CREATING AESTHETICS IN PAINTING USING DOODLES

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

JULY, 2015

DECLARATION

I declare that the artworks and the text in this Dissertation entitled Creating Aesthetics in Painting Using Doodles were executed and written by me in the Department of Fine Arts. The information derived from literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other Institution.

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Name of Student	Signature	Date

CERTIFICATION

This Thesis entitled CREATING AESTHETICS IN PAINTING USING DOODLES by Adewale Olusegun AJAYI meets the regulations governing the award of the degree of Doctor of Philosophy in Painting of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to the Almighty God, the One who has engraced me to do it.

To my beloved wife Funmi, for her patience, sacrifice and all round support from the inception of the Ph.D programme. And to my children, David, Daniel and Joyce, for their understanding during the seemingly unending sessions of the programme.

To the blessed memories of Akeem Balogun, who showed me the way to Zaria Art School, and Gani Odutokun, who accepted me when the door of admission was already closed and maintained the tutoring until he passed on.

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ABSTRACT

This research considers the possibilities of creating aesthetics in painting using doodle. The main thrust is to establish a new mode of artistic expression in painting by recreating the doodles made by a select number of people, while the objectives include to, identify images in doodles, explore line and texture as design elements inherent in doodles, explore the various techniques that could be employed to create visual space for doodles in the paintings, create paintings adopting doodle images in their original form, create painting compositions combining different doodle images, and create paintings, drawing inspiration from doodles. Doodling is a mode of expression that is made on a surface; it is an exercise that is regarded as aimless and undecipherable and therefore, its products eventually are discarded and end up in the dustbin. The researcher's intention was to elevate the status of doodles from objects of waste, to adorable and desirable elements of aesthetics. The research was inspired by the psychoanalysis theories of Sigmund Freud relating to unconscious and sub conscious states of the human mind. The researcher discovered that doodling, dream and fantasy act as connecting links between the conscious and the unconscious and also that Surrealism as an art movement was inspired by dream and fantasy which are both offshoots of the unconscious, and also that doodling is spontaneous and is generated from the realm of sub consciousness. He therefore considered Surrealism and Spontaneous paradigms as major theoretical ideas suitable to conceptualize the visual thoughts for this research. Literature was reviewed to ascertain the level of people's use of doodle to create artworks. Attempts were also made to establish the fact that artists in Nigeria have variously explored and adapted line, which is a major attribute of doodle in creating works of art, especially of *ulism* and *onaism* which are two of the prominent artistic movements among Nigerian artists, but none have explored doodle as a

directional focus. The research method adopted was action research in practice-based methodology, which is a way of knowledge that brings ideas, theories and action together with the aim of creating practical knowing. The studio experiments were divided into two parts, exploration and development of form. The exploration of form considered preliminary studies which formed the basis for the development of form. The different stages of studio practice also systematically provided answers to the various research questions raised to actualize the research aim and objectives. At the conclusion of the research, it was discovered that doodle images abound everywhere especially in solitary and public places like toilets, library tables and chairs, office walls and commuter buses. Literature reviewed revealed that many artists adapted other forms of images and subject matter to explore their interest for doodling which negated the actual meaning and characteristics of doodle. Paintings created during the exploration of various techniques during preliminary study III, could on their own stand for finished artworks; an example is *Celestial Imagery***.** The research, "Creating Aesthetics in Painting using Doodles" has contributed to knowledge through establishing the possibilities of a shift of artistic thematic representation from conscious to subconscious attributes; advancing visual means of transforming doodles into a creative visual expression in Nigerian painting; opening up a visual dialogue for artists, the creative possibilities beyond man's state of consciousness.

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CHAPTER ONE

INTRODUCTION

"The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which it rises".

- *Sigmund Freud* (1856 - 1939)

Freud sees consciousness, sub consciousness and unconsciousness as a "Tripartite System". While he employed a three dimensional analogy to describe this system, he sees unconsciousness as a large entrance hall where different mental impulses fly around independently, leading into a second narrower room in which consciousness resides. At the entrance in between the two rooms, however, resides a "watchman" who acts like a "censor" checking the different impulses to admit anyone that he pleases to. This entrance where the watchman stands, Freud refers to as the level of sub-consciousness. He says "it is perhaps the most important site of mediation within the entire system, as it is at the preconscious level that impulses are either censored and sent back to the unconscious repressed, or admitted to pass on to consciousness" (Pomerantz 2007).

Consciousness and sub-consciousness are mental experiences of human beings that also generate reactions from the mind. Consciousness is the quality or state of being aware especially of something within oneself while sub-consciousness is the mental activity not directly perceived by the consciousness from which memories, feelings, or thoughts can influence behavior without the realization of it (Brown 1985). The physical manifestations of such activities of the mind include doodling and scribbling, among others. These activities the researcher believes can further be enhanced visually to create aesthetics. Aesthetics in art is that which appeals to our sense of appreciation through "aesthetic

judgments". Aesthetic judgments may be linked to emotions or, that which revolves around the way we physically react to objects that we desire (Zangwil, 2003). Mothersill (2004) opines that "aesthetic judgments might be seen to be based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behavior, conscious decision, training, instinct, sociological institutions, or some complex combination of these". They may also be culturally conditioned. For example, African art, before the influence of the Western tradition, existed in many forms and styles, and with fairly little influence from outside Africa. Most of it followed traditional forms and the aesthetic norms that were handed down orally from one generation to another.

1.1 Background of the Study

The researcher reviewed some artworks especially paintings, which their creators claimed to have been influenced directly or indirectly by doodles and discovered that these paintings do not reflect much of visual characteristics of doodles. An example is a New Zealand kinetic sculptor, Leonard Charles Huia Lye's (1901-1980) artworks who had some of his doodles developed into paintings, sculptures and other works of art. One example of his works is a painting, ***Untitled - Life under the Sea*** (see Fig. 1). Likewise the paintings of Edwin Parker Twombly Jr. (1928 - 2011), an American painter of the "Abstract Expressionist" era in the late 20th-century and early 21st-century art, whose works barely have reflections of doodles. His painting ***Untitled*** (presented in Fig. 2) is an example. That notwithstanding, Twombly's creative efforts formed a reasonable point of departure for this research.

Doodles are oftentimes referred to as meaningless or undecipherable markings written or drawn on something. (Andraide, 2009). They could also be markings made aimlessly or absentmindedly. Doodling is created when a pen or writing material wanders

aimlessly on a piece of paper; the doodler unconsciously allows imagination from the subconscious to take over, creating swirls and lines.



Fig. 1.
Artist: Leonard Charles Huai Lye
Title: Untitled - Life under the sea
Year: nd
Size: 46 x 51cm
Medium: Oil on canvas.
Source: http://www.art-newzealand.com



Fig. 2.
Artist: Edwin Parker Twombly Jr.
Title: Untitled
Year: 1954
Size: nd
Medium: Ink on paper.
Source: http://www.cytwombly.info/twombly_gallery.htm

Doodling is a mode of expression even when made inconceivably, and though seemingly meaningless, the researcher sees it is an effort perhaps to relay a feeling or emotion. Doodling is also a way of communicating with images rather than the written or spoken word. When an artist doodles and he or she eventually perceives it as a drawing, the question of meaninglessness becomes an issue. In that regard, for him, it may be taken as his *voice* or a *statement* being declared conceptually from the realm of sub-consciousness.

Mafe (2009) sees the *artist's voice* as "the dynamic tension that is created between the compelling demands of representation and [affect]" (sic). He says that it exists in a form of two unrelated forms of *articulate* and *inarticulate* forces. The articulate is the one that is spoken loud enough to be heard, which is also generated from the consciousness realm of

the mind. The other which he says is inarticulate is not, it remains within the subconscious state. That which when efforts are unconsciously made to declare often turns out unacceptable hence it is seen as meaningless. The researcher believes the meaninglessness in doodles could however be made meaningful through creative efforts in painting. He also sees these undecipherable markings as visually transformable to create aesthetics.

1.2 Statement of the Problem:

Doodling is an exercise which emanates from the realm of sub consciousness. Sub consciousness is the connecting link between the unconscious and the conscious. This link manifests in the form of fantasy, dreams and doodling (Freud in Brown 2009). People's doodles usually end up in the "dust bin", because they are perceived as "aimless and meaningless". Given this perception of the doodle as being worthless, it has rarely been employed as an aesthetic mode ofv expression. This research therefore explores its aesthetic possibilities.

1.3 Aim of the study:

The aim of this study is to explore and generate a style of visual expression in painting by re-creating the doodles made by a select number of people, into visual artistic forms.

1.4 Objectives of the Study:

The objectives of this study are to:

i. identify images in doodles,

ii explore line and texture as design elements inherent in doodles,

iii. explore the various techniques that could be employed to create visual space for doodles in the paintings,

iv. create paintings adopting doodle images in their original form,

v. create painting compositions combining different doodle images,

vi. create paintings, drawing inspiration from doodles.

1.5 Research Questions:

i. Can there be recognizable images in doodles?

ii. In what way will line and texture in doodle be explored to create painting?

iii. What are the various techniques that could be explored to create visual space for doodles that will be adapted in creating paintings?

iv. How can doodle images be adopted to create a painting while its original form is retained?

v. Can a painting composition be created using multiple images of doodles?

vi. Can paintings be inspired by doodles?

1.6 Justification of the Study:

From age to age, the concepts of change, time and taste have been the phenomena that characterize the artistic contextual order experienced in the visual art world. As could be discovered, prominent art forms were borne out of an insatiable quest for change by the artists who created them. This has also led to creative discoveries especially in style and materials as seen in artistic expressions. At a point in history, the old masters believed the Renaissance era marked the peak of global artistic culture, but it was soon discovered that it would be the beginning of a creative revolution which has become a regular occurrence.

Studies of some painters whose works were influenced by doodling are discovered to have totally diffused the conceptual forms in their inventive state. Moreover, a few paintings of Edwin Parker Twombly Jr. like, "Untitled" (Fig 3), for instance, is still indicative of doodle characteristics. This research would therefore recreate a new visual concept using doodle as a source of inspiration, without losing the visual aesthetic elements. Furthermore the need to visually re-present and interpret doodles; creating a new style of expression in painting through exploring various elements of design like line and colour would be realized.

1.7 Significance of the Study:

This study is significant because it will advance a visual means of transforming doodles into a creative visual expression in painting; change the end-use of doodles from objects fit for our waste-bins to aesthetic objects in keeping with the contemporary yearning for a visual exploration; establish possibilities of a shift of artistic thematic concentration from conscious to subconscious attributes. It will also add to existing references for future research explorations in studio practice in particular and visual arts in general.



Fig. 3.
Artist: Edwin Parker Twombly Jr.
Title: Salon I
Year: 1952
Size: nd
Medium: Ink on paper.
Source: http://www.cytwombly.info/twombly_gallery.htm

1.8 Scope of the Study:

This research will focus only on doodles collected from Demonstration Secondary School, Adeyemi College of Education, Ondo between February and March, 2012.

1.9 Conceptual Framework:

Andre Breton's (1896-1966), first Surrealism manifesto of 1929 (Harrison and Wood 2003), formed the conceptual framework upon which this research is established. In the manifesto, Surrealism is seen as an artistic movement and philosophy that aims for the liberation of the mind by emphasizing the crucial and imaginative powers of the

subconscious. Surrealism is equally defined as Psychic automatism in its pure state by which one proposes to express verbally by means of written word, or any other manner, the actual functioning of thought, dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. Pomerantz (2008) observes that Sigmund Freud's (1856-1939) philosophies influenced Breton in writing the Surrealism manifesto. According to Freud's psychoanalysis theory, the impulse (often hidden in *memory*), once expelled from the unconscious, needs some sort of *agent* which in most cases is a type of medium, and this he refers to as *words* (written or spoken). Brown (2009) paraphrases Freud's thinking on this issue thus,

> the unconscious becomes conscious by getting connected with *words,* the *verbal images* which correspond to it; these verbal images are memory-residues of *external perceptions*; the work of analysis supplies verbal images of this kind which act as connecting links between the unconscious and the conscious. These links include fantasy, dreams and doodling.

While Salvador Dali (1904-1989) and other Surrealists like Andre Masson (1896-1987), Joan Miro (1893-1983), Giorgio de Chirico (1888-1978), Man Ray (1890-1976), Rene Magritte (1898-1967), Max Ernst (1891-1976), Yves Tanguy (1900-1955), Jean Dubuffet (1901-1985) and Paul Klee (1879-1940) employed imagery which is based on fantasy and the world of dreams, this work will explore that of doodling. The researcher believes that when a doodle is visually transformed and remade meaningfully, the artist does not only exhibit his inborn capacity to bring the subconscious state to consciousness but also in the words of Langer (1957) in Dryden (2004), the artist's creation, as an art object "objectifies the subjective realm". This according to him implies that art is indispensable as both a product and an instrument of human insight because it makes possible the formulation of the verbally indescribable patterns of subjective experience,

“that elusive aspect of reality that is commonly taken to be amorphous and chaotic” (Dryden 2004).

This research shares in the philosophy of Surrealism which was set to explore the imaginative powers of the unconscious which manifestations include dream and fantasy through a visual exercise like painting. Based on Langer’s view as stated above, the researcher sees the subconscious as a vault within man’s mind which contains resources that are not being utilized and could be a point of inspiration for artists to create artworks as objects of aesthetics. McLeod (2013) asserts, “the subconscious mind stores all of your previous life experiences, your beliefs, your memories, your skills, all situations you've been through and all images you've ever seen”. If there exists any possible space that stores objects of inspiration for visual exploration, the researcher submits, it is no other than within the subconscious state of the mind.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This review covers artists, their works, philosophies and methodologies that contribute to this research. These artists and their works are categorized into four:

(i). Artists especially of the Surrealist movement, whose works were inspired one way or another by dreams and fantasy. Surrealism was an artistic and literary movement that explored and celebrated the realm of dreams and the unconscious mind through the creation of visual art, poetry, and motion pictures. Surrealism was officially launched in Paris, France, in 1924, when French writer André Breton wrote the first surrealist manifesto, where he outlined the ambitions and the visions of the movement. Among Surrealism's most important contributions Kleiner and Mamiya (2005) recall, was the invention of new artistic techniques like automatism, which tapped into the artist's subconscious and unconscious mind.

(ii). Works of artists which echo spontaneous attributes spanning the modern and postmodern era. Such artists include Edwin Parker Twombly Jr. (1928-2011), Len Lye (1901-1980), Carl Barrata, and Annalea Bennet. Artworks of painters in Nigeria whose works and philosophy reflect spontaneity were also considered. They include Gani Odutokun (1946-1995), and Jerry Buhari (b1959).

(iii). Artists who explore linear motifs in Nigeria, especially of Ulism from the Nsukka Art School like Uche Okeke (b. 1933) and Tayo Adenaike (b. 1954). Also Onaism of the Ife Art School practiced by artists like Kunle Filani (b. 1957) were reviewed; the reason being that line, which is the main character of this technique is also the basic characteristic of a doodle both in form and content.

iv) Artists who imbibe the values of *waste-material-recycle*. They include: Jacob Jari (b.1960) and Kolade Oshinowo (b. 1948).

2.2 Artists and Paintings inspired by Dream or Subconscious Associations.

Surrealism as an artistic movement was mainly inspired by dream and unconscious associations. The Surrealists adopted some Dada ideals and invented new methods such as automatic writing (spontaneous writing using free association). It involves allowing the hand to wander across the canvas surface without any interference from the conscious mind. The resulting impression that is made, it was thought would not be meaningless, but would be guided at every point by the functioning of the artist's subconscious mind, and not by rational thought or artistic training (Kleiner and Mamiya 2005). The Surrealists deliberately used the unconscious and spontaneity in creative activities. They viewed dreams as occurring at the level that connects all human consciousness and unconsciousness and as constituting the arena in which people could move beyond their environment's restraining forces to re-engage with the deeper selves that the society had long suppressed. In 1924, one of the leading Surrealist thinkers, Andre Breton (Kleiner and Mamiya 2005), provided a definition of Surrealism, as follows. "Pure psyche automatism, by which one intends to express verbally in writing, or by any other method, the real functioning of the mind. Dictation by thought, in the absence of any control exercised by reason and beyond any aesthetic or moral preoccupation…"

Sigmund Freud was a major influence on Andre Breton. Freud and other psychoanalysts used a variety of techniques to bring to the surface the unconscious thoughts of their patients. The Surrealists borrowed many of the same techniques to inspire their writing and art, with the belief that the creativity that came from deep within a

person's unconscious mind could be more powerful and authentic than any product of conscious thought. The researcher also shares this same assumption and that when doodle as a product of the subconscious is visually explored, delightful aesthetics can be created.

The psychologists see *automatism* as involuntary actions and processes not under the control of the conscious mind, such as dreaming, breathing, or a nervous contraction. The Surrealists were also deeply interested in interpreting dreams as channels for unspoken feelings and desires. (Kleiner, 2009). The works of the Surrealists being reviewed here did not begin with preconceived notions of a finished product rather, they were provoked by dreams, or emerged from unconscious associations between images, text, and their meanings.

