A DIALOGUE BETWEEN LINES AND FLORAL MOTIFS IN PAINTING

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DECLARATION

I hereby declare that the work in this Thesis titled "A Dialogue between lines and Floral Motifs in Painting" is a record of my own 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.

NADAMA Mustapha Garba _____ Signature _____ Date

CERTIFICATION

This Thesis entitled "A Dialogue between lines and Floral Motifs in Painting" by Nadama Mustapha Garba meets the regulations governing the award of the degree of Masters of Fine Arts-Painting, of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This Thesis is dedicated to my parents Dr Garba Na-Dama and Haj. Fatimah Na-Dama for all their patience, support and guidance.

ACKNOWLEDGEMENT

Humbly, the researcher thanks the Al-Mighty for the ability to carry out this enormous task and to acknowledge the assistance, vital support and contributions rendered by the following individuals, towards the successful completion of the study. The researcher's appreciation goes firstly to the supervisory team of Shehu Ismail Chafe and Mu'azu Mohammed Sani for their invaluable guidance and contributions. The research was improved by the recommendations and suggestions of Professor Buhari Jerry, Professor Jacob Jari, Dr Gushem, Philip and the Head of Department Dr Danjuma, Kefas. Finally the researcher's appreciation goes to his family whose patience and support is immeasurable.

ABSTRACT

A Dialogue between Lines and Floral Motifs in Painting

This research was focussed on creating a dialogue between lines and the floral in painting. Many painters have worked on floral paintings looking at the flower exclusively. There were also research works done on the floral form but, non to the knowledge of the researcher were in relation to lines as centre of interest. The study aimed at exploring the interactive role of lines as they affected the forms and shapes of the flower. While the objectives were firstly to illustrate harmonious coexistence of line on the shape and form of flower, secondly to create compositions in which the floral form is fully fused with lines, finally to explore the possibilities of reducing these fused forms into simple lines and geometric forms. The methodology for this research was practice based, and data for the study was gathered through the processes of observation, photographs and sketches. Instruments employed for data collection were camera, scanner and the computer. Manipulation of data in the studio led to works being categorized into two main headings, Exploratory and Developmental categories. The Exploratory category was further sub divided into two stages, namely Representational and Experimental stages. The Representational stage, focussed on realistic rendition of the floral forms with subdued lines. While the Experimental stage was directed towards producing works in which lines became dominant while the flowers were transformed into abstract forms, diverse types of media were explored. The Development category was also divided into three stages namely**;** "Geometric and Organic lines Infusion", "Organic lines Infusion" and "Geometric lines Infusion". Geometric and Organic lines Infusion, saw a mixture of mechanical and curvy lines used in making Plate XIV, which was simplified to produce three more works in stages. Organic lines Infusion saw only irregular wavy lines used in creating Plate XVIII, which was progressively simplified into producing other paintings. Geometric lines infusion, an abstract floral fashioned using horizontal, vertical and diagonal lines was created, which was also simplified to produce three more paintings. The following findings were discovered; that the use of lines fall into two major categories, line can be used as a means to an end; this is when line is used in its traditional role of bordering objects or as mere brush strokes. Line can also be used as an end in itself; this is when line is used for its expressive qualities as seen in Mondrian's and Kandinsky's works. Organic lines are more harmonious with the floral forms in realistic rendition compared to Geometric lines. It was also observed that lines were more expressively used in abstract rendition in comparison to realistic rendition. The researcher recommends that further studies should be carried out to establish if floral can be made to interact further with lines, space and texture.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

The term dialogue has been metaphorically employed by painters to explore subjects. An example is Gani Odutokun's "Dialogue with Mona Lisa" Fig.19 the painting represents an African Sculpture and Mona Lisa in a creative exercise. Dialogue itself is a form of conversation between two or more people as the Merriam-Webster's Dictionary and thesaurus states. Lines on the other hand are tools or elements with which the artist employs to realise his form. There are different types and sizes of lines, which creates the possibility of realising any art form. The dialogue between lines and floral, is a painterly exploration that will expose the possibility of an interaction of the two elements lines and floral, in which both elements have a certain share of prominence as they affect each other.

The flower is the reproductive portion of any plant in botanical term, and the word "flower" especially applies when part or all of the reproductive structure is distinctive in colour and form according to Encyclopaedia Britannica. There are about 230,000 to 270,000 species of flowering plant according to David (2012), presented in different colours, shapes and sizes. The dialogue will expose to the viewer the many aspects of lines using the flower as a medium.

1.2 Background of the Study

Flowers have served as a source of interest and inspiration for many artists over generations, this fascination has rendered them as subjects for detailed studies. Gardens are known to be places of recluse and serenity, offering an ideal environment for

creativity to flourish, as seen in botanical illustration by Redoute (1756) called “les Rose”, who was known for his watercolours of roses, lilies and other flowers according to Robert (2012). Monet (1840-1926) made comprehensive studies of the flower, as he would paint the same subject at different times of the day capturing the effects of light on it, examples of such works are the Fig.12“Water lilies evening effect” and “ Water lilies 13”. Van Gogh (1853-1890) also captured the floral form in many of his works with emphasis on the “Sunflower” Fig. 20 and “Vase with Fifteen Sunflower”. Federico (2001) noted that “Odilon Redon (1840- 1916) explores more into symbolism and spirituality as he derives inspiration from the floral forms which are visible in his works, often mixing them with human forms in some compositions”, an example of such works is “Ophelia”. Fred (2011) states that “O’Keeffe captured the growing plant’s slow, controlled motion while converting the plant into a powerful abstract composition of lines, forms, and colours”, an example of such work is “Jack in the Pulpit No.4”.

Locally, Buhari’s (1989) “floral notes” exhibition puts forward some paintings with visible floral forms as seen in Fig. 24 “Spirit of Van Gogh”, while in other works like “Nostalgic landscape” and “Through the wilderness of men” shared similarities to works of Redon (1840- 1916), in having human and floral forms visible. While “A garden at dawn” and “Dialogue between Heaven and Earth” both have abstract floral forms that could be perceived with fluid rendering of the colours. Garba’s (2011) “Adaptation of the floral Motifs for Abstract Painting” produced works in progression that transformed the floral forms to abstract as seen Fig. 25 “the Search” and “Harmony”. So far these artists have all used lines in their traditional role bordering forms or preparatory stages of painting as sketches and drawings, on some occasions they exist as mere brush marks, intensifying contrast or creating movement. Flowers however have colours and vibrancy which draws the creative mind in adoration of their beauty, the different array of flowers

in different forms, shapes, textures, sizes and presentation, tempts the artist into reproducing or drawing inspiration from them.

1.3 Statement of the problem

The flower has provided a comfortable platform for artistic expressions for many artists and researchers in painting. Many painters have worked on floral paintings looking at the flower exclusively. Even in situations where bold and solid strokes were employed, it was perhaps to create movement and intensify contrast in the pictorial planes. There were also research works done on the floral form but non to the knowledge of the researcher, were in relation to lines as centre of interest. This gap presents a research problem for study.

1.4 Aim and Objectives of the Study

The aim of this study is to explore the interactive role of lines as they affect the form and shape of flowers, while the specific objectives are;

1. To illustrate harmonious coexistence of line on the shapes and form of flowers,
2. to create compositions in which the floral form is fully fused with lines
3. to explore the possibilities of reducing these fully fused forms into simple lines and geometric forms.

1.5 Significance of the Study

The research will expose to the viewer the many aspects of lines using the flower as a medium. It will also highlight that lines can render further meaning to the things we see and when completed, the research will hopefully usher a new direction and understanding in the dynamics of lines in painting.

1.6 Justification of the study

This research will expose the possibilities of an interaction of two elements, that is lines and floral, in which both elements have a certain share of prominence thereby creating a communication as they affect each other. In doing this, the obvious gap identified in the previous attempts at exploring the flower through painting will have been filled hence the justification of the study.

1.7 Scope of the study

This study focuses on Roses, Sunflower, Lilies and Tulip flowers found in the commercial gardens along Isa Kaita road Kaduna, Kaduna State Nigeria.

1.8 Conceptual Frame Work

Flowers have always been admired by man. This adoration led to their depiction early back to the mural paintings of the 18th Dynasty. The tomb of Nebamun at Thebes in Egypt called "Fowling Scene" shows that the lotus flower was well represented. Since then, many artists have painted flowers for many intentions. According to Amelia (2010) floral paintings were seen firstly, as early religious symbols in the 13th century AD, secondly as reportage art in the 16th century AD due to exploration of the new world, which brought about unknown species of flower to be documented and thirdly as emotive symbols.

Detailed paintings of flowers had been made by painters such as Monet's (1840-1926) "Water lilies evening effect" as seen in Fig. 21, who's interest is anchored to the effects of light on his subjects with lines as mere brush stroke. Van Gogh's (1853-1890) "Sunflower" Fig. 20 which is characterised by timid lines which appear as patterns created by the artist's technique of paint application. Odilon Redon (1840-1916) delves

more into symbolism and spirituality according to Federico (2001) often mixing the floral forms with human forms in compositions such as “Ophelia” and “Head with Flowers”, with lines having only to play their traditional role. Fred (2011) notes that Georgia O’Keefe’s (1887-1986) paintings feature close-up views of petals and leaves in which the organic forms become powerful abstract compositions as seen in “Canna Red and Yellow” Fig. 22. Jerry Buhari’s (1989) “floral Note” paintings were influenced by Odilon Redon’s style, some of the works had abstracts of human forms such as “Travellers III” and “Through the Wilderness of Men”, with lines serving simply as boarders and brush strokes. Garba Benjamin’s (2011) works were more inclined to the transformation of floral forms to abstract as seen in “The Search” Fig 25. In all the above mentioned works the artists have used line in its traditional function in their works without giving it any special attention. The approach of this study is to systematically introduce lines into floral painting, by creating collaboration between the line and the floral form, where the line is made to affect and transform the floral forms. The dialogue of the fused floral forms and lines will then be simplified to simple lines and planes.

CHAPTER TWO

REVIEW OF LITERATURE

2.1 Introduction

This chapter reviews literature on lines and flowers, as well as artists' works having either lines or floral. The artists' works reviewed are categorised firstly under works rendered in lines, these works have emphasis on lines or traces of it, created by distinctive brush marks. Secondly floral paintings, these works have flowers depicted in them or were derived from floral inspiration. A total of sixteen works were reviewed.

