AN EXPLORATION OF THE DYNAMICS OF LINES AND THE HUMAN FORM IN PAINTING

BY

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MFA/ENV-DES/8037/2010-2011

DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY

ZARIA

AUGUST, 2014

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ZARIA

AUGUST, 2014

DECLARATION

I hereby declare that the work in the thesis titled **"An Exploration of the Dynamics of Lines and the Human Form in Painting"** has been performed by me in the Department of Fine Arts, A.B.U, Zaria

The information derived from the literature has been duly acknowledged in the text and list of references provided. No part of this thesis was previously presented for another degree or diploma at any university.

Sor Sen

_____ _____ _____

CERTIFICATION

This thesis titled "**An Exploration of the Dynamics of Lines and the Human form in Painting"** by Sor Sen, meets the regulation governing the award of **Master of Fine Arts (MFA) degree in painting of the Ahmadu Bello University, Zaria** and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to the almighty God and my parents Mr. and Mrs. Ver Sen, for their unflinching support, towards my academic pursuit.

ACKNOWLEDGEMENTS

My profound gratitude goes to the almighty God for sustaining me throughout this academic sojourn, my parents Mr. and Mrs. Ver Sen for their endless love in all ramifications. Deepest appreciations are also due to the members of my supervisory committee, Dr. Kefas N. Danjuma and Dr. Philip O. Gushem, without their knowledge and assistance, this study would not have been successful. My special thanks go to Dr. Duniya G. Gambo, my painting lecturers and the librarians for their abundant help and invaluable assistance. Not forgetting my special clique of friends Mr. Dhlimi Munza, Mr. Ola Bale and Mr. Tahir Sheriff, thank you for your assistance and the constructive discourse on art we have had.

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ABSTRACT

This study **"An Exploration of the Dynamics of Lines and the Human form in painting,"** seek to explore ways in which different lines can be emphasized alongside with the human form, the changing aspects of lines, this includes the variations, movement, direction, character, location, and measure of lines on the human form. This study has appraised ways of finding a unique style of an individualistic mode of expression in painting through the study of dynamics of lines to create human forms. With specific objective to; Transform the human form into lines wholly, Portray the human figure into segments of lines and disperse the human form into positive and negative space using lines. The research started by looking at the works of artists who had attempted to solve the problem of dynamics of lines and the human form in their own ways which led to an evaluation of their works. However, the review did not indicate artists' concerted efforts in a systematic study of dynamics of line and the human form. The methodology used for this research was practice led. The researcher made use of photographs, of models. Different lines were sourced from objects. Different tools were used in the collection of data which included camera, pens, and sketch pads. Data collected were analyzed in different stages i.e.; Representational: this stage saw the production of paintings that captured form in naturalistic manner. Tentative: paintings from this category became experimental in the manner that details of form were of not importance at this stage rather form and the picture plane were dominated with linear experiments. Dispersion: this stage also saw the production of paintings that placed emphasis on an interface between line and form and space. Borders of form were removed to allow lines disseminate, thereby unifying form and space. Distortion: at this stage form was fractured and interwoven with lines. Disorder, dissonance, unconformity, and irregularities replaced their opposites. Various stages of the resultant research paintings showed how different problems were encountered and solved. This study has proven that lines offer inexhaustible possibilities in artistic studio exploration. The researcher discovered that lines when allowed to engage each other in space freely, they tend to create forms that are somewhat impulsive. Again, the artist found out that a high dispersion of the figure and lines weaved into space tend to give a hazy illusion of an image of a silhouette without outlines thereby creating a subjective representation of the figure.

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CHAPTER ONE

1.0 Background to the study

Like mastering a new language, artistic expressions open up new worlds of experience that were once incomprehensible. Busser (2006), states that " understanding the language of art means comprehending other ways of seeing and other ways of looking that come from different places and different times''. Training in the art elements and principles sharpens our perceptions of the art world. Most times we have given occasional attention to ways in which artists of various periods have translated reality into artworks, but have not paid attention to the guidelines or factors that make up all the forms of visual art, which are called elements of art. The visual elements of art are fundamental without which, there wouldn't be any imagery in existence that could be termed as art. Encyclopedia Britannica (2009) opines that, the various visual elements, known as *elements of design, formal elements,* or *elements of art,* are the vocabulary with which the visual artist composes. These elements in the overall design usually relate to each other and to the whole art work. The visual elements are line, form, space, texture and colour. Beeson (2009), agrees that "Line is a formal element of art that appears in most two-dimensional artworks. Line can be used in many different ways within a work of art. Understanding how to use lines can aid an artist in constructing a visually-effective composition." For the purpose of this research, emphasis will be placed on line and human form which is indeed the crux of this study.

Olaniyan (1989), posits that "line in the visual arts and especially in painting has remained a basic element of expression". Achugwo (2000), reaffirms the above submission by describing line as "a fundamental element of art which will always lend itself to diverse studies because of its

central position in visual arts." Going by Achugwo and Olaniyan's dictums, one would infer that artists over the centuries have discovered the importance of lines and have resorted to exploring their inexhaustible characteristics. This could be seen in the works of the ancient Greek and Egyptian artists. Lines are also evident in the works of the high renaissance artists like Leonardo da vinci, Michelangelo Buonarrotti and Raphael Sanzio. Post impressionists artists like Vincent Van Gogh, Paul Gauguin and Georges Seurat, who were dissatisfied with the trivial nature of subject matter and the loss of impressionistic painting structure, adapted line, colour and form as the core of their artworks. In Nigeria, traditional artists implored line as a major element in their works. The eyes of the viewer will be taken to admiration looking at ' uli' 'ona' and the ' abaji' designs, which are characterized with lines. A lot of contemporary and modern artists have also delved into adapting lines in their works either for conceptual or aesthetic purposes. Amongst them are Edvard Munch, Obiora Udechukwu, Jerry Buhari, Gani Odutokun, Philip Gushem, Henri Matisse, Pablo Picasso, Wassily Kandinsky and Uche Okeke. Jirousek (1995), sees line as "a mark made by a moving point and having a psychological impact according to its direction, weight and variations'' It is an enormously useful and versatile graphic device that is made to function in **both** visual and verbal ways. It can act as a symbolic language, or it can communicate emotion through its character and direction. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. All lines are pathways that connect up shapes and forms. Bradley (2010), reaffirms this by saying "a line connects two points. It's also the path made by a moving point". He further suggests that Lines can be thick, bold, long, short, zigzag, meandering, or serpentine. There is an endless variety in what we think of as a line.

Abrams (1974), suggests that ‘‘the visual elements are fundamental, without them no imagery could exist’’. The visual elements are like the interrelated components of music; melody, harmony, and rhythm. Artists and composers do not very often think of such elements as separate entities. They use the words, however to make it easier to talk about certain aspects of their works. This study attests to the above submission which summarily indicates that line as an important element of art will always be present in the creation process of a painting.

Lines can be thought of as points so close together that they lose their individual identity and form a new entity. Since lines can be straight, curved, or irregularly shaped, you can also think of a line as the track of a point in motion. Line as an element of art can be used in a variety of ways within a work of art. Understanding how line can be utilized allows artists to create a strong visual composition. One of the most important tools in defining a good composition is the concept of leading lines. When we look at a photograph our eye is naturally drawn along lines, so we can use these to guide the eye to the main subject. Lines can be literal lines but also implied.

Lines can be used to suggest movement. Movement is expressed not in the obvious sense of depicting objects in motion, but more aesthetically by acquiring autonomous movement in us, and a properly organized line results in rhythm. Feelings and moods are expressed by lines, this enable an individual to judge the quality of a work of art. Another way to use lines is to organize line as a decorative entity in its own right; here we are interested in the use of lines for design. It will be of importance to note that form, be it animate or inanimate are created as a result of an impression of a line. More so, the human form has been a source of inspiration for artists for thousands of years. Roland (2008), suggests that for centuries, depiction of the human figure were more highly prized than those of still life, animals or landscapes and from renaissance

onward, anatomy became a pivotal element for an artist's training. The human figure in art carries in different ways and through different periods, an importance through which art addresses man's condition. However it is worthy to note that, most painters have used tone, colour, texture and space. For others their artistic precision has been channeled more to allegory as the hallmark of their expression in painting without selectively concentrating on line and form in a progression as a study.

Dynamics of lines and the human form as used in this research, seeks to explore ways in which different lines can be emphasized alongside the human form, taking into consideration the changing aspects of lines, including the variations, movement, direction, character, location, and measure of lines on the human form.

1.1 **Statement of the Problem**

Works of early and contemporary artists have shown the use of lines on the human form in painting. However a methodical study of linear characteristics and form appears to be lacking in this regard. Brown (2008), corroborates this assumption that several artists consciously or unconsciously 'misuse' and neglect the qualities of this art element and thus, do not pay attention to a systematic pursuance of the attributes of lines; hence this, poses a vacuum, to be explored in this study.

1.2 **Aim and Objectives of the study**

The aim of this study is to explore in painting using lines, while the specific objectives are to:

1. Transform the human form into lines completely
2. Portray the human figure into segments of lines
3. Disperse human form into positive and negative space using lines.

1.3 **Research Questions**

1. What are the inherent possibilities of transforming the human form into lines?

2. What possible way can the human form be distorted with the aid of lines

3. What is the possibility of dispersing the human form into positive and negative space with the use of lines?

1.4 **Justification of the study**

Line as an element of design has been used in diverse fields, for different purposes. The visual artists, (fine artists, designers and Architects) use lines in creating compositions, in paintings and drawings. Drawing begins with lines. The researcher chooses to explore variety of lines to look at the possibility of using them in transforming the human form into a unified rhythmic network, within a given space. Most painters use lines in painting human forms but the end result of their works often times is a blotch of pigment without the eyes of the viewer clearly detecting the different types of lines used. Thus, in this study the researcher embarked on emphasis on an array of lines on the human form and in space. This is justified by the systematic nature of the study.

1.5 **Significance of the study**

This studio exploration is an attempt to expand the context of the use of lines and human forms, adapting different types of lines and emphasizing them alongside the human form. This study

will serve as a source of inspiration for artists' quest for individualistic modes of expression in painting. This study will also explore the possibility of showing how the human form can be reduced to lines and the fact that every form is an embodiment of several lines coming together.

1.6 Scope of the Study

There are endless possibilities in the use of line thus; the researcher restricted this study to the use of a variety of lines on the human form, by harnessing the relationship between line and form. Thus, the researcher made use of lines on the human form, delimiting it to a single figure composition.

1.7 Conceptual framework

This research's conceptual framework is rooted on post impressionism. Grisham, holds that post impressionism follows impressionism. The artists involved were influenced by impressionism, granting that their works shares few similarities. They were not interested in recording light and colour occurrence. Rather, post impressionism characterized by bright colours, sharp, often outlined edges and patterns. For example Georges Seurat's paintings were concerned with using tiny dots of colour to create compositions; Paul Cezanne sets out to restore a sense of order and structure to painting, by reducing objects to their geometric shapes, while retaining bright colours of impressionism. Vincent Van Gogh used vibrant colours and swirling brush strokes to convey his feelings and state of mind. In the light of this, the researcher is directed towards a concerted exploration of the expressive qualities of lines on form as they dialogue in space, or simply put, a systematic study of an interface between line and form.

