CONCEPTUALISATION OF BOMB BLAST DEBRIS IN GESTURAL ABSTRACT PAINTINGS

BY

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DECLARATION

I declare that this Thesis entitled "Conceptualisation of Bomb Blast Debris in Gestural Abstract Paintings" has been carried out by me in the Department of Fine Art, Ahmadu Bello University, Zaria. The information derived from literature have been duly acknowledged in the work and list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other institution.

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Signature Date

CERTIFICATION

This Thesis entitled “Conceptualisation of Bomb Blast Debris in Gestural Abstract Paintings” by OKANLAWON, Agboade Kola has met the regulations governing the award of Doctor of Philosophy Degree in Painting of the Ahmadu Bello University, Zaria and has been approved for its contribution to knowledge and literary presentation.

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DEDICATION

I dedicate this work to Almighty God for His mercy, my beloved parents Prince and Princess Stephen Alagbe Akande Okanlawon, my beloved wife Mrs. Tinuade Idowu Okanlawon and my children.

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ABSTRACT

This study "Conceptualisation of Bomb Blast debris in Gestural Abstract Paintings" seeks to use bomb blast debris as a source of inspiration to create gestural abstraction paintings. Few artists who painted bomb blast scenes had adopted realism such artists as Ali Usman, Alfred Reginald Thomson and Brijesh Upadhyay and in surrealism approach are the likes of Salvador Dali, James Roper and Joe Igbaro. Considering the fact that little attention are paid to gestural abstraction, the aim of the study is to create paintings using bomb blast debris to achieve gestural abstraction, while the objectives are to adopt bomb blast images as imageries in paintings; execute paintings on bomb blast debris using gestural abstraction; explore bomb blast debris using different colour schemes. The conceptual framework of the study is guided by the general approach of gestural abstraction, style and techniques of Willem De Kooning (1904-1997) and Wassily Kandinsky (1866-1944), whose painting are inspired by bomb blast. The researcher reviewed related literature and works of art that are relevant to the research; these are action paintings and abstract expressionism of De Kooning, Kandinsky, Karounwi, Rothko and Newman and history of bomb blast in Nigeria. The study employed qualitative research methodology in line with practice-based research methodology. The researcher made use of photographs that captured images from bomb blast. Some of the accoutrements were also collected and photographed which were translated into sketches. The tools used for the collection of data included photographs, camera, computer system and sketch pads. The studio exploration was executed in line with the study objectives. The works were grouped into four (4) cardinal approaches which include preliminary, exploration, developmental and conceptual stages. Findings of the study based on the objectives are: possibility of creating painting from the aftermath of the bomb blast with various media which inspired the researcher to articulate sketches for the objective two, works were produced to confirm that , it is possible to conceptually generate bomb blast debris with resultant effect, few works that can substantiate possibilities of generating bomb blast debris with gestural abstraction to achieve a concept were created, and colour or chromatic abstraction means of translating a concept, emotions and feeling was adopted. In conclusion, the study concerned itself with the possibility of conceptualization of bomb blast debris in painting to make visual statements in painting compositions. The paintings showcase a phenomenon to provide in sigma of deviancy that seems to threaten the peaceful co-existence of a Country- Nigeria. The study recommends that; further studies should be carried out on other aspects left behind by the aftermath of bomb blast, further studies should be encouraged in other related areas such as deviancy characters in a society. The study has; revealed stages of gestural abstraction using bomb blast debris in contemporary practice in Nigeria, evolved aesthetic considerations of bomb blast debris in conveying both gloomy and peaceful visual abstract expression in painting, established the possibilities of achieving action and gestural abstraction in painting using bomb blast debris in practice-based research, revealed that gestural abstraction can be used to create sublime colour interaction in interrogating bomb blast debus in painting and also to establish the sociological role that artists play in bringing to fore the hideous effects of bomb blast debris in Nigeria.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Bomb blast in Nigeria seems to have assumed its peak ever since the first letter bomb in 1986 was recorded. Since then, series of bomb blasts have taken place and many Nigerians and properties have been lost. The *Boko Haram* uprising that started in 2009 and has led to the death of thousands of Nigerians in Maiduguri, Wudi, Potiskum and other parts of the North. Bombing of the shopping malls in Abuja and other parts of this country laid credence to this fact. Bomb attacks in churches, mosques, army barracks, market places, police stations, major Nigerian cities including Abuja and at campaign rallies had followed a steady pattern, most of which were masterminded by the Islamic sect *Boko Haram*. The researcher however discovered that, the bomb blast scenes have not been documented in compositional paintings. The researcher therefore, decided to document in gestural abstract painting the bomb blast scenes which *Boko Haram* had often claimed responsibility (Kolawole, 2011).

In Nigeria, ethnic, religious and political violence had been in existence even before Benin expedition of 1897 (Terwase, 2012). According to Osarhieme (2001), military incursion by British force under Admiral Sir Harry Rawson captured and burnt the city of Benin and looted their treasured art, including the Benin Bronzes to end sophisticated bureaucracy of Benin Kingdom in 1897. There were other orchestrated violence which resulted in wanton destruction of properties and human resources among which were the ethnicity riot of Zangokataf, religious riot of Maitasine in Kano (1982) and Sharia crises in the Northern part of the country (1982). There were other accidental explosions such as Ikeja cantonment in

2002, leading to the death of more than one thousand persons (Kolawole, 2002). Debris of these riots were left behind and subsequently either documented or not. *Boko Haram* insurgency that led to many deaths and insurgency of the Movement for the Emancipation of the Niger Delta -MEND are relevant to this study (Kolawole, 2014). Nigeria began to witness bomb explosion as an act of terrorism in the civilian era when bomb explosion went off in Warri during an Amnesty Dialogue organized by the amnesty programme of the then President Umaru Yar'Ádua to tackle the causes of militancy in the Niger Delta region around March 2010 (Manzo, 2014). Another explosive went off during President Jonathan's one year anniversary celebrations at eagle square in Abuja in 2011. Ikeddy (2011) posits that, there is no reason for the bombers to stop their sacrilege assault on man since government (President Jonathan's administration) was treating them with "kid's gloves" and even contemplating with an amnesty. The heinous scenes of these bomb blasts have never escaped pages of daily newspapers, magazines, internet and radio. Few sadistic debris of bomb blasts and destruction have often found their way on the news and newsprints. Ehioghae (2012) puts it succinctly thus:

> When bomb strikes, it leaves in its wake relics of finitude - death and destructions to accentuate human vulnerability. Idea of death by all indications is ugly and hideous face that does not make us smile. It makes the living grimace when we come face to face with its grotesque appearance.

Alison (2009) posits that, the truth of bomb blast might be hard to say, painful to bear or even drastic for the truth but still needs to be said. According to Dapachez (2011), looking back on those first few decades after Nigerian civil war; the first letter bomb that killed Dele Giwa – a onetime Editor-in-Chief of the News Watch Magazine during General Badamasi Babangida's regime; kidnapping, bombings, killings and intimidation of opponents in the South West of

Nigeria during General Sani Abacha's regime are very significance for this study. Kolawole (2014) reveals that, the Nyanya bomb blast at the Motor Park in Abuja in 2014 and in other parts of the country by *Boko Haram* left behind grimace shocking debris scenes, disillusionment, and anxiety among the world populations and the Nigerian populace as a whole because the effects were disastrous. According to Milstein (2008), whether a bomb is civilian or military targeted, the effect is often devastating causing sudden drastic rise in ambient pressure that often creates permanent damage or death to human beings, which consequently becomes debris of a blast.

Sfu-ma-to effect - the smoke-like-haziness that subtly softens outlines in painting; particularly applied by artists like Tinguely, Leonardo and Correggio to their paintings were applied in the study. This is because, bomb blast cannot occur without a smoke-like-haziness in nature which is visible and could be perceived from the scene. Figure 1, (page 4) titled: "Homage to New York" by Tinguely is an example of Sfu-ma-to effect. Visualising effects of destructive themes in paintings pose question as to whether or not anything good will come out of something that has already been destroyed. Making visual statement out of destruction on surfaces is an act of thematic expression found in kinetic art works of Jean Tinguely (1925-1991). In the 1950s, Tinguely made series of paintings, which depicted "metamatics" motor devices that produced instant abstract painting of destructive instruments to achieve some degree of control over the final image (According to Milstein, 2008). The series of small works resemble Abstract Expressionistic painting titled: "*Homage to New York"* (Figure 1) by Tinguely, is an example of abstract painting painted white against a dark night sky; included piano modified into a thematic painting machine with vials of coloured smoke, and a host of gears, pulleys, wheels and other forms of machine parts.

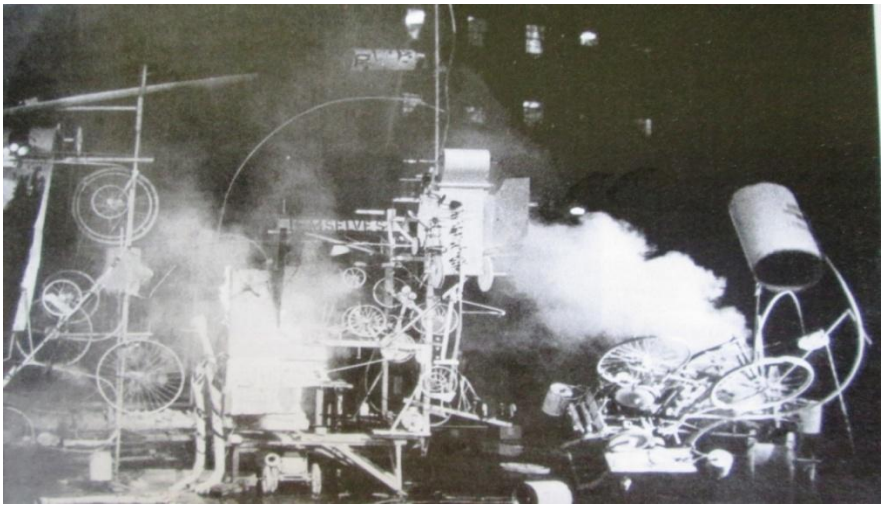


Figure 1: Homage to New York, Tinguely Jean, 1960, Source: Gardner's Art through the Ages

"Homage to New York" (Fig. 1) has been premiered and destroyed in the sculpture garden of the museum of modern art; still looks relevant from, which the researcher drew inspiration and subsequently adopted for this research. Devastation caused by war is similar to bomb blasts, which often times had their root cause from anger that gave birth to destruction (Kleiner, 2009). Artists who have explored effect of war as sources of inspiration in the production of art works include Otto Dix, Beckmann and Groz. Dix (1932) explains that though war was a horrible thing to behold; there was still something tremendous about it. He analysed that, one has to experience how human beings who fall a victim of war found themselves in an unleashed state to know what and how human nature feels and behaves as the war progresses. It is on the notion of the few scholarly works on bomb blast debris that prompted the researcher to explore in painting the effect of bomb blast, drawing inspiration from Tinguely and Dix's works using debris of bomb blast as subject.

1.2 Statement of the Problem

In Nigeria, there have been occurrences of bomb blasts in several places in Northern Nigeria, which are often traced to *Boko Haram* "an Islamic sect" insurgence, that has been described as "savage" by Ezekwesili (2015) and whose activities have resulted in wanton destruction of lives and properties. The gory images which resultant effects are decoy of debris scenes; a left behind by these bomb blasts and are featured regularly on television, pages of newspapers, magazines, the internet and other media by individual expressionists. Artists like Karunwi, Takahashi among others have adapted images of bomb blast debris in painting expression are however more of realism and surrealism in style and techniques. The problem of the study is that there are no artists who have conceptualised bomb blast in painting using gestural abstraction. Therefore, the researcher conceptualised bomb blast in painting using gestural abstraction.

1.3 Aim and Objectives of the study

The aim of this study is to document through painting bomb blast debris, while the objectives are to:

i. adopt bomb blast images as imageries in paintings;
ii. execute paintings on bomb blast debris using gestural abstraction;
iii. explore bomb blast debris using different colour schemes;
iv. create conceptual paintings of bomb blast debris using gestural abstraction and
v. increase the documentation of Nigerian bomb blast in painting

1.4 Research Questions

1. How can bomb blast images be adopted as imageries in painting?
2. How can paintings be executed on bomb blast debris using gestural abstraction?
3. How can bomb blast debris be explored using different colour schemes?
4. How can conceptual paintings be created of bomb blast debris using gestural abstraction
5. How can the documentation of Nigerian bomb blast be increased in painting?

1.5 Justification of the Study

This research is inspired by the *Boko Haram* activities in Nigeria, which have become endemic and needed artistic attention. Research has shown that, artists like Takahashi who painted images on bomb blasts have used surreal and naturalistic approaches. The researcher conceptualises bomb blast debris in gestural abstraction to break new grounds in painting.

This research is further based on the need to produce works that will inspire visual artists to produce works that will reveal the atrocities of this social mayhem caused by the activities of *Boko Haram* members. The few available evidence (art works) on bomb blasts are either found as captions in newspapers, photographs. The paintings of the bomb blast disasters will not only initiate agitation in the minds of the public to attempt at solving the problem, but also add value to documentation of Nigeria bomb blast increase in painting for posterity.

1.6 Significance of the Study

The study is significant because, the activities of *Boko Haram* have spread across several parts of the country for some time and need to be represented in painting. Adams in Oladesu (2016)

explains that, the intrinsic value of artworks depends largely on the general assessment of the artists who created them based on their own aesthetic conviction. Therefore, exploring bomb blast debris in paintings will be an inspiration to the society through its ideas, knowledge and discoveries on how to create peace and calmness in the country. The study will also contribute to the existential body of knowledge in the documentation of Nigerian bomb blast increase in painting.

1.7 Scope of the Study

The focus of this study is concerned with gestural abstraction of bomb blast debris effects in painting. This research relied on photographic debris of bomb blasts in Nyanya Motor Park in Abuja, as well as other areas like Maiduguri, Wudil, Potiskum and Bauchi, as a source of painting inspiration since these are the most prominent cities affected by the insurgence.

1.8 Delimitation of the Study

The study is delimited to the exploration in painting the effect of bomb blast debris using the images of the bomb blasts in Abuja. The research depend on multiple media which include oil on canvas, oil pastel on paper, Acrylic, coffee on paper and Enamel on canvas.

1.9 Conceptual Framework

This research is guided by the general approach of gestural abstraction, style and techniques of paintings of Willem De Kooning (1904-1997), Wassily Kandinsky (1886-1944) and Karonwi (b.1968) who were either inspired by comic images, war and violence, which introspectively are tandem to bomb blast. According to Duchamp (2003), thematic abstraction of war and its aftermath were the underpinnings of the movement that became known as Abstract

Expressionism. Kandinsky, who was inspired by the unconsciousness of his inner mind, was equally influenced by the abstract works of Picasso, Matisse and Mondrian whose style is known as gestural abstraction or automatic picture making of painting directly without study. This style of painting is based on philosophy of Abstract expressionism of art to make a conceptual statement with emphasis on the subject matter devoid of what the eye perceives. It includes expressions rooted in the mandate of Robert Rauschenberg based on the idea of actual perceiving and understanding the subject beyond normative experience, an idea anchored on Duchamp concept of a work where the subject matter is more presumptuous than its physical representation. The author who was himself a cubist, futurist and Dadaist was a revolt with his art to subvert and undermine the value system of the ruling establishment which had allowed the first world war of 1914-1918 professed that, "Statement is more than any other which underpins all conceptual expressions". His deliberate designs were scandalized statement that shocked both authorities and the general public with series of photo-stills. In this instance, the concept reflects what the idea has to say rather than what the eye perceives.