2.2.1 Salvador Dali (1904–1989): Dali was one of the most influential painters of Surrealism. During the 1930s, Dalí executed majority of the artworks for which he is famous. These include some of the most celebrated Surrealist images, such as *The Persistence of Memory***.** (see Fig. 4). In contrast to the usual Surrealist concern with the phenomenon of unconscious thought, Dalí insisted on a more consciously objective presentation of the experience of fearful passion. He depicted with great precision familiar objects in unrealistic settings and combinations, describing his paintings as "handmade dream photographs" and his technique as the "paranoiac-critical method" (Kleiner, 2009). In many of his paintings, he made use of repeated imagery, these included the multiple watches in *The Persistence of Memory* for example, and also shapes that transformed or turned into other objects. These combinations of thoughts and ideas made his paintings open to multiple interpretations. That notwithstanding, his thematic concept evoke dream-world experiences. Another one of Salvador Dali's paintings, is titled *"Geopoliticus Child*

Watching the Birth of the New Man" (shown in Fig 5). In this painting, Dali presents a large egg-shaped globe of the world out of which a man is struggling to "hatch". This "new man" is presented coming out of North America around the United States. A stream of blood runs out of the crack in the egg, while the new man being hatched has England firmly in its grasp. The message here is not very clear; Dali is likely portraying America emerging as the major force in the world. The stream of blood could symbolize that the new power is at the cost of some blood that is irreversible, and perhaps the fate of England is in America's hands. One is not sure what significance can be drawn from the disproportionately large sizes of Africa and South America on the globe. In the foreground two figures are watching; one an adult and the other a small child. The adult, of unstipulated sex, is drawing the child's attention by pointing at the new man being given birth to. The child is depicted standing as if afraid. Though much smaller than the adult, he casts a shadow that is much larger than the adult's. The draped banner hanging over the scenery could symbolize a divine but invincible backing which is portrayed as a shield and trying to convince interested viewers that it is a situation that must come to pass. One could imagine the impression that Salvador Dali is trying to create and the frightening message to the British (as can be seen in the world map), "this is what you will have to deal with", and in a tone that is not altogether encouraging. His motive is but to bring his beholder into his dream world of fear and compassion (Kleiner, 2009)).

Dalí referred to his works as “hand-painted dream photographs,” and claimed that his imagery often came directly from his own dreams. Thus the Surrealists’ dominant motivation, Kleiner continues, was to bring the aspect of outer and inner “reality” together into a single position in much the same way life’s seemingly unrelated fragments combine

in clear world of dreams. The Surrealists deliberately used the unconscious and spontaneity in creative activities.



Fig. 4.
Artist: Salvador Dali.
Title: The Persistence of Memory
Year: 1932
Size: 24 x 33cm
Medium: Oil on canvas.
Source: www./normsonline.files.wordpress.com



Fig. 5.
Artist: Salvador Dali.
Title: Geopoliticus Child watching the Birth of the New Man
Year: 1943
Size: 44.5 x 50cm
Medium: Oil on canvas.
Source: www./normsonline.files.wordpress.com.

2.2.2 Paul Klee (1879 - 1940): Another artist in this review is a Swiss painter and graphic artist who was a forerunner of Expressionism and Surrealism. His style was inventive and playful and exhibits in character some innocence of a child. He loved to explore the potentials of line, planes, and color to create pictures reflecting magic, mystery and fantasy. Some of his drawings and paintings reflect characteristics of doodling. An example is a drawing - *Reading on the Bed,* (see Fig. 6) whose imagery cannot be traced to any recognizable form. He used to describe his technique as taking a line for a walk. "An active

line on a walk, moving freely without a goal. A walk for walk's sake. The agent is a point that shifts position." -- Paul Klee, Pedagogical Sketchbook (1925).

Studies of plants which illustrate growth processes appear often in Klee's notebooks as well as in his paintings and drawings. In *Magic Garden*, (portrayed in Fig. 7) his interest was in architecture and thereby combined images of buildings with botanical forms: the wineglass shape that dominates the lower center of this composition makes the work appear as if being viewed from above the eye level. A planetary explosion seems to have discharged some images that looked similar in form and structure. These forms seem to be also in motion occupying and dominating their immediate environment. Flint (2013) states that "…each of these forms occupies a designated place in a new universe, simultaneously as fixed and mobile as the orbits of planets or the nuclei of organic cells". She concluded that "Klee's cosmic statements are gleefully irreverent. The Surrealistic creations of the Swiss artist Paul Klee was characterized by fantasy. He made many pencil drawings that reveal his attraction to linear childlike imagery as well as the influence of Surrealist "automatic writing". His *"Mask of Fear"* (refer to Fig. 8) reflects all of these qualities. Such ideas illustrate the Surrealists' search for new sources of imagery, especially those with dreamlike and mythological content. (Kleiner and Mamiya, 2005).



Fig. 6.
Artist: Paul Klee.
Title: Reading on the Bed
Year: 1910
Size: 44.3 x 17.8cm
Medium: Etching.
Source: www.mayaalexandri.com



Fig. 7.
Artist: Paul Klee.
Title: Magic Garden
Year: 1926
Size: 52.1 x 42.2cm
Medium: Oil on plaster filled with wire mesh.
Source: www.mayaalexandri.com



Fig. 8.
Artist: Paul Klee.
Title: Mask of Fear
Year: 1932
Size: 100 x 57cm
Medium: Oil on burlap.
Source: www.pauklee.net

2.2.3 Andre Masson (1896-1987): André Masson is another artist who got inspiration for his works through subconscious memory. He employed automatic drawings and began with no preconceived subject or composition in his mind. Stokstad (1995) describes Masson's approach as "an invisible image leading a figure, he lets his pen travel rapidly across the paper without conscious control. He soon found hints of images, or fragmented bodies and objects emerging from the abstract, lacelike web of pen marks". At times Masson elaborated on these drawings with conscious changes or additions, but he left the traces of the rapid movement of the drawn ink most times intact. An example is his drawing which he titled, *Automatic Writing* (portrayed in Fig. 9). He created swirls of lines with no definite orientation. The drawing reveals a weblike structure entrapping different images which comprise humans and animals, struggling, and creating a feeling of constant motion.

In *The Kill* (shown in Fig. 10), André Masson implemented automatism as the technique of his painting. As mentioned above, automatism involves allowing the hand to wander across the canvas surface without any interference from the conscious mind. The impression made out of this exercise, it was thought, would not be accidental or meaningless, but would be guided at every point by the functioning of the artist's unconscious mind, and not by rational thought or artistic training. Afterwards, in his works, Masson uses the improvised marks as a basis for elaboration. Whatever bore a resemblance to an actual object (in this case, a face or body part), he refined to make the connection more obvious. Since Masson had not determined the subject matter of the painting beforehand, the surrealists claimed that his later elaborations were motivated purely by his emotional state during the act of creation. Masson's approach reminisce that of a doodler even though his own reflects a bit of conscious act while that of a doodler is purely subconscious.



Fig. 9.
Artist: Andre Masson.
Title: Automatic Writing
Year: 1924
Size: 23.5 x 20.6cm
Medium: Ink on paper.
Source: en.wikipedia.org./wiki/Andr%C3%A9_Masson



Fig.10.
Artist: Andre Masson.
Title: The Kill
Year: 1944
Size: nd
Medium: Oil on board
Source: PeopleSmart.com/Andre Masson

2.2.4 Joan Miro (1893-1983)**:** Another artist who employed automatism was the Spanish painter Joan Miró. In his painting, *Birth of the World* (presented in Fig. 11) for example, he applied colour pigment randomly to the canvas and allowed the paint to run across the surface by means of gravity, creating a host of effects that he could not have anticipated in advance. As with Masson, the second stage of the painting was more deliberate and calculated. The artist may have at a time contemplated the stains and patches of colours on the canvas or perhaps inspired by the forms or meanings they suggested, he often will add a number of curves or abstract shapes that suggest living beings. The title "Birth of the World" may suggest a world created from nothing but also represents the birth of consciousness from subconsciousness through the act of painting.

Miro's style brings to mind the liquidized technique of Gani Odutokun (1946 – 95), (which the researcher intends to explore especially at the preparatory stages of the paintings) who after pouring hues of liquidized artist oil colours on canvas allows them to flow into one another, the appearing forms he later brings to fore revealing "hidden" imagery. This he named "accident and design"

Another painting executed by Miro under this review is called *Dutch Interior* (see Fig. 12). He combined abstract shapes with partly recognizable shapes to create his unusual style. He was said to have travelled to the Netherlands in 1928 and produced several works inspired by paintings of the Dutch masters. The works he created during his stay in Netherlands included *Dutch Interior*. This brightly coloured painting contains several elements typical of a 17th-century Dutch painting. In this work he depicts a man playing a lute, a dog chewing on a bone, and a landscape painting on the wall (Kleiner and Mamiya 2005). Arthur Danto reiterates that Joan Miro's style has been interpreted as

Surrealism combined with the playfulness and whimsical nature of a child. Miro's surrealist style was born from his use of automatic drawing – a way to undo previous established techniques in painting. Miro and Andre Masson were considered the beginning of the Surrealist movement but Miro chose not to be labeled as a Surrealist in order to be free of experiment with other artistic movements/styles.



Fig.11.
Artist: Joan Miro.
Title: Birth of the World
Year: nd
Size: nd
Medium: Oil on board
Source: www.icanvas.com/joan-miro



Fig.12.
Artist: Joan Miro.
Title: The Dutch Interior
Year: 1928
Size: nd
Medium: Oil on board
Source: www.HA.com/FineArt

2.2.5 Max Ernst (1891-1976)**:** Max Ernst became one of Surrealism's founding members. He developed the technique of frottage (the French word for "rubbing"), laying paper on the floor and rubbing over it with pencil to create the textural effect of whatever was in the background. This emphasis on the contact between materials, as well as

transforming everyday materials to arrive at an image that indicated some sort of subconsciousness, would become the main focus to Surrealism's ideal of automatism. This idea that the random and free interaction between artist and material would also produce an image of the artist's subconscious and inner state, proved vital to Abstract Expressionists, particularly Jackson Pollock. Max's paintings dwell on weird and frightening imagery. His compositions explore dual representation of man and animal together with forms that are beyond the natural world. These expositions could only be obtainable in the unknown (Kleiner and Mamiya, 2005). His paintings "The Angel of the Home and Surrealism and Painting" (shown in Figs. 13 and 14*)* are examples of his works of the Surrealist movement. The surreal imagery and their activities in these works are beyond the natural world.



Fig.13.
Artist: Max Ernst.
Title: The Angel of Home (or Hearth)
Year: 1937
Size: nd
Medium: Oil on canvas
Source: www.icanvas.com/max-ernst

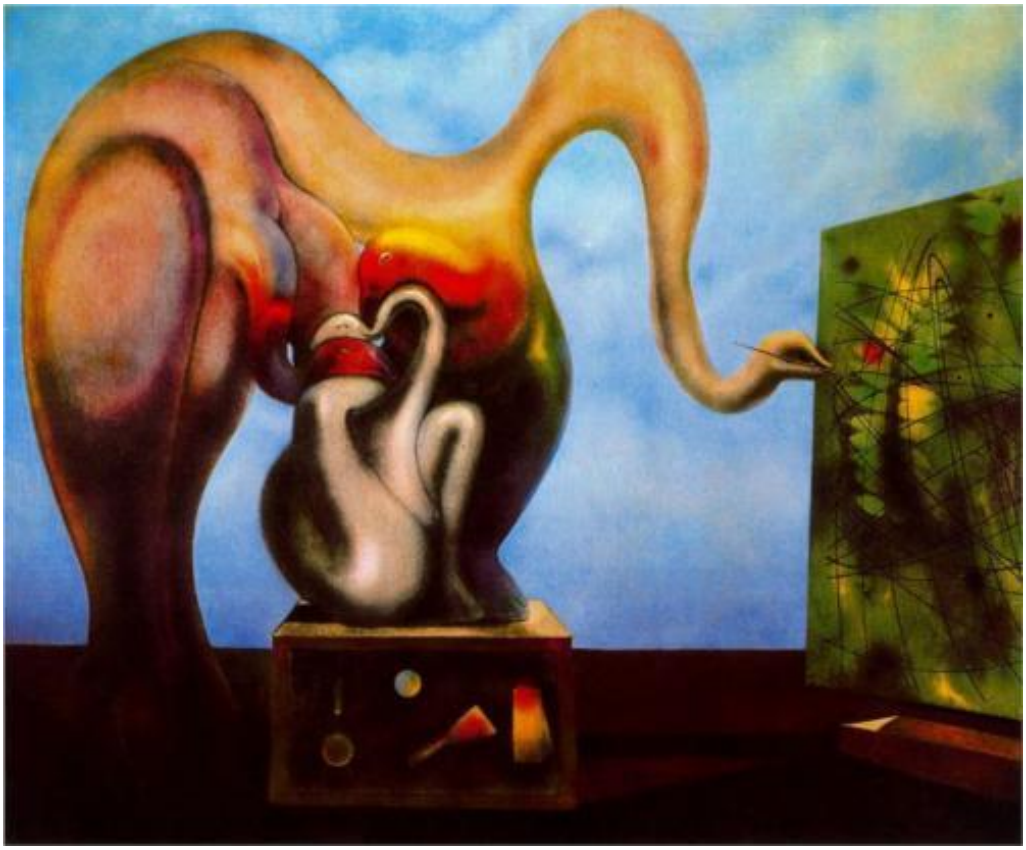


Fig.14.
Artist: Max Ernst.
Title: Surrealism and Painting
Year: 1942
Size: nd
Medium: Oil on canvas
Source: www.icanvas.com/max-ernst

2.2.6 Jackson Pollock: (1912 – 1956): The manner at which Pollock relayed his expression on canvas portrayed spontaneity. Robert Coates affirms that Pollock's works were "mere unorganized explosions of random energy, and therefore meaningless." He further states that this manner of Action painting which Pollock established, had many things in common with Surrealist theories of automatism, that it was supposed to result in a direct expression or revelation of the unconscious moods of the artist. Adams, (2007) concludes that "the apparent spontaneity of Pollock's "signs" can be related to Surrealists' automatic writing as a means of gaining access to the unconscious". Pollock belongs to the

group of painters who were influenced one way or another through their subconsciouness. He said about himself in Pollock (1956) thus:

> When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fear of making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

One other reason for the high *spirited* attitude to his paintings was perhaps his training. O'Connor (2009) testifies that his teacher introduced him to the doctrines of Theosophy and to its former "messiah", Jiddu Krishnamurti, which prepared Pollock to be open to contemporary spiritual concepts, that is the unconscious theories especially of Carl Gustav Jung's analytical psychology and Surrealist automatism. Pollock used drip technique to produce his paintings. He engaged his entire body in the act of painting. He dripped paints from the end of a stick or brush directly onto a canvas which is spread on the ground. His works on review which are "White Light" and "No 14 Gray" (portrayed in Figs. 15 and 16) show colours in lines of different width and textures as they swirl through the picture space and are often splashed diagonally at various points.



Fig.15.
Artist: Jackson Pollock.
Title: White Light
Year: 1954
Size: 112.4 x 96cm
Medium: Oil, enamel and aluminum paint on canvas
Source: Art Across Time



Fig.16.
Artist: Jackson Pollock.
Title: No 14 Gray
Year: 1948
Size: nd
Medium: Oil on canvas
Source: Art Across Time

2.3 Artists whose works echo Spontaneous Attributes:

A review of works of other artists which echo spontaneous attributes spanning modern and postmodern era include:

2.3.1 Edwin Parker Twombly Jr. (1928-2011)**:** He was part of the generation immediately following Abstract Expressionism. Twombly rejected the artistic movements taking shape around him and provoked the art world with his graffiti-like scribbles and scratches. His visual experiments instantly set him apart from his contemporaries. Throughout his life long career, Twombly has consistently reinvented his technique, media and motifs, experimenting with both sketchy lines and thick paint. He also modified the

Surrealist technique of automatic drawing by creating compositions in the dark. *Salon I* (see Fig. 17) is a good example. These drawings resulted in elongated, distorted forms and curves that became distinct stylistic motifs in his later works; “Quattro Stagiono” and “III Notes from Salalah” (as shown in Figs. 18 and 19) are good examples of his popular art pieces.



Fig. 17.
Artist: Edwin Parker Twombly Jr.
Title: Salon I
Year: 1952
Size: nd
Medium: Ink on paper.
Source: http://www.cytwombly.info/twombly_gallery.htm



Fig. 18.
Artist: Edwin Parker Twombly Jr.
Title: Quattro Stagioni
Year: 1993-94
Size: nd
Medium: Oil on canvas.
Source: http://www.cytwombly.info/twombly_gallery.htm

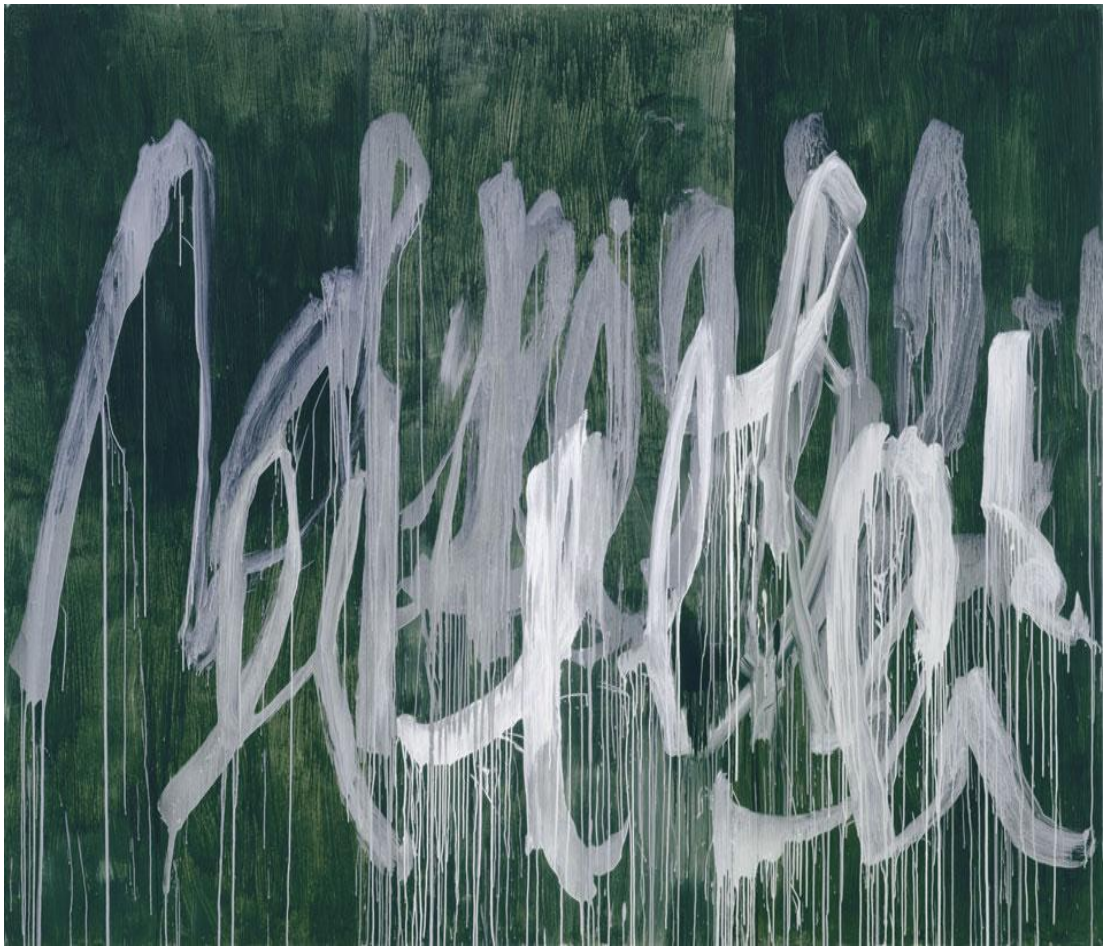


Fig. 19.
Artist: Edwin Parker Twombly Jr.
Title: III Notes from Salalah
Year: 2005-2007
Size: 243.8 x 365.8cm
Medium: Ink on paper.
Source: http://www.cytwombly.info/twombly_gallery.htm

2.3.2 Leonard Charles Huia Lye (1901-1980)**:** Lye in his life time was a multi-media artist. He experimented with the possibilities of direct film-making. In various films he used a range of dyes, stencils, air-brushes, felt tip pens, stamps, combs and surgical instruments to create images and textures on celluloid. He employed the "photogram" method combined with various stencils and fabrics to create abstract patterns. He also produced paintings as inspired by his subconscious mind, which he also referred to as his

doodles. Examples of his works include “Snowbirds Making Snow” (portrayed in fig. 20) and “Helium” (shown in fig. 21).



