DYNAMICS OF CONCENTRIC LINES IN PAINTING

BY

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**A PROJECT REPORT
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IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE AWARD OF
MASTER OF FINE ARTS (M.F.A.) DEGREE IN PAINTING.**

DECLARATION

I hereby declare that this Project Report Entitled **DYNAMICS OF CONCENTRIC LINES IN PAINTING** is a record of my original research work. It has never been presented elsewhere in any application for a degree. All quotations and information utilized and their sources are acknowledged by means of references.



Stephen Chinedu Achugwo

10/10/2000

Date

CERTIFICATION

This project report entitled **DYNAMICS OF CONCENTRIC LINES IN PAINTING** by **Stephen Chinedu Achugwo** meets the regulations governing the award of the Master of Fine Arts, Ahmadu Bello University Zaria, and is approved for its contribution to knowledge.

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DEDICATION

This study is dedicated to: the memory of my late Father, Mr. H.O. Achugwo (K.S.M.); my mother, Mrs. Janet Achugwo and my brother, Engr. Ireneaus A. Achugwo, for their selfless contributions to education and to humanity.

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ABSTRACT

DYNAMICS OF CONCENTRIC LINES IN PAINTING is an experiment aimed at utilizing concentric lines in developing a dynamic concept, through the adaptation of waves and movement. The study was motivated by the need to create painting in clear lines. Circles and spirals played major roles in the articulation of the concept of concentric lines in painting. Through the synthesis and subjective analysis of these natural phenomena (circles and spirals), the concept was visualized as circles, arcs, curves, spirals, curvilinear lines and concentric circles. Other linear elements like straight and zig-zag lines were rarely used since the study was focused on curvatures and circles. Line touches on most aspects of our life. As such it is a generally known phenomenon in the sense that when a line is mentioned or drawn, the meaning is easily deduced by the audience. This research sought to develop a relatively new area of study, for painters, by drawing from various aspects of line and certain known artistic concept and principles. The survey for the research was based on a systematic inquiry into literature and some paintings of masters, that possess ideas related to the dynamics of concentric lines in painting. Methodically, data was collected through study sketches of arranged objects, posed models and personal contact with (he landscape area of interest. Data analysis involved representational and iconogmphie approach. The representational approach helped the researcher in locating sources of concentric lines and examining their possibilities in creating compositions. The Iconogmphie approach helped in analysing meaning and symbolism of the lines. The resultant study sketches were presented in a comprehensive figures for easy assessment. Studio experiment was the last stage. The developmental process of the studio experiment was grouped in to Six categories such as (i) Spiral /Circular compositions, (ii) Curvilinear Lines and Figures (iii) Concentric Circles and

Figures (iv) Concentric Lines and Figures (v) Landscape Transformation and (vi) Figural Infusion. The paintings emerging from these categories were shown in various plates and exhibited as a pre-requisite IbrM.F.A. It was observed that line, has unlimited possibilities in painting. With the development in various cultures, tradition, certain concepts and principles, there are more to be expected in lin

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CHAPTER ONE

DYNAMICS OF CONCENTRIC LINES IN PAINTING

1.1 Introduction and Background of the Study

Modern painters have made remarkable contribution in various areas of art. With the discovery, invention and development in various areas of science and technology, they have evolved new materials, equipment, concepts and techniques of creating paintings. Most remarkable of this feat is the use of laser beams, instead of paint; to create temporary painting which disappears from the screen immediately after the current is disconnected from the electronic gadgets. With these achievements notwithstanding, the exploration of the dynamics of line is not exhausted. Line, a fundamental element of design will always lend itself to diverse studies because of its central position in visual art.

Virtually everybody makes use of line in every field of study. Artists and designers use line to create compositions and designs. Architects, planners and builders use line to create designs, concepts and building plans. Scientists use line to make study diagrams. Writers make use of line in writing. The traditional artists and designers use line to create body marks and other decorations (on walls, calabash, implements and utensils). Line is also used for demarcating territorial boundaries.

Gilbert and McCarter (1988:97) state that "a line is the path left by a moving point". They contend that line is indispensable in any work of art. Line is basic to art. It serves as a vehicle in a composition. Being a vehicle, line helps to link up other elements and principles of design in a painting.

This study offers another dimension to the knowledge about line. It is focused on dynamics of concentric lines in painting. The study gains its inspiration from concentric circles and spirals. Concentric circles exist in nature. They could be noticed in the arrangement of the solar system. The nine planets in the solar system are naturally arranged in nine circular paths, with the sun at their common centre (concentre). A spiral too is a natural phenomenon. It is a continuous curve traced by a point, moving round a fixed point in the same plane, steadily increasing (or diminishing) its distance from this. A certain group of stars known as the 'Spiral Nebula' appears like a spiral. Also the snail-shell is naturally spiral. In our cultural setting, spirals and concentric circles are used as motifs for body marks, wall decorations, cloth/fabric designs and decoration of utilitarian products. The researcher aimed at utilizing concentric lines to develop self-expression in painting. Odutokun (1984) observes that artist have a task of evolving for themselves the appropriate iconographic idiom for the age and for their immediate culture in particular, through research work and dedicated studio work. This is a struggle to extend experiences beyond the ordinary expression in art through the exploratory and experimental approach.

1.2 **Statement of the Problem**

Line is fundamental to art. Line could be expressive, symbolic, communicative, graceful and forceful. There is need for an in-depth study of line in order to exploit these qualities in creating linear paintings. Most paintings begin with lines. Lines are used in transferring sketches unto the canvas, but at completion of the paintings, they are often not emphasized. What is often left on the picture plane are impressions of linear patterns, motifs or patches of colours. This

study therefore sets to use line in a prominent manner by creating paintings with circles, spirals, ares, curves, concentric circles and curvilinear lines.

1.3 Objectives of the Study

The objectives of this study included:

i. to explore the dynamics of concentric circles, spirals, ares, curves and curvilinear lines and describe their possibilities in modern painting;

ii. to weave concentric lines into a web of dazzling vibration of waves, movement and speed, through the extension and development of lines and colour value emanating from space into the form and vice versa;

iii. to break landscape forms into sliced-pieces of lines, thus distorting the shapes and forms, thereby enhancing the positive and negative space-effect.

1.4 Significance of the Study

i. This study reawakens interest in the study of the elements and principles of design;

ii. The use of spirals, concentric circles, ares, curves and curvilinear lines to transform land-forms into abstract paintings should provide fresh sources of inspiration for modern painters;

iii. The study would add to the scope of artists' search for personal and creative mode of expression in painting. By exploring the creative potentials in the dynamics of concentric lines in painting, the painter hopes to develop a relatively new style that is individualistic and virile.

1.5 Scope

i. The research was studio oriented. It was concerned with ways in which the painter could solve problems related to concentric lines in creating paintings.

ii. The area covered by line is very vast in terms of its creative responses. Hence this study was specifically focused on concentric lines, although straight lines and planes were occasionally employed in the area of analysis.

iii. Creative possibilities of concentric lines were enhanced by landscape forms made up of buildings. The forms were used as models.

iv. The researcher also relied on photographs from books, journals, catalogues and other related references for a detailed review.

1.6 Limitation

This study is limited by the concept, the systematic procedure and the creative process and technique of realizing the set objectives. The first problem encountered in the research was the selection of models that would provide access to this study. This was solved by the aid of careful observation of the environment the research found himself - the University campus. The painter also used posed figures and arranged objects as models. These models aided the researcher in creating series of study sketches, necessary for a proper study.

The next problem was the re-definition of the preliminary sketches with concentric lines. The solution was limited to detailed study of lines and diagrams representing paths of movement of forms. The researcher carried out series of analysis of three-dimensional forms in motion by the aid of sketches. This involved sketches of forms, which have the tendency of spinning at their central axis and forms that generate spiral or circular line, through forces of rotation or

revolution. The knowledge gained from the analysis was used in depleting forms and space into sliced-pieces of lines.

Another difficult problem was how to improve the dynamic quality of the paintings. The solution was limited to the exploration of speed, thrust, movement and rhythm, the experiment was carried out by the aid of study-sketches of stationary forms, crowd forms and forms in motion. The ideas developed from this exploit were helpful in the adaptation of wavy, dizzy, vibrating and dazzling effects to the linear compositions.

CHAPTER TWO

REVIEW OF RELATED LITERATURE, KNOWLEDGE AND PRACTICE

2.1. Introduction

This chapter reviews related literature and some masters' paintings that possess ideas, which contributed to the development of the study. The chapter is divided into two sections. The first section deals with the general survey of line as well as the artistic views of some authorities about line and an overview of the concept of concentric lines in painting. The second section reviews some paintings of different artists related to this study.

2.2 Survey of Line

Line has been in use for a very long time. Its use is traced back to the prehistoric era. Breuil(1952) discovers that during the period of cave art, about forty thousand years ago, cave dwellers of Dordogne in France and Northern Spain began drawing irregular lines with their fingers on damp clay walls. They developed the scattered lines into outlines and paintings of animals.

During the Solutrain period (about 20,000 to 13,000 B.C.), freely draw grafliti with light colours were developed. The primitive artists in that era had a style of painting (Franco Cantabrain), which was essentially based on the use of line. In this period, the primitive artists could be regarded as draughtsmen whose rock paintings were great works of art. The paintings

were simple and sketchy representation of the daily activities of these hunter-artists. This is also true of the Magdalenian era (about 15,000 - 10,000 B. C.).

Probably the most impressive example of the use of line in the prehistoric era, were the paintings at the mountains of Font de Gaume and Altamira. In the paintings, there were high degrees of naturalism in the use of line. The artists explored movement and volume too. There are also a record of rock paintings and engravings among the Australian Aborigines, made of styles that are linear. In addition, the Atlas Mountains and the Tassili highlands consist of such linear paintings.

The linear style briefly discussed was almost the same all over the above periods. All the styles could be described as representations of animals and human figures. However, in the later period of the cave art, primitive artists began to use lines in a decorative manner rather than sketchy representations. During the period of the Indus-Valley Civilization (about 2,500 - 1,200 B. C.), came the earliest Oriental art. Some of the receptacles could be regarded as great works of art by virtue of their purity of line and beauty of their decoration which consist of stylised animal and plant forms". Line was employed into an exuberance of playful rhythms over the picture surface. In China, the use of line transformed the painting into a display of technical skill and fantasy. The massive figures were related only by the linear rhythms of their contours. In Japan, there was more enthusiasm in the use of surface pattern instead of naturalism in scale and spatial relationship. Lines were effectively used to achieve these effects. Feldman (1967) and Gardner (1975) observe that the Japanese and Chinese artists and designers were involved in scroll illustrations, free brush-stroke calligraphy and decorative pattern-making.

In Africa, the use of line was very common in traditional art works. Afuwape (1984) observes that line was the most essential element of art used by the African traditional artists and

designers till date. Line has been developed into various forms within the designers' decoration. The African traditional artists and designers make use of various aspects of line, from concentric lines to straight and zig-zig lines. They use lines to portray their decorative intentions and symbolic meaning. They also use flat lines to conform to the form of the surface. Such surfaces include fabric, ceramic ware, mud walls, body, wood, calabash, pot, farm tools and utensils.

> Line is an essential element used in creating and representing form. Lines can represent surface characteristics such as tone and texture. Lines can be bold, light, graceful, active or spontaneous ... Lines can bring meaning, symbolism and expression to visual forms and their messages. As lines take on visible shape or form through drawing, they enable the artist... to visually communicate ideas, concepts, moods and many types of information (Wallschlaeger and Busic-Snyder, 1992:93).

Hastie (1964) finds that art began with the need to represent images. Line is one of the most essential visual elements used for painting. Cheatham, Cheatham and Owens (1987:110) state that "Line is the most primary, the most direct and the oldest method of creating visual expressions". They conclude that the primitive people were the first artists to use line to represent symbols.

Various attempts have been made to define line albeit with difficulty due to its unlimited possibilities. Richardson (1974:59) believes that the 'Language' or definition of line is very inexact, but the meaning is quite clear". The concept of line is clear, but its logically acceptable sound definition is difficult. A line is left undefined in certain formulations of the logical structure of geometry. Wallschlaeger and Busic-Snyder (1992:94) state that "Conceptually, a line is created as a point moves from one position to another in space". In Euclidean Geometry, according to ibid, "a line segment is a set of points that lie between two distinct points". It maintains that despite the distance between the two end-points of a line segment, there reside an

infinite number of points. In a related view, Sausmarez (1975:20) defines a line as "a chain of spots joined together". Wong (1993:346) states that "a conceptual line has length but no breadth". The conceptual line has one dimension and cannot be visible. It exists only in theory, not in reality. Feldman (1967:281) , Gardner (1975:8), Gilbert and McCarter (1988:97) and Wong (1993:346) define a line as a path (or track) made (or traced) by a moving point. This definition is generally more acceptable in art than the geometric definition. In art, there is allowance for some degree of breadth to be associated with line.

Line is capable of expressing emotions. A thick line could represent boldness while a thin Line could express weakness. A straight line may be associated with strength and stability while a zig-zag line may represent excitement. Graves (1951:202) states that "The zig-zag, jagged, or crooked line with its sudden, abrupt change of direction, is nervous and jerky". A zig-zag line could represent electrical energy, lightning or agitated activity. It may evoke the feeling of conflicts, battle or violence. Feldman (1967:284) observes that a diagonal line could suggest instability as well as loss of balance and uncontrolled motion. He believes that a vertical line is positive while a horizontal line is passive. In comparison with straight lines, circular or curved lines are less definite, predictable or measurable but they are more complex in meaning. Olaniyan (1989:8) writes that in any line, length and direction refer to the 'general characteristics' while terms like vertical or horizontal refer to the orientation of the line. Straight, curve, wave, spiral, circular, curvilinear and zig-zag emphasize the character of the line.

A broken line seems to be disturbed throughout its length. Cheatam, Cheatam and Owens (1987:114) discover that due to its variation in weight, value or thickness, a broken line may be erratic or nervous. It could also exhibit graphic quality that is neither sketchy nor mechanical. However, it could be used in diagrams to illustrate mechanical precision. In

comparison to broken or dotted line, a crooked line is more inconsistent, flexible and nervous. A crooked line could be used to represent grass, tree barks and many organic features. Calligraphic line can exhibit certain qualities inherent in broken or crooked line. However, it is more personal, in the sense that it reveals the personality of the artist or the writer. Feldman (1967:282) states that "Among our earliest personal experiences with lines was the effort to use it correctly so that others could understand what we had written". In using line correctly to draw alphabets, the artist or the writer exerts a regulated force. He chooses where the line should go, in making the desirable shape.

An even-weight line is characterised by a uniform thickness and value throughout its length. In appearance, an even-weight line could be mechanical, sharp and precise. Cheatam, Cheatam and Owens (1987:110) find that an even-weight line, having a stable norm, could outline the contours of shapes. When compared to the expressive capabilities of other lines, it seems to be more economical but provokes less emotional response. A thick-to-thin line varies in weight along its length. Apart from creating the sensation of space or form, it enhances visual variety in a composition. Another type of line is light-to-dark line with even weight or thickness. It may function the same way as a thick-to-thin line through the creation of illusion of depth and volume. However the two differ in terms of variety. In a light-to-dark line, variety is achieved through variation of tonal value rather than variation of weight.

2.3 Developing a Concept of Concentric Lines in Painting

The term, 'concentric lines' means lines tending towards a common centre. It relates to the centripetal force that is drawing a line of force to a centre. An opposing force to the concentric movement is the eccentric or centrifugal force that pulls away from the centre. In

terms of compositional elements, concentric lines will be visualised as a synthesis of circles, spirals, arcs, curves and curvilinear lines.

In experimenting with concentric lines, it was essential to carry out a detailed analysis of curves, since circles, spirals, curvilinear lines and arcs derive their shapes from the level of curvature of a particular line. In other words, a curving line could develop into an arc or a circle. On interaction with a set of planes, a curve could transform into a spiral or a curvilinear line. Sausmarez (1975:22) discovers that when a line is used in relationship with a curve, a new rhythmic quality evolves. The curve possesses a framework of rectilinear relationships, which describe "the directional and proportional factors in the particular curve". He suggests that when dealing with a shape with variety of curves, it is useful to analyse its vertical-horizontal grid, in order to ascertain the actual character of the curvatures involved. This is necessary because the character influences the expressive content of the composition.

Comparing various possible visual sensations or feelings that could be evoked due to the character of curves, Graves (1951:202) states that "The slightly-curved or undulating line is loose and flexible". It is characterised by flowing continuity due to 'harmonic transition'. In terms of movement, the line is slow and lazy. Such sluggish movement could express gentleness, ferminity, aimlessness or wandering effects. The highly curved line changes direction fast. It is more active and forceful than the slightly curved line.

Both the slightly-curved line and the vigorously-curved line could create mechanical and organic shapes. Wong (1993:150) discovers that an organic shape exhibits convex and concave character through smoothly flowing curves with 'imperceptible transitions'. Such character may involve projecting connections or points of contact between the curves. Wong contends that an organic shape may be simple but could exhibit intricate details. He believes that it is difficult to

find straight lines in organic shapes, but a shape with curves and straight lines exhibits both geometric and organic characteristics.

In attempting a relationship of curved-rhythm, it was necessary to create numerous concentric compositions. A circle or an arc could be formed with a centre and radius. A circle is an unbroken line that encloses a plane. It demarcates the space it encloses from the space surrounding it. Wong found that with neither a definite direction nor pa definite angle, a circle occupies a maximum area within a minimum boundary. A part of the circumference of a circle is described as an arc. Circles and arcs of different circumferences can create variety. Interesting composition could emerge through sketches of circles or arcs (or circles and arcs) that touch, join, overlap or interlock. Transparency may be employed to harmonize colours. Superimposition could be employed when using circles or arcs of different sizes. In this case, large ones may be drawn to contain smaller ones. This could be regarded as experiments with concentric circles and arcs. Flexing a line in one direction develop into a C-curve. When two alternating C-curves are joined on each end, the result is an S-curve. C and S curves were used as loops to link up other lines in most of the composition for this study.

Another experiment that was helpful to this study is the adaptation of study sketches representing paths of movement of a form, which spines on its own central axis or revolves round a fixed centre. Sausmarez (1975:23) observes that, if one set a three-dimensional form in motion and sketches the fragments of the significant phases of the movement, a new image compounded of fragments evolves. Such a fragmental image was articulated in this study through quick-sketches of moving crowd. The image has its own rhythm and principle of structure, in which the form was transformed into 'a sort of malleable substance'; out of which a concentric composition is developed.

Apart from the subjective analysis of a curve as an integral part of concentric lines, rhythm was very essential. The principle of rhythm should be fundamental to the use of concentric lines in creating paintings. Klee (1961:85) states that "Rhythms in nature become truly individual in the figurative sense, when their part take on a character that goes beyond the rhythmical". He contends that in repetitive rhythm, the regular accentuation of the rhythmic repetition is affected by the intervention of a second active influence. The second active influence lends the movement an irregular or individual accent by loosening and tightening extension and contraction with moving ground plane. Sausmarez. (1975:69) states that "rhythm is fundamental to organic growth". Repetition is the main characteristic of rhythm. Repetitive rhythm could be articulated by simple patterns and motifs. It could be visualised as movement and counter-movement in freely balanced tension. In this study, this kind of rhythm was demonstrated by spirals and curvilinear lines. Graves (1951:202) finds that in a zig-zag line, "rhythm is spasmodic and staccato".

In utilising concentric lines to develop a dynamic concept, a linear adaptation of movement was very essential. Klee (1961:343) states that "Movement is inherent in all change". He opines that any figuration should be regarded as movement since it starts from somewhere and ends somewhere. Movement could be enhanced by repetition of lines. Hastie (1964:244) states that "Lines and repetition of line build up a quality of motion which is intrinsic..."Such intrinsic attributes are mainly associated with the line itself in preference to the motion generated by the object or the thing represented. In a related view Severini, quoted by Sausmarez (1975:74) writes, "Movement becomes what it is in reality, a synthesis of matter and energy". He suggests that "The symbolising of form in movement is the outcome of the complex influences of vision,

memory and emotion". These aesthetic realities are indefinable and possess infinite creative possibilities.

Creative ideas were also inspired by the principle of thrust and counter-thrust, which could be used to maintain balance in the paintings. This idea was mainly employed in the first and third category of paintings, in this study. Such forces were visualised as tension generated by lines of various thickness, lengths, shapes or sizes. The forces manifested in the tonal values of the lines. Klee (1961:302) states that "The articulation of movement and counter-movement makes for synthesis and balance".

The sensational forces were articulated as a rotation based on circles with variety of shifted centres, moving in four main directions (upwards, downwards and from side to side). The rotation developed into shapes like spirals and coils. In flat projection the rotation transformed into a curvilinear line. The visual forces operating could be likened to the curvilinear line tracing the path of the pull of gravity. Related creative ideas could also be drawn from the study sketches of swing of a pendulum. Klee (1961:387) states that "The pendulum is an expression of temporal unity, a compromise between movement and counter-movement". Visualization of the oscillatory forces results into a variety of spirals, which in flat projection could transform into flat coils or curvilinear lines.

The dynamics of concentric lines in painting cannot be exhausted. Further inspirational sources for painting could be drawn from study sketches representing the opposing forces of the pulley, the principles of buttressing and levers, the spring, the turning of cogwheels and the rotating or revolving orbits of the stars. Inspiration could be drawn from the growing thread of the screw. Articulation of the thread lines could result into spirals and curvilinear lines.

In conclusion, all the concepts and principles reviewed possess relevant creative ideas to the dynamics of concentric lines in painting. The researcher discovers that sources of inspiration for painting abound in several organic, dynamic and mechanical concepts and principles. These concepts and principles, in addition to the repetitive orientation of lines, characterised by waves, form the platform on which the concept of concentric lines was developed for an expressive idiom in painting.

2.4 Reviewed Works

2.4.1 *Fall*

Fall is drawn by Bridget Riley. The ink drawing is composed with curvilinear lines to create harmony, rhythm and the effect of movement and speed. The composition of *Fall* begins with a pair of compass to create a convex arc at the base of the picture plane. From this base, the convex arc was connected to an alternating concave arc that has a longer length and radius. The concave arc is in turn linked to another convex arc and the propagation continued. The result is a curvilinear line that appears like a stretched-spring.

The researcher found that the curvilinear lines in Riley's drawing could also be articulated with a conical spring. First, it is turned to point downwards and then stretched out vertically through the top-edge, until a uniform rectilinear relationship is achieved. The resultant line looks exactly like Riley's curvilinear line.

As the title suggests, *Fall* is an abstract drawing that depicts the pathetic fall of a hero. The drawing suggests an imaginary path of a falling object. The point of observation is the top, exactly where the object took off from. The resultant curvilinear line traces the path of

gravitational force acting on the object. To suggest the speed of the object, she drew more of this line repeatedly to cover the entire pictorial field, thereby creating a rhythmic composition.

In visual communication, repetition of a shape at a frequent interval creates the sensation of movement and speed. Therefore, the repetition of curvilinear lines, in this manner, develops into a speed that cannot be captured by an ordinary sense of sight. This is why the composition generates a strong dazzling effect that permeates the eyes. The ideas in this work were exploited in the second category of paintings (plate XVI - XVIII).

2.4.2 *Symbolismo Vibrato*

Simbolismo Vibrato is a monochromatic painting created by Crippa. Dominated by different shade of brown, the painting relates to this study in terms of the bold and casual use of spiral lines. A lot of tension is created at the centre of the picture plane, which fades out into various sides of the flat background. Different shades of brown are used here to vary the tones of the coiling lines. Slightly below the centre of the painting, there is interplay of highly tinted brown coils balanced by dark shades of brown coils. Tinted brown was used for the background. This helps to portray the aesthetic quality of the coils and spirals.

The work reminds one of the picture of electron density contours of the Myoglobin molecule shown in plate III.

The reference to spirals and coils in *Symbolismo Vibrato* was meant to employ flexibility in all the paintings in this study. This idea was very useful towards the last stages of this study where it was used in transforming grass and flowers.

2.4.3. *Electron Density Contours of the Myoglobin Molecule*

Plate III displays a picture of electron density contours of the myoglobin molecule. The natural composition relies on irregular use of spiral lines. Light tones of spiral lines are balanced by dark tones of other spiral lines and complimented by a background of intermediate tones. There is free flow of spirals and curvilinear lines. Both lines are interwoven in chains, from coil to coil. The flexible character of the lines in this picture was utilised in most of the paintings in this study.

