I

SIMULATING THE EFFECT OF WAR MACHINES ON THE ENVIRONMENT - AN EXPERIMENT IN PAINTING

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(BA HONS A.B.U)

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FINE ARTS (M.F.A) DEGREE IN PAINTING.

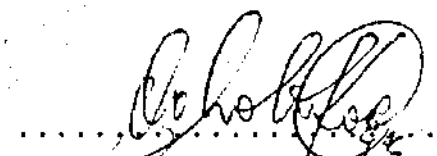
DEPARTMENT OF FINE ARTS, FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY, ZARIA

1994

DECLARATION.

I hereby declare that this research report, entitled "Simulating The Effect of War Machines on the Environment" is a record of my original research work. It has never been presented elsewhere in any application for a higher degree. All the quotations and information utilized and their sources are acknowledged by means of references.



Olokor Lukman OGHALE

CERTIFICATION

This project entitled "Simulating the Effect of War Machines on the Environment" by Lukman Oghale Olokor meets the regulations governing the award of the Master of Fine Arts, Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to my immediate junior brother
a/cpl Amefeke Olokor who is still in LIBERIA after 18 months of
peace enforcement. It is also dedicated to all the military
personnel who lost their lives in peace keeping operations and
the C-130 air crash victims of 26th Sept 1992.

To my late Mother who never lived to see me grow.

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SIMULATING THE EFFECT OF WAR MACHINES ON THE ENVIRONMENT- AN EXPERIMENT IN PAINTING

ABSTRACT

Simulating the Effect of War Machines on the Environment is an experimental painting research with the aim of expressively approximating war- machine destroyed landform through a painting technique called Tachism, randomly combined with the brush, to find a means of personal expression in painting. The Environment generally encompasses the following factors, human, buildings landscape, still life and animal forms. These diversities led to the delimitation of the destroyed landform portrayed- Buildings and the general surrounding.

A review of Literature was done to show the contributions made by some war artists to the problem of creating pictures of war. A practical methodology was used in collecting data for the study. Photographs were taken and sketches made, based on personal and visual study of exercise scenes and the study of some damaged areas of Zangon Kataf-Kaduna and

some parts of Nigeria that witnessed the 1967-70 civil war.

The experimental paintings presented were done with non-conventional and conventional media. (These include artist oil colour, enamel, and water colour. Computer painting was minimally experimented with.

Works exhibited are the result of the study and are presented in this research report as plates.

The method of study began by representing landscape with buildings in a recognizable manner, i.e suggesting that the destruction must have been caused by small war machines and graduating towards more complex and conceptual states, which suggest the use of bigger war machines.

Devastating war heads were used for the last stage which turned towards abstraction. Three stages were identified in the study.

The experiment confirmed the possibility of using the combination of Tachist and brush technique for the realization of the semi representational and the highly conceptual demands of simulating destruction caused by war machines.

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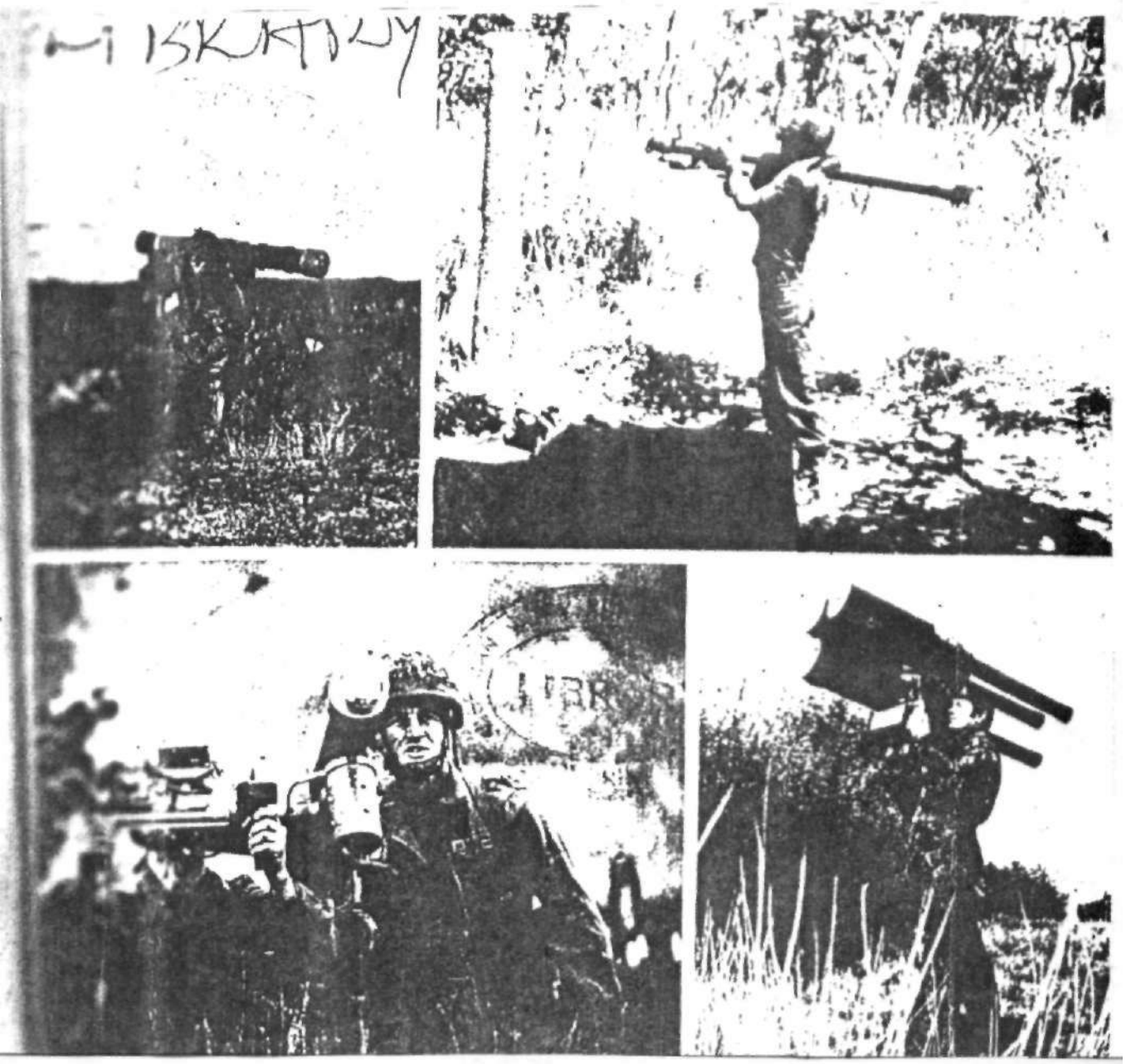
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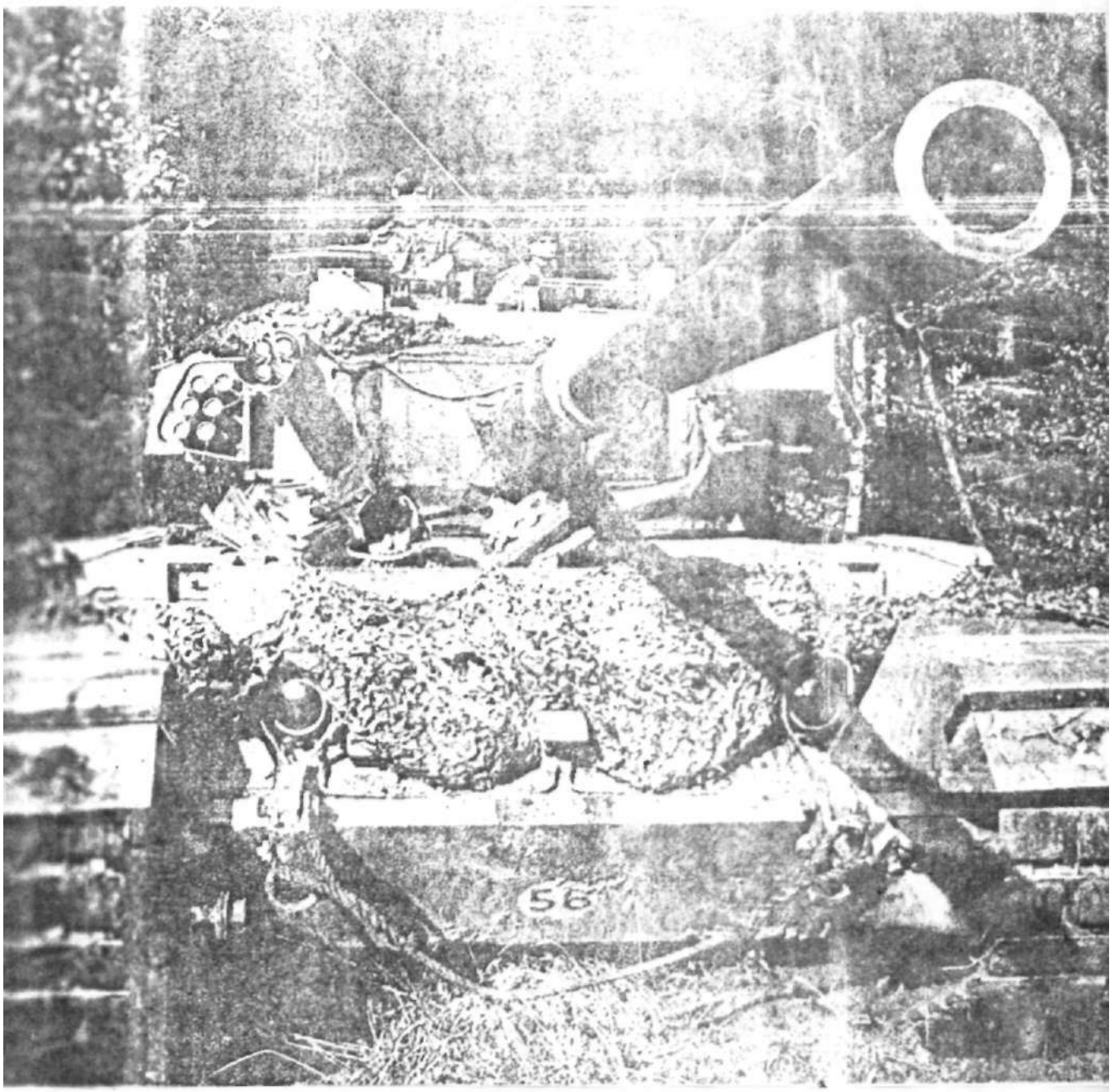
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DEFINITION OF TERMS

Support:	The canvass, wooden panel, paper or other solid substance on which a painting is executed.
M.B.T:	Main Battle tank, a war weapon with tracks.
A.D.V:	War planes use in dropping bombs.
SAM:	Surface to Air Missile, a type of war machine.
Highlight:	The brightest part of a painting, or the part that Catches the most lighter part on the form.
Facade:	The side of a building, a wall.
Palettes:	Range of colour used by an artist.



Review Plate i Destructive Weapons (Infantry Guns)



Review Plate i Destructive Weapon (MBT)
Main Battle Tank 55

INTRODUCTION

Background of The Study:

1.1 The degree of damage wrought by war machines before the first World War was such that conventional painting techniques could have sufficed in the rendering of scenes of destruction. However developments since the Second World War in the creation of machines of destruction have been so breathtaking and advanced that the spontaneity and complex dimension of damage demands of a new or unconventional painting technique to attempt the problems of representation.

It becomes, necessary, therefore to review some of these modern weapons of destruction with the view to appreciating possible problems that could be faced by war artists who may be interested in the representation of scenes of destruction.

War machines could be defined as a working arrangement of wheels; levers or other parts of metals in the production of Military hardware for armed struggle especially between Nations. They are mainly used in battles and in the operation of nuclear, biological and chemical weapons tagged "Weapons of Mass Destruction".

War machines have been used in various military campaigns in the past and of recent in conflict between nations. There have been some modifications and the introduction of new machines to the bulk of existing "Destroyers" which use ammunition ranging from 5.5mm small arms to 500Ib aerial bombs. War machines

consist of the infantry medium range gun, Main battle tank, Artillery long range machines, War ships, Anti-tank rocket-missiles and Airborne Delivery Vehicle.

Man has through the ages perfected the art of weaponry to such a delicate and disastrous extent that some of the "Deadly Machines" could not be put in use because of lack of testing ground. Arms control agreement between nations makes for the non-usage of some of these weapons, but the consequences of these War.

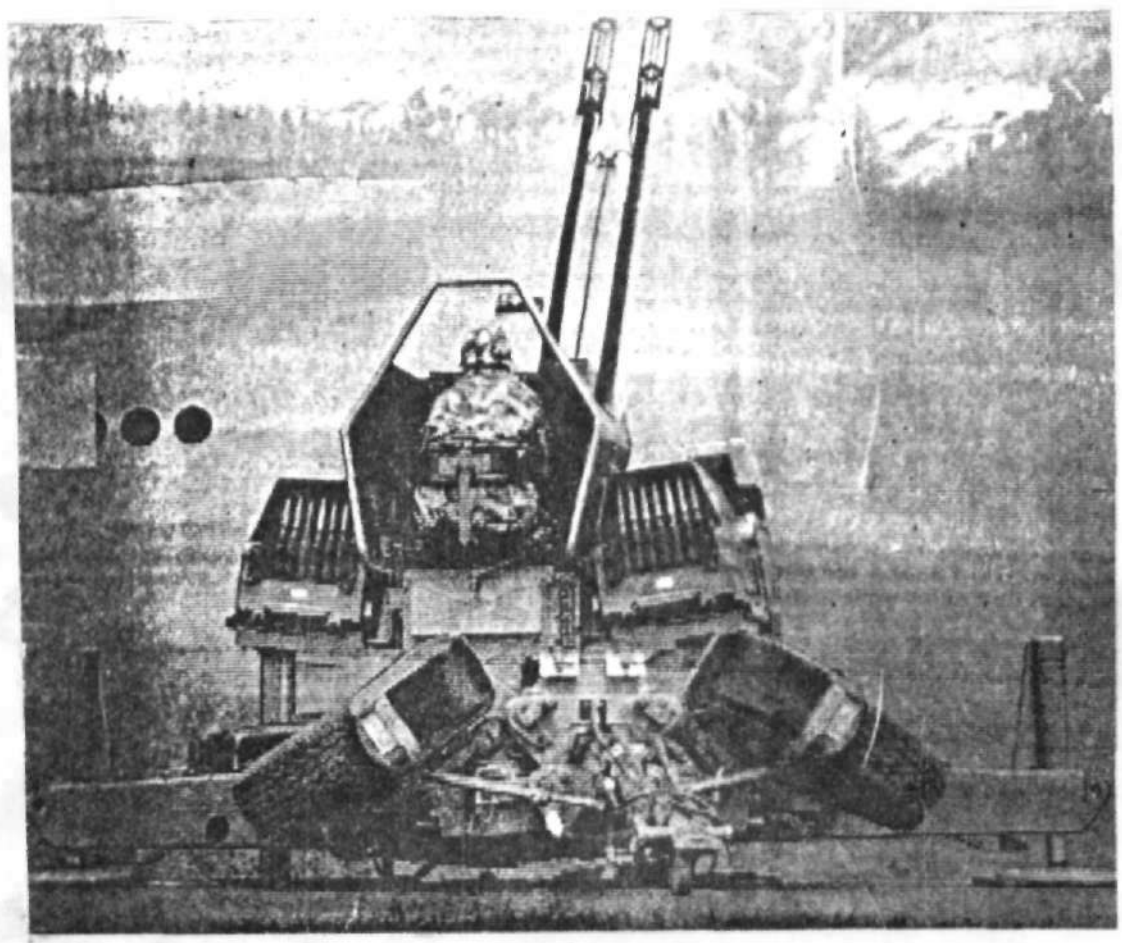
machines could only be imagined, although the destruction of the environment could be caused by an act of God like drought, a hurricane or thunder blast which in most cases has a similar effect as destructive machines.