Fig. 20.
Artist: Leonard Charles Huia Lye.
Title: Snowbirds Making Snow
Year: 1936
Size: 94.3 x 144.8cm
Medium: Oil on hardbord.
Source: www.art-newzealand.com



Fig. 21.
Artist: Leonard Charles Huia Lye.
Title: Helium
Year: 1978
Size: 218.5 x 337.0cm
Medium: Acrylic on canvas.
Source: www.art-newzealand.com

2.3.3 Carl Baratta (b. unknown)**:** The paintings of Carl Barrata exist in the land of dreams revealing bizarre feeling and as well rich with kinetic energy. The bizzare images in his compositions are entrenched within a mass of land. His composition consists of trees, rocks and grass, all personified with mood and emotions. Carl sees his art as replication of his subconscious mind released spontaneously as he presents dreamlike images in dialogue. This vivid characteristic feature of Baratta's paintings reflects the ideals this research seeks. Every form in his works is identifiable with one object or another. This could be

seen in “Straw Hand Thread Fingers” (see Fig. 22) and “The Faithful Protector” (shown in Fig. 23).



Fig. 22.
Artist: Carl Baratta
Title: Straw Hands Thread Fingers
Year: 2008
Size: 76 x 76cm
Medium: Acrylic on canvas.
Source: www.PeopleSmart.com/Carl Baratta



Fig. 23.
Artist: Carl Baratta
Title: The Faithful Protector
Year: 2008
Size: 76 x 76cm
Medium: Acrylic on canvas.
Source: www.PeopleSmart.com/Carl Baratta

2.3.4 Faith Georgia (b. unknown)**:** Considering Andre Maton's painting "The Kill" (portrayed in Fig. 10) and Faith Georgia's "Emotional Mapping" (shown in Fig. 24), the underlying reflection of the subject matter of doodling are clearly visible, regardless of the fact that each one of them represents a different generation of artists. The imagery in

Georgia's paintings reminisce an experience that could only materialize within the subconscious mind. The swirls and interplay of lines depict a manifestation of a mind lost in the jungle of the unknown.



Fig. 24.
Artist: Faith Georgia
Title: Emotional Mapping
Year: 2007
Size: nd
Medium: Pen and ink.
Source: www.flickr.com/photos/faithgeorgia

2.3.5 Gani Odutokun (1946-1995): Is perhaps one of the most influential painters in 20th century Nigerian art. Odutokun's early paintings reveal his fascination with equestrian forms and a variety of subjects rendered with bold painterly brushwork. In the 1980s Odutokun championed the effort of a group of younger artists who wished to reposition Zaria as a leading center of contemporary Nigerian art towards appropriation of traditional art forms. He engineered the philosophy of *accident and design* which he pursued and reflected in his later artworks. His technique involved pouring liquidized artist oil colours on canvas allowing them to interract and eventually reveal various forms. These he later highlighted with lines to reveal different identifiable forms. Examples of his works are "Dry Earth" and "Townscape with Strange Figures" (see Figs. 25 and 26). Gani's technique also shares similar philosophy with the automatism of the Surealism movement. Gani's belief is equally shared by the researcher, a tangible portion of which the conceptual framework for this research hinges.



Fig. 25.
Artist: Gani Odutokun
Title: Dry Earth
Year: 1993
Size: 61 x 91cm
Medium: Oil on canvas.
Source: arthouse-ng.com



Fig. 26.
Artist: Gani Odutokun
Title: Townscape with Strange Figures
Year: 1993
Size: 91.4 x 91.4cm
Medium: Oil on canvas.
Source: arthouse-ng.com

2.3.6 Jerry Buhari (b.1959): Buhari is one of Nigerian contemporary artists whose subject matter spans through issues of environment, faith and socio-political concerns. He said concerning his works, "When I explore aesthetic fields, my interest is drawn to ancient civilisations, their motifs, symbols and their iconography". Buhari's technique is based on complete abstraction, a process that encourages free flow of colours on his canvas, oftentimes tilted at an angle so they spill down and waste away. The colours create their own associations as they flow down the canvas without the artist's intervention. According to Buhari, this deliberate act is a metaphor for the wasteful destruction of the environment by man. His Spillage series, "Spillage of Black Gold (in the pipeline)", "Good, Evil and Atonement", "Oil/Water Spillage" (see Figs. 27, 28 and 29) mimics "automatism" which is a remarkable phenomenon of the Surrealists. His technique involves a dramatic usage of liquid paints such as enamel. This style is achieved by pouring colours on canvas or board and allowing them to flow directionally. The colours in this process synthesize and create other colour values and images. Sometimes he uses his brush to define images. Adewunmi, (2013), writes that two pouring techniques are noticeable in his work. The first is done in such a way that the flow is hastened by the level of surface tilt, and because of the rapid flow of the colours, a linear movement of the colours is achieved. The second pouring style was such that the flow was restricted and strokes and images are introduced into the painting with the aid of dramatic brush movements. Buhari's creative efforts inspire a directional basis for the preparatory stage of this research.



Fig. 27.
Artist: Jerry Buhari
Title: Spillage of Black Gold (in the pipeline)
Year: 2005
Size: 157 x 137cm
Medium: Oil on canvas.
Source: Artist collection.



Fig. 28.
Artist: Jerry Buhari
Title: Good, Evil and Atonement
Year: 2005
Size: 157 x 137cm
Medium: Oil on canvas.
Source: Artist collection

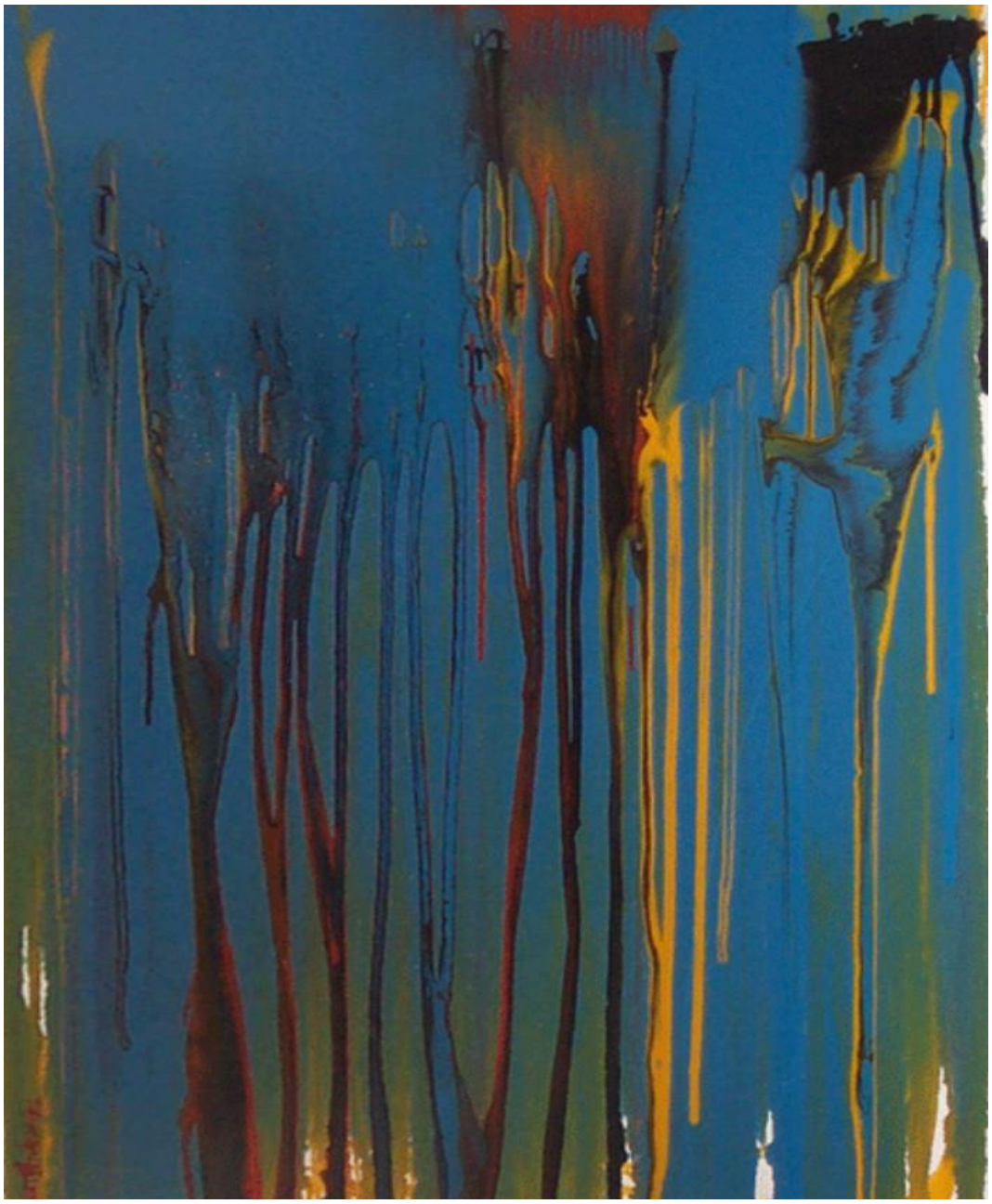


Fig. 29.
Artist: Jerry Buhari
Title: Oil/Water Spillage
Year: 2005
Size: 157 x 137cm
Medium: Oil on canvas.
Source: Artist collection.

The artworks of Sandra Strait, Jim Bradshaw, Sherrie Thai, Tanya Mclelland and Eunice Atimess, represent a collection of artworks the researcher tagged *artists' doodles* because the artists in question claimed that these artworks are their doodles, and that they are guided also by spontaneous reactions. These claims are contrary to peculiar characteristics and meaning of doodles.

2.3.7 Sandra Strait (b. unknown): Sandra Strait's drawing titled "NFT Wyvern" (shown in Fig. 30) will easily go for a design concept for a textile motif and at the same time it remininces aquatic images. This image also reminds one of ceremonial masquerades of the Congo region. This piece of artwork does not reflect any characteristic of a doodle.



Fig. 30.
Artist: Sandra Strait
Title: NFT-Wyvren
Year: 2009
Size: 18 x 28cm
Medium: Pen and Ink.
Source: www.lifeimitatesdoodles.blogspot.com

2.3.8 Jim Bradshaw (b. 1939): in Bradshaw's painting titled "More Moleskine" (portrayed in Fig. 31), caricature and cartoon images are depicted in a mood of jubilation. He is an artist who is influenced by child art due to the characteristic feature of his artworks. This fact is more evident in the manner with which he represents figures and forms, which are scattered all over the different works. Some are depicted floating while others are shown superimposed one on another. Another painting by Bradshaw which he titled "Blackbird on Red" (shown in Fig. 32) reflects critically a style he is known for. Like in *More Moleskine*, figures are executed haphardly on the picture plane and the "blackbird" is depicted in the centre of the painting like a monster that is terrifying all other creatures who are looking for a way of escape from it. Those of them that are not smart enough become prey and are swallowed. Though Bradshaw claimed these are his doodling, the researcher refutes this claim, based on the reason that tangible and recognizable figures are seen in these works, which negate doodle attributes.

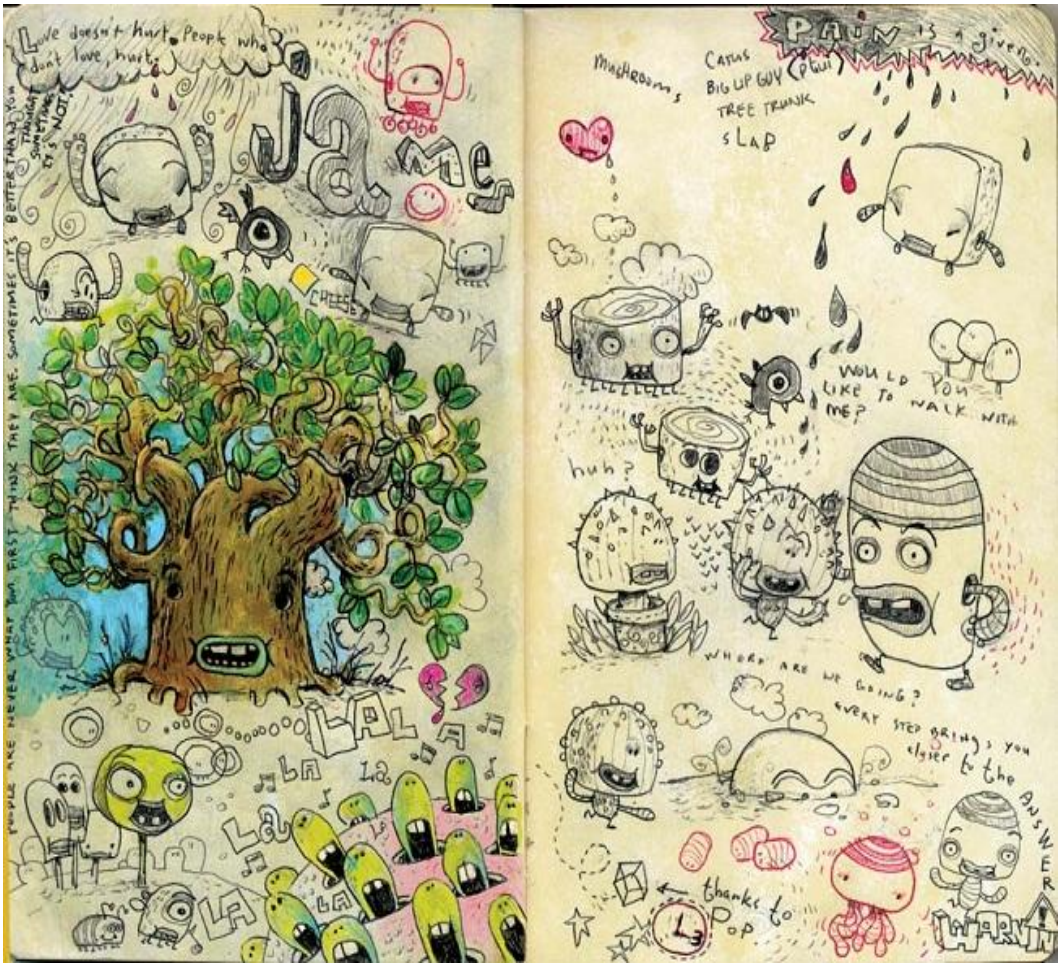


Fig. 31.
Artist: Jim Bradshaw
Title: More Moleskine
Year: 2009
Size: nd
Medium: Pastel pencils on paper.
Source: www.jimbradshawillustration.blogspo.com



Fig. 32.
Artist: Jim Bradshaw
Title: Blackbird on Red
Year: 2013
Size: nd
Medium: Acrylic on canvas.
Source: www.jimbradshawillustration.blogspo.com

2.3.9 Sherrie Thai (b. unknown): Sherrie Thai's doodles are executed with pen and ink on paper. Her works are miniatures with intricate lines superimposed over one another. Her works reflect drawings that are consciously planned before execution. The movement of lines follows well-coordinated directions which negates the characteristics of a doodle. Thai's works are best described as an attempt after the Surrealists' automatic writing. Without the faces appearing within the artwork the directional line orientation could be taken for *conscious* doodling. One example of her artworks is titled "Faces and Décor" (presented in Fig. 33)