CHAPTER TWO

2.0 Literature Review

This review is divided into two sub-heads namely:

(a) Evaluation of line and form.

(b) A review of related works

2.1 **Evaluation of line and form**

Colours and placing of the principal images in a painting may sometimes largely be decided by representational and symbolic contemplation. Yet, it is the formal interplay of colours, lines, shapes and texture that alone are capable of communicating a particular mood, producing visual sensations of space, volume, movement, tone and creating forces of both harmony and tension, even when a painting's narrative symbolism is unclear. Collier (1967), reaffirms the above assertion that in the early involvement with art, it is enough to be aware of the intimate part played by form in satisfying our intellectual needs and in stimulating our desires, our moods, imaginings, hopes and fears".

Furthermore, Collier identified five aspects of form which include the structural, aesthetic, organic, tactile and dynamic qualities. Considering Collier's dictum, one can deduce that even in the absence of sight an individual will be able to respond to the aesthetic mystery of form through the sense of touch as in the case of three dimensional artworks. We all have personal reactions of thought and feelings to the pervasive presence of form.

The human figure has been the principal subject of western art since the renaissance. However, each appearance of a human figure in art and as a representation of metaphorical understandings of personal and socio cultural identity must therein be distinguished from the

flesh-and-blood body it is intended to imitate. Representations of the human figure are part of a network of symbols in the visual arts and cultural studies, imitations of life through which we define and locate personal and public identities, reminds us of who we think we are (Rolling, 2010).

The connections between lines and form have a very long history which is shared among humanity. This link can be traced as far back to the pre historic period. Whelpton (1970) Suggests that:

> An artistic achievement unearthed, proves that art was understood and practiced at an even earlier date than had been believed. Perhaps, the earliest of these artworks was the cave paintings of Altamira, in northern Spain. These dates back to a period between 30,000 and 40,000 years ago when men began to trace curves and meandering lines on the damp walls of their caves, possibly actually following their irregularities and discovering the shapes of human figures and animals in the scratches they had made with their fingers.

The linear styles used by the cave artists could simply be described as representation of animals and human figures. However Achugwo (2000) opined that, in the later period of cave art, the early artists began to use lines in a decorative manner rather than sketchy representations. However, in the early societies the significance of the human form appeared to be a rendition of gods or spirits as humans. Gardner (1975), also pointed out that in Japan; there was more enthusiasm in the use of surface pattern to the disregard of naturalism in scale and spatial relationship. “Lines were effectively used to achieve this’’. The Japanese also indulged in free scroll illustrations, free calligraphic brush strokes, decorative style and pattern making, characterized by lines and forms. In China, lines were employed into energy of playful rhythms over the surface transforming painting into technical display of skill and illusion. According to Encyclopedia Britannica (2009),

> The aesthetics of line and form in calligraphy and painting have had a significant influence on the other arts in China. In the motifs that adorn the ritual bronzes, in the flow of the drapery over the surface of Buddhist sculpture, in the decoration of pottery, and cloisonné enamel (wares decorated with enamel of different colours separated by strips of metal), it is the rhythmic movement of the line, following the natural movement of the artist's or craftsman's hand, that to a large extent determines the form and gives to Chinese art as a whole its remarkable harmony and unity of style.

Benton and Diyani (2002), also include the assumption that one of the Egyptian earliest artworks called the Egyptian hieroglyphic writing is an evidence of the Egyptians use of lines. The Egyptian art forms clearly confirm that, lines were basic for the representation of forms. Shapes and motifs found recurring on most African designs and paintings just like their eastern Asia counterpart their artworks are also characterized with lines and forms. Lines in the modern era have come into various uses, thereby attracting different names, based on functions and uses. Ocvirik and Stinson et al (1998), observes that linear designs in the form of ideograms and alphabets are used by people as a basic means of communication, but the artist uses lines "in a more communicative manner".

Line operates in different ways in the visual arts. Beeson (2009), further corroborates the above submissions that: "Artists must understand and employ a variety of line styles within their work to produce a successful artistic composition."

. **Physical characteristics of lines as opined by different scholars**

The physical characteristics of lines are numerous. They include but not limited to its measure, type, direction, location and character. Lines may be straight or curved, direct or meandering, short or long, thin or zig zag and serpentine. The artist Paul Klee, who called line "the most primitive of elements," understood line to be basically movement because for him, a line is a point that sets itself in motion because of its inherent qualities.