Infantry guns

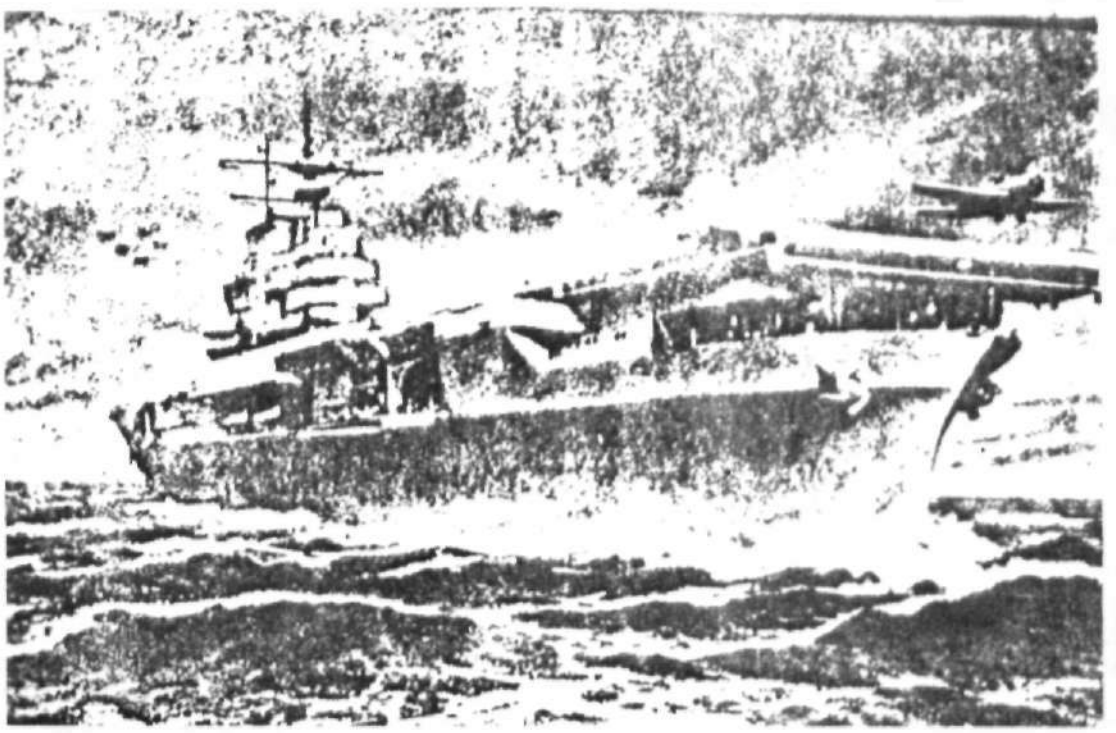
Infantry guns are mainly used to support the fighting force and to cause more damages to the enemy and his environment. The Surface to Air Missile (SAM)7 launcher helps in bringing down enemy aircraft and in making destruction of enemy tanks easier. It is usually carried by a soldier and fired from the shoulder so as to protect the forward troops. It has a range of 5.6 kilometers to the target on air.

Main Battle Tank-T55

The tank which remains a powerful and versatile fire platform, capable of accurately delivering high explosive or anti-armour projectile, together with machine gun for distances up to 500 kilometers, has a combat weight of 36tons and 99mm of armour on the hull front, and 203mm on the turret front. The T55 armour fighting vehicle is armed with a D70 gun, it has a maximum road speed of 50 kilometers per hour and a maximum range of 600 kilometers.



Review Plate i Destructive Weapon
Artillery Long Range Machine.



Review Plate i Destructive Weapon
War Ship.

Artillery Long Range Machines

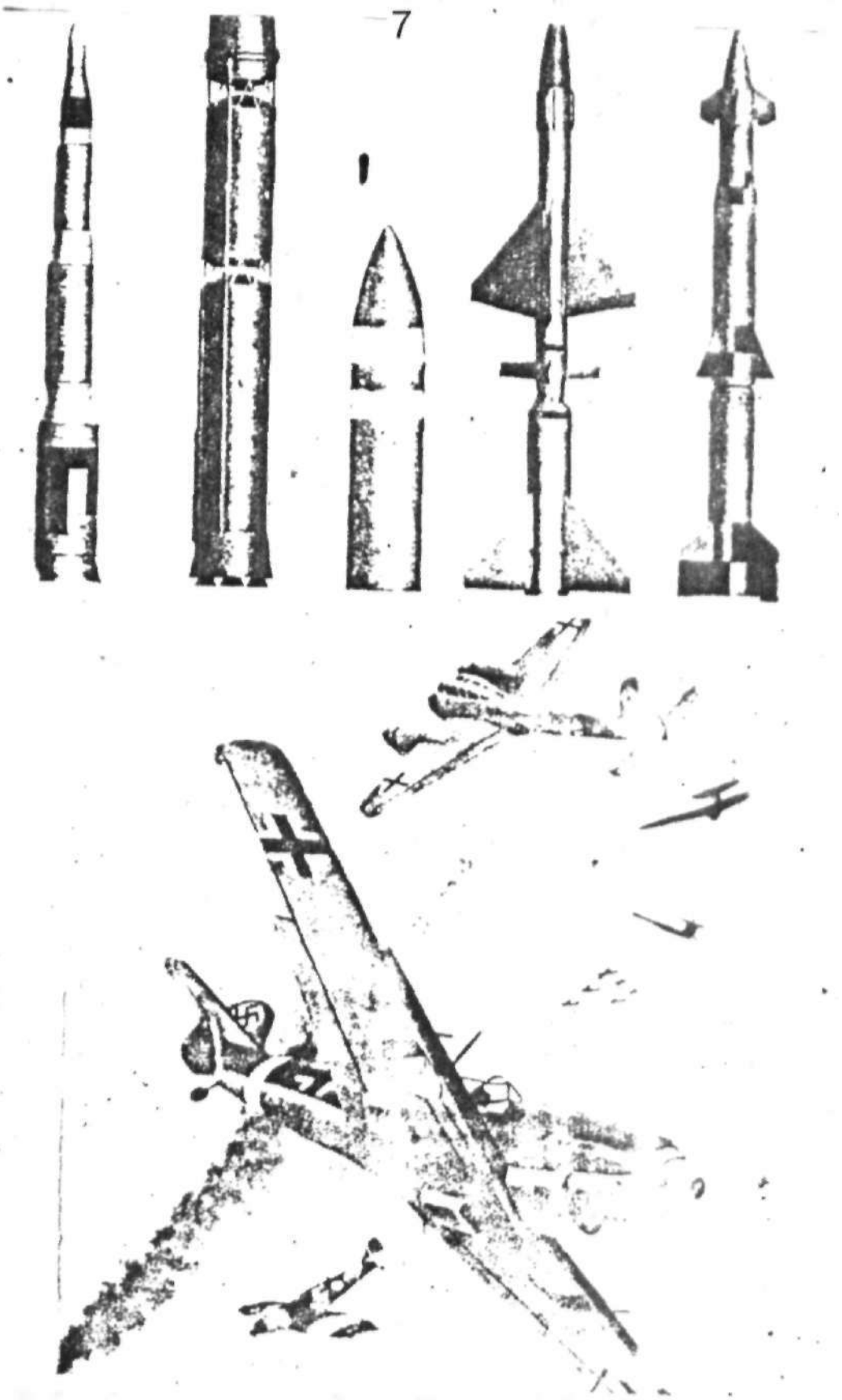
Artillery long range machines are war-like instruments for discharging missiles, including the delivery of nuclear, biological and chemical warheads. Artillery ammunition has three main components namely, the cartridge which contains the primer (Gun powder) and explosives-charge bags, the shell which is barely a hollow cast iron and the fuses. The 35mm twin field air defence gun and the 25mm twin field anti-aircraft gun are two guns of the artillery. The 25mm anti-aircraft gun fires 1600 rounds per minute with a weight of 2100kg.

War ships

War ships are usually called fast attacking craft or frigates. They are war machines that are used from the sea to cause great destruction. The Nigerian Navy; MK 9 corvettes is capable of providing command and control as well as air defence for light forces. The Nigerian war ship, Enri-Omi carries an air warning radar, short-range surface to air missiles (SAM) and a 76mm gun as well as ASW weapon so as to make its impact devastating when fired at a target.

Airborne Delivery Vehicle

Air borne delivery vehicle is aircraft which can carry gravity, bombs, cruise missiles with several war heads. They cause damages to both the enemy and his environment from the air.



Review Plate i Destructive Weapon
Airborne delivery Vehicle with War head
Gravity Bombs.

The airborne delivery vehicles are capable of inflicting very serious damages on their targets, this is as a result of their firepower. The delivery vehicle could be land, sea base or air borne.

The impact of these various war machines on the environment differs, this could be attributed to the technological revolution which made for increase in fire power.

The advancing knowledge of chemistry, metallurgy, art and engineering contributed to enormous increases in fire power. According to Adebayo (1992) "Higher rates of fire which caused more destruction were accompanied by longer ranges, greater accuracy and better reliability on the part of the weapon".

The blast from a relatively small bomb of 100 kilotons over a city would flatten at least half the buildings within 5-6 kilometers radius plus a large proportion of houses farther out.

Almost every one within the central radius 'some 2 kilometers ground zero, i.e from where the explosion took place' would either be killed immediately by the blast and the resulting flying glass and metal or would die from heat fire and asphyxiation, while the devastating and long term effect of nuclear weapons on the environment goes beyond the 100 kiloton bomb.

The bombing of Hiroshima and Nagasaki in 1945 still has very serious effect on the environment and the living things.

The extent of destruction of war machines on the environment could further be determined by the range at which the target was engaged, the nearer the war machine to the target, the more destruction will be caused the environment. The firer's skill with special consideration on the terrain where the machine is to be operated will also determine the extent of damage, for instance, the main battle, tank (MBT) could cause grave damages to the environment without making use of the deadly ammunition,these could be done by the war machine tracking on its target.

A distinguishing aspect of war machines could be seen from the main battle tank (MBT) and an airborne delivery vehicle put to test. The (MBT) engages its target and causes buildings to fall far from the original foundations, while the airborne vehicle drops bomb on buildings.

Simulating the effect of war machines on the environment which is the focus of the experiment involves drawing inspiration and references from some selected destroyed landscape of the war affected areas of the Eastern part of Nigeria as revealed by pictures and other photographs from magazines. It also uses the landscape of the riot affected area of the township of Zangon-Kataf in Kaduna State-Nigeria.

STATEMENT OF ARTISTIC PROBLEM

1.2 War artists have used different approaches in immortalizing the images of war. While some have concentrated on the human aspects others have interested themselves in aspects of the environment physically or as they affect human beings. This experiment is interested in destruction by war as it affects the physical environment. As said earlier in the introduction, todays war machines create such complex dimensions of destruction that a fresh approach becomes necessary to tackle the problem of representation as it affects the physical environment.

This research therefore aims at exploring the tachist and other related techniques towards the effective realization of the pictorial style and technique that will capture the spontaneity of ravages as wrought by war machines on the environment.

This study is expected to look into ways in which tachism as a technique randomly combined with the brush can effectively be used in creating a visual reality to solve the problem of representation as it affects war scenes.

OBJECTIVE OF THE STUDY

1.3 The objective of the study is to create paintings that will simulate the ravaging effect of war machines on the environment.

To develop the result towards self discovery and development of personal expression.

SIGNIFICANCE OF THE STUDY

1.4 The degree of destruction and the complexity of resulting visual spectacle created by modern war machines call for new modes of expression to capture these new realities.

It is also hoped that it will provide an individual and original approach to tackling the problem of representation as it affects the effects of war machines that have developed more and more destructive since world war 1 especially.

DELIMITATION

1.5 Due to the diversification of landscape. This study restricted itself to certain selected war affected areas within Nigeria.

This study also concerned itself only with transformation of representational land form to simulate destroyed environment.

LIMITATION OF THE STUDY

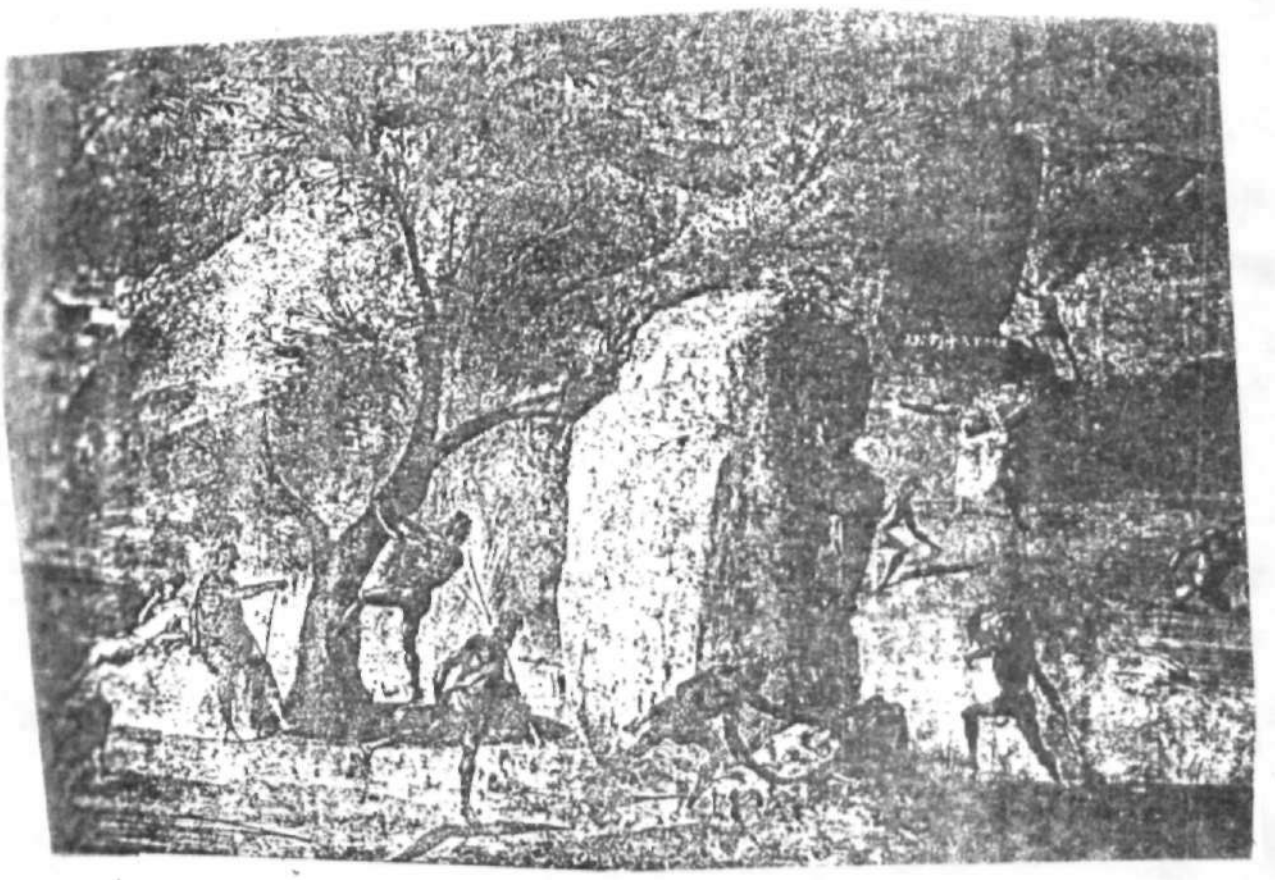
The non-availability of constant war scenes and existing bombarded structures in Nigeria caused a lot of constraints on the direct study of the damaged environment which led to the usage of photographs from books, journals and other related references.