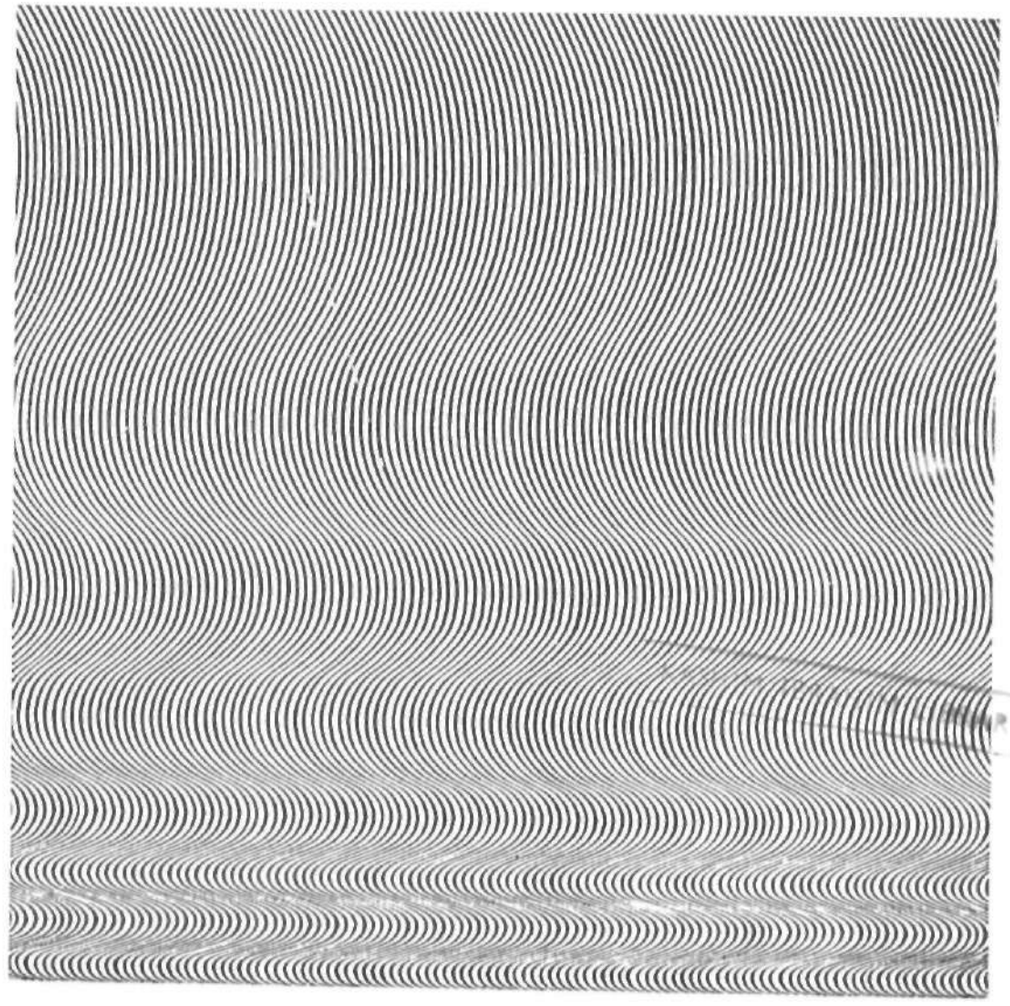


Plate 1: Bridget Riley
Fall, 1963
Ink on paper, 20cm x 20cm.

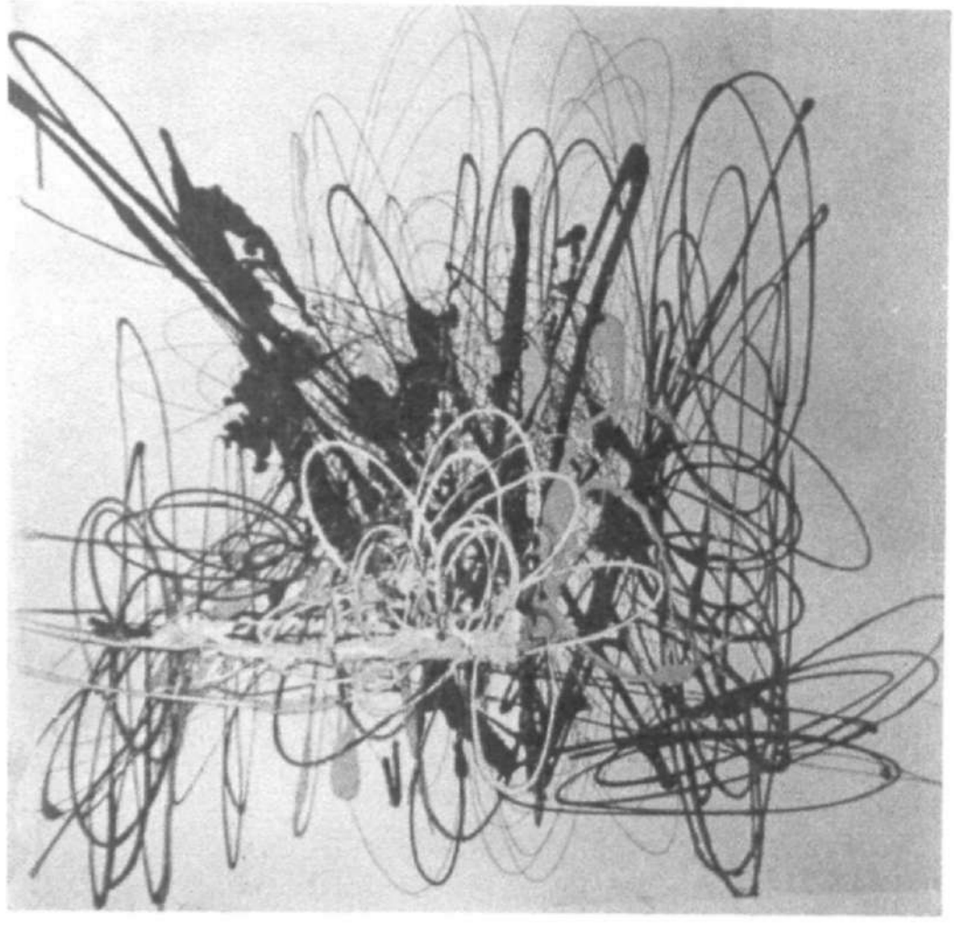


Plate II: Crippa
Simbolismo Vibrato, 1951
Plastic on board, 60cm x 60cm.

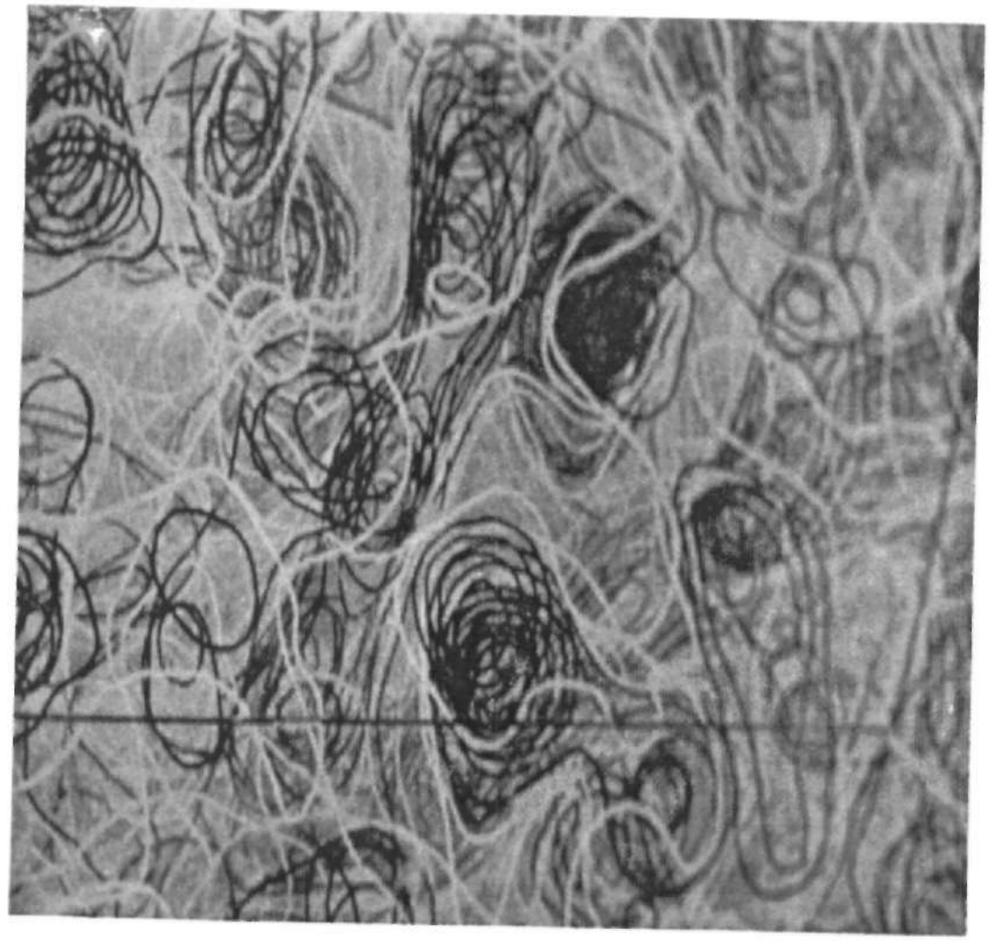


Plate III: *The picture of electron density contours of the myoglobin molecule.*

2.4.4 *Gwari form(ii)*

Gwari form(ii) is created by Jerry Buhari. Executed in a square frame, the painting derives its formal expressive energy through concentric circles, curves and ares. Other aspects of line - straight lines, diagonal and zig-zag lines are missing. The circular form (water pot) on the left-side of the painting is balanced by a semi-circular plane on the right side. The water pot is made up of concentric circles with a concentre located at its centre. It is from this concentre that receding circles develop into a void form - the pot, made of sienas and blues. The concentre also acts as the radial axis, from where curves, circles and curvilinear lines spread round the pictorial field.

Relying on a subtle montage technique, the profile of the Gwari female figure is outlined with a curvilinear line. The profile is framed by fluid curves, which suggest the right hand that holds the pot but it dissolves into the floating linear background. The fluidity of lines in Buhari's painting and the arrangement of circles, ares and curves were reformed and made accessible for the developmental process of this study.

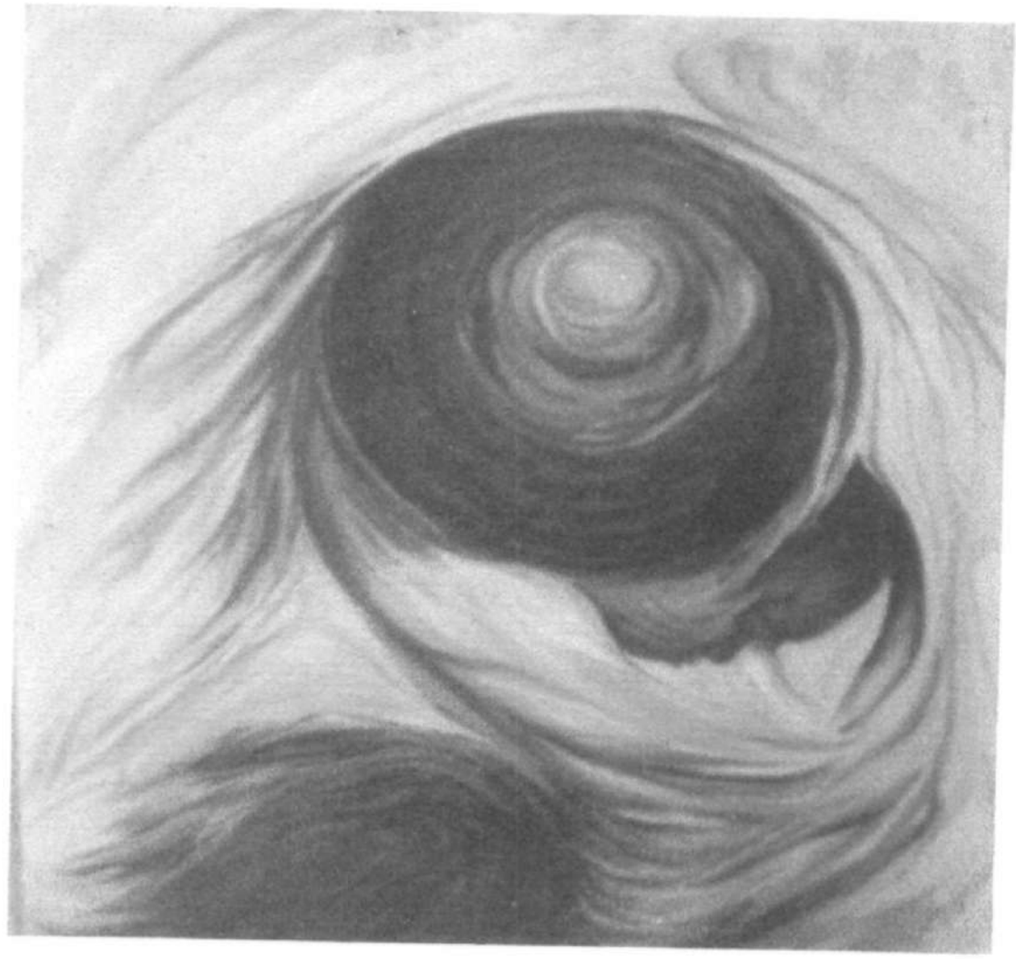


Plate IV: Jerry Buhari
Gwari form (ii), 1983
Oil on canvas, 65cm x 65cm.

2.4.5 *The Scream*

The Scream is created by Edvard Munch. According to Gardner (1975:707), *The Scream* expresses "panic in a dreadful but silent scream under prolonged anxiety". Munch exploited the "tension and psychic anguish that affect modern man".

The compositional elements in *The Scream* include curvilinear lines, curves, convergent straight lines and silhouettes. The lower part of the painting shows a screaming person on a bridge, hands held to the ears, with his mouth open. The curvilinear lines depicting sky and a habour project echoes of the cry. The distorted crying figure is balanced by silhouettes of two unknown figures, standing on the converging straight lines (that depict the bridge). At the upper part of the painting, curves and curvilinear lines are used to subdue the converging straight lines.

Depth is created by the interplay of light against dark patterns of curved planes. The sky is rendered with interwoven curvilinear lines of light and dark tones to create depth (or distance) as well as textural effects.

The curvilinear lines curve across the head of the screaming figure to outline a pattern of curved plane on the right. The curvilinear lines also extend further to encase an elliptical plane (depicting a harbour), on the left-side of the painting. The fluidity of lines in Munch's painting and the arrangement of curves, curvilinear lines, elliptical lines, silhouettes and convergent straight lines were exploited in this study.

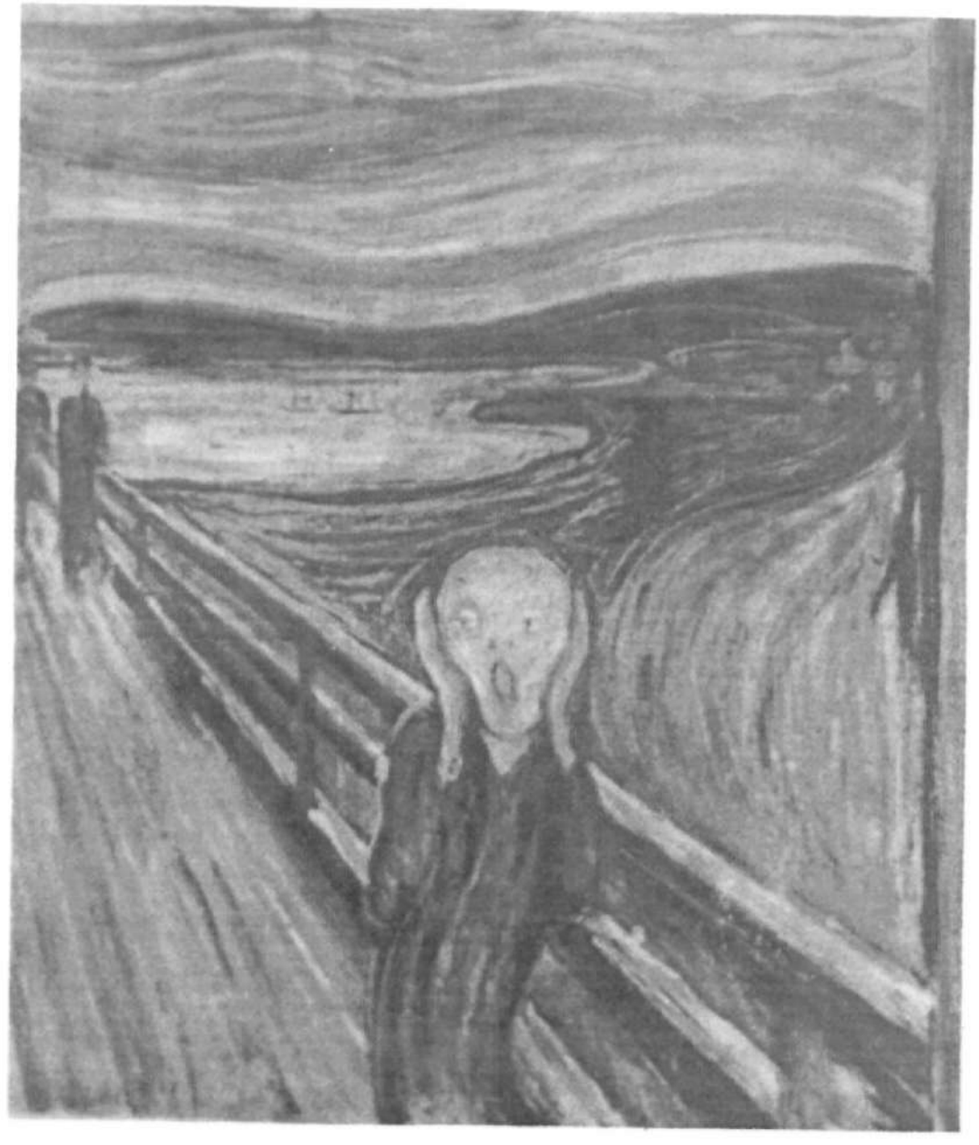


Plate V: Edvard Munch
The Scream, 1893
Oil on canvas, 93cm x 75 cm.

2.4.6 *Woman of giant breasts*

Woman of giant breasts is drawn by Obiora Udechukwu. The ink drawing shows an expressive use of concentric lines. Spiral lines are used in the drawing to suggest the two giant breasts, the stomach, the mouth, the two eyes and the hair-style. The background is represented by concentric circles. From the concentre at the top-left-side of the drawing, concentric circles spread to the other parts of the picture plane. At the top-right-side of the drawing is another smaller circle. This differs from the former as the curvilinear lines radiate from the axis and diffuse into the background.

2.4.7 *The Exiles*

The Exiles, shown in plate IV, is the second work of Obiora Udechukwu showing another dimension to the use of concentric lines. At the top-right-side of the print, concentric circles are used to depict sunlight. The composition also depicts a man and his wife, looking into the future while in exile. A set of coils suggests the braided hair of the wife. The eyes of both figures are projections of concentric circles. An impression of the northern Nigerian traditional architecture is at the centre of the print, probably suggesting that this couple was exiled from the northern Nigeria. There is an inter-play of concentric lines - coils and curves with few straight and zig-zag lines for variety. The use of concentric circles to represent sun radiation, as illustrated here, was very useful at the later stages of the study.

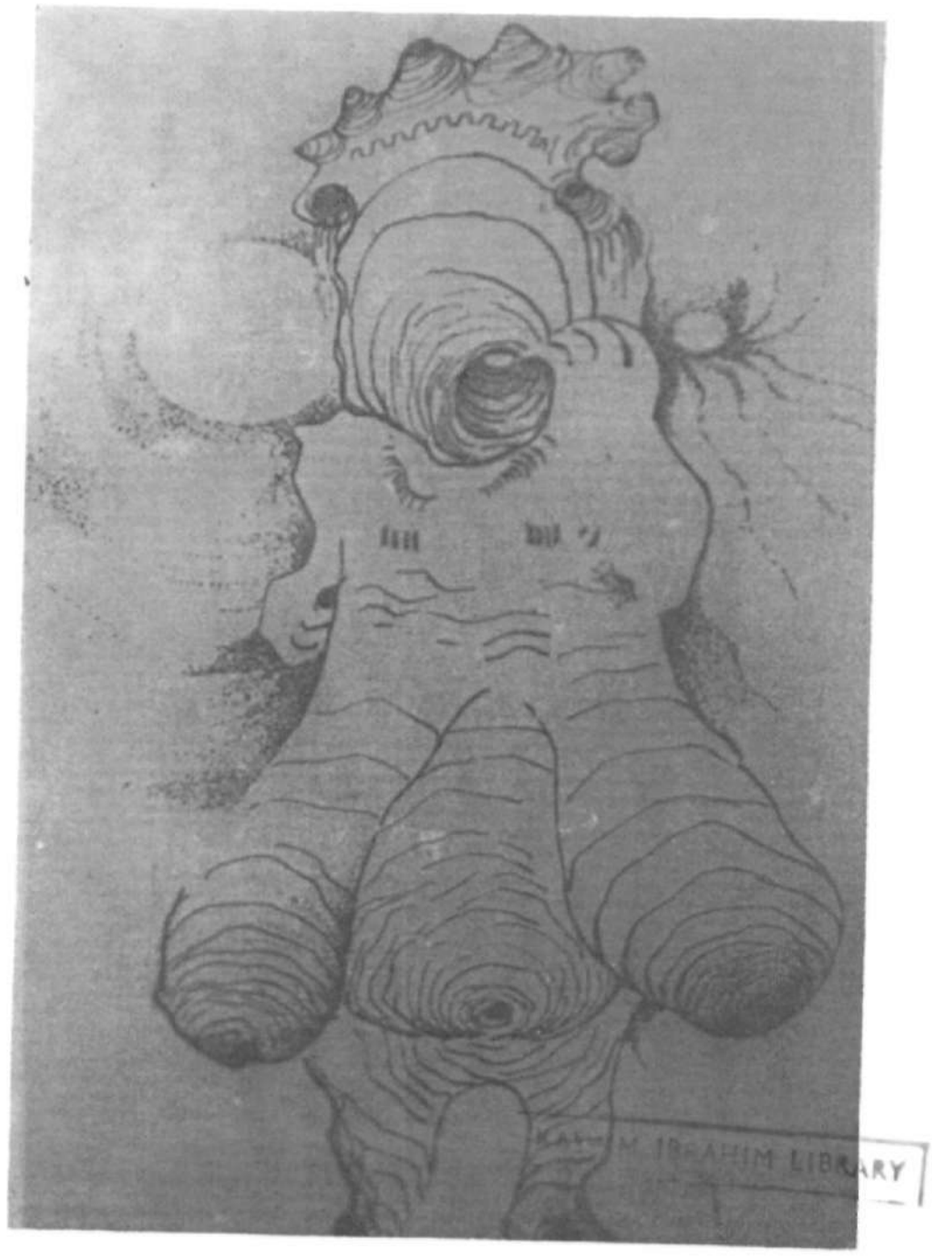

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Plate VI: Udechukwu Obiora
Woman of giant breasts, 1971
Ink on paper, 27cm x 15cm.



Plate VII: Udechukwu Obiora
The Exiles (facing the unknown), 1973
Woodcut print on paper , 30cm x 25cm.

2.4.8 ***Positiveness (iii)***

Positiveness (iii) is a painting by James Olaniyan. The artist's style of painting is basically linear. During his masters degree program in painting (1988 - 90), he researched on the "Exploration of the dynamics of lines for painting".

In his experiment, Olaniyan made an economic use of line. His research paintings were predominated by straight lines and flat planes, deliberately avoiding details that could create surface irregularities. He however, added zig-zag line, curves and circles sparingly, for variety and to create harmony in the composition. Hence, Olaniyan's paintings could be described as pure designs in flat lines and flat tones of colour, which interact rather than fuse.

Olaniyan's main focus, in his research paintings, was the possibility of using few lines and limited tones of colour to create paintings. These qualities were achieved through the hard-edge technique and the use of enamel, spray gun and masking tape. These qualities are exemplified in one of his linear paintings – *Positiveness (iii),* shown in plate VIII.

Positiveness (iii) is rendered in bold flat planes and interacting flat lines. In this experimental painting, there is no clear brush-strokes, Olaniyan laid the colours flat, deliberately avoiding blending which could have reduced sharpness or flatness of the lines. As such, forms and shapes become highly distorted.

Bold flat planes of greens dominate the painting. There is a flat plane of cadmium red at the top left-side of the painting. This is balanced by a red line at the right-side of the base.

Movement is created by the diagonal arrangement of different colour-zones. The green planes of different geometric shapes are arranged in a diagonal format. The yellow lines too follow the same diagonal format - from left to right. In contrast, red planes and red lines are

arranged in opposite direction as the diagonal placement starts from the right of the base to the top-left-edge of the painting.

Most of the lines are straight, diagonal, angular and zig-zag. Few curves are added. A curvilinear line of red is added from the base to the centre to generate tension and dazzling effect. The tension is intensified by two opposing zig-zag lines of lemon yellow and a straight line of cadmium red. The clustering of lines on this irregular plane, draws attention at the centre of the painting. The other planes are more regular with shapes tending towards triangle, trapezium and rectangle.

The economic use of line and limited tones of colour in Olaniyan's work were the major difference between his works and the researchers paintings. Olaniyan in his study, used few lines and few colours, to remove unnecessary details and to distort form and shape. In contrary to Olaniyan's flat planes, the researcher used a lot of lines to maintain the concentric orientation of the composition, improve the textural qualities and dazzling effects in his paintings. Olaniyan's work is dominated by straight lines and limited tones of colour while the researcher's work is dominated by curved lines and multiple tones of colour.

However, a detailed study of Olaniyan's research work was essential to this study. The review of Olaniyan's linear drawings and paintings, enabled the researcher to find other possible linear elements, expression, compositions, styles, process and techniques that deserve adequate attention in this study.