This researcher therefore, adopts gestural approach paradigm to explore debris of paintings based on the philosophies of abstract expressionists of De Kooning and Kandinsky (action painters) as well as Rothko and New man, whose sublime idea of colours has inspired this study. The researcher approaches the painting in automatism and free expressionistic style where forms are conceptualised beyond the guiding standard rules of experience and subjectivity. The researcher adopts the wet-on-wet technique as parallel to the study to philosophically conceptualise bloodshed that flowed at the times of the bomb blast.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND ARTWORKS

2.1 Introduction

This chapter contains reviewed literature and works of art that are relevant to this research. The works that have some bearings to this study are those of action paintings and abstract expressionism of Pollock, Frang, De Kooning, Rope, Kandinsky, Rothko, Newman are artists whose paintings are found relevant to this study. Others include: Joe Igbaro, Dakyes Samaila Usman, Ali Usman, Brijesh Upadhyay, Takahashi Akihiro, Masakatsu Seko, Salvado Dali, Rolf Hellberg, Wilfred Stanley Haines, Frederic T. W. Cook, Alfred Reginald Thomas, Edward Munch, Pablo Picasso, Lamidi Lasisi, Egonwa Osa and Kayode Karounwi.

2.2 History of Bomb Blast in Nigeria

From the available literature, it is observed that the *Boko Haram* bombing that shook Nigeria is one among many others that took place. Nigerian civil war of 1967-1970 left behind imagery from photographs that may be relied upon for artistic exploration. Kolawole (2011**)** reveals that the letter bomb in 1986 during the Gen. Ibrahim Babangida-led military regime, when Dele Giwa, the founding Editor-in-Chief of News Watch Magazine, was killed by a mail bomb in his home in Ikeja, Lagos. Other bombing incidents were during the late General Sani Abacha's regime when many of the killings reported were state-sponsored to intimidate opponents of the regime (Kolawole, 2011).

Kolawole (2011) further reveals that there were isolated cases of accidental bomb explosions that took place at Ikeja cantonment in 2002, leading to the death of more than one thousand persons. It was not until March 2010 that Nigeria began to witness bomb blast as an act of

terrorism in the civilian era when some bomb blasts went off in Warri during an Amnesty Dialogue organized by Vanguard Newspapers in support of the amnesty programme of the then President Umaru Yar'Ádua to tackle the cases of militancy in the Niger Delta region (Kolawole, 2011).

Any form of Bomb blasting has always left behind its trail of abnormality of devastating effect that is unimagined. For instance, Hiroshima and Nagasaki are towns in Japan where nuclear-laden bomb was used to destroy the environment during the Second World War of 1945 which the Encyclopedia Britannica (2001) describes as very devastating. Bomb blast is often followed by a great explosion with a noise that creates thunder-like expression with audibility of more than a hundred metres distance. Its direct impact when it hits iron amour might pierce through it, leaving behind scores of scorched and blasted areas of heat noticeable on vegetation, properties and even death. The explosive effect causes situations of body displacement, dismemberment, internal bleeding, flying objects and destruction of lives and properties at a greater dimension inflicting severe catastrophic burns, which are considered very devastating. Manzo (2014), spokesman of the National Emergency Management Agency (NEMA) reported in the Daily Trust Newspaper in 2014 that, the Nyanya bomb blast in Abuja had linked popular terrorist Samantha 'White Widow' Lewthwaite to the deadly occurrence being one of the worst in recent times. According to a report, a total of 88 people were killed and many properties destroyed when a car laden with improvised explosive devices (IED) went off at Nyanya Motor Park, 16 Luxury buses belonging to Federal Capital Territory (FCT) were burnt to ashes, 24 private owned vehicles were burnt beyond repairs while about 124 people sustained various degrees of injuries (Idris, 2014). According to the same source, the resultant effect of these blasts, which the leader of *Boko Haram,* Abubakar Shekarau

claimed responsibility, could not have been limited to injuries - ranging from minor to survivable and wanton killings and destruction of properties (Idris, 2014). In similar vein, no fewer than 60 people were killed in a bomb explosion in New Road Motor Park of Sabon Gari in Kano leaving behind scores of debris from the bomb blast. These atrocities were perpetrated by *Boko Haram* - the sect which Ezekwesili, the leader of Bring Back Our Girls group, described as savage (T.V chat, 2015).

The cases of bomb blasts in Nigeria extend beyond Benin expedition of 1897, Nigerian Civil war, ethnic war of Zangokataf, religious riot of Maitasine in the Northern part of Nigeria. The review of the literature covers various bombings in Nigeria within the following context. Dapachez (2011) writes:

> October 19, 1986, at Dele Giwa's house in Ikeja, Lagos; May 31, 1995: Ilorin Stadium. Just before the launch of Family Support Programme January 18, 1996: Durbar Hotel, Kaduna; January 20, 1996: Aminu Kano International Airport, Kano; April 11, 1996: Ikeja Cantonment, Lagos; April 25, 1996: Air Force Base, Ikeja; November 14, 1996: Murtala Mohammed Airport which claimed the life of the Chief Security Officer. December 16, 1996: Bomb blast rocked Colonel Marwa's convoy; December 18, 1996: Bus belonging to the Lagos State Task Force on Environmental Sanitation hit; January 17, 1997: Bus belonging to Nigerian Army hit; April 22, 1997: Blast in Evans Square claims 3 lives, injured several; December 13, 1997: Lt-Gen. Oladipo Diya escaped death at Abuja airport; May 12, 1997: Ibadan gots its first dose in front of Federal Ministry of Works and Housing at Eleyele Road, near Jericho Hospital. January 27, 2002: Bombs stored at Ikeja cantonment exploded leading to the death of over 1000 Lagosians fleeing in fear. March 15, 2010: In Warri during an Amnesty Dialogue sponsored by Vanguard Media Limited; October 1, 2010: During Nigeria's 50th Independence anniversary celebrations in Abuja, suspected to be sponsored by MEND, a group of Niger-Delta militants. April 8, 2011: at INEC office in Suleja, Niger State; April 26, 2011: At Maiduguri, Borno State; May 29, 2011: an Army barracks in Bauchi and January 1, 2011: Abuja Army Barracks Mammy market. Finally, June 16, 2011: The Nigerian Police Force Headquarters, Abuja with the Inspector General of Police narrowly escaping death.

2.3 Gestural Painting

Gestural painting, also known as "gesturalism", is used to describe a method of fine art painting characterized by energetic, expressive brushstrokes deliberately emphasizing the sweep of the painter's arm or movement of the hand. In other words, the brushwork in a gesturalist painting expressing the artist's emotions and personality just like a person's gestures reflect his/her feelings in everyday life. Gesturalism also emphasizes the physical act of painting itself, drawing attention to the process of creating expressions.

Action painters like Pollock also explored abstractive expression by his technique of pouring liquid paints on laid out canvases to create conceptual abstract expressions while he surrounded himself in painting during its creation to make statements. Willem De Kooning did not use preliminary studies but painted directly on the support, manipulating pigment in vigorous, uninhibited gestures, expressing his subjective apprehensions of the material world in both figurative and abstract compositions. Jackson Pollock, Willem De Kooning and Franz Kline artists of the New York School, painted in a style that came to be referred to as Abstract expressionism or Action painting. Other painters in this group included Lee Krasner, Franz Kline, Arshile Gorky, Mark Rothko, Hans Hofmann, Jasper Johns, Anne Ryan, Robert Motherwell, Philip Guston, and Clifford Still. Willem De Kooning and Kandinsky was leader in the development of Abstract Expressionism strongly influenced by European Surrealist notions of automatism and free expression.

Abstract expressionism has many stylistic similarities, which clearly implied expression of ideas concerning the spiritual and the unconsciousness of the mind. Spirituality in painting is rooted in the depth of human emotion through a universal visual language of abstract forms

and colours that transcended cultural and physical boundaries. Kandinsky viewed non-objective abstract art as the ideal visual mode to express the "inner necessity" of the artist and to convey universal human emotions and ideas http://www.theartstory.org (2016). Abstract expressionism, which refers to a general movement of largely non-representative painting, arose during World War II to showcase depression of the moment, though political as the subject matter to play safe against political class to struggle against bourgeois society that has involved the total rejection of it. Willem De Kooning and Kandinsky among other Abstract Expressionists, anxiously aware of human irrationality and vulnerability, expressed their concerns in an abstract statement on canvases that chronicled the exigencies of modern life Willem De Kooning paintings which represent one of the most original bodies of work of the century, which to a large extent, altered the course of American art to new art forms that suggest the life-force in nature itself. It equally evokes man's entrapment - in the body, in the anxious mind, and in the newly frightening modern world.

Most of De Kooning and Kandinsky action paintings involved fixing of canvases against a wall or fixing to an easel. From there, these artists use a style where colours are applied with the traditional paint brushes, knives, trowels, or sticks. This form of painting had similar ties to the surreal movement, in that it had a direct relation to the artist's emotions, expression, and mood, and showcased their feeling behind the pieces they designed. This art form avoids any clear and distinct points of emphasis, or any identifiable parts within the canvas being used to create the piece. The designs and images which were created using this style of painting really had no relation to the size of the canvas that was worked on; lack of dimensions, and disregard for size of the drawings, were some unique features which this form of art captured. According to Adams (2007), many of the created pieces following this style, required him to

trim or crop the canvas, in order for the image to fit in, and to work with the overall features of the art. As a leading force behind the abstract expressionist movement in the art world, De Kooning and Kandinsky enjoyed considerable fame and notoriety in developing one of the most radical abstract styles in the history of modern art, detaching line from colour, redefining the categories of drawing and painting, and finding new means to describe gestural pictorial space.

2.4 Abstract Expressionism

As the name suggests, artists like Pollock, Willem and Franz are associated with the New York School of abstract expressionism produced paintings that are most part, abstract but express the artist's state of mind with the goal of striking emotional chords in the viewer. The Abstract expressionists turned inward, and intuitively created paintings, of which resulting works convey a rough spontaneity and palpable energy. The New York School painters wanted the viewer to grasp the content of their art intuitively, in a state free from structured thinking. Rothko (1943) eloquently writes:

> We assert man's absolute emotions. We don't need props or legends. We create images whose realities are self-evident. We free ourselves from memory, association, nostalgia, legend, and myth. Instead of making cathedrals out of Christ, man or life, we make it out of ourselves, out of our feelings. The image we produce is understood by anyone who looks at it without nostalgic glasses of history.

The style became synonymous to what Greenberg describes as formalism – an emphasis on artworks with visual elements rather than its subjects. Greenberg who expounded certain basic concepts of formalism believes that, artists should strive for a more explicit focus on the properties exclusive to each medium be it a two dimension or flat in painting and three dimension in sculpture. Greenberg (1956) writes:

> It follows that a modernist work of art must try, in principle, to avoid communication with any order of experience not inherent in the most literally and essentially construed nature of its medium. Among other things, this means renouncing illusion and explicit subject matter. The art is meant to achieve concreteness, "purity," by dealing solely with their respective selves – that is, by becoming abstract" or nonfigurative".

The Abstract Expressionist movement developed along two lines – gestural abstraction and chromatic abstraction. The gestural abstractionists relied on the expressiveness of energetically applied pigments. In contrast, the chromatic abstractionists focused colour emotional resonance, and the process is referred to as action painting.

2.5 Colour Expression

Experts in art describe colour as elements of symbolism, among them are Harber and Hershenson (1973) who posit that, colour can be used to express situation including emotions. Jones (2005) posits that symbolic colours are sometimes used as evocative and emotional element. Abiodun (2004) describes colour as communication language of expression, while O'Neil (1990) describes colour as a medium of compositional expressions, feelings about the tragic condition of modern life and human struggle to survive, chaos of life, death and tragedy.

In order not to copy the classical art works of some sort, the researcher uses colours more arbitrarily so as to express himself forcibly to suggest some sort of emotional melieu. This is in tandem with Van Gogh's view (1889) when he argue that, "instead of trying to reproduce exactly what I have before my eyes, I use colour to suggest some emotions of an ardent temperament". This kind of personal approach to painting characterizes the art of a typical post modernist's expressionism painter. Examples of such paintings are 1875-1900 Impressionism and Post impressionism painting of Monet titled, "Sunrise", 1972 Van Gogh's "Starry Night", 1889. The 1950-1975 post war expressionism painting of Dubuffet, Vie

Inquiete in 1953 and Jack Pollock's abstract painting, "Lavenda, Mist, 1950". Others are the 1975 modernism and post modernism abstract painting of Kiefer, "Negredo, 1984. All these abstract painters uses colours arbitrarily to make visual statements.



Figure 2: Remains of Abuja Explosion: Bomb hidden inside Volkswagen Golf Vehicle Source:www.informationng.com. May 16, 2015

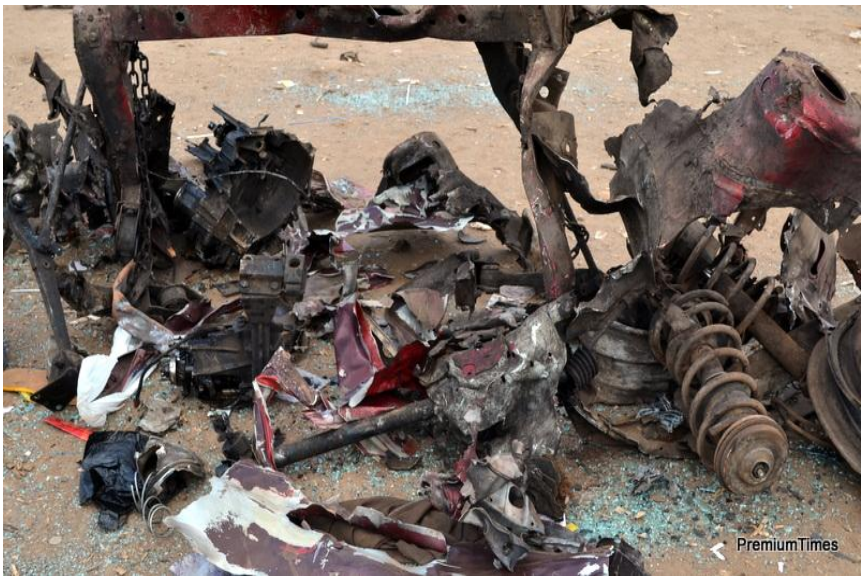


Fig 3: Bomb blast at NYANYA Lorry Park Source: Http://www.vanguardngr.com/2011/06/history of bomb-blasts-in-Nigeria. January 5, 2015

2.6 Reviewed of Related Art Works and Artists

The merit of the research on the effect of bomb blast in Nigeria in whatever ramification lies in the fact that, it is a call of the nation to duty to reflect on the harmful effect of the phenomenon that has brought to the nation a physical and psychological effect; as an individual, family and as a nation. According to Kolawole (2014), this phenomenon has caused Nigerians loss of properties and personalities. The properties and personalities remains are reminiscence to the artistic view of representing relics of bomb blast in figures, 2 and 3 (19 and 20) respectively. The pictorials (Figs. 2 and 3) exemplify visually documented remains of bomb blasts in Nigeria on which the researcher anchors his exploratory painting expression, using abstracts technique intuitively based on the style of semi-abstract totemic compositions of De Kooning and Kandinsky's non-figurative expressions (Figs. 4 and 5).