2.2 Review of literature on Lines and Flowers:

Line is a mark made by a moving object or point having more length than width. A multipurpose graphic tool that could be used in creating different effects and impressions based upon its thickness, direction and character. It is an object of communication employed by humans since the prehistoric time. Shelley (2012) sees line "as a basic element of art referring to a continuous mark made on a surface by a moving point. A line is long relative to its width. It can define a space, create an outline or pattern, imply movement or texture and allude to mass or volume". Line is used to suggest form, create textures and patterns, although it doesn't necessarily have to be obvious but can exist by suggestion, as an edge of a form or the stroke of a brush. Wallschlaeger and Busic (1992) note that "Lines can bring meaning, symbolism and expression to visual forms and their message. As lines take on a visible shape or form through drawing they enable the artist to visually communicate ideas, concepts, moods and many types of information."

A form can also be recognised as a line for two reasons as noted by Wucius (1993); if its breadth is extremely narrow and if its length is quite prominent. A line generally

conveys the feeling of thinness, the extreme ratio between length and breadth of a shape makes it a line.

The earliest use of line for drawings has been traced back to the cave man, and the oldest of such cave paintings according to Fred (2011), are the spotted horses and negative hand imprints at Pech-Merle France, dated at about 22,000 BC. The earliest finds were the Bison found in 1879 at the Altimira caves in Spain, which dates back to about 12,000-11,000 BC. Later some were discovered in Lascaux in France which consisted of drawings and paintings of bulls, horses and stag, famously known as the Hall of the bulls.

In the 13th-century A.D. Chinese artists used transparent ink washes to create delicate atmospheric effects. The Encyclopaedia Britannica (2009) states that;

> The line and wash technique was practiced in Europe from the Renaissance, and in the early 15th century Cennino Cennini gave detailed guidelines for reinforcing a pen drawing with the brush. The technique entered into common use in the 16th century and reached its height in the 17th century in the works of Rembrandt, Claude Lorrain, Nicolas Poussin, and a host of Italian artists. The technique was freely used to make preparatory sketches for paintings, with the pen line providing accurate details and the coloured washes (or brushstrokes) suggesting tone, volume, and atmosphere.

The line and wash technique was also used in the topographical drawings of the 18th century A.D, and in drawings of buildings. Recently line has been used more prominently as an end in itself, rather than as a preparatory stage, as evident at the advent of painters like Wasilly Kandinsky (1866 to 1944) and Piet Mondrian (1872 to 1944). Kandinsky by 1909 sought out a style in which colours, lines, and shapes, where freed from the addling occupation of depicting recognizable objects, and to be used in an advanced manner creating a visual language capable of articulating general ideas and evoking deep emotions. While Mondrian in the 1930s used rigid patterns of black lines in his works,

replacing them in the 1940s with coloured bands, and then in place of the continuous flow of these bands, he substituted a series of small rectangles that merged into a rhythmic flow of colourful vertical and horizontal lines.

There are as many kinds of lines as there are feelings and ideas for the artist to express. Lines can be bold, wavy, thick, thin, zigzag, curvilinear, spiraled, diagonal, straight, short, long, concentric, rough and smooth. In light of the above therefore, different lines create diverse impressions when used in compositions as follows:

a. Horizontal lines have a feeling of stability and tranquility, therefore forms placed in a parallel position to the top or base of the canvas suggests a feeling of restfulness, thus compositions in which horizontal lines are predominant tend to have the same feeling.

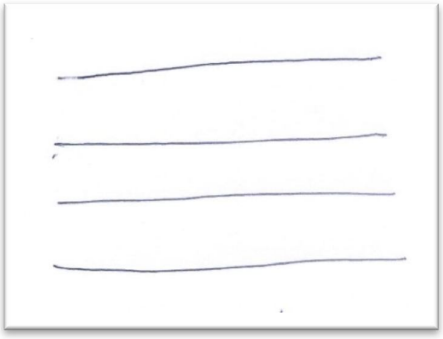


Fig. 1
Horizontal Lines

b. Vertical lines communicate rigidity, strength and a feeling of loftiness as they tend to give an impression of reaching for the sky they are filled with potential energy that could be released if they were to fall over.

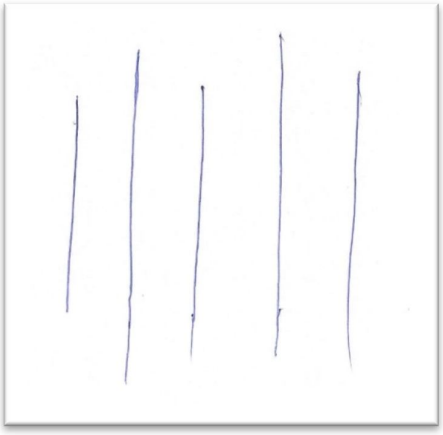


Fig. 2
Vertical lines

c. Diagonal lines appear to express action and motion, objects in a diagonal position are unstable in relation to gravity and their energetic movement creates tension and excitement.

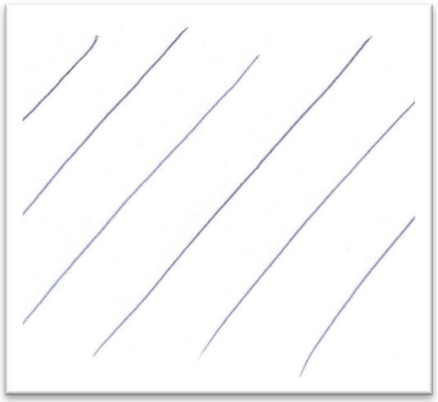


Fig.3
Diagonal lines

d. Curved lines express fluid movement they can be calm or dynamic depending on how deep the curve is, the less active the curve the calmer the feeling. They also express the movement of the wind.

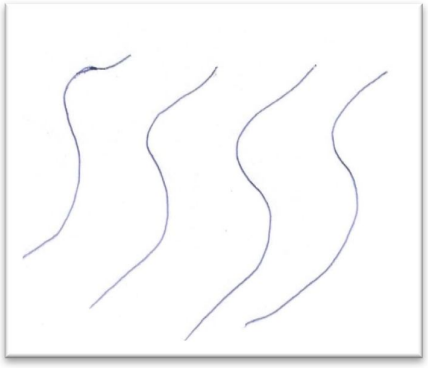


Fig 4
Curved Lines

e. Zigzag lines create excitement and intense movement, expressing confusion and nervousness as they change direction quickly and frequently. They can imply danger and destruction as they break down.

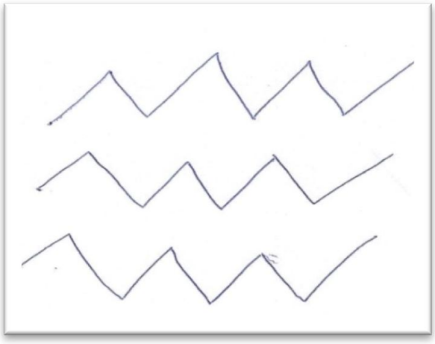


Fig. 5
Zigzag Lines

f. Geometric lines are lines that are mechanical with shard or hard edges. They are regular and convey a feeling of orderliness, conformity and reliability.

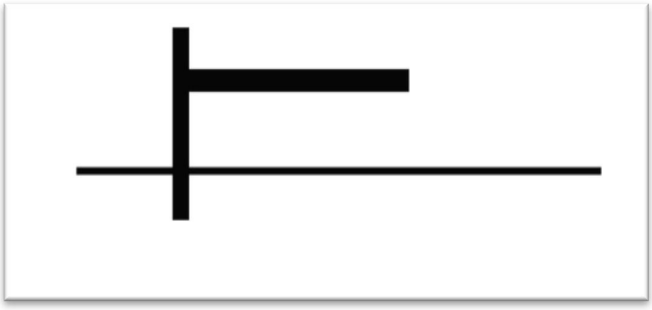


Fig. 6
Geometric Lines

g. Organic lines, these are lines that occur in nature they are irregular, curvy and fluid. They express a sense of gracefulness, dynamism, and spontaneity.

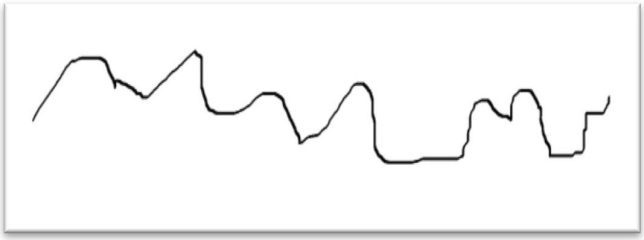


Fig. 7
Organic Line

Sequel to a background discussion of the line, its properties and inclinations as a tool for artistic expression, it will only be proper to introduce the flower whose forms and shapes are defined by different kinds of lines which this study aims to explore.

The flower is the reproductive portion of any plant in botanical terms, it is in the division of Magnoliophyta commonly called Angiosperms, the term “flower” especially applies when part or all of the reproductive structure is distinctive in colour and form, as described by Encyclopaedia Britannica They present a seemingly endless variety of combination in sizes, range of colours, forms and anatomical arrangement. Some plants such as poppy, magnolia, and tulip are relatively large with each flower produced singly, while in others such as aster, snapdragon, calla lily, and lilac, are very small and borne in a distinctive cluster known as an inflorescence.

There is no consensus amongst the scientist on the actual number of species of flowers that exist today but according to David (2012) there are about 230,000 to 270,000 species of flowering plants and James (2008) also notes that Botanists estimate that there are more than 240,000 flowering plants, while some may take that further due to different

hybrids that are created by florist. Regardless of their variety all flowers have a uniform function, the reproduction of the species through the production of seed.

Floriography is a method of giving flowers meaning which led to the creation of what is known as the flower language, as noted by Sara (2010) this was a Victorian-era means of communication in which various flowers and arrangements were used to send messages in code, allowing people to express feelings which otherwise could not be spoken. Floriography was started in Persia and Turkey in the 1600s and appeared in Europe in 1700s.

Flowers have been revered through the ages apart from their potency to uplift the spirit and beautify the surroundings, they are known to have played important ceremonial roles. Heidi (2012) enumerating on flowers and religious rituals, notes that "ancient rolls from Assyria and on Egyptian temples had flowers such as lotus and date palms where depicted, in the Aztec civilization flower gardens were made to please the eyes of people, artist and gods".

The Roman Empire made lavish use of the blossom roses, Horace (65BC) enjoins their excessive use at banquets, they were used not only as a means of decoration, but to strew the floors and beds. Brides and Grooms were crowned with them, they were scattered at feasts, orgies and in the path of the victors and they have also been used as food, medicine and for perfumery.

Due to diverse varieties of flowers, the researcher selected certain flowers, based on availability and popularity, they are the Lily, Tulip, Sunflower, and Rose to be discussed specifically in the following paragraphs.