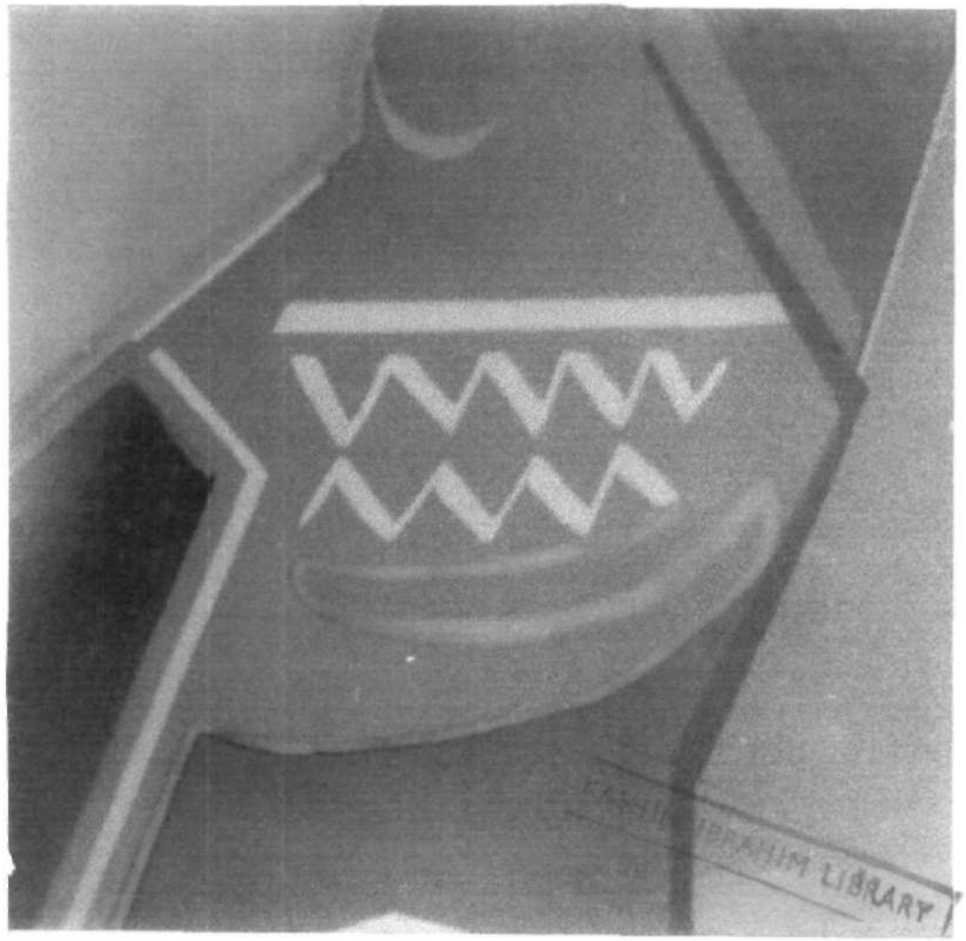


Plate VIII: Olaniyan James Niyi
Positiveness (iii), 1989
Enamel on canvas, 60cm x 60cm.

2.4.9 ***Beauty: the charm of nature***

One of the Savannah-inspired paintings – *Beauty: the charm of nature*, by Philip Gushem, shown in plate IX, is selected for this study. The painting is rendered in circles, curves, curvilinear line and coils (or spirals). The painting also relies on the chequered placement of lines and distorted forms and shapes. In contrast to *Positiveness(iii),The Exiles* and *Gwari form(ii),* the painting could be the described as a celebration of line and colour.

On the left part of the painting, groups of five concentric circles suggest rocks. These are subdued on the right by another single set of concentric circles that however suggests sun radiation on top of curvilinear lines (representing the horizon). Curvilinear lines are laid horizontally in most part of the painting, to describe the land-forms. Curvilinear lines are also laid vertically to suggest the rise and fall of the ground, shrubs and some short trees.

Movement is enhanced by the addition of casual strokes and irregular spiral lines in the painting. Such lines give the impression of an eroded area as well as introduce variety, fluidity and rhythm in the composition.

Depth and perspective are achieved by the variation of the thickness of the lines and the tones of colour. Thicker and more colourful lines are used on the left-side of the painting. Towards the right, the lines become thinner, more tinted and obscure. The use of line and the manipulation of multiple tones of colour in Gushem's painting were exploited in this study.

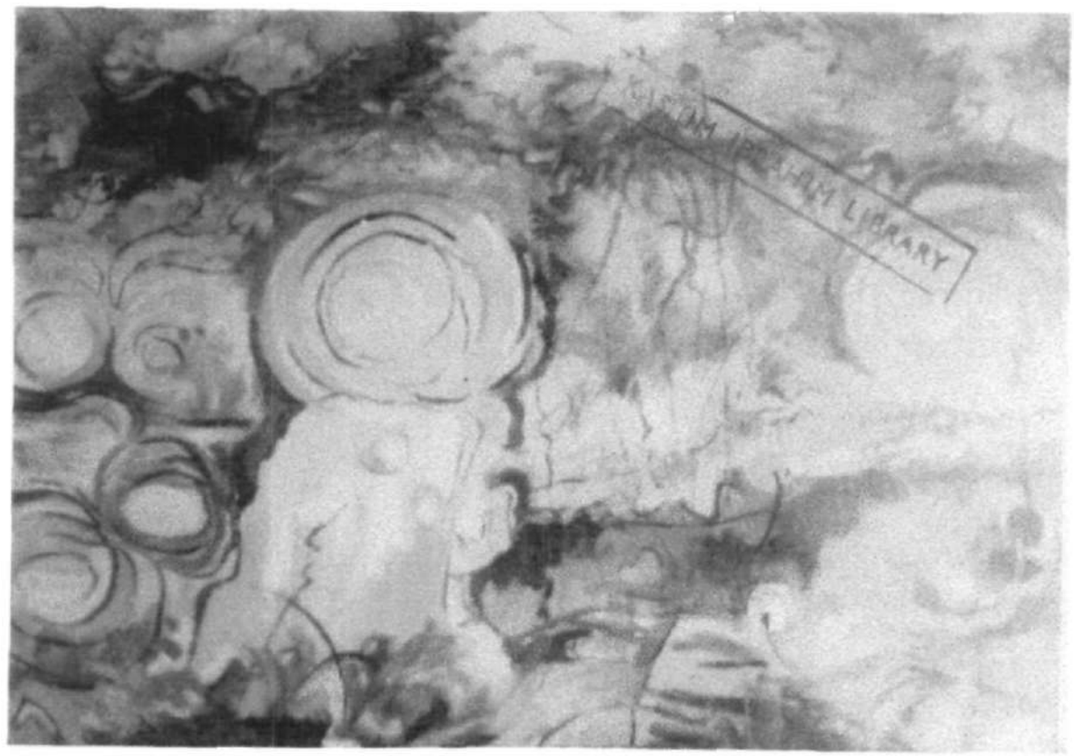


Plate IX: Philip Gushem
Beauty: the charm of nature, 1990
Oil on canvas, 70cm x 90cm.

2.4.1.0 *Still-life on table*

Still-life on table is painted by Pablo Picasso. The painting relies heavily on vivid lines and flat planes. The composition is an abstract of stylised artificial flowers on a table. The painting is dominated by curvilinear lines, spread all over the picture plane. Few spirals and straight lines are introduced to break the monotony of geometric patterns. The idea helped in enhancing balance and unity in the painting.

There is no brush-strokes, rather the expressive content of the painting manifests fully on the prominent lines and colour contrast. The use of lines and planes in *Still-life on table* was helpful in the paintings shown in plates XXVI and XXVII of this study.

2.4.11 *The Starry Night*

The Starry Night is an abstract landscape painting created by Van Gogh. In this painting, shown in plate XI, forms and colours are reduced to sliced-pieces of concentric lines and freely distributed in swirling wavy motion. The technique creates dizzy and dazzling effects. It also generates speed, as if the land-forms, buildings and stars are chasing one another.

At the top-right side of the painting, Van Gogh uses concentric circles to represent the path of light, radiating from the moon. To describe the moon further, cadmium yellow is used to paint it. To represent the stars, he also uses concentric circles while making sure that their sizes were less than that of the moon. The lower part of the painting is filled with land-forms, traditional architecture, shrubs, short trees and mountain ranges. Shrubs are suggested with short rhythmic curves, between the buildings and mountain ranges. Curvilinear lines are used to outline the mountain ranges and trees on the left-side of the painting.

The rhythm of Van Gogh's brush-strokes appears restless and muscular, creating dizzy effects as if he had a blurred perception of space when painting. His chubby brush-strokes appear like elongations of the pointillist dots as demonstrated by this painting and which also reflect in his drawings. The ideas drawn from *The Starry Night* were helpful in most of the paintings executed in this study especially *Our Country Music* shown in plate XXII and *Unity* shown in plate XXIV.

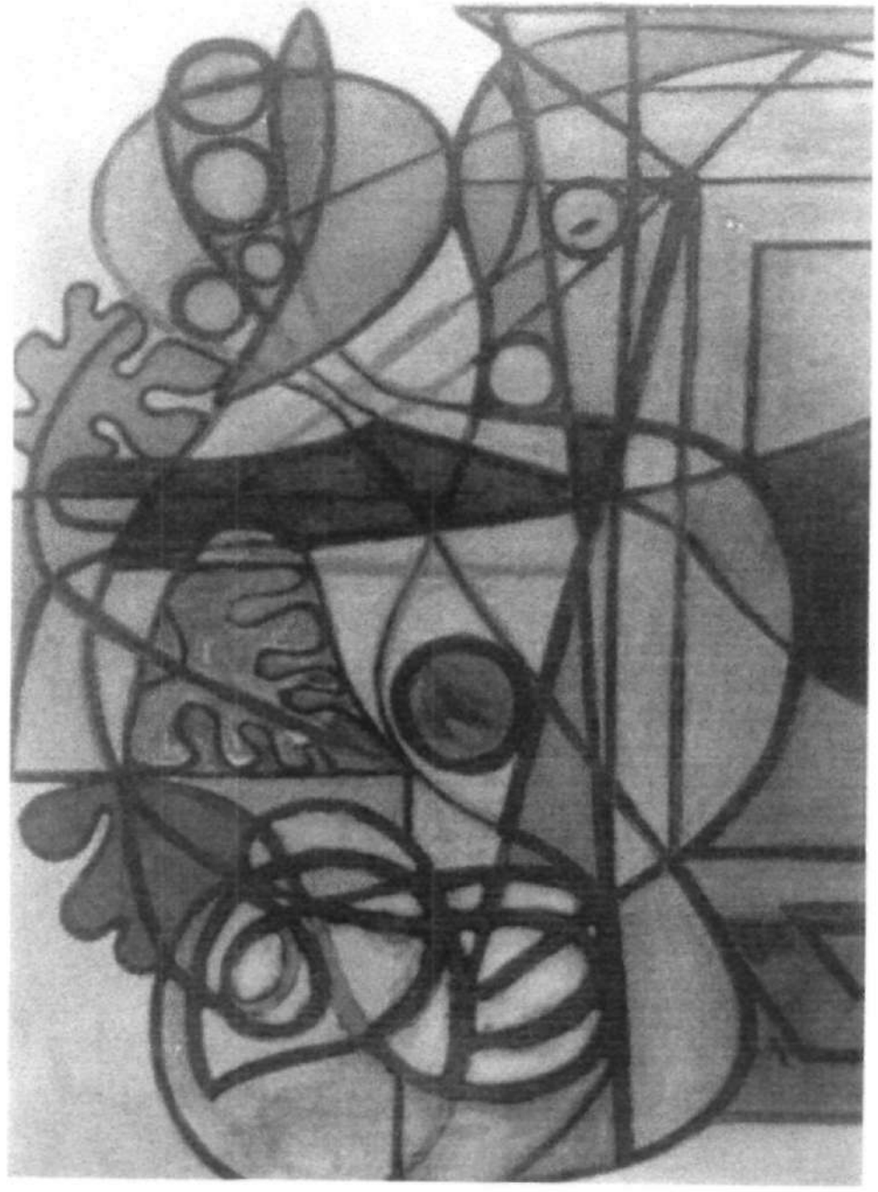


Plate X: Pablo Picasso
Still- life on table, 1931
Oil on canvas, 195cm x 130cm.



Plate XI: Vincent Van Gogh
The Starry Night, 1889
Oil on canvas, 73cm x 92cm.

2.4.12 *The King, the Queen and the Republic*

A good example of the liquidized technique of Gani Odutokun is *The King, the Queen and the Republic*, shown in plate XXII. The painting relies on the interplay of curvilinear lines to set three figures in motion. These three figures dominate the picture plane. Two figures on the left-side of the painting suggest the King and the Queen. This is informed by a well-contoured crown on the ground, just at their feet. On the right-side of the painting is an impression of a male figure, chasing the King and the Queen. The speed of the race is achieved through angular, zig-zag and diagonal arrangements of the images. Movement is enhanced by the strong curvilinear characteristics of his brush-work.

Tension is generated by the fusion of curvilinear lines. This is subdued by a counter-thrust generated in the architectural frame-work at the upper-part of the painting. The buildings here are reduced to short pieces of flat lines that are balanced by the longer and more colourful lines at the foreground.

Depth and perspective are achieved here by the variation of the sizes and tonal value of the lines. Tiny lines emanating from the modern architecture fade into the horizon. Speed is increased by the repetition and projection of outline into the background. Speed, movement, tension, thrust and fused curvilinear lines employed in Odutokun's work were helpful to this study.

2.4.13 *The King, the Queen, Moonlight and Fire*

The King, the Queen, Moonlight and Fire is another painting by Gani Odutokun, shown in plate XIII. Dominated by overlapping rhythms of blues and browns, the painting exhibits a masterly use of curvilinear lines within the entire picture plane. The painting is divided into two

parts which are cleverly integrated by the interplay of curvilinear lines which interact rather than fuse.

On the bigger part of the painting is a network of curvilinear lines on flat planes to emphasize the shape of two figures - the King and the Queen. The smaller part appears to be a sub-plot of a city scene; with a descending moon that "highlights the tension of unresolved foibles and bliss of contemporary leadership in a militarised society" (Jegede 1992:2).

Further analysis shows that three circles are used to suggest the head of the Queen, the King's left hand holding the Queen and the moon. These circles are arranged diagonally across the picture plane to counter the static nature of the figures and to enhance the dynamic quality of the composition. To balance this diagonal arrangement of circles, few circular dots (suggesting street lights) are introduced in the city scene. Other lines within this small compartment are horizontal, vertical and diagonal lines to complete the architectural plan of the city. The impression of fire comes through orange curves radiating from the base of this sub-part.

The painting is a good example of the expressive use of visual thrust. The seated figure (representing the King) on the left is balanced by another figure (representing the Queen) lying at the centre of the painting. The weight (thrust) of this female figure is stabilized by the small compartment (encasing the city-scene).

Movement is achieved here by the repetition and propagation of straight and curvilinear lines of similar shapes. Movement is also enhanced by the variation and interplay of lines and tonal value. The ideas in this painting, like the wave-like arrangement of lines, were useful in creating dazzling effects in the paintings of the study, especially in the second category of works (plates XIX - XX).



Plate XII: Gani Odutokun
The King, the Queen and the Republic, 1987
Oil on canvas, 102cm x 141cm.

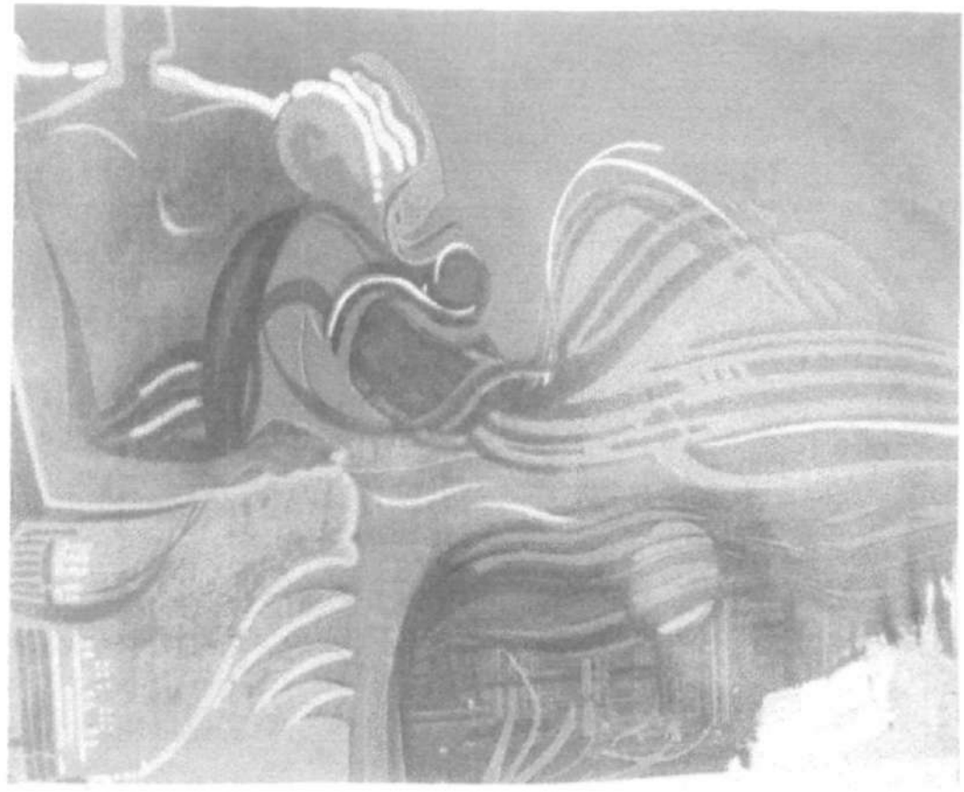


Plate XIII: Gani Odutokun
The King, the Queen, Moonlight and Fire, 1988
Gouache on board, 55cm x 77cm.

2.5 Conclusion

The review has looked into some works of selected artists in both Nigeria and abroad. It has also analysed their contributions to the creative possibilities of concentric lines in painting. The review also observed the way these artists approached their subject matter in terms of process, technique and individual style.

The researcher realized that various artists reviewed approached their linear painting using diverse linear elements. Some artists reviewed limited their work to one specific aspect of concentric lines by making use of only spirals, curves, circles or curvilinear lines. The last group of artist reviewed used a combination of concentric lines and other linear elements.

Some of the artists reviewed were concerned with the idea of creating dizzy and dazzling effects. Van Gogh used his quick and short brush strokes to create dizzy and hazy effects. Riley aimed at creating drawings and paintings that dazzle, jiggle and permeate the eyes. Crippa was motivated by scientific diagrams. Munch, Buhari and Gushem explored floating linear style. Their paintings are very fluid with each line fusing into one another. Pure lines are more prominent in Odutokun's work than these three artists. However, works of Picasso, Olaniyan, Udechukwu and the diagram of the electron density contours of the myoglobin molecule are good examples of the expressive use of lines.

In this study, the researcher also looked at the relationship between particular aspect of line (circles, spirals, curves, ares and curvilinear lines) and painting. The work was concentrated on creating paintings with these lines standing out as well as exploring the sensational effects of waves, movement, speed, tension and thrust. The approach was stylization but with a combination of semi-abstraction. The researcher could not find any painting that explored a

totality of all the ideas he explored. This factor was the major difference between the reviewed works and his study.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The method used in this study was based on three major means: perceptual experience, contemplative study of related drawings and paintings, and studio experiments.

(a) Perceptual Experience

This approach was by direct visual contact with the site of the lecturers' residential quarters at 'Area A' in Ahmadu Bello University, Zaria. The landscape forms provided access for an in-depth study of concentric lines in painting. The researcher went to the site to make sketches that was later transformed and developed into linear paintings.

(b) Contemplative Study of Related Works

Contemplative study of drawings and paintings of selected artists were carried out. The idea behind the review was to ascertain how much contribution has been made to the use of concentric lines in painting. This exposed the researcher to various possibilities of the dynamics of concentric lines in painting.

(c) Studio Experiments

The data (sketches and related drawings and paintings) for this research were redefined in the studio to suite the context of the research. This was done through further transformation of sketches and creation of experimental paintings.

3.2. Data Collection/Preliminary studies

Data for this study were derived from sketches of various aspects of line. This comprises basic illustrations of lines and also illustrations of lines representing paths of movement of three-dimensional forms in motion. The data also include study sketches extracted from related literature on line and photographs of delicate linear patterns.

3.2.1 Observation

(a) The researcher carried out a close environmental study of the landscape sceneries at various areas of interest. He made sketches of these areas and quick sketches of figures and forms in motion. He later transferred them unto the canvas for further development.

(b) Models were also studied through sketches of human figures posed in different directions. Fast-sketches of moving crowd were made.

(c) Objects like coils, springs, conical shells, flexible cords, curved objects and circular forms were examined through sketches. The resultant sketches of arranged objects were helpful in all the stages of this study.

3.2.2 Photography

Selected photographs of interest (like landscape sceneries, posed models and arranged objects) were taken. Such photographs were used singularly or combined to create compositions that explored the dynamics of concentric lines.

3.2.3 **Pictures from Printed Materials**

In reviewing different literature, pictures that could enhance the study were extracted and developed as compositions.

3.3 Data Analysis

Data Analysis involved the Representational and Iconographic approach. The Representational approach helped the researcher in locating sources of line and examining the function and use of concentric lines. The Iconographic approach analyses meaning and symbolism of these lines. It was used in assigning meaning and direction to the compositions. This procedure guided the researcher's studio work, which explored the dynamics of concentric lines in painting.

The analysis of line, in this study, involved three groups of a comprehensive illustrations and sketches, displayed on various figures. The first group of figures comprises Basic illustrations of various aspects of lines, shown in Figs. 1-11. Basic illustrations of concentric lines are presented on Figs. 1-7. This is followed by Characteristics of Line (Fig. 8), Orientation of Line (Fig. 9), Straight Lines (Fig. 10), and Rectilinear Relationship (Fig. 11).

The second group examines other possible sources of concentric lines. This consists of Organic Sources (Figs.12-13), Traditional Sources (Figs 14-17) and Related Forces (Fig 18-19). This group illustrates some aspects of concentric lines existing in nature. The group also displays concentric lines that abound in various man-made products as well as diagrams of forces (like revolution, pull, push, rotation, thrust and swing). This group also includes Movement (Fig.18) and Crowd-Forms (Fig.19).

The third group looks at the possible composition that could be created in experimenting with concentric lines. As such, an aspect of concentric line (say a spiral) or combinations of two or more aspects were explored. This group comprises Circular Composition (Fig. 20), Arcs and Curves (Fig. 21), Spiral Composition (Fig. 22) and Curvilinear Composition (Fig. 23). This group also delves into Transformation of Figures (Figs. 24-26) and Landscape Transformation (Figs.27-31). A step-by-step linear redefinition process for *Blessed house (iii)* is thoroughly illustrated in Figs. 29-31, for a comprehensive study of landscape transformation with concentric lines.

3.3.1 Basic Illustrations of Concentric Lines



a. An arc

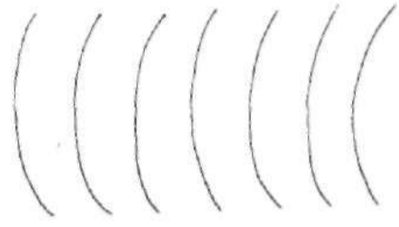


d. Concentric arcs

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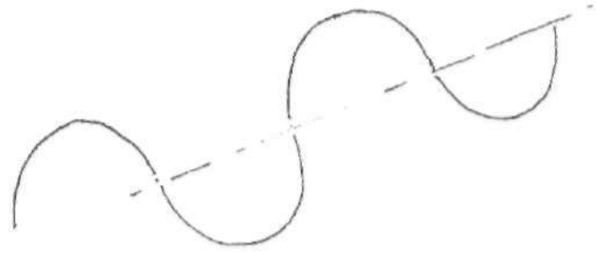
b. Projected arcs



c. Propagated arcs



c. A set of concentric arcs



f. Alternating convex and concave arcs

Figure 1: Arcs.

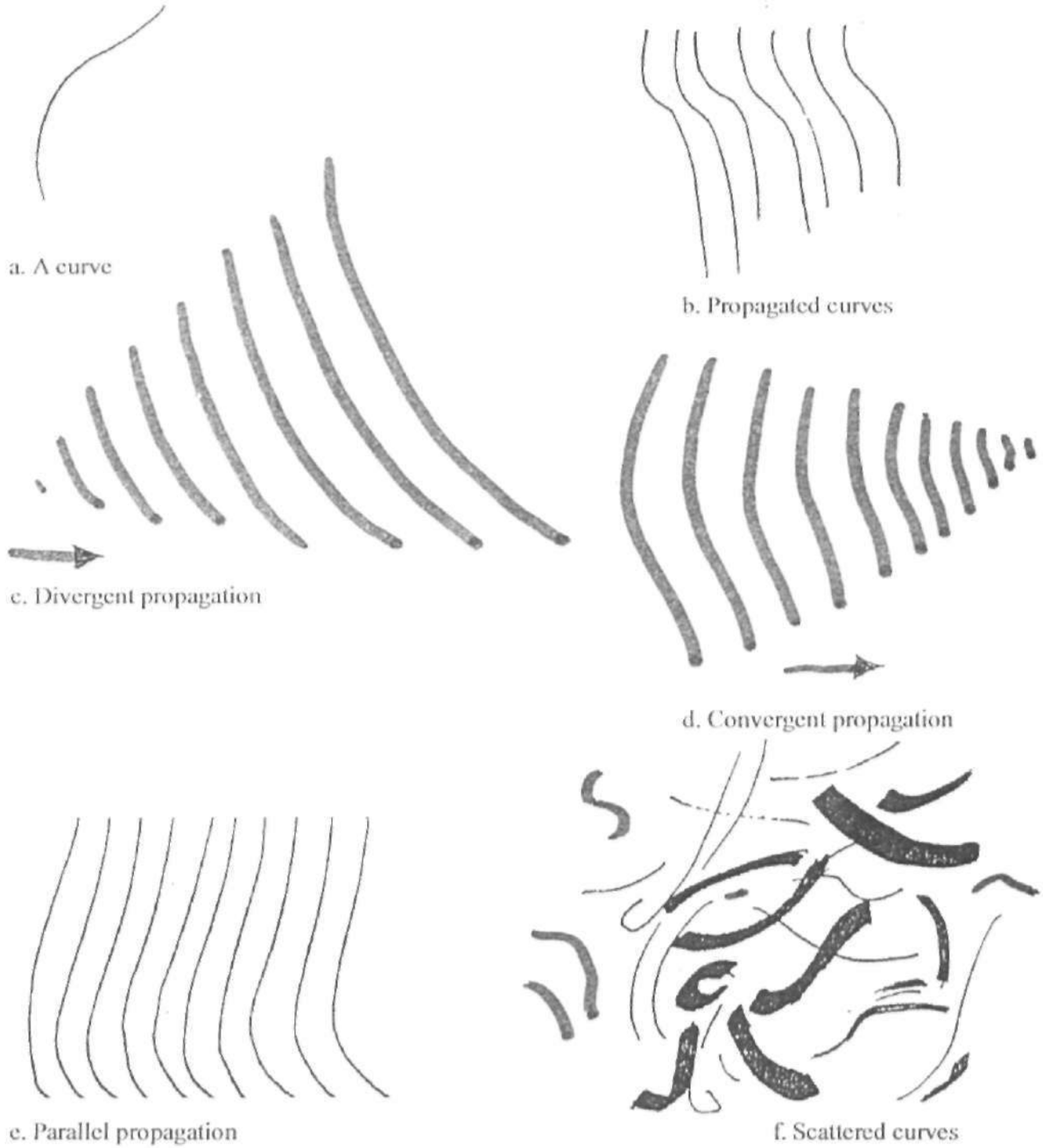
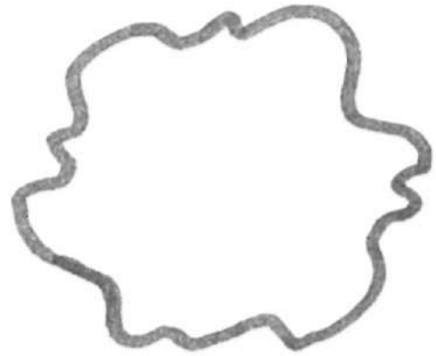


Figure 2: Curves.