2. 6.1 Clement Greenberg (1909-1994)

Clement Greenberg (1909-1994) was among those who spoke vehemently about action painting and abstract expressionism. So dominant was Greenberg that scholars often refer to the general modernist tenets during this period as Greenberg formalism. The principles helped in redefining the parameters of modernism by advocating the rejection of illusionism and exploration of the properties of each artistic medium (Kissane, 2009). According to the author, the word 'Abstract expressionism' was coined by Greenberg to symbolize a non-figuration expression of applying paint on flat canvasses without any particular predetermined image. The critics believe that the action painters of New York School used their canvas as the space of event to display their creative prowess.

2.6.2 Willem De Kooning (1904-1997)

The untitled painting (Fig 4) of De Kooning is based on gestural abstraction of non-representational works. It is dominated by huge swaths and splashes of pigment. De Kooning makes use of pigments, in expressing his subjective apprehensions of the material world in both figurative and abstract compositions. Like Kandinsky, De Kooning was an abstract painter and expressionist. The adopted gestural lines were characterized with thick and high intensity of colours to engage him in painting expressions. The splashing and scraping technique, vigorous strokes of brushes and interaction with the canvas deviated from realism and human figure to evoke parkway and urban landscapes in abstract terms.



Figure.4:Untitled Work, Willem De Kooning, oil on canvas, Source:http://www.willemde-kooning.org/

2.6.3 Vassilly Kandinsky (1866-1944)

A keen observance of Kandinsky's untitled painting (Fig. 5) aligns with his interest in the intertwining of element of designs with the visual to emphasize abstract expressionism of his work. The adopted colours and symbols spirally round each other to eliminate depth to lay bare the different abstracted glyphs to communicate deeper themes and emotions common to all cultures and viewers. The seemingly non-objective nature of the painting maintains several symbolic references to the whirling composition to the theme of the cyclical processes of destruction and salvation. Colour symbolism seeks to convey profound spirituality and the depth of human emotion through a universal visual language of abstract forms and colours that transcend cultural and physical boundaries.



Figure.5: Untitled, Vassilly Kandinsky, Oil on canvas Source: http://www.theartstory.org/artist-kandinsky-wassily-artworks.htm#pnt_5

2.6.4 Mark Rothko

The painting in Figure 6 by Rothko is an example of chromatic Abstraction. It is a reminiscence of those attributes referencing to anything specific in the physical world that tends to conflict with the sublime idea of universal, supernatural spirit of myth which he saw as the core meaning in art. It consists of hazy rectangles of pure colour hovering in front of a coloured background with compelling visual experience. The compelling visual experiences consist of rectangular shapes and pure colour with hazy, brushy edges that seem to float on the canvas surface, hovering in front of a coloured background to evoke emotion. The painting is compositionally simple and increasingly focused on colours as conveyor of meaning. Like the other Abstract Expressionists, Rothko produced highly evocative, moving paintings that relied on formal elements rather than specific representational contentment to elicit emotional response in the viewer.

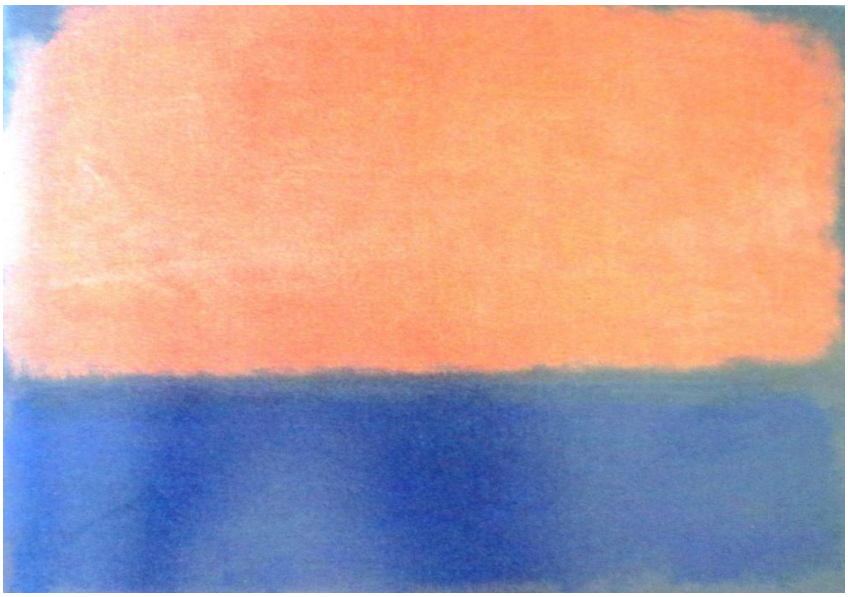


Figure 6: Chromatic Abstractionist Painting, Rothko Mark, Oil on canvas, (1960).

2.6.5 Barnett Newman (1905-1970)

The chromatic abstraction painting titled: *"Vir Heroicus Sublimis*", (Fig. 7) exemplifies abstractions of emotional resonance of eloquent use of colour. The painting consists of a single slightly modulated colour field split by narrow bands which runs from the edge of the painting to another edge. Viewers confronted by this monumental red coloured canvas will truly feel as if they are in the presence of epic of some sort.

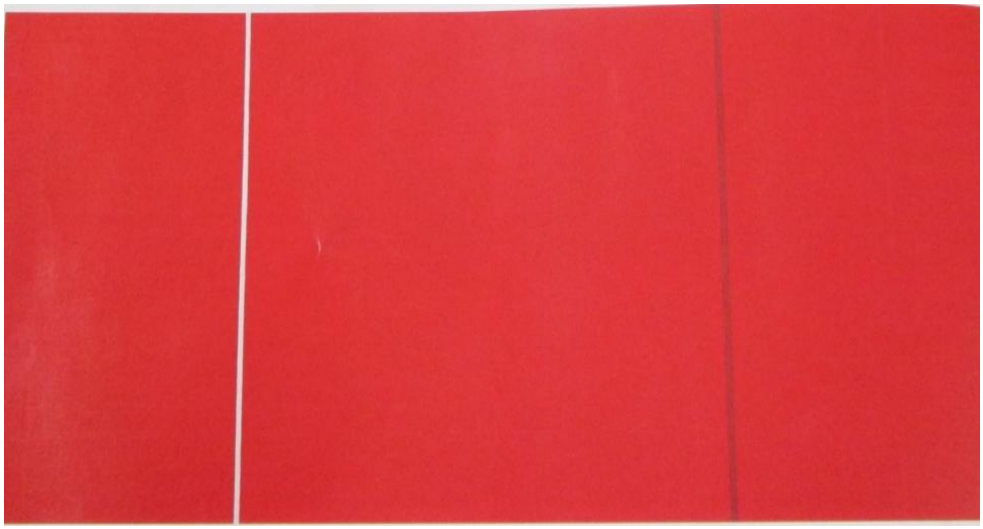


Figure 7: Sublime heroic man, Barnett Newman, oil on canvas, Kleiner (2009).

2.6.6 James Roper

The painting in Figure 8 produced by James Roper in 2009 is oil on canvas. The artist exhibits one of the strongest influences that the researcher finds interesting to create painting works inspired from bomb blasts. The artist's painting of "organic explosion" might easily be mistaken for ordinary decorative painting copy with aesthetic quality. A mastery of Ariel-perspective and spatial harmony is evident in the manner in which different hues of contrasting colours are used to highlight and subdue each other to create a result oriented scene of atmospheric space of humour. The painting displays a sound mastery of colour and a

sustained control of the subject matter. The entire body of the painting is engulfed with spiral use of colour to create effects of flames from a bomb blast. Some of the colours applied were in pure hues while others - such as brown, purple and pink are turned into various shades and tint of graying variants. This impressive work is characterized by an exuberant display of violet of contrasting colours of various hues and values. The work depicts a true meaning to blast or explosion.



Figure 8: Organic explosion paintings, James Roper, oil on canvas, Retrieved from http://koikoikoi.com/2009/03/james-roper-organic-explosion-aintings/ July 15, 2015

2.6.7 Rolf Hellbergs

The Martyrs of Coventry (Fig. 9) is a painting by Rolf Hellberg, Oil on panel that measures 18 by 122cm also inspires the researcher to create a painting on bomb blast. The painting was rendered in colours like red, yellow, white and black. These entire renditions of palettes give an effectual view of an explosion. The red colour palette with a drop of yellow and white gives a flame-like effect while a blue colour has been used to create a sparkling light effect that looks like a thunder. White colour palette is used by the artist at the centre of the painting

to create a sparkling explosion, while almost the entire body of the painting, black pigments is used to give an impression of a blast. The painting which looks like the head of human being was like a white magnetism flash, which is completely enveloped in flames to interpret a living hell situation. The effect of his use of light shades creates a stylistic harmony in his painting. In the work, light is the essential conveyor of its mood. Many details of the painting have been hidden by darkness, but the essence of the forms remains.



Figure 9: The Martyrs of Coventry, Rolf Hellberg, Oil on panel, 1964, http://www.sas1946.com/main/index.php?topic=28095.144. July 15, 2015

2.6.8 Frederick T.W Cook

The painting titled "*A flying bomb Over Tower Bridge*", (Fig. 10) by Frederick T.W Cook is a reminiscence of Panoramic devastation of bomb blast on terrain of human environment. It is a painting of oil on canvas, measuring 393 by 494mm. In the painting, white clouds spread over the dark sky. Amazingly, the rays of light that spread over the dark clouds look like a morning-glory that suddenly blossoms the skies. The artist executed the painting in hues like

white, black and a touch of red at the vanishing point. The palette of white is used by the artist depict the flying bomb over the tower bridge while black colour is applied to depict the Tower and Bridge. The work is however dominated by dark colour against white colour that plays a vital role by giving an impressionistic approach by the artist. The painting also inspires the researcher in this study. In the work, the essence of bomb blast has been captured which the research tries to establish.



Figure 10: A Flying-bomb over Tower Bridge, Frederick TW Cook, oil on canvas, 1944, Retrieved from http://www.iwm.org.uk/collections/item/object/ 5500 July 21, 2015

2.6.9 Wilfred Stanley Haines

An observation post- Flying Bomb Raid (Fig. 11) by Wilfred Stanley Haines, is oil on canvas. This painting depicts a scene which is completely enveloped in flames of dark grayish hues that look like a big tornado of fire spreading over the full width of a street. The painting which showcases only three colours of palettes of green, white and a drop of red shows dexterity of

impressionistic approach of the artist in capturing the true situation of flying bomb conceived under a horrible environment.

The review of Wilfred Stanley Haine's work hinges on the methodological approach of the artist in depicting flying Bomb from the sky that raided and engulfed the sky like a star dropped from Heaven to showcase darkness over the entire atmosphere. The scene shows dexterity and details of the painting achieved by the artist.



Figure 11: An Observation Post: Flying Bomb Raid, Wilfred Stanley Haines, Oil on canvas, 1944, http://www.sas1946.com/main/index.php?topic=28095. June 10, 2015

2.6.10 Alfred Reginald Thomson

The review of Alfred Reginald Thomson's work entitled: "*A high explosive bomb in high street, Kensington"*, (Fig. 12) hinges on its characteristic scene of bomb blast. The artist captures the explosive bomb effect in a form of mush room shape with a reddish-yellowish-black that spreads over the sky to assume "Sfu-ma-to" effect - the smoke-like-haziness. The smoke in the painting which has a resemblance of a monster that seems to emerge from silhouetted building was rendered in black with tint of red and yellow in black flames on a

tinted and silhouette background. The illustration is a semblance of bombs-thunder-crash bombs, the early bomb thrown at Manchu assault ladders during the siege of Ningyuan, (Veritable Records of the Great Ancestor, 1635). The painting is one of those works that the researcher found inspiring as it relates to the area of study. It gives the effects of bomb blast that illustrates the panoramic devastation that bomb blast is associated with- infliction of savagery on both terrain and humans. The area of interest in the painting is the high explosive effect that gives meaning to the work about bomb blast.



Figure 12: A High Explosive Bomb in High Street, Kensington, Alfred Reginald Thomson, oil on canvas, 1944 Retrieved from http://www.iwm.org.uk/collections/item/object/26218 July 21, 2011

2.6.11 Joe Igbaro

The mixed media painting titled: *"Explosion: The burden of a nation",* (Fig. 13) is a master piece of Joe Igbaro. In this work, the artist has attempted to capture the substance and essence of a nation that had been over powered by her state of lawlessness. The strokes of colour as

used in this work complement the action by creating rhythm and movement which is naturally associated with a nation that has been over burdened. The painting has depicted assassinations and insecurity that have overwhelmed the country especially in the North-Eastern part of Nigeria. Colours applied are palettes of red, yellow, blue, black and a shed of purple and green. These juxtaposed colours are suggestive of the relentlessness of the environment that is not friendly. The artist used colours to create spiral lines at the centre and also used various shades of tints and grayish to suggest various burdens and pains. The red colour suggests flow of blood, while the dark colour connotes the doom that befalls Nati.



Figure. 13: Explosion: The Burden of a Nation, Joe Igbaro, Mixed media on canvas, 2014, Catalogue: Nigeria/ Roots, Contemporary Artist from Nigeria.

2.6.12 Dakyes Samaila Usman

The photographic imagery titled: "*The Sparks of Hate-Boko Haram 3",* (Fig. 14) by Dakyes Samaila Usman is a reminiscence of the situation in Nigeria. This visual assumption sets up a situation in which the viewer is likely to accept a photograph as being real, without a premise

that supports the visual power of photograph. It is typically used in catalogues where viewers need to see a realistic representation of situations. The photography has assumed a dominant role and recognized centre of helping readers visualize experiences and happenings in the country. This photography is basically visual representation of the act of destruction by the "militant sect" which has held the nation to ransom for some time now. The photography captures the state of nefarious activities and Barbarism intent of the sect. Sparks of Hate - Boko Haram 3 is a reflective imagery of the artist's expressive view that is causing Nigeria and the world as a whole embarrassment in terms of logistics, fund and human capital. Red, yellow and black palettes dominate the works and this is informed by burning flames of the inferno caused by the blast. In the Spark of hate, the spark of lights that is evident in the manner which created a scene of calamity that seems to befall a nation is artistically depicted in the photography.

There is nothing that violent crimes such as nefarious act of *Boko Haram*, armed robbery, political assassination, ethno religious violence, human trafficking, rape, domestic violence, assault and child abuse could not induce. These vices are crimes to humanity. They have seriously affected the physical and psychological well-being of Nigerians and collectively constitute the greatest threat to safety and security of the country.



Figure 14: "Sparks of Hate - Boko Haram, Dakyes SamailaUsman, Photography, oil on canvas, 2014, Catalogue: Nigeria/ Roots, Contemporary Artist from Nigeria.

