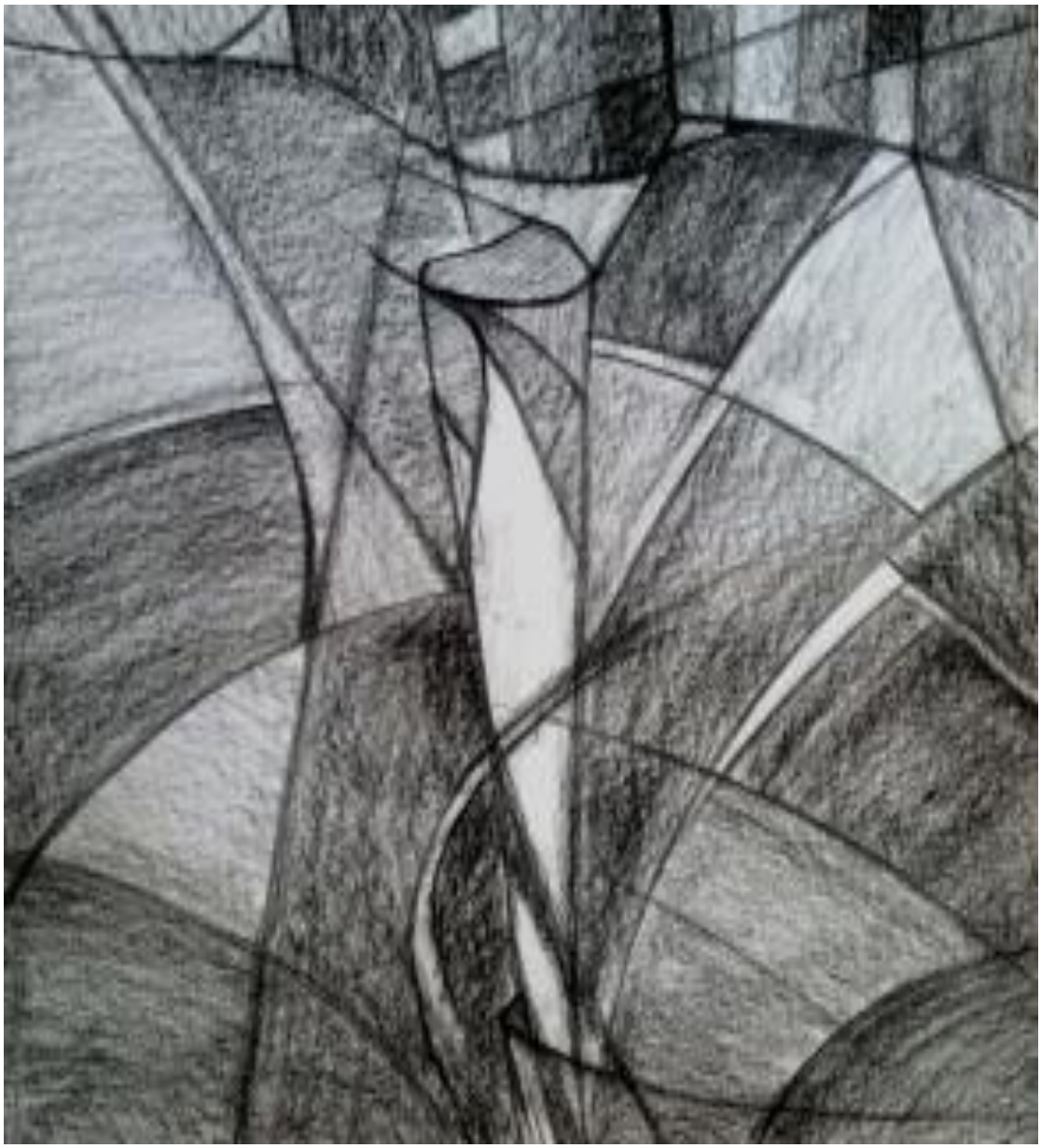
Title: Metamorphosis, No.3
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



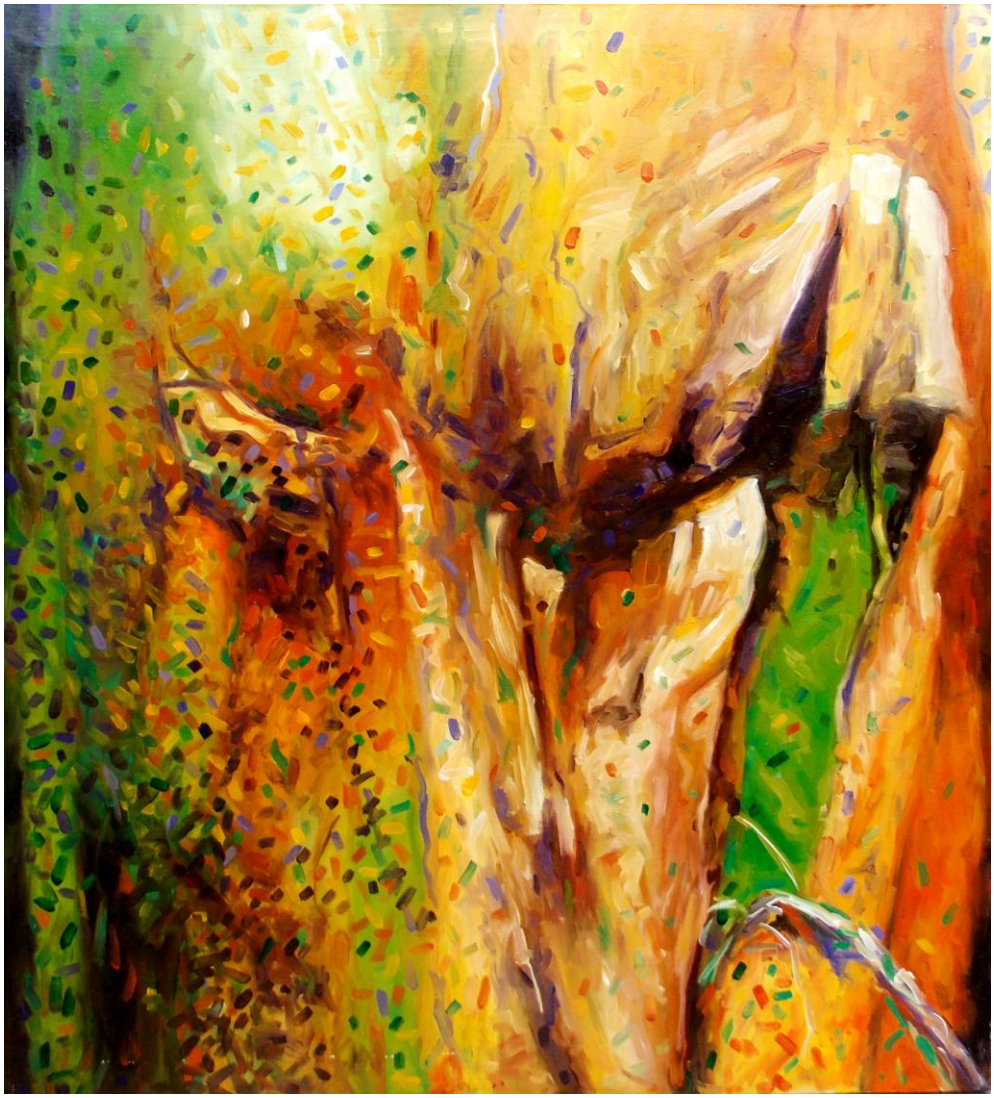
Title: Side view of a Face
Year: 2014
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Face of a Lady, No.3
Year: 2011
Medium: Oil on canvas
Size: 92 cm x 122 cm
Artist: Amos Osakor Akprara



Title: A Budding Banana Leaf, No.1
Year: 2014
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: The Cracked Pseudo-Stem
Year: 2011
Medium: Oil on Canvas
Size: 77 cm x 89 cm
Artist: Amos Osakor Akprara



Title: Close up study of Banana leaves
Year: 2014
Medium: Oil on Canvas
Size: 61 cm x 61 cm
Artist: Amos Osakor Akprara



Title: Abstract Designs in a Pseudo-Stem, No.1
Year: 2010
Medium: Enamel on Canvas
Size: 73 cm x 83 cm
Artist: Amos Osakor Akprara



Title: The Eye No.1
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: The Eye, No.2
Year: 2012
Medium: Oil on Canvas
Size: 84 cm x 101 cm
Artist: Amos Osakor Akprara



Title: Strange Creature in a Banana Pseudo-Stem, No.1
Year: 2010
Medium: Pencil on Canvas
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Face of a Lady, No.I
Year: 2011
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



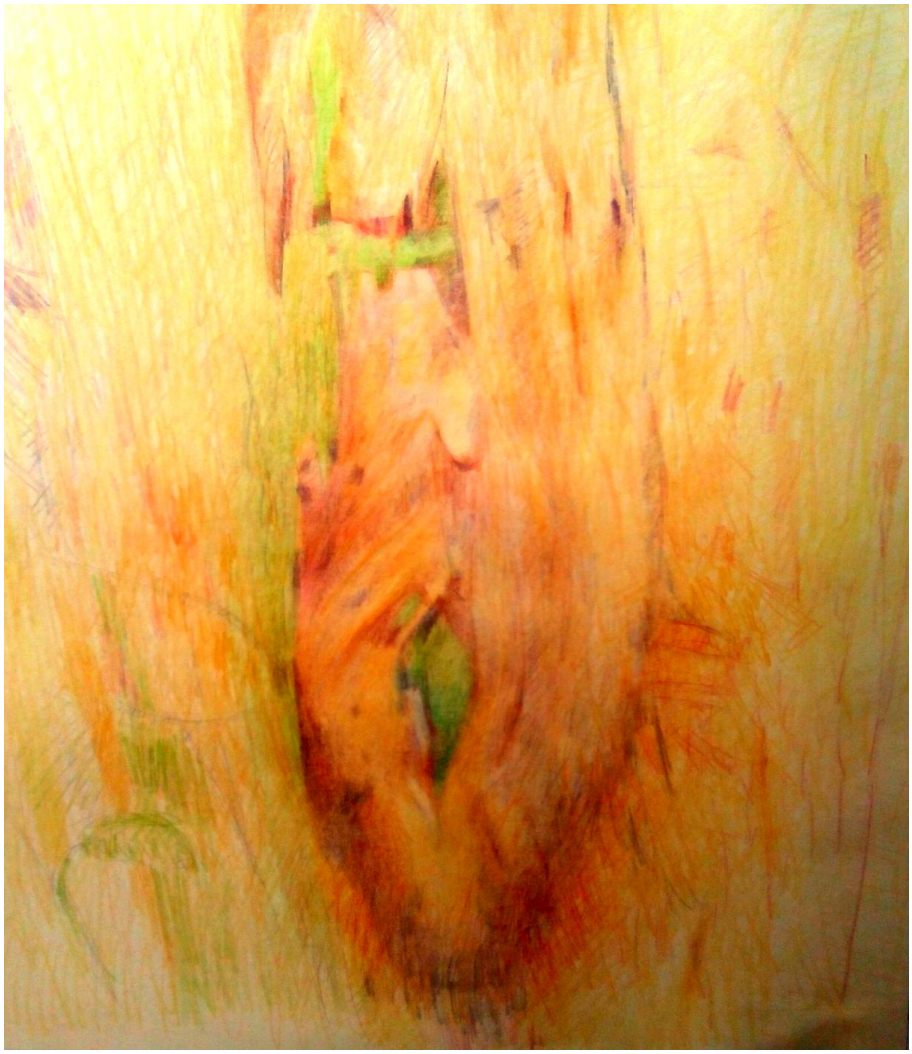
Title: Face of a Lady, No.2
Year: 2011
Medium: Pastel on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