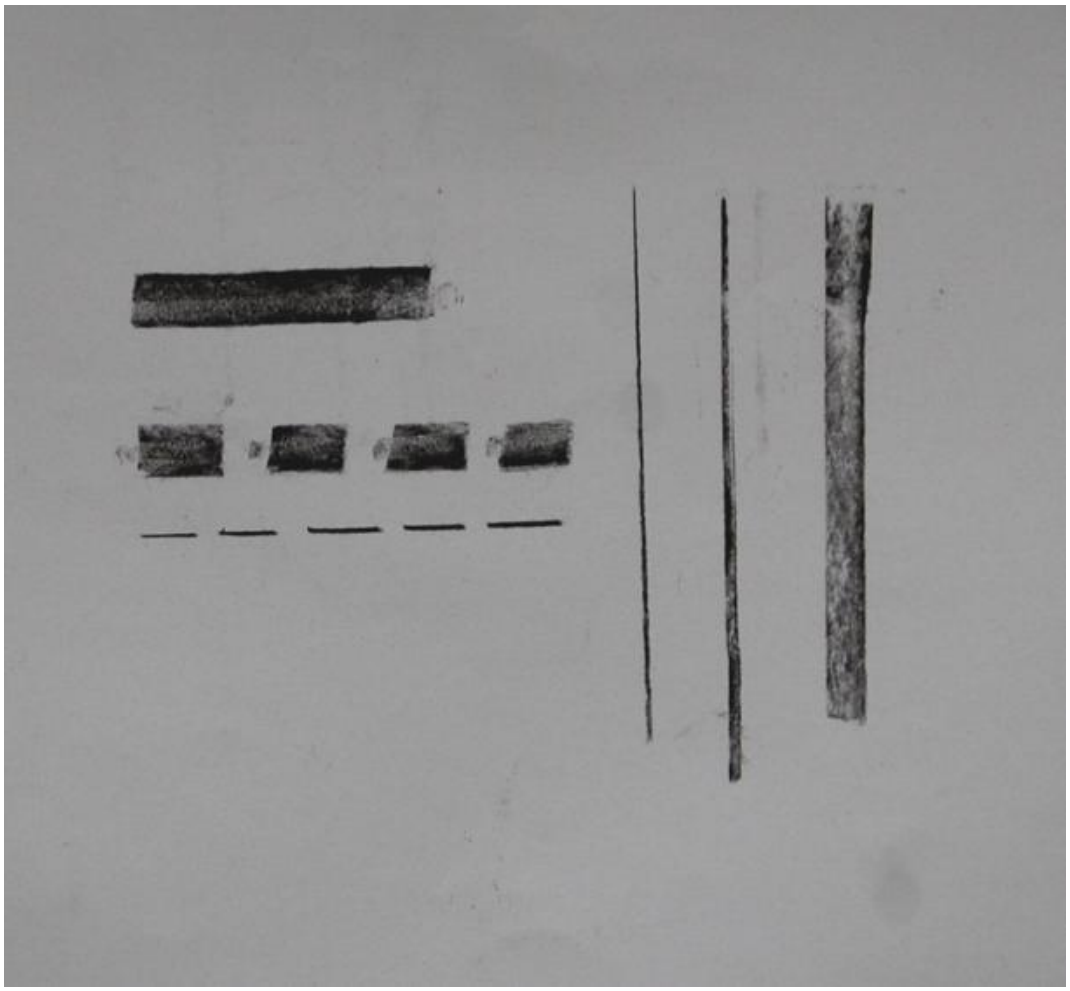


Fig.1

An illustration of Vertical and Horizontal lines in varying sizes

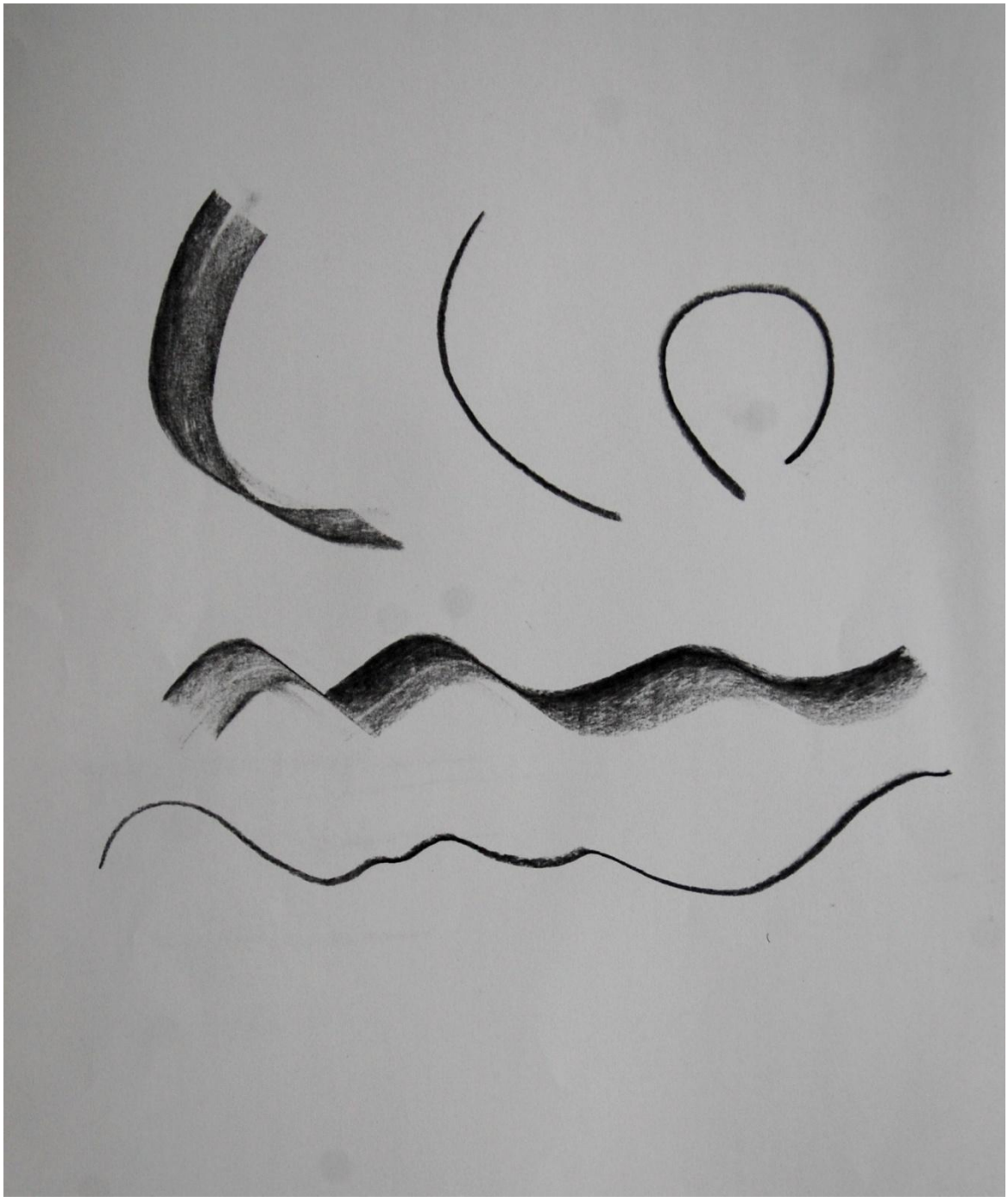


Fig. 2

An illustration showing semi curved and wavy lines in varying sizes

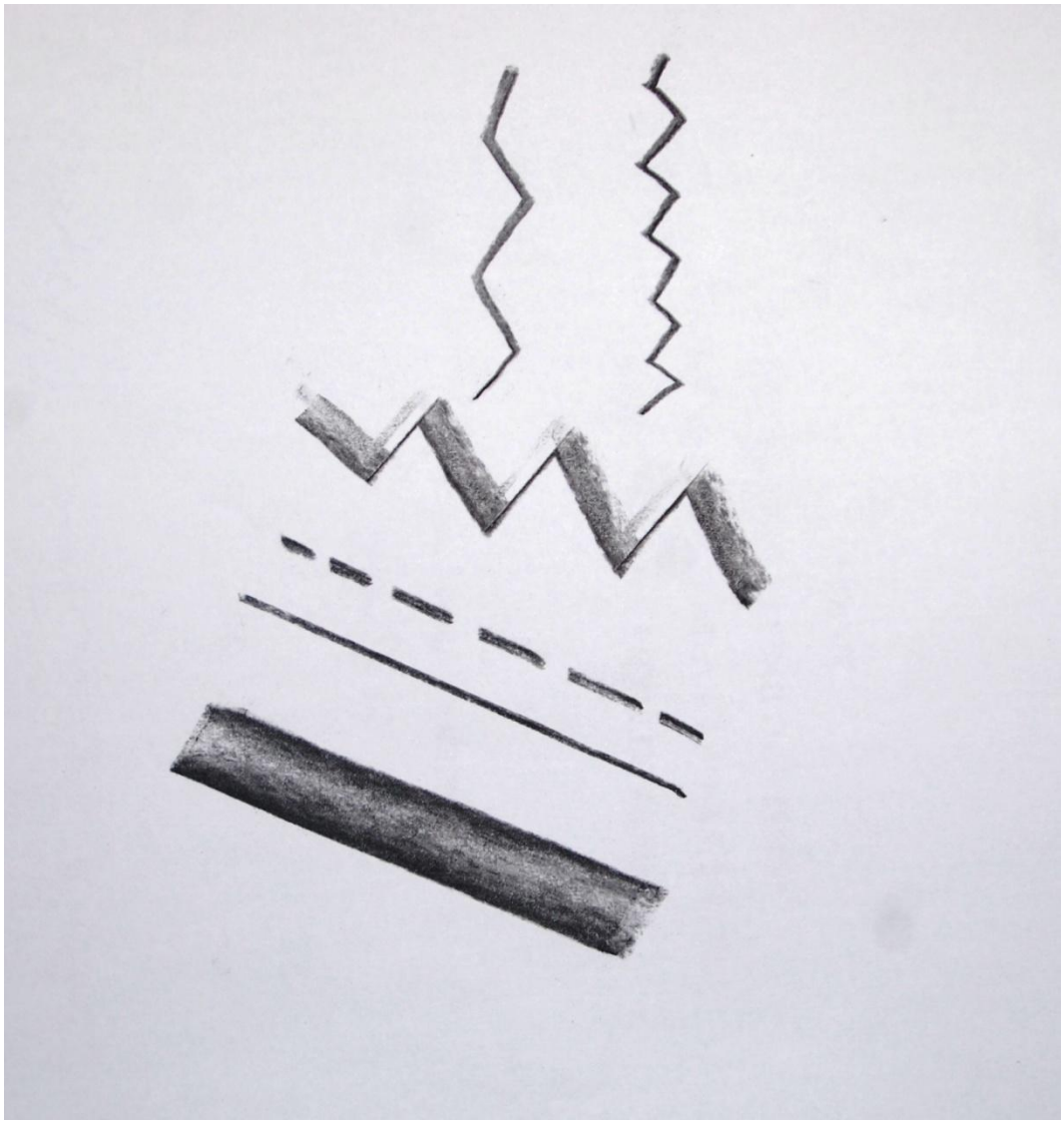


Fig. 3

An illustration of Diagonal and Zig Zag lines in different variations

Bernard (1979) identifies different lines and describes them as thus;

> Straight lines are called linear when used in a piece of art work. Straight lines add affection and can make it look more detailed and challenging. Horizontal, vertical and angled lines often contribute to creating different moods of a picture. They are also strongly influenced by tone, color, and repetition in relation to the rest of the work of art.

> Horizontal lines, commonly found in landscapes, can give the impression of calm, tranquility, and space. An image filled with strong vertical lines tends to have the impression of height, and grandeur. Tightly angled convergent lines give a dynamic, lively, and active effect to the image whereas strongly angled, almost diagonal lines generally produce tension in the image.

The artist uses line as a device of visual instruction or as a symbol of his observation; these observances may prompt firm reactions in the artist that can be interpreted by the use of lines. Whether the viewer sees lines of uniformity or accent, certainty or indecision, tension or relaxation are decisions the artist make. Encyclopedia Britannica, (2009) also agrees with this assumption, that apart from the obvious associations of some linear patterns with particular actions undulating lines suggesting buoyant movement, for instance emotive sensations are produced by certain linear relationships. Thus, lines moving upward express feelings of joy and aspiration, those directing the eye downward evoke moods of sadness or defeat, while lines at angles opening to the right of a design are more agreeable and welcoming than those spreading outward to the left. Busser (2006) also identifies other types of lines as "specialized lines," these include contour, architectural, sculptural, calligraphic and implied lines.

Rigdon (2007) holds that: Lines are analyzed according to nine aspects: Path, thickness, evenness, continuity, and sharpness of the edge, contour of the edge consistency, length and direction.

Lines as design components

Lines in buildings are grouped into different functions as listed below;

a. Structural uses include columns, trusses, rafters, beams, planking, and brick rows

b. Decorative uses include moulding, wallpaper, and color blocking lines in Clothing

c. Structural uses include seams, darts, shirring, silhouette, edges of collars, lapels, pockets, belts, sleeves, hems, openings, pleats, gathers, tucks, draping

d. Decorative uses includes braid, rickrack, piping, rows of buttons, insertions, binding, lace edgings, ribbon, soutache, topstitching, faggoting, ruffles, fringe, linear embroidery, beading or fabric patterns such as plaid, stripes, herringbones, checks, zigzags

Lines in lighting single beams of light, edge of shadows and template patterns.

Physical and Psychological effects of line

The direction of line is the strongest of the characteristics because it leads the eye and creates focus. Some of the properties include:

a. Vertical lines are awake, alert; defy gravity, rigid, firm, stable, and strong

b. Horizontal lines are restful, yield to gravity, create quiet, repose, passivity, calmness, or serenity

c. Diagonal lines appear undecided, unstable, busy, active, dynamic, restless, dramatic, sporty, lengthening, and reduce horizontal or vertical shapes. Often a diagonal line needs opposing diagonal to appear balanced, if they are pointing up, the lines will have the opposite effect causing the object/wearer to appear older, heavier, somber, or droopy.

d. A horizontal line combined with a vertical line creates stillness and equilibrium. For example, the frame work of a building, telephone poles and branches of a tree.

Expressive power of lines

The choices made with respect to the aspects of the lines in a design can manipulate the viewer for example: Mood can be manipulated depending on how linear characters are used.

a. An assertive mood can be created with straight, solid, sharp, thick, even, smooth, bold, or vertical lines.

b. A soft or delicate mood would employ curved, thin, or continuous lines.

c. A casual feeling would involve using lines that are zig zag, soft, broken, sharp, thin and porous. Moods can be modified by linear characters as well.

An assertive straight path can be modified with shaped, lacy, porous or fuzzy edges and become delicate or ephemeral.

2.2 **Review of related works**

This review is directed towards the works of art which are related to this study with regards to lines and the human form. They follow a sequence of different media and styles from naturalism and abstraction, cubism to expressionism



Fig. 4

Title: Insula Dulcamara
Artist: Paul Klee
Year 1938
Medium: Oil and Black paste on newspaper, mounted on Burlap
Size: 88ccm x 176cm
Source: Prebles' Artforms, eight edition.

The composition titled 'Insula Dulcamara' (fig.4) is characterized with lines that probably appear to be 'calligraphic'. The lines are 'dancing' in appearance. Within the central part of the picture plane, is a shape in the middle, which is suggestive of a human head overlapped by a form that appears like an unknown animal painted with minimal lines. This, the researcher found to be

related to this study. The economic use of line was exploited by the researcher. However, the composition appears sketchy, and the presence of a human figure, was not convincingly noticed by the researcher. This differs from the approach of this study.

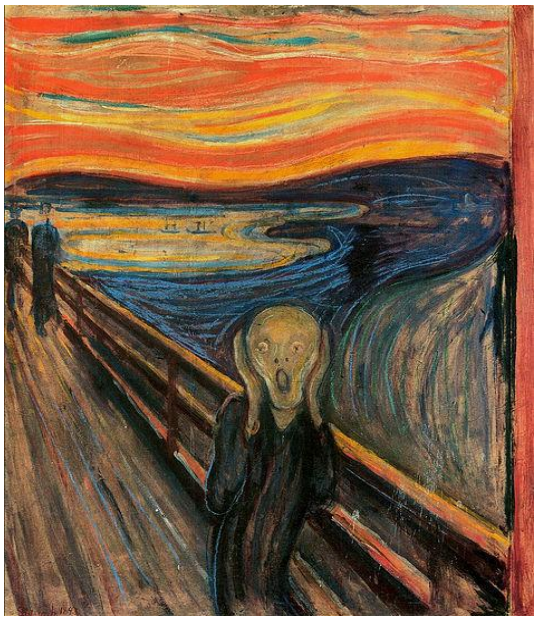


Fig. 5

Title: The Scream
Artist: Edvard Munch
Year 1893
Medium: Oil on canvas
Size: 83.8ccm x 67.3cm
Source: Art fundamentals theory and practice

'The Scream' (fig.5) is a painting by Edvard Munch (fig.2). Busser (2006), describes the scream as "one of the best known expression of anxiety and desperation of modern life".This painting was executed basically with a 'limited palette' (the use of few colours in a painting), the painting is majorly composed of curves, diagonal lines and silhouettes. The central figure in the composition appears with its two hands covering the ears and the mouth widely opened. The twisting lines in the sky and the land resonate in the curved shape of the body. By contrast, the straight lines of what seemingly look like a fence, keeping it from the depth below, cut through

the throbbing form. The steep perspective distances it from the silhouette like shaped figures on the left of the painting. Depth is created by the interplay of light against dark patterns of curved planes. The sky is rendered with curvilinear lines of light and dark tones, used in creating depth as well as textural effects. The volatility of the lines in "The Scream" such as the curvilinear lines, curves, diagonal lines and the fusion of the human form were utilized in the development of this study.