CHAPTER TWO

LITERATURE REVIEW; PART 1

2. Introduction:

According to Gardner (1980) "landscapes painting could probably have started in the middle ages with the Hellenistic school of landscape painting". Decoration was at this period not restricted to a single visual plane. The space in the room was made to look as if extended beyond the room and columns pilasters and window frames painted on the wall served as enfranments of distant views of cities and landscape. The skill in recording the effect of light was used chiefly for decorative ends, for instance Odysseus series in the vatican suggest that landscape had become a means of poetical expression. The landscape in Odyssey especially the Ultract Psalter in full of landscape motifs taken from the Hellenistic painting with impressionist scribbles that suggest distance and isolated action. Ulysses in the Land of the Lestrogonians and Pastoral Scene, detail wall painting transferred to panel pompeli first century AD are two landscape painting of the earliest times. In the landscape, the figures were moved in the panel to the fore ground and the artist takes no great pain to describe either space or landscape setting; the background buildings and town were of symbolic rather than descriptive, although the figure cast shadows and are modelled in dark and light shade to give a three dimensional appearance. The painting in mosaic titled "The Parting of Lot



Review Plate ii Ulysses in the Land of Lestrygonians...

and Abraham" is one of the works of this period.

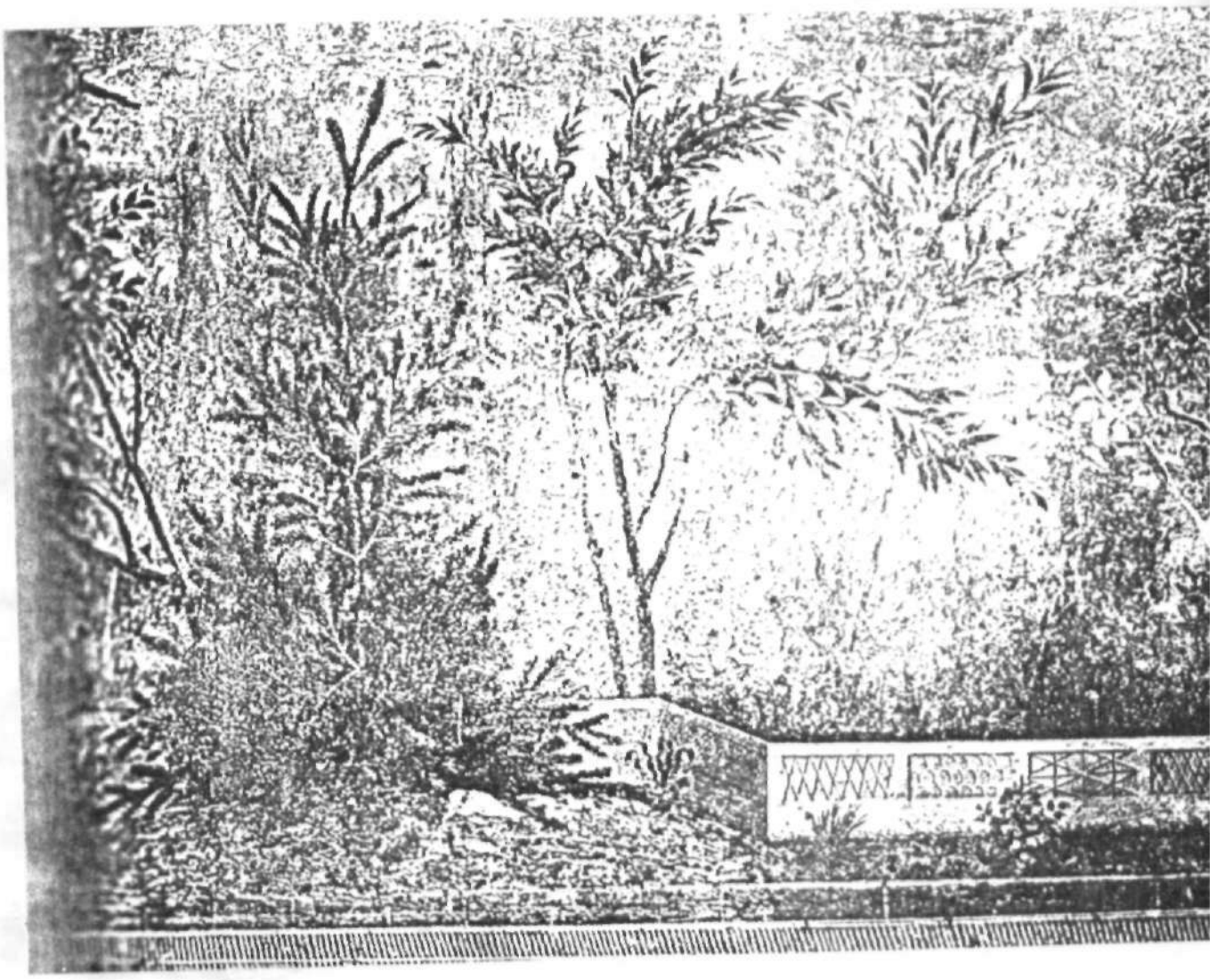
The symbolic interpretation of realizing become popular during the Byzantine period. A flat decorative abstract "Byzantine" style rooted in Dura-Europos murals paintings began to dominate Christian art, although the characteristics of byzantine painting were done in large scale mural decorations.

The miniatures in manuscript and small panel painting known as icon were the means by which the style were spread abroad. The painting from a book of the Psalms of David, the so called pari's psalter is an example of a landscape painting of this period, with its inspiration once again being drawn from the Hellenistic naturalism of the pre-christian mediterranean world, especially Alexandria. The artist represented David, the psalmist, seated with his harp in a flowering, arcadian landscape similar to those of pompain murals. He is accompanied by an allegorical figure of melody and surrounded by sheep, goat and his faithful dog. Echo peers from behind and a reclining figure at the foreground points to an inscription that identifies him as representing the mountains of Bethlehem.

The medieval artist in his paintings did not go to nature for his model but to a prototype, that is another image, a statue or a picture in a book. Some times these copy could be traced to a lost original, they were like the copy of sacred books like the scripture and the books used in liturgy. Mistakes were made in trying to copy and they turn to styles.



Review Plate iii The Parting of Lot and Abraham...
and St. Mathew.....



Review Plate iv Garden Scene



Review Plate v David Composing the psalms

In China, the landscapist consider man as not dominant in nature: he is part of it, and responding like all living creatures to the rhythm.

According to Delacroix and Tansey (1980):

> "The painters work is an expression of his immersion in the flow of life and of his atonement to all that changes and growth and in so being, it is also the expression of a personal character refined by the contemplation of nature" since nature was not measured and classified according to space and time, the Chinese landscapist does not frame it off in perspective boxes with colours sealed in light and shade; He does not attempt to duplicate and fix natural appearances. The landscapes becomes the total expression of the artist experience of nature, for instance Tsung Ping (373-443 AD) painted favourite landscapes on the walls of his studio in order to take imagery journeys when he became too old to move out".

According to Mitchell (1976) fifteenth century European art was profoundly affected by the artistic Renaissance that emerged in Italy. It was a stylistic revolution characterized by a revival of interest in Greek and Roman antiquities that brought with it a new interest in the anatomy of the human form, in proportion and in perspective, the analysis of human form and the celebration of classical models. Giorgione's "Tempesta" and Titian's "The Rape of Europia" are two early Western landscapes.

Michael Angelo, Leonardo, Raphael, Giorgione and Titian were of the great painters of the period.

The final "Romanic generation" produced a type of landscape painting more overtly expressive of feeling, such as the apocalyptic and grandiose fantasies of John Martin (1789-1854).



Review Plate vi The Disappointed Mistress



Review Plate vii Impression Sunrise

- Claude Monet

A sense of heightened mood, naturalness, truth to nature, and its light are the chief common factor of Romantic landscape paintings. The reaction against academic precepts which broke new ground in Europe began. Impressionism was aimed at rendering an immediate sense of impression of the artist. The main concern was the study and representation of light. The impressionists made impressions of landscapes in the sense that they portrayed not a landscape but a sensation produced by a landscape. They also produced finished painting out of doors without sketches. Claude Monet's, "Impression Sunrise" Auguste Renoir's "Dance at the Mounlin de ca galette" and Camille Pissarro's "Entrance to the village of Voisins" are some painting of the period.

Later impressionist landscapists like George Seurat and Mondrian came up with landscape painting that only gave an impression with colour. Seurat employed a technique called pointillism as can be seen in one of his works. "The channel at Graveline". In his work titled "Tree" Mondrian reduced the subject to planes and lines. The tree branches are rendered in abstracted linear arrangement in a simplified manner. Rectangular forms are created through overlapping of the branches. The linear rendering in conjunction with the planes of colour are the essence of Mondrian's paintings.

Gainsborough, a landscapist, had early paintings in 1727, where he painted leaves and made the play of light on leaves and trees joined to create atmosphere.

Another creator of the English landscape was Richard Wilson who was neglected by his contemporaries. He never copied from Poussin or Claude but understood their lesson which says that all details must be coordinated to give impression of a whole, Wilson often darkened his foreground to enhance a luminous background or sought unity in concordance of the main relief lines with skillful colour graduation. His painting titled "Wye Valley and Welsh Valley" are rich in the most subtle interplay of light and shade.

Valsechi (1969) quoted by Gushem (1990) on the development of landscape painting in Europe, contends that landscape painting before the 19th century in Europe brought a fresh vision to painting, a new way of grasping the natural world in its correctness, a new mode in the landscape genre".

According to Gushem (1990,19) in his Master of Fine Arts Thesis" Transformation of Selected Landscape of Savannah Region in painting".

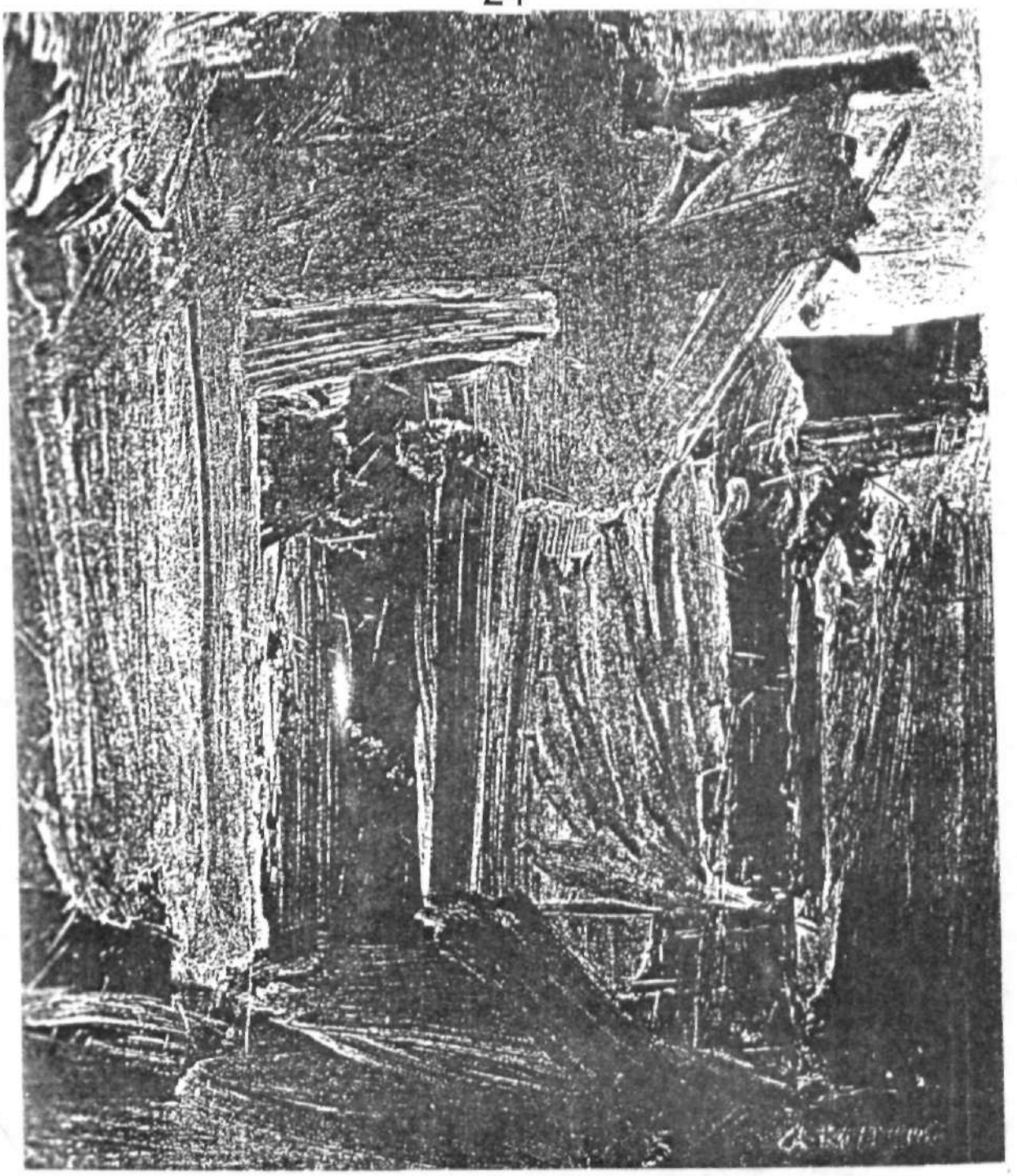
> The painters avoided the attempt of rendering a scene to a mere topographical likeness. The love for nature could have probably been the motivating factor that pushed the painters of this period to give attention to light and air than to the correctness of the visible world. The mannerist, whether Italian, French or German put off realism for several decades and dedicated their landscape art to the concept of "Beauty". This according to

> Valsechi probably affected their pictorial elegance. This can be seen clearly in Veronese's works. The 19th century artist attempted and realise many new directions; Inspired by different purposes and different approaches, both in their creative impulse and their theories up to the end of the century, in the same manner with the divisionist, or pointillist who analysed the phenomenon of light and the behaviour of colours when broken down into their components hues.