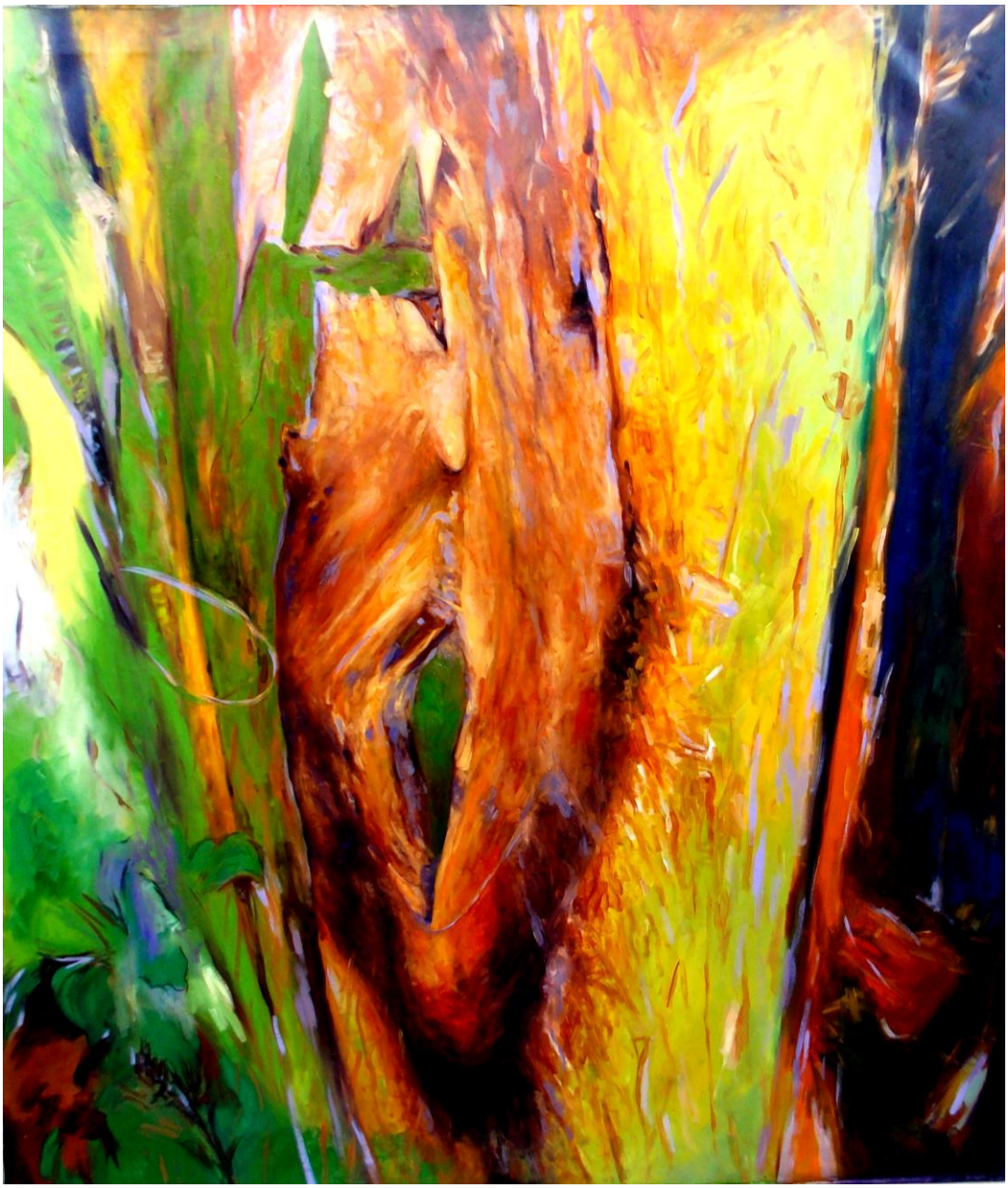
Title: Faces on a Banana Pseudo-Stem
Year: 2014
Medium: Oil on Canvas
Size: 140 cm x 183 cm
Artist: Amos Osakor Akprara



Title: Sacrifice
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Gwaykay (a shout for help), No.1
Year: 2010
Medium: Colour Pencil on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Gwaykay (a shout for help), No.2
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Image and Likeness, No.1
Year: 2010
Medium: Charcoal on Paper
Size: 26 cm x 31 cm
Artist: Amos Osakor Akprara



Title: Image and Likeness, No.2
Year: 2011
Medium: Oil on Canvas
Size: 109 cm x 142 cm
Artist: Amos Osakor Akprara



Title: Isiewu, No.1
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Isiewu, No.2
Year: 2010
Meduim: Oil on Canvas
Size: 73 cm x 83 cm
Artist: Amos Osakor Akprara



Title: Isiewu, No.3
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Genesis, No.1
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



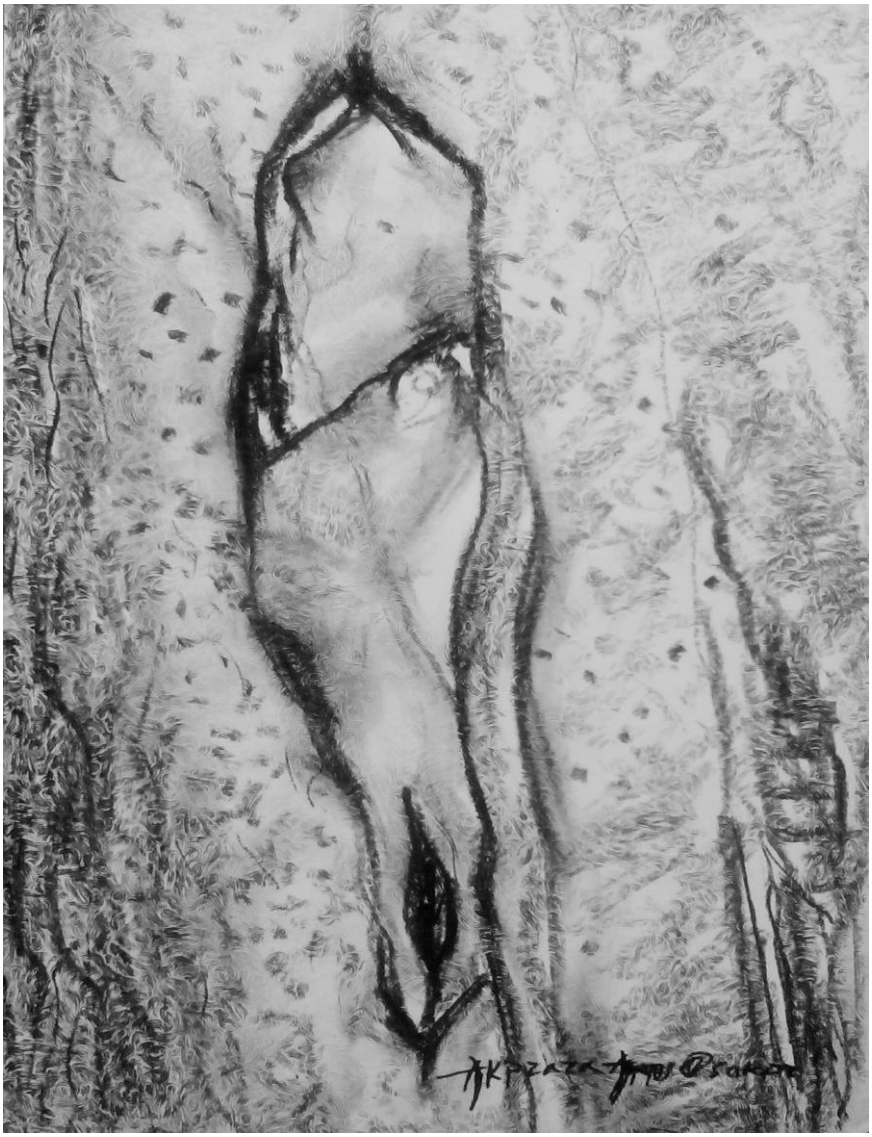
Title: Genesis, No.2
Year: 2010
Medium: Oil on Canvas
Size: 73 cm x 84 cm
Artist: Amos Osakor Akprara



Title: One-Eyed Creature, No.1
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: One-Eyed Creature, No.2
Year: 2010
Medium: Oil on Canvas
Size: 73 cm x 84 cm
Artist: Amos Osakor Akprara



Title: One-Eyed Creature, No.3
Year: 2010
Medium: Charcoal on Paper
Size: 26 cm x 31 cm
Artist: Amos Osakor Akprara