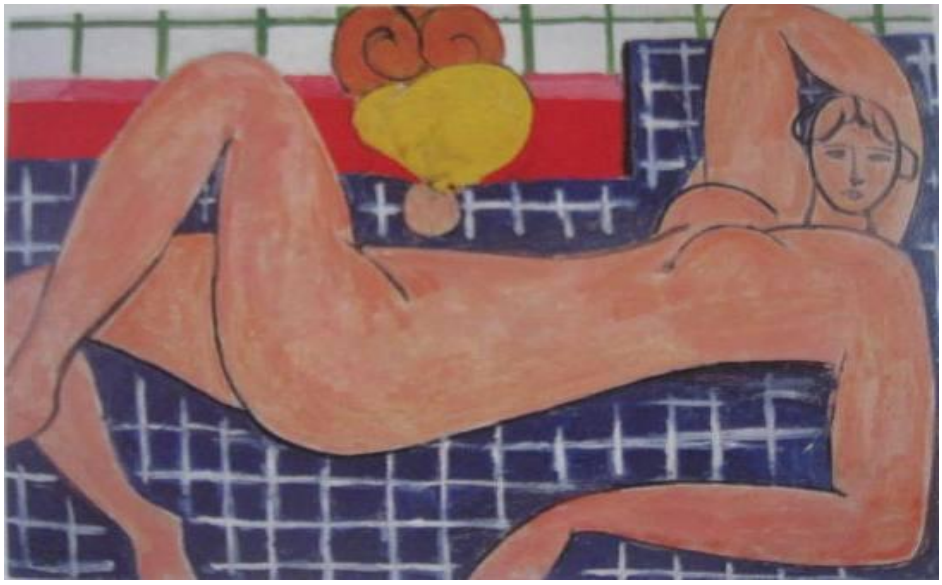


Fig. 6

Title: Large Reclining Nude
Artist: Henry Matisse
Year 1935
Medium: Oil on canvas
Size: 66cm x 92.7cm
Source: Prebles' Art forms, eight edition.

'Large reclining nude' (fig.6) is a painting composition by Henri Matisse; the artist expresses the female form in what could be termed as an unconventional approach by exaggerating the form. The figure is reclined on a couch in what seems to be a room with the left hand relaxed; the head is smaller compared to the overall size of the body. The right hand raised and leaned slightly

behind the head. The positioning of the legs creates a wheel like effect that the arms seem to carry through, adding a circular element to the overall painting. Matisse's sense of design produced a work in which strong forces in the composition are balanced with seemingly simple means. The form tends to be outlined in flowing, heavy contours and have few interior details; the colour is laid on in large, thin, luminous, carefully and calculated patches; shadows are eliminated; and the space is either shallow or warped into a flatness that parallels the plane of the canvas which defies academic rules for tone and foreshortening. The figure is outlined majorly with contours which creates a contrast with the foreground and the background where horizontal and vertical lines are used intermittently. The exaggerations, fluidity of the lines used on the human form, colour and shapes, as well as the style that appears more of intuition were instrumental to this study.

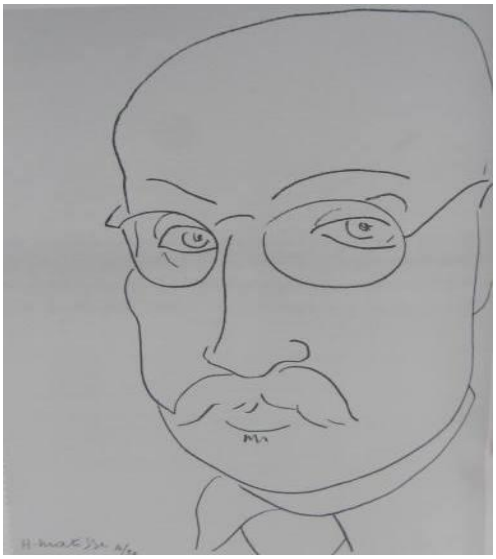


Fig. 7

Artist: Henry Matisse
Year: 1939
Medium: pen on paper
Size: not stated
Source: The world of Matisse

Russell et al (1969), notes that with only a few lines, Matisse drew this self portrait (fig.7) when he was 70 years old, striving always for, purity and simplicity in his drawings. In the above self portrait, Matisse brought to the fore the aesthetic strength of his medium and the minimalist art where the essential is expressed in the economy of the line. The strength of the drawing lies in the spontaneous visual expression and the fluidity of the lines. This could be seen in how he displayed a mastery of minimal curvilinear, diagonal, vertical and horizontal lines in the execution of the form. Matisse's drawing expresses the dynamics and the strength of line.

Simplicity of line and rhythm, present in this work is captivating; it was adapted for this study. However, attention was not paid on the variety of lines used on the form, which differs with the artistic statement of this research.



Fig.8

Title: Tuning the Samisen
Artist: Katsushika Hokusai
Year: c. 1820- 1825
Medium: unknown
Size: 9 ¾ x 8 ¼ inches
Source: Prebles' Art forms, eight edition.

In the composition titled 'Tuning the Samisen,' the expressive elegance of Hokusai's lines was made possible by his control of the responsive brush. Frank (2004), asserts that in Asia, the same brushes are used for traditional writing and drawing. These brushes are ideal for calligraphic lines because they hold substantial amount of ink and readily produce lines that are thick and thin. Hokusai played the uniformly thin lines of head, hands and instrument against the bold spontaneous strokes indicating the folds of the kimono. As the woman tuned the strings of her 'Samisen', he captured a moment of concentration with humour and insight. Though the components of this work share similarities with this research however, little emphasis on the variety of lines was observed in the buildup of the form of this study. Furthermore there is no colour present in the work. This also makes it different from the painterly statement the researcher has made.



Fig. 9

Title: Seated woman adjusting her hair
Artist: Edgar Degas
Size 63 x 59.9
Year : c. 1890
Medium: Pastel on paper
Size: 9 ¾ x 8 ¼ inches
Source: http://www.wikipaintings.org/en/edgar-degas/seated-woman-

Retrieved, 3rd may, 2012. 11:05am

In the composition titled 'seated woman adjusting her hair' (fig.9), Degas has drawn in the broad medium tonal areas along the arms over the back and skirt has been rubbed and smudged. The searching way that Degas explores the form pushes them around and leaves his alterations for the viewer to see makes this piece to be very exciting. In the hands, the viewer can almost watch the way he has moved gradually to a more incisive line. Nowhere is this more obvious than on the left hand side of it. The viewer is compelled to feel the movement inherent in the whole picture because Degas leaves the process of his decision making for the eyes of the viewer to see. Lines have been used in delineating the torso and the upper part of the hands from the background. The use of the white chalk on the surface of the skirt and the red pastel in the background serve to

throw that section of the drawing towards the spectator and emphasize the weight and solidity of the body at the base of the picture.



Fig. 10

Title: Divisive Talk
Artist: Ayoola Gbolahan
Size: 122 cm x 122 cm
Year: 2010
Medium Mixed Media
Source: Horizons, an exhibition catalogue

In the composition titled 'Divisive talk' (fig.10), there are four figures executed with muted tones in an abstract manner, the two figures at the extreme ends of the left and right hand side of the painting, seeks for attention from the two figures positioned in the middle of the composition. The employment of heavily stylized caricature like looking eyes is present on the figure this is made possible by the use swirls, vertical and horizontal lines. The use of strong linear delineation of the four figures provides an interesting juxtaposition to the hazy, flame like force that emanate from their bodies.



Fig.11

Title: Roforofo Talk
Artist: Ayoola Gbolahan
Size: 121 cm x 122 cm
Year: 2010
Medium: Mixed Media
Source: Horizons, an exhibition catalogue

The painting 'Roforofo Talk' (fig.11), is composed of four figures. The figures look agitated and clothed with a patch of grey tones. The faces are animated as the mood is evocative of a hot gossip; they appear to pass on express opinions. A hint of the female form is specified by the use of bosomed figures and adornment which are characterized with spirals. The circles of the breast relate to the centre of human emotion and indicate the female presence. The presence of horizontal, diagonal and vertical lines delineates the form from the background. Though Gbolahan employed lines in the creation of the forms present in the painting, the emphasis of the linear expressive swirls on the distorted faces is not seen repeated on the overall forms; this makes it lack the element of the researcher's goal.



Fig. 12
Title: The king, the Queen, and the Republic
Artist: Gani Odutokun
Size: 102 x 141cm
Year: 1987
Medium: oil on canvas
Source: Accident and Design, an exhibition catalogue

Odutokun's composition titled 'King, the Queen and the Republic' (fig.12), indicates that the presence of three figures that dominate the painting can be noticed moving in a swift manner represented with patches of colour and lines. Adjacent the figures in red and black appear to be a city represented linearly. The overall mood of the painting provokes feeling of an endless struggle, with the figures having a life time chase. This painting comprises of different types of lines fused in with the forms and the background, which are of interest to the researcher for this study. Depth and perspective are achieved here by the variation of the sizes and tonal value of the lines. Granted that lines were used in this painting, the researcher observes that the artist's emphasis was on movement rather than the figures in lines wholly. The direction, movement and location of lines were advantageous to this study.



Fig. 13
Title: Freedom cries
Artist: Gani Odutokun
Size: 112 x 62cm
Year: 1993
Medium: oil on canvas
Source: A legend of Nigerian Art, an exhibition catalogue

In the painting, 'Freedom Cries' (fig.13), the painter rendered his forms in circles, curves, horizontal, diagonal, vertical lines. Also the composition is dominated by the use of earth tones. The painting consists of three figures that appear distorted but still carry the structure of the human form. The figures look upwards with the figure in the centre with a raised hand in a protesting manner. The faces are rendered in a way that portrays aggravation. A linear impression of a city that appears to be in turmoil is also present. The outlook of the painting comes into view as that of anger. Movement is enhanced by the addition of casual but yet careful

control of irregular curvy, spiral, wavy, horizontal and vertical lines. The use of lines, on the forms was exploited for this study.