2.6.13 Ali Usman

Peer's Café still reeling from bomb blasts (Fig. 15) is one of the greatest works of Ali Usman which directly has bearing with this research. It is one of the paintings that interest the researcher. The use of colours and grandeur laid emphasis on the effects caused by blast as well as dramatic use of colours to depict flames, light and shade. The painting is oil on canvas. The most significance of "Peru's café still reeling from bomb blast" is a methodological approach to painting influenced and conceived under simulated environment of bomb blast. The painting is a reminiscence of relics of bomb blast that dominate the artist's narrative in painting expression.



Figure15: "Peeru's café still reeling from bomb blasts", Ali Usman, Oil on canvas, 2010, Retrieved from http://tribune.com.pk/story/16089/peerus-cafe-still-reeling-from-bomb-blasts July20, 2015

2.6.14 Brijesh Updhyay

Brijesh Updhyay is yet another artist whose painting was of great interest to be examined because of its relative bearing to this study. The painting entitled: *"After the bomb blast"* (Fig. 16) dramatically show cases effect of bomb blast in acrylic on paper to express a stylistic unity to depict aftermath of ugly situations. The artist glued serried of unwanted or already used newspapers on the surface of the canvas and letting red colour palette to represent blood flowing down from the let top of the painting while black colour flows from the right down of the work. In the painting, the artist uses acrylic to depict a woman with her baby hanging her hand at the left-side of her waist crying as though contemplating the next action to be taken after the blast of the bomb. The entire painting represents the pain and agony that has been unleashed on the innocent citizens of Nigerian community. It is an expression of a moment of agony experienced psychologically and physically by an individual. With the expression of

the woman's physical body, the scenario can be linked to internally displaced person. The expressive quality of the facial expression makes the painting valuable when a mood or feeling needs to be enhanced – pain and agony.



Figure 16: After the bomb blast", Brijesh Upadhyay, Acrylic on paper, 2015, Retrieved from http://www.yusuf-contemporary-art.co.uk/artist/brijesh-upadhyay-works-page.html. July 2, 2015

2.6.15 Takahashi Akihiro

The painting titled: "*Running away with a friend",* (Fig. 17) is one of the paintings of Takahashi Akihiro that is of interest and relevant to the research. The painting depicts a man running away with a friend from a situation whose economic grandeur has been destroyed and diminished by bomb blast. In the painting, the imageries created are more of symbols which, represent the issue of the subject in context. The work is a conceptual reminiscence of the situation in the country where people are seen moving away from a scene of a disaster. "*Running away with a friend"* is a work executed in oil on canvas. The artist employed colours red, blue and brown, shades of yellow and black to interpret emotional state of people

as a result of socio-economic damage to properties; a threat to humanistic grandeur as a result of bomb blasts. From sociological point of view, the painting showcases the excruciating torture and suffering, physically, psychologically, mentally and financial situation of the people.



Figure 17: Running away with a friend, Takahashi Akihiro, oil on canvas, 2015, Retrieved from http://www.aasc.ucla.edu/cab/200712090003.html,July 20, 2015

2.6.16 Masakatsu Seko

The work titled: "*Atomic Bomb"*, (Fig. 18) by Masakatsu Seko is a painting on canvas with a martial pigmented colour patches to showcase an excruciating torture; social damaging of impecuniosity and dangerously remains of putrefactive of human growth in all ramifications as a result of bomb blast. The artist had in his bank of experience creative works that comment on effect of bomb blasts in a nation like Nigeria that scrambles with problems of underdevelopment and intimidation. The painting, "Atomic Bomb" features a nation reeling in pains and self-destruction as a result of incessant bomb blasts. The artist uses colours such as red, lemon, green and blue to create emotional effects of bomb blast. The red colour

symbolizes doom and agonistic moment of the bombing effect. The painting depicts a lady with her younger sister running away from the scene of the blast which can also be interpreted to be people that had been displaced by the madness of an insurgency of some sort.



Figure18: Atomic Bomb, Masakatsu Seko, Oil painting on Canvas, Retrieved from http://www.hiroshima.mapeacemedia.jp/hiroshima-koku/en/museum/course_a.html

2.6.17 Salvado Dali

In the work entitled: *"Hiroshima and Okinawa"* (Fig. 19), Dali depicts a bomb blast that exploded sporadically. The painting demonstrates the ability of the artist to create effects of triple bomb explosions. His light source becomes the major component in the painting. The light which is the unifying element of the painting shows two of the three blasts that give effect of an explosion. Those blasts look like human heads from the back view. The rendition of hues of yellow, lemon green, black, a tint of red, the shade of brown and blue at the background is visible while at the foreground yellow, black and a tint of red and brown is

rationally and systematically controlled. This painting gives a probing insight into how a bomb explodes.

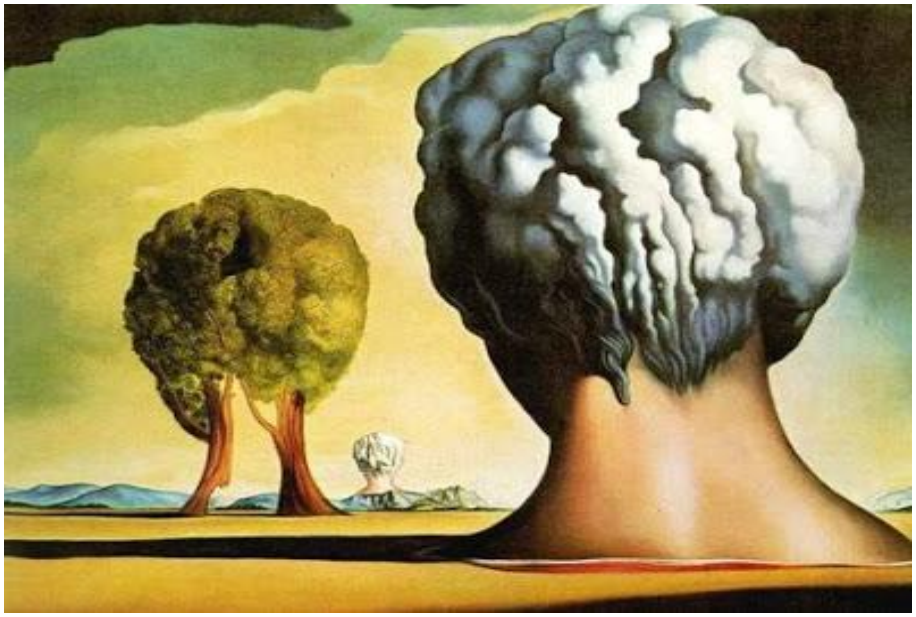


Figure 19: Hiroshima and Okinawa, Salvado Dali, oil on canvas, 2015, Retrieved from: Http://martinjapan.blogspot.com/2010/01/salvador-dali-hiroshima-and- Okina.html July 15, 2015

2.6.18 Edvard Munch

The painting titled: *"The Scream"*, (Fig. 20) by Munch reflects the deeply felt pain of humanity. The painting seems to depict emotional pains people undergo when human and properties are destroyed from bomb blast. The artist's belief was that, humans were powerless before the great natural forces of death, love and emotions associated with blast. In the spirit of symbolism, Munch developed a style of using colour, line, and figural distortion to express ends. "The Scream" exemplifies his style of a man standing on a bridge or a landscape, Munch's treatment of the image however departs from visual reality. "The Scream" evokes a visceral and emotional response from the viewer because of the painter's dramatic

presentation. The fiery red and yellow stripes that give the sky an eerie glow also contribute to his work's resonance, above the blue-black sky hung the clouds, red and blood and tongues of fire. The painting seems to be evoking the state of loneliness of man; agonies of event at which friends had left him and alone trembling with anguish.

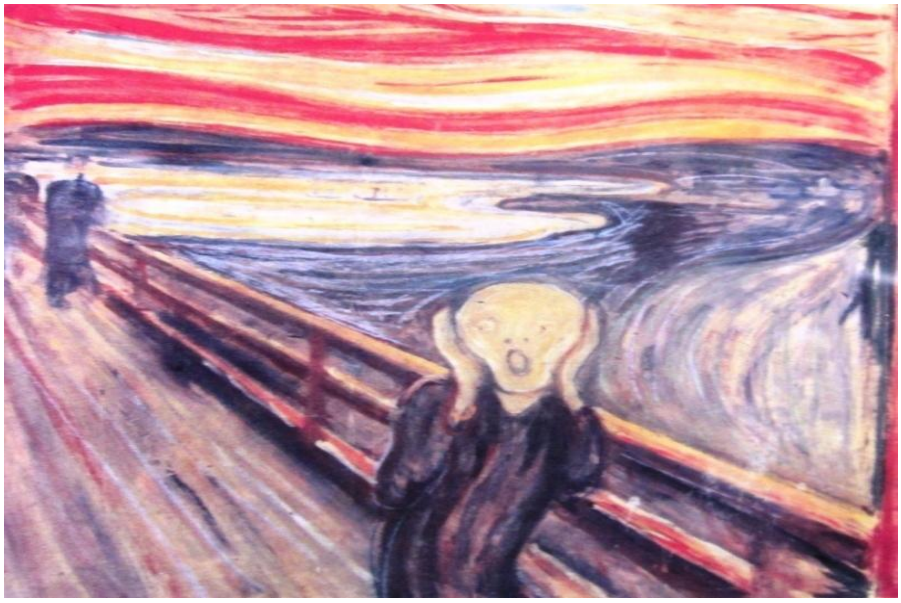


Figure 20: The Scream, Edward Munch, Tempera and pastel on Cardboard, Retrieved from: Kleiner, F. S. Gardner's Art through the Ages

2.6.19 Lamidi Lasisi

"A prayer for Peace" (Fig. 21) is a painting by Lasisi using acrylic on canvas. The artist has attempted to capture devastating effects of bomb blast, an act that calls for peace as depicted in "A prayer for Peace". Lasisi seems to be creating awareness for a Nation to earnestly pray for peace to reign. The painting is dominated by red colour which seems to interpret the flowing blood as depicted on the Nigerian flag of green, white and green while the only white part of the flag represents peace. The red colour also interprets innocent blood that has been shed over the time by the extra judicial killings and arbitrary executions in Nigeria. The green

colour interprets the rich agriculture environment even in the midst of bloody environment, while the dark part of the work represents lingering doom of time in Nigeria. The work advocates peace in the country.



Figure 21: A Prayer for Peace, Lasisi Lamidi, Acrylic on Canvas, 2014, Catalogue: Nigeria/Roots, Contemporary Artist

2.6.20 Egonwa Osa Dennis

The painting, titled: *"Face of terror"* (Fig. 22) is one of the creative works of Egonwa Osa Dennis executed in mixed media. In the work, palettes of red and black dominated the paintings to represent the bloodshed in the midst of destructive environment, arbitrary executions and killings. The painting is a commentary of a situation in the face of the terror activities in Nigeria which introspectively seem to affect development of a nation in a once upon a time peaceful country. By any interpretation, terror activities always leave behind horrific scenes, and based on this experience, the artist is drops of red and black palettes on

the background to interpret the blood sheds represent doom that has befallen the people of the country beyond imagination. The caption “Peace” juxtaposed on the extreme left of the painting can be interpreted as the artist’s advocation for peace in the face of terror that seems to have entrenched itself as a means of settling scores.



Figure 22: Face of Terror, Egonwa Denis, Mixed Media, Catalogue: Nigeria/Root, Contemporary Artist

2.6.21 Kayode Karunwi

The painting of Kayode Karunwi titled “Nyanya bomb blast in Nigeria” (Fig. 23) is oil on canvass that captures and represents the Mayhem invoked by the sect on the Nigerian community. It is an expression of momentousterror unleashed by terrorists and experienced in different occasions and locations in the country and its effects on individuals psychologically and physically. In this painting, colours have been artistically manipulated to visualize explosives scenery of bomb blast. Palettes of orange, yellow, green, blue, a touch of red, brown and purple have been used to create a spatial harmony. The artist has through the work

depicted the blast through the strokes of colours. Kayode was interested in shifting source of light to the upper part of the work to create effect that is evenly distributed in the midst of the painting which seems to appear in small reflection of light. This experiment resulted in a scene of profound atmospheric condition which together created lively vibrant visual blast seen.



Figure 23: Nyanya bomb blast in Nigeria, Kayode Karunwi. Oil on canvas, Retrieved from http://fineartamerica.com/featured/yanyan-bomb-blast-nigeria-kayodekarunwi.html July, 22, 2015.

2.7 Appraisal of the Reviewed Literature

The reviewed literature has given an insight into the researcher's topic: "Conceptualisation of Bomb Blast Debris in Gestural Abstraction Paintings". Reviewing the paintings of abstract expressionists (De Kooning, Kandinsky, Rothko, Newma and other surreal painters, theories and philosophies, equipped the researcher to have an insight and understanding of philosophies, techniques and styles of these artists. The review gave expository insight into the theoretical foundation for this study; exposed the researcher to the philosophy of sublime idea of colours and the extent to which these elements of colours can be manipulated to make

commentaries, create meanings and representation of any identified situation. This implies that, the subject matter of this research, though comparatively different in terms of subject matter is in consonance with abstract expressionists' styles, techniques and philosophy this, which has been the gap left out in literature and related works reviewed. The researcher has taken the idea that elements of designs could intuitively be abstracted to express, visualise or depict emotions, feelings and situations just as the action painting

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter focuses on data gathering and the procedure utilised in carrying out the study.

3.2 Research Design

This research adopted practice based design in line with the qualitative research method. Practice-based research design, in other words, assists in identifying and interrogating problems in practice area of the research in which the outcome of the original knowledge are presented in text. Egunwa in Oladesu (2016) posits that, "practice-based research takes cognizance of the creative process, which contains exploration, testing-out and problem solving replication, explanation as well as description of the creative process". It is on this basis that, the process of exploration in painting of this nature is often documentary where the four principle approaches: preliminary, explorations, developmental and conceptual were adopted in this research.

3.3 Data Collection

The data were gathered from two sources: primary and secondary sources. The primary source entails having or collecting first-hand information about a phenomenon or happenings either as a participant or observer. In this case, photographs and sketches of scare crowed debris from the scene of bomb blasts were taken for the purpose of this research. The secondary source involves review of related literature including the internet.

The research relied on sketches and photography, retrieved from newspapers, News magazines and internet sources. This implies that, the collected data for the research were based on secondary source. According to Labija (2003), photography in studio oriented research helps to report accurate retentive images. It also serves as reference material that serves as pivotal for the study. Analysis of relevant materials – writings, drawings and paintings of selected artists' works was done to assess the level of knowledge built up in the area of bomb blast debris on human and materials resources. This was to acquaint the researcher with possibilities of using debus from bomb blast images in painting expression. To this extent, exhibition catalogues, journals, books, and internet other scholarly materials were reviewed. Other researchers' works in the likes of Sani (2014), Lasisi (2016) and Oladesu were reviewed to draw inspiration and inference from.

3.3.1 Primary Source

The use of photograph in this research was a means of generating data to help carry out a research in a studio experience. Buchanan (2001) describes photography in a research as a process of recording event or situation which supplements other kinds of data gathering. It is a kind of field work exercise. The field work enabled the researcher to have a first-hand visual contact or experience with the remains of bomb blast which served as a material for the purpose of this study. Choosing to visit the scenes of bomb blast Nyanya in Abuja allowed the researcher to study and to observe the natural scene of the phenomenon. Study and observation is a prerequisite component of research. In this instance of research, two methods of gathering information were adopted; sketches and photography were used to collect on the spot information of bomb blast imagery debris.