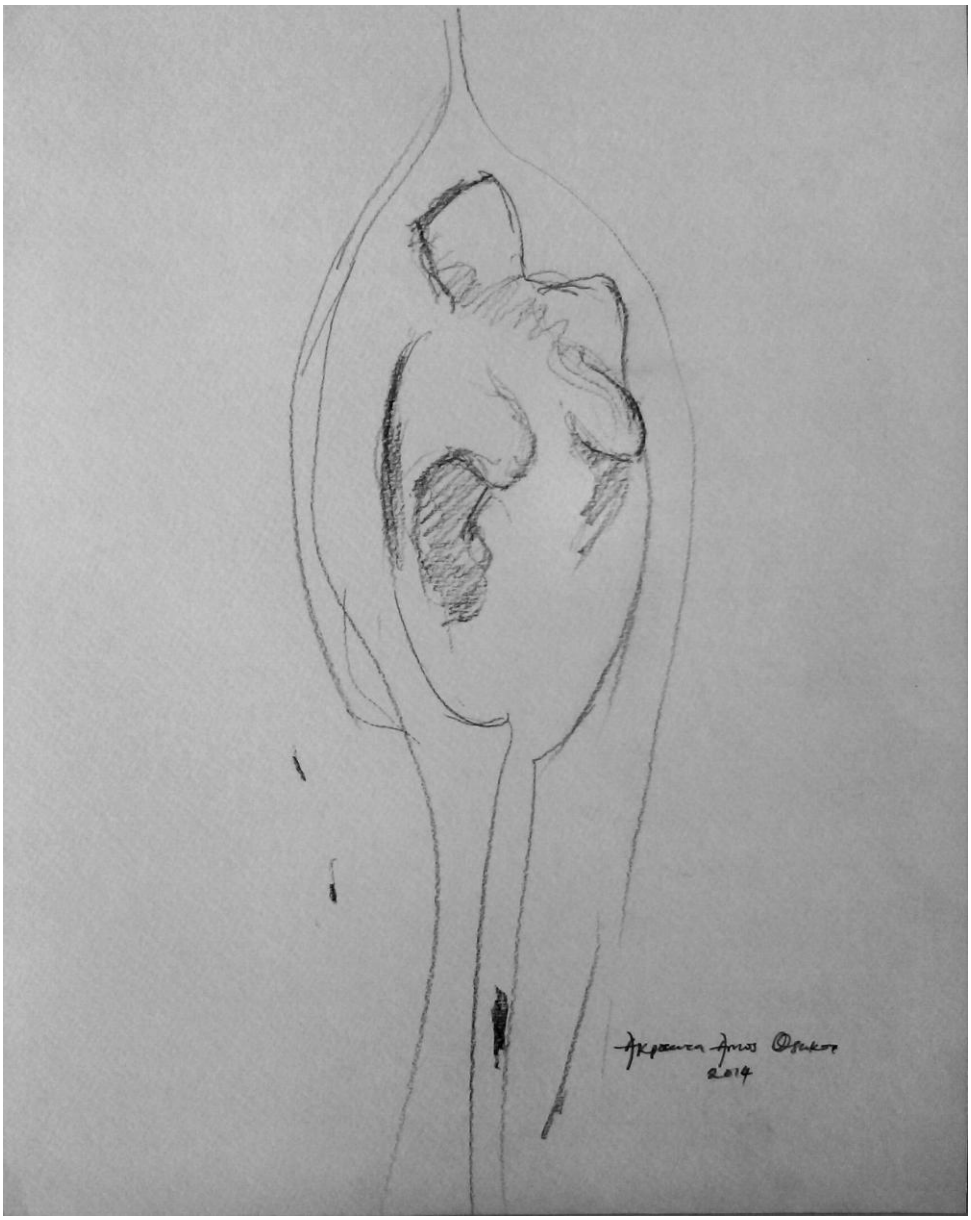
Title: One-Eyed Creature, No.4
Year: 2011
Medium: Oil on Canvas
Size: 81 cm x 99 cm
Artist: Amos Osakor Akprara



Title: An Ape's Face
Year: 2011
Medium: Oil on Canvas
Size: 92 cm x 122 cm
Artist: Amos Osakor Akprara



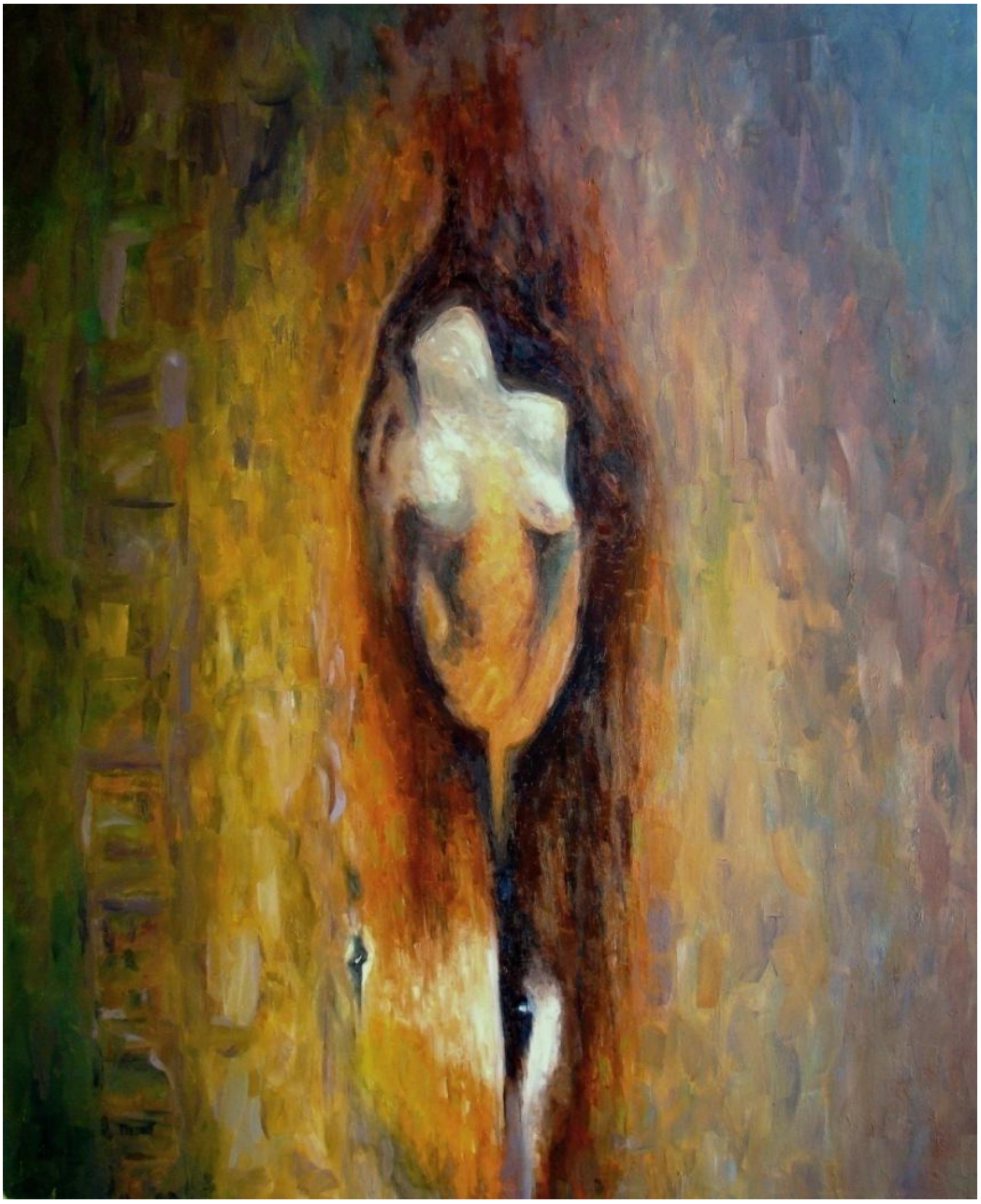
Title: Chastity, No.1
Year: 2014
Medium: Charcoal on Watercolour Paper
Size: 30 cm x 42cm
Artist: Amos Osakor Akprara



Title: Chastity, No.2
Year: 2014
Medium: Charcoal on Watercolour Paper
Size: 30 cm x 42cm
Artist: Amos Osakor Akprara



Title: Chastity, No.3
Year: 2014
Medium: Charcoal on Watercolour Paper
Size: 30 cm x 42cm
Artist: Amos Osakor Akprara



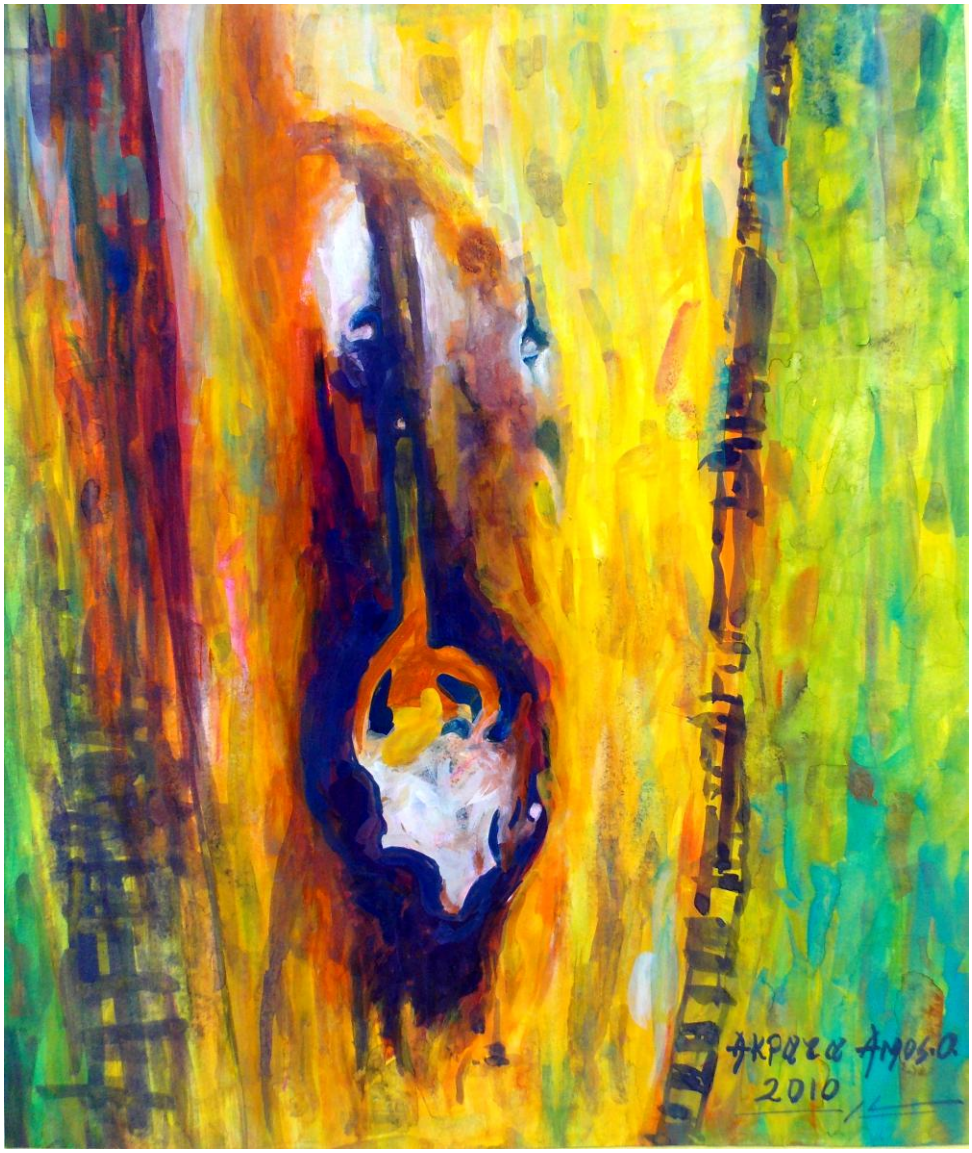
Title: Chastity, No.4
Year: 2010
Medium: Oil on Canvas
Size: 122cm x 152 cm
Artist: Amos Osakor Akprara