A rational art said to be the product of intelligence alone and a natural art were two aesthetic prospect discovered in the 19th century. The rational art was without the intuitive process and the natural art was that which appears to nature in a natural form.

The revival of neo-classical art was seen in the rational art which later turn to realism and again into impressionism. Romantic painters are said to have left neo-classical theory, which was not so rigid, and allow for deviation from the norm. They did this in other to discover themselves and the inner feeling; but they still exhibit styles with emotions and naturalness of scenes portrayed.

English landscape reached its highest point in the 19th century with works of Joseph Mallord, Williams Turner and John Constable who though quite different from one another maintained their absolute faith in nature.



Review Plate viii Door to The River
-William de-kooning.



Review Plate ix The Woman in the Garden

- Claude Monet

Dutch influences were manifested in Turner's earliest paintings as well as that of Constable. They were later diverted to paintings that show expressive feeling with tone of luminous colours.

Valsechi observed, "The impressionist considered nature as a show to be based in for amusement, and relaxation". This shows to an extent their love for nature. Manet, Monet, Degas and Pissaro are some of the impressionist.

In his worked titled: An impression sunrise" Monet turned his attention almost completely to the study and representation of impressions created by light, Cezanne however, was fed up with the kind of painting that persues only momentary qualities of light movement, and adopted Pousin's approach. He wanted to achieve a solid plasticity through geometric synthesis.

THE TRANSFORMATION OF PICTORIAL PLANE (LATE 19TH CENTURY AND EARLY 20TH CENTURY.

The beginning of the 20th century had emphasis placed on free distortion of form and colour to the inner sensation or emotions; this was probably the time expressionism started. A self consciuos and revolutionary avant-garde which emerged in European art at the end of the 19th century. Van-Gogh, Ganguin and Cezanne were the major innovators who develop their different styles out of their impressionist origins. A move from impressionism was evident in the works of Paul Cezanne who achieved an almost abstract quality in such paintings as "L'Estaque" with its emphasis on form, color planes, and light.

A reaction against the spontaneity of impressionism was noticed in the works of George Seurat and Paul Signac, it was referred to as Neo-impressionism or Pointillism. It created the optical effect of light by means of dots of color which were fused by the eye into continuous tones. George Seurat (1858) who painted "The Channel at Graveline" showed how dots are combined to build up recognizable forms. The painted dots gives a unique overall texture to the surface, but the subject matter though abstracted is still clearly visible.

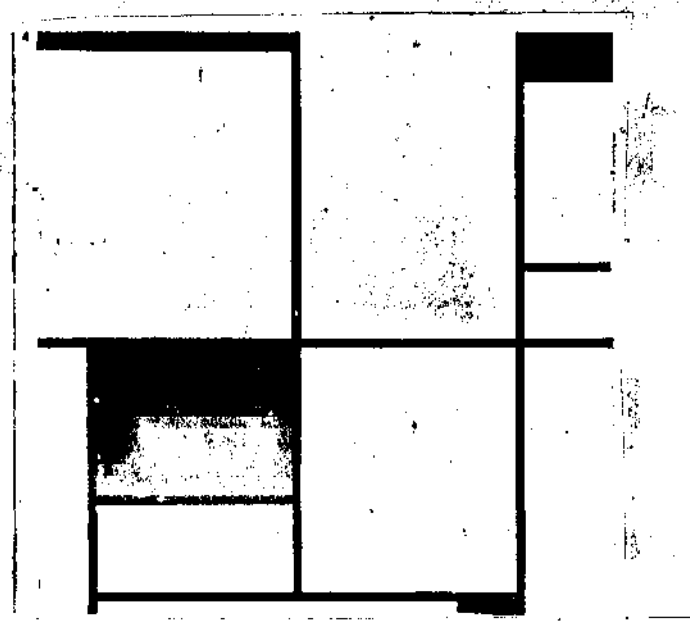
The building up of a composition with a multitude of coloured points that merge in the eye of the spectator to produce the required color was what the pointillist or divisionist did with their art materials. Color almost began to lose its representational function. The French painters known as Fauves (Wild beasts) did liberate color from form so that it could act autonomously. Andre'Derains "Fauve color" shows lack of concern for realism with a high view point which contributed to the flattening of space. Henry Matisse superficially adopted the divisionist technique in his "Luxe, Calme it Volupte' but later abandoned divisionist and produced compositions dominated by areas of flat unbroken color of equal intensity.

Between (1900-1925), Traditional forms and concepts of art were dramatically broken down. A variety of alternate aesthetic principles developed, for instance, Cubism which attempted to

break away from the convention of perspective art that had ruled European art since the Renaissance came up. Cubism which started in 1907 with Picasso's "Demoiselles d' Avignon rejected the traditional method of portraying reality. The cubist states that painting should not imitate the appearance of things at any one moment (as in impressionism) but should present the artist's accumulated idea of his subject and that painting should be itself an art of flattened forms, not of three dimensional illusions "Landscape, Horta de san Tuan" By Pablo Picasso is a cubist painting. The work is made of reversed perspective with flattened roofs while the sky is effectively solidified. Cubist distortion and breakdown of the barriers between solid and space were taken over by the Futurists. Futurism used cubist ideas for it own ends, its success in doing so underlines what was the major legacy of cubism-the freedom to create the objects and scenes of the world in a fresh way. Cubism which was not just a style but a movement made styles possible. It allowed artists to paint ideas as well as what they saw. It led to the geometric art of Mondrain and De stijl and the "pop art" of Robert Ranschenberg. According to Beazley (1976) "Abstract art became the most dramatic manifestation of the attempt by twentieth century painters to overrun the assumption that art must represent appearances" The breakdown of traditional distinction between art and life, was evident in the painting of the period. The modern day variant in painting caused American painters to

attempt to explore the fundamentals of visual language which later developed into Abstract Expressionism. This was not a style but rather a group of individual styles. The most influential artist being Jackson- Pollock (1912-56) Others are William de Kooning (b.1904) and Mark Rothko (b.1903).

A survey into landscape painting since the 19th century indicate that the art of landscape painting was produced not just on beautiful sceneries, sometimes as war ravaged scenes. The painting of John Martins (1826)titled "The Great Day of His Wrath" shows in an aggressive manner with harsh colours the devastated rocks and surrounding. The subject matter in landscape painting gave an impression of restlessness which forms an all over effect. Turner in an impressionistic manner painted the battle of Trafalgar in 1827, showing an entirely war ravaged scene. He projected all his patriotism and love of sea.



Review Plate x Composition I with Red, Yellow and Blue

- Piet Mondrian

CHAPTER TWO

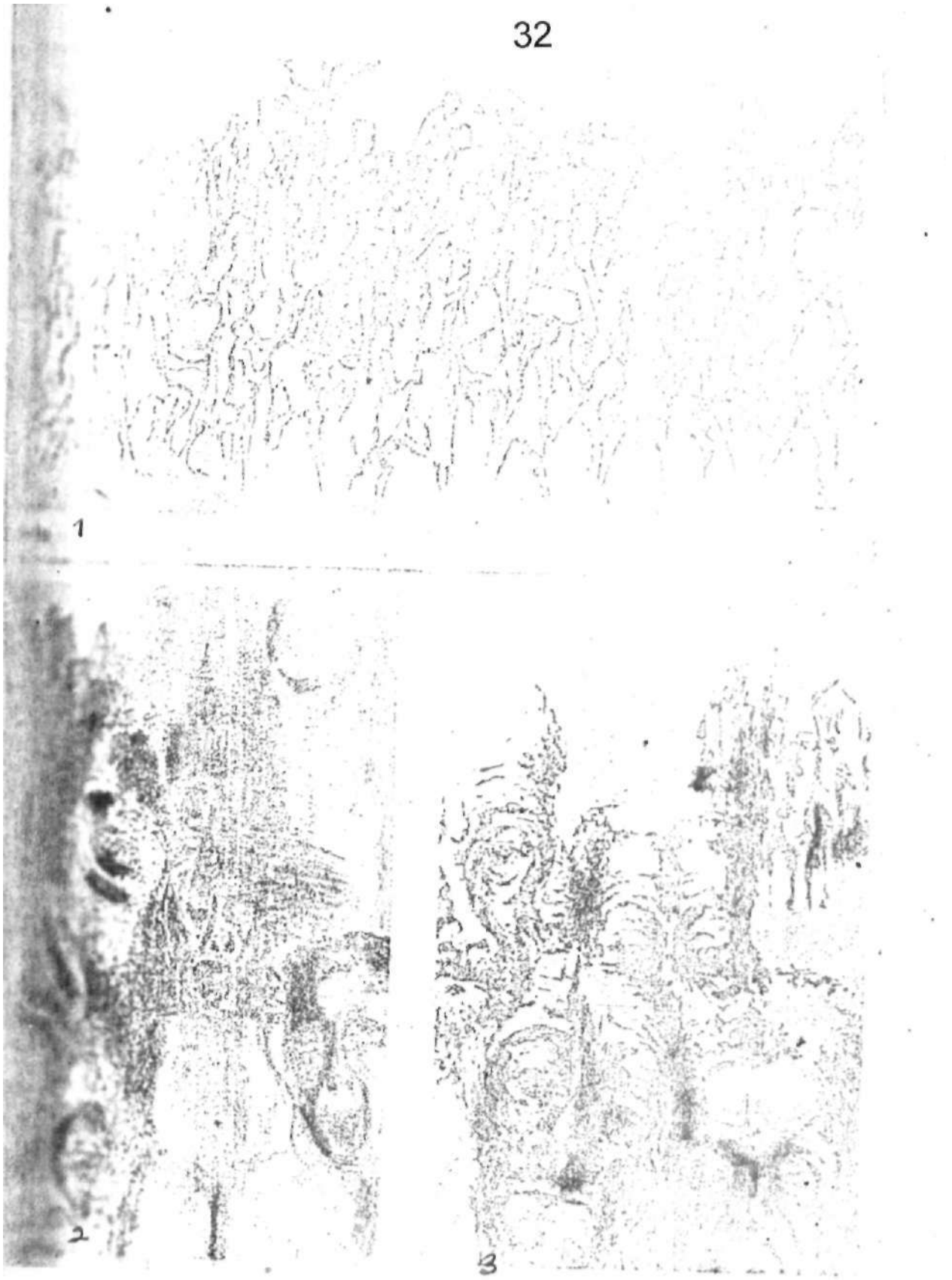
REVIEW OF RELEVANT WORKS AND LITERATURE. Part-2

WAR ARTISTS - SURVEY OF ATTITUDES MODES OF EXPRESSION

Uche Okeke. (1967)

Okeke is a contemporary Nigerian painter classified among artist of the 60's by Koju Fosu (1986). According to Ola Oloidi (1993) Okeke is a prolific painter who played a prominent role in the propagandist art of the Biafra. The Nigerian- Biafran War saw Uche Okeke as an uncompromising non-supple character whose art work portrayed the inhabitants and environment as being affected by fighting war machines. In 1965 Uche Okeke produced such paintings as "Aba Riot" "The Conflict" (After Achebe) "The Politicians" "The Burning Images" and the "Midnight Cry" as response to event, the society is going through with sweeping changes.

The gathering fear, insecurity and pogrom in the North with the consequent exodus of easterners from the North during the Nigerian - Biafran war became the subject of Okeke's prints in 1966. "Refugee family" and "Returnee 1966" are among the picture from the post pogrom period. "Lament of Returnees (1967) by Okeke is a biting documentation of the tragedies of war "Osundu" and the "Faces of war" 1968 tells the artist's revulsion against war and its consequences. In Osundu, the displaced community under



Review Plate xi Uche Okeke
1 Osondu,2Faces of War,3Returnees.



Plate xii Lament of the Unsilenced
- Obiora Udechukwu.

the threat of air raid and starvation, move listlessly guided by fate, and in "Faces of war" the strained ravaged faces of war-Wearied men stare with sunken eyes at the wastage of life and property with devastated building in the distance which could be mistaken for elongated faces. His art at this period turned with others to a socio-commentative and propagandist tool.

His work, the conflict (After Achebe) is one of his series of War studies. He used the brush to create in the background with human forms, buildings that have been damaged and in the foreground the imposed animals on features that took the shape of wrecked buildings.

A female face on the right, beside the animal is noticed which gives the work an asymmetrical balance.

OBIORA UDECHUKWU

Obiora's attempt at documenting war art started from his works of early 1966, provoked by the pogrom and the Nigerian - Biafran war. The art works were later dispensed with colours which resorted to genre drawings. According to Anatsui 1993, Obiora's images are now offered in their essential schemata, having traced a logical line of progression from being full bodied to being attenuated. The environment in his work for images has evolved from the initial hard palpable ground eventually to the high light atmospheric ambience. Obiora, for four years went into the tragic circumstance of the human

condition - a war, he did some of these through the graphic arts of paintings and drawings. The works were full of protest and poetic lament which were shaped by the Nigerian Civil War 1967 - 1969. According to Odutokun, 1993 on Obiora - the explorations of poetic eye.

> "Obiora displayed a great capacity to freeze the tragedies of the war years on the two dimensional surface with the works being intellectually and aesthetically edifying to be recognized as monuments to that national tragedy "Silent Faces at the cross Roads"(1967) and "Lament of the Unsilenced"(1967) exemplify the power of these works to take the beholder back in time to "See" the horrid images and "Breath" the lethal air of insanity".

The paintings were subjectively representational with a beautiful combination of soft organic distortion and deplumed naturalism.

Obiora's paintings had natural form mildly re- organised and interpreted in a way that the beholder still understands the essence of the paintings and it attractive forms. This was the predominant style the artist used throughout the Nigerian-Biafran war for his propangandist art. Obiora saw colour beyond being a mere integral part of painting .His reds,greens were full of vibrant blending and undistorted transparencies.

"Silent Faces at a crossroads"s a painting that has the greens,blues and yellows blending into one another smoothly and projecting light pictorial tranquility that induces strong

introspection.

Obiora explored a floating linear style while Uche Okeke was noted for essentially a frontal style and they both allowed the environment to sensitize their works. Okeke's painting of the war period were developments from the study drawings which possess the distinctive resource of the traditional Uli forms. "Lament of the Returnees" and Faces of War" are two works with the Uli motifs.