3.3.2 Secondary Source

Few literature available, with documented pictures and debris from bomb blasts were sourced by the researcher. The secondary source involves the internet, newspapers, books and other related materials sourced for the review. Departmental Fine Art, Library of Ahmadu Bello University, Zaria provided vital information in the area of secondary source.

3.4 Research Procedure

These stages are made up of the preliminary and exploration stages while the developmental and conceptual stages constitute renditions based on gestural abstraction format. In this study, preliminary stage is taken into consideration and the result led the researcher into the exploration of forms in painting. The works carried out under exploratory stage are rendered in either realism or abstraction using different types of media in exploring concepts of bomb blast effects ranging from pencil, charcoal and coffee.

3.4.1 Preliminary Stage

Works produced under this stage are based on semi-realism. In this stage, the researcher experimented with different media of pastel, ink, charcoal, pencil and acrylic to create relic images from bomb blast. Preliminary studies were executed on cardboards, textures paper and strawboard. The preliminary studies were carried out to reflect and to ascertain difficulties that could be avoided in the initial stages. According to Wachowiak (1985), preliminary studies would acquaint the students with inquisitive and exploratory about their environment. Kemmis et al (1992) posit that, researcher who uses action research process makes the work more flexible, creative and dexterity from preliminary to the final stage. In the same vein, Maxwell

(2004) states that preliminary study is vital practice in research. According to the author, it helps to achieve, improve and create a successful composition.

The works below are few preliminary sketches and paintings in ink, pastel and acrylic, and mixed media, which were executed within the confines of the studio. The preliminary studies were carried out in stages of this research. It has been put together to form the first stage of this research.

3.4.2 Preliminary Studies and Drawings (First Stage)



Plate I: Studies on Boko Haram destructive device,
Pen and wash, 52x63.5cm, 2014.



Plate II: Detonative device 1, Studies on Boko Haram Activities,
Pen and wash on Paper, 52x63.5cm, 2014.



Plate III: Detonative device2, Studies on Boko Haram Activities,
52cm x 63.5cm, 2014.



Plate IV: Sympathizers, Preliminary Study on effects of Boko Haram Devices, Charcoal on Paper, 52cmx63.5cm, 2014.

3.4.3 Exploratory Stage (Second Stage)

Paintings in this stage are rendered in symbolist abstracts to depict bomb blast effects from which different interpretations might emanate depending on individuals' perception and visual literacy. In this instance, the concept reflects what the idea has to say rather than what the eye perceives based on the philosophy of Pop Art and abstract expressionism of making conceptual statement. In developing the concept at this stage, the researcher encaged series of media such as charcoal, pastel, pen and Ink, and enamel using roller to apply the pigments on the canvas drawing inference from photographs, internet and sketches. Exploring different techniques at this stage caves in into better understanding and experience of the subject matter.



Plate V: "Explosion: The Blood 1", Mixed Media, 92cm x 125cm, 2015.



Plate VI: "The blast", Mixed Media, 63cm x 93cm, 2014.



Plate VII: "Explosive", Acrylic and pastel,
100cm x 100cm. 2015.



Plate VIII: "Explosion Series 7- Explosion 2",
Mixed Media, 80cm x 90cm. 2015.

3.4.4 Developmental Stage (Third Stage)

The experience gathered from exploratory stage was applied in this stage to depict bomb blast effects using expressionism abstraction painting technique to further highlight the disaster arising from the aftermath scene of bomb blast. The researcher was inspired by the works of abstract expressionism of artists like Jackson Pollock, De Kooning and Kandinsky and the thematic concept of Bomb blast images to create aesthetic statement in paintings using acrylic pigments, brush and roller on the canvas. The researcher's observation at this stage was that, images of bomb blast effects using action painting technique metamorphose into expressionistic abstraction.



Plate IX: "After the Destruction",
Acrylic on Canvas, 120cm x 120cm, 2015.



Plate X: “Left Over”, Acrylic on Canvas,
120cm x 120cm, 2015.



Plate XI: “Angels of Darkness 1”, Acrylic on Canvas,
120cm x 120cm, 2015.



Plate XII "Angels of Darkness 2", Acrylic on Canvas, 120cm x 120cm, 2015.

3.4.5 Conceptual Stage (Fourth Stage)

This stage is chromatic abstraction series based on Rothko and other colour expressionist painters. This stage is transformation of previous scenes of bomb blast characterised with themes of aftermath of explosion rendered in chromatic conceptual series: red and black series paintings that suggest emotions. The red colour in these paintings symbolizes blood that flowed from people injured in the explosion, while the black colour series represent humans and physical structures that were destroyed in the explosion as well as emotional effect of the period. Interpretation and meaning of the conceptual colourshowever, depends on individual's perception and visual literacy.



Plate XIII: "The calmness 3", Acrylic on Canvas, 130cm x 160cm, 2015.



Plate XIV: "Camouflage 1", Acrylic on Canvas, 130cm x 160cm, 2015.



Plate XV: "Camouflage 2", Acrylic on Canvas, 2015, 99cm x 99.5cm



Plate XVI: "Collapse", Acrylic on Canvas, 130cm x 160cm, 2015.

CHAPTER FOUR

ANALYSIS OF PAINTING PRODUCED

4.1 Introduction

The paintings discussed in this chapter were inspired by bomb blast images in Nyanyan in Abuja and Northern part of Nigeria, and are guided by the set objectives. The works take their sources from photographs, internet, magazines, newspapers and preliminary drawings. The subject matter highlights different scenes of bomb blast images that were sourced from afore mentioned media. The preliminary stages gave an insight into the subject matter and the possibility of generating bomb blast images composition. The studies were guided by primary sketches and photographs driven by intuitive tendencies. Different media such as charcoal, pastel, pencil pen and ink were used experimentally to compose the images.

The subsequent stage after the preliminary studies is exploratory stage. This stage explored gestures to render bomb blast effect images of different scenes from which interpretation and meaning emanates, depending on individual's perception and visual literacy. This stage adopted action painting technique of symbolists expressionistic styles of painters like De Kooning and Kandinsky based on conceptualism of Duchamp. Action painters drew inspiration from the subconscious to automatically and spontaneously express their feelings about something or issues. In this instance, the concept reflects what the idea has to say rather than what the eye perceives based on the philosophy of Pop Art and abstract expressionism of making conceptual statement.

The next stage in this study is the Developmental stage. This stage depicts bomb blast effect images using abstract expressionism painting technique to develop scenes of the bomb blast to

make thematic visual statement. This stage was extended to conceptual stage – the fourth stage. This stage is characterized with chromatic abstractions. The subject matter of the conceptual stage is an extension of developmental stage However; the stage is characterised with conceptual themes of the bomb blast explosion rendered in symbolist series of colours: red and black series. Visual statement of these paintings suggests emotional themes. The red colour in these paintings symbolizes blood that flowed from people injured in the explosion while the black colour series represent human and physical structures destroyed in the explosion.

The researcher's choice of colours is based not on any scientific theory but chromatic abstraction of Rothko and personal experience that colour has characteristic effects on individual among which are stimulation and invocation of emotional pain, sorrow and happiness. According to Bevlin (1977), the psychological effect of colour has to do with its power to engage the senses in a direct contact between the emotions and senses. Psychologists have long established that, specific colours have power to evoke emotional response. This implies that, colours can be pleasant, unpleasant, repulsive, attractive, dignified and riotous depending on individual mood or circumstances. Haber and Hershenson (1973) emphasized that colour is symbolic and it is an important and pervasive part of our normal visual world which cannot be taken for granted. No wonder, certain colours are adopted for certain purposes. For example, colour red is widely accepted as a symbolist of danger while black colour represents depression (Jones 2005). Hercun (2002) observed that, colour is the painter's tool of expression or illustration which has the power to excite, create, emotionalise and represent tangible and intangible things including atmosphere or space. In the process of

executing the paintings, the artist acknowledges the value, and significance of colours in this research.

The subsequent pages will witness the researcher's executed paintings as expressed in different styles and meanings in four (4) different stages to engage the sense of individual as highlighted below based on the set objectives. This will not include the preliminary studies (first stage) that have been presented and explained in chapter three.

4.2 Exploratory Studies (Second Stage)



Plate XVII: Explosion I -Instrument of destruction, Pastel on paper, 92x125cm, 2014.

This painting titled "Instrument of Destruction" shown on Plate XVII is rendered in pastel on paper made up of different colours ranging from red, lemon green, blue, yellow, white to brown. The rendition of this painting appears over a large black background. The researcher expresses himself in the painting using element of various thickness of thin, medium and thick lines to make a statement of destructive images. The painting is dominated by reddish

pigments to suggest impending doom day; while the bluish-purple and few adopted colours were used to create rhythmic visual balance of the perceivers. The images symbolise instrument of mass destruction manufactured by *Boko Haram* sect to cause mayhem. In this instance colour becomes a vehicle of expression of creating aesthetic order. The while colour at the middle represents hope.



Plate XVIII: Explosion II – The Relics, Mixed media, 92cm x125cm, 2014.

This painting titled "The Relics" (Plate XVIII) depicts remains of an explosion. The painting is executed in a mixed media technique using acrylic, pastel, charcoal and roller to spread the colours to express bomb blast. The observers represented in the painting at the background are a group of sympathizers who trooped out to witness the aftermath scene of the explosion. The painting is abstraction composition depicting bomb blast effects. The choice of colour rendition by the artist is in line with the research objective. The constant use of a red blue on

the painting suggests shades of blood that flow from a blast or explosion. The black colour suggests mourning while the white hue connotes hope of eventual peace.



Plate XIX: Explosion – The Blast I, Mixed media, 92cm x125cm, 2015.

The painting above titled "Explosion – the blast I" (Plate XIX) depicts devastating effect of bomb blast, leaving behind scores of damaged properties and flying objects often characterized an explosion. The researcher engaged action painting approach of painters like Jackson Pollockto showcase one of the characteristics of bomb blast. This painting is executed in pastel and oil on canvas. The researcher is influenced by abstract expressionist's movement to express feelings and moods and to sustain the subject matter. Abstraction details were shown through the use of lines of straight, slant, vertical and circle elements.



Plate XX: Explosion -The Blast II, Mixed media on canvas, 120cm x 140cm, 2015.

In "*the Blast II*" (plate XX), the painting is reminiscent to works of the action painters. The painting is an abstract expression depicting conceptualised remains of bomb blast. The medium of expression is acrylic on canvas using roller and pastel to create effect of explosion; leaving behind expression of scores of scorched and blasted area of properties, flying objects and destruction considered very devastating.



Plate XXI: Explosion -The blast III, Pastel and acrylic, 63cm x93cm, 2015.

This abstractive painting titled *"The Blast III"* (Plate XXI) is the fifth in this series executed in both pastel and oil. In the painting detail is given to the remains. The researcher employed lines ranging from thick, thin, dots 40 spiral reddish forms to express movement of exploded objects over the air. The use of colour parches by the artist is to agree with Collier (1967) who describes colour as a powerful symbol of expression corresponding to either human state of joy or gloom, tranquility or restlessness, love or hate, spiritual or physical, passion and so on. In this instance, the dominant colours of red, yellow and black suggest sadness and disaster.



Plate XXII: Explosion -Relics II, Acrylic and pastel, 100cm x100cm, 2015.

This painting titled: "*Relics II"* (Plate XXII) is 6th in there series. The execution is in both acrylic and pastel media. Read (1961) posits that, a work of art is a construction of concrete elements of forms, expressive in their synthesis or arrangement. It is on this note that the researcher executed this painting in a synthesized manner to express remnants of the physical structures after the blast. It represents scorches of relics left behind by the blast. Complimentary hues of blue, red, yellow and black are used to bring out aesthetics in painting even though relics. Complimentary colours were used to highlight each other to create a sense of symbiotic relationship between the structures and the atmospheric space. A mastery of aerial perspective and spatial harmony is evident in the manner in which colours have been applied to create relics –the aftermath of a blast.



Plate XXIII: **Blast Commotion, Acrylic and pastel**, **80cm x90cm, 2015.**

This abstractive painting titled "*Commotion 2*" (Plate XXIII) is another painting in this series that portrays a conceptual representation of effect of bomb blast. This painting shares affinity with explosive effects explored in the preliminary study titled reeling from bomb blast 2. The explosive was rendered in spherical shapes while line strokes were adopted to describe the remains structures underneath the spherical explosive. Colours of different shades are made visible to express the scenario associated with blast or explosion.

4.3 Developmental Studies Phase I (Third Stage)

In this third stage of developmental studies, fifteen works of paintings were executed as an off-shoot based on the characteristics of the exploratory stage. The researcher explored the tangier-physical features of structures and human beings in inferno as a result of bomb blast based on intuitive expression. This stage is an artistic expression of satirical ends of once upon a time, the once beautiful and pleasant both in properties and human.



Plate XXIV: Satire I, Acrylic on Canvas, 92cm x 125cm, 2015.

"Satire I" (Plate XXIV) is the first among the developmental studies of the third stage series of paintings. The painting seeks to create satirical effects of bomb blast on tangible physical features of buildings. The researcher employed strokes of thin and bold lines on a virtual space with thick hues of four dominant colours of different shades of black, red, yellow and white to translate satirical scene of bomb explosion effect. The littered dead bodies and buildings being destroyed in an inferno are a reminiscence of a bomb explosion. The scene symbolizes the

disastrous effect of bomb blast. The images in the painting present a satirical scene when bomb explodes. The painting is acrylic on canvas where the researcher maintained a degree of simplistic method as that of the exploration stage to express bomb blast effect. The brush strokes were rather less vigorous.



Plate XXV: Angel of Destruction I, Acrylic and Pastel on Paper, 92cm x 125cm, 2015.

"Angel of Destruction I" (Plate XXV) is a depiction of a satirical nature of an inferno. The painting is a transformation of the inferno in Plate XXIV with great density that seems to be grazing the atmosphere with great density to scare people from coming closer. The painting shows the researcher's dexterity and creative ability to conceptualize using lines, pattern and colours to give meaning of bomb blast effects in his painting. The centered dominant colour of hues of red symbolizes explosion while the strokes of lines were used to depict skeletal standing remains of the burnt houses. This serried painting is dominated by hues of orange, a tint of grey, yellowish-blue with dominant black colour at foreground. The black colorant the

background translates the pains and horror that goes along with destruction of properties. The introduction of tint of white on the burnt structures foretells that, there is still some hope in the offing.



Plate XXVI: "A Reeling flame 1", Mixed Media, 120cm x 120cm, 2015

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The painting depicts a composition of buildings covered with smoke arising from the reeling flame. The flame comes from a bomb blast which has left debris of bombed vehicles, motorcycles and probably bicycles. In the rubbles are human parts which have been cut into pieces by the explosion. The reeling flame gives a fearful scenario of an incident which can prevent rescuers from gaining access to humans who might have been trapped by the flame. The work has pictorial created a psychologically charged atmosphere of fear and danger of a bomb blast, and the possible threat of reeling fire.



Plate XXVII: Angel of Destruction II, Acrylic and Pastel on Canvas, 92cm x 125cm, 2015.