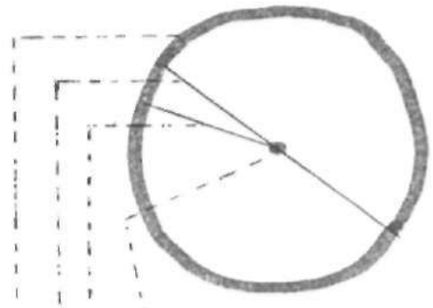
a. A circle



d. Deformed circle



b. An abstracted circle
(oval)



e. Centre of a circle
- - - radius
- - - diameter
- - - circumference

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c. An incomplete circle (an arc)



f. An abstracted circle
(an ellipse)

Figure 3: Circles.

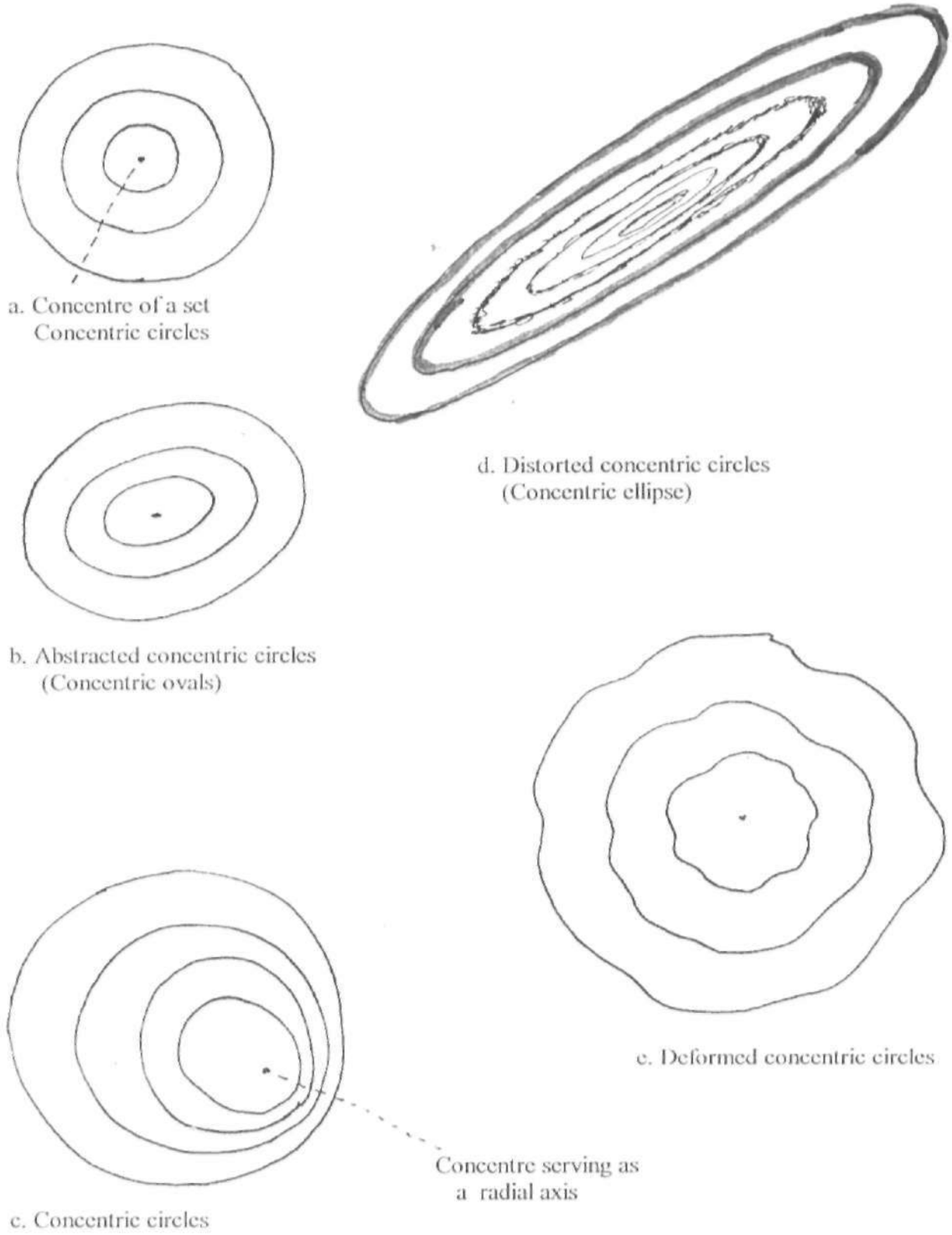
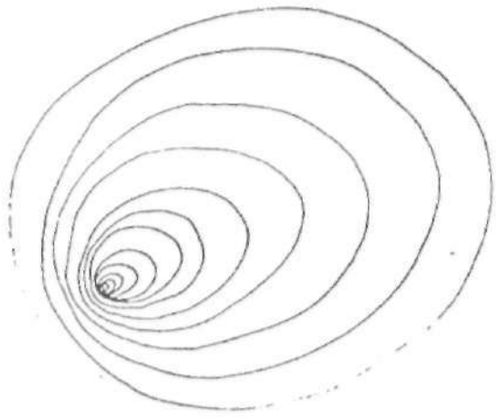
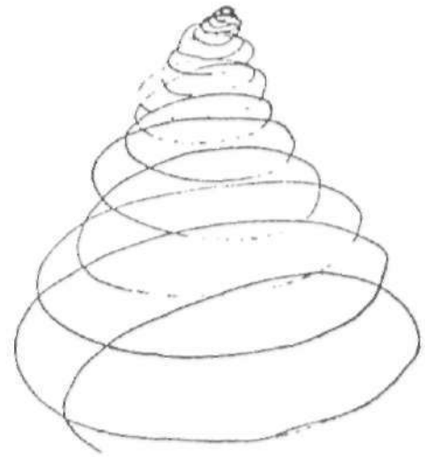


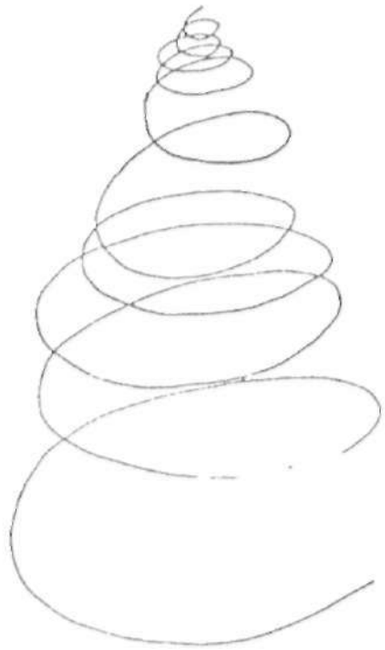
Figure 4: Concentric Circles.



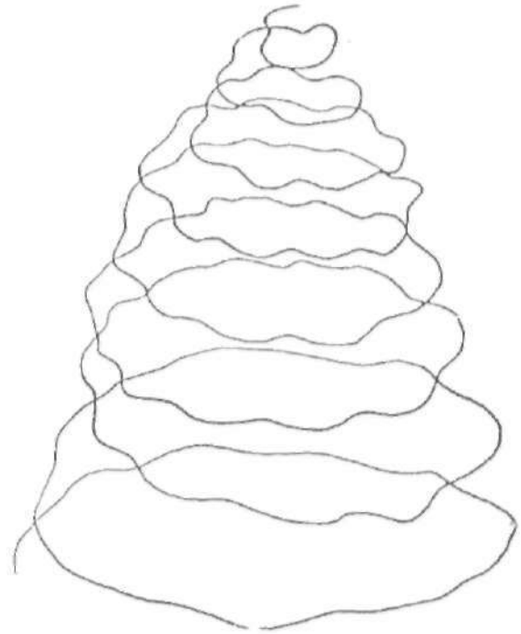
a. A coil conical spiral



c. A conical spring



b. Slightly-stretched conical spring



d. Deformed conical coil

Figure 5: Spirals.



a. Slightly depressed spring

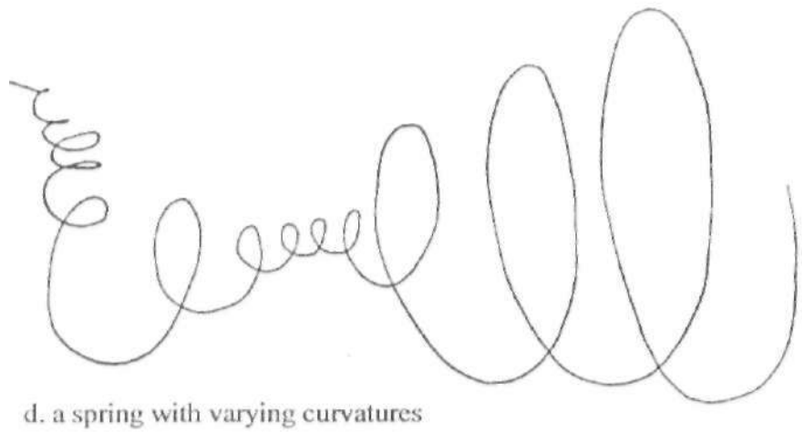


b. Deformed spring



c. Stressed spring

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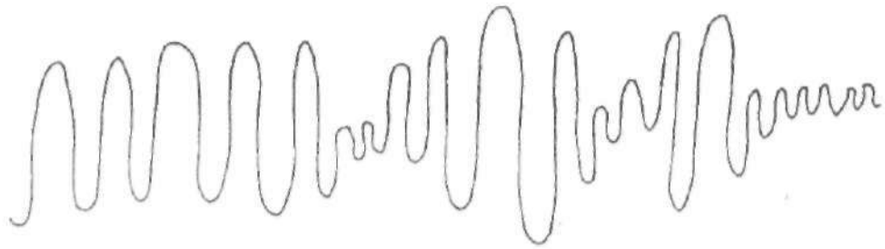


d. a spring with varying curvatures

Figure 6: Deformed Spirals.



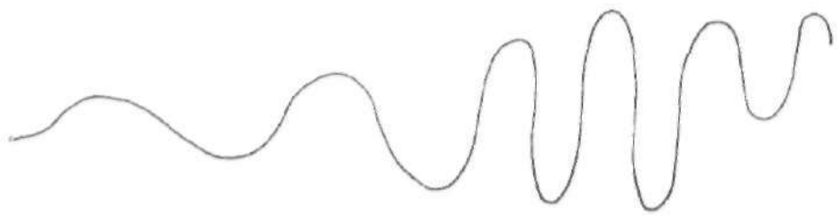
a. Alternating concave and convex arcs



b. Musical beats

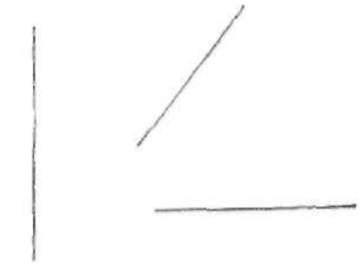


c. Mountain ranges



d. Stretched - spring

Figure 7: Curvilinear Lines.



a. Straight lines



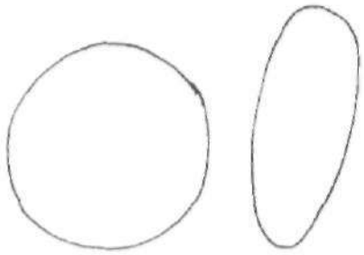
e. Curved line



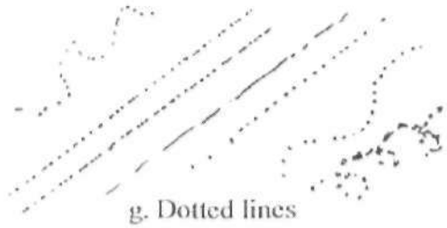
b. Curvilinear Line



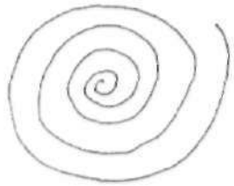
f. A Spiral line



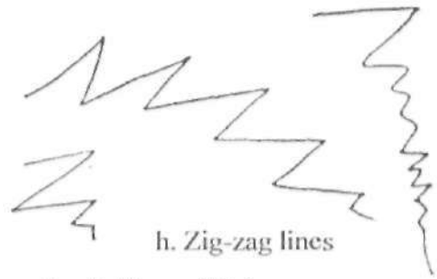
c. Circular lines



g. Dotted lines

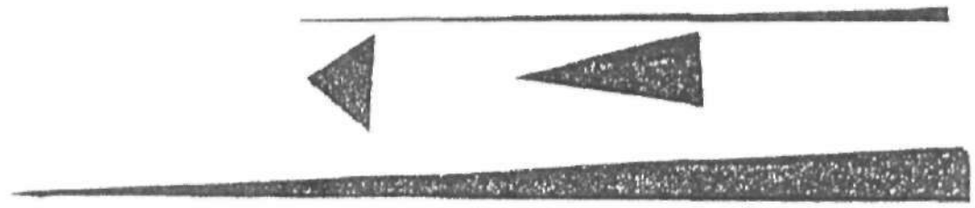


d. Coiled line

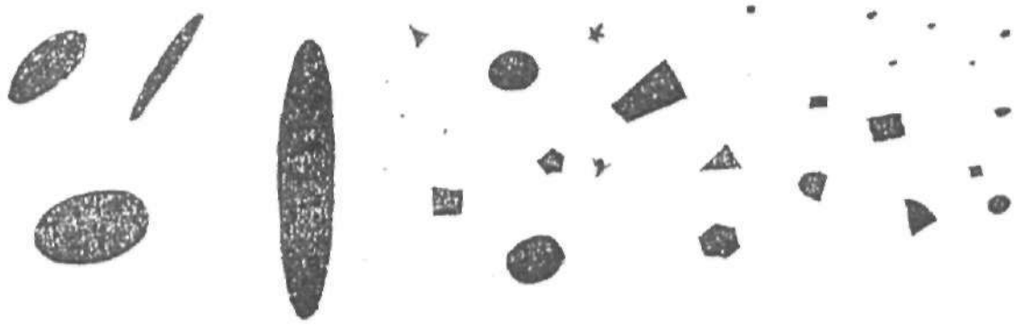


h. Zig-zag lines

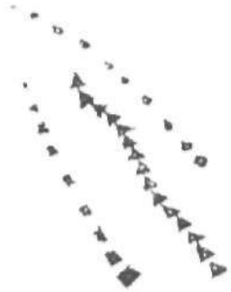
Figure 8: Characteristics of Line



a. Pointed lines



b. Dots

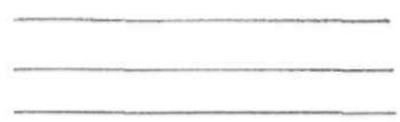


c. Dotted lines



d. Crooked lines

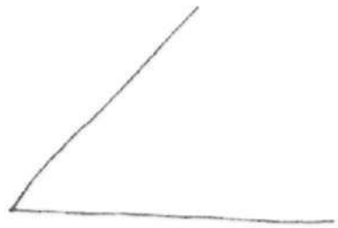
Figure 8 Continued.



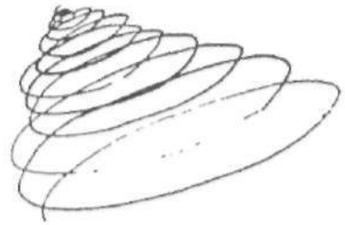
a. Parallel lines



f. Perspective view of Parallel lines



b. Two lines meeting an angle



g. A Spiral



c. Ares



h. A diagonal line

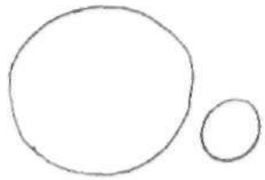


j. A vertical line

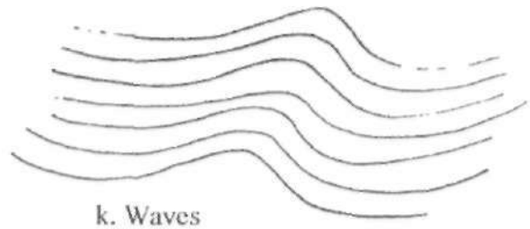


d. Curves

i. A horizontal line



e. Circles



k. Waves

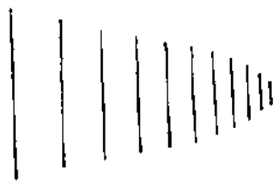
Figure 9: Orientations.

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a. Thick line

b. Thin line

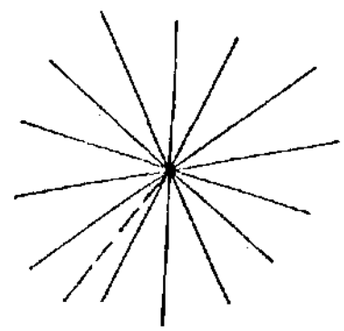


c. Beats



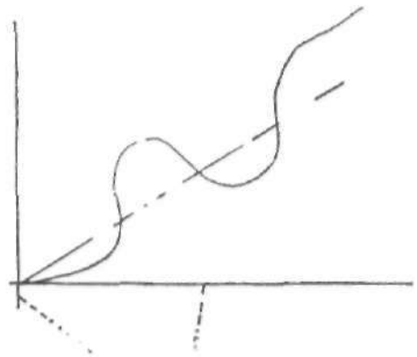
Beats (ii)





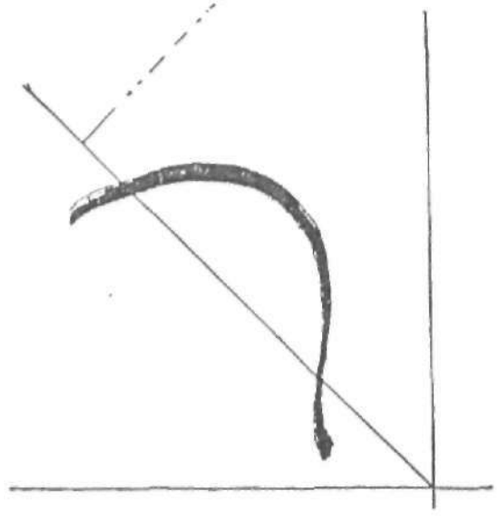
d. Radial axis

Figure 10: Straight Lines.

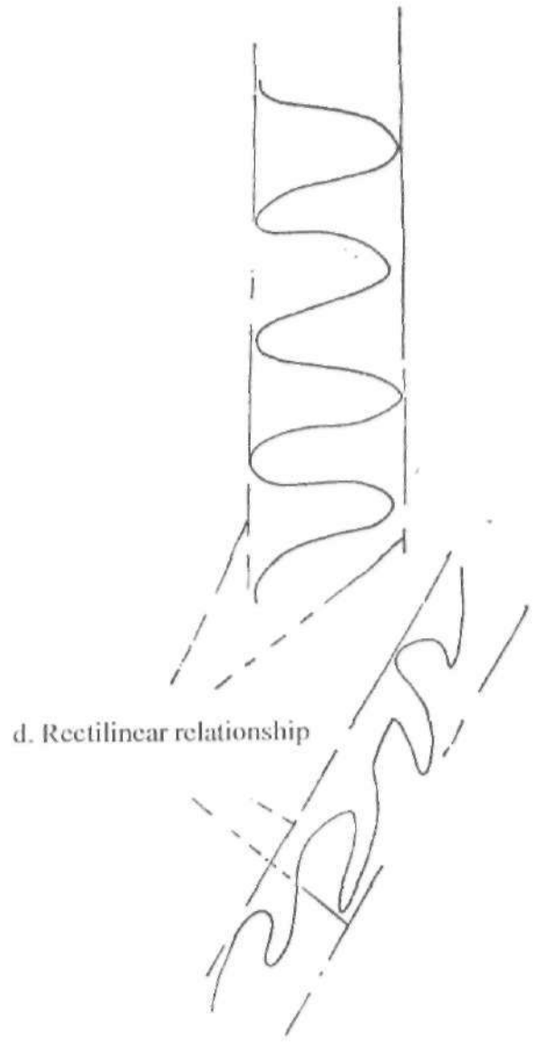


a. Vertical/horizontal Grid

b. Grid line



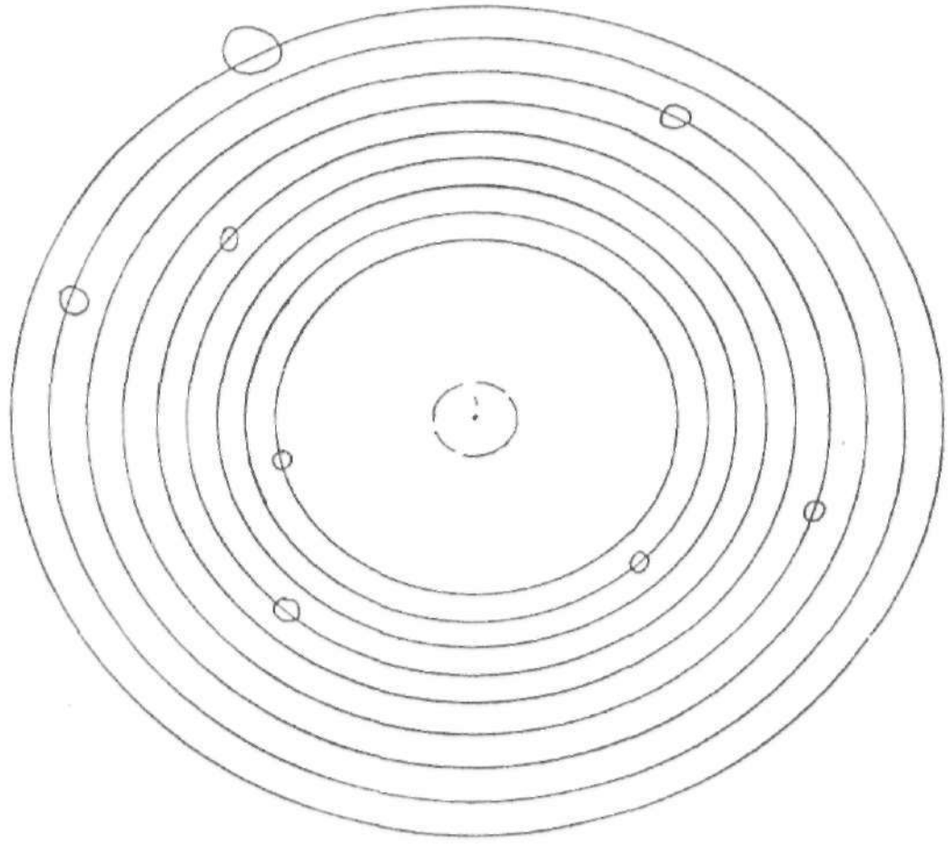
c. Vertical/horizontal grid (ii)



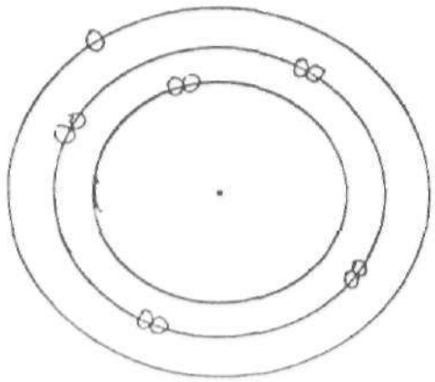
d. Rectilinear relationship

Figure 11: Rectilinear Relationship

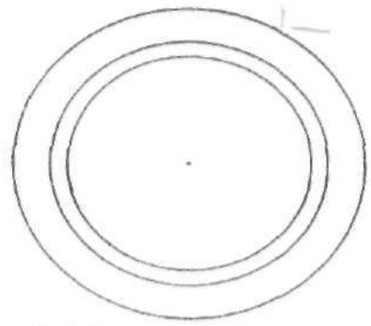
3.3.2 Organic Sources of Concentric Lines



a. The solar system



b. An atom of an element

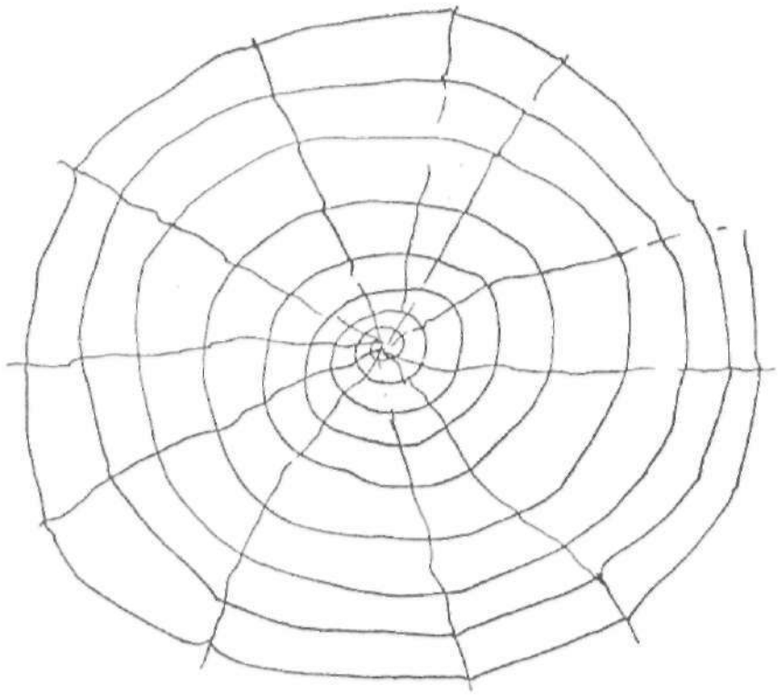


c. A plate

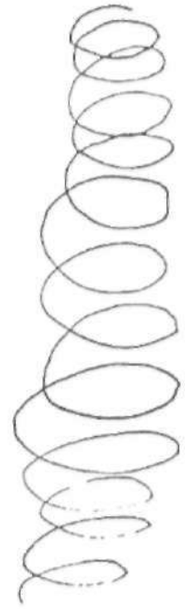


d. A hat

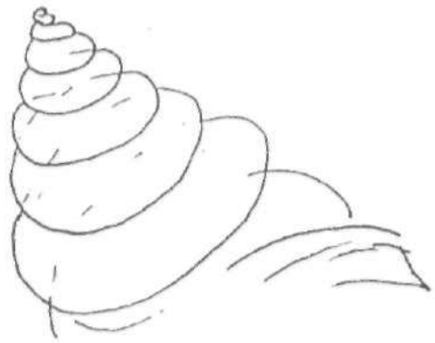
Figure 12: Concentric Circles from Organic Sources.