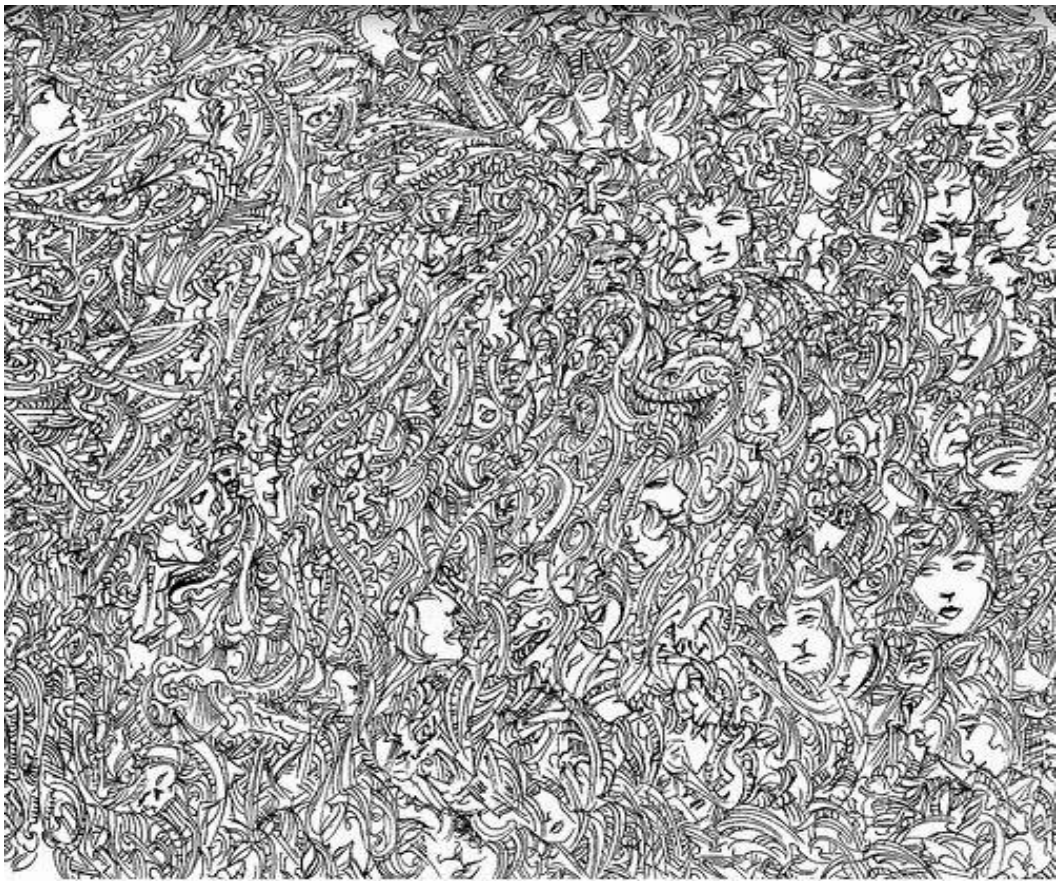


Fig. 33.
Artist: Sherrie Thai
Title: Faces and Decor
Year: 2008
Size:13 x 7cm
Medium: Pen and ink on paper.
Source: www.flickr.com/photos/shaireproductions

2.3.10 Tanya McClelland (b. unknown): McClelland's painting titled "I dream in Doodles" (see Fig. 34) is an artwork that belongs to the group the researcher termed *conscious* doodles. The artwork can also be taken for graffiti because of the incorporation of text and childlike images in the work. Tanya engaged dominance and repetition which are two principles of design in this art creation. The composition is presented in a manner that takes the viewers into the dream world of affection as she repeatedly distributes heart shaped-like images which dominates the painting. Other caricature images she engaged includes butterflies, insects, flowers, houses e.t.c. The artwork could also be viewed as a unit comprising nine miniatures which are joined together in puzzle web-like lines.



Fig. 34.
Artist: Tanya McClelland
Title: I Dream in Doodles
Year: 2008
Size: nd
Medium: Mixed media.
Source: www.flickr.com/photos/cheekyurchin/3196917663/in/photostream

2.3.11 Annalea Bennett (b. unknown): Bennett is an artist whose artworks are made on canvas, paper, and silk with juxtapositions of form, space and colour. The array of hues and shapes in her compositions are harmonious thereby her works appeal to the beholder's sense of appreciation. She refers to her works as "spontaneous forms of energy emerging as abstract art". By visual assessment, her works reflect spontaneous attributes. Forms in her compositions are devoid of specific or known imagery. Bennett's style of manipulating colours to create abstract forms will be adopted in this research, precisely in the studio practice. Her paintings under review include; "Cosmogenesis" (see Fig. 35), "Recent Moorings" (shown in Fig. 36) and "Descartes' Dream" (portrayed in Fig. 37).



Fig. 35.
Artist: Annalea Bennet
Title: Cosmogenesis
Year: 2013
Size: 60 x 75cm
Medium: Acrylic on canvas.
Source: www.annaleabennet.com



Fig. 36.
Artist: Annalea Bennet
Title: Recent Moorings
Year: 2013
Size: 60 x 75cm
Medium: Acrylic on canvas.
Source: www.annaleabennet.com



Fig. 37.
Artist: Annalea Bennet
Title: Decartes Dream
Year: 2013
Size: 60 x 75cm
Medium: Acrylic on canvas.
Source: www.annaleabennet.com

2.4 Linear Appearance in Doodle with Nigerian Artists (Ulism and Onaism):

Doodles by definition are drawings or writings created meaninglessly. Their orientation hinges mainly on linear conceptual appearance. This peculiar appearance shares a common phenomenon with the art of the Nsukka Art School and that of the Ife Art School, hence their relevance in this review. The Nsukka artists draw on the traditional Igbo body painting and wall murals called *uli* (within the southern and eastern Igbo areas) associated with rituals and other events. The Igbo people dwell around the eastern part of Nigeria where Nsukka School is situated. The Nsukka artists use uli designs but employ Euro/American art media to create works outside of traditional setting. (Ottenberg, 1997). The Ife Art School artistic technique is founded on the Yoruba word for art - *Ona* which means not only art but also design and even the profession of the artist/designer. It also refers to decoration, pattern, ornament, embellishment, design, composition, form, plant and motif which are the basic elements in art making. The ideology of *Onaism* as an artistic concept has its interest in the revival of Yoruba art forms, motifs and philosophies through constant experimentation with local materials, patterns and images. The *Ona* artists' patterns and designs are derived from motifs as they relate to geometric forms, human, animals and birds. Others include motifs derived from nature, utilitarian objects, lettering and sculptural forms. Irivwien, (2010) writes that,

> the Ona movement has to a large extent facilitated the crystallization of Nigerian visual art. The younger generation of Yoruba artists is inclined to revive Yoruba artforms, motifs and philosophy through constant experimentation with local materials, patterns and images rooted in modern styles. Through the use of this idiom, the Yoruba artists have carved an image for themselves by projecting Ona art as a formalistic model of artistic expression in Nigeria and the world at large.

2.4.1 Uche Okeke (b. 1933): Uche Okeke was a major exponent of the famous Nsukka art school. He is a member of the *Zaria rebels* who studied art at the Nigeria College of Arts Science and Technology, Zaria. Ottenberg (1997), writes that Okeke's desire for drawing made him explore various opportunities available while trying to discover the most effective method of acquiring competence. One part of this creative exercise includes sketches and detailed studies of natural forms in the countryside of Kafanchan where he grew up. Ottenberg states further that, "his art took fantastic naturalistic and abstract forms and he worked in several media, pen and ink, brush and ink, oil, gouache and lino cut. He more and more employed the linear qualities of *uli*, but without generally using its specific motifs".

Okeke's artworks are bold and attractive. The imagies in his drawings, for example "Dilemma of the Colonial Politician" (see Fig. 38) are clearly outlined. The space between the boundaries of the lines are frequently filled with patterns of rows of dots in parallel lines, wavy figures, zigzag, or straight rows of small spheres, circles, or triangles. Eyes and noses in his drawings are often enlarged and distorted. His works, both drawing and painting, have strong linear quality with numerous connecting lines. An example of his painting with this peculiar linear character is "Ana Mmuo" (see Fig. 39).



Fig. 38.
Artist: Uche Okeke
Title: Dilemna of the Colonial Politician
Year: 1962
Size: 25.9 x 20.7cm
Medium: Pen and ink on paper.
Source: Staatliche Graphisce, Sammlung, Muniche.



Fig. 39.
Artist: Uche Okeke
Title: Ana Mmuo
Year: 1961
Size: 92 x 121.9cm
Medium: Oil on board.
Source: http://africa.si.edu/exhibits/ana.htm.

2.4.2 Tayo Adenaike (b 1954): Tayo Adenaike could be regarded as a third generation artist of the Nsukka School, treading in the Uli painting tradition pioneered by Uche Okeke and Obiora Udechukwu. Ottenberg (1997) reports that Adenaike has developed his own unique visual dialect and mastery of watercolour techniques. In his predominant fluid medium, his keen sense of color, design and composition give strength and character to his paintings, translating his works into delicate and yet dramatic thought provoking images. His mastery in the use of line is evident in his watercolour paintings as revealed in "And Two shall become One" (portrayed in Fig. 40) and "Different Colours one People" (shown in Fig. 41)



Fig. 40.
Artist: Tayo Adenaike
Title: And Two Shall Become One
Year: 2004
Size: 17.5 x 23.5cm
Medium: Watercolour
Source: www.skotogallery.com



Fig. 41.
Artist: Tayo Adenaike
Title: Different Colours One People
Year: 2004
Size: 17.5 x 23.5cm
Medium: Watercolour
Source: www.skotogallery.com

2.4.3 Olakunle Filani (b. 1957): Kunle Filani is one of the pioneering artists of the *Ona* movement. The *Ona* artists in the use of motifs and forms go back to tradition as a point of reference to create modern forms in the context of technique, materials and tradition. Filani is a printmaker and painter whose artistic exploration lies in the intricacies of his decorative linear drawings. His lines are carefully planned out and sensitively placed, in such a way that each line seems to tell a story of its own. He has flairs for artistic proficiency and attention to details. His painting "Jesse" (shown in Fig. 42) represents Filani's artistic direction. In this artwork, Kunle engaged both human and animal forms. The human forms are depicted lying helpless on the floor while the animal forms (mainly lizards) are seen crawling on the wall. The linear patterns on the wall overlap and flow with the movement of the natural patterns of the lizard as if emerging from the wall. The entire scenery depicts a situation of emergency where human casualties litter the floor amidst plates and cups. The few escapees are presented trying to escape in a hurry. To create compositional balance, Kunle engaged geometric shapes in linear form both on the wall and on the ground.



Fig. 42.
Artist: Kunle Filani
Title: Jesse
Year: 1998
Size: 63 x 92cm
Medium: Oil on canvas
Source: www.nigerianartoyasaf.org/index.php

2.5. Waste to Wealth Syndrome:

The other group of artists whose works and philosophy are relevant to this study are those who were challenged by the amount of waste being generated in Nigeria. They reacted to this challenge by making social commentaries with their art directly or indirectly engaging these waste materials as medium of expression. To some, these waste items were convertable resource materials which they employed as instrument of visual expression. Among these artists are Jacob Jari (b. 1960) and Kolade Osinowo (b. 1948). Their efforts became relevant to this research because they made meaning out of meaninglessness. While they are making efforts to create wealth from waste by converting items ranging from offcut fabrics from fashion designers and used plastic straw and other disposables to adorable artworks, this research also attempted creating beauty from rejected and meaningless doodles.

2.5.1 Jacob Jari (b. 1960): Jacob Jari is an artist who has explored waste and discarded objects to create his artworks. The works he creates centre around human conditions relating to his life experiences. To him the discarded offcut fabrics are symbolic and they become a tool of social discourse as he gathered them together like a soothing balm to heal the wound he created on his canvas with red hot iron. The end results are art objects to adore. An example is the painting he titled "The Hunt" (portrayed in Fig. 43). His art speaks volume and are "metaphorical" and they discuss sensitive issues in the society. Other discarded objects he converts to useful objects of aesthetics are cornstalk, drinking straw as well as old newspapers and magazines.

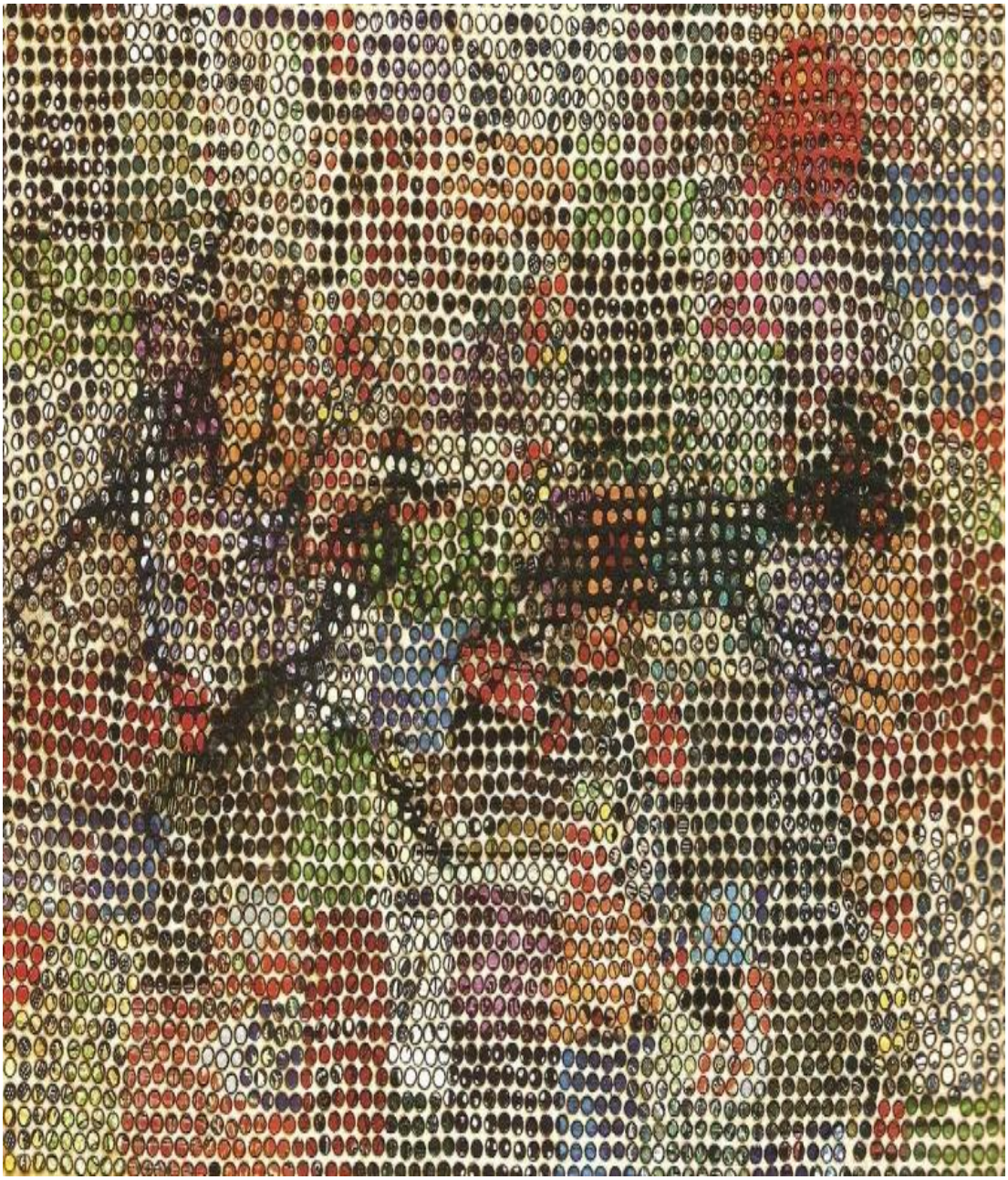


Fig. 43.
Artist: Jacob Jari
Title: The Hunt
Year: 2012
Size: 88.9 x 119.4cm
Medium: Mixed media on canvas
Source: Artist collection.

2.5.2 Kolade Oshinowo (b. 1948): Kolade Oshinowo is another artist who explores waste materials to create artworks and aesthetics. For more than three decades he has been recognized for his thematic direction on figural paintings that characterize the day to day experiences within the society. These figures he treats with painstaking attention to detail. At the end of each exploration, objects in his compositions stand out most times in silhouette. His recent experiments dwell on creating paintings with *waste* indigenous *Ankara* fabric material. Oloidi (2012) confirms that "Oshinowo's works have an all-round technical and artistic uniqueness, a methodical and laborious synthesis of materials, motifs and patterns, glue and colours which he has transformed into exquisite mixed media works that echo, very loudly new and unprecedented aesthetics". Oshinowo classified his paintings in one of his exhibitions as "fabric paintings based on the process of recover and reuse (R&R)". This according to him is a material exploration of fabric waste collected from tailors, fashion designers and other individuals. He concluded, "it is quite an interesting recycling process of waste to art. It presents the art of creating order from disorder. The valuable effect turns negativism to positivism of art"

Like Jari, Oshinowo brings to fore the possibilities of creating wealth and aesthetics from waste, that which is a major focus of this research. Among Kolade Oshinowo's paintings rendered in this manner include, "Discussion" (see Fig. 44) and "Girl I" (presented in Fig. 45). In these paintings, the waste offcut fabrics play a prominent role at creating relief effect on the support where he paints his images. The multiple colours of the fabrics at times dictate the other colours to be used as well as the theme. Oftentimes, the motifs become part of the accessories he uses for earrings, necklaces etc.



Fig. 44.
Artist: Kolade Oshinowo
Title: Discussion
Year: 2011
Size: 122 x 122cm
Medium: Oil on mixed media
Source: Silhouette – Exhibition Catalogue of Kolade Oshinowo



Fig. 45.
Artist: Kolade Oshinowo
Title: Girl I
Year: 2012
Size: 122 x 71cm
Medium: Oil on mixed media
Source: Silhouette – Exhibition Catalogue of Kolade Oshinowo

2.6 Review of Concepts of Aesthetics

Aesthetics is a branch of philosophy; it is referred to as a kind of theory which is based on the study of sensory or emotional values, sometimes called judgments of sentiment and taste. Aesthetics is closely associated with the philosophy of art while its considerations within the visual arts are usually associated with the sense of vision. A painting or sculpture, however, is also perceived spatially by recognized relativity and context, and to some extent by the sense of touch. The physical form of the work can be subject to aesthetics as much as the content. Some aesthetic effects available in visual arts include variation, juxtaposition, repetition, linear dynamics, tension and calm, pattern, contrast, perspective, two and three dimensionality, movement, rhythm, unity and proportion (Ocvirk, Stinson, Wigg, Bone and Cayton, 2002). Some of these effects are also reflected in the paintings executed in this research.