Plate XXVII "Angel of Destruction II" is a satirical painting replicating Plate XXV but in different perspective. The inferno in this painting has sfu-ma-to smoking effect to indicate that the inferno is subsiding after racing the building into debris. The combination of primary, secondary and neutral colours is adopted to depict fire from an explosion. The black pigment at the background gives the entire painting a total darkness scene. The painting is a terrifying scene of an effect bomb blast explosion, even though the composition is visually appealing in terms of aesthetics.



Plate XXVIII: Satire III, Acrylic on Canvas, 92cm x 125cm, 2015.

"Satire III" depicted in Plate XXVIII, is a satirical painting. The painting may look aesthetically in the eye of a beholder but to the researcher, it is one of the scourges of the insurgency of *Boko Haram* sect that has taken a toll and has created psychological threat to the economic potentials in the north-eastern part of the country. Red, black, blue, green, white and a touch of yellow Colours are very visible in the painting to suggest pains, sorrow and mourning among the populace as a result of littered dead bodies and metamorphosed defined relics of buildings caused by the sect. The white pigment used by the researcher suggests envisaged hope and survivals from the mayhem caused by the bomb explosion. The dark smoky effect is a reminiscence of subsidized inferno that seems to have been brought under control by fire extinguishers'.



Plate XXIX: Angel of Destruction III, Acrylic and Pastel on Canvas, 120cm x 120cm, 2015.

"Angel of Destruction III" Plate XXIX is a vicious effect from bomb blast. It is a metaphorical of "an explosion" from a blast. The researcher's approach in this painting is a display of stigmatic application of colours which are intricately interwoven and fused together to create conceptual hazy effect as a result of the blast. The colour strokes were adapted to create sharp contrast to conceptualize unequalled ingenuity to harmonize contrasting forces of the fuming hazy smoke with structures at the foreground. The effect of colour in the painting is a rhythm movement that can notionally be associated with explosion. The researcher's idea of colour was derived from continuous experimentation of various colours; which of course is characterized in many of his research works to document the ravaging effect of bomb blast explosion.



Plate XXX: Satire IV, Acrylic and Pastel on Canvas, 92cm x 125cm, 2015.

The painting, "Satire IV" portrays a sad effect of bomb blast in a serene environment. The human remains (corps) littered the ground after the explosion. Buildings and a car were not spared in the explosion leaving behind expression of scores of scorched and blasted area of destruction properties a0nd even death of human beings considered very devastating. The introduction of red colour is adopted to represent blood flowing out of the victims. The researcher has through his creative ability created painting from a blast using mix media of pastel and acrylic to create different shades of red, orange, blue, green, white and black palettes to translate effect of bomb blast.

Palette of black has always dominated the paintings because it is an indication that the nation is in a state of agony and morning. It also indicates the individual's mood. The researcher gives more attention to forms, objects and structures in the stages of exploration.



Plate XXXI: Mourning I, Acrylic and Pastel on Canvas,
92cm x 125cm, 2015.

"Mourning I" (Plate XXXI) is a compositional satirical theme. It showcases a scene of sympathizers in a mourning mood. Burtoon Leisser asserted that, human life is too sacred to be taken and it always has the consequences of sniffing out life from human (death) which often draw tears for the living. This assertion drives one to a severe depression over the manner at which our country is being drafted into a state of mindlessness that leads to wastage of innocent lives. Leisser asserted that. one's mind tends to asseverate that man is progressively retrogressing into barbarism where man hates man. This is an effect of an explosion rendered in pastel of shades of yellow, orange, red blue, white and black. Buildings on fire with dead bodies littered the ground with sympathizing onlookers.

4.4 Developmental phase II (Gray Series)

The painting composition of this (gray) series are dominated by polychromatic elements of secondary, tertiary and neutral colours to showcase demean atrocities of the *Boko Haram* sect.

This scene has remained a common sight of fear, threat, destruction, doom, sorrow, horror and demeans to behold at any environment struck by the sect.



Plate XXXII: Dark Days in Nigeria I, Acrylic and Pastel on Canvas, 78cm x 105cm, 2015.

"Dark Days in Nigeria" (plate XXXII) is a reminiscence of activities of *Boko Haram* that seem to have created psychological effect among Nigerians. The painting composition is more of a relic from a bomb blast. This painting is the first among the grey series, tagged dark days in Nigeria to showcase ranges of destruction to lives and properties in Nigeria. The perpendicular black strokes represent skeletal remains of building structures destroyed in the explosion. The burnt cars at the background represent other properties usually destroyed by the sect. In the painting, the black pigment is a suggestive of dehumanization of the living through the barbaric operation of *Boko Haram* sect that has become security threat to Nigeria by all ramifications.



Plate XXXIII: Dark Days in Nigeria II, Acrylic and Pastel on Canvas, 78cm x 105cm, 2015.

"Dark Days in Nigeria II" (Plate XXXIII) is a second grey series. It is a compositional painting of devastation leaving behind scene of scores of scorched and blasted area of destroyed properties and even death of human beings considered to be very nauseating noticeable on the vegetation, properties and even death. In the painting, the explosive effect on body displacement, dismemberment, internal bleeding, destruction of lives and properties and catastrophic burns at a greater dimension are considered very devastating. The sympathizers at the extreme far right translate the dark days in Nigeria. The domineering black hues suggest doom while the white pigment patches connote hope of vindictiveness for the nation. The painting seems to suggest that, Nigeria is in a siege with the emitting heat and atmospheric dullness as interpreted by the application of colours in the painting. At the background, are dead bodies and other destroyed properties littered all over the place. The entire scene suggests the sadistic scene or effect of bomb blast.



Plate XXXIV: Angel of Darkness I, Acrylic on Canvas, 120cm x 120cm, 2015

"Angel of Darkness I" (Plate XXXIV) is rendered in sfu-ma-tic technique. The technique was inspired by fuming fire. The technique was adapted to express and interpret wicked tendency of the *Boko Haram* sect. The blackish raging fire that looks like a volcano eruption in the painting composition seems to have almost enveloped the sky. The source of the inferno is metaphorical gate or entrance secured by a human figure (Boko Haram). The entrance is the only passage for safety. The researcher's concept further interprets dark days in Nigeria. The sfu-ma-to is dominated by hue of black colour worming through the sky with contrasting colours of red, shade of blue, tint of white to interpret the fear the sect has created. It is a reminiscence of violent and horror associated with arson and bomb blast. In this painting, the researcher based his theme on conceptual meaning and interpretation of some aspects of *Boko Haram* activities.



Plate XXXV, Angel of Darkness II, Acrylic on Canvas, 120cm x 120cm, 2015.

"Angel of Darkness II" (Plate XXXV) is like the painting in Plate XXXIV. The researcher displayed mastery of colour application. The artist painted in hues of black, red and a tint of orange colour to expose part of building on fire as a result of an explosion with sfu-mato effect worming through the sky. The background is reminiscence of littered human bodies seem to have been burnt almost to ashes. The two hues of colour that dominated this painting are effectively applied to interpret sorrow, pain, horror, fear and sufferings. The researcher had used black to depict destruction while the red is used to suggest blood shared by the victims of the bomb blast.



Plate XXXVI: The Raging Fire I, Acrylic on Canvas, 120cm x 120cm, 2015.

"The Raging Fire I" Plate (XXXVI) is another example of painting in dark series executed by the researcher. The expression depicted in the painting is a reminiscence of raging fire as a result of bomb blast or arson. The researcher captures the destructive and horrific mayhem of *Boko Haram* sect. The use of black pigment depicts horror, while red depicts fear. The red colour also suggests blood that has been shed by the sect from the destruction. In the painting, there are not objects or buildings visible as all have been enveloped by destruction.



Plate XXXVII: The raging fire II, Acrylic on Canvas, 120cm x 120cm, 2015.

"The Raging fire II" (Plate XXXVII) is a reminiscence of explosion. The artistic expression of raging fire seems to have been targeted at destroying properties. Underneath the raging fire are remains (debris) from the destroyed properties. The adapted use of secondary and tertiary colours created sharp contrasts to suggest rhythm and solidity of forms to translate scene of conceptual raging fire that resulted from an explosives or bomb blast. The colours were in hues of blue, black, yellow, red and white of various shades and tint to create effect of explosion being the subject matter of the painting.



Plate XXXVIII: The raging fire III, Acrylic on Canvas, 120cm x 120cm, 2015.

"The raging fire" (Plate XXXVIII) is a conceptual painting of explosion. Underneath the raging fire are visible remains of destroyed properties. Hues of black colour dominate the wavy painting with shades of grey; orange, blue and white to create a contrast. The white colours are found at the far behind the background-space of the concept that looks like a volcanic eruption. The painting is rendered in oil colour. The strength of the painting lies in the spontaneity.



Plate XXXIX: Anarchy, Acrylic on Canvas, 120cm x 120cm, 2015.

Plate XXXIX titled "Anarchy" is a polychromatic representation of bomb blast effects on properties. The painting was executed with different shades of white, red, light blue with a dominated black colour. Spiral lines of black were used to translate the associated evil, doom or sadness, confusion and fear that seem to have griped the nation. The black colour becomes a vehicle of expression to depict a nation in a confused state. This painting however, shows no aestheticism but features of relics behind the symbolic anarchist of explosion. Behind the scene of the explosion are destroyed buildings and other materials that have been effect in the blast. It is a style of rendition of reminiscence of modern impressionist paintings.



Plate XL: The Ranging Relics, Pastel and Oil Colour,
52cm x 63.5cm, 2014.

"The *Ranging Relics"* (Plate XL) is a painting executed in both Pastel and oil colour. Tone vales have been deliberately applied in a few areas such as the foreground, sky and part of the painting to depict characteristic effect of bomb blast. The choice of colour is not based on any scientific theory but on an observational feelings or mood and experience of the researcher in the environment of the bomb. The painting is executed in hues of red, orange, white, tonal blue, light green, brown and lemon green colours. The colours were juxtaposed against a black background. Lines of various pedigree; ranging from tick, thin, bold, spiral, circular, broken, straight and diagonal lines were adopted. The atmospheric expression in this painting is sfu-ma-tism, a reminiscence of Tinguely (1960) technique of painting. In this painting, it suggests the raging fire; the effect of bombing. It recognises the power of intuitivism and conceptuality in painting which seems to be consistent in all the paintings.

4.5 Developmental phase III (Explosion Series)



Plate XLI: The Ranging Doom, Acrylic on Canvas,
120cm x 120cm, 2015.

"The Raging Doom" (Plate XLI) is the first in this explosive series. This painting was rendered to depict one of the effects of raging fire. Beneath the raging fire is a visualised "doom" being represented by the raging inferno. The painting rendered in red and black colour shades gives an overall scene of destruction. Black and red colours are symbolic especially in design when meanings are to be ascribed. Both colours are used to interpret doom, danger or death.



Plate XLII: The Blast 1, Acrylic on Canvas, 120cm x 120cm, 2015.

Plate XLII is another grey series of painting titled “The Blast I”. The colour schemes adopted include grey, tint of red, white and strokes black to interpret explosive effect. The composition is an interpretive of a blast that is a reminiscence of an explosion. A sense of perception was created to create illusionary scene. The general pictorial portrays feelings of a blast.



Plate XLIII: The Blast 2, Acrylic on Canvas, 120cm x120cm, 2015.

Plate XLIII is another grey series of painting titled “The Blast 2”. The colour scheme adopted include grey, tint of red, white and strokes black to interpret explosive effect as in the Blast I. The composition is an interpretation of a blast that is a reminiscence of an explosion. A sense of perceptions was created to create illusionary scene. The general pictorial portrays a feeling of a blast.



Plate XLIV: The Blast 3, Acrylic on Canvas, 120cm x120cm, 2015.

“The Blast 3” (Plate XLIV) is another grey series that tend to portray a “Blast” in another dimension. The colour schemes adopted include grey that dominates the composition: Spots of red, patches of white, black, purple and sharp green are spotted to interpret explosive effect. The composition is an interpretation of a blast that is a reminiscence of an explosion with scene of flying objects. The background of the composition gives an impression of debris properties destroyed by bomb blast. Generally, the painting gives an impression of a stretched hand to plead for stoppage of arson in the land.



Plate XLV: The Ranging Blast I, Acrylic on Canvas,
120cm x120cm, 2015.

Another grey series composition dominated with grey colour, however, with tint of red, white and black colour is “The Raging Blast” (Plate XLV) which gives an impression of yet another blast in the grey series to conceptualise effect of explosive devices. The background of the composition gives an impression of destroyed properties. Generally, the painting gives an impression of a kneeling individual who seems to be pleading for stoppage of arson activities in the land.



Plate XLVI: The Ranging Blast II, Acrylic on Canvas,
120cm x 120cm, 2015.

"The Raging Blast" (Plate XLVI) is another conceptulised bomb blast. It is dominated with red colour with patches of sharp blue, black and white all over the canvas to interpret an explosive effect. The colours are sporadic and spontaneously applied to give intangible rectangular shapes to represent wanton destruction scene. The coloured rectangular shapes are pronounced which synonymies blasting. The red dominated composition gives an impression of sadness while the white foretells hope.

4.6 Conceptual Studies Phase I (Grey Series)



Plate XLVII: The Calmness 1, Acrylic on Canvas, 120cm x120cm, 2015.

This painting entitled “The Calmness I” presented in Plate XLVII, is an aerial scene of debris of bomb blast after the arsonic activities seem to have subsided. The debris seem to be floating on part of an ocean. The grayish background represents the land. The painting is rendered in acrylic colours. The composition is dominated in grayish colour with white, orange and few doted red colour. The painting seems to give general feelings that, calmness has eventually come to stay in the land.



Plate XLVIII: The Calmness II, Acrylic on Canvas, 99cm x99cm, 2015.

"The Calmness 2" presented in Plate XLVIII is an aerial scene of debris that seem to interpret calmness after the arsonic activities on the ground. The debris seem to be floating on every part of the ocean. The composition is rendered in acrylic grayish colour with white, orange and few doted red colour. The painting seems to give general feelings that, calmness has eventually come to stay in the land.



Plate XLIX: "The Pleading Calmness 3", Acrylic on Canvas, 97cm x 97cm, 2015.

The painting entitled "the Pleading Calmness" depicted in Plate XLIX is a two-hand caped in yellow colour which seems to plead for calmness in a land that seems to have been overtaken by terrorists. The composition is dominated with shades of gray, black, red and of course yellow colour. In other words, the colour scheme tilts towards shades of red, gray, and black to tell an inferal story.



Plate: L: The Raging Calmness, Acrylic on Canvas,
97cm x 97cm, 2015.

"The Ranging Calmness" (Plate L) is rendered in acrylic paint on canvas. The light shades of colours range from black, red shades of white. The red colour is symbolic. It symbolises temporal calmness. It is meant to inform the escaping victims to come back for peace is almost envisaged. Though colour red sometimes symbolises sadness, danger or blood, it is metaphorically applied in this painting to mean ranging calmness. The composition dominated at the foreground by colour black signifies the source of the ranging calmness.



Plate LI: The Total Calmness 1, Acrylic on Canvas,
96.5cm x 97cm, 2015.