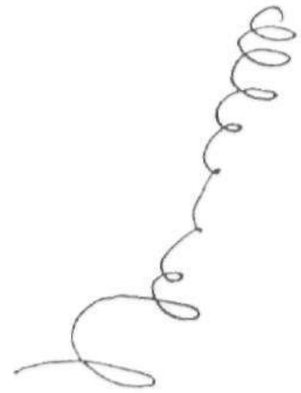
a. Cobweb



c. A spring

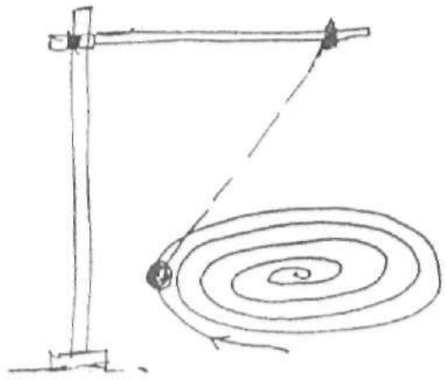


b. A snail-shell

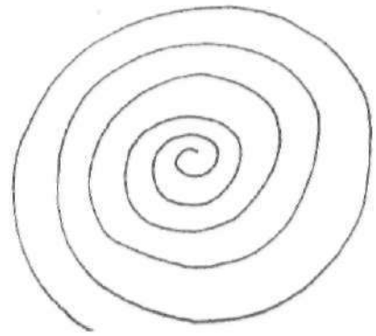


d. A stretched spring

Figure 13: Spirals from Organic Sources.



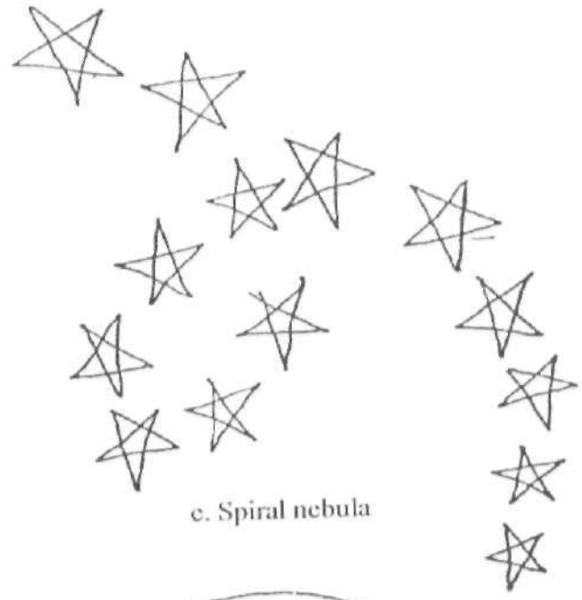
a. The swing of pendulum



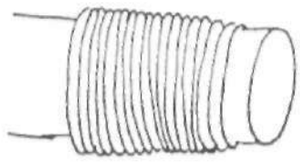
b. A coil



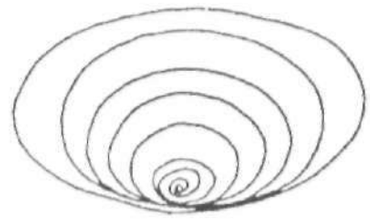
c. The arrow indicates the direction of the rotational force



e. Spiral nebula



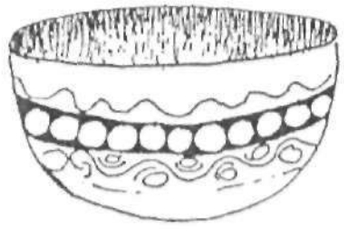
d. An electric motor



f. A coral shell

Figure 13 Continued.

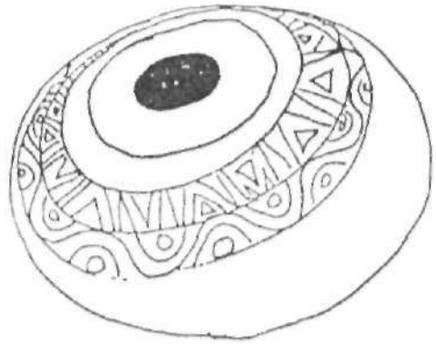
3.3.3 Traditional Sources of Concentric Lines



a. Decoration with circles and curvilinear lines



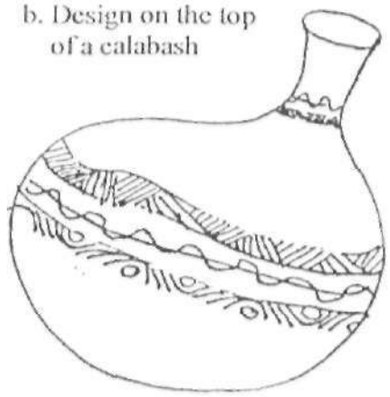
d. Design with circles and straight lines



b. Design on the top of a calabash



c. Design on a pair of half-calabash



c. Design on a pot

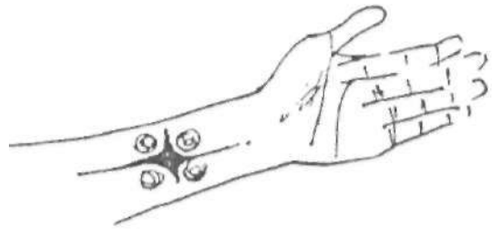


e. Design on a pot(ii)

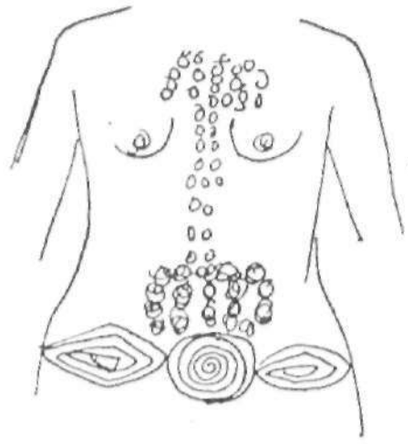
Figure 14: Calabash and Pot Decoration.



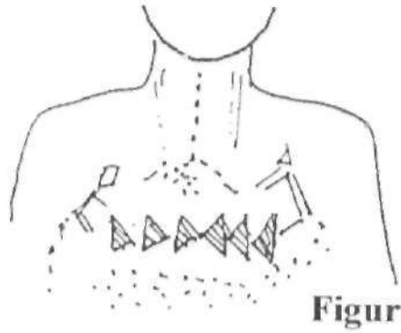
a. Facial decoration



b. Decoration on the wrist



c. Decoration on the front

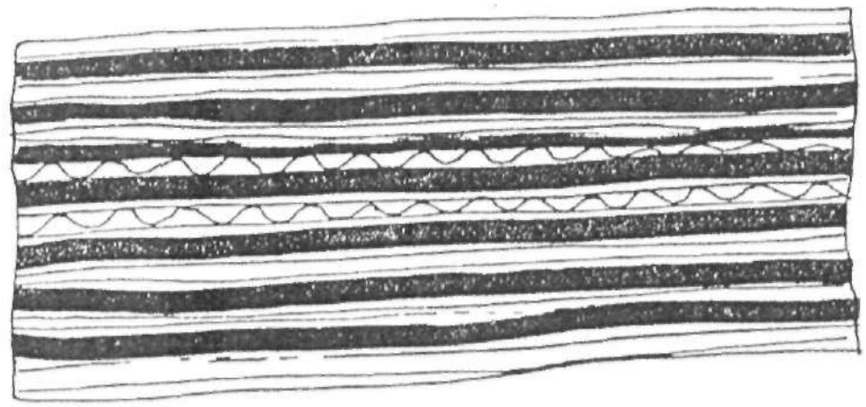


d. Decoration on the chest

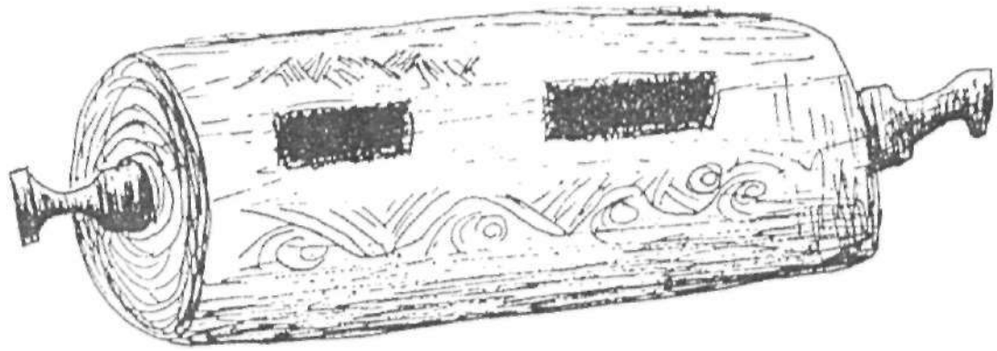
Figure 15: Body Decoration
Gundu (1998).



Figure 16: Wall Decoration
Gundu (1998).



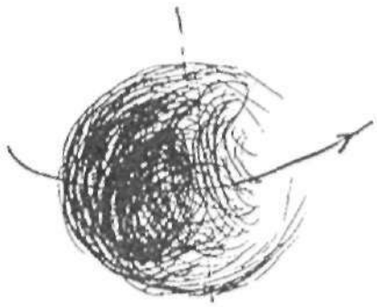
a. Cloth design
Gundu (1998)



b. Design on a drum

Figure 17: Other forms of Decoration.

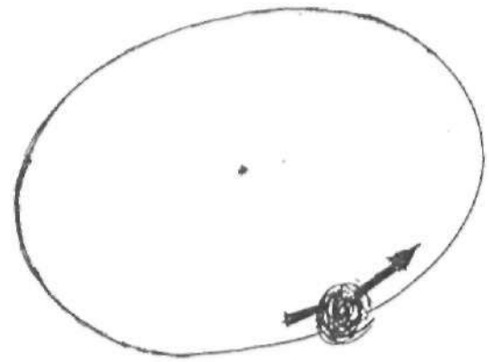
3.3.4 Related Forces



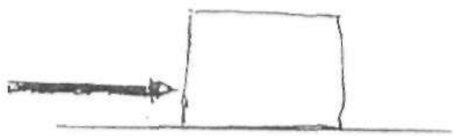
a. Rotation: a sphere rotating (or spinning) on its own central axis



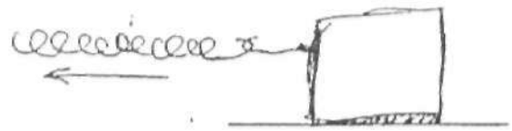
b. Anti-clockwise movement (positive motion)



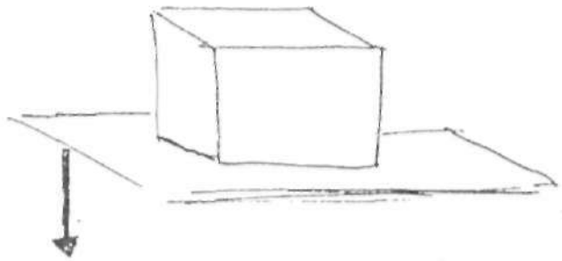
c. Revolution: a sphere revolving round a circular path



d. Push: a force pushing a block



e. Pull: a force pulling a block

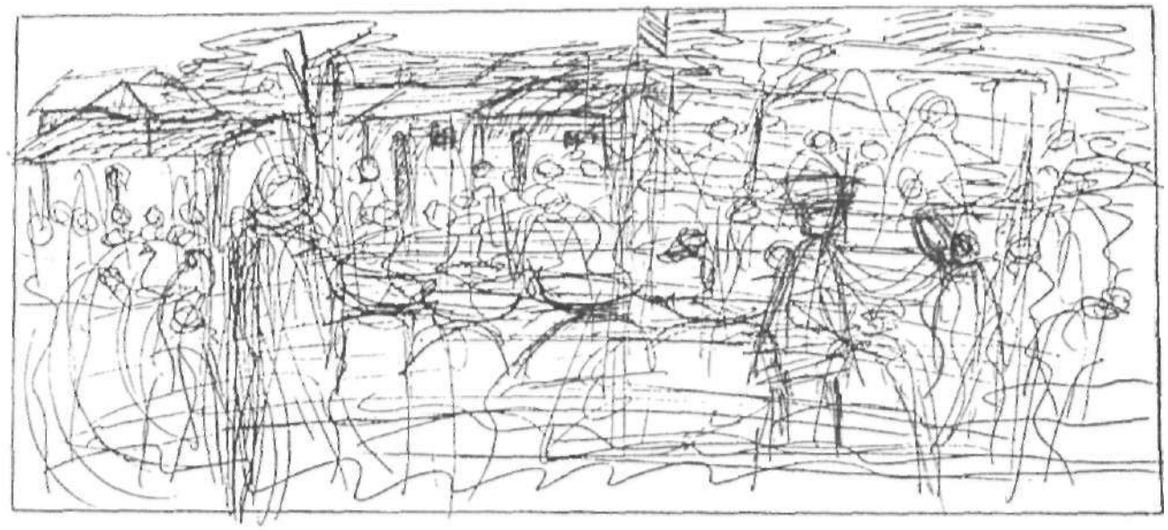


f. Thrust: the force exerted on the platform by the block

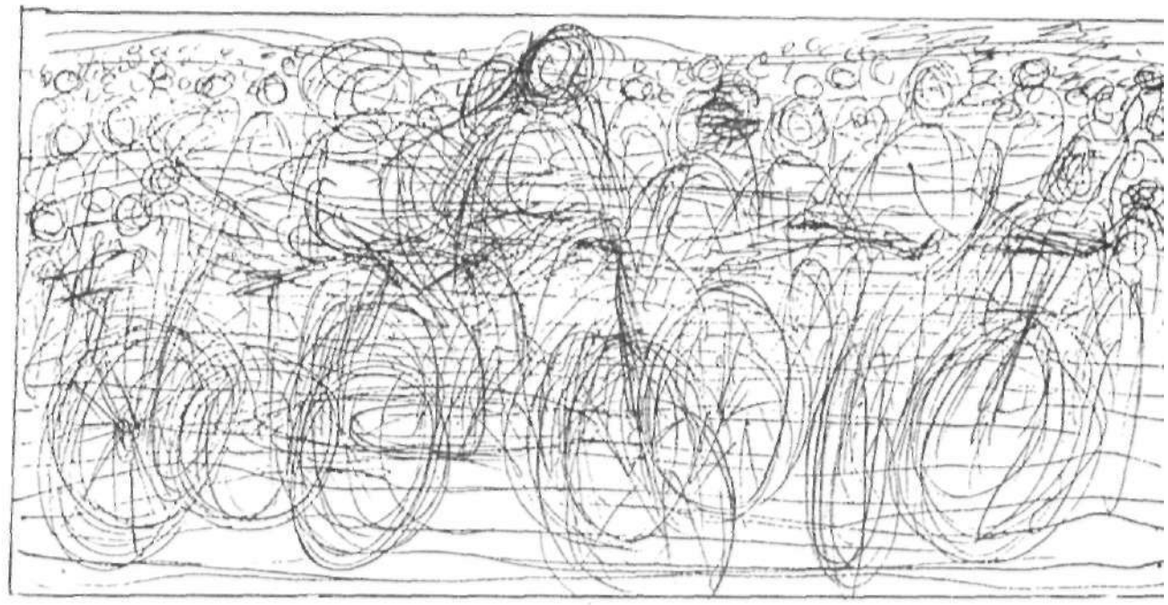


g. Tension: the pressure exerted on the rope by the pulling forces in opposite directions

Figure 18: Movement.



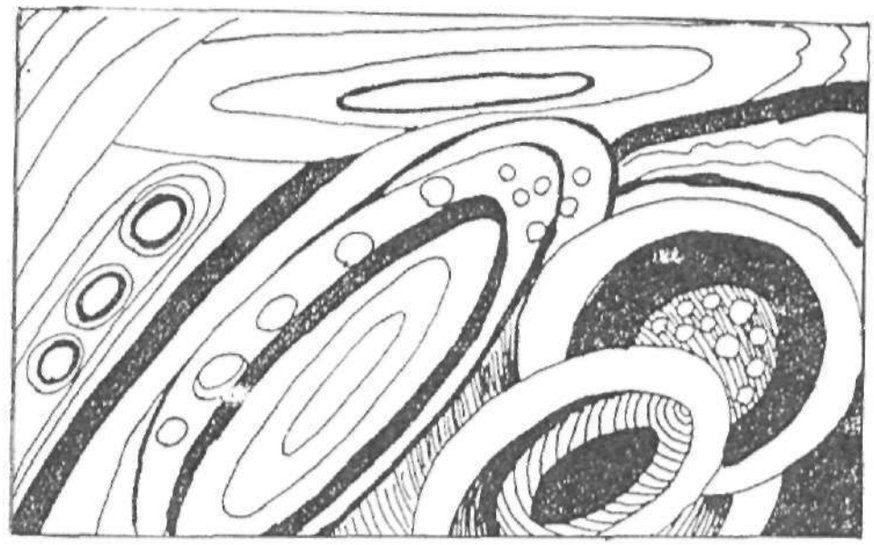
a. Market scene



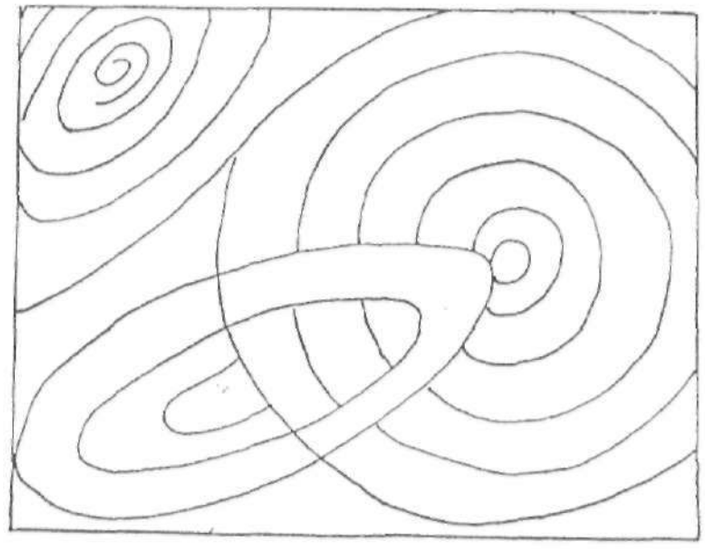
b. Bicycle race

Figure 19: Crowd-Forms.

3.3.5 Sketch Re-definition

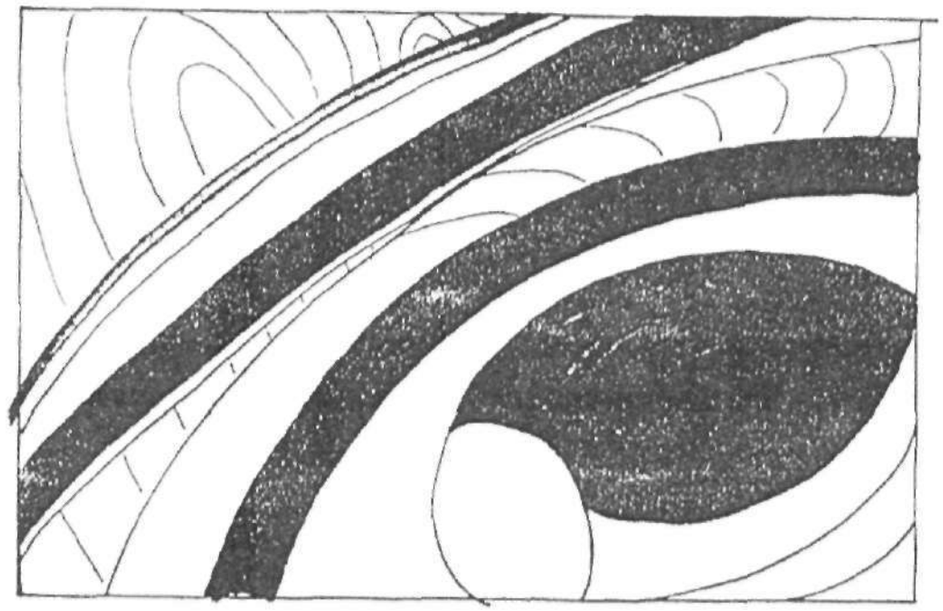


a. Composition with elliptical circles

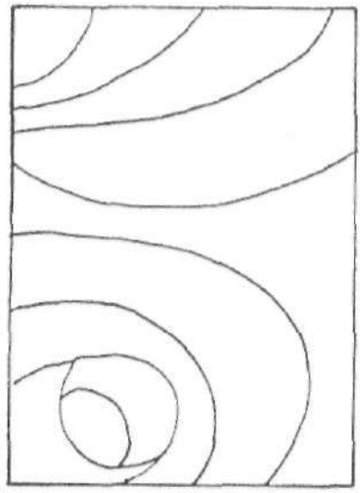


b. Concentric circles and ellipse

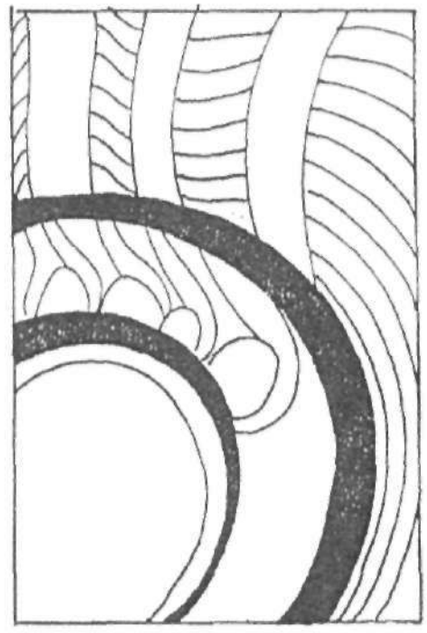
Figure 20: Circular Composition.