Fig. 8
Lily flower
Photographed by Michael
Boys/ Corbis
Encyclopaedia Britannica CD
2009

Lily is an herbaceous flowering plant belonging to the genus *lilium* of the family *Liliaceae*. Gwen B (2012) states that "there are about 80 to 100 species of lily native to the temperate areas of the Northern Hemisphere, and they are amongst the oldest cultivated plant in Asia Minor during the second millennium BC". The bulb of the Madonna lily was cultivated for use in a medicinal ointment. The Greek and Romans grew it for ornamental and medicinal purposes. Lilies are erect perennial plants with leafy stems, scaly bulbs, usually narrow leaves, and solitary or clustered flowers. The flowers consist of six petal like segments, which may form the shape of a trumpet, with a more or less elongated tube, as in the Madonna lily and Easter lily Otherwise, the segments may curve back to form a turban shape, as in the Turk's cap lily. The flowers of some species are quite fragrant and they occur in a wide variety of colours.



Fig. 9
Tulip flower
Photographed by Malak
Encyclopaedia Britannica CD
2009

The tulip is a bulbous herb in the family of *Liliaceae*, historians have been able to establish that it probably originated thousands of years ago in a corridor which stretches along the 40^{o} latitude between northern China and southern Europe. this flower occurs in a wide range of colours except true blue, from purest white through different shades of yellow and red, brown and deepest purple to almost black, having about 3000 registered variety as noted by Steinberg (2008). The first wave of tulip fever was recorded in Turkey during the Ottoman Empire and of Sultan Suleiman I (1494-1566) and during the reign of Ahmed III (1703-30) it is believed that the Tulip reigned supreme as a symbol of wealth and prestige and the period later became known as 'Age of the Tulips.

Tulips were introduced into Europe from Turkey shortly after 1550, and the delicately formed, vividly coloured flowers became a popular and costly item. Over the following centuries the demand for the tulip rose and fell but the Dutch always maintained a commercial devotion for these flowers, they export over 1.2 billion bulbs annually and it has now become synonymous with the Dutch.



Fig. 10
Sunflower
Photographed by John H Gerard
Encyclopaedia Britannica CD
2009

The sunflower of the family *Asteraceae,* is native to North and South America. Evidence suggests that the plant was cultivated by Indians in present-day Arizona and New Mexico at about 3000 BC. Some archaeologists suggest that the sunflower may have been domesticated before corn. The common sunflower is an annual herb, with rough

hairy stem, broad coarsely toothed rough leaves. The disk flowers are brown, yellow or purple while the ray flowers are yellow and the oval hairy leaves are arranged in spirals. A valuable economic plant, the leaves are used as forage while its flowers yields a yellow dye and the seeds contain oil and are used as food.



Fig. 11
Rose flower
Photographed by the Researcher
Researcher's collection

The Rose is an herbaceous shrub that appears to be by far the most popular flower today and one of the oldest flowers according to fossil evidence which dates it to about 35million years old, and having over 30,000 species and hybrids in existence today. The earliest cultivation of the Rose flower was probably in northern Persia, on the Caspian, or Faristan, on the Gulf of Persia around 5000 years ago. Since then, they have been intertwined into the human experience as great tales from the ancient worlds as exemplified by the Greek mythology have been told; which tells us that Aphrodite gave the rose its name, but Chloris the goddess of flowers created it from the lifeless body of a nymph. Roses became identified with the excesses of the Roman Empire, as peasants were forced to cultivate them rather than food to satisfy their rulers, who filled their swimming baths and fountains with them and other indulgences already mentioned above.

According to Robert B. (2012):

> The demand for Roses and Rose water was at its highest in the 17th century that it was considered a legal tender and was used as barter in markets as well as for

> any payments the commoners made to royalty. Napoleon's wife Josephine's love for the roses was epitomised in her extensive collection at Chateau de Mal maison (an estate) which consisted of more than 250 varieties of roses. This became the setting for one of the finest botanical illustration collection called "les Rose" by Pierre Joseph Redoute (1756).

All the roses that existed in Europe up to 18th century AD, where in the shades of pink or white until the beginning of 19th century AD, when the famous red rose was introduce from china around 1800 then followed by the unusual green rose, Joseph Pernet Ducher (1859) a French Rosarian and hybridizer added to the palette bright yellow rose in the 1900 from which orange roses evolved.

Although the rose flower is mostly associated with love, its variant colours are given different meanings according to their hues, as described below;

a) Red rose which is the most popular and beloved of all roses, signifies love and affection, true love that will stand the test of time, desire, courage and passion, celebrations, respect and appreciation.

b) While the pink rose connotes happiness, grace and elegance, admiration for beauty and refinement and sweetness to behold.

c) The white rose symbolises purity and innocence, reverence and humility, everlasting love and new beginnings.

d) On the other hand the yellow rose is associated with friendship, uninhibited joy, gladness, delight, warmth, good Luck and the ending of a long relationship.

e) The black rose is actually a very dark shade of red and it is associated with sorrow and farewell, loss, death of old habits and the beginning of new things, courage and resistance.

There were many painters who have worked with flowers as the main subject of their painting, some of such artists include: Claude Monet (1840-1926), Van Gogh (1853-1890), Odilon Redon (1840-1916), and Georgia O'Keeffe (1887-1986) who were inspired by the floral motifs in their works. Jerry Buhari (1989) was also inspired by flowers which led to a solo exhibition titled "Floral Notes" in 1989 and Garba Benjamin (2011) also worked on flowers as seen Fig. 25 "the Search".

2.3 Works Rendered in lines:

In the works reviewed under this category, lines are given prominence and used either distinctively as a technique, as seen in Fig.14 "The Toast", in which hatching and cross hatching was used, and in Fig.12. "Bamboo in the wind" was as a result of the medium used and the method in its application. This can be seen as a unique style of the artist as perceived in Fig. 15 "The Scream" and Fig.19 "Dialogue with Mona Lisa". In each of these two mentioned works the individual style of the artist was what influenced the use of brush strokes for the generation of lines in their works. It should be noted that though human figures were treated in these works Figs. 13, 14, 15, 16, 17 and 19, the prominent use of lines was the main focus of attention. The details of the review are as follows:



Fig. 12
Artist: Zhen Wu
Title: Bamboo in the Wind
Medium: Ink on paper
Size: (75.2x 54.3 cm)
Date: Unknown
Courtesy, Museum of fine arts Boston

"Bamboo in the Wind" Fig.12 is a vintage Chinese hanging scroll from Yuan dynasty in the early 14th century AD. The work depicts a bamboo tree with its leaves being moved by the gentle breeze and Chinese calligraphy in the lower right hand corner. The medium used for this piece is ink, with the leaves in the foreground made darker than those in the background. This is achieved by diluting the ink further. The artist used delicate and meticulous brush work to define the linear qualities of the bamboo tree. Lightly curved lines were used in single strokes, to portray the smaller branches, with the thicker short lines for the leaves. Bamboo trees hardly qualify as flowers, but the technique of the medium used informs the relationship to this research, in addition the gentle manner of writing the Chinese calligraphy is also similar to the delicate nature of the floral form.



Fig. 13
Artist: Honore Daumier
Title: Street Show
Medium: Black chalk and water colour on laid paper
Size: (36.8x 25.4 cm)
Date: 1865-1866
The Metropolitan Museum of Art New York

"Street show" Fig.13 a mixed media work that illustrates a drummer and a man standing with hands outstretched to the sky, the background is painted in light yellow ochre and brown, while the drummer's dress is in deep red. The dark brown is created by a mixture of the water colour and the black chalk. The black chalk outlines are continuous meandering in and out of the figure, suggesting movement and gyration of the drummer and the dancer on the chair, even though they appear static. The organic lines are irregular and twisty as can be seen in this work, they tend to originate from the forms and fizzle out in the background as they interact and affect the forms of the subjects in this piece, likewise lines will be rendered to interrelate with the flowers in this study as realised in organic lines infusion in Plate XVIII.

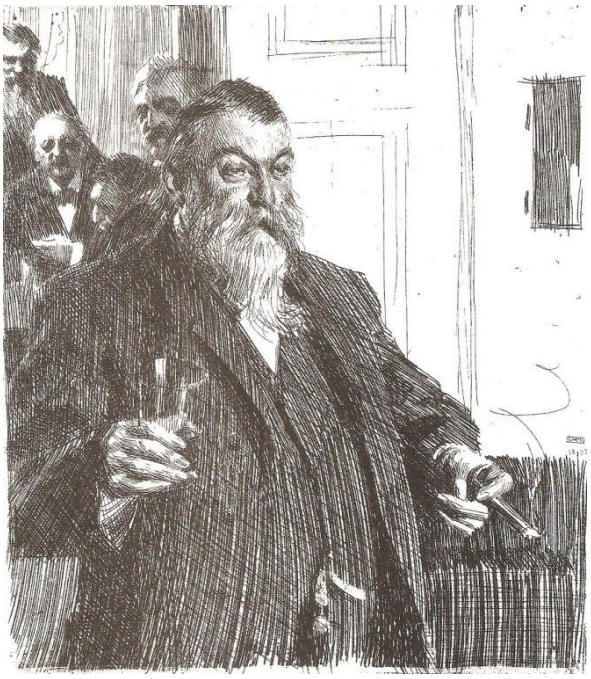


Fig. 14
Artist: Andres Zorn (Leonard)
Title: The Toast
Medium: Etching
Size: (32x 26.5 cm)
Date: 1893
Kupferstichkabinett,
Staatlichkunstsammlungen,
Dresden

"The Toast" Fig.14 illustrates an affluent gentleman with a glass and cigar in hand, at a location that probably appears to be a gentlemen's club. The work consists mostly of the lines, which are related to this research, the horizontal and vertical lines were used in the background as seen on the doors, windows and seats, while diagonal lines are used on the coats and cross hatched with slightly curved lines. Smoke from the cigar is represented by a single spiral line. The artist created this work using hatching and cross-hatching technique to create value. The dark areas are made up of lines that are compactly drawn, while the lighter values have their lines sparsely drawn where more paper space is made visible.



Fig. 15
Artist: Edvard Munch
Title: The Scream
Medium: Oil, tempera and pastel on board
Size: (91 x 74)
Date: 1893
Courtesy, Munch Museum, National Museum of Art, Architecture and Design Oslo

"The Scream" Fig.15 is an emotionally charged mixed media work which is best explained by the artist himself Edvard Munch (1863-1944):

> I was walking along the road with two friends, the sun set, I felt a tinge of melancholy. Suddenly the sky became a bloody red. I stopped, leaned against the railing, dead tired. And I looked at the flaming clouds that hung like blood and a sword over the blue-black fjord (creek) and city. My friends walked on. I stood there, trembling with fright. And I felt a loud, unending scream piercing nature.