2.6.1 Traditional Theories of Aesthetics

The first aesthetic theory of any scope according to Danto (2008) is that of Plato, who believed that reality consists of prototypes, or forms, beyond human sensation, which are the models for all things that exist in human experience. The objects of such experience are examples or imitations of those forms. He reiterates that the artist/philosopher tries to reason from the object experienced to the reality it imitates; the artist copies the experienced object, or uses it as a model for his or her work. Thus, the artist's work is an imitation of an imitation. Danto informs further that Aristotle also spoke of art as imitation, but not in the same sense as Plato. Rather, he is of the opinion that one could imitate "things as they ought to be" and that "art partly completes what nature cannot bring to a finish". Essentially therefore, one may see this exercise through the mirror of Aristotle's

thoughts that this research is visually concluding a creative journey which takes its source from the inconclusive realm within the subconsciousness in the manner of transforming doodles, the seemingly meaningless ideals of the doodler into conclusive and appreciable items of aesthetics. Aristotle made us believe that the artist separates the form from the matter of some objects of experience, such as the human body or a tree, and imposes that form on another matter, such as canvas or marble. Thus, imitation is not just copying an original model, nor is it developing a symbol for the original; rather, it is a particular representation of an aspect of things, and each work is an imitation of the universal whole. In this research therefore, the artist attempted creating aesthetics with doodle images in their original form without losing their linear orientation. The originality of the doodles were maintained though the various creative processes the works passed through that is from exploration to development of forms.

Another philosopher Plotinus, in Danto's views, gave far more importance to art than did Plato. In Plotinus's view, art reveals the form of an object more clearly than ordinary experience does, and it "raises the soul to contemplation of the universal". According to Plotinus, "the highest moments of life are mystical, which is to say that the soul is united, in the world of forms, with the divine", which he referred to as "the One". He believed aesthetic experience comes closest to mystical experience, for one loses oneself while contemplating the aesthetic object. In relation to Plotinus' thought therefore, the researcher sees doodle objects not only as agents that carry aesthetic appeal but also objects that engage the audience's aesthetic sensibilities in some way.

2.6.2 Modern Aesthetics

From the late seventeenth to the early twentieth century, Western aesthetics underwent a slow revolution into what is often referred to as *modernism.* Hatcher, (1999) opines that the German and British thinkers emphasized beauty as the key component of art and of the aesthetic experience, and saw art as necessarily aiming at beauty. He further analyses the following as the thoughts of some of these modern aesthetic theorists. Alexander Gottlieb Baumgarten sees aesthetics as the science of the sense experiences, which is closely related to logic, and concluded that beauty is therefore the most perfect kind of knowledge that sense experience can have. Friedrich Schiller states that aesthetic appreciation of beauty is the most perfect reconciliation of the sensual and rational parts of human nature. Arthur Schopenhauer describes aesthetic contemplation of beauty as the most free, that the pure intellect can be from the dictates of will; here in his opinion, we contemplate perfection of form without any kind of worldly agenda, and thus any intrusion of utility or politics would ruin the point of the beauty. Francis Hutcheson echoed that beauty is disclosed by an inner mental sense, but is a subjective fact rather than an objective one. He further reiterates that analytic theorists such as Lord Kames, William Hogarth and Edmund Burke, extend beauty to some list of attributes. Hogarth, for example, thought that beauty consists of the following: fitness of the parts to some design; variety in as many ways as possible; uniformity, regularity or symmetry, which is only beautiful when it helps to preserve the character of fitness; simplicity or distinctness, which gives pleasure not in itself but through it, enabling the eye to enjoy variety with ease; intricacy, which provides employment for our active energies, leading the eye "a wanton kind of chase"; and also, quantity or magnitude, which draws our attention and produces admiration and amazement.

2.7 Conclusion

In conclusion this review has been able to identify some artists who reflected their doodles in their paintings. They manifest the various characteristics of doodles especially in linear orientation, even though most of the artists reviewed misinterpreted other forms of images and subject interest for doodle and doodling. The most affected are those whose works are in cartooning and graffiti creative expressions. Other works reviewed dwell on the conceptual idea of creating wealth from waste. A cursory review of the conceptual development of aesthetics was also done to reveal the stages of its appreciation. Thus the researcher has been able to establish that aesthetics could be created through exploring the subconscious realm.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

Practice-led research method especially in the visual arts could mean, in the words of David (2007) in Sullivan (2010), “a way of researching through the practice of making art. Such making is not just doing, but is a complex informed physical, theoretical and intellectual activity”. He goes further to state that art practice in the studio is an enquiry that is based not only on intellect and imagination, but a field that is rich in understanding with social and cultural relevance. This research adopts the Practice-led research as an appropriate methodology. As Sullivan opined, “Practice-led research is employed, working toward practical outcomes and also creating new form of understanding”. As practical knowledge and liberating ways of knowing is being sought, as well as working and interacting with people in their everyday lives, we discover also that Practice-led or action research is participative research (Reason, and Bradbury, 2001).

Practice-led research involves the artist solely initiating an action and equally participating fully in it. It aims to apply artistic methods to practical problems that require solutions (Schein, 2006). By this assertion therefore, attributes of Action research method was also adopted in the course of this research. Reason in Sobeirinejad (2009) sees action research as a way of knowledge which brings ideas, theories and action together with the aim of creating practical knowing; in other words, “learning by doing”. In action research, the knowledge that is possessed is generated through practice, which requires adequate planning within the understanding of the research through theory. Reason concludes that “the outcomes of research are not obtained simply from theoretical studies but are also gained from the process of action and the researcher‘s practice”.

Aligning with the dictates of action research methodology therefore, the studio practice in this research started with experimenting with the liquidized and dripping technique employed by Gani Odutokun (1956-1995) in several of his paintings. He believed in the theory of "accident and design". Gani's technique reminisced *automatism* explored by Andre Masson (1896-1987), a popular figure among the Surrealists. In painting, automatism involves allowing the hand to wander across the canvas surface without any interference from the conscious mind. The resulting marks, it was thought, would not be random or meaningless, but would be guided at every point by the functioning of the artist's unconscious mind, and not by rational thought or artistic training (Kleinner and Mamiya, 2005). These philosophical thoughts are likened to the state of sub consciousness in a human being when he or she has little or no control over his or her actions and responses to situations and events around him or her. His or her responses could manifest in *doodling*. These are accidental and meaningless forms which sometimes take the form of lines. In Gani's paintings, forms emerge naturally as the liquidized colours are allowed to flow into one another with little or no efforts made to control them. This technique is being combined with the painterly gesture of flat abstract shapes as part of preparatory processes for the visual space for doodle images which were eventually engraved with a pallete knife and also inscribed with syringe as applicable.

3.2 Procedures in Studio Research:

Paul Klee (1879-1940) once declared, 'The artist does nothing other than gather and pass on what comes to him from the depths. He neither serves nor rules- he transmits.' (Read 1948). This view of the artist's natural characteristics conceptualizes the inner experience and vision of the doodler. According to Breton in Harrison and Wood (2009), vision is the

most powerful of the senses, and so the ability to transpose inner images into *surreal-visual* images further reveals the significance of this work. The position of the human mind in the subconscious state is not clear. The researcher shares this view of Freud, as he posits that "we are not aware of the content of our subconscious and this often times influences our behavior". The researcher observes that what is mostly obtainable in the visual art practice is that visual expositions had concentrated more on the outer experiences i.e. the conscious (what can be felt and seen); however, by turning to focus on the inner reality as exhibited within the subconscious state, the various thematic ideas inherent within same would be exploited. The visual conceptualizing of doodle, which is a product from the subconscious state, could be a fruitful expedition for revealing the underlining thoughts of the doodler.

3.3 Exploration and Development of Forms

As mentioned earlier, attributes of Action research methodology are engaged in this research. They consist of stages which should be followed in order to achieve the aim of producing knowledge. These stages are discussed further. According to Winch and Gingell, in Soberinejad (2009), generally, in action research the researcher will identify an issue that needs to be resolved. He or she will design an intervention and record the effects of its implementation as well as review the outcomes and disseminate his or her results. If most of the expected results are not achieved after reviewing the outcomes in the first process, the procedure should be repeated with the reflections on the first outcomes influencing the design of the intervention and the implementation of the practice (Winch & Gingell, in Soberinejad, 2009). According to Reason and Torbert (2001), it becomes necessary that the researcher at every stage reflects and asks whether or not the intended outcomes have been achieved, if they match the approach or adopted theory, and if the outcomes satisfy the set aim and objectives. Every time that the researcher feels that he has not fulfilled any one of

the research questions; he should re-plan his action and search for the right direction. The circle of action and reflection is the key technique in this method. In this research therefore especially in the studio practice, the action-reflection-action prominent in Action research methodology was engaged.

Creating aesthetics using doodles forms the main focus of this research. Initially, the challenge of the researcher was how to collect the right doodles that will form the basis for appropriate data. The researcher also realized the need for two research assistants who will be involved in the process of data collection. While dwelling on these, various thoughts came to mind; which were to:

(i) visit litterbins to scavenge and retrieve doodles,

(ii) engage research assistants to search through public places like offices, walls of toilets, library tabletops etc. to collect them,

(iii) see one of the art teachers of Adeyemi College of Education Demonstration Secondary School for the possibilities of engaging him as one of the research assistants and also to use the art studio in the school as source of data collection.

The choice of the art studio was eventually made because the researcher learnt that the studio was a point of convergent for different categories of people within that academic community including colleagues of the art teachers, student-teachers who came for teaching practice, and also other students in the school who did not offer art as a subject but came around during break to appreciate the art works on display in the studio.

3.4 Methods of Data Collection:

On the visit to the art studio of the school, the researcher noted that students often turned the top of the tables to drawing and writing supports. On a closer look, several

doodles were discovered and their images were recorded with a digital camera (see Plates I and II).



Plate I: "Doodle Impression 1", Table top, 8 x 13cm



Plate II: Doodle Impression 2, Table top, 8 x 13cm

By this discovery, the researcher resolved to use sheets of drawing paper (measuring 68.5 by 43.2cm each) as data collection instrument, to cover the top of all the tables (10 tables) in the studio. Altogether, 30 sheets were used (3 sheets for each table). The entire tables were covered in order not to arouse the curiosity of the potential doodlers. The research assistants (Mr. Ayo Sayomi – one of the art teachers, and Blessing Akinruli – one of the student-teachers posted to the school for teaching practice) were engaged to spread the drawing sheets on the tables in the studio (as shown in Plate III).



Plate III: Drawing papers being spread on the table in the art studio.

At the end of the first week, the researcher went back to the art studio to discover that few people already responded by interacting with the paper. The drawing sheets were left for another week and at the end, it was discovered that people have had more encounters with them. While some of the sheets of paper were mutilated, several others had all manner of impressions made on them. These items were later removed with care due to their present

condition. They formed the data collected which were assessed by the researcher with the assistance of the research assistant (the art teacher in the school) and later validated by the supervisors. Twelve of them were selected for the studio research experiments as presented in Plates IV to XV. The criterion for the selection was based on the meaning and visual characteristics of doodles which were found inherent in the data collected.