a. Arcs and curves

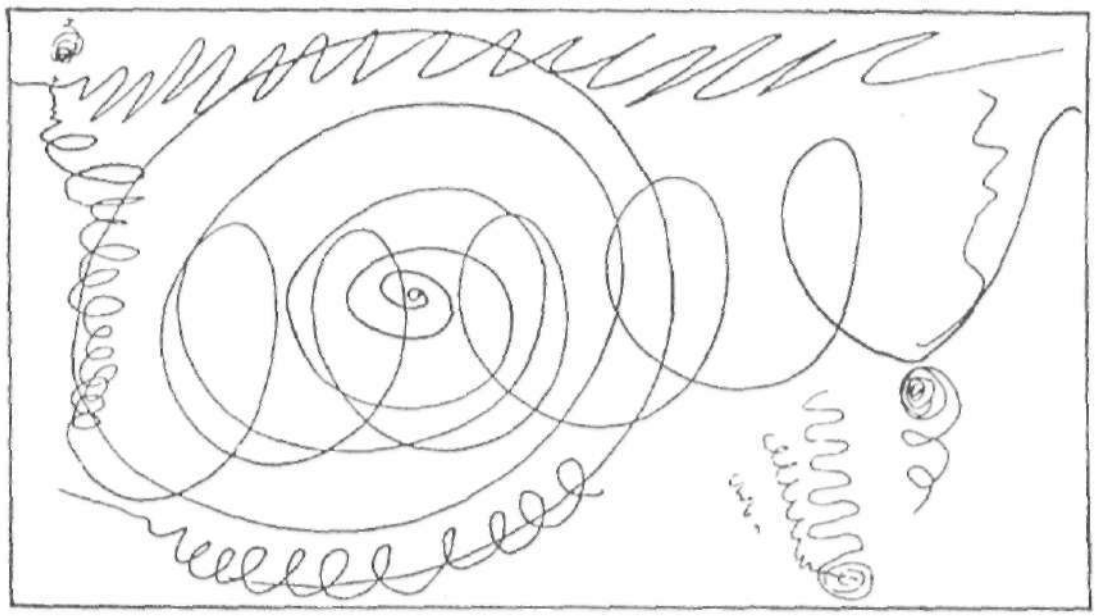


b. Arcs and curves (ii)



c. Arcs and curves (iii)

Figure 21: Composition with Arcs and Curves.



a. Composition with springs

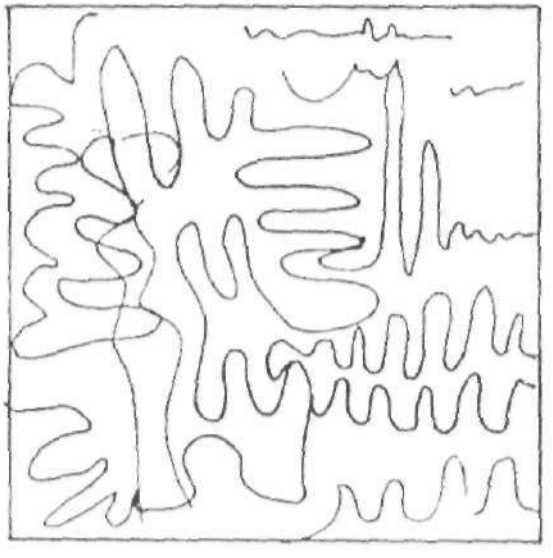


b. Composition with conical spirals

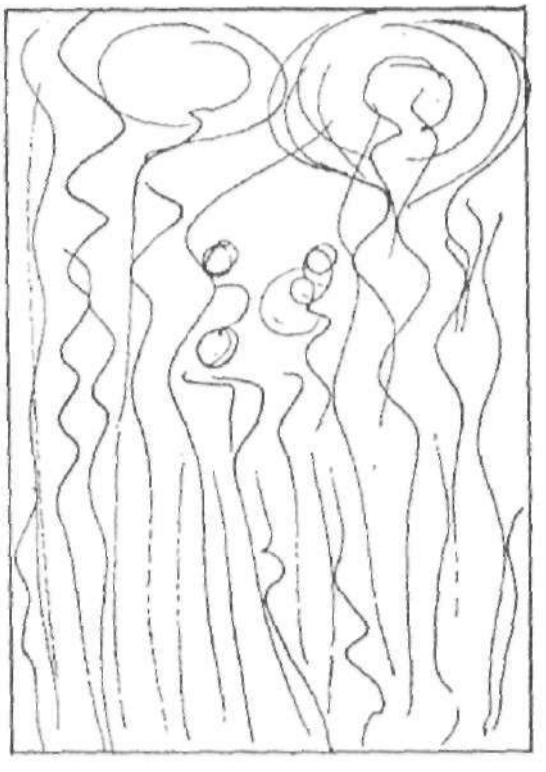


c. Composition with springs and conical spirals

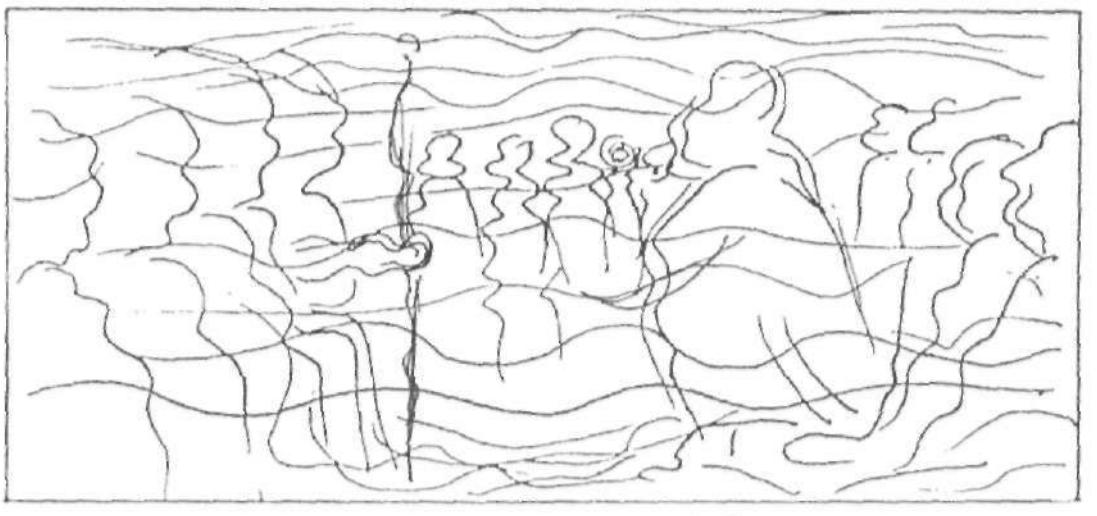
Figure 22: Spiral Composition.



a. Curvilinear composition



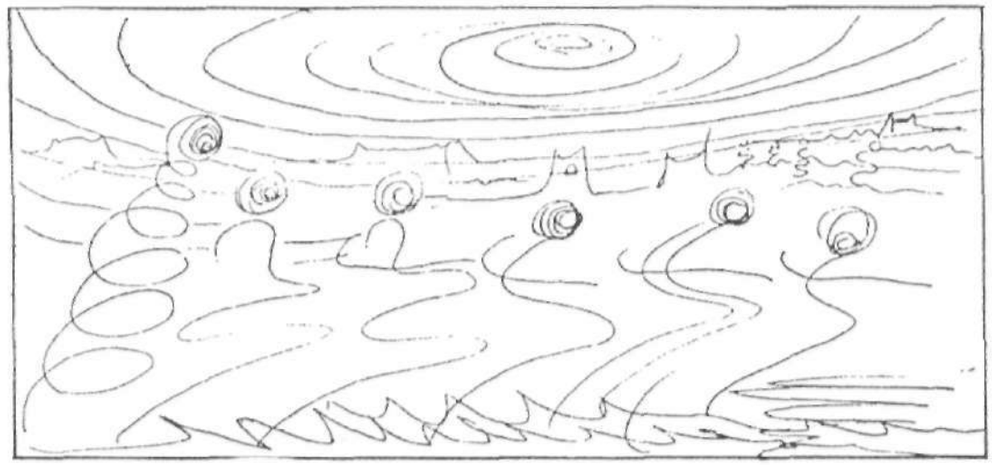
b. Study for ***Rain is falling***



c. Study for the ***Owu festival***

Figure 23: Curvilinear Composition.

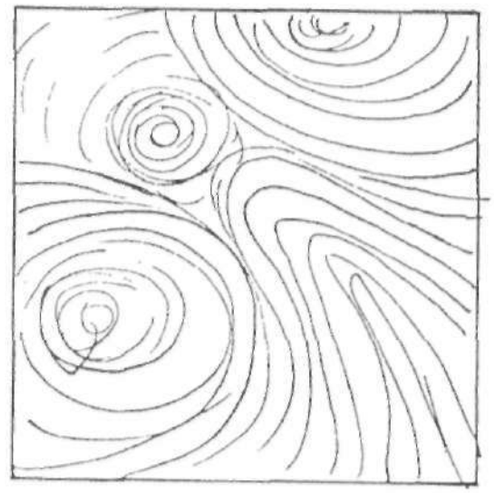
3.3.6 Transformation of Figures



a. *On the race*

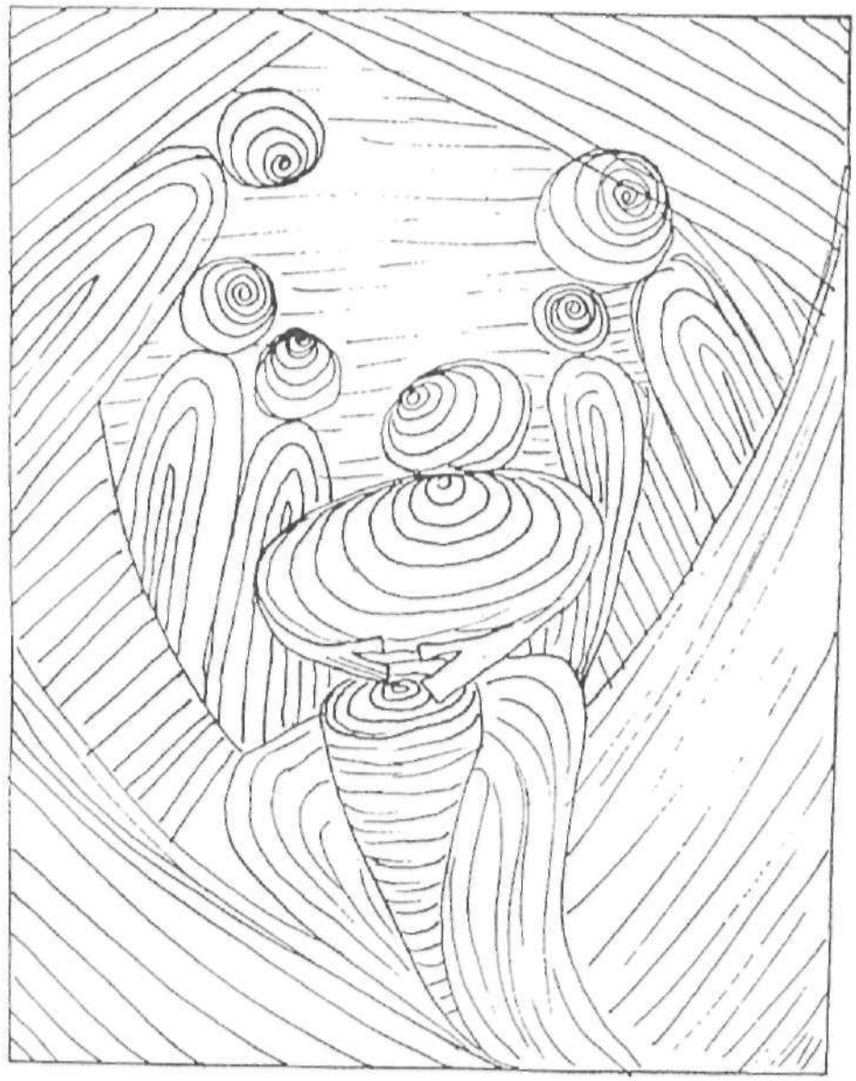


b. Study for ***The King and the City***



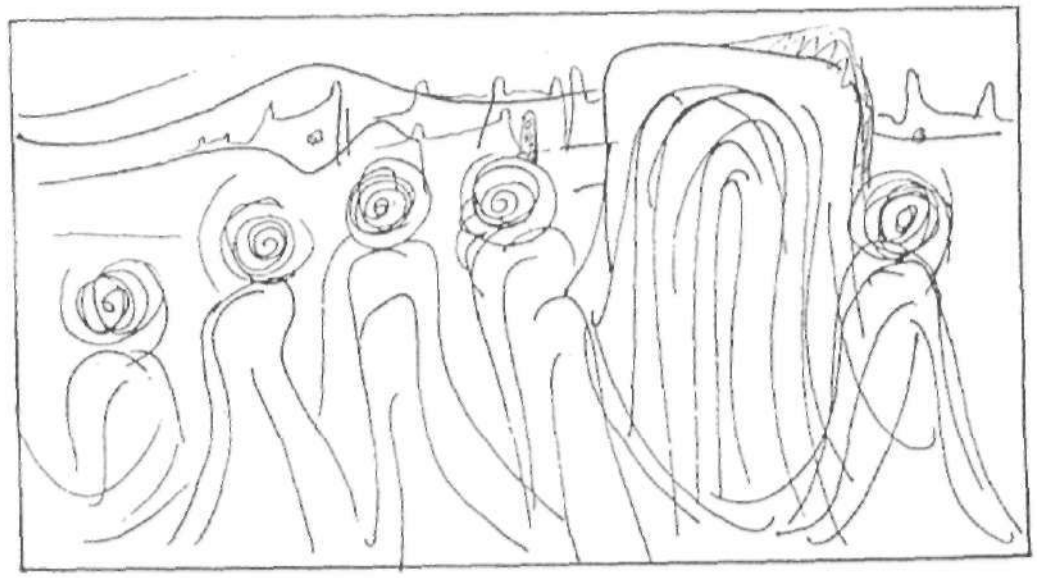
c. Study for ***I'm pressed***

Figure 24: Transformation of Figures.

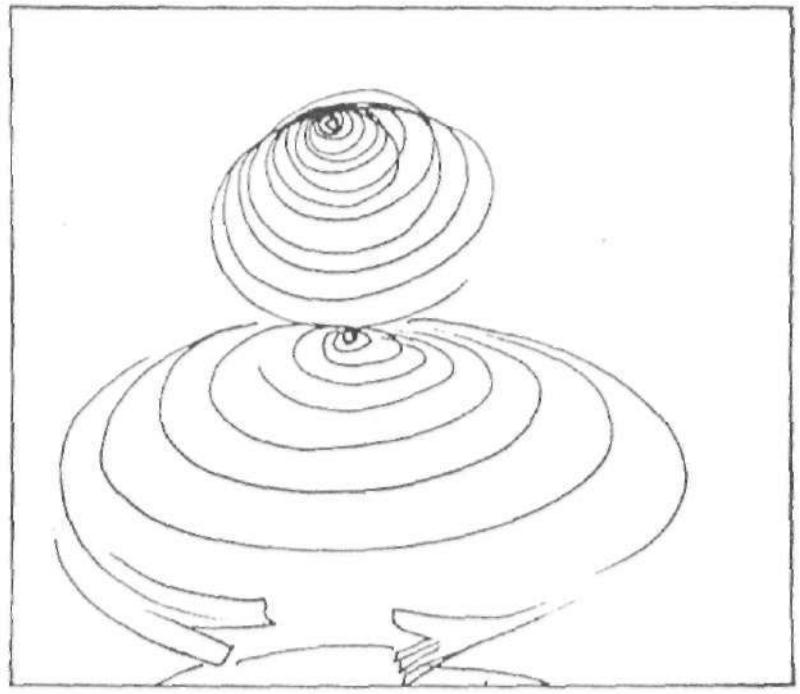


Study for ***Unity***

Figure 25: Transformation of Figures (ii).



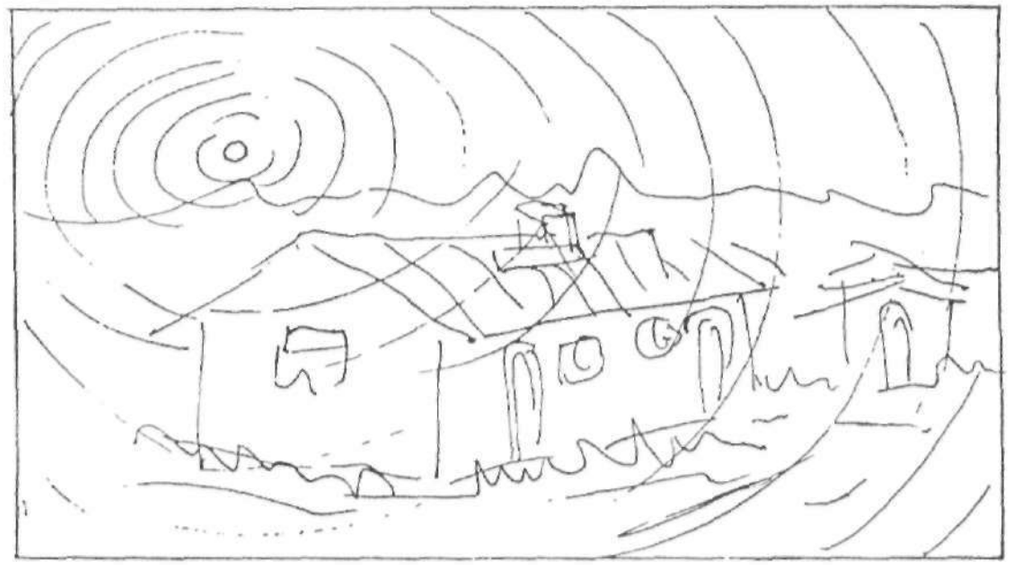
a. Study for ***Procession***



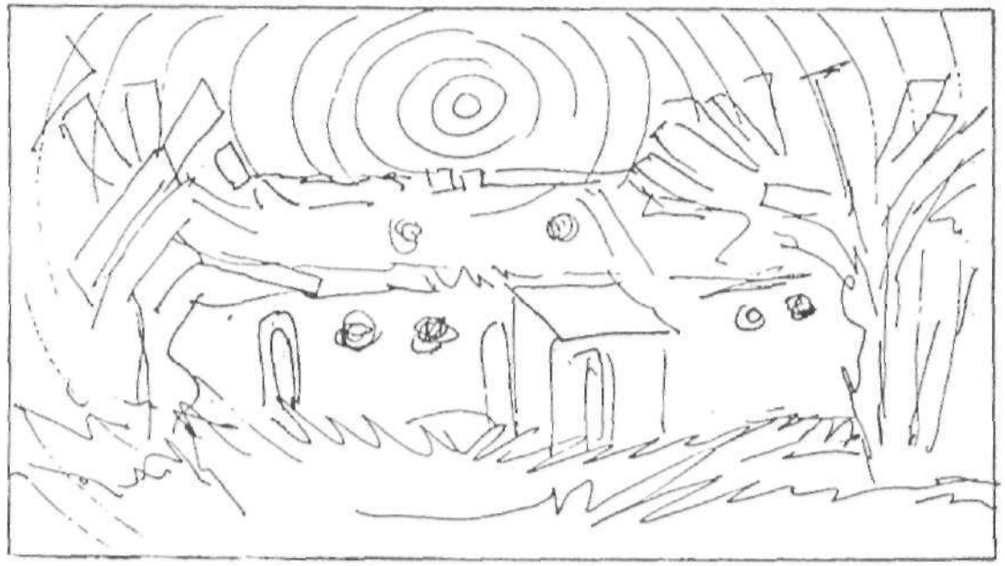
b. Study for ***Unity***

Figure 26: Transformation of Figures (iii).

3.3.7 Landscape Transformation

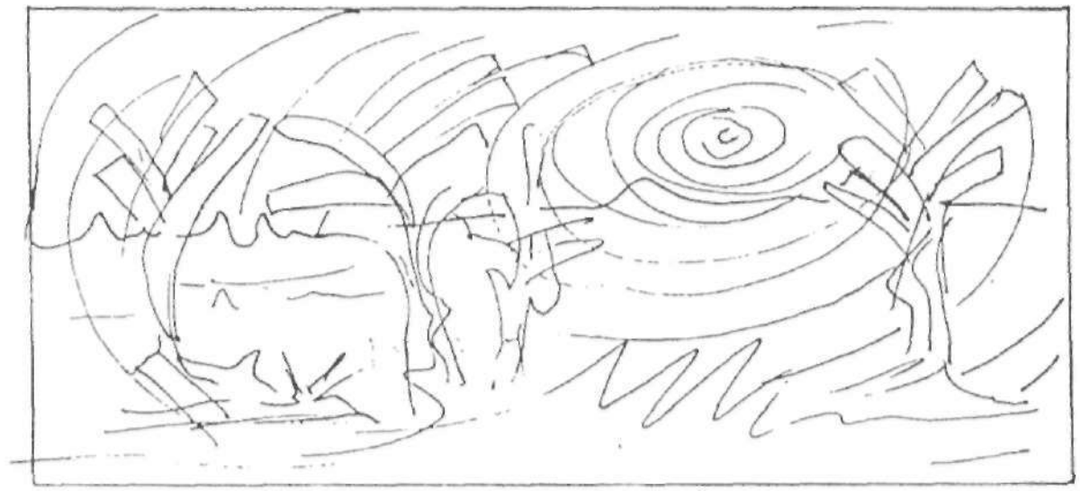


a. Study for the ***Blessed House Series***

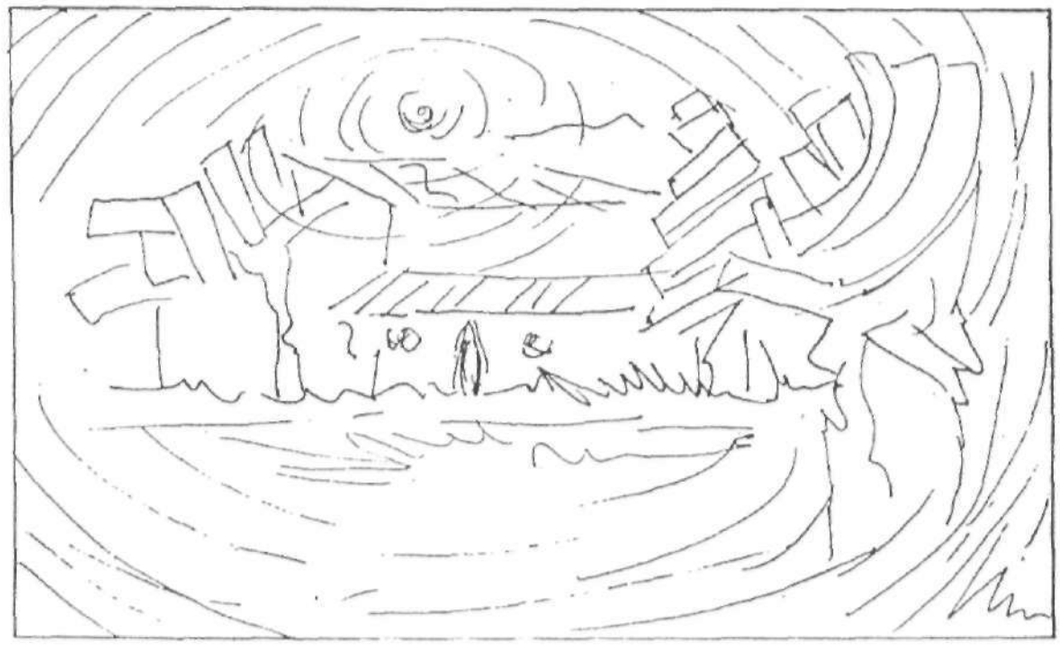


b. Study for the ***Blessed House Series (ii)***

Figure 27: Landscape Transformation.



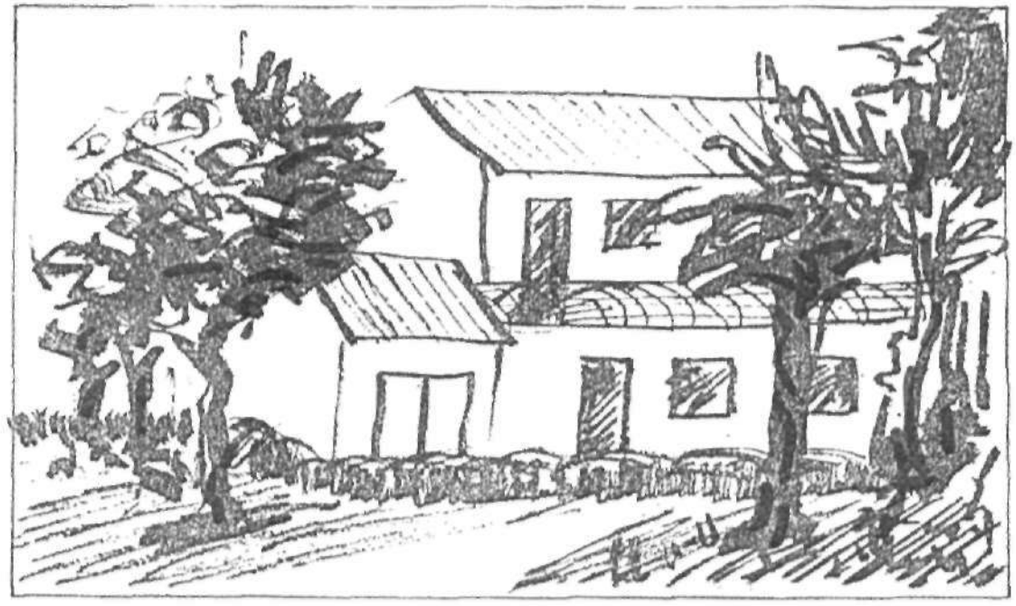
a. Study for the ***Blessed House Series (iii)***



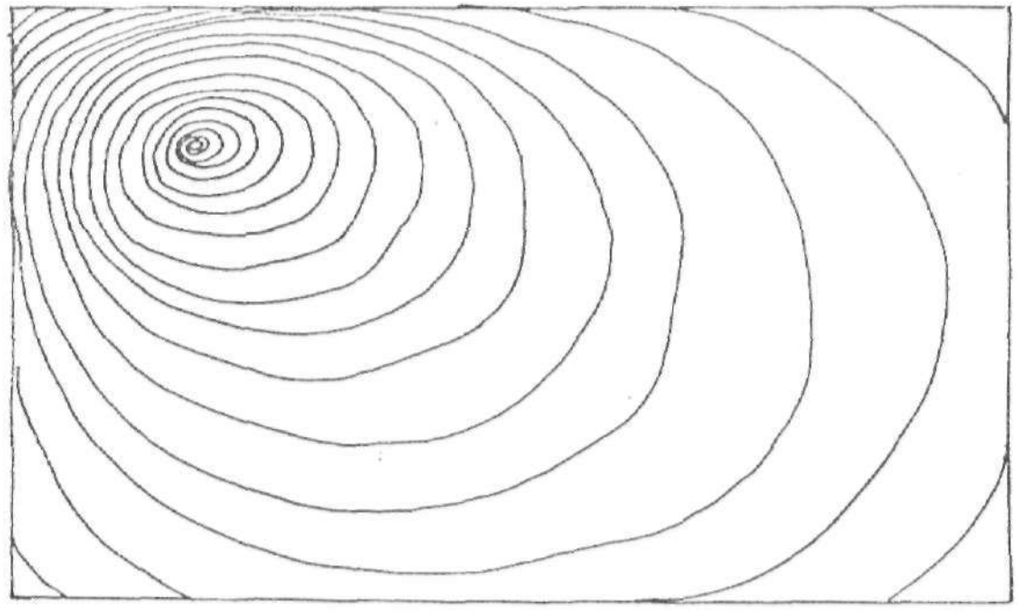
b. Study for the ***Blessed House Series (iv)***

Figure 28: Landscape Transformation (ii).