This explains the exaggerated use of colours, red sky and the wavy lines that rhyme with the flow of colours, from the red sky through to the mountains and the river. The thick red lines are interchanging with thick yellow, thin white and blue lines in the sky. The pier and side railing are painted in sparsely straight lines of yellow ochre, having intermittent interruption of green, red and white lines. Although no floral visibility in this work, but the technique of colour application, which is in a wavy and linear manner, is similar to the method used in the treatment of motifs for this research.



Fig 16
Artist: Wassily Kandinsky
Title: Composition IV
Medium: Oil on Canvas
Size: unknown
Date: 1911
Courtesy,
KunstsammlungNordrhein-
Westfallen Dusseldorf

"Composition IV" Fig.16 Kandinsky in his publication 'Concerning the Spiritual in Art' (1912) states that "Colour cannot stand alone; it cannot dispense with boundaries of some kind…. A never-ending extent of red can only be seen in the word red is heard, the colour is evoked without definite boundaries". The artist attempted to release the psychological quality of colour, by freeing it from the task of describing physical form. In "Composition IV", vague figures and objects are evident in what appears to be a landscape with mountains and houses, with energetic bright colour patches of mostly primary and a few secondary colours. Definitive black lines are used to outline the figures and the curved, vertical and diagonal short lines, rests on a figure that looks like a house on the left side of the canvas. Two long vertical lines run from the bottom to the top of the canvas, probably representing the walk path for the two tall figures. The background has splashes of mostly primary colours creating an illusion of simplified forms of blurry floral with solid black lines generating an interaction, which is similar to the developmental stage of this study.



Fig. 17
Artist: Karl Schimdt-Rottluff
Title: Girl from Kaunas
Medium: Woodcut on Van Gelder Zenon paper
Size: (61.91 x 50.8 cm)
Date: 1918
Courtesy, Los Angeles County Museum of Art

"Girl from Kaunas" Fig.17 depicts the face of a woman in wood cut, which is characterised by sharp lines and high contrast. The head of the figure has an elongated jaw line with diagonal lines, placed in a parallel manner from the jaw to the cheek bone creating a three dimensional effect. The eyes are of thick gentle curved line while the eyelid is done with thin vertical short lines. The braids are of two intersecting lines laid repeatedly down the two braids. The lower part of the background has white triangles placed upside down, while the upper part has short diagonal and horizontal lines. The sharp lines and the geometrical shapes formed by what looks like mechanical lines are employed in this research for the simplification of the floral forms.

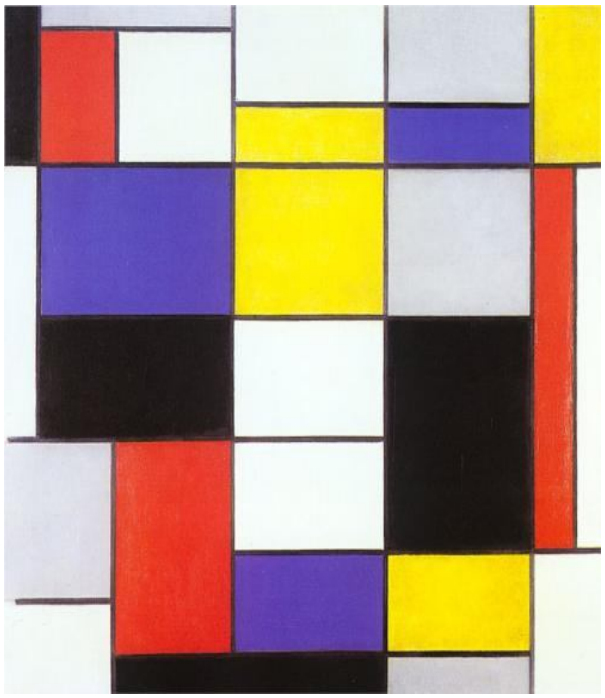


Fig. 18
Artist: Piet Mondrian
Title: Composition A
Medium: Oil on Canvas
Size: (91.5 x 92 cm)
Date: 1920
Galleria Nazionale
d'ArteModernae Contemporanea,
Rome, Italy

"Composition A" Fig.18 displays several sizes of squares and rectangles of different colours, with black vertical and horizontal lines running through, creating boundaries. This style is called Neoplasticism which according to Encyclopaedia Britannica is;

> To free the work of art from representing a momentary visual perception and from being guided by the personal temperament of the artist. A painting no longer had to begin from an abstracted view of nature; rather, a painting could emerge out of purely abstract rules of geometry and colour, since he found that this was the most effective language through which to convey his spiritual message.

This style of painting was influential, as similar use of lines and geometric shapes were employed in the course of producing "Kaduna" (Plate XIII) and "Roses for Piet" (Plate XIV) by the researcher.

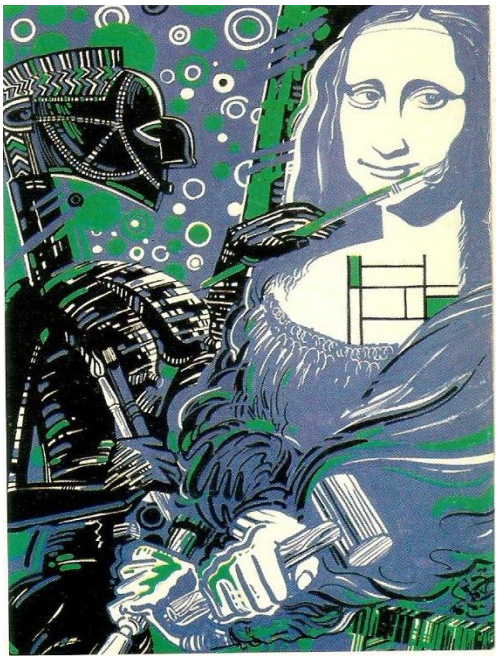


Fig. 19
Artist: Gani Odutokun
Title: Dialogue with Mona Lisa
Medium: Gouache
Size: (unknown)
Date: 1991

"Dialogue with Mona Lisa" Fig.19 is a gouache on paper, the composition displays two icons, the African wood carving and the European painting of "Mona Lisa" in a communicative manner, with each affecting the other. In each of their hands, are the tools it takes for the creation of the other. The background is painted in a tint of blue, with green and white patches of spheres from the left side, running past the centre of the canvas to meet up with a white diagonal line and patches of green lines on a black background. The female figure is painted by alternating the background colour with white. Naturally the hair is made with curvy white lines of variant sizes, while the contours of the dress are a mixture of black, green and white crimpy lines. These fluid moving lines are characteristics of the subtle nature of flowers and they are fully incorporated in the study. The mallet has the same colours, but diagonal lines were employed instead. The chest has horizontal and vertical lines, with two rectangular patches of green in a Piet Mondrian style, which is a focal point for this research. The African wood carving is painted black with highlights of white and blue intermittent short lines. The hair is made with short vertical and zigzag lines of interchanging colours.

2.4 Floral paintings

In this category flowers are the main subject of interest, although the foliage could be perceived as shown in Fig. 21 "Water lilies evening effect". The works reviewed incorporated the realistic rendition as shown in Fig. 20 "Sunflowers", through the simplified forms in Fig. 22 "Canna Red and Orange", and the stylized forms in Fig. 25 "The Search". The review is as follows:



Fig. 20
Artist: Vincent Van Gogh
Title: Sunflowers
Medium: oil on canvas
Size: (93 x 73cm)
Date: 1889
Vincent Van Gogh Museum, Amsterdam

"Sunflowers" Fig. 20 is among a series of sunflower paintings made by Van Gogh, it depicts twelve sunflowers in a vase, and the background is treated with tint of sky blue and an addition of pale yellow. The paint is applied in short lines of vertical and horizontal lines. The flower vase has a slightly tinted tone of yellow from that of the table with patches of light green and yellow ochre for the darker areas. The lower part of vase is in the lighter tint of yellow and tinted sky blue from the background. The flowers are treated in realism, as each is treated according to its state, some are yet to blossom, while

the two buds in the centre have already withered, having no yellow leaves, and some have their green leaves fully visible. The artist uses subdued lines in his application of paints, limiting the visible brush marks to the background and the flower vase. Whereas in this research, the lines are bold and made to affect the form of the flowers.

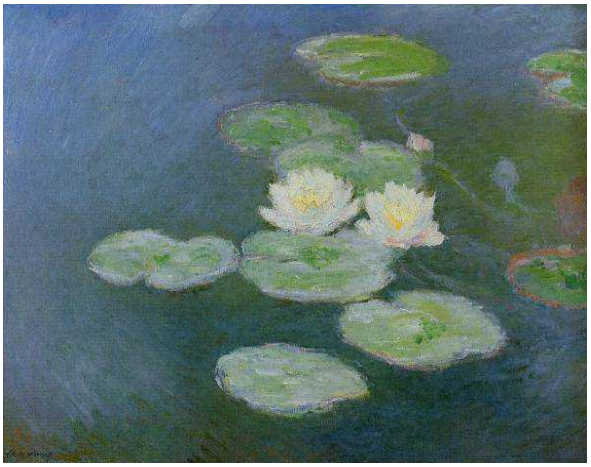


Fig. 21
Artist: Claude Monet
Title: water lilies evening effect
Medium: oil canvas
Size: (73 x 100 cm)
Date: 1897-1899
http/www.interagir.com

"Water Lilies, Evening Effect" Fig.21Claude Monet's interest on the effects of light on his subject, made him paint the same object at different times of the day, capturing these effects. The painting shows two water lilies with eight leaves floating captured in the evening, this explains the general dull feeling of the work. The water is painted in a tint of ultramarine blue with short patches of highly tinted green, in the lighter areas and in the darker areas an addition of red into the mixture turns it brownish at the right hand corner of the canvas. Ultramarine blue is added to further darken the water. Green hues are used close to the leaves creating a reflective and harmonizing feel. The blooming flowers are white, with a little addition of green, blue and brown, while the stamen is yellowish. The leaves in the foreground have lighter tint of green than those in the background. The work shares some similarities with this research, with regards to flowers.