Title: Pseudo-Stem, No.2
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



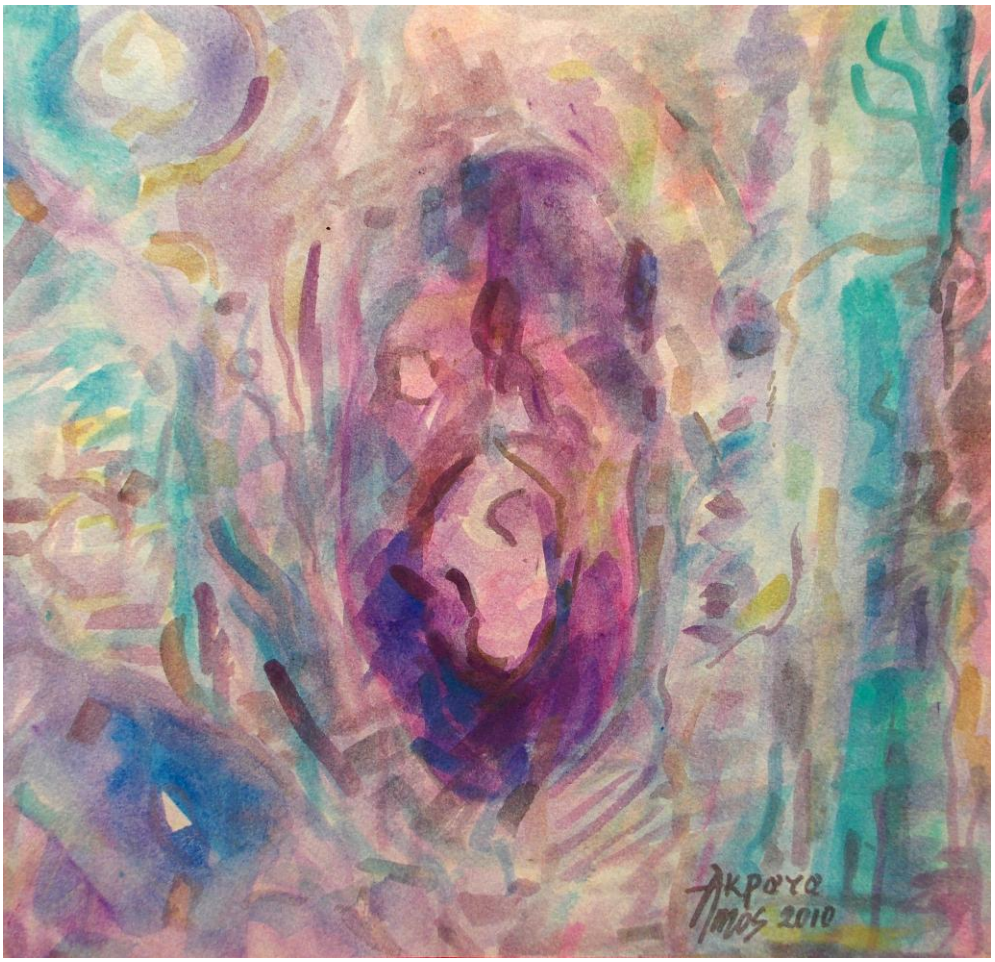
Title: Pseudo-Stem, No.3
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: The Pseudo-Stem, No.5
Year: 2010
Medium: Poster Colour on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



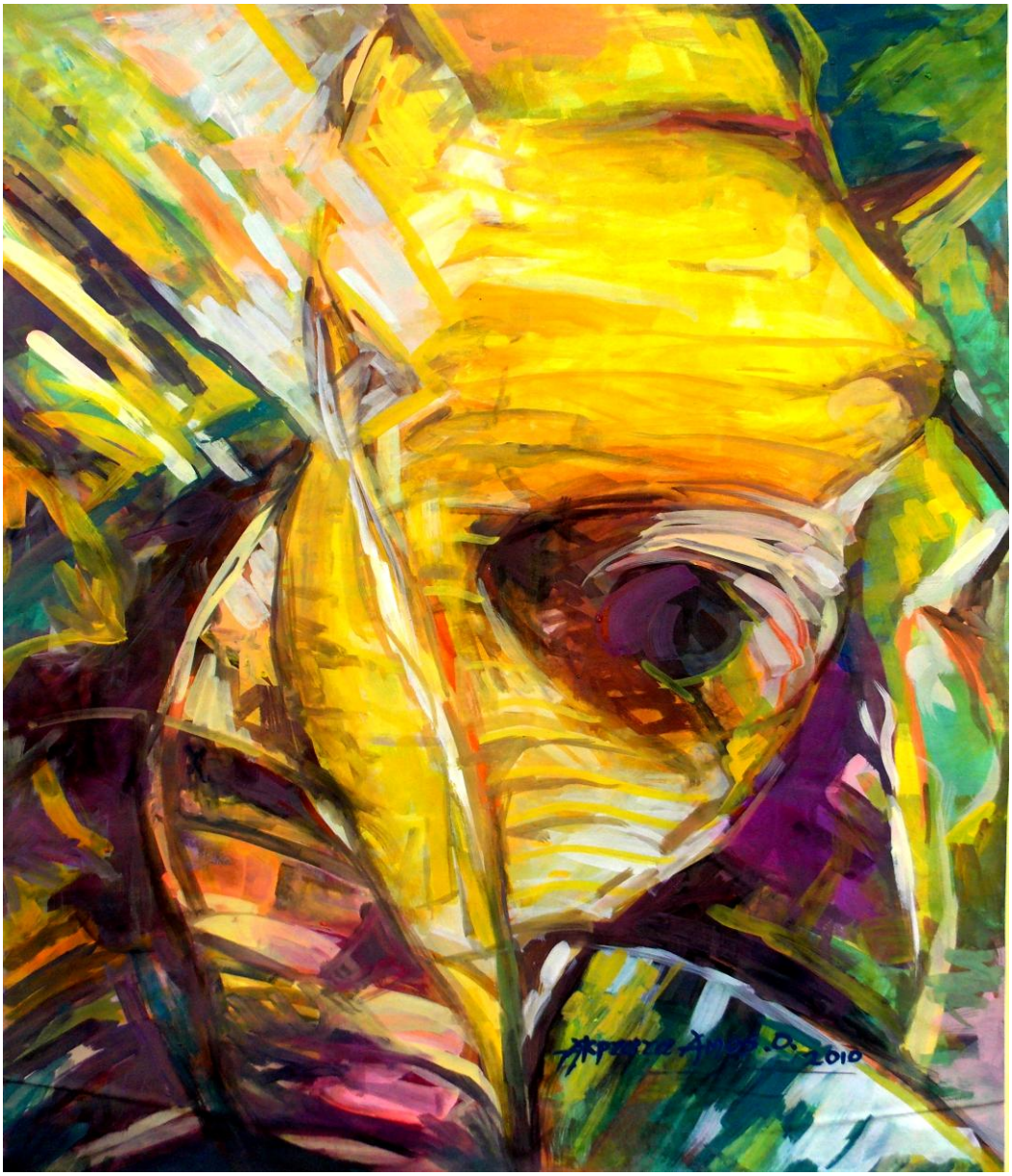
Title: Pseudo-Stem, No.4
Year: 2014
Medium: Charcoal on Paper
Size: 24 cm x 32cm
Artist: Amos Osakor Akprara



Title: Pseudo-Stem, No.1
Year: 2010
Medium: Watercolour on Paper
Size: 31 cm x 31 cm
Artist: Amos Osakor Akprara



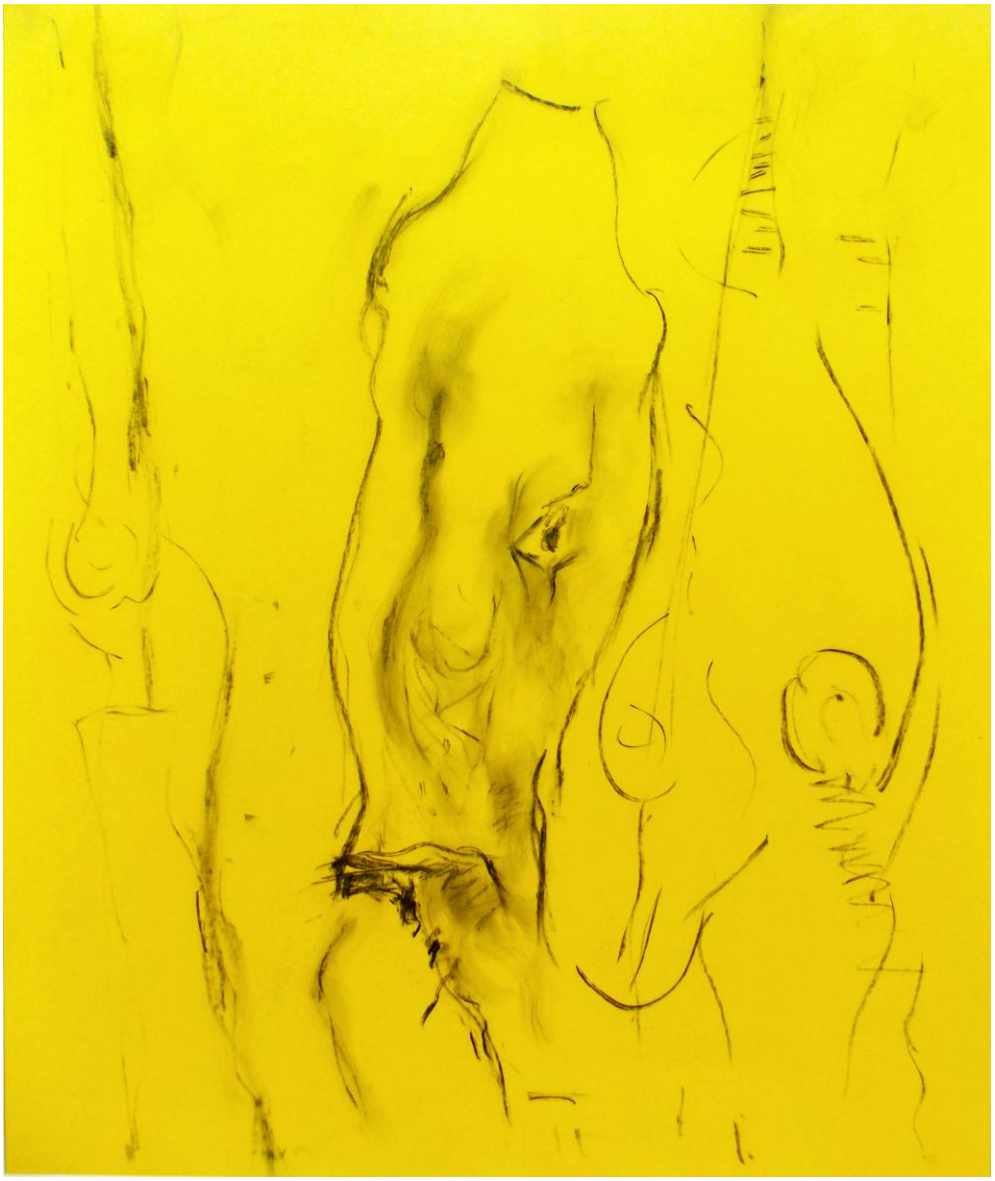
Title: Banana Leaves Face, No.1
Year: 2010
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