3.3.8 Step by Step Transformation Process for the *Blessed House (iii)*

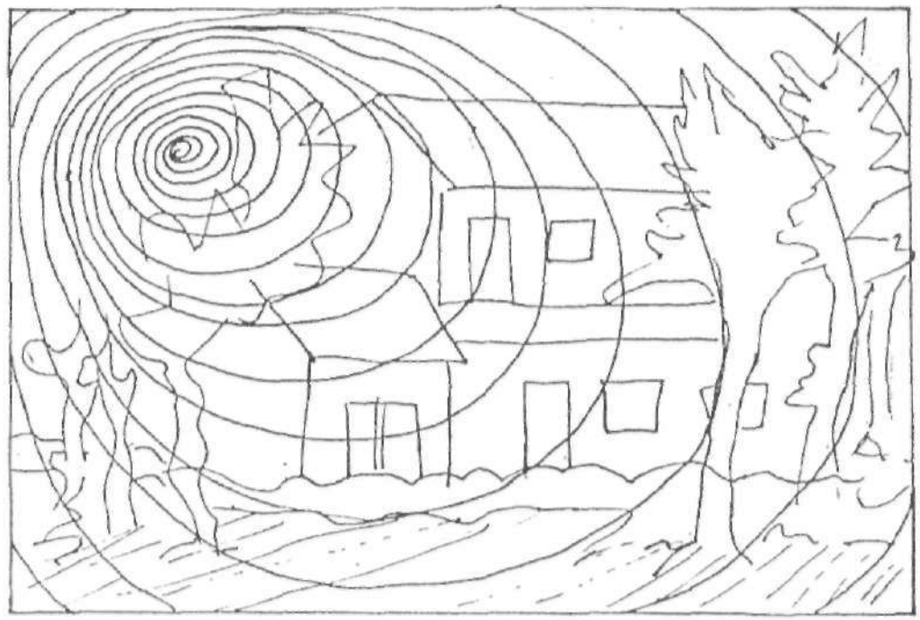


Step 1: A landscape of a lecturer's residential quarter at Area A, A. B. U. Zaria, Nigeria

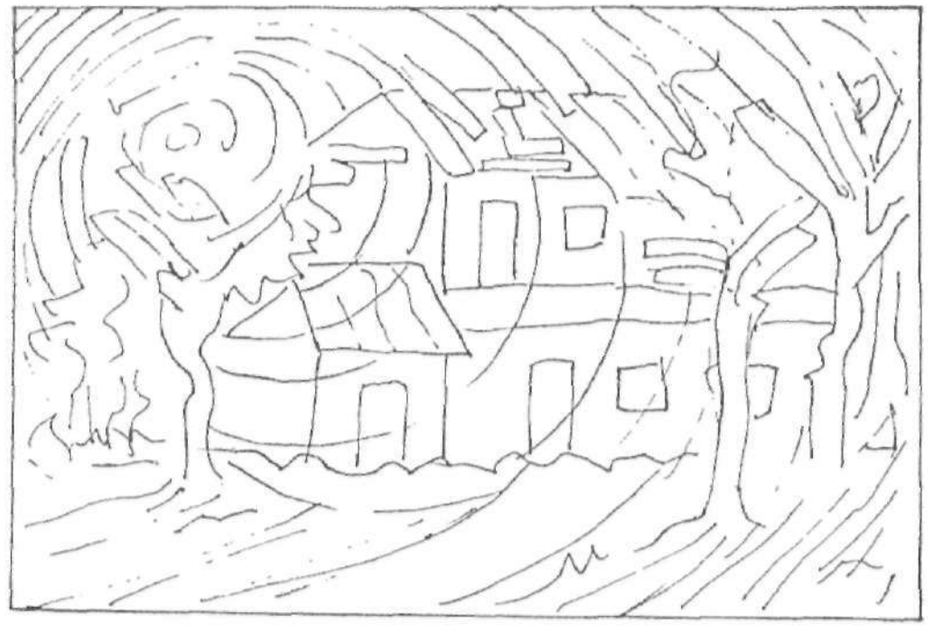


Step 2: Introducing a spiral to the picture plane

Figure 29: Landscape Transformation (iii).

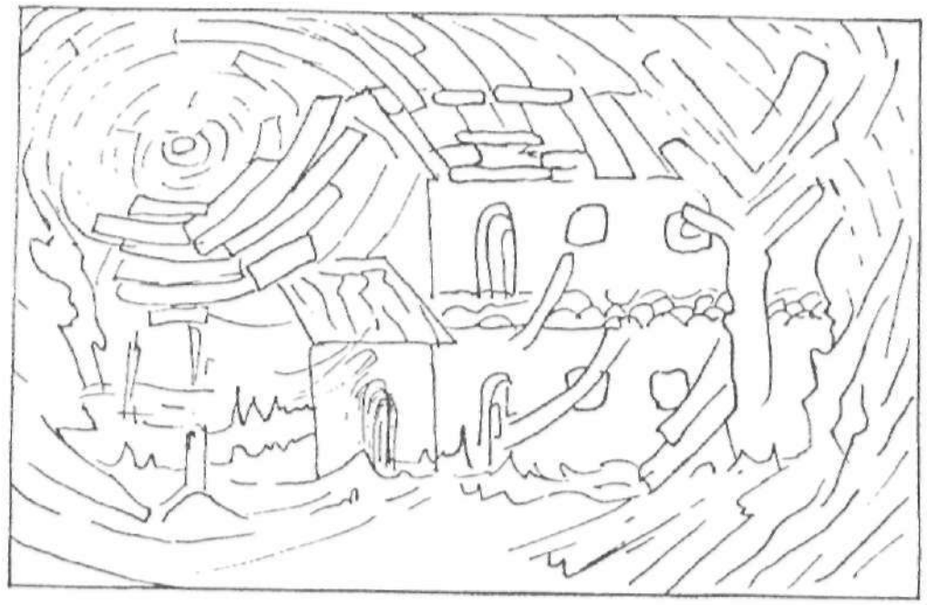


Step 3: Superimposing outline of the landscape on the spiral

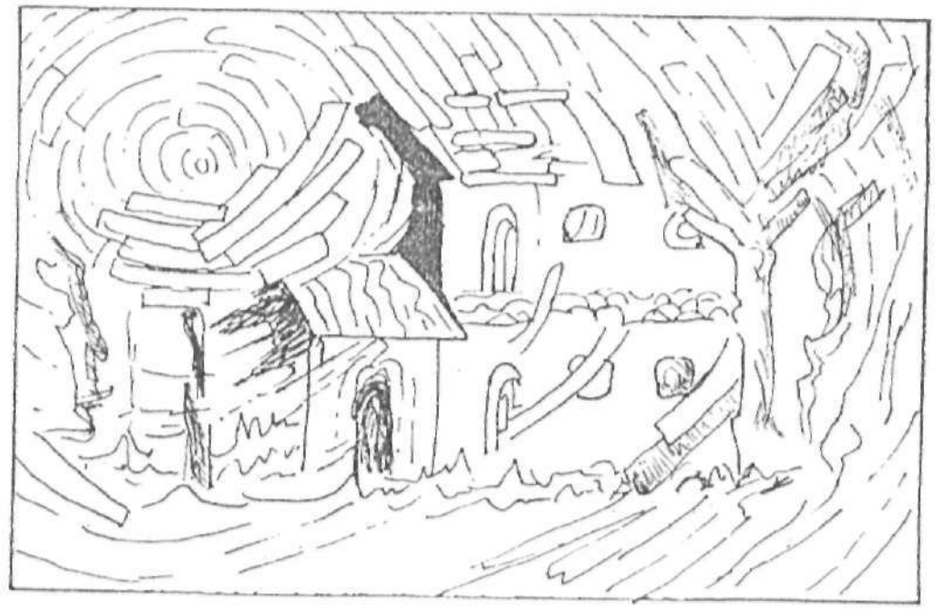


Step 4: Subtractive / Additive process begins

Figure 30: Landscape Transformation (iv).



Step 5: Achieving harmony between form and space



Step 6: Shading

Figure 31: Landscape Transformation (v).

CHAPTER FOUR

ANALYSIS OF THE PAINTINGS PRODUCED

4.1 Introduction

Various data were categorized into representational or conceptual data. In analysing the data, formal consideration of pictorial structure, led to the modifications, distortions or de-materialisation of shapes and forms. These were deliberately used for expressive purposes.

The selection or omission of certain features was motivated by expressive considerations. The re-definition of the sketches into various developmental studies are categorized as follows:

i. **Spiral/Circular Compositions**

ii. **Curvilinear Lines and Figures**

iii. **Concentric Circles and Figures**

iv. **Concentric Lines and Figures**

v. **Landscape Transformation**

vi. **Figural Infusion.**

This developmental process led to the final production of the research paintings. Various categories show how different problems were articulated and solved. The process is divided into two stages - exploratory and developmental stages.

The first stage, exploratory stage, includes works in categories **i. – iv.** The paintings here show different techniques of using concentric line.

The second stage, developmental stage, includes works in categories **v.** and **vi.** The paintings show a synthesis of lines and fusion of space and form. The works define a direction of personal style for the researcher in the process of developing the ideas emanating from the first stage. The works (abstracted landscapes) are closely related, one can see a progressive development from one painting to the other.

4.2 Spiral/Circular Composition

This was the first category of paintings in the development of this study. The compositions relied on the elementary arrangement of concentric lines. The compositional elements of the paintings were restricted to concentric circles, curves and coils (spiral lines). This stage of the research, served as a guide to subsequent compositions with concentric lines. The works here, explored the sensation of speed, thrust, counter thrust and movement. Two paintings illustrate this direction, shown in plates XIV- XV.

4.2.1 Plate XIV: *Your Destiny, 1997*

The painting was inspired by the researcher's philosophy of the destiny of man. The researcher believes that everybody has his own destiny in life. Everybody comes to the world to serve a particular purpose and to fulfil certain aims, ordained by God in his place in the universe. This individualized destiny was suggested through concentric lines in *Your Destiny.*

The expressive energy of *Your Destiny* relies on the formal arrangement of concentric circles, coils (or spiral lines) and curves. The work is rendered in various tones of blue, yellow and red. The painting explores the principles of visual thrust and counter-thrust as well as the sensation of movement and counter-movement of stationary forms.

At the upper part of the painting, there is a large coil of blues and yellows. This coiling line extends into two slightly curved lines towards the right-edge of the picture plane. Short curves are added on both edges for variety and to subdue the visual speed generated by the coil and the concentric circles. The large coil is placed at the centre of two sets of concentric circles. The concentric circles (of reds) on the right are bigger than those on the left and smaller than the coil.

Elliptical concentric circles (of brown) dominate the lower part of the painting. The distorted or elliptical concentric circles are introduced in this area to carry the weight (visual thrust) exerted by the upper part. They also introduce variety to the composition by breaking the monotony of regular circles. Depth and perspective are achieved by the variation of the size and thickness of concentric circles and the coil. Another painting in this group ***Meditation***, is shown in plate XV.

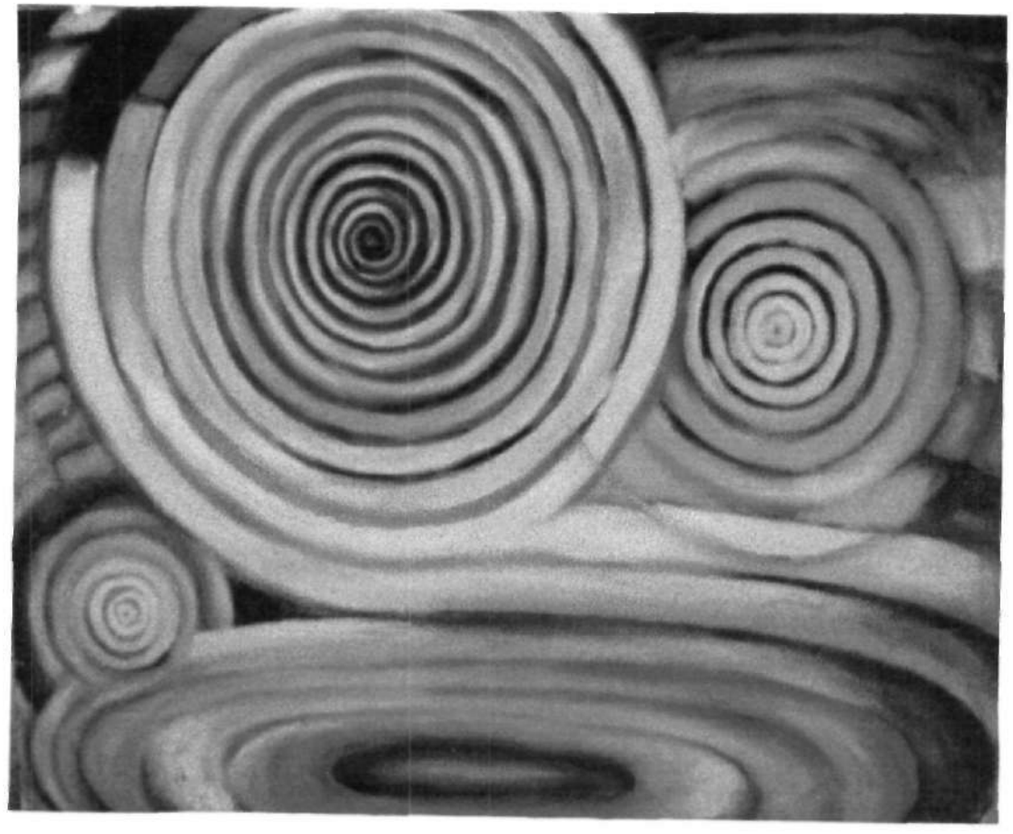


Plate XIV: ***Your Destiny, 1997***
Oil on canvas, 129cm x 98cm.

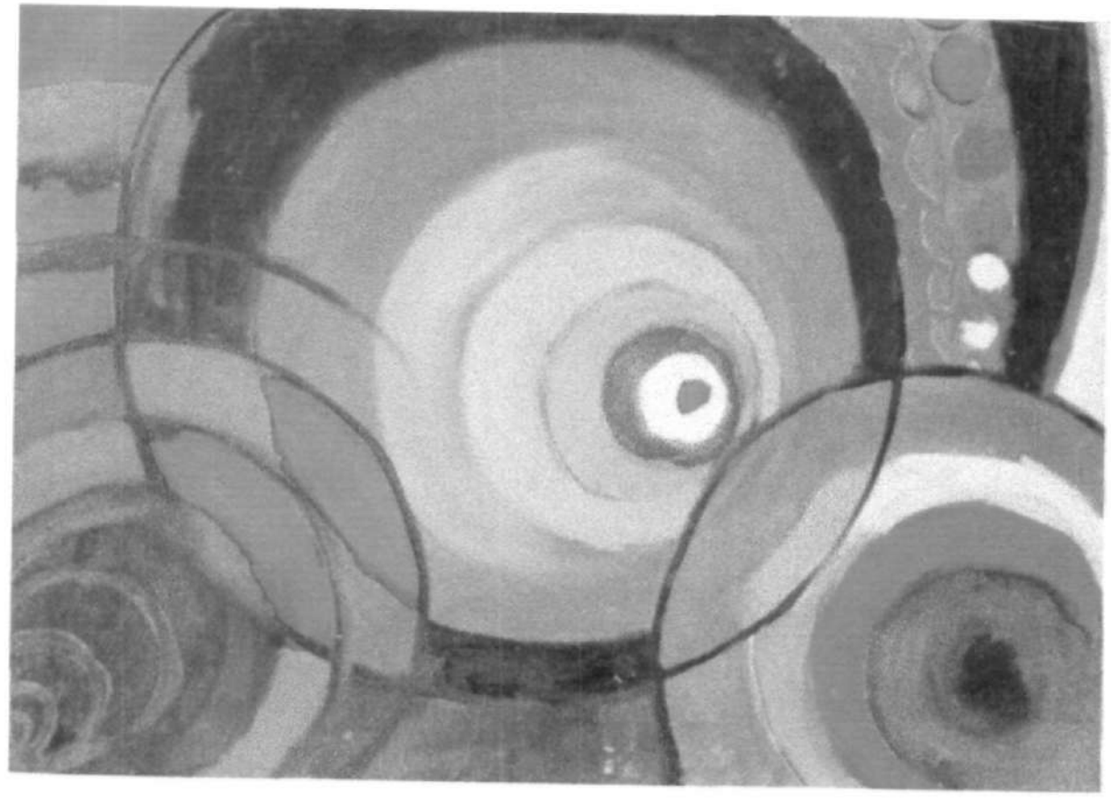


Plate XV: *Meditation, 1988*
Oil on canvas, 68cm x 89cm.

4.3 Curvilinear Lines and Figures

The paintings in this category relied heavily on the re-echoing curvilinear lines, which dominate the entire pictorial field. Figures, forms and space are rendered with curvilinear lines. The works here explored the creative possibilities of tension and counter-tension. They also explored the possibilities of creating the sensation of movement and speed. Ideas from Riley's curvilinear drawings were useful in eliminating forms that could have created surface irregularities. Careful attention was made to maintain the curvilinear characteristics of the paintings, in restructuring or re-defining forms and space with lines.

4.3.1 Plate XVI: *Rain is falling, 1997*

Rain is falling is the first painting in the second category of works. The painting is motivated by "Owu festival", celebrated during the rainy season in Ibo-land. The researcher acknowledges the influence of the traditional dance of his ethnic group in this painting. It lends itself to interesting creative model to this study.

Executed in a vertically-oriented format, the expressive energy of the painting relies on the strong curvilinear characteristics of the composition. Forms and space are rendered with chains of curvilinear lines, spread all over the entire picture plane. The painting is rendered in a monochrome of brown.

Re-echoing curvilinear lines suggest rainy season and symbolize the blessings from God to the people of the land. The curvilinear lines stretch out, from the top to the base of the picture. At the centre of the painting, there are three figures rendered with curvilinear lines and ovals (for the heads). They stretch out towards the base of the picture plane and fuse into the dark shades of brown, in harmony with the curvilinear orientation of the painting. The figures comprise two

drummers and a dancer at their centre. They are pattern of curvilinear lines and they introduce variety to the composition of lines.

4.3.2 **Plate XVII: *Owu Festival, 1997***

The painting is about *Owu festival*, which involves masking activities. The masking ceremonies display interesting creative models (in form of masquerades, crowd of people and the landscape) for this study. The painting is a trichromatic composition, dominated by blues.

The composition relies on the horizontal arrangement of transparent curvilinear lines. The tension they exert on the pictorial field is subdued by the additional vertical sets of curvilinear lines. The curvilinear lines represent standing figures - the crowd of people and a masquerade. These transparent images dominate the entire picture plane.

At the right-side of the painting is a masquerade (represented by curvilinear lines of red and yellow). The masquerade addresses the villagers, while looking at his escorts on the left. In the distance (towards the horizon), transparent curvilinear lines are used to represent some of the villagers.

Horizontal curvilinear lines (of yellow) are introduced at the upper part of the painting to highlight the sky as well as break the monotony of blue. They are also introduced at the lower part to describe the ground and for unity and balance in the composition.

Olaniyan's approach of relying on the inner line of force, plays a vital role here. It is employed in this work in the reductive process of using curvilinear lines to represent the movement of forms. Odutokun and Udechukwu's techniques were useful in describing the outer basic contours of the masquerade and the crowd of people.

4.3.3 **Plate XVIII:** ***Procession, 1997***

The composition of this third painting follows the same structural format as the second painting, in this second category. Apart from the conformity to the curvilinear characteristics, the colours here are richer than the second painting. Like the first painting, colours are opaque as opposed to the transparency of the second painting.

Colours were laid in the same process and technique as in the first painting of this category. Hence, the work could be described as a synthesis of ideas from the first and second paintings.

At the base of the painting, vernal curvilinear lines and circle are used to represent figures in procession. The figures are arranged from light brown to dark green, with few lines of blue and pink.

Vertical curvilinear lines are used to suggest the King and the Queen, at the left-side of the painting. The lines also describe the Palace and the crowd of people. This arrangement helped in adding depth and perspective to the composition.



Plate XVI: *Rain is falling, 1997*
Oil on canvas, 50cm x 116cm.



Plate XVII: *Owu festival, 1997*
Oil on canvas, 81cm x 121cm.



Plate XVIII: *Procession, 1997*
Oil on canvas, 112cm x 82cm.

4.4 Concentric Circles and Figures

The paintings in this category explore the creative possibilities of abstracting forms with concentric circles. The third category is an improvement over the first category (where the paintings relied on the arrangement of concentric circles, devoid of figures). The four paintings here, relied on the interplay of forms and space distorted through concentric circles.

Ideas derived from the analysis of forms, suggesting the tendency of spinning at their central axis, were explored. The principles of visual thrust and counter-thrust were also employed for balance and unity in the composition.

The treatment of forms here, derived stylistic inspirations from those of Buhari, Udechukwu, Munch and Van Gogh. In this direction, the compositions also benefited from Odutokun's interacting lines and flat planes.

Plates XXII - XXV show paintings, rendered in this tendency. The two paintings follow the same colour combination. They differ in terms of structure of forms and linear patterns.

4.4.1 Plate XIX: *I'm Pressed, 1997*

The painting is about the stress of life in Nigeria. It expresses the suffering of the poor masses. *I'm Pressed* is predominated by tones of blue and yellow. Three sets of concentric circles are arranged diagonally, from the left-edge of the lower part to the right-edge of the upper part of the painting.

The largest set of concentric circles, of blue, represents a large stone. The set of concentric circles at the upper part also represents another stone, while those at the centre represent the head of an unknown figure.

For variety, depth, and to subdue the monotony of circles, elliptical concentric circles were introduced at the centre. They represent the body of the unknown figure as well as attract attention to the centre. To enhance depth, the colour at the centre is dominated by yellows and light tones of green. This is subdued by the dark circular plane, at the lower and upper part of the painting.

4.4.2. **Plate XX: *Symbol of Royalty, 1997***

This is the second painting in the third category of works. The painting is motivated by the sacredness of the bird-eagle, to the Ibo people. In the Ibo traditional philosophy, a feather of the eagle is used as a symbol of royalty. It is inserted on top of the traditional cap, worn by the traditional chieftaincy holders. The members of the royal cabinet also wear it.

This painting is an extension of the creative ideas of the first painting - *I'm pressed*. At the centre of the painting, is an eagle with spread-out wings. In-between its pairs of wings, at the upper part of the painting, there is a set of concentric circles, spread round the entire upper part of the picture plane.

In line with the concentric orientation, the wings of the eagle are restructured to conform to the circular rhythm of the composition. The head and the lower part of the eagle are also stylised.

On both sides of the base, there are two sets of concentric curves, depicting stones. The concentric curves are used here to stabilize the composition, through counter-thrust that carries the weight (thrust) of the upper part of the painting.