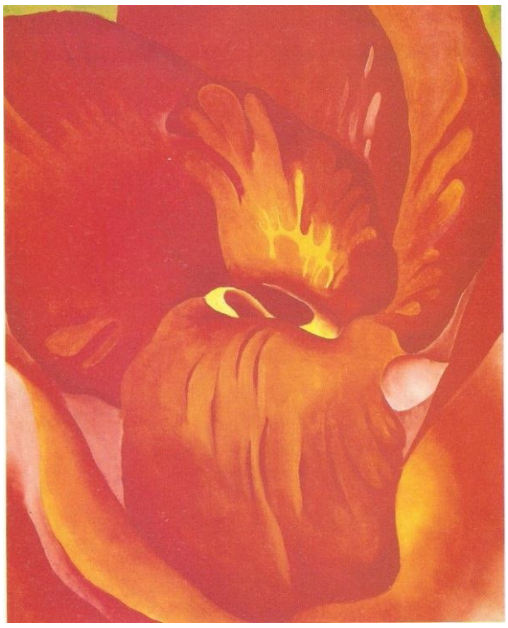


Fig. 22
Artist: Georgia O'Keeffe
Title: Canna Red and Orange
Medium: oil canvas
Size: (50.8 x 40.6cm)
Date: 1897-1899
Private Foundation.

"Canna Red and Orange" Fig.22 is a semi-abstract image, which shows a close up of the petals of Indian shot (*Canna indica*) with most of its features stripped away, leaving a dashing display of colours. The petals are treated in red orange and yellow hues, with some exaggerated highlights and lines on the petals. This simplification and exaggeration of highlights are engaged in the developmental stage of this study with the addition of more emphasis on the outline which extends outwards in to the background, creating an interplay of lines which is not seen in this work. The foreground seems to merge with the petals and the top left and right corners have greenish yellow, which forms the background.



Fig. 23
Artist: Odilon Redon
Title: flowers
Medium: oil canvas
Size: (66 x 54.5cm)
Date: 1903
Kunstmuseum St. Gallen, Switzerland

"Flowers" Fig.23 shows simplified forms of different flowers, a bouquet in a black vase capturing the essence of the flowers rather than the forms. This is treated as patches of mostly primary and a few secondary colours, the contours and stems are treated with thin dark lines. The use of distinctive thin lines is similar to this study, but the simplification is rather taken further than what is employed for this research. Odilon Redon according to Federico (2001) dwells more on symbolism and spirituality.



Fig. 24
Artist: Jerry Buhari
Title: Spirit of Van Gogh
Medium: oil canvas
Size: unknown
Date: unknown
Catalogue of the Floral Note exhibition 1989

"Spirit of Van Gogh" Fig.24 was given its name because of the famous Sunflower paintings by Van Gogh. The sunflower became an integral part of the solo exhibition

titled the Floral Note, 1989. In his comment about the work, Buhari (1989) says "the sunflower became the mother of my subsequent floral studies……the sun + the flower = life."

The work displays blossoming sunflowers in their natural habitat, captured from different directions with visible stems. The vivid use of colour on the flowers is complimented by the subdued treatment of the background. The sunflower is amongst the flowers experimented with, in the exploratory stage of this research represented in Plate I. While the outlines of the forms in Buhari's piece are soft and fluid, this researcher uses strong and contrasting contours to define the forms studied, with lines given more importance.



Fig. 25
Artist: Garba Benjamin
Title: The Search
Medium: oil canvas
Size: (70 x 80 cm)
Date: 2008
Courtesy, Fine Art library
ABU Zaria

"The Search" Fig.25 illustrates six fully blossomed flowers, two side view of roses, two lotus' facing different directions and what is probably a lily viewed from the top. At this stage, the artist has just begun to experiment with the floral showing thin elongated stems in meandering lines. The thick brush stroke and the absence of greeneries are indicators of the semi-abstract nature of the work. This painting shares similarities with this study in the reduction of the floral forms and the exaggeration of the stems of the flowers creating long wavy lines which are evident in the developmental stages.

2.5 Conclusion

The distinctive styles are apparent in the works that were reviewed, but one thing remains visible in all of them and that is marks left by moving points which qualifies as lines according to Gilbert and McCarter (1988). The distinguishing factor is whether it is used intentionally or not. If line is used as a mare brush mark left by applying paint or to border forms, then line has been used as a means to an end. On the other hand if used as a style which is based on profound use of lines like those in Figures. 13, 14 and 18 then line has been used as an end in itself. In general the researcher observed that lines are more expressively used in abstract works, but whichever way it is viewed, lines are indispensible in painting.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The methodology adopted for this research is practice based, which is research grounded on practice and explorations in the studio for execution of works. This section of the research discusses the systematic approach to the study covering the various sources and processes of Data collection and the instruments employed in gathering it.

3.2 Data collection

The data for this study was acquired through the use of some methods and operational materials, such as direct observation, collection of life flowers, plastic flowers and leaves, photography, the internet, books, magazines and journals.

3.2.1 Observations

Observation of flowers was made during the several visits to the commercial flower garden along Isa Kaita road Kaduna. Consequently, drawings and sketches where made to fully appreciate the shapes, forms and true colours of certain flowers. This aided in acquiring the names of certain flowers and also generated high interest on the part of the local gardeners.

3.2.2 Photographs

Pictures of diverse species of flowers where shot in different commercial flower gardens located along Isa Kaita Road Kaduna, these pictures served as one of the main sources of reference in making sketches and graphic aid in the early stages of the research.



Fig. 26
Yellow Lily
Photograph by the Researcher
Researchers Collection



Fig. 27
White Roses
Photograph by the Researcher
Researchers Collection

3.2.3 Internet

The internet served as an important means of information gathering for this research. It offered the convenience and freedom of viewing not only rare pictures of uncommon floral, but the sheer speed and ease with which large amount of literature was gathered, the internet became indispensible to this study.

3.3 Data Gathering Instruments

The data for this research was collected using the following instruments:

3.3.1 Camera

The Fujifilm FINEPIX HS 20 EXR (2008) digital camera was extensively used to capture digital photographs by the researcher at the commercial flower gardens. The WF350 Studio System tripod aided in capturing close up pictures which were engaged in the early realistic rendition stage of the study.

3.3.2 Scanner

The scanner HP Deskjet F4180 was engaged for the digitalization of Pictures, Images from books and catalogues were transformed into digital format for easy manipulation and usage. This presented an opportunity for digital storage which could be easily accessible for future use.

3.3.3 Computer

This is an indispensible data gathering and management instrument, which collects, sieves and organises the data. The computer HP Pavilion g6 served as the workstation and storage of acquired data for the study. The software Encyclopaedia Britannica 2009 Student and Home Edition was highly useful as an invaluable instrument for data gathering.

3.4 Analysis of Data

The exploration of data acquired and manipulated through paintings in the studio led to the production of works. These works were categorised under two major sections the Exploratory and the Developmental categories. The Exploratory Category is made up of the "Representational" and the "Experimental" of stages while the Developmental Category is made up of the "Geometric and Organic lines Infusion", "Organic lines Infusion" and the "Geometric lines Infusion stages" respectively.

3.4.1. Exploratory Category

The exploratory category is divided into two stages namely the Representational and the Experimental stages. The works carried out in these stages went from realism to abstraction, using different types of media in exploring different concepts for the dialogue between lines and the floral forms.

3.4.1.1 Representational stage

This marks the beginning of the studio practice-led exploration. The works produced were in realism. Due to the large number of flowers available, thirteen species of flowers were incorporated in the first work of the study as seen in "Tribute to the King and Queen" Plate I, Plates II "Purity" and IV "Tulips" different species were painted separately without any alteration on the forms of the floral but lines as distinctive brush marks began to appear in the background. The approach at this stage was to get acquainted with the different species of flowers, a total of four paintings were selected for this phase.

3.4.1.2 Experimental stage

Diverse media was experimented with to create the interaction between the lines and forms of flowers. The use of unconventional materials such as plastic flowers and leaves in conjunction with oil paint was used as seen in Plate V, "Aliyu and Amina". The use of lines became more prominent as they interacted and affected the floral forms. In Plates VI-XIII, different materials were introduced namely; thread, acrylic, paper, moulded canvass, glue and gouache. The works provided answers to the questions raised. This led to the works carried out in series. A total of eight paintings were rendered in the exploratory stage.

3.4.2. Developmental Category

This category is divided into three stages namely**,** "Geometric and Organic lines Infusion", "Organic lines Infusion" and "Geometric lines Infusion" respectively. In each of these stages the floral form was fused with different type of lines and reduced into simple lines and shape.

3.4.2.1. Geometric and Organic lines Infusion

Unlike to the exploratory stage, this part of the research is focused on developing the primary motif of the research the Rose flower. The medium used at this stage was restricted to oil and acrylic colours. The forms of the motif were stylized and the lines merged with the forms of the motif. The paintings were infused with Geometric and Organic lines, with visible forms of the roses, but as the work were simplified and further reduced, the forms were no longer visible as seen in plates; XIV. "Roses for Piet", XV. "Roses for Piet 2", XVI. "Roses for Piet 3" and XVII. "Roses for Piet 4".

3.4.2.2. Organic lines Infusion

The works presented in this stage are characterised by the interaction of the floral form with Organic lines, which are harmonious with the floral forms. The curvy linear lines meander into the motif from the background by transforming the rose which form is fully appreciable in Plate XVIII. "Post-Impressionist Gift". As the research progressed, the form of the motif disappeared and Organic lines became more prominent as viewed in Plates; XIX. "Post-Impressionist Gift 2", XX. "Post-Impressionist Gift 3" and XXI. "Post-Impressionist Gift 4".

3.4.2.3. Geometric lines Infusion

The researcher at this stage used horizontal, vertical and diagonal lines to produce an abstract form of a rose revealing sharp geometric shapes, the semblance of a diamond seen in Plate XXII, "Diamond". This was further simplified to produce three more painting Plates XXIII, XXIV and XXV respectively.

3.5 Sketches

The data collected in form of pictures and onsite observations, were modified into sketches creating the desired composition as realised in Fig.27, where different pictures of flowers were merged to form a ring with the rose and sunflower in the middle called "Tribute to the King and Queen". While other sketches were products of contemplation like Fig. 30 "The Dance", some are products of explorations such as Figures. 32, 33 and 34.