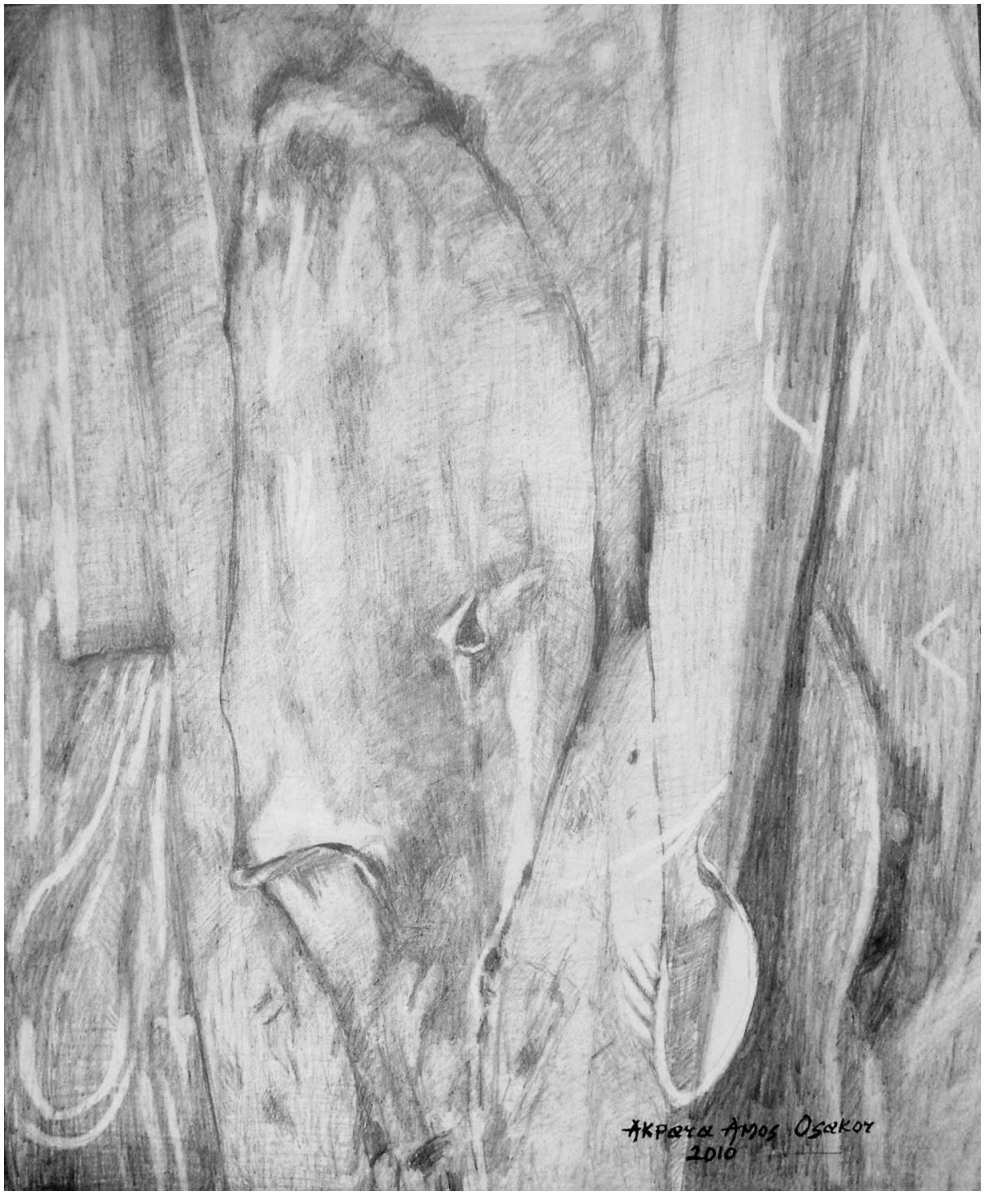
Title: Banana Leaves Face, No.3
Year: 2011
Medium: Gouache on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



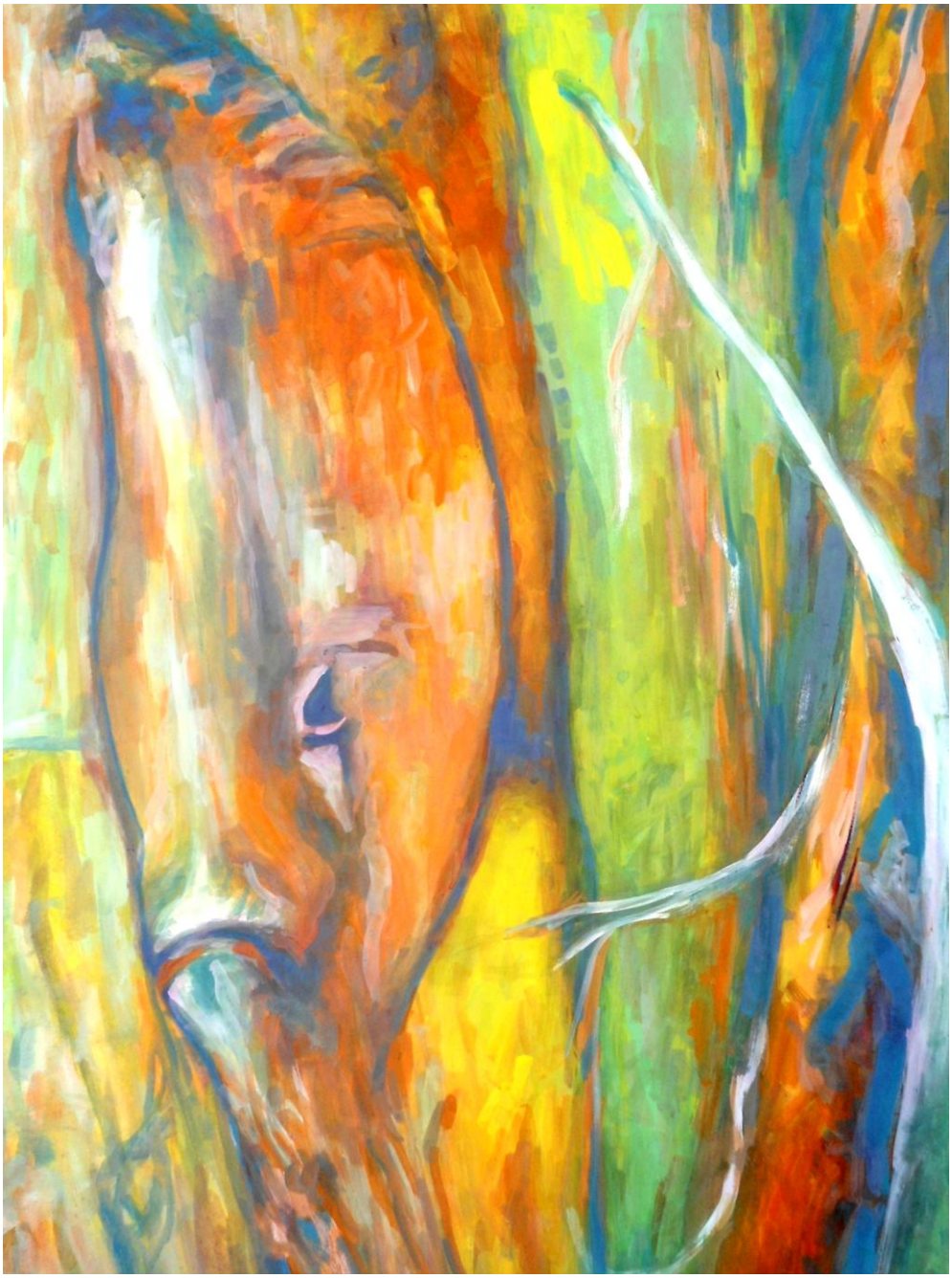
Title: Banana Leaves Face, No.2
Year: 2010
Medium: Oil on Canvas
Size: 73 cm x 83 cm
Artist: Amos Osakor Akprara