"The Total Calmness" in Plate LI is rendered in acrylic paint on canvas. The light shades of colours range from black to tertiary. The shade of red colour overseeing the gray colour at the centre of the composition is symbolical of calmness. The intensity of black colour beneath the centralized grayish colour is to give segmented degree of colour shades. The painting represents a total calmness in the land.



Plate LII: The Total Calmness II, Acrylic on Canvas, 97cm x97cm, 2015.

"The Total Calmness 2" (Plate LII) is rendered in acrylic paint on canvas. The painting is dominated with light shades of tertiary, neutral colours and a primary colour red. The painting is rendered to portray total calmness from ranging violence. The red colour at the upper-left side of the composition, with wavy grades of brown and grayish brown at the centre and black at the foreground appear like gathering momentum for a show down; a reminiscence of visual activity of the sky wanting to have a down-pour. The intensity of shades black colour at the foreground with light white colour is to give impression that, total calmness or settlement can still be achieved in the land where once upon a time violence plagued.



Plate LIII: The Total Calmness III, Acrylic on Canvas, 97cm x97cm, 2015.

Just like the painting in "The Total Calmness" (Plate LIII), 'The Total Calmness 3" is also rendered in acrylic paint on canvas. The light shade is dominated by colour black at the extreme down of the composition, with patches of red in the sky and tint of white at somewhat centre symbolising expected calmness. The painting represents a total calmness devoid of violence. The intensity of shades of black colour at the foreground with tint of white colour is to give impression that, total calmness has come at last.

4.7 Conceptual Studies Phase II (Red Series)



Plate LIV: The Uneasy Calmness I, Acrylic on Canvas, 97cm x97cm, 2015.

The painting entitled “The Uneasy Calmness 1” is the first among the red series. The colour scheme tilts towards reddish, blackish with white colours to create contrast. The three dominant colours are however, concentrated to achieve some sort of balance. The researcher used the three colours to interpret the effect of bomb blast and it’s connotatism. The traditional meaning of the White colour is peace or life, white the black could probably mean sorrow, pain and joy. The red colour means blood shedding in the land.



Plate LV: The Uneasy Calmness II, Acrylic on Canvas,
97cm x 97cm, 2015.

"The Uneasy Calmness 2" (Plate LV), is a composition of blue, black, some touches of white on a redish dominated background. The inter-woven of blue and black with white patches of colours serve the centre of attraction, stretching to the extreme bottom of the painting to tell the story of fragile calmness. The painting seems to give an impression of an uneasy calmness with the dominated red colour.



Plate LVI: The Uneasy Calmness III, Acrylic on Canvas, 130cm x160cm, 2015.

"The Uneasy Calmness 3" (Plate LVI), is a created composition to interprete fragile calmness just as in plate LIV. The reddish dominant background and a juxtaposed blackish imagery to create movement seem to create impression that, the calmness is not yet Uluru. The dominant roundish at the centre of the composition and stroke of white at various segments of the painting were effectively distributed is to create impression that, negotiations is still on with the erring banes of violence.



Plate LVII: The Uneasy Calmness IV, Acrylic on Canvas,
99cm x 99cm, 2015.

"The Uneasy Calmness 4" as shown in Plate LVII, is another red series that seem to depict the fragile calmness. Generally, the composition portrays a sort of landscape that seems to impressionate that, uneasy lies the head that wears a crown with negotiation in place. The redish dominated painting with abstracted patches of black colours with some distributed shades of white shows the mastery of handling colour schemes on canvases.



Plate LVIII: The Uneasy Calmness V, Acrylic on Canvas,
99cm x99cm, 2015.

Just like the painting in Plate LIV, “The Uneasy Calmness 5” (Plate LVIII) is generally a composition that portrays a sort of landscape that seems to impressionate that, uneasy lies the head that wears a crown with negotiation in place. The patches of black and white dominating upper part of the composition with red colour at the foreground gives impression that, negotiation is going on.



Plate LIX: The Uneasy Calmness VI, Acrylic on Canvas, 99cm x99cm, 2015.

The painting, “The Uneasy Calmness 6” (Plate LIX) generally portrays negotiation that is in progress among the stake holders.

4.8 Conceptual Studies Phase III (Aftermath)

In this painting series, colour or chromatic abstraction means of translating a concept, emotions and feelings was adopted.



Plate: LX: Recuperation of the Soul, Acrylic on Paper, 47cm x 62cm, 2015.

Plate LX is a painting entitled “Recuperation of the soul”. The painting is composed with the vibrancy of the warm hues and flat bars of cool colours to express the agitated soul recuperating. The left side is dominated with orange colour, though with white colour dominating the entire composition with shades of blue colour to create balance on the painting. The painting generally suggests a violence-free environment. Although there is always calmness after a violence or war which is what the researcher captured and portrayed in this painting.



Plate: LXI: Fractal Stability, Acrylic on Paper, 47cm x62cm, 2015.

"Fractal Stability" in Plate LXI is rendered in acrylic paint. In this painting series, colour or chromatic abstraction means of translating a concept, emotions and feelings was adopted. Blue, Purples, Oranges, Reds are employed in this painting to describe the stability of the fractal elements coming together. The painting suggests fractal stability in the land. The painting shows concern for stability in the land through the researcher's strong sense of painting. The researcher used colours to interpret and to pass message across to the viewers.



Plate LXII: New Dawn 1, Acrylic on Paper, 47cm x62cm, 2015.

"New Dawn 1" in Plate LXII is executed in subtle hues of white and circular black colour with red at the extreme side of the circle to show the gentleness of the breaking dawn. The general pattern of the composition gives the feelings of new dawn. In this painting the researcher avoids realism but used strokes of lines to pass a message across to his viewers. The styles resemble Kandisky styles of painting.



Plate: LXIII: "New Dawn 2", Acrylic on Paper, 47cm x62cm, 2015.

"New Dawn 2" (Plate LXIII) is executed in acrylic on canvas. Breaking of dawn 2 composed of vertical and horizontal directional colours breaking the circular movement of the early morning sun. The general pattern of the composition gives the feelings that, the land is free from violence.



Plate: LXIV: Breaking Dawn, Acrylic on Paper, 47cm x 62cm, 2015.

"Breaking Dawn" in Plate LXIV is executed in acrylic on canvas. Breaking dawn is a transition from violence to an expected peace in the land. The composition is rendered in red, white, shades of blue, gray, and strokes of black. The painting gives a general feeling of dawn. The painting by the researcher shows the drawing ability and mastery of the subject matter. This is achieved by depicting the tends Curvilinear and slender features of the activities of the *Boko Haram*. It is perhaps based on this note that the researched title it breaking down.



Plate: LXV: Effigies of Calmness, Acrylic on Paper, 47cm x62cm, 2015.

"Effigies of Calmness" as shown in Plate LXV is executed in acrylic paint on canvas. The shades of colours blue, yellow, red and white are asymmetrically distributed. The black colour have been manipulated to break the picture plane into some fragments which seem to come together to form effigies; fractal effigies to express calmness. The lightest part of the painting gives dept. On the whole, the painting suggests feelings of calmness.



Plate: LXVI: Calmness and Solitude 1, Acrylic on Paper, 47cm x 62cm, 2015.

The “Calmness and Solitude I” as shown in Plate LXVI in acrylic is a cool ambience of the blue hues, white and lemon, intersected by the strong dark strokes of colour. It is a necessary progression of the calmness and solitude after a troubled period. In a whole, the painting suggests that, there is hope in the offing after a troubled phenomenon.



Plate: LXVII: Calmness and Solitude II, Acrylic on Paper, 47cm x 62cm, 2015.

“Calmness and Solitude 2” (Plate LXVII) is another sequence in the series depicting solitude. The painting is symbolic of hope. The much concentrated white and tonal blue painting portrays feelings of hope. It is evidence that the researcher captured calmness through is work. Calmness and Solitude was captured using the desire colours.



Plate: LXVIII: Building bridges of Peace II, Acrylic on Paper, 47cm x 62cm, 2015.

"Building bridges of peace 2" in Plate LXVIII is dominated in tones of purple and white colours. This painting expresses the colour hues of blue, and purple, lay vertically and horizontally with the connecting nexus of the white hues to signify unity and togetherness. The painting gives an impression that, peace is imminent



Plate LXIX: Building bridges of Peace 3, Acrylic on Paper, 47cm x62cm, 2015.

“Building Bridges of Peace 3” shown in Plate LXIX, is executed in acrylic paint on canvas. The shades of colours range from blue, grey to black; distributed asymmetrically to create dept with white colour. The degrees of colour intensity are applied in the order of light, dark and medium to create gestural painting. This is reminiscence to the proverbial bridge building of peace. The general pattern of the painting gives feelings of hope.



Plate LXX: The allegory of the Trek, Acrylic on Paper, 47cm x62cm, 2015.

The painting entitled “The Allegory of the Trek” (Plate LXX) exhibits cubes of white colours, encapsulated by Cyan Blue and accentuated by black with white to indent dept. The painting is a philosophical representation of a transit from a safe location to a safer haven. The researcher in this work captures or interprets the end of any war victims. It is on this note that the researcher tries to paint the work given a shape of palettes.



Plate LXXI: Peaceful co-existence, Acrylic on Paper,
47cm x 62cm, 2015.

The gestural painting titled: “Peaceful Co-existence” shown in Plate LXXI, exhibits sleeping individuals in the open and amidst the colour hues of blues, white and green dominated with white asymmetrically distributed. The painting tends to conceptually suggest that, there is hope for both grief and the aggrieved to live peacefully after the “Rest” as it is titled, filled the description of a typical sleep in the open air.



Plate LXXII: Home at Last, Acrylic on Paper, 47cm x62cm, 2015.

Plate LXXII, “Home at Last”, generally portrays impression that, there is peace at last. The gradual transition of the hues on the picture plane is strongly suggestive of a typical house that has been destroyed and deserted. The ambience is cool and alluring, signifying that peace is “home” at last. Home at last connotes that after life struggles one must rest. Not only that Home at last may as a sudden accident that occurs when someone did not prepared for it.



Plate LXXIII: The Dawn has Come, Acrylic on Paper, 120cm x120cm, 2015.

“The Dawn has come” (Plate LXXIII) is a reminiscence of a proverbial cock-crow at dawn. In other words, after the darkest days of violence, comes the peace and the painting here represents a strong articulation of an advanced composition of a city landscape to create impression of peace at last. The Morning After the darkest night is always beautiful.



Plate LXXIV: Peace at Last Acrylic on Paper,
47cm x 62cm, 2015.

The painting “Peace at Last” in Plate LXXIV is a reminiscence of the end of truculent violence in the country. The dominant white colour at the extreme down right, represents expected peace. The mixture of red and white at the extreme down left represent negotiation with the terrorists group while the dominant red with a tint of yellow with shades of black colour around the red at the upper part of the composition represent sporadic bomb blasting all over the Northern part of the country.

CHAPTER FIVE

CURATORIAL STATEMENT AND CATALOGUE OF WORKS.

5.1 Introduction

This chapter comprises curatorial statement and the presentation of portfolio of all the paintings produced in the course of this research. Curatorial statement provides viewers the ideas, style, choice of materials, source of inspiration, influence and purpose for creating these paintings by the artist. The chapter equally documents the artist's perception and a possible way of recording or staging an exhibition for posterity. The list of the produced paintings is presented in photographs with detailed explanations of how the works were categorized. They were categorised with plate number, titles, medium of expression and year of production. In some cases, details of some works were shown for the sake of emphasis. The paintings began with preliminary studies, exploration, developmental stage, and ended with conceptual stage.

5.2 Artist's Curatorial Statement

The catalogue of the works produced are arranged according to their series of production to give the viewer a glimpse of the ideas that led the execution of each works. Buhari (2015) postulates that some disciplines exist in duality of theory and practice. Like in the field of art practice and theory, the absence of one renders the other incomplete. It is on this that this catalogue is organized. The title of this thesis as hypothesised in this exhibition is, "Conceptualization of Bomb Blast Debris in Gestural Abstraction Paintings". The curatorial accounts initiate viewers into an in-depth statement of what the artist who is also the researcher, addresses in the body of paintings. The paintings were executed within the period of 2014 and 2016 in acrylic on board and canvas. Some of the reflected titles depict that, there

will always be peace and co-existence between two opposing sides when there is good mediation, and that, the effect of blast goes beyond debris. This is to insinuate that, the focus of the research is not only on bomb blast, but also the psychological effect of the bomb blast phenomenon. The researcher perceived these effects as very devastating to the affected individual, the family and the society at large that needs visual communication.

Bomb blast debris were transformed into conceptual compositions using the action painting style of De Kooning and Kandinsky. The premier paintings visualize effects of bomb blast in painting using elements of art such as lines, shapes, pastel, charcoal, coffee, colour and pencil. The series form the preliminary stages of the research. The artist subjected the Bomb blast and debris phenomenon towards achieving various interpretive views of its effects ranging from destruction, death, displacement, exodus, refugees, to psychological. The outcome was further conceptualized in various series using the gestural expressionism of the action painters. The concept allowed the interrogation of the canvas, and mixed media technique. The painting of various scenes on the canvas is to stimulate viewers to have or experience unusual perception of bomb blast phenomenon in conceptual platform.

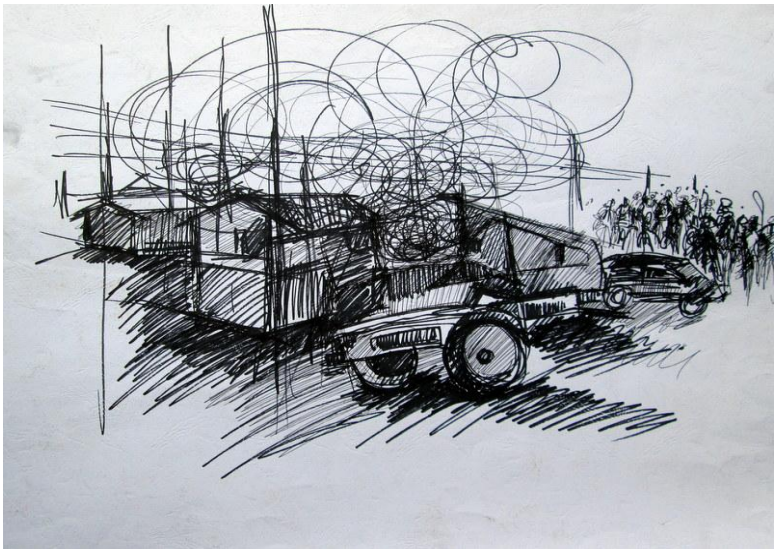
Bomb blast debris are central to all the paintings created. The dimensions of the canvas were varied, which the artist sees as device for freedom of exploration. The researcher adopted practice-based and action based research techniques to achieve the set objectives of the study. The methodologies were supported with text. The paintings exhibited were categorized into stages anchored on colours or achromatized philosophies of colour to express visual feelings inspired by the pains, destruction and psychological state from the blast. Colours in this instance, were used subjectively to tell stories in various feelings. In other words, the various colours used were symbolic with meanings. The preliminary stages were rendered in linear

composition. The exploratory, developmental, and conceptual stages were achieved in compositional colours and sometimes with strokes of lines. The works of De Kooning, Kandinsky, Rothko and other action painters inspired this research.