Fig. 28
Sketch for Tribute to the King and Queen
Medium Pencil
Size 30 x21.3 cm



Fig. 29
Sketch for the Tulips
Medium Pencil
Size 30 x21.3 cm



Fig. 30
Sketch for the Dance
Medium Pencil
Size 15 x20 cm

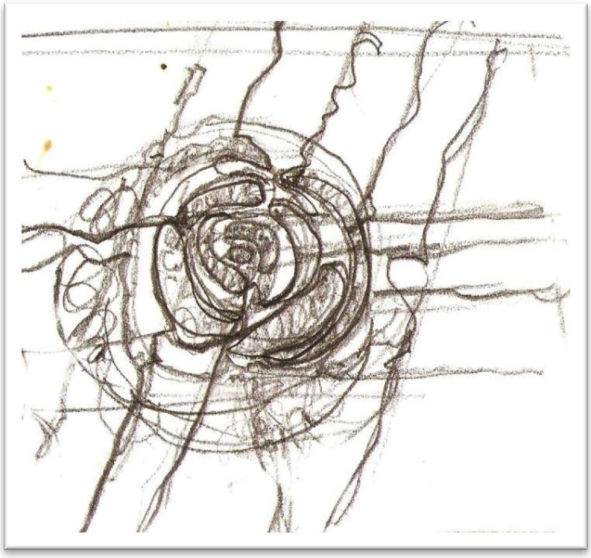


Fig. 31
Sketch for Kaduna
Medium Pencil
Size 11 x 9 cm

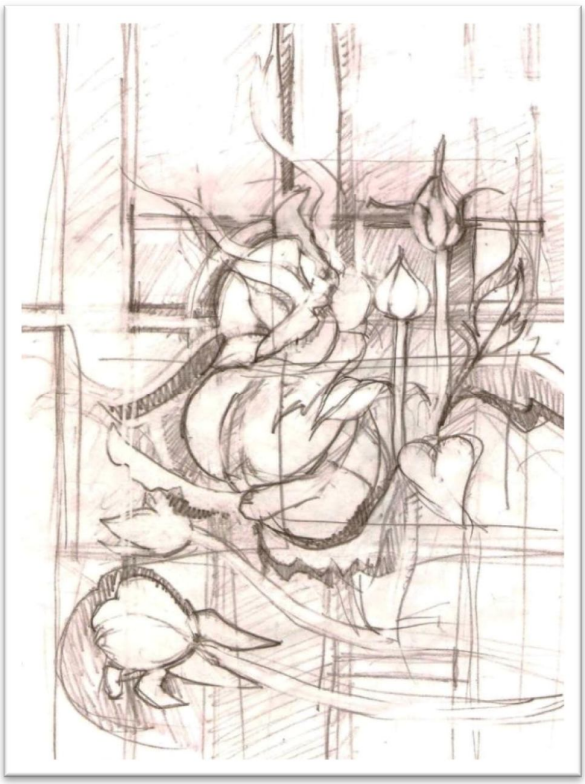


Fig. 32
Sketch for Rose for Piet
Medium Pencil
Size 30 x21.3 cm

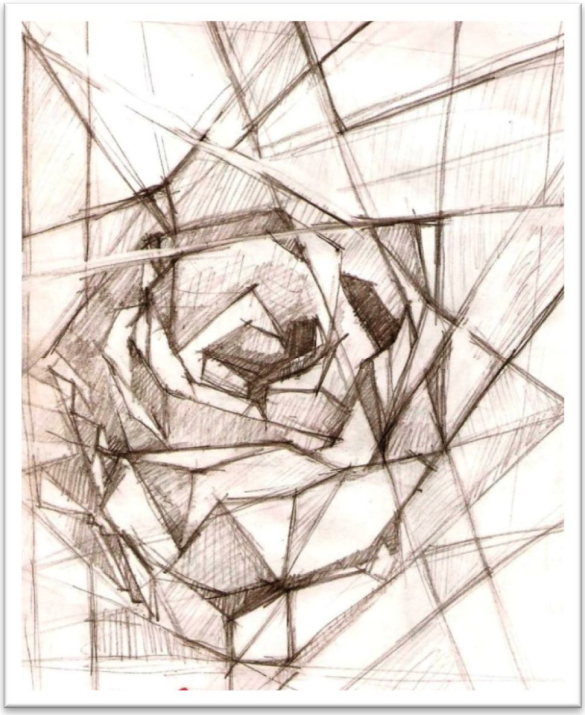


Fig. 33
Sketch for the Diamond
Medium Pencil
Size 30 x21.3 cm



Fig. 34
Sketch for Post- Impressionist Gift
Medium Pencil
Size 30 x21.3 cm

3.6 Choice of Medium

The choice of medium for this research is connected to the stages in which the works were carried out. In the representational stage, only oil colours were used, as the medium was preferred by the researcher. This provided a comfortable zone to familiarise the researcher with the flowers. In the experimental stage, the choice of medium was unrestricted, as the researcher experimented with different medium which included paper, pieces of cloth, thread, plastic flowers, and glue, used in combination with acrylic and oil paint. These experimental works were carried out to fully appreciate the medium and choose which best to suits the study. Subsequently, it should be noted that in the developmental category, the choice of medium was narrowed down to the use of oil and acrylic paints.

CHAPTER FOUR

ANALYSIS OF STUDIO WORKS

4.1 Introduction

This chapter presents the outcome of the data gathered and the explorations carried out in the studio. The researcher produced twenty six works which are analysed in stages as shown below.

4.2 Representational stage

Works produced in this stage were in realism, with lines as merely brush strokes and boarders for the floral forms as seen in Plates. I and II. Lines were introduced into the background without transforming or affecting the floral forms.



Plate I
Tribute to the King and Queen
Medium: Oil on Canvas
Size: (100 x 100)
Date**:** 2012

The variant species of flowers are quite numerous and in this composition the researcher aspired to capture some of these flowers without overcrowding it. Amongst the most famous flowers are the Sunflower, which was coined as the king in Yellow and the

Rose as the queen in white, with the stamen in a yellow hue. Although a realistic representation, the theme was for all the other surrounding flowers to appear in a state of admiration for the king and queen. The background and the greeneries were subdued and de-emphasized in order to lure attention to the blooming flowers as if each of them was in full regalia for a banquet.



Plate II
Purity
Medium: Oil on Canvas
Size: (80 x 100)
Date**:** 2012

"Purity" Illustrates three white roses, one fully blossomed, the second with almost all petals uncoiled and the third just in the early stages of flowering, as seen in their natural habitat. The painting is rendered in realism. Three rose sprouts could be observed with their long stems and leaves. In the background, lush shrubs could be perceived, depicted in toned Sap Green and a mixture of viridian hue, with ultramarine blue and a little touch of orange, thereby creating deep colours for the darker areas.



Plate III
Tulips
Medium: Oil on Canvas
Size: (100 x 100)
Date**:** 2012

This marks the beginning of the experimentation with lines, as they begin to interact with the flowers, being at the early stage, the effects are mostly limited to the background and the foliage, without any blemishing on the forms of the flowers. The work shows a bouquet of twelve red tulips standing together, which was arranged in that manner to emulate Van Gogh's painting of twelve Sunflowers. The lines of variant sizes and hues tend to create an illusion of movement deprived of chaos and leaving a general sensation of harmony in the background.



Plate IV
Courtship
Medium: Oil on Canvas
Size: (80 x 100)
Date**:** 2012

"Courtship", entails two partners in a state of limbo or emotional high, a sort of dance where only the best of each is shown and their deficiencies hidden. This portrays two fully bloomed roses; one towering over the other, promising care and protection while being naive and unaware of what the future holds. The background is predominantly a mixture of dioxazine Purple with viridian hue, creating a dark layer of paint throughout the background. The tints of this mixture in different degrees are used for the different lines that flow in and out of the two forms, creating an interrelation between them. The use of red roses is quite appropriate, as they are amongst the most recognisable symbol of love and show of affection.

4.3 Experimental stage

This stage explored the use of different media such as plastic flowers, gouache, paper, and thread, pieces of canvas, glue and icing pusher. The lines were made to affect the floral forms thereby transforming them to semi abstract as seen in Plate X. "A Nap in the

Garden". Plate XIII. titled "Kaduna" is the last work presented in this stage, the lines were fully fused with an abstract of a rose flower.



Plate V
Aliyu and Amina
Medium: Mixed Medium
Size: (100 x 100)
Date**:** 2012

"Aliyu and Amina" a mixed media work, which displays two white roses with four small early blooms of red and light Pink. The plastic roses and leaves were attached to the canvas by means of an adhesive. Plastic leaves were used in combination with the painted rose as its leaves. The lines were made bolder in their approach, rather than the passive manner in the previous works, yet not affecting the forms of the flowers. At the conclusion of this work, questions were raised as to the origin of the plastic flowers and its leaves. This was an issue that created a problem for the researcher which had to be resolved. The plastic flowers were not made by the researcher in order to claim originality, the researcher had to model his own three dimensional roses as seen in Plate VIII. "Field of Roses 1" and Plate IX. "Field of Roses 2".



Plate VI
Raindrops on the Lily
Medium: Acrylic on Canvas
Size: (80 x 100)
Date**:** 2012

In all the previous works, the lines that were used in the experiment are curved and wavy lines, while Plate VI: ushered in the introduction of straight diagonal lines. The interference of lines with the form of the flower and the change of medium from oil to acrylic colours unearthed a few surprises, as it was the researcher's first contact with this medium. Notably, the quick drying nature of this medium was an advantage for faster production of works, solving the long waiting it takes for oil colours to dry. Another advantage is that acrylic paints emits' a more pleasant odour than oil colour. However, the disadvantage of this medium is that it is not as opaque as oil colour.

"Raindrops on the Lily", displays a yellow lily's bloom with its petals fully shown. The dominant colour is yellow, with the lightest parts in a tint of lemon yellow, while the floral was treated in light pink and greenish yellow, for the respective reflections of the background. The rain drops were represented by the diagonal lines that seems to be dropping from the top, to the bottom of the canvas. The sparse use of light pink and cadmium red in the background adds vibrancy, while the mixture of sap green with yellow and a tint of ultramarine blue gives an overall feeling of vegetation being cut through by the rain drops.



Plate VII
Maturity
Medium: Acrylic on Canvas
Size: (80 x 120)
Date**:** 2012

"Maturity" is a mixed medium work, in which the researcher experimented with threads removed from a canvas to create vertical and horizontal lines of different sizes. Some outline of the leaves and stems were also made with threads, which were glued to the canvas, then painted upon. In this composition the researcher proceeded by combining the straight lines with the wavy and curved ones in the background without any significant modification of the floral forms. Eight tulip bulbs could be seen with their stems and leaves being blown by the wind, represented in realism with only the background having rows of vertical and a few horizontal lines intersecting. The wavy lines follow the contours of the tulip buds and their curved leaves continue outwards into the background.



Plate VIII
Field of Roses 1
Medium: Mixed Medium
Size: (120 x 80)
Date**:** 2012

"Field of Roses 1" is a work conceived in answering the questions raised on Plate XXV, about the plastic flowers that were used in that composition, the researcher discovered an ancient method of folding paper to create different desired forms which originated in Japan called Origami. This was employed to create a paper rose relief, but as it was not meant to stick on surfaces the researcher had to improvise by using glue to hold the swirling parts in place and then glued them to the surface of the canvas by means of adhesive. Another problem was that they all looked alike, which was solved by gluing the paper from the back completely then squeezing it further to create different types of roses. The stems were made with threads laid with glue on the canvas and painted with burnt umber.