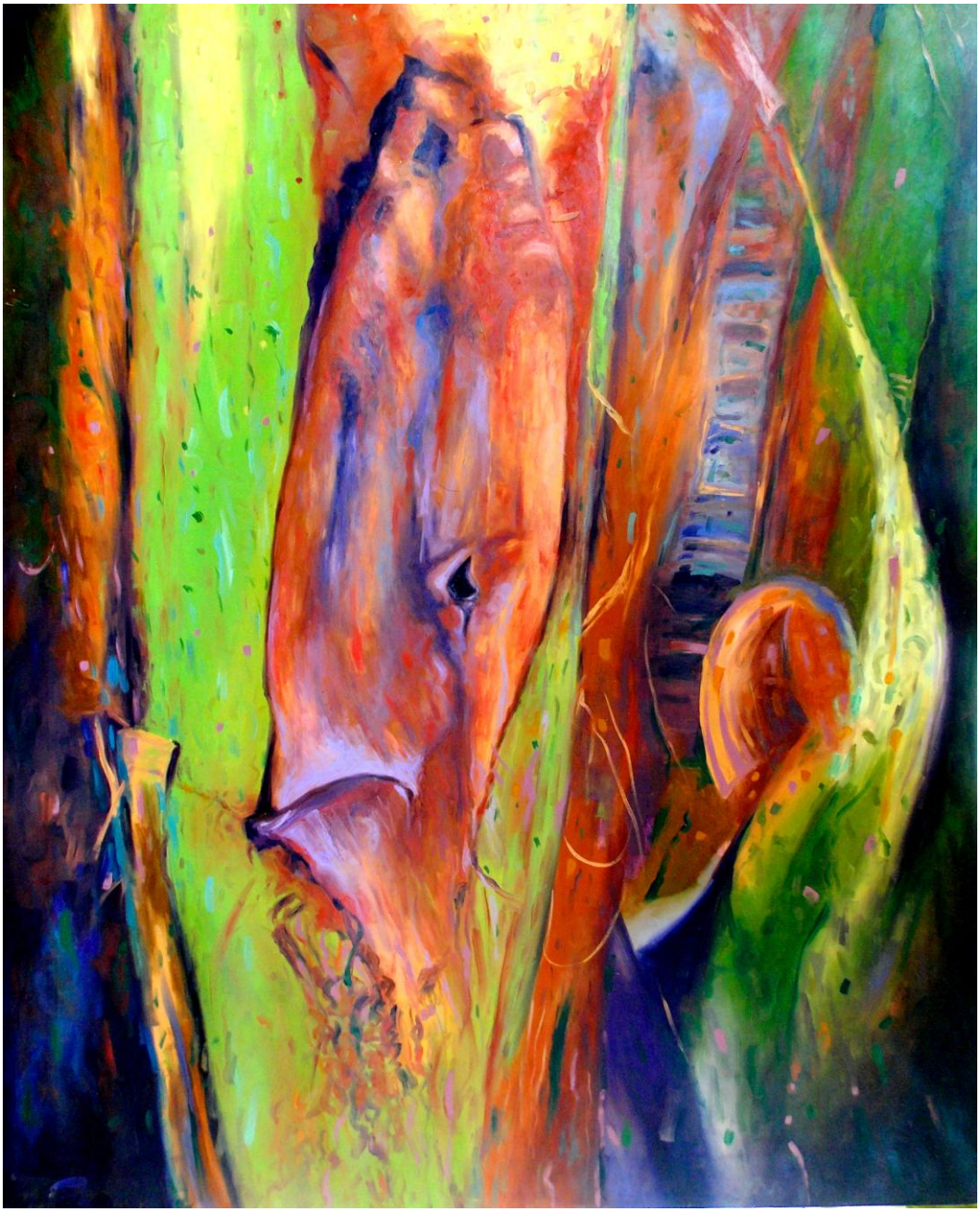
Title: Metamorphosis, No.1, p.183
Year: 2010
Medium: Pencil on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Metamorphosis, No.2
Year: 2010
Medium: Pencil on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Metamorphosis, No.3
Year: 2010
Medium: Poster Colour on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Metamorphosis, No.4
Year: 2010
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: The Eye that sees the Lady
Year: 2014
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: The Hoof-hooded Creature
Year: 2014
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: Fish, No.2
Year: 2012
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Yellow and Blue Creatures
Year: 2011
Medium: Oil on Canvas
Size: 122cm x 152cm
Artist: Amos Osakor Akprara



Title: The Banana Lizard, No.1
Year: 2011
Medium: Charcoal on Paper
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



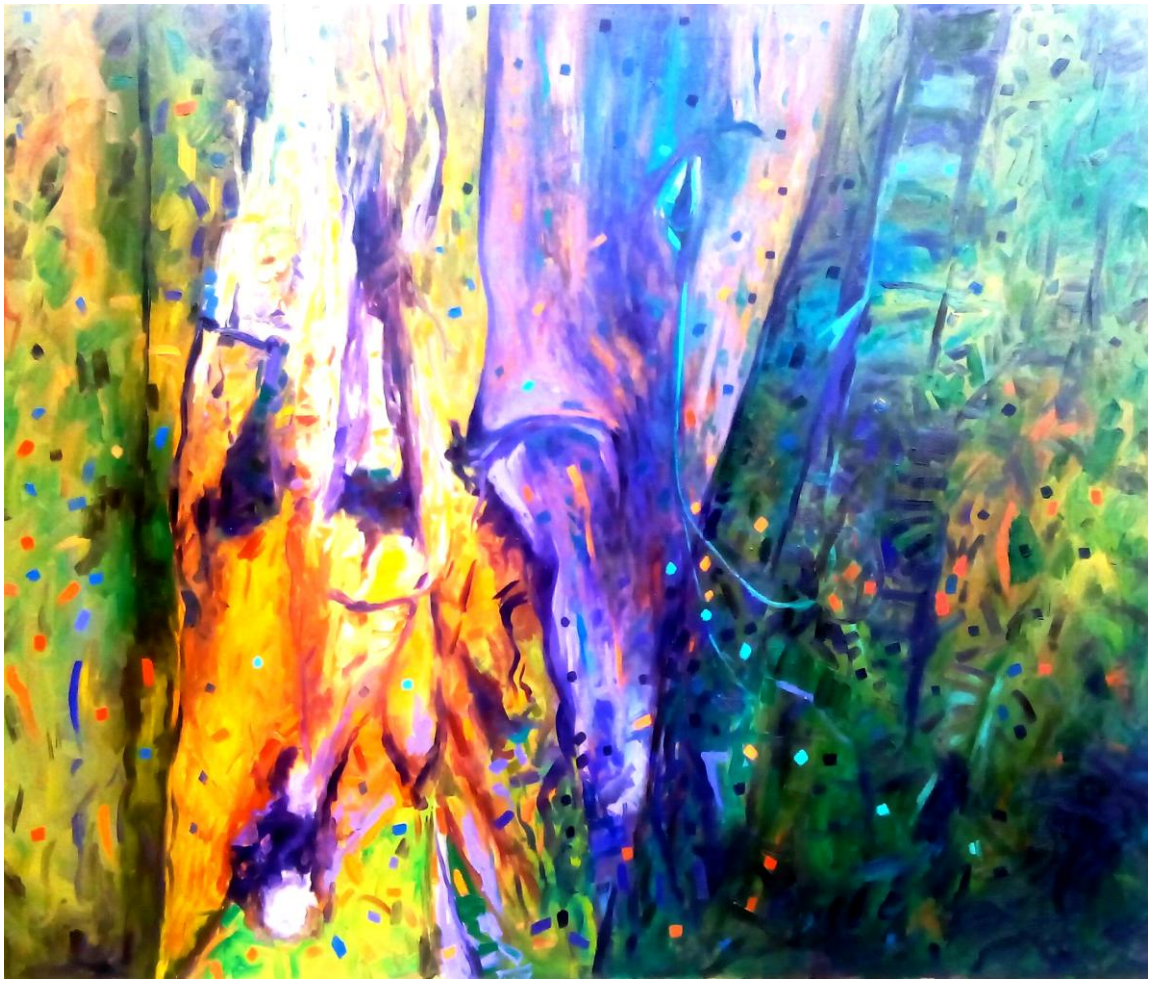
Title: The Banana Lizard, No.2
Year: 2011
Medium: Oil on Canvas
Size: 69 cm x 109 cm
Artist: Amos Osakor Akprara



Title: The Phallus, No.1
Year: 2011
Medium: Oil on Canvas
Size: 52 cm x 63 cm
Artist: Amos Osakor Akprara



Title: The Phallus, No.2
Year: 2011
Medium: Oil on Canvas
Size: 82 cm x 99 cm
Artist: Amos Osakor Akprara



Title: Two-Face
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Perception
Year: 2014
Medium: Oil on Canvas
Size: 153 cm x 153 cm
Artist: Amos Osakor Akprara



Title: Two-One-Eyed Creatures
Year: 2011
Medium: Oil on Canvas
Size: 122 cm x 152 cm
Artist: Amos Osakor Akprara



Title: Mouth and Tongue
Year: 2011
Medium: Oil on Canvas
Size: 139 cm x 183 cm
Artist: Amos Osakor Akprara



Title: Banana Pseudo-stems and Roots
Year: 2011
Medium: Oil on canvas
Size: 140cm x 183cm
Artist: Amos Osakor Akprara

CHAPTER SIX
SUMMARY, CONCLUSION, FINDINGS AND RECOMMENDATION

6.1 Summary

This Practice-based Research on the Perception and Visual Interpretation of Banana Plant Imagery in Painting began by reviewing the notion of perception. It notes that perception involves interpreting 'familiar' and 'unfamiliar' objects or images in the environment. However, if one considers the stimuli to be too elementary to deserve one's attention, it leads to error of judgement. The review of literature shows that though artists have been visually portraying the banana plant in painting, they have not exhausted all. The study observes that in certain parts of the plant, one can visually interpret and perceive images with organic look-alike features. This offers the researcher an opportunity to further study the banana that led to the creation of works of art with the following objectives:

1) Create works of art from studying the physiognomy of bananas
2) Identify look-alike images in banana leaves
3) Identify look-alike images in the pseudo-stems of the banana plant
4) Create paintings in which different images would be seen each time when viewed
5) Use the images to comment on issues in one's environment

The works are tangible evidence that shows how the problem of the study which appeared as though artists had no other ways of portraying the banana other than how it has been depicted over the years was resolved. The analyses of the works produced in Chapter (4) as well as the researcher's curatorial statements in Chapter (5) provided the basis on which the researcher made comments and philosophised on some issues in the environment. Some of the issues raised touches on the socio-economic and political happenings. One of such is the issue of morality portrayed through the painting titled "Chastity" of the girl child (See Plate xxvii(a) as well as entertainment of guests in the Isoko and Urhobo culture (See the painting in Plate xvii and xxiii) to mention but a few.

6.2 Conclusion

As we would have observed from the above outcomes of the objectives, learning, as Dewey (1938) defines it, involves unending acquisition, combination, and reordering of human experiences that help man or woman to live a useful life. To grow in knowledge of the things in one's environment, one needs to continually reorganise or re-formulate one's experience in a cohesive fashion to make sense of them. In order to understand the future, Dewey believes that one has to put one's past and present experiences into use to build "new" experiences towards resolving issues that are of personal or public importance. The researcher saw the opportunity that the banana plant offers to create works of art in which a variety of organic look-alike images were perceived. Though the banana plant is predominantly green, yellow, red, blue, brown and purple are other hues that can be noticed. These colours are complemented by black and white as well as a variety of lines and dot-like markings. This study has shown that artists are capable of creating and reviewing knowledge by visually contemplating the banana plant in painting. It has also shown that the researcher has fulfilled the assertion by Read (1977) that art has no limit and that it is everything that can be imagined and expressed.

6.3 Findings

1) Plate i-v, pp56-60 shows some of the works produced under Objective No.1 of the study in response to the research question that states, *in what ways can works of art be created from studying the physiognomy of bananas?*

The research established that if artists cursorily look at the banana, the tendency towards portraying the banana "realistically" as artists in and outside Nigeria have done will continue.

2) Plate vi-viii, pp62-64 portrays some of the works produced under Objective No.2 of the study in response to the research question that states, *how can look-alike images be identified in banana leaves?*

The study established that if a viewer concentrated on a visual pattern created as a result of the mingling of the leaves (instead of on one's natural tendency to pass at once to their meanings, as just leaves); it is possible to perceive and interpret varieties of look-alike images in painting.