JOHN KEANE: (1990)

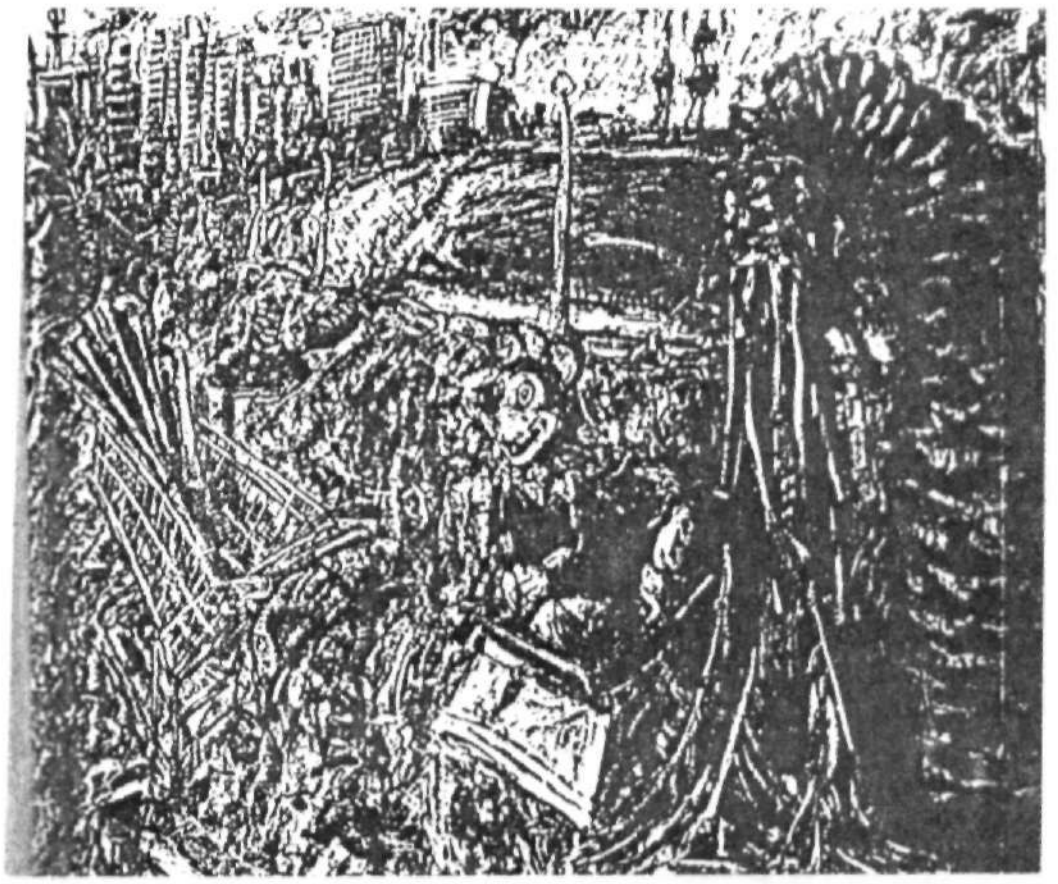
John Keane's continuous refusal to play the contemporary art game of painting war pictures which are merely self-referential and appreciated only by a coterie makes him one of the most controversial official artists to the Gulf War.

In the process of his search for an expressive means,keane executed some landscape paintings that are against the stylistic current of the day. His work "Laser Guided" in which a bomb is being armed while in the background press photographers are taking easy pictures of shiny fighters is an example. His source of inspiration like most war painters can be said to be from major world events. His use of colours to some extent appear influenced by the natural colours of the war environment. All his paintings ,small or large have the same size of brush strokes.On

all his projects Keane operates like an investigative journalist interrogating protagonist, making notes,taking pictures and once back in the studio shifting and appraising the material to develop ideas for paintings. The approach in which Keane paints all objects with the same weight and broad brush mark with an unconvincing equality of texture could be seen in his painting titled "Mickey Mouse". Against a backdrop of Kuwait City and its corniche are arranged three objects across the foreground. These are a short-up palm tree,the symbol of a luxurious paradise debased; Mickey himself in the middle, the grinning personification of avuncular imperialism and a supermarket trolley charged with a chester of rocket propelled grenades. Lines and colours were predominantly utilized to depict the distant Kuwait City. The work is characterized by simplified forms in the background and a bit of modelling and schematic renderings between the buildings appear lighter than those applied on the lower part of the painting. This helps in creating the illusion of dept. The ground area covered by the simulated effect of destruction takes about a third of the picture plane.

UZO NDUBISI:(1992)

Air raid (Memories of the war) by Uzo Ndubisi is another war painting that depicts the agony of the Biafra-Nigeria Civil War. The painting portrays an aggrieved mother holding firm to a baby



Review Plate xiii John Keane
Mickey Mouse.

and another child taking cover beside the mother and showing the fear of air delivery vehicle. The background has destroyed field with signs of burning. the nursing mother gazes into an empty sky and fear is shown all over her. Ndubisi's style is representational and he succeeds in telling his story with the brush.

The "Harsh Flutes" by OKEKE is a sketch of a war scene showing the air delivery vehicle at work. The drawing is linear with lines dominating the lower part which is covered by congested lines, thus forming designs that show the haphazard nature of war affected scene. A linear face is seen looking helplessly up to the direction of the air delivery vehicle. A spiral line originates from the base of the jet bomber to occupy the sky and a shaded dot in the centre.

VIOLENT DEATH IN ARGENTINA; PRESS PHOTOGRAPHS

The photograph in the Times Magazine of March 30th, 1992 which showed a scene of devastation in the aftermath of the terrorist explosion that killed about 28 people in Argentina is an example of a damaged environment portrayed by photograph.

The photograph is taken from a height of four feet which cuts across the heads of the workers. The right side of the photograph has skyscraper which were not affected by the explosion with exception of the story building in the foreground. The building on the far end appear linearly as the fallen building on the right side of the picture. The primary colours on the hat of the



Review Plate xiv Uzo Ndubisi: Air Raid (Memories of the War)

workers give a unique overall coloration to the surface,but the subject matter which is the destroyed building is clearly visible.

Another photograph showing explosion is that seen on page 39 of News Week of January 7,1980. The photograph has three quarter of the sky covered by the smoke and fire resulting from the explosion on the earth surface. The photograph "Etua-red-hot Reawakening" has the dominating black and brown with an appearance of blue and orange fussing into the red to give the impression of devastation with colours.

The foreground and middle ground appeared dark. However, the differences between "Etua red-hot Reawakening" and that which appeared on Sunday magazine, February 10, 1991 tagged Rubble of trouble------war on Israel are found in the method of snapping and devastating effect.

The Rubble of "Trouble War on Israel" show the effect of military war machines on an upstairs. The photograph portrayed a vehicle in front of the building which is hardly recognizable. Two men in the foreground watching with fear. The photograph was taken from a height. It is an overhead view of destruction to the environment.

The inability to come into direct contact with the color version of this work makes it difficult to comment more on how colour was placed on the entire surface. From the views made it

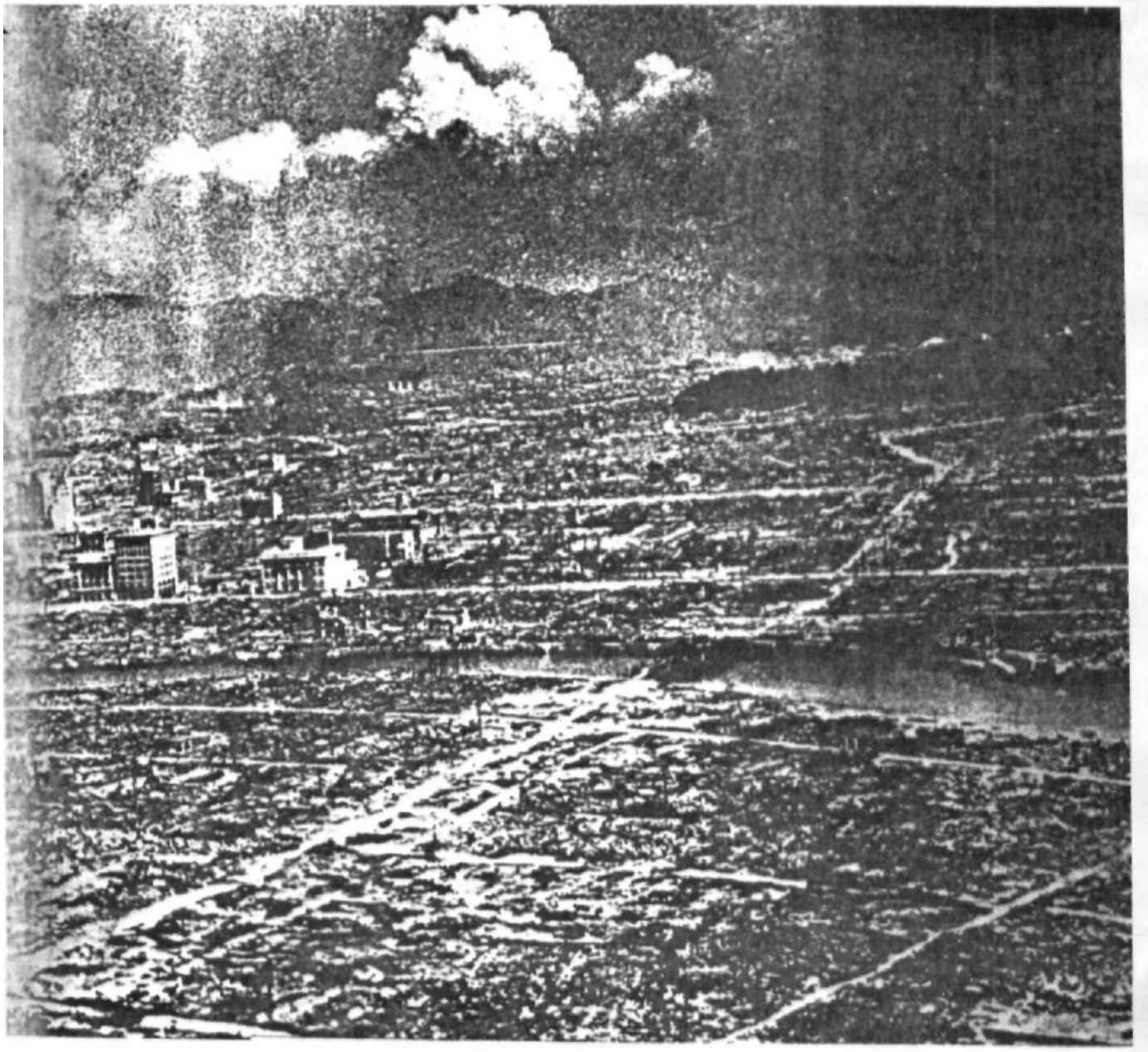
can be deduced that only a few painters in Nigeria had study in war art, however, this aspect has much been explored by some European and Japanese painters. Another photograph in the joy of knowledge Encyclopedia History and Culture -2 Titled, "Destruction of Hiroshima" shows a panoramic aerial view of a destroyed city caused by the atomic explosion. The whole surface is covered with rumbles and few standing battered buildings. The photograph portrayed the fallen nature of skyscrapers, which forms a scene that looks deliberately and haphazardly put together. This compared to the Nagasaki's in August 1945 sums up two devastated scenes caused by war machines.

HISTORICAL SURVEY OF LANDSCAPE PAINTINGS.

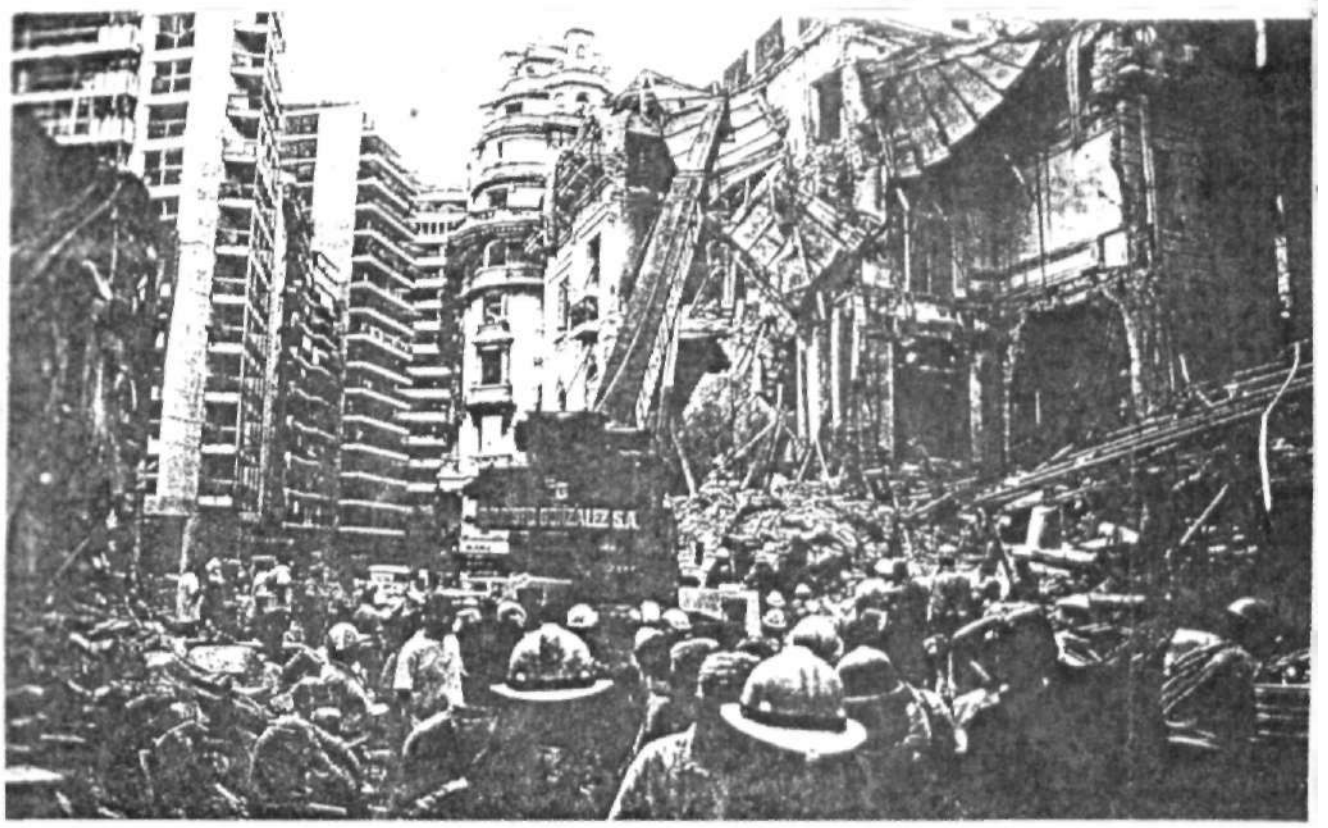
HUANG KUNG-WANG: (1269 - 1354)

Kung-Wang is a chinese painter who was interested in painting monumental mountain scroll in which man is shown as tiny inhabitant of a grand overpowering landscape. This concept gradually gave way to a study of the beauties of the smaller details -a Single Bird, a Flower or an incident on the river bank.