The lines used were irregular vertical lines, while some meander from the top to the bottom of the canvas in different hues of brown. The question of longevity of the work, concerning the delicate nature of the paper used was raised. To answer this, another work was created.



Plate IX
Field of Roses 2
Medium: Mixed Medium
Size: (100 x 120)
Date**:** 2012

"The Field of Roses 2", answers the question asked in Plate XXVIII, about the longevity of the roses made from paper. The problem was solved by using canvas to make the roses. Pieces of canvas where soaked in a mixture of glue with the desired gouache colour, then folded to the preferred shape, which was then glued to the canvas. It becomes very rigid when dried. In this work the researcher introduces irregular directionless lines, zigzagging threads were also employed as lines, with small patches off cut canvasses glued to surface of the work.

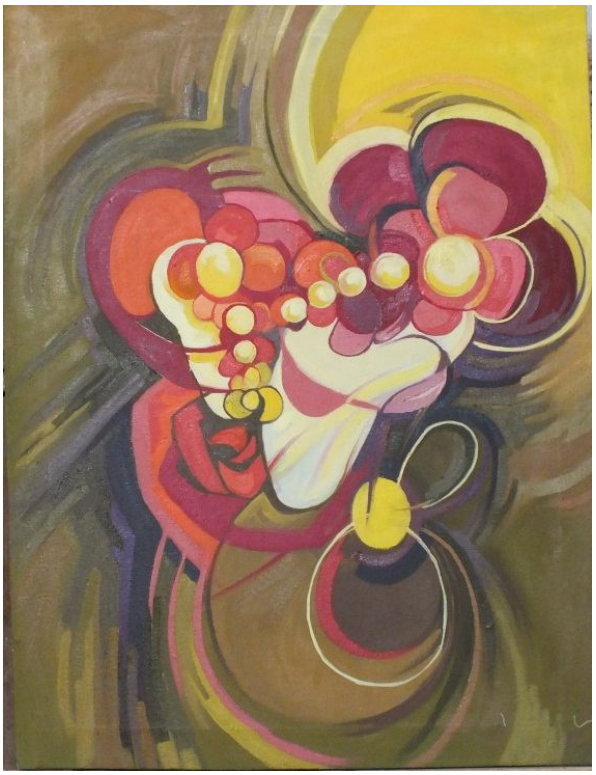


Plate X
A Nap in the Garden
Medium: Oil on Canvas
Size: (70 x 80)
Date**:** 2012

"A Nap in the Garden" is the result of a sketch from the life painting class. It depicts the human feet in a crossed and restive manner, as the model was in a reclining pose. The ten toes form the inner parts of semi abstract flowers in yellow, while the petals of the right foot were painted with permanent rose, with its tints including a mixture of cadmium red and yellow. The sole of the right foot is fully visible in light tint of yellow. The petals were in a mixture of orange and a little permanent rose with lemon yellow. The background was painted in different hues of sap green mixed with pale yellow hue and a little addition of red. The lines used run in and out interfering with the forms and some closing to create vessels while others are left open.

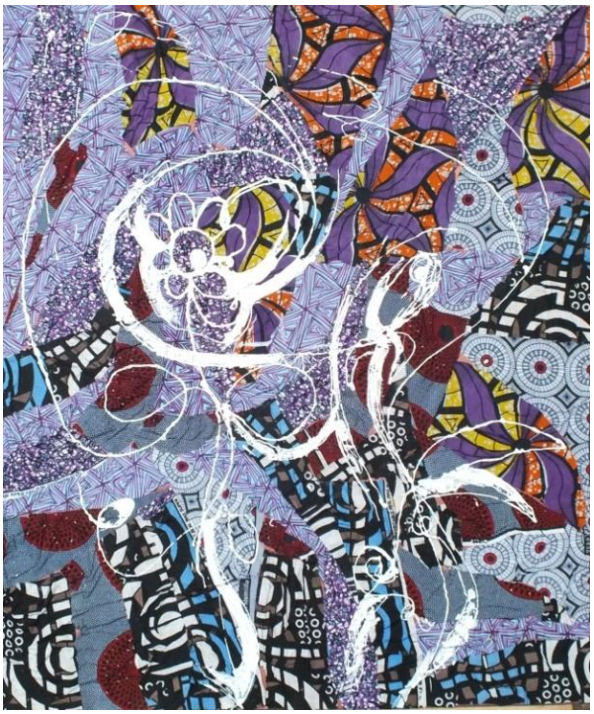


Plate XI
The Dance
Medium: Mixed Medium
Size: (100 x 120)
Date**:** 2012

"The Dance" illustrates two semi-abstracted flowers engaged in a dance. The sun flower is on the left and the rose on the right. The lines were made from a mixture of gouache and glue, which gives it a thick flow. An icing pusher was used to apply the paint in a linear fashion. The background was made from pieces of cloth gathered from the tailors.



Plate XII
The Face
Medium: Oil on Canvas
Size: (100 x 120)
Date**:** 2012

"The Face", displays motifs of abstract roses of different sizes used to illustrate the parts of the human face. The painting consists of swirling lines derived from the phrase "bed of roses". Tinted dioxazine purple and perrusian blue, with permanent rose and cadmium red hues are used in different hues to highlight the form of the face.



Plate XIII
Kaduna
Medium: Oil on Canvas
Size: (100 x 120)
Date**:** 2012

"Kaduna" depicts a single abstracted aerial view of the rose flower, with horizontal and vertical lines running through the background. The wavy lines mostly from the edges of the floral form fizzling outwards to the edges of the canvas. The work takes a philosophical meaning from the State in Nigeria called Kaduna. Beautiful as it may be, yet unpredictable, the multi coloured hard bordered patches of rigid colours represents the uncompromising nature of Kaduna's multi ethnic and religious inhabitants. Red represents the bloodshed, the white wavy lines represent all the outside influences that fan the flames of hatred, while the tinted purple, yellow and pink represents the hope of peace that seems near but yet so far.

4.4 Geometric and Organic Lines infusion

In this stage the floral forms were interacted with a combination of geometric and organic lines. The Mondrian style was employed in the background, while wavy lines were merged with the floral form. Gradual simplification and reduction of the Plate XIV led to the production of three other works in series as seen in Plates XV, XVI, and XVII.



Plate XIV
Roses for Piet
Medium: Acrylic on Canvas
Size: (80 x 100)
Date**:** 2012

"Roses for Piet" is a semi abstract, in the form of two visible roses, with a Mondrian background effect, painted in solid geometric horizontal and vertical lines with light tint of blue running through, creating rectangles and squares of harmonious cool colours. The roses were painted with white, tints of lemon yellow and lemon green, in distinctive organic wavy lines. These wavy lines tend to originate from the contours of the petals, leaves and stems, extending into the background and quietly ending without stirring much noise. Although they interrupt the horizontal and vertical lines but the interaction is rather calm and restive.



Plate XV
Roses for Piet 2
Medium: Acrylic on Canvas
Size: (80 x 80 cm)
Date**:** 2012

Plate XIV "Roses for Piet", served as the source of this work "Roses for Piet 2" as it was carried out in phases. Parts of the form of the roses are lost and emphasis is turned to the array of curved thin, thick, short and long lines, as they interact with the petals. The background merges with the subject, with just a part of the tinted brown rectangle made visible at the background. The colours are made bold to achieve a high contrast.

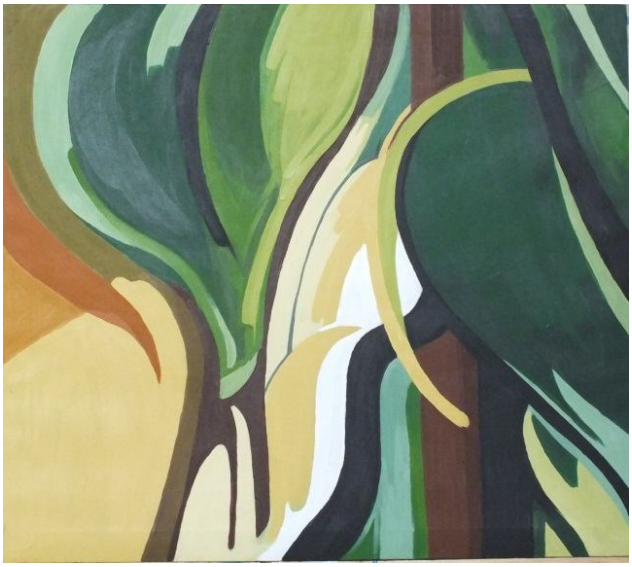


Plate XVI
Roses for Piet 3
Medium: Acrylic on Canvas
Size: (80 x 80cm)
Date**:** 2012

"Roses for Piet 3"is an abstract piece resulting from Plate XIV "Roses for Piet". The form of what looks like green leaves with its colours over-flows outwards into different tints and hues of light green and light brown. Though this work was derived from Plate XIV which was made from a combination of geometric and organic lines, but no geometric lines are visible. The floral form has also disappeared, giving way to only curvy organic lines.



Plate XVII
Roses for Piet 4
Medium: Acrylic on Canvas
Size: (80 x 80cm)
Date: 2012

"Roses for Piet 4" is as a result of shedding away many features of the painting titled "Roses for Piet" (Plate XIV), it displays an array of wavy lines running down from the top to the left bottom angle of the canvas. The semblance of a river running down with its tributaries and banks on both sides can be viewed. The wavy white line running from the top of the work to bottom left corner of the piece, as if dividing the hues of brown which is the dominant colour in the work.

4.5 Organic lines infusion

In this category only organic lines were used to interact with the rose flower, producing Plate XVIII titled "Post-Impressionist Gift". This work was simplified to create three other works serially as seen in Plates XIX, XX and XXI respectively.



Plate XVIII
Post-Impressionist Gift
Medium: Acrylic on Canvas
Size: (80 x 100)
Date**:** 2012

In the "Post-Impressionist Gift", organic lines were used to generate a mood of floatation or movement caused by a gentle wind, which signifies delicateness and purity. The inspiration was derived from the style of Van Gogh, instead, longer wavy lines were used without the spiral short lines of Van Gogh style. Colours were mixed on the palette, thereby allowing each brush stroke to leave a line, some of which meanders from the background into the form of the flower and vice versa. The colours used in the background were Cadmium yellow mixed with Cadmium orange and lemon yellow with tints for the lighter areas, while burnt umber is added for the dark areas. Colours of the petals like red, permanent rose, purple and orange were subdued and used in certain parts of the background in order to achieve harmony and balance.