3) Plate ix-xi, pp66-68 are examples of the works produced under Objective No.3 of the study in response to the research question that states, *what are the possibilities that look-alike images can be identified in banana pseudo-stems?*

The study established that if a viewer pays attention on a particular spot in a banana's pseudo-stem, it is possible to see a variety of look-alike images that are shaped like reptiles or human heads with faces and features that look like nose, eyes and mouth.

4) Plate xviii(a-b), xxiii, xxvii(a-b) and xxxix(a, b-c), pp83-84, 91, 96-97 and 109-111 shows some of the works produced under Objective No.4 of the study in response to the research question that states**,** *in what ways can paintings be created in which different images would be seen each time when viewed?*

The study established that the observer's background plays significant role in the time it takes to perceive and interpret what an image looks like. On the one hand, an individual or group of observers may agree on the images they have perceived at a particular time. On the other hand, the same individual or group of observers might see different images in the same painting at other times when viewed.

5) The works shown in Plates xvi, xvii and xxi-xxii, 80, 81, 88-89 are some of the works created to address Objective No.5 of the study. The researcher answered the

research question which states, *what are the possibilities that the images created can be used to comment on issues in one's environment?*

The study established that the banana can be used to comment on issues that one observes in the environment. For instance, the banana fruits are arranged in rows one above the other in an alternating manner to enables each fruit to receive sunlight without stifling their growth. This is instructive to humans because we can learn to manage and distribute available resources to the advantage of all humans.

In addition, the study also established that the banana's inflourescence resembles women's breasts that provide newly born infants milk. During pregnancy, the expectant mothers are advised to consume banana because of its rich iron content so that the developing foetus is nourished. This life-sustaining attribute of the banana appears to account for its endless life cycle because the fruits feed all kinds of creatures including birds, insects and mammals.

6.4 Recommendations

Based on the findings, the study recommends that:

1) Further researches should be carried out to reveal other organic look-alike imagery in banana plants

2) Researchers should study other plants in nature to satisfy the public's demand for portrayal of 'novel' imagery in Nigeria

3) Cartoonists can adapt the banana plant look-alike images to create cartoon characters for Magazines, Newspapers and books illustration.

6.5 Contribution to Knowledge

The study has revealed that:

1) Works produced are tangible evidences of the unending possibilities that the banana plant offers art. Rather than creating look-alike images by altering the plant's natural features as it were prior to carrying out this research, artists can now portray similar images through direct observation of the plant's leaf and pseudo-stem.

2) Viewer's perception of the banana plant is richer when different look-alike images are perceived each time the works are flipped either upside down, sideways up or down.

3) Different interpretation can be generated by the viewer because the "nascent" nature of the imagery confirms the postmodernist view that works of art are neither "governed by pre-established rules" nor "judged according to a determining judgment" such as 'good' or 'bad.'

REFERENCES

Aristotle, (384-322B.C): In Omatseye, J. N. (2004). *Educational Philosophy and the African School*. Mindex Publishing, Benin City, Nigeria, pp2-52

Arnheim, R. (1997). *Visual Thinking*. University of California Press, Ltd. Los Angeles, p90

Azubuike, L. (2009). Female Genital Mutilation [Image]: In ARESUVA (African Regional Summit and Exhibition on Visual Arts), National Gallery of Art, Nigeria, p164

Banana, Y. (1964). The diary of dreams in Bari. Retrieved from http://www.goodreads.com/author/quotes/528229.Banana_Yoshimoto [January 10, 2014, 10am]

Barrett, T. M. (2003). Interpreting Art: Reflecting, Wondering, and Reflecting. New York. McGraw-Hill Companies, Inc., p14

Basho, M. (1644-1694). *The Monkey's Straw Raincoat and Other Poetry of the Basho School*. A translation by Earl, M. and Hiroko, O. (1981). Retrieved from http://www.britannica.com/EBchecked/topic/54930/Basho [January 10, 2014, 10.30am]

Belafonte, H. (1956). *Banana Boat Song (Day O)* [Video podcast]. Retrieved from http://www.lyricsmode.com/lyrics/harry-belafonte [May 15, 2013, 2pm]

Blumenfeld-Jones, D. S. (2002). If I could have said it, I would have it: In Leavy, P. (2009). *Method Meet Art: Arts-Based Research Practice*. The Guilford Press, NY 10012, pp11-12, 103, 251

Castellote, J. (2010). In: *A Celebration of Modern Nigerian Art: 101 Nigerian Artists*. Chukwuemeka, B. and George, E (Eds). New Albany, Ohio. Ben Bosah Books, p227

Chagall, M. (1911). I and the Village [Image]. Retrieved from http://www.marcchagall.net/i-and-the-village.jsp#prettyPhoto[image1]/0/ [March 22, 2011, 11.30pm]

Candy, L. (2006). "Creativity & Cognition Studios." University of Technology, Sydney CCS Report: 2006-V1.0 November Summary. Retrieved from http://www.creativityandcognition.com [May 20, 2015, 3.30am]

D' Chirico, G. (1913). The Uncertainty of the Poet [Image]. In: David, B. (2007). *Modern Art*. London. Thames & Hudson Ltd

D' Prince, (2014). *Take Banana Till You Go Yo*. [Video file]. Video posted to http://www.youtube.com/watch%3Fv%3DIjcsDsCF_Zc [May 27, 2014, 5am]

David, B. (2002). *Modern Art: Impressionism to Post-modern*. London. Thames and Hudson Ltd., pp51-822

Ddungu, J. C. M. (1987). Regional needs for Banana and Plantain Improvement in Eastern Africa: In Persley. G. J. and De Langhe, E. A. (Eds), *Banana and Plantain*

Breeding Strategies: Proceedings of an International Workshop held at Cairns, Australia, 13-17 October, 1986. ACIAR Proceedings, No.21, p36

Dewey, J. (1938). *Experience and Education:* In Reason, P, and Bradbury, H. (Eds). (2006). *Handbook of Action Research*. London. SAGE Publications Ltd, p xxv.

Fela, A. K. (1938-1997). Monkey Banana. [Audio podcast], Retrieved from http://www.britannica.com/EBchecked/topic/203842/fela-kuti [May 27, 2014, 5am]

Feldman, B. M. (1971). *Varieties of Visual Experience: Art as Image and Idea.* New York. Harry N. Abrahams, Inc., Publishing, pp660-653

Gabo, N. (1920). The Realistic Manifesto: In Harrison, C and Wood, P. (2003). *Art in Theory 1990-2000: An Anthology of Changing Ideas* (Eds). Malden: Blackwell Publishing, 350 Main Street, MA 021485020, USA, pp1136-1137

Gabo, N. (1944). Constructivism: In Read, H. (1977). *The Philosophy of Modern Art*. London. Faber and Faber, pp238-245

Gay, Geoffrey and Peter (2006). *Educational Research: Competencies for Analysis and Application*. New Jersey. Pearson, Merrill Prentice Hall, U.S.A, p413

Gardner, H. (1970). *Art through the Ages*. Harcourt and Brace Jovanovich, New York. Vol.12, pp689, 691-692

Goldstein, E. B. (1996). *Sensation and Perception*. USA. Brooks/Cole Pub, pp175-225

Gombrich, E. H. (1967). *The Story of Art*. Phaidon Press, pp395, 397, 429

Gowen, S. (1999). Bananas and Plantains (ed.). London. Chapman and Hall Publishers, pp2-10

Gushem, P. O. (1989). Study from area 'A' site II [Image]. In: Gushem, P. O. (1990). *Transformation of Selected landscapes of Savannah Region in Painting* (Unpublished master's dissertation). Ahmadu Bello University, Zaria, pp48-110

Heymann, O. (2002). Money Banana Economy [Image]. In: *A Celebration of Modern Nigerian Art: 101 Nigerian Artists*. Chukwuemeka, B. and George, E as ed. Ben Bosah Books, New Albany, Ohio, p227

Ikpakronyi, S. (2012). In: Silhouette; An Exhibition of Mixed Media Paintings, p51

James, J. D. (2004). *Visual Intelligence for Online Commonsense Image Retrieval by Query Expansion*. (Unpublished master's thesis) Massachusetts Institute of Technology, p20. Retrieved from http://fedetd.mis.nsysu.edu.tw/FED-db/cgi-bin/FEDsearch/view_etd?identifier=oai:dspace.mit.edu:1721.1/26916&index_word=Spaced%20Retrieval [August 20, 2014, 12.33am]

Jari, J. J. (2007). *Image and Form of Indigenous Christian Art in Catholic Churches in Plateau State*. (Unpublished PhD thesis), Ahmadu Bello University, Zaria, p39

Joel, W. (1979). Mrs. Siddons, The Tragic Muse, and the problem of AS, In: *The Journal of Aesthetics and Art Criticism*, p323

Johanna, T. B. (2009). *The strategic studio: How to access and assess decision-making in visual art practice*. (Unpublished PhD thesis), University of Northumbria at Newcastle upon Tyne. Retrieved from http://nrl.northumbria.ac.uk/id/eprint/251 [March 22, 2011, 2.10am]

Kemmis, S. (nd). In: O'Brien, R. (1998) *An Overview of the Methodological Approach of Action Research.* Retrieved from http://www.web.ca/~robrien/papers/arfinal.html [March 22, 2011, 1.40am]

Klee, P. (1879-1940). TheArtStory.org.website. Retrieved from http://www.web. theartstory.org/artist-klee-paul.htm [April 05, 2015, 9pm]

Klee, P. (1879-1940). Creative Credo. In: Zelanski, P. and Fisher, M. P. (2007). *The Art of Seeing*. London. Laurence King Publishing Ltd., p4

Kleiner, F. S. (2011). *Gardner's Art through the Ages: A Global History*. Enhanced Thirteenth Edition, Wadsworth, 20 Channel Center Street Boston, MA 02210 USA, pp788-1024

Kenneth, D. B. (1978) *Methods of Social Research*. NY. The free press. A division of Macmillan publishing Co. Inc., pp18-435

King, P. R. (2010). *What is the Nature and Function of Spatio-Temporal Imagination? Can it plausibly be explained as an offline simulation of the visual process?* (Unpublished PhD thesis), University of Nottingham, pp214-284. Retrieved from http://eprints.nottingham.ac.uk/eprint/11346 [December 04, 2014, 5pm]

King, S. A. (1986). *Sweet Banana*. [Video file]. Video posted to http://www.youtube.com/watch%3Fv%3Fv%

Kirk. D. A. (2011). *Ga and Adangbe Canoe Culture: a composite art form for studio practice exploration*. (Unpublished PhD thesis), Kwame Nkrumah University of Science and Technology, Kumasi, pp170(clxx) Retrieved from http://www.ir.knust.educ.gh/handle/123456789/4683 [July 06, 2014, 3.30pm]