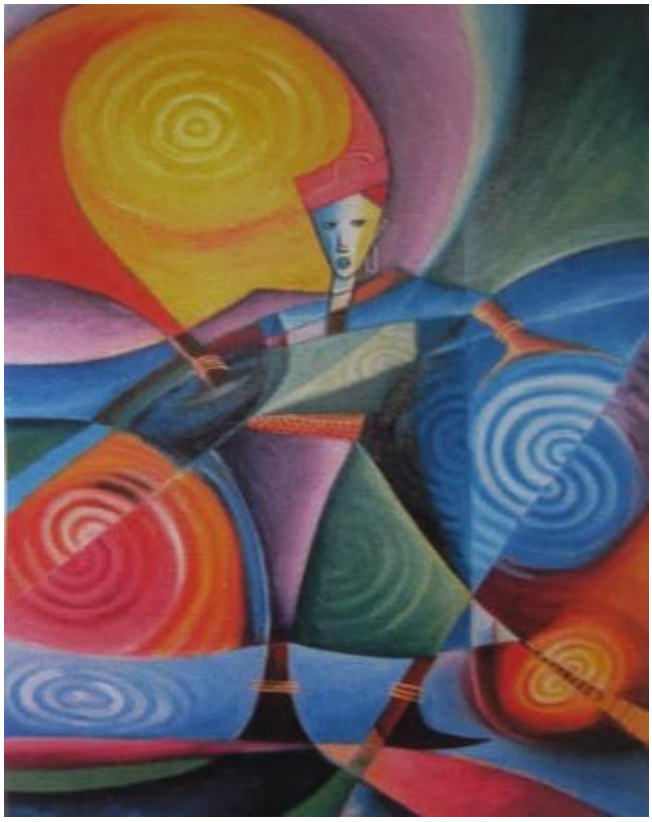


Fig. 14
Title: New Wave
Artist: Steven Achugwo
Size: 76x122cm
Year: 1997
Medium: oil on canvas
Source: MFA Thesis, Dynamics of concentric lines in painting

Achugwo's work titled 'New wave', is a painting inspired by the artist's quest to create paintings using circles, spirals, arcs, curves and concentric circles. Here the artist used a single figure composition. The figure appears to be dancing; this was executed with planes and spiral lines. Rigid lines are used in demarcating different colours, while some colours are fused into each other. According to Achugwo (2000), "New waves highlights' the changing phase of our culture. The female figure portrays the influence of foreign culture in our life. This influence is

suggested through the changing phase of the lady dancer's attire and the interacting planes." The existence of a human figure in the painting with lines in the background was utilized for this study. The figure is rendered in planes where as the form is seen in patches of different hues, which differs from the researcher's intent.



Fig. 15
Title: The fluidity of Gwari culture
Artist: Jerry Buhari
Size: 79x54cm
Year: 1983
Medium: oil on canvas
Source: Aspects of Gwari life as source of inspiration for Contemporary Nigerian painters: MFA Thesis

The composition titled 'The Fluidity of Gwari culture', is a painting executed by Jerry Buhari as inspired by some aspects of Gwari life. The painting is rendered in vertical and diagonal lines. On the left part of the painting, brush strokes are used in what appears to be shrubs in a landscape. This can also be seen on the right part of the painting. A silhouette appears in the middle of the composition with an impression given to be a right hand raised. Perspective seems

to be achieved by the variation of the tones and the lines used. The use of line and the manipulation of different tones in Buhari's painting were exploited for this study. Nevertheless, The figure appears as a silhouette rather a visible linear rendition. This differs from the researcher's aim.



Fig.16
Title: Beauty the charm of nature 1
Artist: Philip Gushem
Size: 79x54cm
Year: 1989
Medium: oil on canvas
Source: Transformation of selected landscapes of savannah region in Painting: MFA Painting thesis

The composition by Gushem, titled 'Beauty the charm of nature' according to Gushem (1990), was concerned with an experimental painting study of the natural habitats of Zaria including manmade forms and objects for the purpose of evolving a unique and personal mode of expression. The painting shows a rendition of a landscape in an expressionist style where line and colours were brought to the fore. The presence of short and long swirls of paint is noticed. Hues in the centre of the painting are brighter as they move towards the edges they become

subdued with darker hues, which seemingly give an impression of sunrays. No doubt the reviewed work has lines; however the artist was not concerned with the human form as a subject for study, as thus it differs from the study's goal.



Fig.17
Title: Faces
Artist: Susan Omagu
Size: 90 x 80cm
Year: 2009
Medium: mixed media
Source: Modern Nigerian art, Artexpo New York: Exhibition Catalogue

'Faces' is a painting composition of four abstracted images executed with white pigment on newspaper prints, the eyes are represented with spirals. In the background short lines and organic motifs are interwoven in the composition. In front of the faces, a barrier is created by a vertical line using a liquid drip in a vertical direction of red and white pigment, thus creating negative and positive space effect. This manner of rendition hid part of the faces, probably that was made intentional by the artist. The presence of few lines and the abstracted forms of faces were utilized for the purpose of this study. The difference between the above reviewed paintings with this study is that the researcher's study is a concentrated systematic study of human forms in lines.

2.4 **Conclusion**

The above review looked into some selected works of contemporary and emerging artists in Nigeria and abroad. A survey on their styles, techniques was done in order to bring to the fore their contributions in this field of this study. In the course of reviewing these works the researcher discovered that most of the artists used lines in the execution of their forms but in some cases the artists restricted their works to only one type of line. Matisse's main emphasis is exaggeration of form as seen in figure 6 and the gracefulness of lines in his self portrait. Agbolahan followed suit in distorting the human form by delineating it from the background, while Achugwo's concern was with concentric lines as how they weave, creating a dazzling effect in relation to different forms which included human, forms, landscape and cityscapes. Paintings by Buhari, Odutokun, Gushem and Hokusai showed great dexterity in the manipulation of the expressive qualities of lines. In this study the researcher looked at the correlation between different types of lines and how they react on the human form and in space generally. Therefore, the above reviewed works of different artists did not indicate artists' efforts on a logical study of dynamics of lines on the human form.

CHAPTER THREE

Methodology

3.0 **Introduction**

This chapter is concerned with the methods used in this research. The research employs a studio practice led methodology which is based on perceptual encounter by means of visual contact with the subject. Gray and Malins (2004), describe practice led research as an attempt to unite theory, practice, thought and action into a frame work for inquiry. As thus, the researcher spent time observing the human form and making studies in lines that served as preliminary sketches for the purpose of this study.

3.1 **Instrumentation**

The instruments used for the collection of data for the purpose of this study are as follows:

a) Camera: A Still digital camera was used in photographing different views of the poses of models. These snapshots were used as reference materials.
b) Sketch pads: A4 and A3 sized sketch pads were used. The choice of these sketch pads was that the researcher observed that they were easy to carry about.

3.2 **Data Collection**

The process in which data was collected for this study was through primary and secondary sources.

Primary data**:** This approach was by direct observation of the human form. This provided the researcher a view of the human form which was captured in pencil, felt pen and charcoal on

paper. Photographs were also taken of the models. These snapshots were used as reference materials.

Secondary Data**:** An analysis of relevant writings, relevant drawings and paintings of selected artists was carried out. Exhibition catalogues, journals, art history books, encyclopedia and internet materials were reviewed.

3.3 Data Analysis

Series of illustrations of some sources of lines which included baskets, wood grains, cracks on the wall, window nets and local mats, (plate I to VII). Sketches of human figures were also included and composed singularly, to create paintings that delved into the dynamics of lines and the human form. The goal of this analysis is to appreciate the evolving processes that took place in the course of this study.

The researcher made detailed representational drawings of the human form in varied postures with lines. The play of chiaroscuro was recorded in order to reduce the complexity of capturing form. This led to the production and categorization of paintings into four major groups, namely the representational, tentative, dispersion and distortion stages.

Representational stage: In this category, sketches marked the beginning of the portrayal of the human form, there was an attempt to depict form in a naturalistic manner, as a result, it led to the production of different sketches of the human form based on direct visual experience from models and photographs, to create artistic compositions. These sketches were later developed on canvas through a systematic application of pigment. The outcome of this category of works formed the basis for further experimentation. (Plate I and II)



Plate: I

Title: sketch of ‘Adiwu’

Date: 2011

Size: 21x30cm

Medium: ink on paper

Sketch of ‘Adiwu’ is a seated model executed in ink on paper. In the composition the researcher attempted capturing form through variations of ink tones on the body, while the clothing of the model was rendered in few lines.



Plate II

Title: sketch of 'moment of contemplation'

Date: 2011

Size: 21x30cm

Medium: Ball pen on paper

The above composition is a close up drawing of the human head showing the details of the head and hand. The Details of the face are rendered in a naturalistic manner, showing the nose, mouth, eyes and ears in an objective manner.

Tentative stage: Studies in this category were a development from the first stage. At this phase the researcher became experimental in the sense that details of form became rather suggestive at the same time making conscious efforts to retain the basic elements that make up form with a slight transformation of figures into lines. (See plate III).

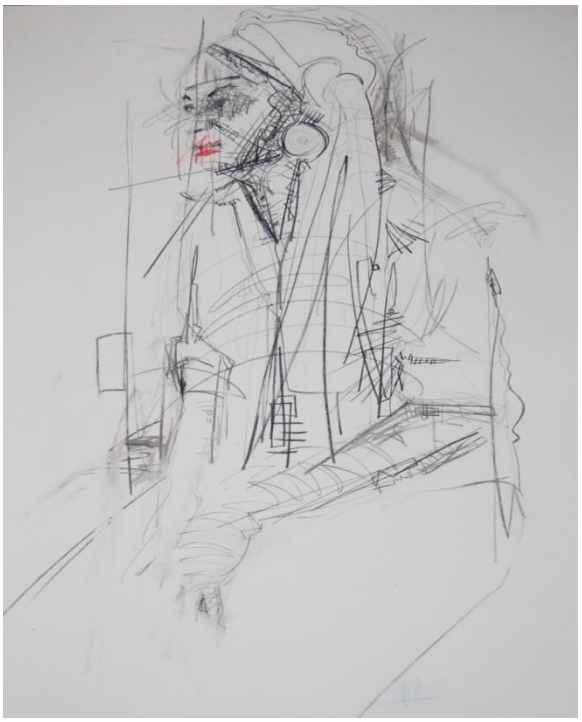


Plate: III

Title: Sketch of a seated model

Date: 2011

Medium: charcoal and pastel on paper

Size: 21x30cm

The above sketch is a seated model captured from the knee to the head. At this stage details of forms were not made paramount; rather lines were used swiftly at the same time in capturing form. Certain parts of the sketch like the hands and the face were left untouched thereby engaging the viewer to sort out details.

Dispersion stage: This stage is divided into two phases, low dispersion and high dispersion. Here forms and lines were made to disperse into space this was made possible by the elimination of boundaries of form and space. (Plate IV).



Plate IV

Title: Sketch of ‘A Reclined Figure’

Date: 2011

Medium: Charcoal on paper

Size: 21x30cm

The charcoal sketch of ‘A Reclined Figure’ is a drawing of a reclined figure with the right leg raised slightly, in the sketch, the principal elements is the attempt to break up form into space.

Distortion: at this phase, form is displaced and fragmented, thereby creating positive and negative impression. Naturalistic look was of less interest to the researcher at this stage. As thus features of the human form where over stretched and simplified, this caused some sort of dislocation. (Plate V).