Plate IV: Doodle Impression 3,



Plate V: Doodle Impression 4,

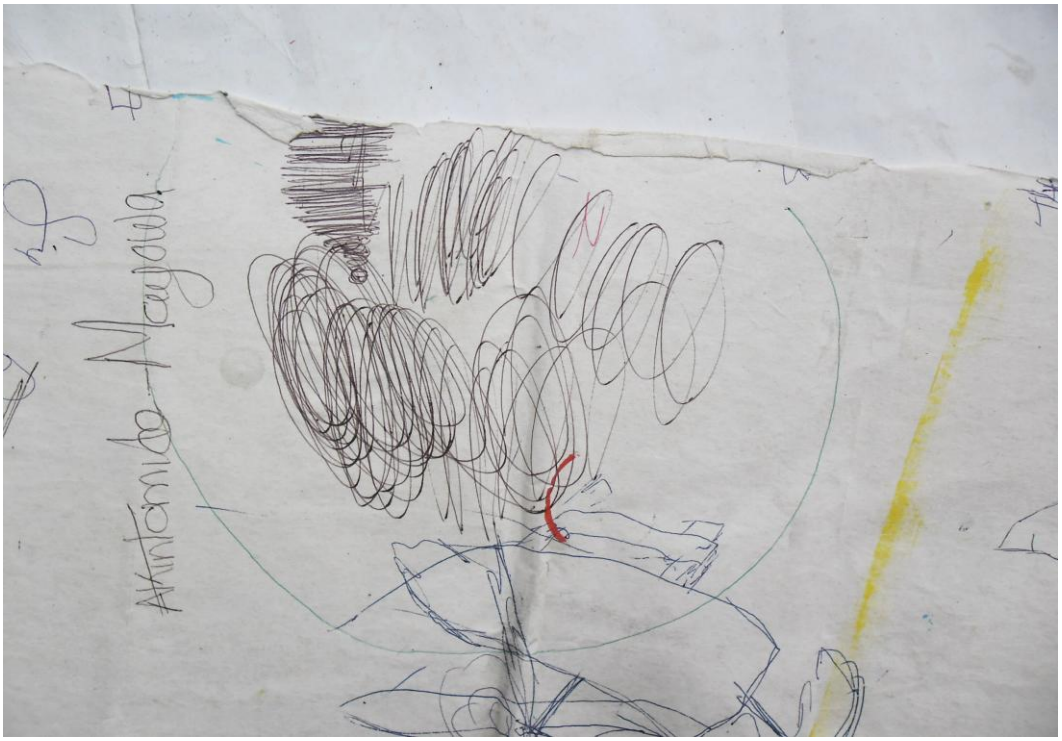


Plate VI: Doodle Impression 5



Plate VII: Doodle Impression 6

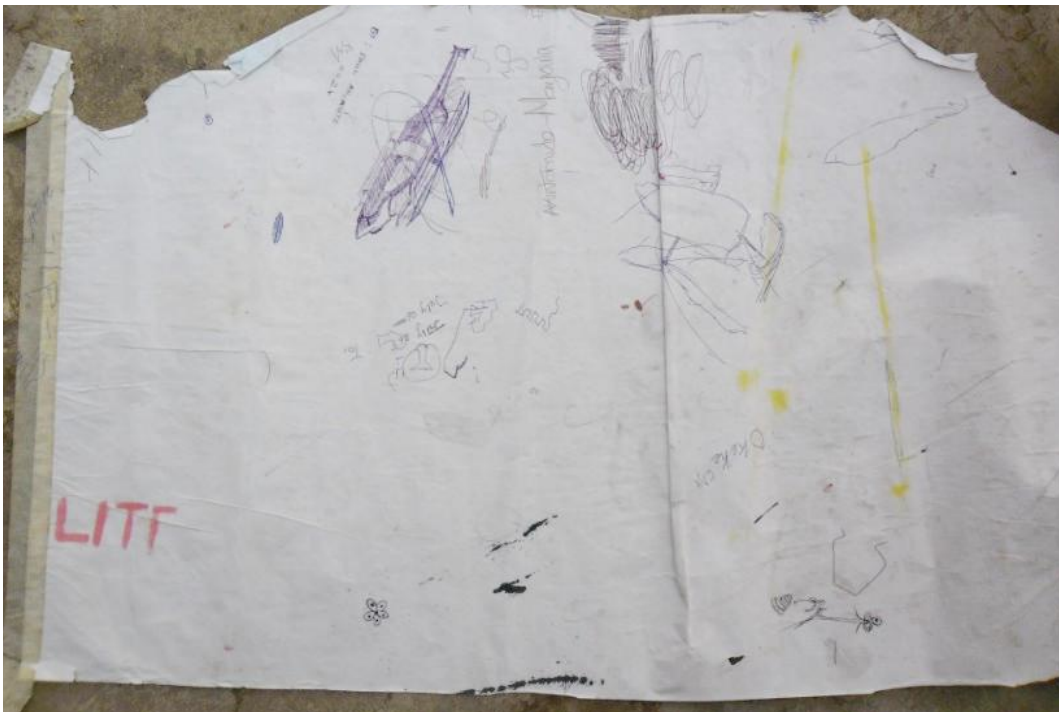


Plate VIII: Doodle Impression 7,



Plate IX: Doodle Impression 8



Plate X: Doodle Impression 9

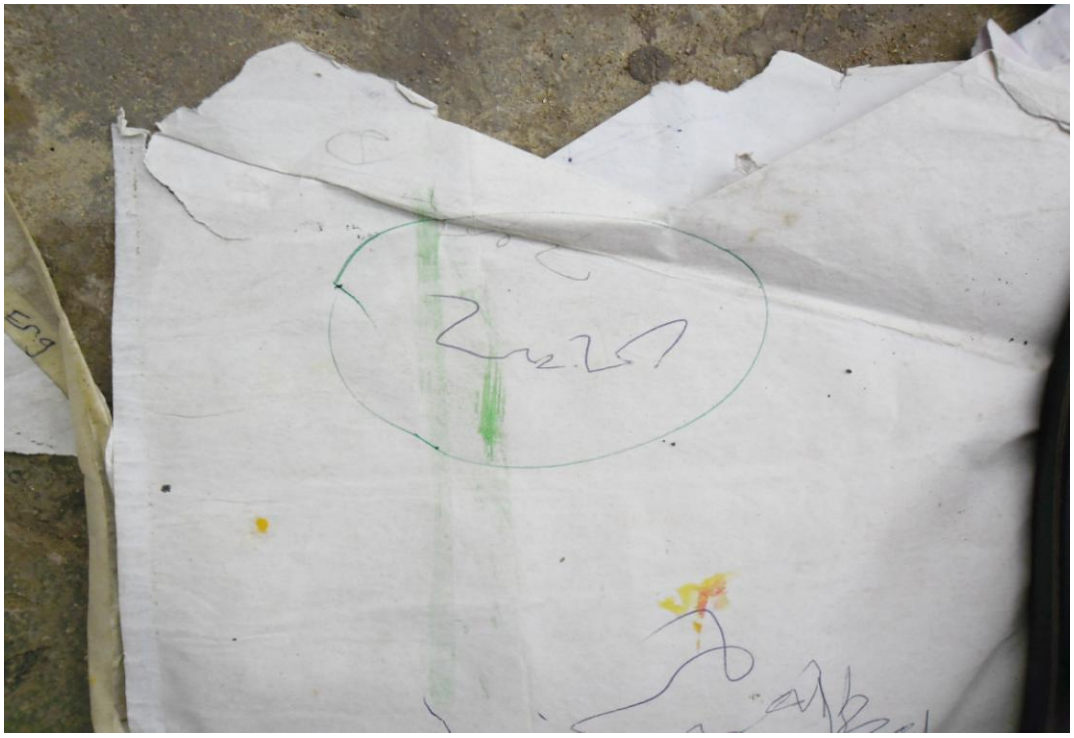


Plate XI: Doodle Impression 10



Plate XII: Doodle Impression 11

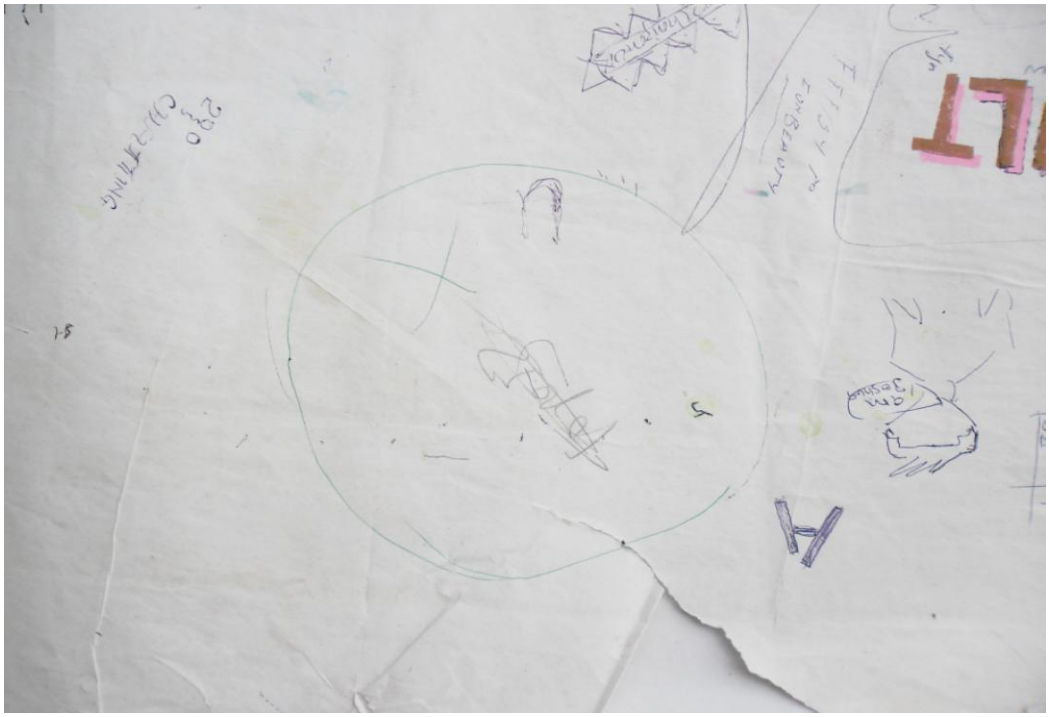


Plate XIII: Doodle Impression 12

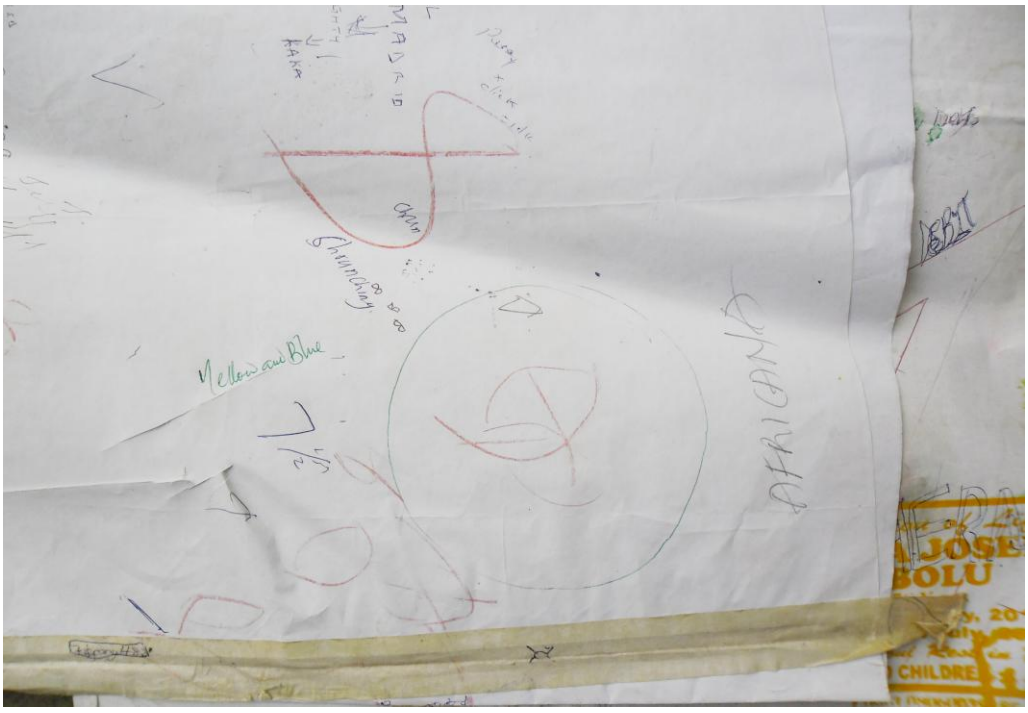


Plate XIV: Doodle Impression 13



Plate XV: Doodle Impression 14

3.5 Exploration of Form:

3.5.1 Preliminary Studies I: The exploration of form began with the studio practice. The researcher prepared a painting support and created the visual space through a visual exercise of spreading monochromatic and complimentary schema of colours on the support in the order of Joan Miro (1893-1983). Doodles were later introduced and thereafter, visible forms, animate and inanimate were highlighted with lines. These are portrayed in *Confusion* (2010) (see Plate xvi), *Couple* (2010) (see Plate XVII), and *Couple II* (as shown in Plate XVIII).

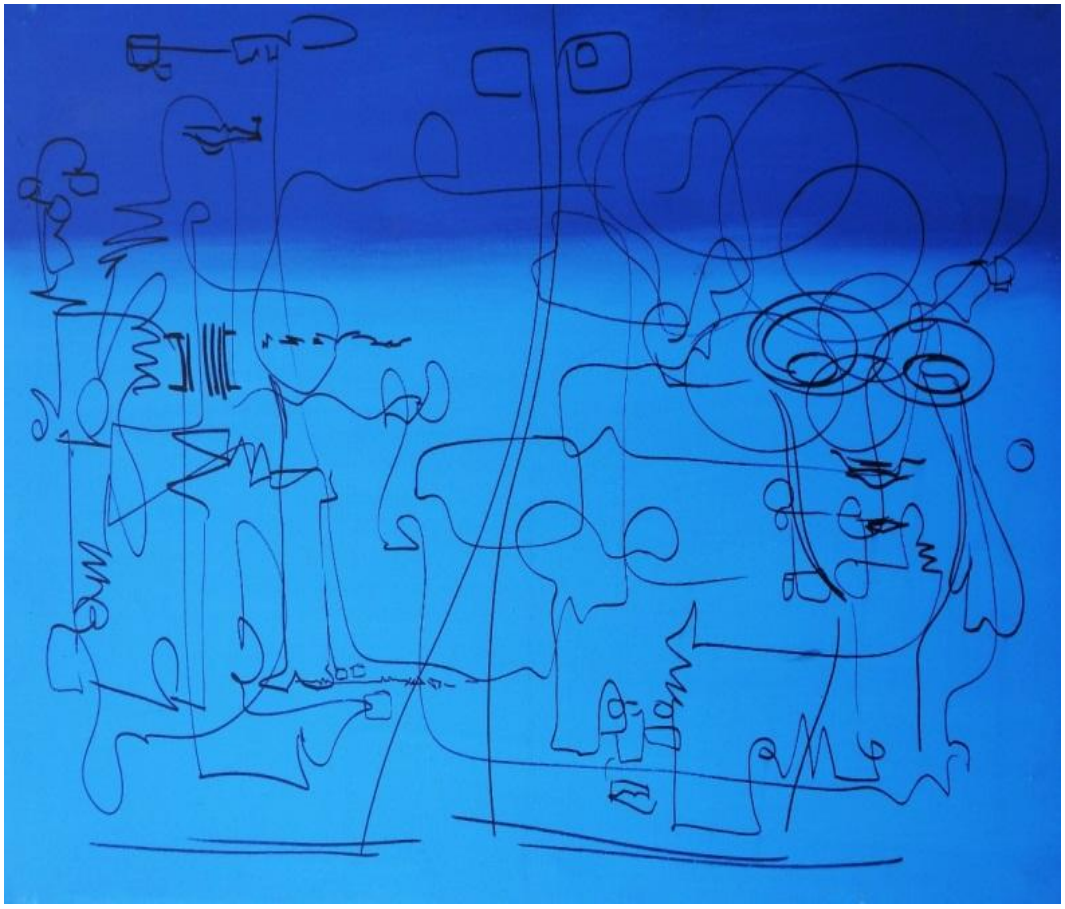


Plate XVI
Artist: Wale Ajayi
Title: Confusion
Year: 2010
Size: 66 x 86.5cm
Medium: Oil on canvas
Source: Artist collection



Plate XVII
Artist: Wale Ajayi
Title: Couple I
Year: 2010
Size: 66 x 86.5cm
Medium: Oil on canvas
Source: Artist collection



Plate XVIII.
Artist: Wale Ajayi
Title: Couple II
Year: 2010
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

3.5.2 Preliminary studies II: This stage marked the beginning of the development of form in this research. A more focused and directional approach was applied to the studio practice. In the course of juxtapositions and overlapping of lines (the researcher's imaginary doodling), geometric forms were accidentally created, and these were eventually highlighted with flat colours (see Plates XIX to XXII).



Plate XIX
Artist: Wale Ajayi
Title: Form and Lines I
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection



Plate XX
Artist: Wale Ajayi
Title: Form and Lines II
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection



Plate XXI.
Artist: Wale Ajayi
Title: Form and Lines III
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXII.
Artist: Wale Ajayi
Title: Form and Lines IV
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection

3.5.3 Preliminary studies III: Various techniques which created accidental forms immitating Andre Matton's experiments of *automatism* and Gani Odutokun's *liquidized* technique were explored (as in Plates XXIII to XXXVI). These exercises were to visually simulate the inner experiences of the researcher with the visual rhythm and flow of automatism and liquidized colour technique. The works executed from this experience were later to be used as background or the visual space, prelude to the main artworks.

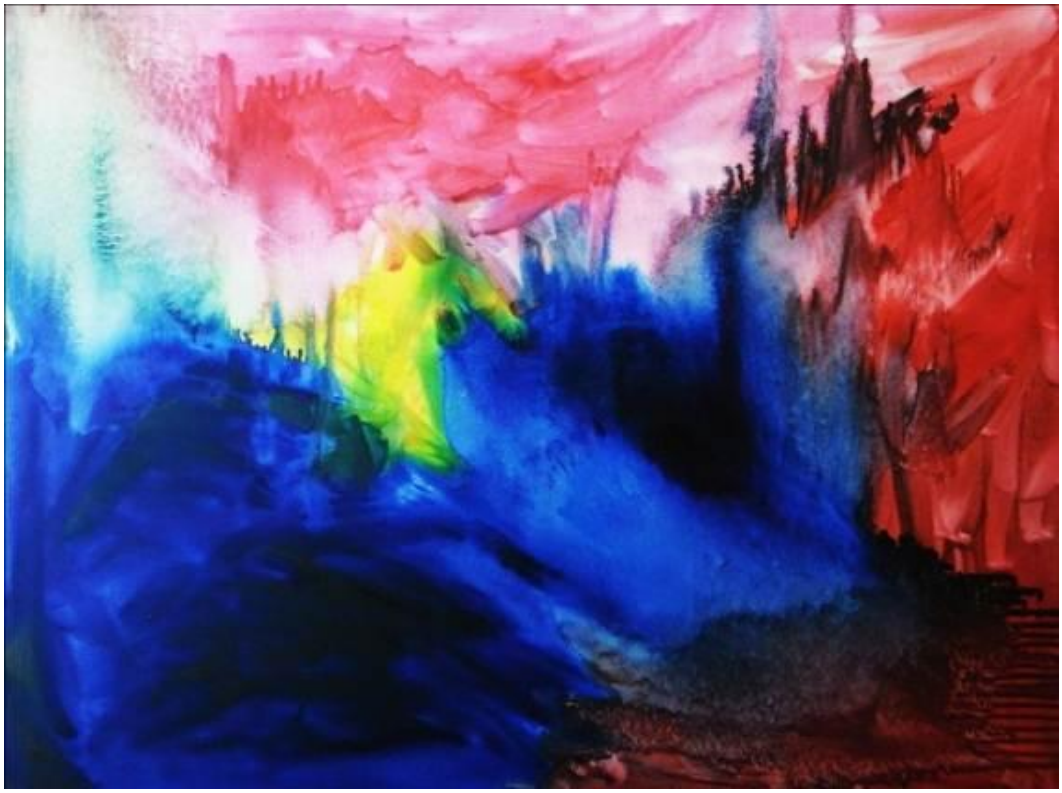


Plate XXIII
Artist: Wale Ajayi
Title: Liquidized Expression I
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXIV
Artist: Wale Ajayi
Title: Liquidized Expression II
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXV
Artist: Wale Ajayi
Title: Liquidized Expression III
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXVI
Artist: Wale Ajayi
Title: Liquidized Expression IV
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXVII
Artist: Wale Ajayi
Title: Liquidized Expression V
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXVIII
Artist: Wale Ajayi
Title: Liquidized Expression VI
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXIX
Artist: Wale Ajayi
Title: Liquidized Expression VII
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXX
Artist: Wale Ajayi
Title: Liquidized Expression VIII
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXI
Artist: Wale Ajayi
Title: Liquidized Expression IX
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXII
Artist: Wale Ajayi
Title: Liquidized Expression X
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXIII
Artist: Wale Ajayi
Title: Liquidized Expression XI
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXIV
Artist: Wale Ajayi
Title: Liquidized Expression XII
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXV
Artist: Wale Ajayi
Title: Liquidized Expression XIII
Year: 2012
Size: 141.5 x 141.5cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXVI
Artist: Wale Ajayi
Title: Liquidized Expression XIV
Year: 2012
Size: 141.5 x 141.5cm
Medium: Oil on canvas
Source: Artist collection.

3.5.4 Preliminary studies IV: Also at this level of the preliminary painting studies, some of the paintings executed were further developed whereby the open canvas space that the liquidized paints could not cover were painted over with artist oil colours using flat brushes and palette knife, as the case may be. These paintings constituted a body of artworks to be seen as finished works in their own rights; those that could also be referred to as existing

in-transition; hence they were given titles at that point of execution. Plates XXXVII to XLIII, are examples of paintings in this category.



Plate XXXVII
Artist: Wale Ajayi
Title: Politician
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXVIII
Artist: Wale Ajayi
Title: Image of a Rich Man
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXIX
Artist: Wale Ajayi
Title: Between Heaven and Earth
Year: 2014
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XL
Artist: Wale Ajayi
Title: Metamophosis
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

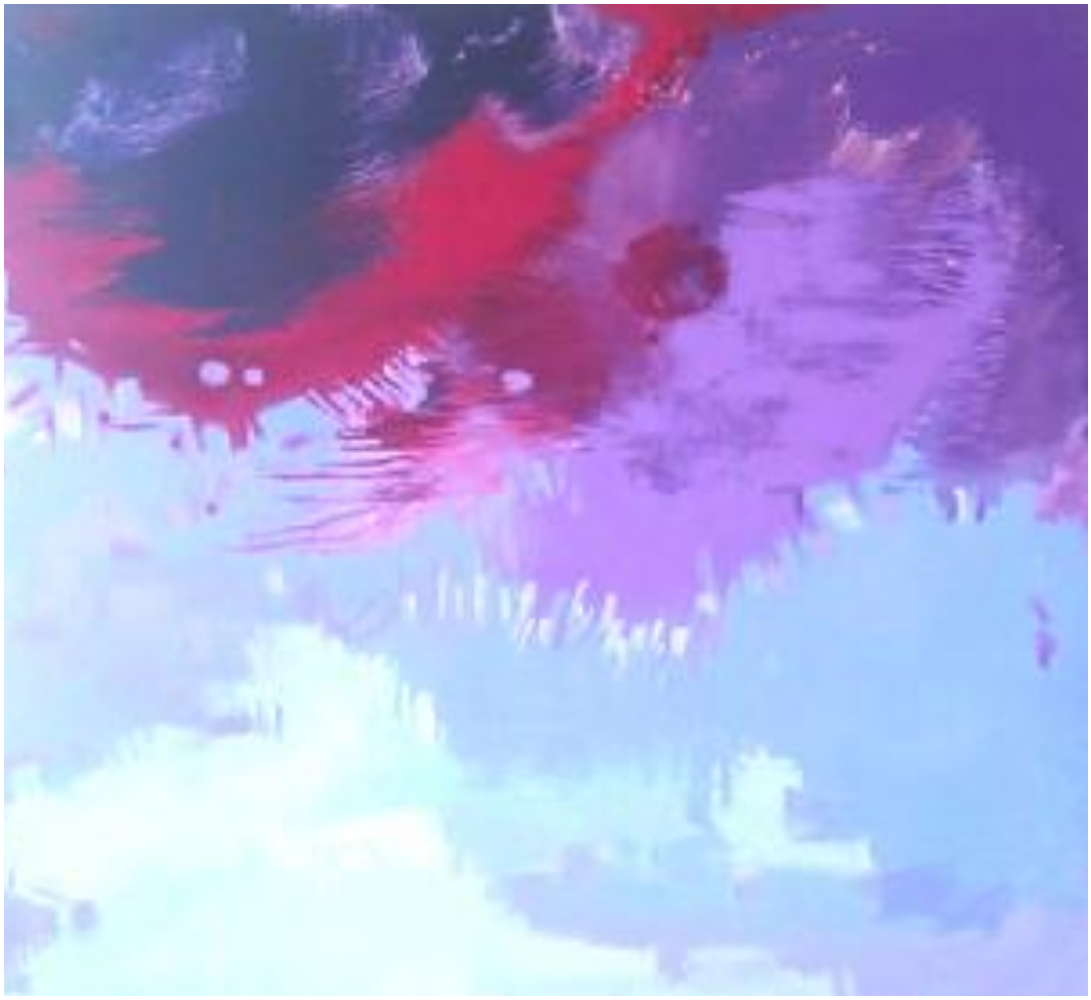


Plate XLI
Artist: Wale Ajayi
Title: Open Heaven
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLII
Artist: Wale Ajayi
Title: Warm Embrace
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIII
Artist: Wale Ajayi
Title: Celestial Imagery
Year: 2014
Size: 141.5 x 141.5cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIV
Artist: Wale Ajayi
Title: Impression Sunset
Year: 2014
Size: 141.5 x 141.5cm
Medium: Oil on canvas
Source: Artist collection.