5.3 Portfolio of Works Produced (Preliminary Studies)



1: The blast, Preliminary Drawings, Pastel on paper, 62.5 x 92cm, 2014.



2: Sympathizers, Preliminary Drawing, Black pen on paper, 52x63.5cm, 2014.



3: Huiman Relics, Preliminary Drawing, Black pen on Paper, 52x63.5cm, 2014.



4: "Migration", Effect of Bomb Blast, Chacoal on Paper 43x69cm, 2014



5: "The Demonstration" effect of Boko Haram, Chacoal on Paper, 43x69cm, 2014.



6: "Sympathizers 3", Reeling from Boko Haram Blast, Mixed Media on Cardboard, 92x125cm, 2014.



7: “Relics”, Chacoal on Cardboard, 92x125cm, 2014.



8: “Relics 2”, Mixed Media on Cardboard, 63x93cm, 2014.



9: “Debris 1”, Mixed Media on Cardboard, 63x93cm, 2014.



10: “Debris 2”, Mixed Media on Cardboard, 63x93cm, 2014.



11: "Sfu-ma-to Sky", Pen and Wash on cardboard, 43x69cm, 2014.



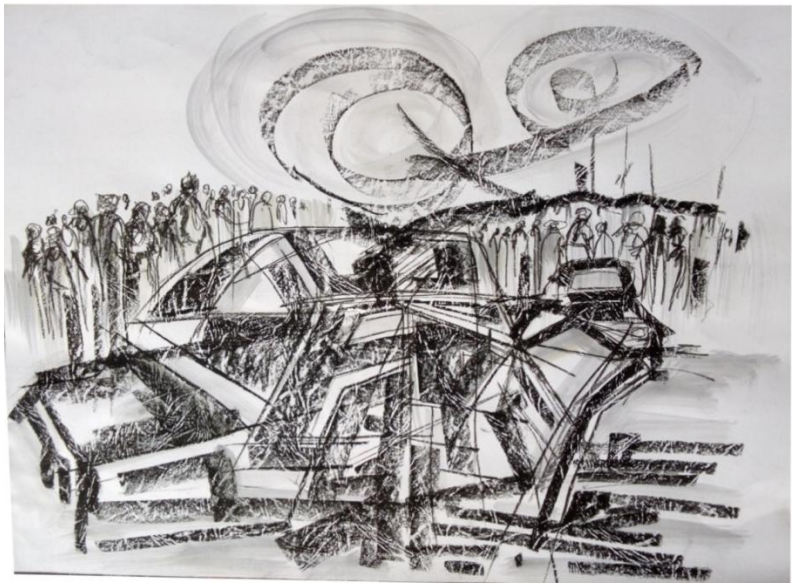
12: "Migration from Bomb Blast 3", Charcoal on cardboard, 43x69cm, 2014.



13: "The Remaining of a Blast", Cofee on cardboard, 37.5x56.5cm, 2014.



14: "Homeless Victim of Roar", Pen on cardboard, 43x69cm, 2014.



15: "Sympathizers 3", Charcoal on cardboard, 52x63.5cm, 2014.



16: "The Blast 1", Acrylic on cardboard, 52cmx77.5cm, 2014.



17: "The Relics 2", Acrylic and Charcoal on cardboard, 62cm.5 x 92cm, 2014.



18: "The Relics 3", Acrylic and Charcoal on cardboard, 62.5cm x 92cm, 2014.



19: "Fleering Victims 3", Pencil on cardboard, 52cmx63.5cm, 2014.



20: "The Fleeing Family", Pencil on cardboard, 52cm x 63.5cm, 2014.



21: "The Lost child: Victim of War", pencil on cardboard, 52cmx63.5cm, 2014.



22: "The Agony of a Mother 2",0 Pencil on cardboard, 52cm x 63.5cm, 2014.



23: "The Agony of a Mother 1", Pencil on Cardboard, 52cmx63.5cm, 2014.



24: "And They all Died After an Explosion", Pencil on Cardboard, 52cm x 63.5cm 2014.



25: Preliminary Study 2 "Hovering Inferno", Pastel on Cardboard, 52.5cm x 63.5cm 2014.



26: "Once Again", pastel on cardboard, 80cmx90cm, 2014.



27: “Once Upon a Time”, pastel on paper, 80cmx120cm, 2014.



28: “The Ranging Blast”, pastel on paper, 62.5cmx92cm, 2014.



29: “The Blast 1”, pastel on paper, 62.5cmx92cm, 2014.



30: “The Ranging fire”, pastel on Cardboard, 52.5cm x63.5cm, 2014.



31: “The blast”, Mixed Media, 63cm x 93cm. 2014.



32: “The Ranging Flame”, Mixed Media, 43cm x 69cm,. 2014.



33: “Read flame”, Mixed Media, 43cm x 69cm, 2014.



34: “Sound of Destruction”, Pastel on Cardboard,
52.5cm x 63.5cm, 2014.



35: "Raging Flame 2", Mixed Media, 43cm x 69cm, 2014.



36: "Explosion Series 7- Explosion 2", Mixed Media, 80cm x 90cm, 2015.



37: “Blast Commotion 2”, Mixed Media, 81cm x 120cm, 2015.



38: “A Reeling flame 1”, Mixed Media, 120cm x 120cm, 2015.



39: "Explosion 2", Mixed Media, 80cm x 120cm, 2015.



40: "A Reeling Flame 2", Mixed Media, 80cm x 120cm, 2015.



41: "A Reeling Flame 3", Mixed Media, 80cm x 120cm, 2015.



42: "The Last Hope", Acrylic on Canvas, 80cm x 100cm, 2015.



43: "Homeless", Acrylic on Canvas, 80cm x 100cm, 2015.



44: "Agony of a Mother 1", Acrylic on Canvas, 80cm x 100cm, 2015.



45: "A Destitute of a Bomb Blast",
Acrylic on Canvas, 80cm x 100cm, 2015.



46: "Rererun", Acrylic on Canvas, , 80cm x 100cm, 2015.



47: "Displaced Persons", Acrylic on Canvas,
80cm x 100cm, 2015.



48: "Destitute of Bomb Blast", Acrylic on Canvas,
80cm x 100cm, 2015.



49: "Agony of Mother 2", Acrylic on Canvas, 80cm x 100cm, 2015.



50: "Running from War Zone", Acrylic on Canvas, 80cm x 100cm, 2015.



51: “After the Destruction”, Acrylic on Canvas, 120cm x 120cm, 2015.



52: “The calmness 3”, Acrylic on Canvas,
130cm x 160cm, 2015.



53: “Camouflage 1”, Acrylic on Canvas, 130cm x 160cm, 2015.



Plate 54: “Camouflage 2”, Acrylic on Canvas, 99cm x 99.5cm, 2015,



55: “Collapse”, Acrylic on Canvas, , 130cm x 160cm, 2015.



56: “No Remedy”, Acrylic on Canvas, 64cm x 76cm, 2015.



57: "War without End", Acrylic on Canvas, 80cm x 100cm, 2015.



58: "Bomb Blast Sound", Acrylic on Canvas, 80cm x 80cm. 2015.



59: "No Escape in War", Acrylic on Canvas, 80cm x 80cm, 2015.



60: "Hope for Peace", Acrylic on Canvas, , 130cm x 160cm, 2015.



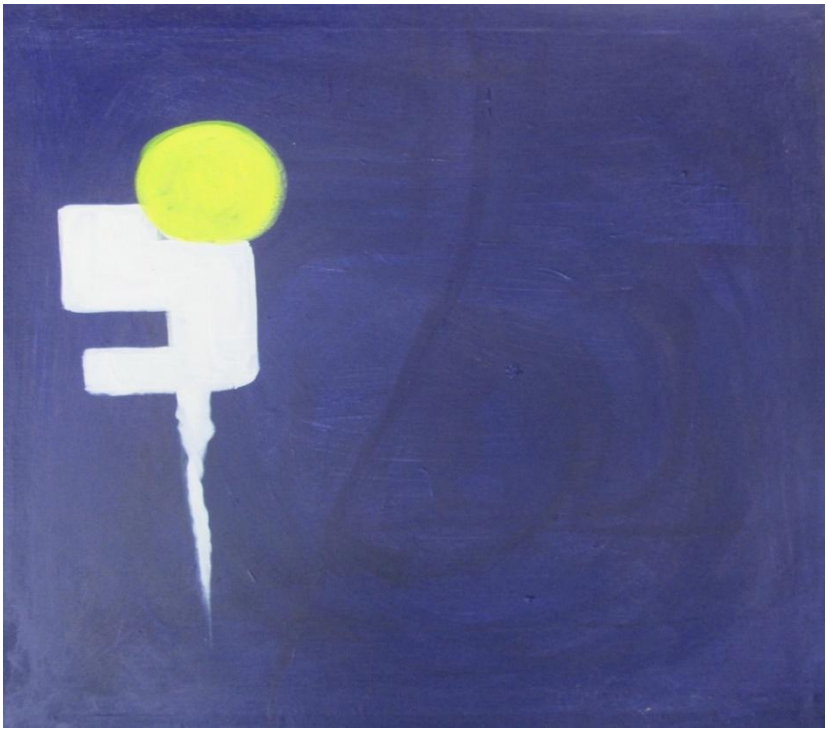
61: “Hope for Peace 2”, Acrylic on Canvas, 130cm x 160cm, 2015.



62 “Hope we Want”, Acrylic on Canvas, 99cm x 99cm, 2015.



63: "New Beginning", Acrylic on Canvas, 80cm x 80cm, 2015.



64: "Demand for Peace", Acrylic on Canvas, 80cm x 80cm, 2015.



65: “At the Center of Peace”, Acrylic on Canvas, 80cm x 80cm, 2015.



66: “Where to GO”, Acrylic on Canvas, 80cm x 80cm, 2015.



67: “Growth”, Acrylic on Canvas, 99cm x 99cm, 2015.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Introduction

This chapter summarises the aim, objectives, procedures and methods adopted for this study. Findings were deduced from the works discussed in chapter four. The study concluded, and thereafter, made some contributions and recommendations based on the observations of the researcher.

6.1 Summary

Conceptualisation of bomb blast debris in gestural abstraction paintings is inspired by a phenomenon of bomb blast which has affected devastatingly every sector of Nigerian economy, among which are, emotional, psychological and physical effects, which had been referred to in this study as debris of bomb. The objectives were as follows: First, create painting compositions using bomb blast debris as source of inspiration. Second, explore elements and principles of design in creating bomb blast debus in painting expression. Third, execute paintings on bomb blast debris using gestural abstraction. Fourth, interrogate the use of different colour schemes from the effect of bomb blast debris as symbolic expressions; and fifth, depict conceptual paintings from the effect of bomb blasts debris using mixed media.

The research is guided by the general idea of gestural abstraction paintings of De Kooning and Wassily Kandinsky and abstract expressionists who were either inspired by comic images, war and violence, which introspectively are in tandem to bomb blast, aside the scope and the delimitation of the study. This style of painting is based on philosophy of abstract

expressionism of art to make a conceptual statement with emphasis on the subject matter devoid of what the eye perceives, an idea anchored on Duchamp concept of a work where the subject matter is more presumptuous than its physical representation. The concept reflects what the idea has to say rather than what the eye perceives. In other words, the paintings deal with notions of automatism and free expression.

The researcher adopted gestural approach paradigm of painting expression based on the philosophies of abstract expressionists of De Kooning and Kandinsky (action painters) as well as Rothko and Newman chromatic abstraction to explore in painting the debris of bomb blast images. The researcher approached the painting in automatism and free expressionistic style where forms are conceptualized beyond the guiding standard rules of experience and subjectivity. The researcher also adopted the wet-on-wet technique as parallel to the study to philosophically conceptualize bloodshed that flowed at the times of the bomb blast.

The painters in this group included Lee Krasner, Franz Kline, Arshile Gorky, Mark Rothko, Hans Hofmann, Jasper Johns, Anne Ryan, Robert Motherwell, Philip Guston, and Clyfford Still, Willem de Kooning and Kandinsky. Others are: Rothko, Newman and artists whose paintings are found relevant to this study. Others include-Joe Igbaro, Dakyes Samaila Usman, Ali Usma, Brijesh Upadhyay, Takahashi Akihiro, Masakatsu Seko, Salvado Dali, Rolf Hellberg, Wilfred Stanley Haines, Frederic T. W. Cook, Alfred Reginald Thomas, Edward Munch, Jackson Pollock, Picasso, Lamidi Lasisi, Egonwa Osa Denis and Kayode Karounwi whose works were reviewed. Review of these paintings provided this study different dimensions in studying bomb blast debris in painting.

The research combined qualitative and practice-based research methodology in line with the practice-based research of the British research method for humanities which emerged from Australian Research Council. This research is rooted in practiced-based technique with complexity, physical, informed, intellectual and theoretical activities. The body of painting produced was categorized into four stages that started with the preliminary studies as the first stage, exploration stage while the developmental and conceptual stages constitute renditions based on gestural abstraction format. The final stage was further divided into two series: Red and grey series. The contribution to knowledge of this study arises from the way the research combines practice, experience and theory to achieve the objectives. The objectives therefore, became a catalyst for the theorem. The study concludes that, composition in bomb blast could intuitively be abstracted to express, emotions and situations just as the action painters.

6.2 Findings of the Study

The findings of this research are outlined in line with five objectives, which include:

1. The works shown in Plates I, II, III, IV, V, VI and XI are few preliminary sketches and paintings, which reveal the possibility of adopting bomb blast images as imageries in painting. Also, various media, which inspired the researcher to articulate conceptual drawings for the objective two were employed.

2. Plates XVI, XVII, XVIII, XIX and XX confirm that, it is possible to execute paintings on bomb blast debris using gestural abstraction.

3. Few works that substantiated possibilities of exploring bomb blast debris using different colour schemes to achieve a concept include the following plates XXIII, XXIV, XXV, XXVI, XXVIII, XXX and XXXI.

4. Using conceptual approach to create paintings from bomb blast debris, compositions is substantiated in plates LX, LXI, LXII, LXIII and LXIV.

5. Plates LXVIII, LXV, LXIX increase the documentation of Nigerian bomb blast debris in painting.

6.3 Conclusion

This study concerned itself with the possibility of using gestural abstraction of bomb blast debris in painting to make visual statements in painting compositions. The paintings showcase a phenomenon to provide insigma of deviancy that seems to threaten the peaceful co-existence of a Country-Nigeria. The compositions are epitaph of bomb blast effect- debris. It also showcased the researcher is view of perceiving effect of deviant characters.

6.4 Recommendations

The study recommends that:

1. Further studies on other areas that increase the depiction of kidnapping and herdsmen attack should be carry out by the studio based researcher.
2. Studio artists should produce more paintings on bomb blasts in Nigeria through studio based research.

6.5 Contribution to Knowledge

The study has,

1. revealed stages of gestural abstraction using bomb blast debris in contemporary practice in Nigeria,

2. evolved aesthetic considerations of bomb blast debris in conveying both gloomy and peaceful visual abstract expression in painting,
3. established the possibilities of achieving action and gestural abstraction in painting using bomb blast debris in practice-based research,
4. revealed that gestural abstraction can be used to create sublime colour interaction in interrogating bomb blast debris in painting,
5. established painting as a means of addressing sociological issues in a society.

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