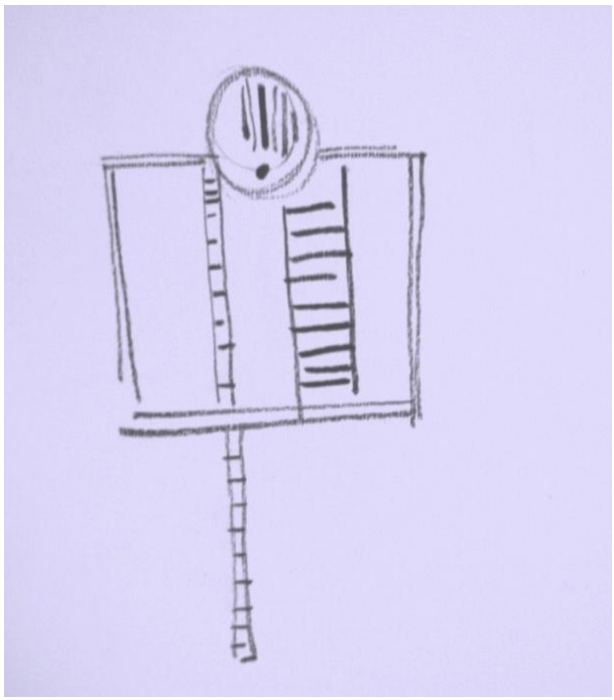


Plate V

Title: Sketch of ‘portrait of a boy’

Date: 2011

Medium: Charcoal on paper

Size: 21x30cm

The sketch of a ‘portrait of a boy’ is an intuitive study of form. In the sketch form has been reduced into basic geometric shapes and lines. Details are rather suggestive.

Sources of lines The researcher was inspired by certain objects that conveyed semblance with actual lines which served as sources of inspiration for lines used in this study. Illustrations are given below.

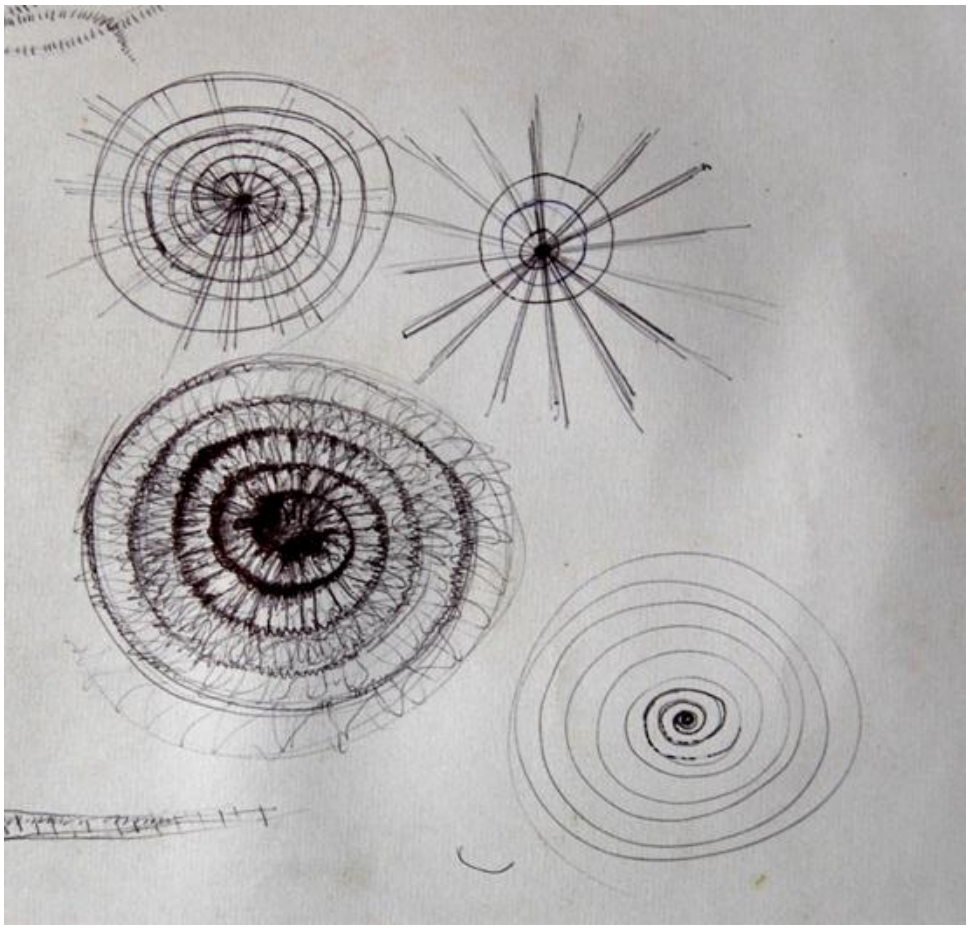


Plate VI

Title: Sketch of linear patterns of a basket

Medium: Ball pen on paper

Sketch of ‘linear patterns of a basket’ shows a depiction of spirals inspired by the woven patterns of a basket, a craft that is used in northern Nigeria. In the above Plate, the researcher was enthused by the intricacy of this craft. The intricate lines and patterns of negative and positive shapes that a basket visually creates, was adapted for this study.

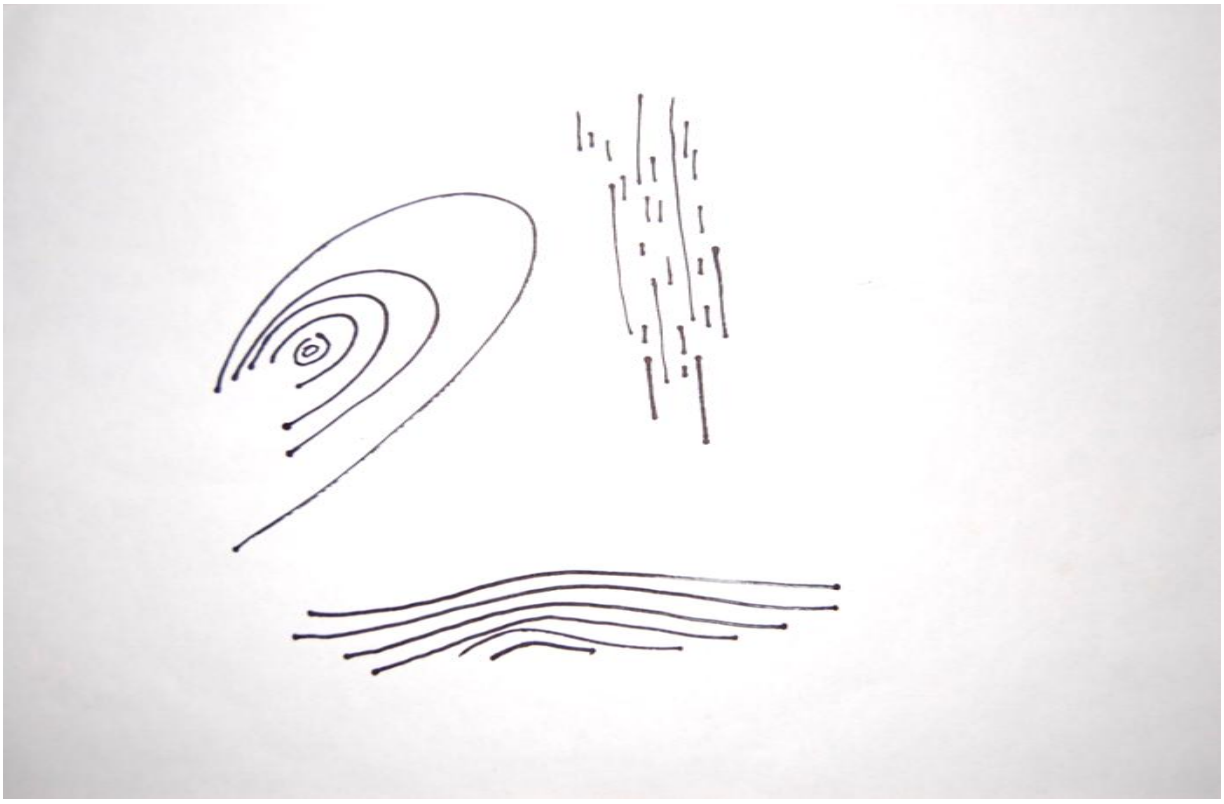


Plate VII

Title: sketch of linear form of wood grains

Medium: ink on paper

Sketch of linear form of wood grains is suggestive of the intrinsic beauty of the wood grain. The wood grain is adorned with elements that vary from different lines as depicted with spontaneous curvy, broken and wavy lines.

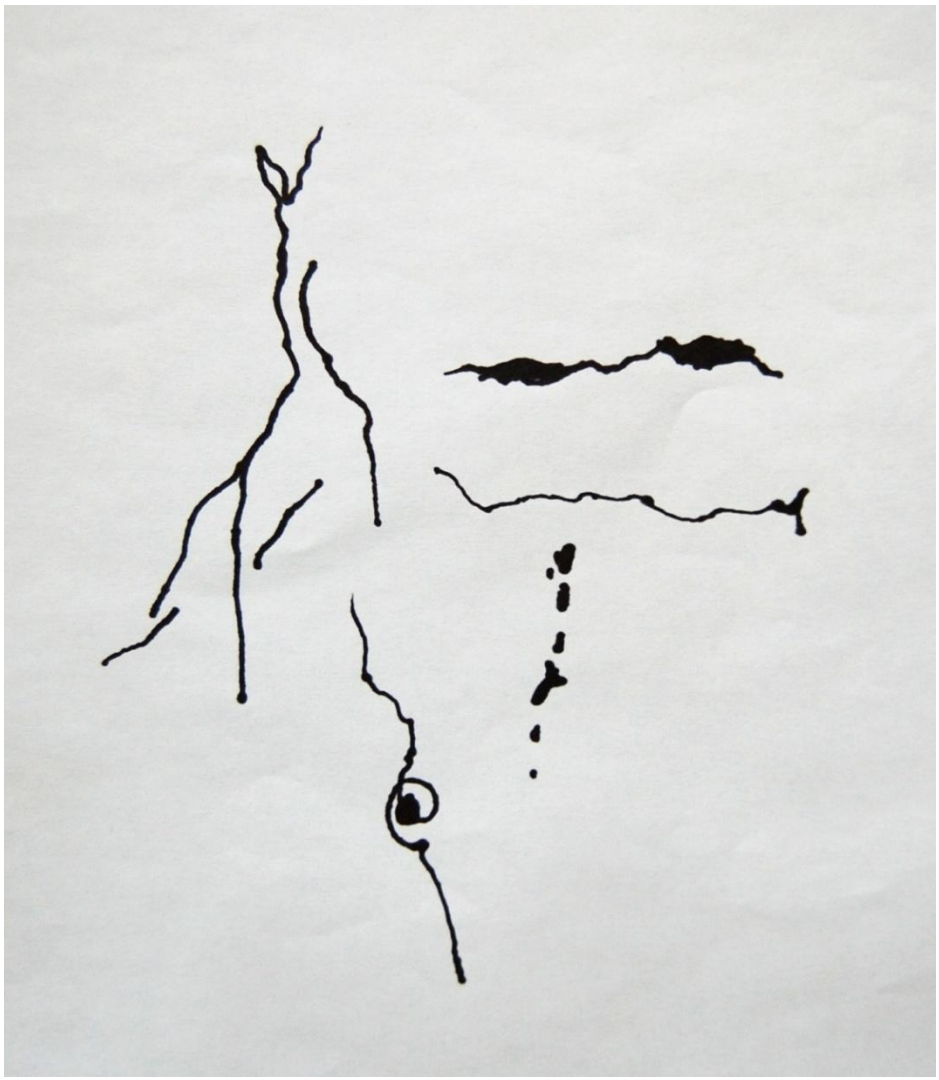


Plate VIII.