3.6 Development of Form:

3.6.1 Reformation Stage I: At this point, images obtained from doodles were introduced into the paintings created at the previous stage (preliminary studies III). Scratching method was adopted where a portion of the painting was covered with colours in flat painterly gesture using a pallete knife. While the colours were still wet, images of doodles were engraved to reveal the underlying colours (as in Plates XLV to XLIX).



Plate XLV
Artist: Wale Ajayi
Title: A Voice in the Air
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVI
Artist: Wale Ajayi
Title: Lamentation
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVII
Artist: Wale Ajayi
Title: My Heart Bleeds
Year: 2011-2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVIII
Artist: Wale Ajayi
Title: Big Dreams
Year: 2011-2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIX
Artist: Wale Ajayi
Title: Stranger in the City
Year: 2011-2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

3.6.2 Reformation Stage II

This stage constitutes the peak of the development of form in this research. After the basic preparation of support and creation of visual space as observed in the exploration of form, doodle images collected were created on the prepared support. With the aid of a syringe, selected doodle images were "injected" on the prepared support, using artist oil colour. The body of artworks created in this order includes "Forms in Expression No. 1 to No. 7" (as shown in Plates L – LVI).



Plate L
Artist: Wale Ajayi
Title: Forms in Expression No. 1
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LI
Artist: Wale Ajayi
Title: Forms in Expression No. 2
Year: 2014
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate LII
Artist: Wale Ajayi
Title: Forms in Expression No. 3
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LIII
Artist: Wale Ajayi
Title: Forms in Expression No. 4
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LIV
Artist: Wale Ajayi
Title: Forms in Expression No. 5
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LV
Artist: Wale Ajayi
Title: Forms in Expression No. 6
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LVI
Artist: Wale Ajayi
Title: Forms in Expression No. 7
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

CHAPTER FOUR

DISCUSSION

4.1 Introduction

Throughout the research, the researcher's thought was patterned after the theories of Surrealism as developed in the first manifesto of Andre Breton in 1924, which was influenced by Sigmund Freud's theory of Psychoanalysis. The term Psychoanalysis refers to the systematic structure of psychoanalytic theory, which is based on the relation of conscious and unconscious psychological processes within the human mind. Basically this research aimed at recreating and re-presenting doodles, a product of the subconscious state of the mind which is regarded as meaningless into appreciable and meaningful aesthetic forms. This creative exercise correlates with Bernstein's (1997) view that

> …an object, being a representation of something morally unworthy, or ugly or distasteful, does not entail that the object cannot be beautiful. On the contrary, fine art can describe beautifully 'things that in nature would be ugly or displeasing', including such 'harmful' things as disease and the devastation of war.

The researcher's thought was also focused on creating aesthetics in painting using doodle; while taking roots from Kants theories of aesthetic judgements. He sees aesthetics in art generally as that which appeals to our sense of appreciation and beauty through "aesthetic judgments" while aesthetic in painting specifically, manifests through creative interaction of one or more of the elements of design within a picture plane. Aesthetic judgments may be linked to emotions or, that which revolves around the way we physically react to objects that we desire (Zangwil, 2003). In the light of the above, this research adopted doodles into creating paintings that may provoke people's sense of aesthetic judgement. Kant in Bernstein, (1997) claimed that no rightful judgement can be made concerning a particular object as being beautiful or not. Kant asserts also that every

judgement passed on an object by an individual may not be binding on other objects of similar characteristics and no two individuals can adjudge an object beautiful accurately similarly, because individual's sense of perception differs. Kant states further that,

> even if one had validly judged an object to be beautiful which fell under just concepts *a, b, c,* in arrangement *X,* it would not follow that one must judge the next similarly describable object as beautiful, nor that one's negative judgement was in any way invalid. For the purposes of aesthetic reflective judgement, no conceptual articulation of an object can saturate it sufficiently so as to license a valid judgement of taste.

Hume (1987), asserts, that aesthetic judgments usually go beyond sensory discrimination. Aesthetic judgments can often be "very fine-grained and internally contradictory; likewise it seems often to be at least partly intellectual and interpretative". It is what a thing means or symbolizes for us that is often what we are judging. Modern aestheticians have asserted that *will* and *desire* were almost inactive in aesthetic experience, yet preference and choice have seemed important concept of aesthetics to some 20th-century thinkers. He continues that delicacy of taste is not merely "the ability to detect all the ingredients in a composition," but also our sensitivity "to pains as well as pleasures, which escape the rest of mankind." Thus, sensory discrimination is linked to capacity for pleasure. For Kant "enjoyment is the result when pleasure arises from sensation", but judging something to be "beautiful has a third requirement; sensation must give rise to pleasure by engaging our capacities of reflective observation". Judgments of beauty are sensory, emotional, and intellectual all at once. In creating paintings in this research therefore, the researcher's personal interpretation and re-presentation of forms of selected doodles was not encouraged. He agrees with the submission of Winckelmann in Danto (2008) which maintaines that, "in accordance with the ancient Greeks, the best art is impersonal, expressing ideal proportion and balance rather than its creator's individuality",

this idea was a guiding principle for this research. This is evident in the painting ***Forms in Expression No.2,*** (see Plate LIb). This is to allow for freedom of interaction and perception of potential beholders of these paintings as much as possible when they encounter them.



Plate LIb
Artist: Wale Ajayi
Title: Forms in Expression No. 2
Year: 2014
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

The researcher will want to state that a viewer's interpretation of beauty possesses two concepts of value; aesthetics and taste, by resting on Danto's (2008) assertion that "aesthetics is the philosophical notion of beauty while taste is a result of an education process and awareness of elite cultural values learned through exposure to various societal norms".

4.2 Discussion of Selected Works

Thematic Consideration: The concept of giving title to artworks is significant in art creation. The title that an artist gives to an artwork says something about what it means to him or her and gives the viewer some clues when approaching the art piece. The researcher believes every person who sees a painting sees it through the lens of his or her life experience and knowledge. In some of the paintings created, the researcher tried not to influence the perception and the interpretation of the painting by giving a title that will give or create emotional insight, which could direct the viewer towards an interpretation that he wanted them to have. This he thought would reduce their perceptual energy to appreciate the collection of works in this research. Demange (2010) informs that, for Jackson Pollock to stop people trying to find representational elements in his paintings, he abandoned titles for his paintings and started numbering them instead. Pollock in Demange (2010) said whoever is looking at a painting should "look passively … and try to receive what the painting has to offer and not bring a subject matter or preconceived idea of what they are to be looking for". Giving title to the paintings in this research therefore, the researcher tried to restrain himself by giving titles only to those paintings that contain his doodles, examples are plates XLV to XLIX and also those that were created at the preliminary stages. This is to give whoever will assess the paintings freedom of aesthetic appreciation.

For example, in *"Between Heaven and Earth"*, (see Plate XXXIX) the interaction of the colours as they are poured on the canvas through liquidized technique and the final enhancement by the researcher may reveal visual outlook of a landscape that is prepared for agricultural cultivation. When the doodle images were infused, the painting assumed a different visual exposition, more of a surreal landscape. The doodle images as they dialogue with the visual space appeared more like human figures, perhaps two lovers engaged in deep conversation at dusk, with their shadows lying on the green turf (see Plate LIb).

The discussion dwells on the actualization of the research objectives through the various experiments in the exploration and development of forms in the studio practice.

Exploration of forms**:** At the beginning of the studio research, the challenge being faced by the researcher was how to collect the right doodles that will form the basis for appropriate data. The doodle images collected as raw data were later sorted out, and in satisfying objective 1 of the research which is *to identify familiar images in doodles*, the data collected were assessed by the researcher together with one of the research assistants (the art teacher in the school) and later validated by the supervisors. Plates IVb to VIIIb, are some of the selected doodle images. The criteria for the selection included meaning and visual characteristics of doodles that could be observed and found inherent in them. Some of them that the researcher considered would create interesting composition when adopted were also selected.



Plate IVb: Doodle Impression 3

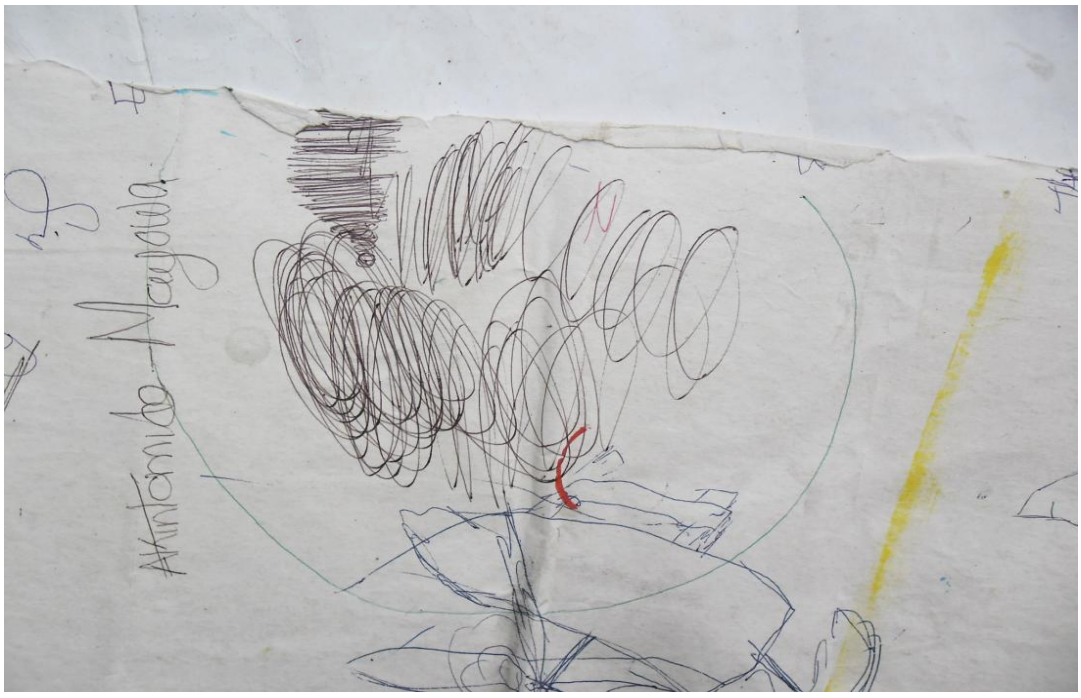


Plate VIb: Doodle Impression 5



Plate VIIb: Doodle Impression 6



Plate VIIIb: ***Doodle Impression 7***

At the preliminary stage, i.e. the beginning of the studio research, the visual space was prepared through a painterly gesture of acrylic and oil colours. Imaginary doodles created by the researcher were later introduced. In the event of spontaneous creation of the doodles, different images that were accidentally created were discovered, and they were eventually highlighted with lines. These are portrayed in *Confusion* (as shown in Plate XVIb) and *Couple I* (see Plate XVIIb). The painting *Confusion*, was a studio exploration with line and colour. The painting support was prepared with a monochromatic scheme of ultramarine blue. Acrylic paint was used for a fast drying result and thereafter indelible black marker was employed to create linear movements spontaneously. The overlapping lines combined to create impressions of familiar images. The outcome of this exploration seems to give a picture of objects that are in a confused state. However, even in the chaotic state, the entirety of the painting still appeals to one's sense of aesthetics.

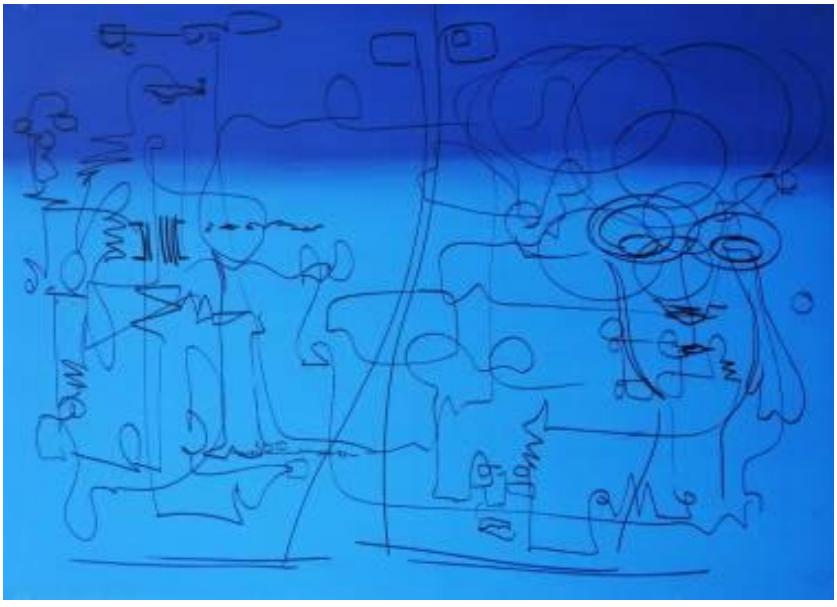


Plate XVIb.
Artist: Wale Ajayi
Title: Confusion
Year: 2010
Size: 66 x 86.5cm
Medium: Acrylic and marker on canvas
Source: Artist collection.

While *Confusion* combines curvilinear and diagonal lines at equal proportion and simultaneously too, *Couple I* (see Plate XVIIb), comprises of mainly curved lines. The choice of colour here is a complimentary scheme of green and red spontaneously applied to create a sort of monstrous imagery. In this exploration, artist oil colours were used for the composition while the finishing was done with indelible marker to bring out the familiar images that were accidentally created in the exploration of forms.



Plate XVIIb.
Artist: Wale Ajayi
Title: Couple I
Year: 2010
Size: 66 x 86.5cm
Medium: Oil on canvas
Source: Artist collection.

At the second stage in the preliminary studies, similar approach employed in the preceding stage was adopted in this study. Although this stage marks the beginning of the development of forms, a more focused and directional approach was applied to the studio practice. In the course of juxtapositions and overlapping of lines (the researcher's

imaginary doodling), geometric forms were accidentally created, and these were eventually highlighted with flat colours as seen in *Forms and Lines I* and *Forms and Lines III* (see Plates XIXb and XXIb). Overlapping lines interact to create geometric forms that are intentionally highlighted with colour. This expressive attempt reminisces Joan Miro's approach to visual expression in some of his paintings like *Dutch Interior* (see Fig. xii). The artworks in this category showcased a more abstracted imagery. Works created in preliminary studies I and II satisfy the second objective of the research which is *to explore line and texture as design elements inherent in doodles.*



Plate XIXb.
Artist: Wale Ajayi
Title: Form and Lines I
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXIb.
Artist: Wale Ajayi
Title: Form and Lines III
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

At the third stage of the preliminary studies, various techniques which created accidental forms were explored (as presented in Plates XXVb and XXVIIb).



Plate XXVb.
Artist: Wale Ajayi
Title: Liquidized Expression III
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXIIb.
Artist: Wale Ajayi
Title: Liquidized Expression V
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

These creative exercises were intentionally adopted by the researcher to visually simulate emotion through the visual rhythm and flow of automatism and liquidized technique. Also at this level of the preliminary painting studies, some of the paintings were further developed as mentioned earlier whereby open spaces on the canvas were painted using either flat brushes or palette knife. These paintings could stand on their own as finished artworks; hence they were given titles at that point of execution. “Politician” (as shown in Plate XXXVIIb) is an example of paintings in this category. The visual exploration here satisfies the demands of the third objective of the research which is *to explore the various methodologies that could be employed to create visual space for doodles in the paintings.* The works executed from this experience were later to be used as background, prelude to the main artworks.



Plate XXXVIIb.
Artist: Wale Ajayi
Title: Politician
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

Development of Form: The development of form constitutes the reformative stages of this research. At this point, imaginary doodles were introduced into the paintings created at the previous stage (third preliminary stage). This was to satisfy the second, third and fourth objectives of the research i.e. to *explore line and texture as design elements inherent in doodles, explore the various methodologies that could be employed to create visual*

space for doodles in the paintings, and *transform doodles into aesthetic images.* The creative process here involves painting or covering the part of the canvas that was not filled with colours at the initial preparatory stage, together with other areas that share hard edges with them in flat patterns using artist pallete knife. While the colours were still wet, images of doodles were engraved to reveal the underlying colours. *My heart bleeds* and *Stranger in the City* (referred to in Plates XLVIIb and XLIXb), are examples of paintings in this category.