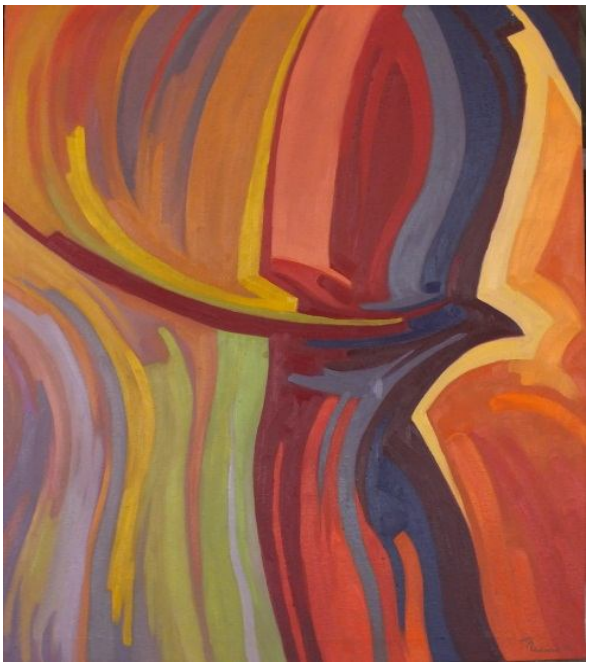


Plate XIX
Post-Impressionist gift 2
Medium: Acrylic on Canvas
Size: (80 x 100cm)
Date**:** 2012

"Post-Impressionist gift 2" is a section of the Plate VIII. "Post-Impressionist Gift", viewed through a viewing window and enhanced to bring out the vibrant colours of the petals. Permanent rose and its tints with orange were used for the lightest areas, while the darkest parts were painted in deep purple graduating into ultramarine blue and its tint. The brush strokes create a flow-like movement that cuts deep into the petals transforming them from brownish yellow to lemon green. The overlapping petals were treated with a mixture of orange and cadmium red and its tints.



Plate XX
Post-Impressionist gift 3
Medium: Acrylic on Canvas
Size: (80 x 80cm)
Date**:** 2012

"Post-Impressionist gift 3" is a much closer view of Plate XVIII "Post-Impressionist gift", lines can be perceived moving freely, creating a wavy motion from the left side and bottom left corner of the painting, towards the midpoint, then overflowing to the top right corner. The colours are warm and the contrast was slightly reduced. The deepest colour was dioxazine Purple and its tints, while much of what appears to be the petals were in cadmium red and cadmium orange hues, pale yellow hue was used for the lightest areas.

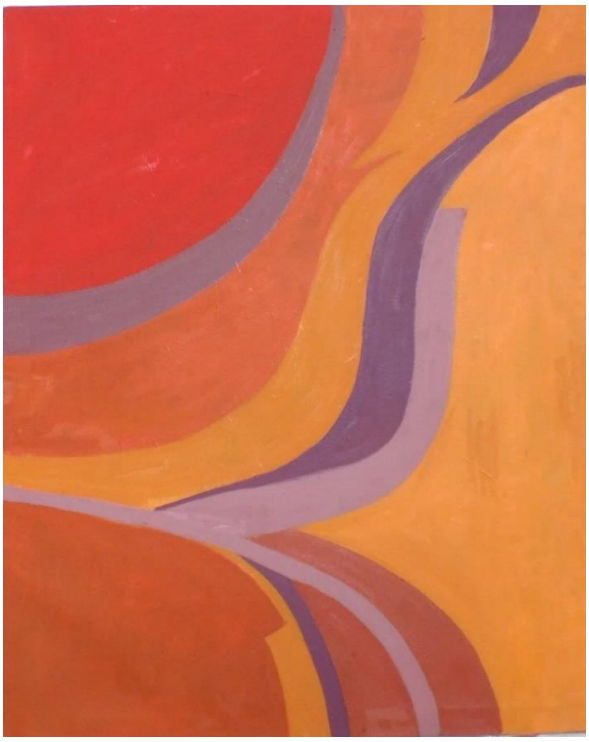


Plate XXI
Post-Impressionist Gift 4
Medium: Acrylic on Canvas
Size: (70 x 100cm)
Date**:** 2012

"Post-Impressionist Gift" (Plate XVIII) was simplified and reduced to flat surfaces of spheres and arcs, with flowing thick lines. The predominant colour used in this work was cadmium red. To achieve harmony cadmium red hue was added during the mixing process of each colour used for the production of this work. On the right side of the canvas is a mixture of cadmium yellow and highly tinted dioxazine purple, while on the top left corner, cadmium red is used to form a quarter of a sphere.

4.6 Geometric Infusion stage

This stage is characterised by the use of only geometric lines, to create a Cubist like composition of a single abstract floral form as seen in Plate XXII titled **"**Diamond". This painting was gradually simplified to simple lines and geometric planes, the resultant works are seen in Plates XXIII, XXIV and XXV.



Plate XXII
Diamond
Medium: Acrylic on Canvas
Size: (80 x 100)
Date**:** 2012

Diamonds are hard stones with sharp straight edges, which are cut with precision having geometric shapes and triangles while forming faces of each cut surface. The similitude of which is shared by the "Diamond" which signifies strength. Diagonal, horizontal and vertical lines were used in the composition as they intersect at different points, forming geometric shapes. Warm colours were used to evoke the feelings generally felt by the presentation of a red rose, which is love and passion. Cadmium red and alizarin crimson were used in the treatment of the petals, while ultramarine blue and burnt umber was added to create the shades for the darkest parts of the petals. The painting is highlighted in cadmium yellow and an admixture of alizarin crimson with lemon yellow. The background was made to recede and toned by adding cool colours into the mixture. In this regard, a light tint of ultramarine blue was added to alizarin crimson creating reddish purple, and in some areas more of the Ultramarine blue was used to get bluish purple.



Plate XXIII
Diamond 2
Medium: Acrylic on Canvas
Size: (80 x 90 cm)
Date**:** 2012

"Diamond 2" is a presentation in which the floral form is lost with only geometrical figures visible, while the three dimensional effect is not fully lost. Colour gradation from light to shade is still visible and the work becomes more of an independent entity, rather than a part which was viewed through a viewing frame and enlarged. The colours are not far from those of Plate XXII "Diamond", as it was aimed at creating a gradual alteration from the known to the unknown.



Plate XXIV
Diamond 3
Medium: Acrylic on Canvas
Size: (80 x 90cm)
Date**:** 2012

"Diamond 3" came about as a result of simplification and reduction of the painting titled "Diamond", Plate XXII. The work displays some sharp diagonal and zigzag lines with symmetrical looking level surfaces. The colours are mostly harmonious, except for the solid black that starts from the top left, flowing to the mid right side, encompassing a plane of a mixture of cadmium red hue and tints of ultramarine blue hue and light pink to the right top corner. The researcher was advised to further reduce the details in this painting which saw the need for another work titled "Diamond 4" plate XXV.



Plate XXV
Diamond 4
Medium: Acrylic on Canvas
Size: (80 x 90cm)
Date**:** 2012

"Diamond 4" was made to push further in the reduction of certain features, from the painting Plate XXIV "Diamond 3". As a result, the work was made totally flat with bolder linear shapes and lines. The effect generated in this painting is similar to the works of Mondrian, although he uses squares and rectangles, divided by rows of black horizontal and vertical lines as seen in "Composition A" (1921) whereas, in this work the researcher used triangles with different sizes of diagonal lines cutting and dividing them.

4.6 Conclusion

The studio exploration has brought to light that floral forms interacted with lines can be simplified and reduced into simple lines and planes, generating aesthetically appealing works. It was also noted that Acrylic paints were found to brighter and left less brush stroke in creating flat plains and line, as seen in Plates, XVII and XXV than Oil paints.

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION AND RECOMENDATIONS

5.1 Introduction

This chapter discusses in a nut shell the summary of the research. It also highlights some important observation made in the course of the experimental works carried under findings. The chapter also includes the conclusion and it's ended by the researcher putting in his recommendations.

5.2 Summary

The study delved into finding ways of creating interplay between lines and the floral forms for painting expressions. Practice based research methodology was adopted for the study, and the researcher began by gathering relevant data for the study through; the collection of life and plastic flowers, observation, sketching and photographing of flowers. The tools used for information gathering were the computer, camera, scanner and books.

The exploration of data acquired was manipulated through paintings in the studio, which led to production of works categorised under two major categories; the Exploratory and the Developmental categories.

The Exploratory category was divided into two stages namely Representational and The Experimental stages. The Representational stage produced floral works that were in realistic rendition with subdued lines, a total of four works were presented. While the Experimental stage, produced works that lines gained prominence while the flowers were

transformed into abstract forms, different types of media were explored producing a total of nine works.

The Development category was divided into three stages namely**;** "Geometric and Organic lines Infusion", "Organic lines Infusion" and "Geometric lines Infusion" respectively.

Geometric and Organic lines Infusion, saw a combination of mechanical lines and curvy lines were used in making Plate XIV, which was simplified to produce Plates, XV, XVI and XVII respectively. Organic lines Infusion saw only organic lines used in creating Plate XVIII, which also gradually simplified into producing Plates, XIX, XX and XXI respectively. Finally the Geometric lines infusion used horizontal, vertical and diagonal lines to produce an abstract floral form as seen in Plate XXII, "Diamond". This was further simplified to produce three more painting Plates XXIII, XXIV and XXV respectively.

5.3 Findings

Progressing through the research in a systematic way led the researcher to these findings:

i. It was observed that the use of lines fall into two major categories:

   Firstly, line can be used as a means to an end; this is when line is used in its traditional role of bordering objects or as mere brush strokes.

   Secondly, line can be used as an end in itself; this is when line is used for its expressive qualities as seen in Mondrian's and Kandinsky's works.

ii. The curved and curvilinear lines are more harmonious with the floral forms in realistic rendition compared to horizontal, vertical and diagonal lines.

iii. It was observed that lines were more expressively used in abstract rendition in comparison to realistic rendition.

iv. In the course of interacting lines with floral forms, the lines gained more prominence as the research progressed, in the final stage the floral forms disappeared leaving only lines and planes.

v. These Plates, XVII, XXI and XXV could be displayed in different ways by rotating them in the most desired position of the viewer, thereby making them more interactive.

5.4 Conclusion

Flowers have for ages been a source of inspiration for many artists, their beauty has been appreciated even by the common onlooker. The path for this research was created by the many artists, who have created floral paintings in the past. Amongst them are the impressionists who have created the biggest influence on the researcher. Locally, the works of Jerry Buhari and Benjamin Garba have proved also to be of significant influence on the researcher. The experiments carried out in this project created possibilities for a dialogue between two elements to create a new artistic style.

5.5 Recommendations

The researcher recommends that further studies should be carried out in which the floral form can be made to interact with line, space and texture, thereby ushering new possibilities in painting.

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