Title: Random formation of cracks on walls

Medium: Pen and Ink on paper

The beauty of cracks on walls which is composed of different ingredients was adapted as source of inspiration for creation of artworks. These aesthetic components included jagged and dotted lines which were employed in this study.

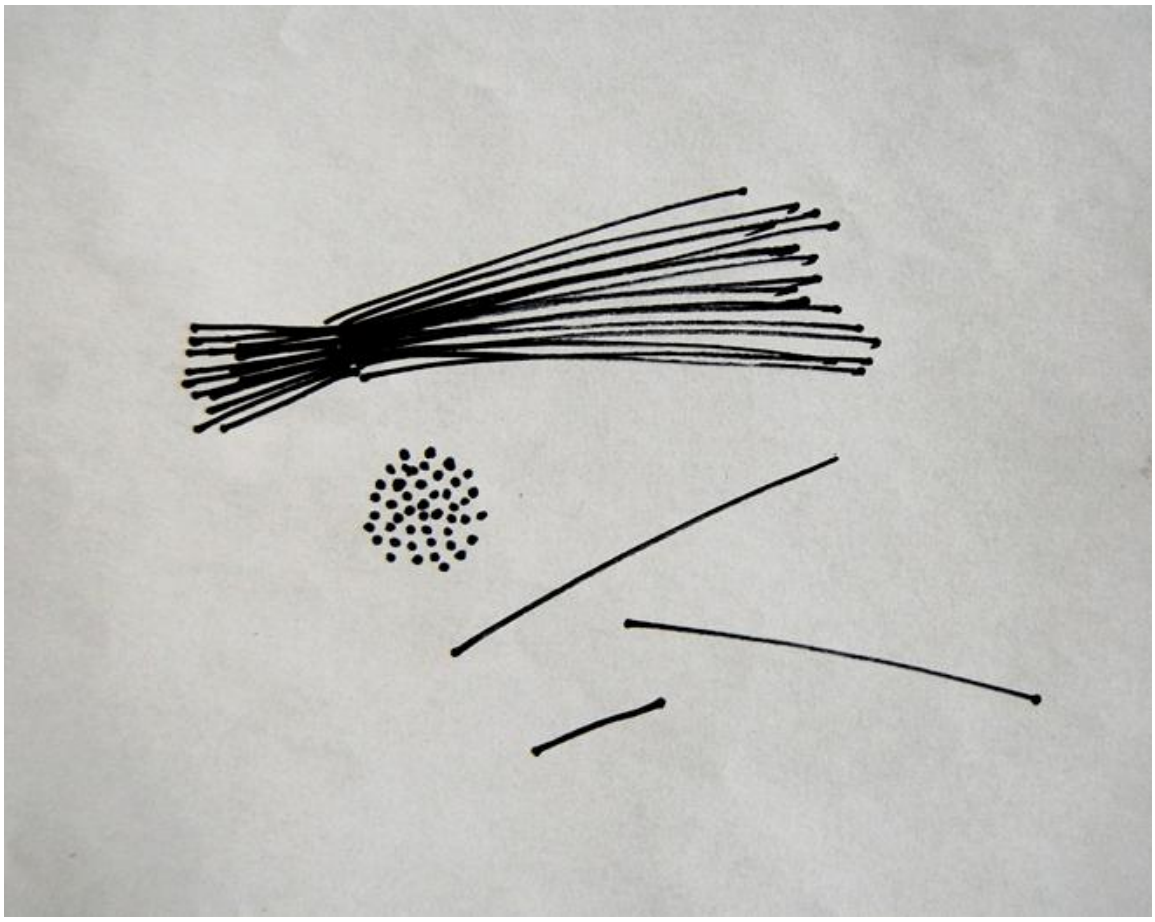


Plate IX

Title: linear aesthetics of a broom.

Medium: Pen and Ink on paper

The above sketch is the artist's reaction to the linear components of a broom. The goal here was adapting elements of the raffia as lines which included prepared raffia that served as diagonal and dotted lines that could perceived visually from the tip of the broom. These elements were employed for this study.

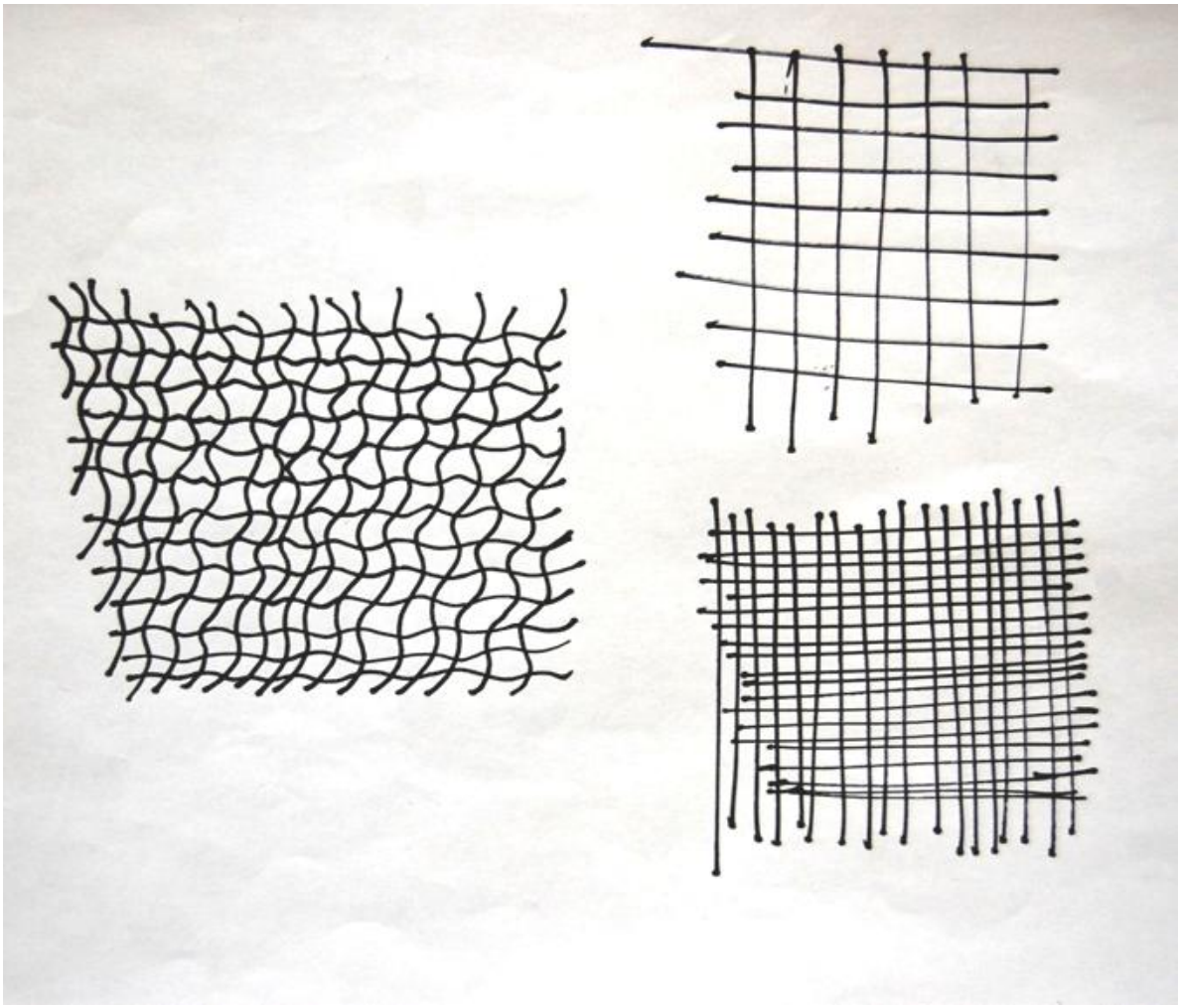


Plate X

Title: linear Structure of a net.

Medium: Pen and Ink on paper

The above illustration portrays window nets usually made of fibers and wire woven in a grid-like formation. The use of a net in this research was as a result of the intricate visual aesthetic patterns nets seem to create to the eyes of the viewer, hence vertical and horizontal lines of the nets were adapted for this study in a manner that, the researcher made use of lines that varied in size and direction.

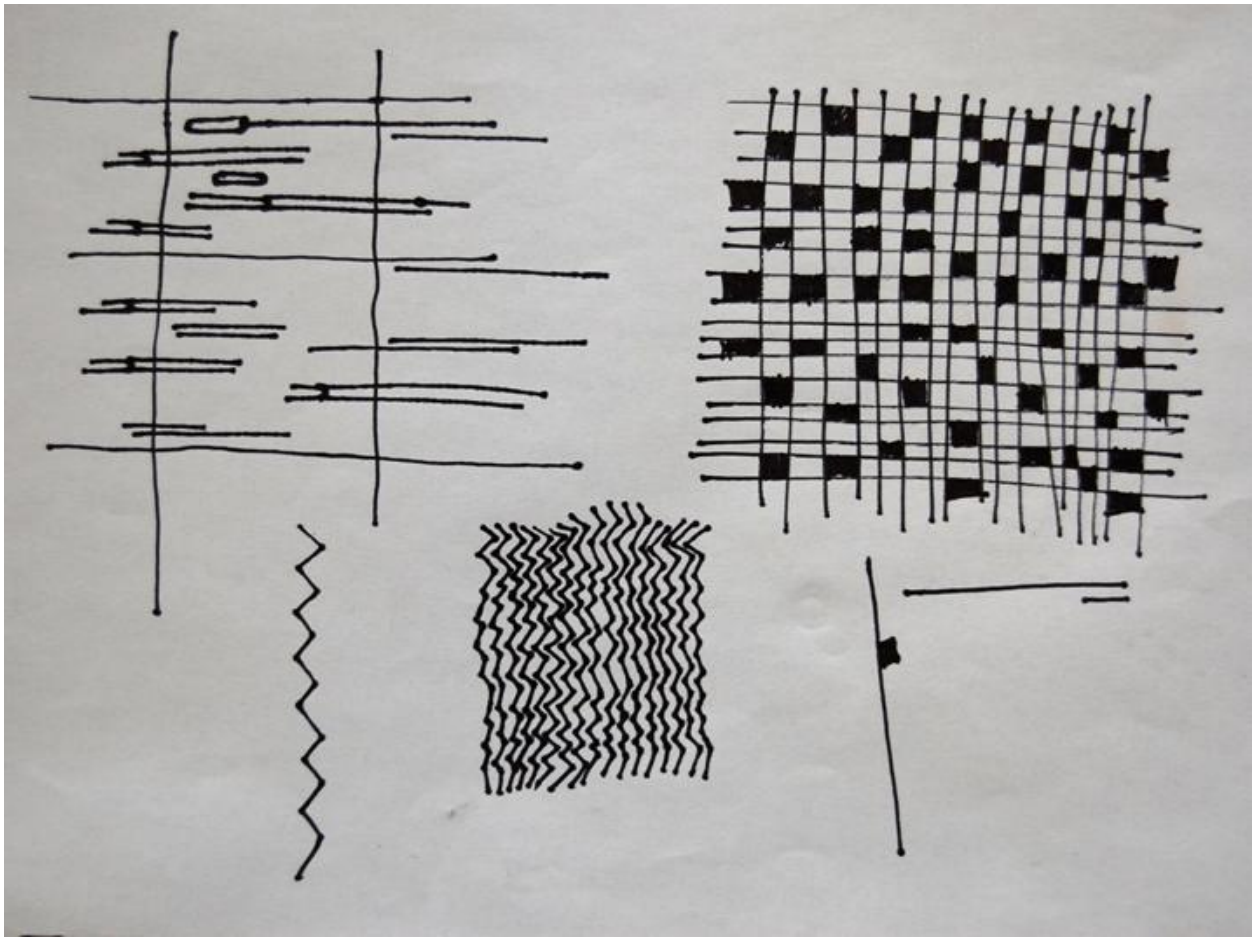


Plate XI

Title: linear Structure of a Mat.