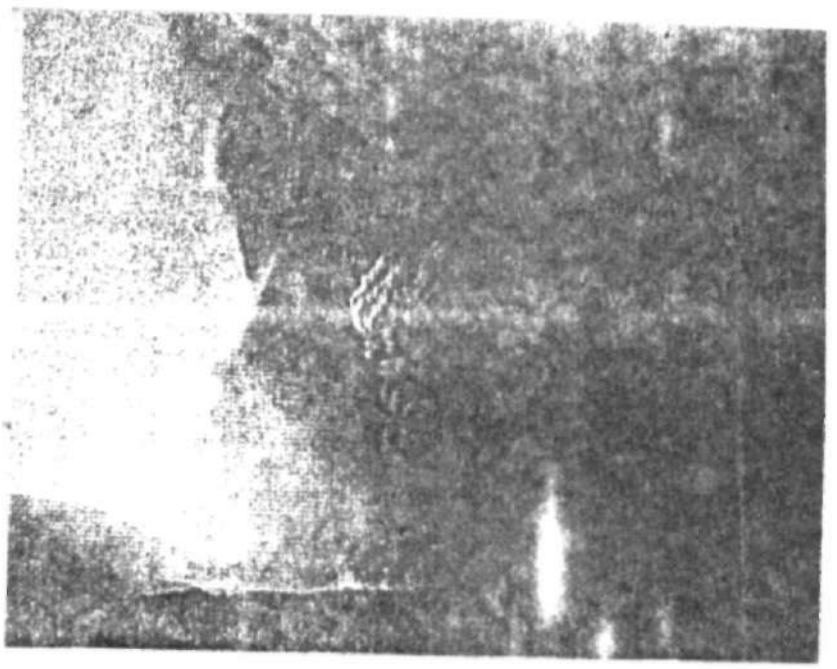
Kung Wang unlike his European counterpart places emphasis on monumental mountain drawings and later took to serve the foreign Mangol court in the traditional role of bureaucrat. His work titled "Fu Ch'un Mountains done with ink on paper handscroll over



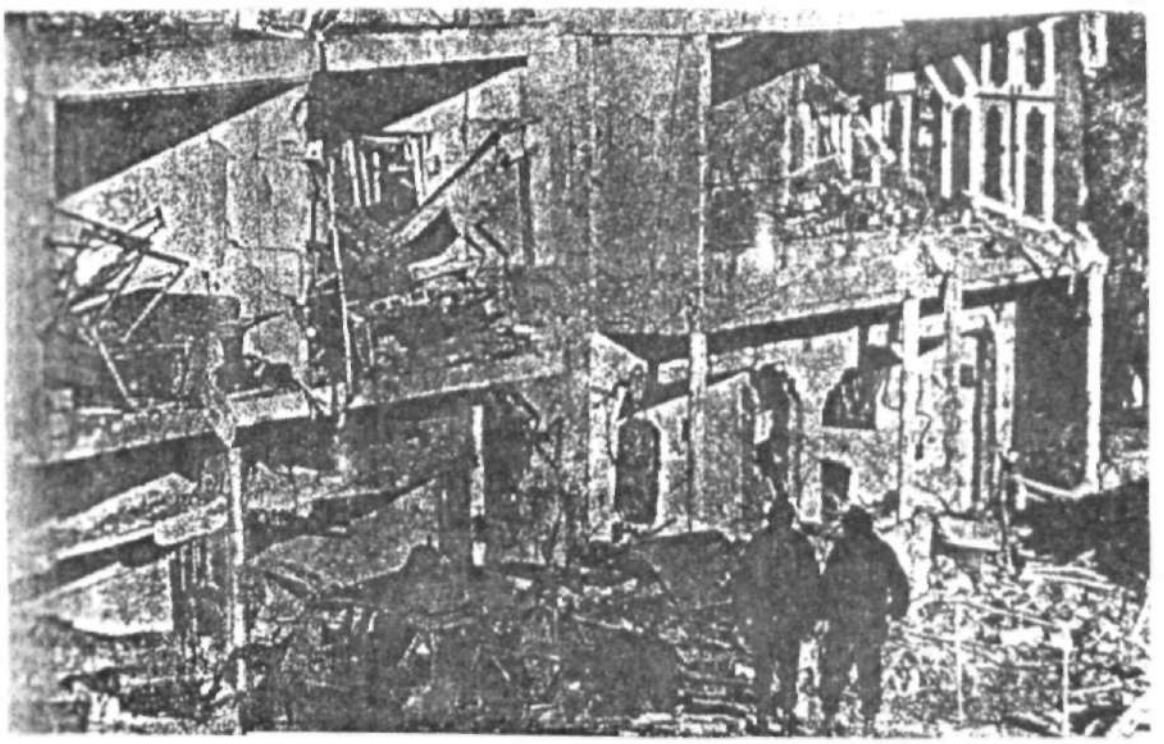
Review Plate xv Press Photograph
HIROSHIMA.



Review-Plate xvi - Press Photograph
Violent Death - Argentina.....



Review Plate xvii - Press Photograph
Etna's Red-Hot.....



Review Plate xviii Press Photograph
Rubble of Trouble War on Israel....



Review Plate xix Fu Ch˙un Mountains

- Huang Kung-Wang

a period of about three years is a masterpiece. The artist was old when he did this painting. The great Masters work typifies the character of the scholar-artist with its direct simplicity of technique which is based on the old masters, and the evocation of a quiet mountain landscape.

Kung-Wang" painting is characterised by simplicity and linear presentation of form.

The works of Kung Wang differs from the Nigerian and European painters reviewed. The emphasis on monumental mountains is an area where differences could be found. The similarity between or characters associated with the other artist reviewed include simplicity of forms and the linear representation of forms among other things.

PAUL NASH (1929)

Nash belonged to the vorticist group. A radical group that wanted to create a harsh, precise and mechanical art for the new age. In 1929 Paul Nash began a series of pictures which were completed with an appreciation of the Chirico, Metaphysical painting and surrealism. "Event on the Downs" (1934) exemplifies a native tradition of visionary landscape being transformed and enriched by interaction with the avant-garde in Europe. According

to the Joy of knowledge History and Culture (1976). The painting, "Event on the Downs" has a surrealist incongruity in the confrontation of tree-stump and tennis-ball but this time around the point is not shock. By the implied movement of the ball rolling down the slope, Nash expresses the rise and fall of hill and valley.

PAST PAINTINGS OF WAR AND NATURAL DISASTER ENVIRONMENT

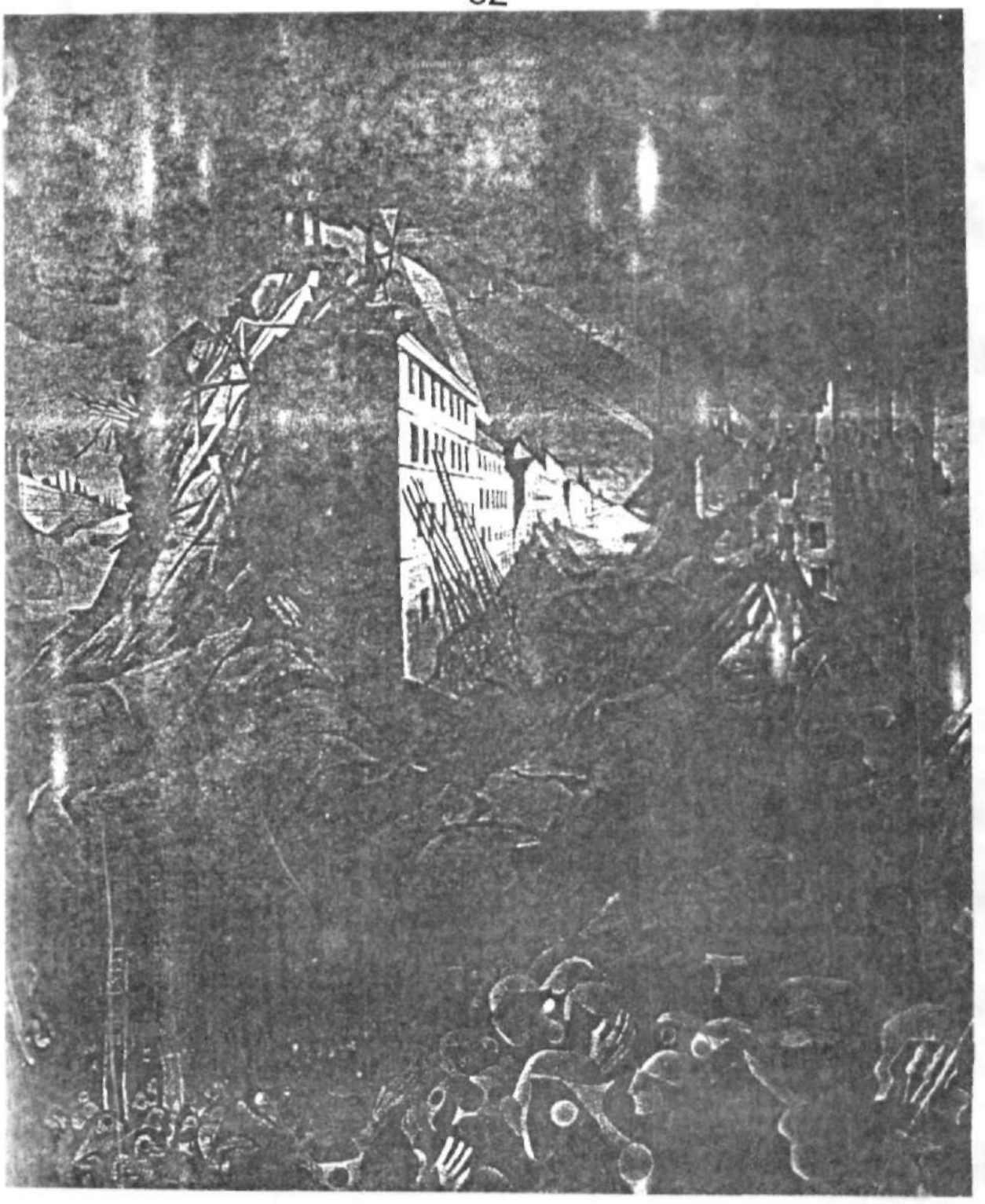
Oscar Laske's painting titled the "Last Day's Resistance" showing how Belgrade was taken by the Austrians on December 2, 1914 and finally fell ten months later, captured the destroyed nature of the buildings along the streets. The colours came out hash with a few touches of dark blue in the foreground. Perspective was utilized. The middle ground is filled with fighting human beings busy doing damages to the environment with small war machines. In this painting line played an important role in creating and dividing the various planes and overlapping. The work shows restlessness. It is not a painting in which Oscar tried to represent reality in its solid tangible aspects. In short nothing seems stable. Colour is used to disguise the form of the figure. On page 103 of the book "History and Culture 2" edited by James Michael (1976) is a painting showing devastation of the environment. The painting has a ship wrecked in the middle of the sea which is hardly recognizable. The only part of the ship left to float is the mast. A mixture of yellow and green played a major role, a common feature with ship accidents was cleverly portrayed. The sky comes halfway into the painting and perspective comes out prominent. The painting is done in a realistic manner, it was executed as a representational landscape painting.

The Apocalyptic bruch of Dresden artist Hans, Grunding which prophesied the havoc brought by Nazism in "Vision" shows a 1936 painting. The painting has buildings arranged in the background and some in the middle ground to create perspective. The environment reflects an igniting fire storm that charged through a city. The foreground is arranged with cubistic form of skeletal human heads and arms,a form of painting different from the ravaged buildings. The sky is dominated by red and yellow to create a burning scene. The effect of light is seen on the buildings as they cast shadow in the opposite direction of the light. A combination of greens and yellow ochre featured in the foreground ditches. The destroyed landscape scene has all the parts affected.

Eugene Delacroix {1798-1863} painted "Liberty Leading the People" the frequent liberal and nationalist revolt which threatened the settlement made way for Delacroix's painting after the successful French revolution of 1830.

His style, realistic with the standing figures moving forward with guns, pistol and flag is the characteristic manner of rioters. The figures are well integrated with the background as fallen dead human figures occupy the foreground. The background has small buildings that are destroyed.

Color perspective was not perfectly created in the painting. However the artist has been able to give the illusion of



Review-Plate xv Hans Grundig (Dresden artist)
"Vision".

perspective through the use of smooth brush strokes on the face of the ground. The red, white and blue tag contrasted with the environment.

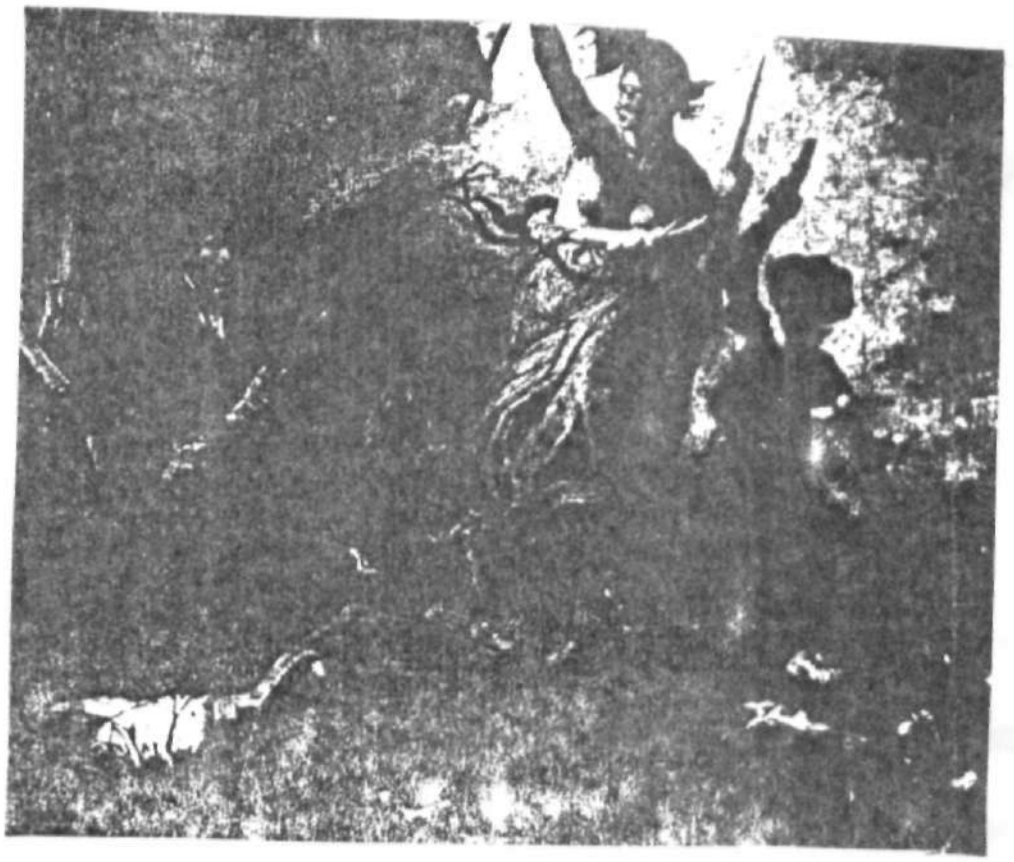
SURVEY OF RELATED TECHNIQUE

Jackson Pollock

Jackson Pollock, an American painter of the 1950s has a style which exploited the entire surface with stain of pigment, this finally broke the domination of renaissance perspective which has held even abstract art during the 20th century.