Kolade, A. O. (2006). Bountiful Harvest [Image]. In: (2011). *A Study of the Paintings of Kolade Adekunle Oshinowo from 1986-2006*. (Unpublished PhD thesis), Ahmadu Bello University, Zaria, pp52-56

Kolade, A. O. (2009). Divine Visitation: In *SILHOUETTE: An Exhibition of Mixed Media Paintings*. Lagos. Nike Gallery. 12-18 May, 2012. Published by Kolade Oshinowo Gallery and the Artist, p51

Kosuth, J (1965). One and Three Chairs. [Image]. Retrieved from http://www.museoreinasofa.es/en/collection/artwork/one-and-three-chairs [November 08, 2014, 12.20am]

Lester, A. L. (1991). *Psychology*. 4th ed. London. Allyn and Bacon, pp72-91

Leavy, P. (2009). *Method Meet Art: Arts-Based Research Practice*. NY 10012. The Guilford Press, pp11-12, 103-251

Lucille, M. N. (2008). *Vision Science And The Visual Arts: An enquiry into the Science of Perception and the Art of Immersion*. (Unpublished PhD thesis), University of Northumbria at Newcastle upon Tyne, pp106-108. Retrieved from http: Retrieved from http://nrl.northumbria.ac.uk/312 [June 12, 2013, 2.11am]

Lyotard, J. (1982). *What is Postmodernism?* In: Harrison, C and Wood, P. (2003). *Art in Theory 1990-2000: An Anthology of Changing Ideas* (Ed). Malden: Blackwell Publishing, 350 Main Street, MA 021485020, USA, pp1136-1137

Lyotard, J. (1984). "What is Postmodernism?" In: Ross, S. D. (1994). *Art and Its Significance* (ed.). Binghamton. State University of New York Press, pp561-564

Malvern, F. (1980). *Photographically based information source for environmental designers*. University of Connecticut. In: Gushem, P.O. (2011). *A Study of the Paintings of Kolade Adekunle Oshinowo from 1986-2006* (Unpublished PhD thesis), Ahmadu Bello University, Zaria

Magritte, R. (1929). Treachery of Images (This is not a pipe) [Image]. Retrieved from http://www.amazon.com/La-Trahison-Des-Images-1929/dp/B007A46JO0 [January 27, 2013, 2.20am]

Martin, A. J. M. (2009). In: Castle, M. (2009). *The Unfortunate Sex Life of the Banana*. [Image]. Retrieved from http://www.damninteresting.com/the-unfortunate-sex-life-of-the-banana/ [June 13, 2014, 5pm]

Mary-Lou, Juan and Pastrano, (nd). *Big Jesus from a Frying Pan* [Image]. Retrieved from http://www.trutv.com/conspiracy/phenomena/found-in-food/gallery.all.html [November 08, 2012, 1.30am]

Marshall, C., and Rossman, G. B. (1999). *Designing Qualitative Research*. (3rd ed), Thousand Oaks, C. A.: Sage, p. 107

In: Sullivan, G. (2005). *Art Practice as Research*. SAGE Publications, Inc. California

McCain and Segal (1969), In: Kenneth. B. (1978) *Methods of Social Research*. NY. The Free Press. A division of Macmillan publishing Co. Inc., p70

McNiff, Lomax and Whitehead (2003). In: Renowden (2006). How Can I Improve My Practice As I Prepare Students For Teaching? A paper to be presented at the symposium *'How do we explain the significance of the Validity of our self-study Enquiries for the future of educational research?'* At the British Educational Research Association Annual Meeting, University of Warwick, 8 September 2006. Retrieved from http://www.jeanmcniff.com/items.asp?id=66 [January 06, 2014, 3am]

Micha, F. L. (2001). Gorgon. Retrieved from http://www.pantheon.org/articles/g/gorgon.html [November 25, 2012, 5am]

Micha, F. L. (2001). Medusa. Retrieved from http://www.pantheon.org/articles/m/medusahtml [November 25, 2012, 5.20am]

Midy, N. (2011). Jungle-banana-pod [Image]. Retrieved from http://fineartamerica.com/featured/jungle-banana-pod-mindy-newman.html [November 08, 2012, 12am]

Mitchell, H. B. (2011). *Roots of Wisdom: A Tapestry of Philosophical Traditions*. Wadsworth. Cengage Learning, pp32-311

Mitchell, W. J. T. (1987). *Iconology: Image, Text, Ideology*. Chicago. The University of Chicago, p93

Mufu, O. (2010). In: Ebenezer, A. (2010). *Lasting Impression*: *An Exhibition Catalogue of Drawings, Paintings, and Mixed Media*

Mukherjee, A. M. (1978). *Educational Psychology*. Calcutta. India. P. K. Basu Publishing Co., pp28-36

O'Brien, R. (1998). *An Overview of the Methodological Approach of Action Research.* Retrieved from http://www.web.ca/~robrien/papers/arfinal.html [March 22, 2011, 4am]

O'Brien, R. (2001), *An Overview of the Methodological Approach of Action Research*: In Roberto Richardson (Ed.), *Theory and Practice of Action Research.* Retrieved from http://www.web.ca/~robrien/papers/arfinal.html [January 20, 2012, 2am]

O'Keeffe, G. (1934). *Banana Flower, No. II*. [Image]. Retrieved from http://contentdm.okeeffemuseum.org/utils/ajaxhelper/?cisoroot=gokfa&cisoptr=804&action=2&dmscale=10&dmwidth=306&dmheight=450&dmx=0&dmy=0&dmtext=&dmrotate=0 [March 2, 2011, 3am]

Omatseye, J. N. (2004). *Educational Philosophy and the African School*. Benin City, Nigeria. Mindex Publishing, pp2-52

Oshinowo, K. O. (2006), *Bountiful Harvest*. In: Gushem, P. O. (2011). *A Study of the Paintings of Kolade Adekunle Oshinowo from 1986-2006.* (Unpublished PhD thesis), Ahmadu Bello University, Zaria, pp52-56

Oshinowo, K. O. (2009), Silhouette; An Exhibition of Mixed Media Paintings, p51

Plato, (428-347BC). "The Myth of the Cave." Retrieved from http://www.writework.Com/../plato-s-myth cave [October 16, 2012, 11pm]

Plato, (428-347BC). Omatseye, J. N. (2004). *Educational Philosophy and the African School*. MINDEX Publishing, Benin City, Nigeria, pp2-52

Price, N. S. (1999). *The Origin and Development of Banana and Plantain Cultivation*: In Gowen, S. (1999). Bananas and Plantains (ed.). London. Chapman and Hall Publishers, pp2-10

Pushkaran, K. (1998). Overview of Production Systems for Bananas and their Role in Agro Forestry in Peninsular India: In C. Piq, E. Foure and E. A. Frison (Eds), (1999). *Bananas and Food Security*. Proceedings of an International Symposium held in Douala, Cameroon, 10-14 Nov. 1998. International Network for the Improvement of Banana and Plantain, Montpellier, France, p772

Read, H. (1977). The Philosophy of Modern Art. Retrieved from http://sydney.locanto.com.au/ID_221384543/Herbert-Read-The-Philosophy-of-Modern-Art-Collected-Essays.html [March 17, 2014, 9pm]

Read, H. (1977). The Philosophy of Modern Art. London. Faber and Faber, pp88-104

Renowden, J. (2006). How Can I Improve My Practice As I Prepare Students For Teaching? A paper to be presented at the symposium *'How do we explain the significance of the Validity of our self-study Enquiries for the future of educational research?'* At the British Educational Research Association Annual Meeting, University of Warwick, 8 September 2006. Retrieved from http://www.jeanmcniff.com/items.asp?id=66 [January 06, 2014, 2am]

Robert L. H. (1964). *Modern Artists on Art* (Ed). Prentice-hall, Mc. Englewood cliffs, New Jersey, pp3-16

Robin, J. (1987). Manuel du Planteur de Bananes a Madagascar IFAC: In Skinner (1987). *Plantain Bananas*. London. Macmillan Pub Ltd, p7

Ross, S. D. (1994). *Art and Its Significance* (ed.). Binghamton. State University of New York Press, pp561-564

Sayre, H. M. (2004). *A World of Visual Experience*. Revised 4th edition. New Jersey. Pearson Prentice Hall, p23-32

Sedgwick, P. S. (1959). *Art Appreciation Made Simple*. New York. Doubleday & Company, Inc., pp19-22

Seyed, A. S. (2009). *Using Deconstruction to Advance Traditional Compositional and Pictorial Spaces in Contemporary Iranian Art*. (Unpublished PhD thesis). University of Northumbria at Newcastle, pp72-73. Retrieved from http: Retrieved from http://nrl.northumbria.ac.uk/972/ [September 10, 2010, 3pm]

Silver, F. and Cohn, I. (1923). *Yes, We Have No Bananas*. [Video file]. Video posted to https://www.youtube.com/watch?v=jT6JkceQ… :D [Retrieved January 10, 2014, 5.50pm]

Smith, G. (2012). Studio Philosopher. American Artist. Retrieved from www.ArtistDaily.com [March 22, 2015, 4pm]

Stokes, D. (2013). Cognitive Penetrability of Perception. Retrieved from http://philpapers.org/rec/STOCPO.pdf [March 22, 2015, 4.30pm]

Stover, H. R. and Simmonds, N. W. (1991). *Bananas*. Singapore. Longman Publishers, p7

Sullivan, G. (2005). *Art Practice as Research: Inquiry in Visual Arts*. California. SAGE Publications, Inc. pp6-180

Sullivan, G. (2010). *Art Practice as Research: Inquiry in Visual Arts*. 2nd Edition, California. SAGE Publications, Inc

Susman, G. (nd). In: O'Brien, R. (1998). An Overview of the Methodological Approach of Action Research. Retrieved from http://www.web.ca/~robrien/papers/arfinal.html [March 22, 2011, 12am]

Tajudeen, S. (2008). Amodu Unveils his Peculiar Parts. *The Guardian Newspaper, Tuesday, Nov*.11, 2008, p117

Tamwong, T. (2003). *Beginning*. [Image]. Retrieved from www.novica.com/artistsdetal/ index.c… [August 20, 2010, 2am]

Yayock, J. Y., Lombin, G., Owonubi, J. J., and Onazi, O. C. (1988). *Crop Science and Production in Warm Climates*. London, Macmillan pub. Ltd, p220

Zelanski, P. and Fisher, M. P. (2007). *The Art of Seeing*. London. Laurence King Publishing Ltd. p4

Zhang, H, Liu, J, and Zhang, H. (2013). *Neural Correlates of the Perception for Novel Objects*. (Eds) Sheng He. University of Minnosota, U.S.A, pp1-9. Retrieved from *http://www.plosone.org* April 2013 vol.8, Issue 4