Plate XLVIIb.
Artist: Wale Ajayi
Title: My Heart Bleeds
Year: 2011-2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIXb.
Artist: Wale Ajayi
Title: Stranger in the City
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

Doodles are created within the doodler's moment of subconsciousness. What transpires emotionally is not visible, but lies within him or herself. In other words the experience the researcher is relaying here is his efforts to visually re-present the creative exercise at this stage of the studio experiment. When the liquidized colours are poured, they are allowed to flow and interact with one another to create chance impressions, even though the images created are mainly in abstraction. These images are embedded in flat painterly surfaces. The researcher further employs a pallete knife to engrave the doodle image, which is the doodler's underlying thoughts, as the doodler himself or herself would do through expressions of his or her thoughts. The two paintings presented for this discussion among others in the category, were executed at a time when the researcher was experiencing some kind of emotional depression. It was a period when two loving colleagues passed on within a short interval. The feeling was so depressing that it was almost difficult to concentrate academically. The titles for the paintings came through those experiences.

The second reformation stage constitutes the peak of the development of form in this research. After the basic preparation of support as observed in the exploration of form, the doodle images collected were introduced on the prepared support, for example "Metamorphosis" (see Plate XLb). With the aid of a syringe, colours were "injected" to create the paintings, such as, "Form in Expression No. 1", (as shown in Plate Lb). The painting further fulfills the expectations of the fourth and fifth objectives that is to *transform doodles into aesthetic images*, and *create paintings adopting doodle images in their original form.*



Plate XLb.
Artist: Wale Ajayi
Title: Metamorphosis
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

The painting, "Metamorphosis" (Plate XLb) represents one among others in that group, those that were created as background support for the selected doodles to be executed upon. Plate Ib, shows the selected single doodle image and when it was applied, the final painting is as presented in "Form in Expression No.1" (Plate Lb).



Plate Ib: Doodle Impression I, (Table top)



Plate Lb.
Artist: Wale Ajayi
Title: Forms in Expression No 1
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

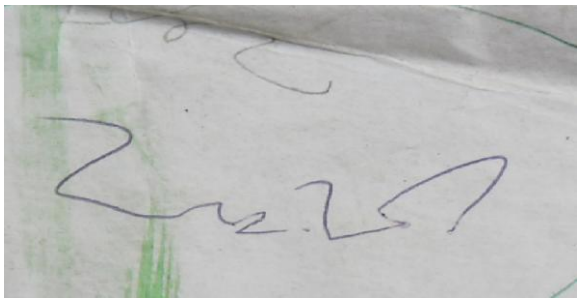
Plate LIb and LIIIb, satisfy the demands of the sixth objective which is *to create painting compositions combining different doodle images,* where two or more doodle impressions were employed to create a composition in a painting. "Liquidized Expression VIII" (see Plate XXXb) below shows the impression created with liquidized colours, while "Between Heaven and Earth" (as shown in Plate XXXIXb) reflects further enhancement with colours created on "Liquidized Expression VIII". Two doodle images were selected (as shown in Plates XIb and IXb), and when they were re-presented in colour on the prepared background support using a syringe, the result is as portrayed in "Form in Expression No. 2" (as presented in Plate LIb).



Plate XXXb.
Artist: Wale Ajayi
Title: Liquidized Expression VIII
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXIXb.
Artist: Wale Ajayi
Title: Between Heaven and Earth
Year: 2014
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



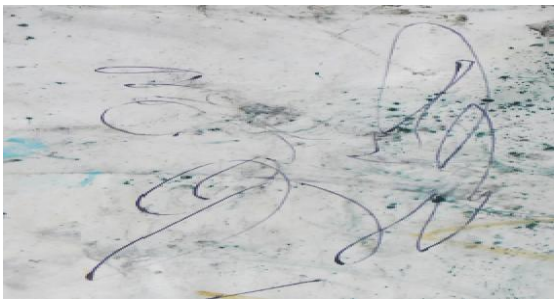


Plate XIb: Doodle Impression 10 **Plate IXb: Doodle Impression 8**

Double doodle images transformed in "Forms in Expression No. 2"



Plate LIb.
Artist: Wale Ajayi
Title: Forms in Expression No. 2
Year: 2014
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.

The painting “Liquidized Expression VII” (see Plate XXIXb) below, represents one among others in its category depicting the initial preparation of the support where liquidized colours were used. This was further developed to create “Image of a Rich Man” (as presented in Plate XXXIIIb) where flat brush strokes of colours were applied to cover the part of the canvas that was left out. For multiple doodle images, “Doodle Impressions 5 and 10” (as shown in Plates VIb and XIc) were selected, and the final artwork created is as presented in “Form in Expression No. 4” (see Plate LIIIb).



Plate XXIXb.
Artist: Wale Ajayi
Title: Liquidized Expression VII
Year: 2012
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXXIIIb.
Artist: Wale Ajayi
Title: Image of a Rich Man
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

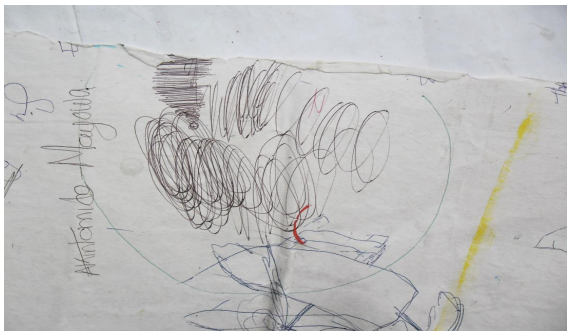


Plate VIb*:* Doodle Impression 5.

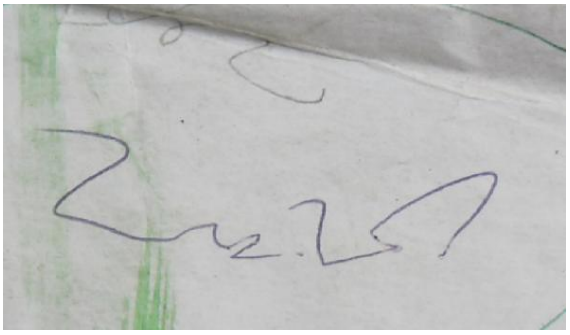


Plate XIc*:* Doodle Impression 10



Plate LIIIb.
Artist: Wale Ajayi
Title: Forms in Expression No 4
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

CHAPTER FIVE

CATALOGUE

5.1 Artist Curatorial Statement

The world is saturated with artworks that have diverse meanings. What may be termed as ideal in a generation or period may look obsolete in another. Studio research at the doctoral level is believed to be the peak of academic experience in the visual arts and therefore choosing the subject-matter for artworks becomes a sensitive issue. The field of psychoanalysis was considered in this research as an area that is potentially resourceful. The idea of choosing doodling as the subject matter for this research was hatched when the researcher was caught up at the crossroads of the choice between two psychoanalytical studies of art therapy and doodling. The choice of the latter was based on the fact that the realistic tendencies of making appreciable success in “art therapy” as a research domain is very slim considering the fact that there is a time frame to conclude the academic exercise.

The physical representation of a doodle carries an outlook of non-acceptance and rejection thus making it a worthless item. The whole essence of this research therefore represents an exercise which is paradoxical. One will want to submit that the problem of this research which is to make that which is “meaningless” become not only “meaningful” but equally appreciable aesthetically is practically achievable.

Aesthetics is sometimes called "the study of beauty," even though some of the things that many people find aesthetically appreciable or good or noteworthy are not beautiful in any usual or reasonable sense of the term "beautiful". Hume (1987) sees aesthetics as the study of the "standards of taste" or "judgments of taste”.

Immanuel Kant’s thought on judgments of taste assumes that objects are judged beautiful, when they satisfy an unbiased desire; one that does not involve personal interests

or needs. It therefore means that beautiful objects have no specific purpose and that judgments of beauty are not expressions of mere personal preference but those which observe general standard of appreciation. Although one cannot be certain that others will be satisfied by objects he or she judges to be beautiful, one can at least say that others ought to be satisfied. Hence the creative efforts of the researcher in this work is to create artworks that will satisfy aesthetic thirst of potential beholders, while at the same time bearing in mind that not all viewers' aesthetic desires can be fully satisfied. The origin of one's response to beauty exists in the structure of one's mind (Danto, 2008). In other words, an individual's perception of aesthetics is determined by a relative function of such individual's state of mind. It therefore suffices to conclude that the origin of doodles, which is the subconscious and the root of aesthetic appreciation is in the mind.

In this age of conceptual art appreciation, to accept the success of an art piece is to look beyond the finished product into the entirety of the making process. Kleiner (2009) writes that,

> The relentless challenges to artistic convention fundamental to the historical avant-garde reached a logical conclusion with *Conceptual Art* in the late 1960s. Conceptual artists asserted that the "artfulness" of art lay in the artist's idea rather than in its final expression. These artists regarded the idea, or concept, as the defining component of the artwork.

This new trend of artistic convention therefore makes this research which is a visual and academic exercise more meaningful and worthwhile.

The research experience began by taking the natural norm of the entire creative exercise of visual exploration the other way round; that is essentially walking on the visual track from the unknown to known. The collection of paintings rendered in both acrylic and oil on canvas altogether makes up 29. 14 doodle images (created on paper) were selected

from a total of 24. The approach was unconventional, where the body of artworks produced could be categorized into two. It includes exploration of form in one category, where the paintings created formed part of the artworks that were created through experiments with line and colour while others addressed the picture space on which the doodle images were to be recreated. Development of form was the other category which represented the conclusive part of the studio experiments where the selected doodle images were introduced into the created supports that were developed during the exploration of form. It also represented a more conceptual approach in the creative exploration.

5.2 Portfolio

The portfolio comprises only the finished artworks executed during the course of this research.

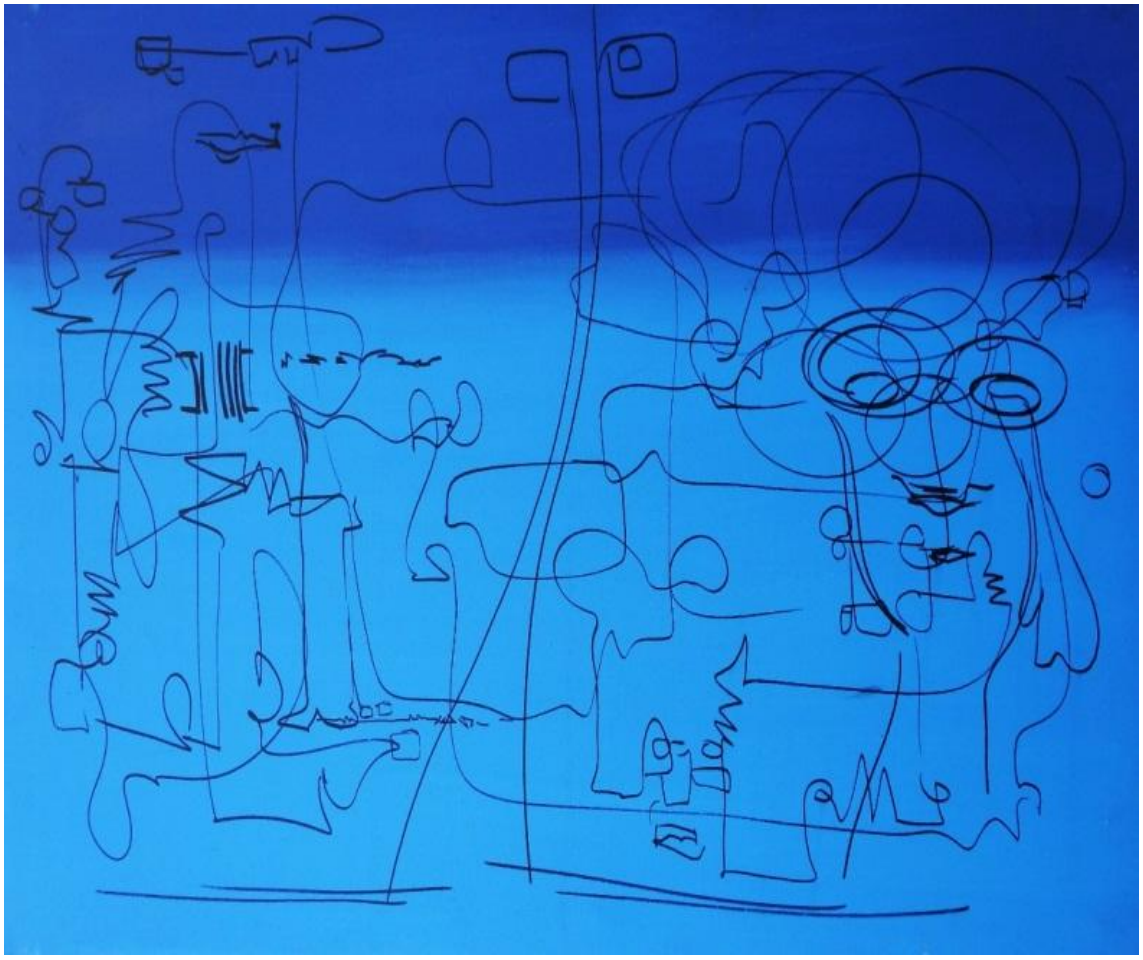


Plate XVIc.
Artist: Wale Ajayi
Title: Confusion
Year: 2010
Size: 66 x 86.5cm
Medium: Oil on canvas
Source: Artist collection.



Plate XVIIc.
Artist: Wale Ajayi
Title: Couple I
Year: 2010
Size: 66 x 86.5cm
Medium: Oil on canvas
Source: Artist collection.



Plate XVIIIb.
Artist: Wale Ajayi
Title: Couple II
Year: 2010
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XIXc.
Artist: Wale Ajayi
Title: Form and Lines I
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXb.
Artist: Wale Ajayi
Title: Form and Lines II
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXIc.
Artist: Wale Ajayi
Title: Form and Lines III
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XXIIb.
Artist: Wale Ajayi
Title: Form and Lines IV
Year: 2011
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVb.
Artist: Wale Ajayi
Title: A Voice in the Air
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVIb.
Artist: Wale Ajayi
Title: Lamentation
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVIIc.
Artist: Wale Ajayi
Title: My Heart Bleeds
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLVIIIb.
Artist: Wale Ajayi
Title: Big Dreams
Year: 2011-2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIXc.
Artist: Wale Ajayi
Title: Stranger in the City
Year: 2012
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIIIb.
Artist: Wale Ajayi
Title: Celestial Imagery
Year: 2014
Size: 141.5 x 141.5cm
Medium: Oil on canvas
Source: Artist collection.



Plate XLIVb.
Artist: Wale Ajayi
Title: Impression Sunset
Year: 2014
Size: 141.5 x 141.5cm
Medium: Oil on canvas
Source: Artist collection.



Plate Lc.
Artist: Wale Ajayi
Title: Forms in Expression I
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LIc.
Artist: Wale Ajayi
Title: Forms in Expression No. 2
Year: 2014
Size: 140 x 109cm
Medium: Oil on canvas
Source: Artist collection.



Plate LIIb.
Artist: Wale Ajayi
Title: Forms in Expression No. 3
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LIIIc.
Artist: Wale Ajayi
Title: Forms in Expression No. 4
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LIVb.
Artist: Wale Ajayi
Title: Forms in Expression No. 5
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LVb.
Artist: Wale Ajayi
Title: Forms in Expression No. 6
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.



Plate LVIb.
Artist: Wale Ajayi
Title: Forms in Expression No. 7
Year: 2014
Size: 122 x 122cm
Medium: Oil on canvas
Source: Artist collection.

CHAPTER SIX

SUMMARY AND CONCLUSION

6.1 Summary

This study aimed at creating aesthetics in painting by exploring and transforming doodle images into appreciable art forms. The doodles collected were assessed and some of them were selected for the study. Practice led methodology which encompasses theoretical and practical approach to research in the visual arts was adopted through which the various objectives set for the study were achieved. These could be seen in the paintings executed at the end of the study. The studio experiments passed through stages of exploration and development of forms. The literature reviewed in this research revealed the gap in the studio practice of adopting doodles in creating paintings with emphasis on aesthetics. The conceptual framework adopted philosophies within the context of surrealism, automatism and accident and design. In the course of the research, the paintings produced revealed a total transformation of doodle images which ordinarily looked meaningless into art forms that are appreciable.

6.2 Findings

In the course of the research, various discoveries were made.

(a) It was discovered that doodle images abound everywhere including public and solitary places like on library tables, chairs, office walls, commuter buses, and toilets.

(b) It appears that most of the artists reviewed misinterpreted other forms of images and subject for doodle and doodling. Those that are greatly affected are, creative expressions in cartooning and graffiti.

(c) Doodlers' profession or career reflects in doodle images they create. For example, accountants reflect meaningless transposition of numbers and figures, while architects reflect non directional lines both curvilinear and angular.

(d) Psychologists and other researchers claimed that the orientation and directional movement of doodles can be used to interpret what is in the mind of the doodler.

(e) Creative process in art practice has always been from known to unknown, while in this research, it became imperative to approach it vice versa.

(f) Paintings created during exploration of techniques to create visual space for doodles (preliminary study III), could stand as finished artworks on their own as finished artworks.

(g) Orientation and shape of works do not limit their observation and appreciation, rather at various placements; they reveal different meaning and different interpretations.

6.3 Conclusion

This research has established a visual means of transforming doodles into a creative visual expression in painting. It presents possibilities of a shift of thematic representation from the conscious to subconscious attributes. Andre Breton emphatically reiterates that the creativity that comes from deep within a person's unconscious mind could be more powerful and authentic than any product of a conscious thought. Freud sees the level of sub-consciousness as an important site of mediation within the entire system of the mind, as it is at this level that impulses are either censored and sent back to the unconscious (repressed), or admitted to pass on to consciousness. This researcher submits that the

subconscious is not only an important site of mediation within the entire mind but it is a *boundless vault* containing creative impulses that cannot be exhausted.

6.4 Contribution to Knowledge

This study:

(i) discovered that creative process in art practice, starting from known to unknown is imperative to approach vice-versa.

(ii) established a shift of thematic representation from conscious to subconscious attributes (meaningless doodles to aesthetic forms),

(iii) advanced visual means of transforming doodles into creative visual expression in Nigerian painting.

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