Jackson's drips respond to the slightest impulse there is no single part to which the eye is drawn, there is no other area that is more important than the other, this is seen in his painting titled "Sounds in the Grass-Simmering Substance 1946". The entire canvass surface is the painting, Jackson Pollock refused to create concrete illusions instead he contacted his deepest feelings and communicated them in the most vivid and direct way possible. According to American Times, no better description exists of Pollock's method of work than his own: Pollock 1952 "My paintings do not come from the easel.....I prefer to tack the unstretched canvass to the wall or floor" Pollock (1952).Pollock uses the resistance of a hard floor, and walk round the painting on the ground and literally be in the painting. This is akin to the India sand painters of the west.

Jackson has no fear in making changes or destroying any



Review Plate xvi Eugene Delacroix
"Liberty, Leading the people".



Review Plate xvii Jackson Pollock-War

painting,he kept on going away from the conventional painting tools such as; knives and brushes and went for sticks, trowel, broken glass and other foreign matter. Pollock freed lines from describing contours and bounding shapes. His lines have been purged of its figurati8ve character. The painting was done through intuition rather than through rational analysis.

CHAPTER THREE

Research Methodology (Introduction)

3.0 One important method employed in this study is empirical observation based mostly on visual contact with the landscape sceneries. In war and riot affected areas within Nigeria. This implied spending time at some selected sites of study, making studies which serve as preliminary "Notes" for the purpose of this study. The researcher's direct contact and photographic study of the landform through preliminary studies undertaken was to enable him have a mastery of the landform before creating paintings that will simulate the effect of war machines on the environment.

Collection of Data

3.1 The data collected for the purpose of this study were of the landform of the selected area under study. The data collected was in the form of participant observation which involved painting and sketches of the scenery observed.

(i) Photographs showing destroyed scenes, and those taken of ravaged environment.

(ii) Computer mini sketches and paintings done through a software called WINDOWS formed the vision and note made at the scenes of study.

Instruments used in collecting Data

3.2 For the purpose of collecting data the following instruments were used:

a. Supports: Paper, presswood and canvass were used in making preliminary studies which also formed the preliminary "notes",

b. Camera: This was used to snap haphazardly composed landscape scene that were utilized to supplement studies made at the various scenes of study.

c. Computer: The WINDOWS software were used to create mini painting transferred on video tape. This was later used in the creation of bigger sizes on the various supports.

d. Media: Water colour, artist oil colour, pencil and crayons were the media used. They were used for the purpose of preliminary studies. The knife and painting brush were the aids through which the pigments were manipulated.

Creating of destroyed landform

3.3 The desire for the search for a unique way of documenting destroyed landscape was the motivating factor that stimulated the creating of landscape which is not grossly affected in terms of destruction and that which is unrecognizable.

The creating of destroyed landform can be categorized into three stages. This began with a simple studies of less

affected representational landscape, to later systematic developments towards more complex and conceptual realization of the final studies. This involved first, the production of paintings and sketches of the scenes under study in a representational manner as contained in some plates. This was to guide the researcher in the creating of final semi-abstract work which was carried out freely and spontaneously based on the extent of the damage, as contained in other plates.

3.4 **Principles Guiding The Execution Of Abstract Works**

a. The principles underlying the creation of experimental paintings for the purpose of this research, has been that of the researchers ability to see and "appreciate" the damages war machines can cause the environment.

b. Fundamental aspect of the form were selected and created in such a way that the beholder can respond with a sense of recognition.

c. Organisation of space is more dependent on the type of destroyed environment.

d. Image depicted appear in representational form and later haphazardly represented in destroyed manner.

e. The forms were depicted in three ways: representational, slightly less naturalistic and

unrecognizable state, which was used to form the entire works for the purpose of this research.

Support Utilized And Their Preparations.

3.5 Canvas, paper, and pressed - wood were used as supports. As is conventional, a wooden stretcher which serve as the mount was used in preparing the canvas. The various supports were seized by the application of glue solution which is to prevent the colours from coming into direct contact with the canvas or board.

Presdwood (Ceiling Board)

The use of ceiling board as support like the canvas is easy. This means the board will be properly prepared. The board has the rough and smooth surfaces. The rough surface was used for this research work. The board is primed like the canvas with a solution of emulsion paint. Warping is hardly experienced with the ceiling board, but in the case of canvas it is very common when not properly stretched. There is the need to stretch ceiling board when working on very large surface.

For the computer painting, the researcher used the cardboard paper for print out and also to collect data in the field.

Composition

3.6 This is the arrangement and correlation of the various drawings to make up a picture. This provides a basic structure in many forms of visual communication. The use of design for the purpose of this study was based on the creative approach, giving more attention to pictorial space, the form and colours used.

Role of colours

The quality of object which is inherited by the same object is colour. Colour can be used to create psychological effect or show moods; the ways colour can be used includes, creating effect like light and dark. Colours placed at equal distance can be used to create the feeling of advancing and receding.

Colour was used to create luminous vibration through the use of mild discord resulting in creating subtly dazzling colour combinations. The selection of colour was based on brilliance and lively contrast.

Light was produced by colour areas rather than by the contrast of light and shade. The use of colour for study purpose can be classified under two groups, first, colour derived from the atmospheric condition i.e colours found at sun set. Second colours derived from the vegetational forms such as trees. The desire and interest to explore with these colours and in some

areas the symbolic meanings was the motivating factor for their choice.

Cool and warm colours were used in contrast for suggesting distances. The artist oil colour was used with linseed oil. Enamel paint was applied direct from the tin to create images through controlled dripping. The tachist approach was what the researcher focuses his attention on to achieve expected effects.

Generally, colour was applied on the surface of the support in a free and spontaneous manner.

CHAPTER FOUR

DESCRIPTION AND ANALYSIS OF WORKS

INTRODUCTION

4.1 This chapter is made up of catalogue of works with a brief introduction. These catalogue of works is made up of photographs of works executed as plates and documentary on each of the works.

A report on the special project executed is also made. Problems encountered in the course of the research study and discoveries and observations made are recorded.

Finally a summary of the research work is written and recommendations based on the result achieved from the research study is made.

INTRODUCTION TO THE BODY OF WORK

4.2 Thirty-six paintings were executed during the process of this study. These are divided into 4 categories:-

1. representational forms, made up of paintings in plates i to vii
2. semi representational: plates viii to xxxvi ,
3. special project xxxviii

CATALOGUE OF WORKS

4.3 "Fallen Wall", plate 1 (page 65) is a painting of buildings as could be found in nucleated settlement. The wall covering the linear buildings is broken down in the fore ground, while they

suggest a feeling of penetration of small fire arms - self loading Rifle (SLR) and machine gun.

Forms of the buildings are representationally rendered, the roofs and doors are clearly identifiable.

The study of the damage was approached through the demolition of the high wall covering the inner buildings. The inner building suggest traces of affected gun shots.

The painting "Machine gun from behind," plate ii (page66) suggests buildings arranged in linear form with some of the buildings in the background damaged. It is a representational painting.

Plate iii (page67) is titled "Abandoned Battalion Headquarters". It was also done in tachist style with combination of brush strokes. There is a big building with fallen doors and windows, the roof thrown behind, smaller attached apartment, is seen beneath the main building and dried tress standing. The buildings approximates signs of attack from an 12.7mm M2 HB browning machine gun.

The painting is essentially representational in nature. Disintegration was achieved using two methods, the first was by splashing i.e. the tachist style, allowing free flow of paint. Secondly, the usage of big brush strokes combined with tiny brush strokes as well as horizontal drips.

Reconnaissance Patrol's Handwork, plate iv (page68) is a



Plate i Fallen Wall Enamel on board 1992



Plate ii Machine Gun from behind Enamel on board 1992.



Plate iii Abandoned Battalion Hq Enamel on board 1992.



Plate iv Reconnaissance Patrol's handiwork
Enamel on Paper 1992.



Plate v The house of the man of God
Pencil on paper 1992.



Plate vi Our Village destroyed but not leveled
Oil on Canvas 1992.



Plate vii Lessons of Mis-understanding
Oil and Enamel on board 1992.

painting done on prepared cardboard paper with oil and enamel mixed.

The inspiration for the painting which was done from a standing structure along Afaka axis in Kaduna was gotten from another which was destroyed by patrol of minimum strength for the task which was to gain information by stealth - during a military exercise in Jaji - Kaduna. The building had some part brought down by the patrol team with small fire arms. The running down of the colours was deliberate to suggest the rifle hit.

"The House of a man of God", plate v " (page69) is a study of a destroyed building with pencil on cardboard. It is representational with linear rendering. The work shows the building without a roof, the door and windows fallen and part of the roof in the foreground. Pencil strokes were used to show the sky and the forms and perspective created, this was done deliberately to give contrast and create the feeling of destruction. The fusion of the fallen parts in the foreground and the standing structure was done through the pencil strokes.
"Our Village Destroyed But Not Leveled" plate vi (page 70) suggests standing huts which suffered an attack by troops.

The arrangement of the buildings was such that a feeling of restlessness was achieved, thus creating the illusion of an attacked village.

Lessons of Mis-Understanding, plate vii (page 71) is a painting of a Northern village set up with torn walls and damaged street. The painting was a study made on the site of the scene.

The buildings are shown in linear form with multiple colours. The distant buildings had explosion behind coming up with into the sky.

Tachism, the free flow of paint was used here in a broad and free style combined with the effects from the painting knife. The colours used in the sky appeared on the ground. The differences between the distant buildings and those near is in the color intensity.

The painting "Come See Our Destroyed House" plate viii(page 75) is an interplay of form and space with stains of paints controlled on canvas. The stain and application of broad brush stokes helps to emphasize the fundamentals of fallen walls.

Details of form was made in the tachist style. Perspective was created with color and lightness of the paint stain was enhanced through the use of white direct from the can. The use of cool colours to create a destroyed scene gives luminosity and vibrancy to the painting.

The painting is made to simulate a destroyed village scene, it is a one sided view with an extension at the end of the street.

"So Much Brought Down" Plate ix (page 76) is dedicated to the suffering people of Liberia. It shows buildings brought down and burnt by troops. Forms have been represented in a congested manner to show a scene of destructiveness. Plate x (page 77) is titled "Behind No.3 Platoon". It is a study of the environment comprising of the war affected building the sky and the ground which has been represented with brush strokes and a controlled flow of water color. Form and space were unified with a flow of color in all direction.

Most of the areas are identifiable except for the lost windows and doors with roofs.

All the colours blend together to give blue cum purple effect. The painting is done on paper with water color.

"The House of a Man of God Under-Construction" plate xi (page 78) drew its inspiration from a house under construction after the riot in Zango Kataf - Kaduna - Nigeria. This painting is charged with various shades of red with some little touches of blue and black to make the form solid. It is like the one in plate V but color and the occupied area by the building came out as the only difference. The use of red in various shades was to reduce the usage of the blues and purple.

"Kachia Arty Range" plate xii (page 79) is a study of a firing range in Kachia - Kaduna. The water color landscape was approached from the sky which takes only a minimal proportion of



Plate viii Come see our destroyed house
Enamel/Oil color on canvas. 1992.



Plate ix. So much Brought Down
Pencil, ink, Watercolour on paper,
1992.

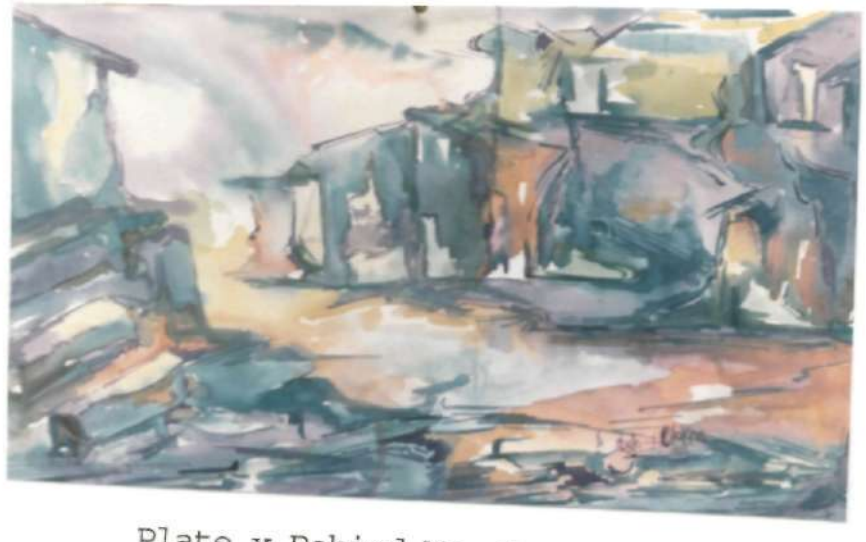


Plate x Behind No. 3
Platoon Water color on paper.
1992



Plate xi The House of a Man of God Under-Construction 1992.



Plate xii Kachia Arty Range
Water Colour On Paper, 1992.



Plate xiii Tank Hunting
Water-Color on Paper
1992.



Plate xiv Kuwatse - Kuwait/Iraq
oil on Canvas, 1992.



Plate xv One Step Foward Three Steps Backwards
Oil on board, 1992.



Plate xvi Regional Conflicts
Oil on board, 1992.



Plate xvii "Pre-H Hour Bombardment"
Water color on paper, 1992.



Plate xviii Crucial Moment
Enamel on Board 1992

the painting. The distant rocks seem to fuse with the sky. The impression given is that of small rocket landing which creates shallow depression like a water path?

"Tank Hunting" plate xiii (page 80) is about a tank ambush by a machine gun man. The inspiration of this study was from my stay in Jaji as an Officer on course. This is the third and last study with water color.

"Kuwatse-Kuwait-Iraq" plate xiv (page 81) is an oil painting with enamel drips to suggest congested buildings and how they look when attacked from the front. Forms have been made recognizable and the story buildings made to look rough. However the lower part of the story building close to the foreground is not made to take the shape of a haphazard man-made object. The application of pigment on the support is light and the tachist technique was used.

"One Step Forward 3 Steps Backward" plate xv (page 82) is a painting done with enamel on presdwood board.

"Regional Conflicts" plate xvi (page 83) is an oil painting on canvas. The researcher made a study of the aerial view of a town. With emphassy on roof top. The roof top was painted deliberately in shades of light blue and the lower part with dark hues. The forms are representational but tend to disappear in the distance created.

"Pre-H-Hour Bombardment" plate xvii (page 84) is a water color painting that derived its inspiration from a military bush exercise in Jaji where main battle tanks MBT were fired. It is a composition of a distant ground with small shrubs and low grasses. The color scheme for this work was made up of orange and a touch of purple, green and dark tone of blue, the dark tone was used to create some linear effects in both the foreground and background. The free flow of water color was applied in this work, it was an experiment. The colours were allowed to flow freely on the paper and merge into one another to form interesting and intricate designs.

"Crusial Moments" plate xviii (page 85) was complete experiment of free flow of enamel paint without the brush strokes. It was enamel on ceiling board and applied in a thick manner. The painting had the buildings on the left side running into the sky and an explosion in the fore-ground.