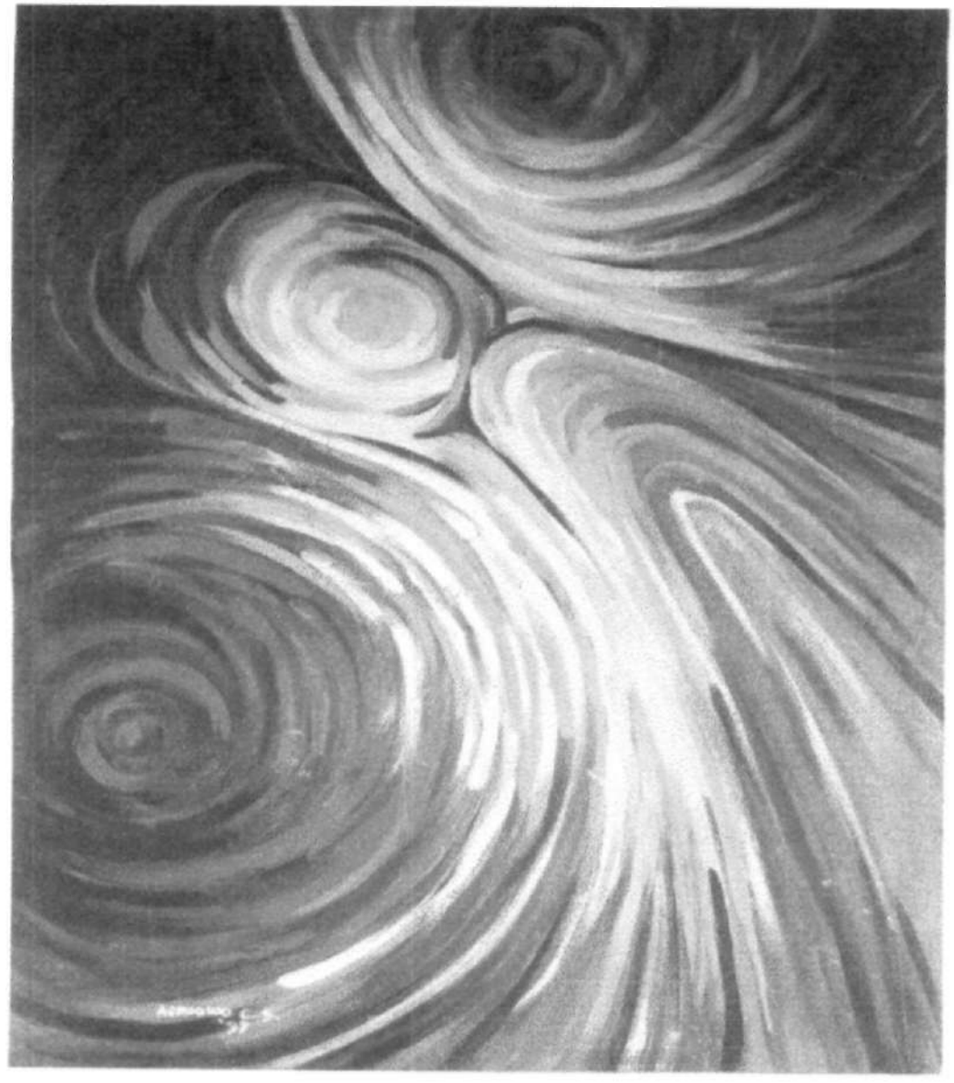


Plate XIX: *I'm pressed, 1997*
Oil on canvas, 89cm x 121cm.

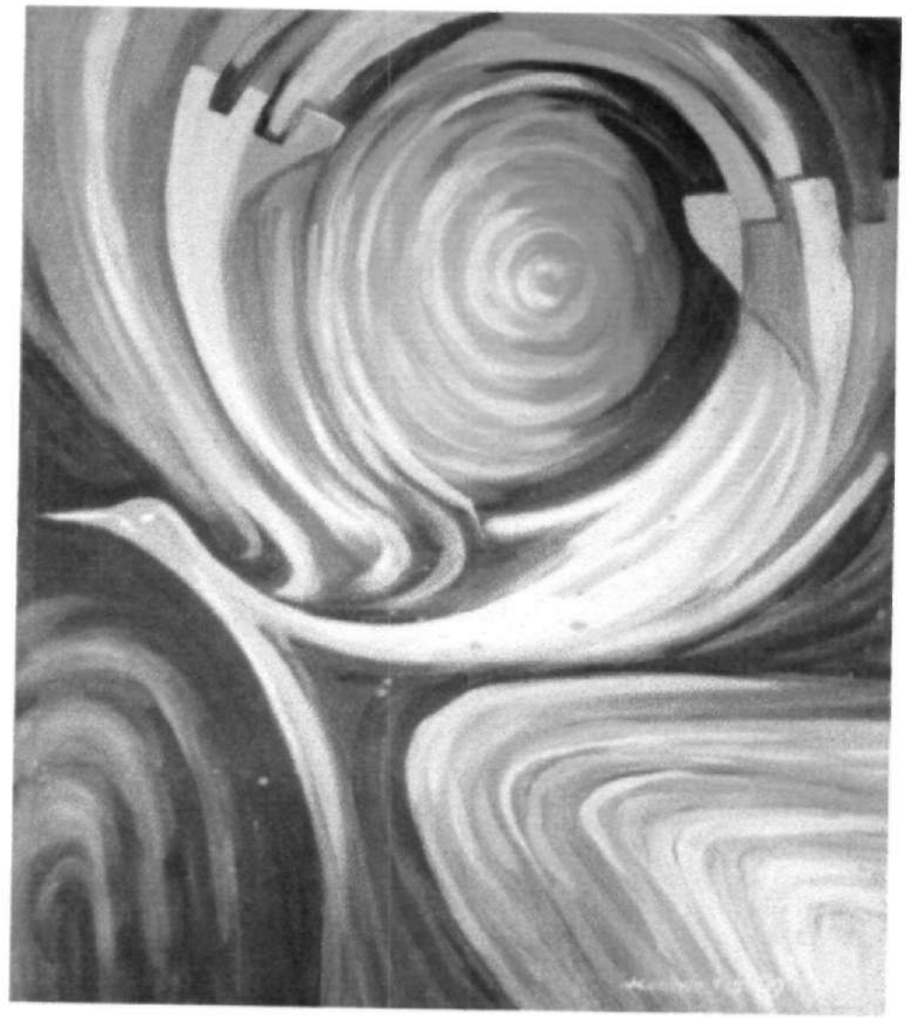


Plate XX: *Symbol of Royalty, 1997*
Oil on canvas, 80cm x 100cm.

4.5 Concentric Lines and Figures

This is the fourth category of paintings in this study. In this category, the researcher explored the complexity of movement and speed of linear forms. The composition of paintings here is more complex than in the first and third category of works. Four paintings were executed, in vertically-oriented formats. Each painting is independent in terms of theme, colour combination and the structural format.

Each painting draws inspiration from the visual thrust and counter- thrust of stationary forms for stability, balance and unity. Each explores the visual sensation of tension and of forms suggesting the tendency of spinning at their own central axis. Each relies on interacting planes.

In the first two paintings, the linear transformation of forms was harmonized by the addition of flat planes. Planes were treated closely to the styles of Olaniyan and Picasso.

The second two paintings employed textured planes. Planes were texturized with sliced-pieces of lines, closely to the style Gani's brush-work and Van Gogh's dazzling strokes.

4.5.1 Plate XXI: *The King and the City, 1997*

This is the first painting in the fourth category of works. The painting reflects the researcher's view of a King of a typical northern Nigerian city. The expressive power of the painting relies on interacting lines and flat planes. Its compositional elements include circles, spirals and curves. Straight lines and zig-zag lines were added for variety. A variety of colours were employed with red preponderating over other colours. Tinted yellow was introduced at the upper part, to draw attention to the face of the King. Other colours (blue, green, purple and magenta) were introduced, to maintain the multiple colour arrangement of the work.

At the upper part of the painting, there is a set of zig-zag lines (or deformed springs)-representing the elite in the city. This is balanced, on the right-side by stationary figures-representing the commoners. In-between these contrasting figures there is a tinted yellow face, contoured with Prussian blue and green. On top of this face is a spiral line that projects to the top-edge. This suggests the King.

At the lower part of the painting, there are figures, rendered with concentric circles and curvilinear lines. They represent the royal council that helps the King in running the affairs of the city. Curves were introduced at this part to intensify the tension at the centre.

Straight lines (or vertical planes) were introduced on the left and the right side, to maintain the vertical structure of the composition as well as draw attention to the centre of the painting.

4.5.2 **Plate XXII:** ***New Wave, 1997***

This painting follows the same pattern as the first in this category, in terms of experimenting with planes concentric lines and figures. Apart from a single-figure composition, the painting explored transparency.

Relying on polychromatic transparency, concentric circles and curves were made to reflect through the flat planes. In some parts, one colour fuses into another while in other parts rigid lines were used to create a clear demarcation along the boundaries of different colour zones.

New Waves highlights the changing phase of our culture. The female figure (lady-dancer) portrays the influence of the foreign culture in our life. The influence is suggested through the changing phase of the lady-dancer's attire and the interacting planes.

Chains of concentric circles and curves, reflecting through interacting planes represent the melodious tones of the traditional music.

The work was rendered in a variety of colours, with various tones of red, blue, purple, yellow and green. The polychromatic rendition (all colours sharing equal strength) tells much about the undirectedness of today's culture and polity in Nigeria.

4.5.3 Plate XXIII: *Our Country Music, 1997*

The lines in this painting are rendered in a uniform thickness throughout the pictorial field. This painting relates to the second painting of this fourth category - *New Waves*, in terms of interacting planes. They differ in terms of the linear structure of forms. *Our Country Music* portrays a drummer from northern Nigeria, playing a local drum.

The linear figure depicted here is relatively static, when compared to the dynamic and vibrant background. The figure is integrated to the background through the interplay of interacting lines of uniform thickness and dynamic planes.

Movement and depth are achieved by the variation of the length of lines, contrasting colours and wavy planes. This enhanced the dynamic quality of the composition.

4.5.4 Plate XXIV: *Unity, 1997*

This is the fourth painting in the fourth category of works. The painting follows the same structural format like the third painting - *Our Country Music*. They relate in terms of thickness of lines, textural effects and colour combination. However, this work is a six-figure composition as opposed to the one-figure composition of the third painting. Tones of yellow dominate the picture plane.

Unity explores creative possibilities of conical spirals. Conical spiral is used to represent the heads of the six figures. It is also used for the chest of the drummer. Other compositional elements are concentric circles, elliptical lines, straight lines and curves. Elliptical lines are used to distort the body of the figures, at the back of the drummer.

The six figures dominate the entire pictorial field. The drummer, beating a drum, occupies the centre. Three figures stand on the left and two other figures stand on the right. The remaining space, around the four edges and the top-centre are covered with curves and straight lines. This enables attention to be drawn towards the centre of the painting.

The figures are used to represent the peoples of Nigeria. The drummer symbolizes the expected President, a democratically elected leader, whom Nigeria would rest the responsibility of leading her through the future.



Plate XXI*: The King and the City, 1997,*
Oil on canvas, 126cm x 74cm.

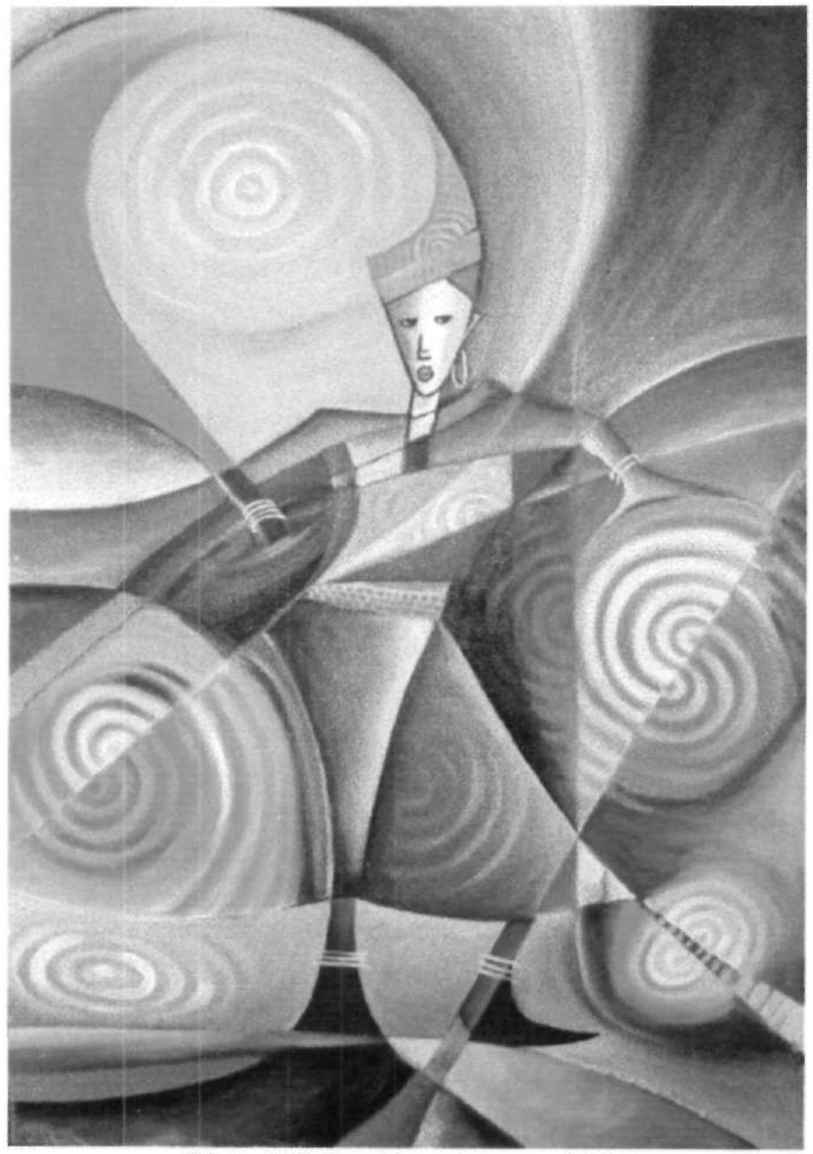


Plate XXII : *New Wave, 1997*
Oil on canvas,76cm x 122cm.



Plate XXIII: *Our Country Music, 1997*
Oil on canvas, 80cm x 100cm.



Plate XXIV: *Unity, 1997*
Oil on canvas, 91cm x 121cm.

4.6 Landscape Transformation

This is the fifth category of paintings in this study. The approach here, was entirely a conscious effort to define a direction of personal style for the researcher. Motivated by the linear expressions of Riley, Crippa, Gushem, Obiora and Munch, each painting relied on the expressive power of the architectonic arrangement and depleted forms. Four paintings were created in this category shown in plate XXV-XXVIII.

At the beginning of the process, a sketch of landscape scenery was transferred onto the canvas. This was followed by the addition of concentric circles (or a spiral line) from the concentre (or central axis), located along the horizon, to the entire pictorial field. This created tension, which was countered by spontaneous addition of opposing concentric lines on the forms (like trees, buildings or hills).

The paintings show concentric lines as basic motif used to describe the basic contours of forms and to create a link between space and form. This was made possible, through the development and extension of lines emanating from the forms into the space and vice versa.

Curves were used here to suggest tree branches. Curvilinear lines were also introduced to suggest grass, flowers and tree trunks. It was discovered that the buildings were becoming irrecognizable, so some straight lines were added to outline the basic contours of the buildings.

The paintings in this category relied on the ideas emanating from all the preceding categories of works. Such ideas include the sensation of speed and tension, thrust and counter-thrust, movement and counter-movement and other related ideas. The resultant paintings follow the same pattern.

4.6.1 *Blessed House, Series (i) - (iv), 1997*

Four paintings were executed in this fifth category in a horizontally-oriented format. The expressive power of each painting derives as much from its architectonic orientation of concentric lines as from the contrast of depleted forms. Spiraling space, receding circles and curves, trembling linear forms and vibrant highlights lend the paintings their kinetic energy.

The creative responses are as original as their related process and technique are pictorially revealing. Apart from the individuality of each painting, in terms of colour combination and different arrangement of concentric lines, there is a thematic consensus that emerges. The general theme is a view of the lecturers' residential quarters as a symbol of educational storehouse. The residential quarters, located at Area 'A' in A. B. U. Zaria are replete with buildings decorated with trees, flowers and pathways.

There is a varnishing shadow in each painting, resulting from receding concentric circles and curves, yet the compound is lit or blessed with hope for a possible sunlight. The concept of hope is expressed with dense tones of yellow circles (or spirals) within the concentre (or pivotal axis), along the horizon.

A pathway snakes from nowhere to the building. It is a pathway leading to academic upliftment for a better Nigeria. Glowing light, within the horizon, evokes hope amidst the pervading gloomy educational environment and poor economic and socio-political situation in Nigeria.

The first painting is *Blessed House*, shown in plate XXV. At the right-side of the painting, situates a concentre from where concentric circles of yellows extend to other parts of the picture plane. Concentric circles within the concentre suggest sun radiation. Slightly below

the sun, there is an abstracted tree, composed of pink curves representing the leaves and tree-branches, and a vertical line representing the stem.

At the centre of the painting there is an impression of a building, with two trees on the left. Curvilinear lines are introduced at the base of the building, to suggest flowers. Curvilinear lines and stretched springs are used at the foot of the painting to suggest shrubs and grass.

The colours here are predominated by yellows and reds. Prussian blue and burnt umber were sparingly used for outlines and emphasis. Pure white lines are introduced to highlight the basic contours of the forms.

The second painting is *Blessed House (ii)*, shown in plate XXVI. This is an improvement over the first painting. Although they follow the same process, technique and approach, there is a slight difference in terms of the structural format and colour combination. The central axis (or concentre) is located at the centre of the upper part of the painting. It is from this point that concentric circles extend to the entire picture plane.

Relying on a symmetric balance, the building is placed at the centre of the picture plane. It is framed by trees on both the left and the right side. Below the building, there is a set of curvilinear lines- suggesting grass, flowers and pathways.

The colour combination is dominated by blue. The colours are richer than the colours used in the first painting, where white a line was used as an outline. This painting relies on multiple tones of blue, yellow and a few other colours.

The third and the fourth paintings in the *Blessed House series* are shown in plates XXVII and XXVIII respectively. Step by step transformation process of sketches, leading to the *Blessed House (iii)*, is shown from figures 29-31.

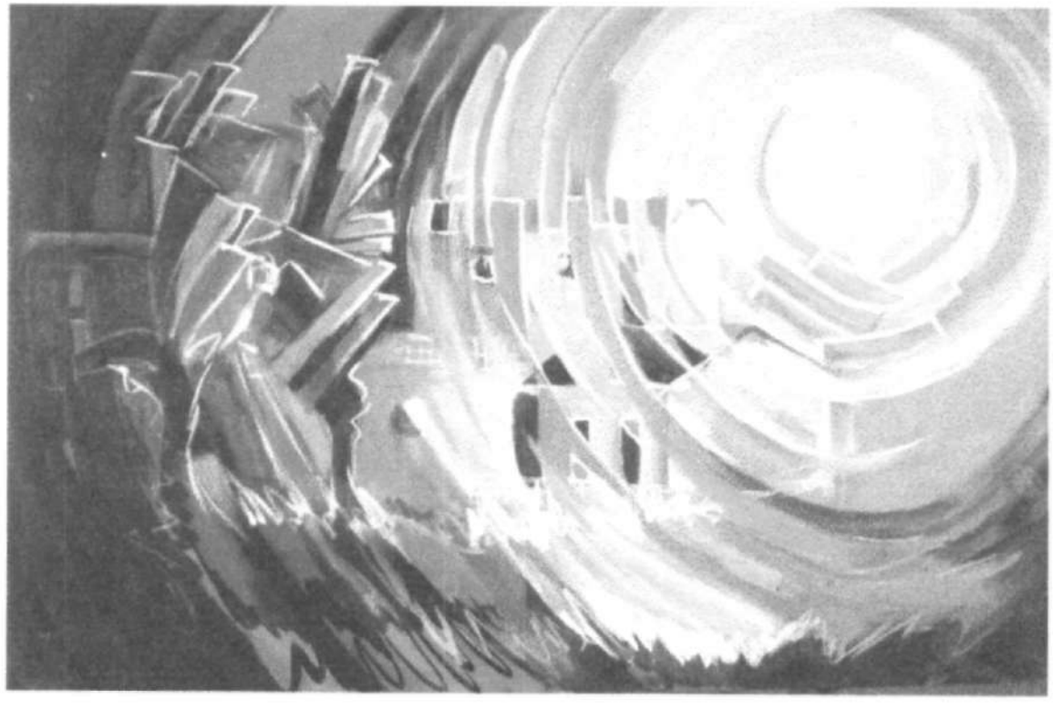


Plate XXV: *Blessed House, 1997*
Oil on canvas, 123cm x 80cm.



Plate XXVI: *Blessed House (ii), 1997*
Oil on canvas, 123cm x 76cm.



Plate XXVII: *Blessed House (III), 1997*
Oil on canvas, 67cm x 87cm.



Plate XXVIII: *Blessed House (iv), 1997*
Oil on canvas, 97cm x 129cm.

4.7 Figural Infusion

This is the final category of paintings in this study. The researcher has now defined a direction to a personal style that is relatively new and virile. Thus the approach is closely related to the style of painting in the fifth category. The approach is a little extension of the process and technique, used in the fifth category. Figures are infused into the landscape sceneries.

Four paintings were produced, in a horizontally-oriented format. The paintings follow almost the same pattern as the fifth category. The difference however is that more depth was created through the interplay of architectonic forms. The composition involved many buildings, people, tracks, shrubs, grass and other related compositional elements. This is an improvement over the fifth category, where the paintings relied on one-building composition, without a single human figure depicted.

4.7.1 Plate XXIX : *On the Market Day, 1997.*

This painting is motivated by the speedy and crowded business activities in Lagos. The setting of the landscape scenery is Idumota market, in Lagos. Along the horizon, the researcher used a set of horizontal lines to create the impression of sky-scrappers. This is balanced by abstracted shops, at the centre. From the left-side of the horizon, a spiral line is projected to the entire picture plane. To subdue the visual tension, generated by the spiral line, curves and curvilinear lines are introduced in opposite direction.

Chains of recurrent spiral and curvilinear lines, at the centre, suggest crowd of people. They also highlight the speedy nature of business affairs in Idumota market, Lagos.

More depth and perspective are employed in this painting than in the *Blessed House series* through the interplay of architectural motif. Various sizes of buildings are depicted, at the upper part of the painting, through the addition of horizontal, vertical and diagonal lines.

At the foreground, there are stylized female figures, trekking along the market, with their goods on their heads and their babies at their back. Close to these women are shops. Various tones of yellow preponderate over other colours in the painting, especially within the central axis (at the left side of the horizon). The light radiating from the central axis is contrasted by the receding circles of greens and reds. The light is further subdued by receding curves of cerulean and Prussian blue, at the right side of the painting. Another painting in this category, ***In those days*** is shown in plate XXX.



Plate XXIX: *On the market day, 1997*
Oil on canvas, 92cm x 152cm.



Plate XXX: *In those days, 1998*
Oil on canvas, 70cm x 90cm.

CHAPTER FIVE

CONCLUSION

5.1 Introduction

This final chapter of the project report draws a conclusion on the problems encountered at various stages of the research. It proffers possible solutions to the problems. It also presents the observation, discoveries and findings. Finally, the chapter summarizes the studio report, draws a general conclusion and states its recommendation to artists and other researchers in related areas of study.

5.2 Findings

Certain observations were made in the course of this study. It was observed that in the abstracted landscape painting, the scenery depicted appears to be situated in a tunnel. This tunnel-effect was achieved while the researcher was attempting to propagate concentric circles from the concentre or the extension of the spiral line from the central axis to the entire pictorial field. The tunnel-effect was also achieved while the researcher was trying to create depth and perspective through receding circles and curves.

It was discovered that when curvilinear lines were used to transform flowers, shrubs or grass, they appear like flames, script-writing or flowing water. These effects were achieved while the painter was exploring fluidity and flexibility of linear forms and space in the composition.

The area within the central axis or concentre from where spiral or concentric circles spread over the pictorial field appears like the sun. It also looks like the end of space or appears

like a high wall barricading the scenery so depicted. The effects were achieved while the researcher was using dense tones of colour (especially yellow) within the pictorial axis.

It was found that when forms are reduced to linear patterns, they seem to be in motion. The sensation of the movement of the forms, when the compositional elements are limited to concentric lines, seems to be at a high speed. The forms appear as if they are chasing themselves.

The abstracted architectural forms appear as if they have been damaged. The roof looks scattered and the walls look as if a mighty breeze is blowing against them. These effects are the result of the interaction between space and form, when lines in the form are extended to the space or from the space to the form.

5.3 **Summary**

This study has examined the ways of developing a dynamic concept in painting, with the use of concentric lines, thereby evolving a relatively unique expression in painting. A visual adaptation of paths of movement of three-dimensional forces (thrust, tension, movement and speed) was looked into. The researcher found ways of adapting them into painting for educational, socio-political and cultural purposes.

The research work started by looking at the efforts of some artists who attempted paintings with concentric lines. The researcher reviewed critically some works of some of these artists. The review aided the researcher in developing sketches from pictures of related drawings and paintings. The data analysis (for the review) is demonstrated in various figures and plates of reviewed works.

The last procedure led to the final production of the research paintings. The procedure involved the re-definition of data with concentric lines. Various categories of the resultant

paintings show how different problems were articulated and solved. The process was divided into two stages - exploratory and developmental stages. In this transformation procedure, the first stage was subdivided into four categories while the second stage was subdivided into two categories of paintings.

5.4 Recommendation

The researcher recommends that any interested artist or other scholars who would like to continue this study or embark on a related project should acquaint himself with the basic knowledge of line and related principles of movement and speed. Examples of such principles abound in the pull of gravity, rotation based on circles with shifted centres, the spring, the screw and turning of the cogwheel. Further studies of paths of movement will enhance this study.

This study seems to open up a new territory for the draughtsmen by these encompassing sensational experiences. The researcher recommends that drawings should be made through marks accumulating from instantaneous reactions, while watching figures or objects in motion. The marks should be made at speed, without deliberations. The drawing activity should be a conscious effort to sketch fragments of contours, the rise and fall of shapes and the movement of forms.

The use of computer for linear analysis of paths of movement and speed is no longer a dream. Such electronic devices like computer and laser beams should form a new ground for a study of this nature. The accuracy and speed in bringing out results would improve this study. The global network of Internet and website should improve this study by providing the painter with old and new knowledge of line in the world. Through this global communication device,

the research work could be exposed to thorough criticism as it collects contribution from linear professionals worldwide.

It is hoped that various solutions offered for various problems encountered in this study, should help artists and future researchers benefit from the findings of this study.

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