Perspective was created with subdued colours although the coloration was generally red in a harsh tone with stains of blue. There is concentration of various shades of colours in the buildings. The technique used does not allow for such details but the features are recognizable. The non-application of brush was deliberate.



Plate xix Night Attack
Enamel on Canvas, 1992.



Plate xx "Who's Fault"
Oil/Enamel on Board 1992.



Plate xxi "Aerial Bombing"
Enamel on Board, 1992.



Plate xxii The Mother of all Battles
Enamel on Board, 1992.



Plate xxiii What's Happening To The Sea.
Enamel on Board, 1992.



Plate xxiv As They're Fired
Enamel on Board, 1992.

"Night Attack" plate xix (page88) is a study in the middle stage of the research. The painting suggests a night attack as could be found during campaigns. The buildings appear badly affected and the surroundings haphazardly composed. The colours are of the dark blue and an occasional pink and white for reflection. Line was used in this painting to describe the contours of form. The point of interest was created in the middle with a splash of white from the tin.

Plate xx is titled "Who's Fault". (page 89)
It shows in a tachist manner the remains of a village that came under artillery fire. The destroyed forms in the painting were done with drips of enamel paints. Large brush strokes created a smooth effect on the sky before the liquid paint was allowed to splash on it. The forms are hardly recognized but the intensity of the color gave way for perspective to be noticed. The right side of the painting is made larger than the left side to reduce the effect of symmetry in the painting.

"Aerial Bombing" plate xxi (page 90) is a painting of an attacked city from the air. The form of the building scattered and pipes of oil broken with a gush of oil beneath the buildings. The form was made in an extended manner to allow for space in the sky and the foreground. Unlike the painting in plate xx perspective was created in between the buildings but in this case the buildings were made to run across the painted surface, some

parts of the buildings were submerged in the ground and space created.

"Mother of all Battles" xxii (page 91) is a painting that was done on ceiling board using both the ename and oil in liquidized form and an occasional touch of the brush strokes. It derived its inspiration from the Gulf war. The painting has the illusion of linear and aerial perspective present. Color of different chrome were used and allowed to flow into each other. Boundaries were brought out through line as an independent element

Plate xxiii "Sea Attack" (page 92) is a painting of a seascape. It was done entirely with enamel paint on ceiling board and allowed to flow. It suggests hidden rocks and sunk particles of a boat which were exposed as a result of a blast on a water surface. The painting is different from others before it, because there was no preliminary sketch, the forms started coming out when the painting got to an advanced stage. The researcher started by applying drips of paints on the painting surface. The attempt was deliberate, the aim was to see how a form would fit into a space that was not initially meant for it. The colours were the same in terms of intensity except for the distant ship-like structures with very light tone. The approach in technique was free and spontaneous.

"As they are fired" plate xxiv (page 93) is an elongated oil painting on board. The initial application of pigment was done



Plate xxv No Way For Celebration
Enamel on canvas, 1992.



Plate xxvi Let the Painters Have It All
Enamel/Oil on Canvas, 1992.



Plate xxvii Landing Shells
Enamel on Canvas, 1992.



Plate xxviii "When The Tanks Gets Going"
Enamel on Canvas, 1992.



Plate xxix Stop the War
Enamel/Oil on Canvas, 1992.



Plate xxx B 52 Bombers Did It
Oil/Enamel on Board, 1992.

without any conscious effort of creating form. The brush was used to create and make the buildings noticeable. The explosive effect achieved behind the rumbles was done with the human palm through rubbing.

"No Way For Celebration" plate xxv (page 96) is an oil painting made to run into each other on canvass. The inspiration is from destroyed rebels hide out in Somali. The technique is that of the tachist. Colors of various intensity were used. The flow of paint was created on the upper part of the sky and the left hand side of the painting. The entire environment with hanging structures and smashed accessories calls for abandonment.

"Let the Painters have it all" plate xxvi (page 97) is a combination of oil and enamel paint on canvas. The painting represents an interest in an artist studio that was not exposed to military attack. Form and space were created and perspective was done with the introduction of a light value of the dominant color. The palette was exaggerated to occupy the foreground and create a balancing situation. The colours used are predominately blue, red and yellow.

Plate xxvii (page 98) is titled "Landing Shell". The painting is made on canvass and enamel paint is allowed to flow and form intricate shapes and form. The created situation in the painting is that of bombardment from the sea to the land. Explosion was created in the background to simulate the action.

The colours used were in the family of red and purple with an uncontrolled white stain in the farthest point. The colours in the foreground were allowed to flow and the illusion attempted is that of a high ground.

"When the Tank Gets Going" plate xxviii (page 99) is a study of the environment that is under artillery bombardment and a military tank escaping. The inspiration was got from the video clip of the Gulf War. The integration of the ground and sky was done through the tachist style. The colours used were those of the earth. Line was used to define some of the lost form. The middle of the painting has a created helipad for the landing of flying war machines. Perspective wasn't created through the intensity of color but by representation.

`"Stop The War plate xxix (page 100) is another study resulting in the havoc caused by war machine of devastating effect on the imposing structures. The arrangement of the form on the painting surface was made to cover the whole area leaving a negligible space in between the buildings. The painting creates the illusion of a collapsed story building with a kiosk in front. The color in some cases where used direct from the tin with the exception of upper part that was mixed into various shapes.

"B 52 Bombers Did It" plate xxx (page 101) is a painting with less colours done on board. It represents the dynamic nature of war machine on the field. The researcher stylized the form in the



Plate xxxi Missiles All the Way
Enamel/Oil on Canvas., 1992.



Plate xxxii No Place to Hide
Enamel/Oil on canvas 1992.

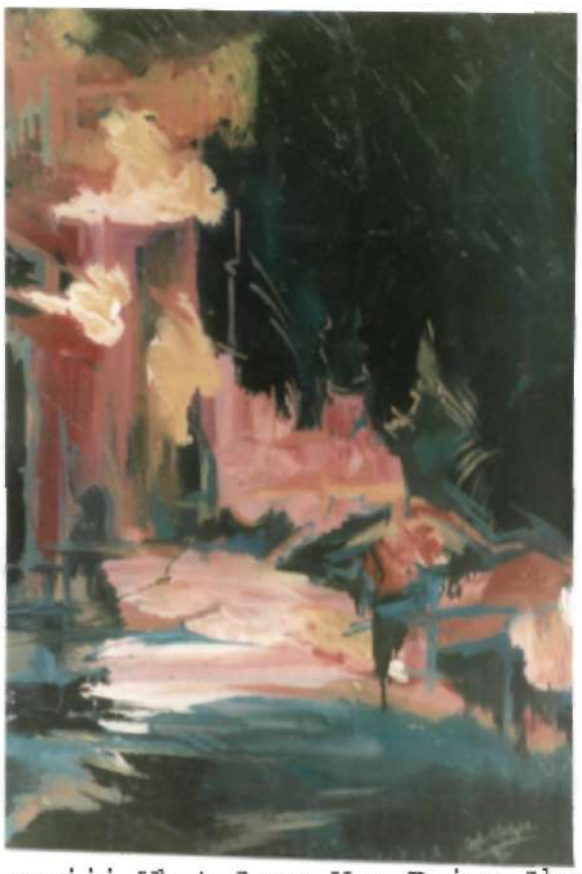


Plate xxxiii What Area You Doing About It.
Enamel/Oil on Board 1992.



Plate xxxiv Gaddem War-head
Oil on board 1992.



Plate xxxv C-130 Plane Crash
Enamel on Board, 1992.



Plate xxxvi Chemical Weapon at Work
Oil/Enamel on Canvas 1992.



Plate xxxvii Special Field (Bakassi)
Computer Painting

foreground so as to occupy space.

"Missiles all the way" plate xxxi (page104) is dedicated to all nations that have suffered missile attacks. The painting suggests a skyscraper hit by missiles and the burnt and shaken structures made of hard substance. It is a painting attempted with an experimental tachist style. Forms have been distorted and shape hardly identifiable. The flow of color below gives a forceful vibration. The colours are applied direct from the tin and allowed to mix on the painting surface. The devastating effect creates an illusion of patches of colours carefully arranged to achieve penetration of deadly war weapons.

"No Place To Hide" plate xxxii (page105) is a painting done on canvass to represent the remains of enemy's camp after about nine hour none-stop bombing. The motivating factor for embarking upon this study, is the challenging nature of an examination question for Master of Fine Arts degree examination in 1992; which reads "Trouble at Dawn" The technique was that of free flow paint. An attempt to suggest the rising earth was done with colours, to create restless effects.

"What Are You Doing About It" plate xxxiii (page106) derived its inspiration from man's most valuable landed property building. The painting is different from that in plate xxxii. The background was painted in black so as to make the high buildings pronounced. The curvilinear and zig-zag-like lines are

representations of broken elements depicted in bits. Few other elements depicted were derived from some burning effects in films. A definite part within the foreground painted in pink suggest an unaffected plain ground.

"Plate xxxiv (page107) titled "Gaddem War head" is dedicated to victims of the Nigerian- Biafran war. It was created in the experimental approach. It was derived from an accidental splashes of enamel on Board to approximate a devastating scene. There was no conscious effort to give details and make the forms pronounced. The colours used were as the researcher could find on the palette at the material time.

"C 130 Plane Crash" xxxv (page108) is an abstract painting in memory of the victims of the Chalie 130 aircraft that crashed into Ejigbo swamp.- Lagos -26th Sept. 1991. The swampy environment was approximated with multiple color threading achieved through tachism. This painting was the second to the last study, the approach used in this study was different from the rest, in that the researcher applied paint without a preliminary sketch. The thread like forms were created after the initial surface was dried and the middle darkened to create a submerged effect. Apart from the depression in the middle, all other areas we made to appear flat.

"Chemical Weapon at Work" plate xxxvi(page109) is part of the culmination of the research study. The inspiration was from the Iran-Iraq War . Most of the gains of the study were put into play; a free and spontaneous approach was applied in this painting. Form and space were given the chance to penetrate into each other and extend beyond their boundaries. Figures were used in the middle and lower part to make some colour patches outstanding. All clues that could lead to visually unambiguous understanding like in plates 1,11 and 111 were removed. The colours were made to appear cool but the message definitely not that of peace.

SPECIAL FIELD

4.4 The special project is a representational study of the most interesting war Machine to the researcher, the Main Battle Tank (MBT) made to park near a destroyed building.

The special project is entirely different from all the other paintings on palates. It is done with the 486 computer through a program-Icon in windows, a software in the computer. There was no application of pigment as was the case with the other paintings. The computer provides an avenue where the mouse is used to select colours and make drawings. The computer has all the colours in the color wheel and the provision for mixing. The manipulation of the mouse to make good drawings and the application of colours is left for the artist.

The Main Battle Tanks (MBT) were made into composition. Materials used were the monitor, the Power Supply Unit (PSU) the keyboard and the mouse. The laser jet printer was used to print the saved painting in the hard disk. A photographic representation was made with a camera fixed with conventional lens.

Colours used are the contrasting colours especially for the military fighting tanks, sharp blue, yellow, green and touches of purple with dark tones in between the tanks. The foreground is spacious and effects of lines and dots took the vast land. The background was painted with light blue and purple used to represent buildings.

The procedures for the execution of the project involved, preliminary sketch made with a black tone in the computer. Secondly, the other colours were introduced with the aid of the mouse which seems the equivalent of the brush or painting knife. Thirdly, the mouse is used to find other effects and made in smaller sizes to spray some of the unpainted surface on the picture plane/monitor. This was followed by saving the painting in the hard disk or in the artist diskette. The painting could then be printed out with all the colours appearing. Plate xxxvii

(page 110)

PROBLEMS AND SOLUTIONS

4.5 This study like every other study did not go without its problems. Technical problems in the execution of the various painting were encountered and solved.

The first and major problem encountered was the problems of controlling the flow of enamel paint. This was solved through making the liquidized enamel thick and the use of fan to quicken the drying and setting of the paint. But with the special project it was the need for constant "saving" which means the fixing of drawn image into the memory (hard-disc) of the computer to prevent sudden loss of drawn image in case of power failure. The researcher used colour not for descriptive roles but according to the aesthetic demands of individual works in most cases to aid the perception of devastating effects.

In a study like this, form could easily be lost in the quest for the artistic objectives as one progresses hence aspects like those initial studies that came under light firearms retained recognizable forms up to a point where more sophisticated weapons were at work and forms and details of representation became lost.

DISCOVERIES AND OBSERVATIONS

The researcher discovered that when enamel paint is left to flow for too long without drying, some realized form and details of the painting could be lost. Observation was made on familiar objects like buildings and the environment in the painting.

Line was found not only to be functional as a tool for describing shapes but as having expressive qualities. It was used to demarcate the form from the space.

It was discovered that enamel paint on cardboard paper could only stay when the surface is prepared to bite the paint effectively.

Illusion of movement and action was made possible in some instances by the vast flow of paint on the painting surface, and some expressive final brush touches.

SUMMARY, CONCLUSION AND RECOMMENDATION

4.6 This study has examined ways of finding a means of personal expression in painting through a study of the simulated effect of war machine on the environment.

A combination of oil and enamel paint mix to get effect was looked into and ways were found for making them create vibrant and lasting effect on the various surfaces.

The Research study started by looking at the effort of some

masters who have tried to study and make representations on war scenes and the various effects the machines could have on the environment.

In the studio practice, the researcher watched films on war and military campaigns including magazines and photographs taken in Liberia, Somali, Lebanon and in Zangoh-Kataf - Nigeria. Study sketches were made both on paper and in the computer which served as data for the study.

The painting studies started by creating representational form and the damages done the environment by small fire arms. The forms were created to be recognized. The buildings and environment were not made to lose their identities.

In the second stage there was a partial fusion of the two. Details stated losing their identities. This was due to the fact that bigger war machines were used on the buildings. The free flow of paint was now pronounced and less of the brush strokes seen. The boundaries were made to penetrate the surrounding. Line was used in the second stage like was seen in all other stages.

The Third stage which was characterized by form and shape mixed up and in some cases identification became difficult. This was a complete synthesis of stage 1 and 2.

The Fourth stage which was the final stage in this research, the form and space lost their identities, they became unified. Colour in this research was not used in describing local color or

things, it was used as an expressive means. The flow of paint and ;brush lines were done spontaneously to achieve the desired effect.

Through this research, it is evident that there are great artistic possibilities in allowing the flow of paint on painting surfaces and making simulated effects from them.

RECOMMENDATIONS

It is hoped that, contemporary Nigerian painters will employ the recommendations made below in developing awareness for the search for a unique means of expression in war art.

The little attention placed on war art in the form of landscape painting by Nigerian painters should be overcome by exploring with techniques in other to educate the younger generation and make for a new way of perceiving the world. It is hoped that the ;use of technique in different dimensions will help educate the society about the aesthetic potentials of techniques.

The researcher is of the opinion that there are more areas to be looked into as regards simulating the effect of war machines on the environment with the tachist technique- which will help in developing an infinite creative urge in the artist.

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