Medium: Pen and Ink on paper

The sketch ‘linear structure of a net’ shows yarns interlaced to form patterns. The fibers and spacing lends itself as an artistic source of inspiration for the dynamics of lines and the human form. Vertical, horizontal and the angled repeated lines are the same, while the alternate direction. This makes the sketch appear to shiver in motion. These lines were employed for this study.

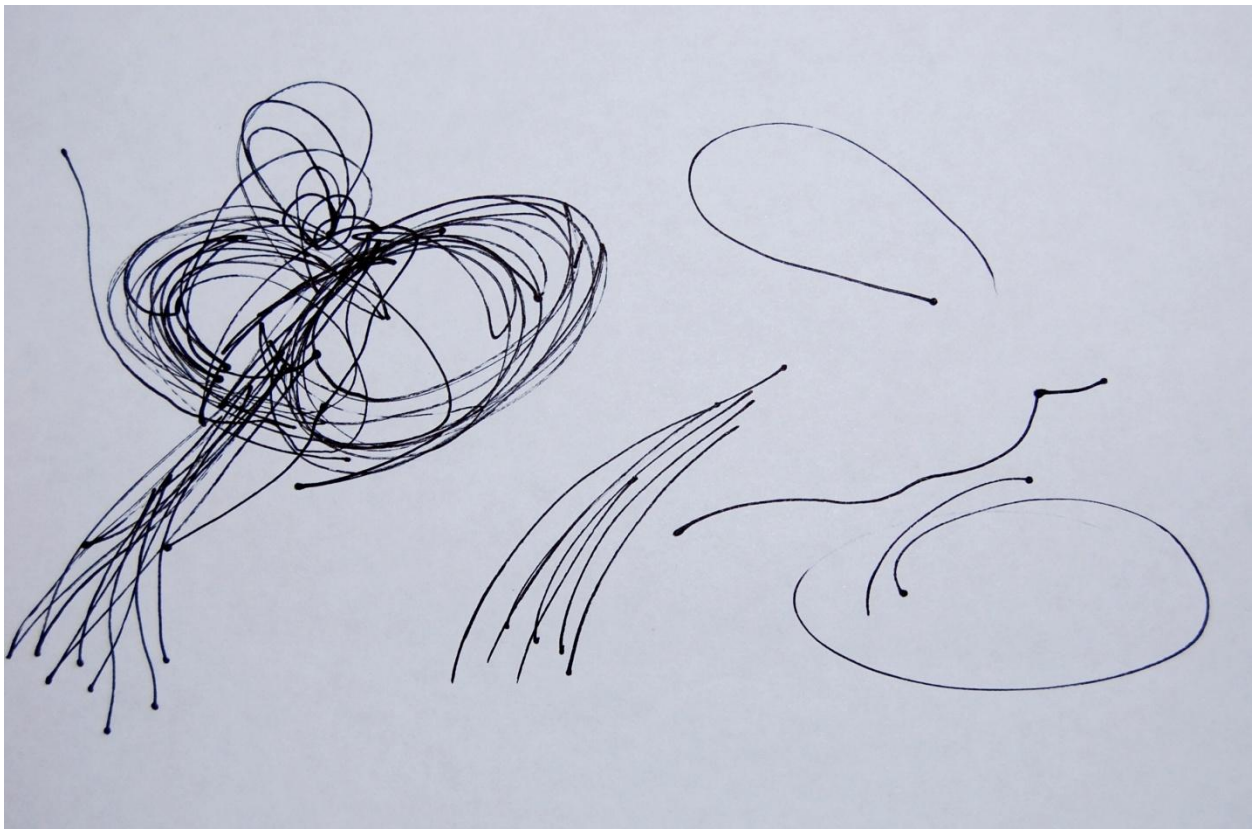


Plate XII

Title: linear Structure of thread.

Medium: Pen and Ink on paper

The sketch suggests the lines of a thread; this was used in capturing movement and weight in gestural studies. The thread was also used in reducing form to basic lines thereby eliminating boundaries between space and the human form. Hence, rhythm and unity are created in the overall composition.

3.4 Conclusion

The research design used for this study is a studio practice led methodology. The method used in the execution of this study was through observation of the human form which led to the production of sketches. Data was collected through primary and secondary sources. Primary source of data collection consisted mainly of observation of models which led to the production of sketches rendered in pencil, felt pens and charcoal on paper. While secondary source of data collection comprised of an analysis of writings, drawings and paintings of selected artists. Various instruments were used in the collection of data which included camera, pens, charcoal and sketch pads. Data collected were analyzed. The data analysis was grouped into four major categories, viz; representational, tentative, dispersion and distortion.

CHAPTER FOUR

Analysis of works

4.0 Introduction

This chapter is made up of works produced in the course of this research. The researcher found line as an intriguing element that actualizes and expresses an artist's vision. The resultant paintings in this chapter therefore depict a studio dialogue between line and form. This was achieved through the following order as given below;

i. Representational

ii. Tentative

iii. Dispersion (high and low)

iv. Distortion

At the end of the research, twenty paintings were created.

4.1 REPRESENTATIONAL STAGE: At this phase the researcher's interest was in capturing the human figure in its naturalistic form. Details and close ups of form in this category were the focus. This was rendered in different poses and media.



Plate XIII
Title: 'Adiwu'
Medium: Oil on canvas
Size: 61x61cm
Year: 2011

'Adiwu' (plate XIII) is a rendition of a seated clothed model, with a veil and a bag hung on the left shoulder. The figure's left hand is raised to the chin with her face looking tranquilly at the viewer while the right hand is leaned on the right leg. Purple is the colour that dominates this painting, with touches of reds, greens, grays found on the form, the bag, the foreground and a drop of yellow suggestive of an ear ring. The use of colours that are grey express the temperament of the pose. Here the artist was concerned in capturing the essence of form in a naturalistic state.



Plate XIV

Title: 'Margaret'
Medium: Oil on canvas
Size: 80 x 100cm
Year: 2011

'Margaret' (plate XIV) is another painting executed in the representational mode. It is a female figure seated on a mattress, with her legs crossed; the visual impression of this painting is that of solitude, the upper part of the body of the figure is suspended by the right hand resting on the mattress, as the left hand is placed between the abdomen and the thighs. Different colours have been used in achieving a polychromatic effect. Mild contrasting dark tones of blues, reds and orange on the form have been placed against a largely green background, this further created some contrast. The face of the figure gazes into space creating an expression of tension and at the same time some level of calmness created by the undisturbed pose of the figure.



Plate XV

Title: 'Firm look'

Medium: Watercolour on paper

Size: 21 x 30cm

Year: 2011

The painting entitled 'firm look' (plate XV) is the last in the representational category, executed with watercolor is a portrait of a boy, with the body composed diagonally on the paper. The above painting is dominated with warm reds, and oranges. Blues and greens were also used as complements. The figure stares at the beholder with the right part of the head partly fused into the background. This work was inspired by a motivational speaker, Erica Ware, who suggests that even in worst life situations, as humans, our core responsibility is to

be confident at all times. It is popularly held that the eyes are the window to the soul; as such the evident composure in the eyes of the figure corroborates this fact.

4.2 TENTATIVE STAGE: Studies from this category are a slight shift from the representational stage; here the researcher was more experimental with the study in the manner that lines dominated in the depiction of form. These lines were emphasized on form and at some point minor distortions were created. This was done to arouse the curiosity of the viewer.

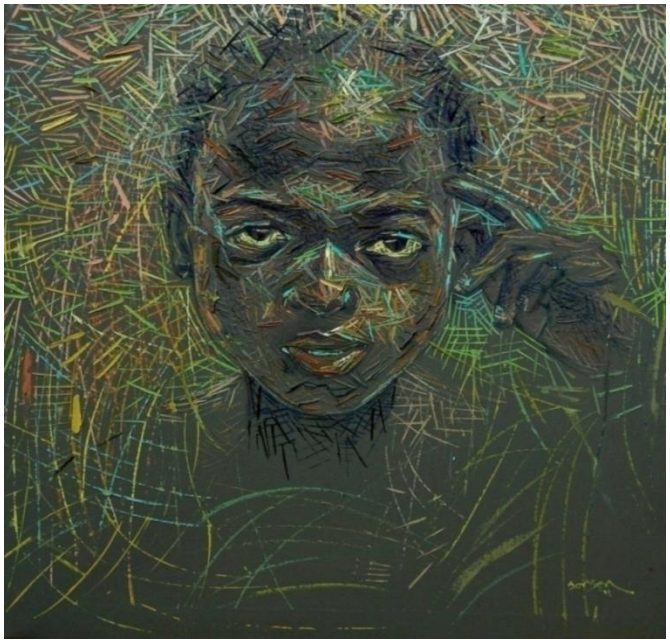


Plate XVI

Title: 'moment of contemplation'
Medium: oil on canvas
Size: 65 x 70cm
Year: 2011

Moments of contemplation (Plate XVI), is a study of a head of a boy. The painting shows the figure in a meditative mood. The temperament of the figure depicts an emotion that is suggestive of been lost in thoughts. The right hand is raised with a finger pointed directly to the head above the ear. This composition is dominated with greens and drops of yellows and oranges. The upper

part of this painting is made to merge into space without the eyes of the beholder clearly identifying the boundaries. This is also evident from the left angle where the hand appears. This painting is rendered in short, thin, long, diagonal, vertical and horizontal lines intersecting each other. Variety was achieved by the gradation of tones as seen beneath the chin and the strong highlight on the forehead which amplified the contrast between the background and the figure. The use of short, long and thin lines on the form that appears diagonal and straight represents the introspective mood of the figure.



Plate XVII

Title: 'Moment of contemplation II'
Medium: Enamel on canvas
Size: 80 x 99cm
Year: 2011

Moment of contemplation II, Plate XVII, is a portrayal of a seated figure in deep thoughts, this painting was inspired by the image in plate XV, the figure is seated bent with the left hand visibly supporting the head of the figure however, two complimentary colours blue and orange dominate the surface of this painting , Different types of lines are used in the execution of the form, bold, thin, thick and diagonal lines tower above the right part of the canvas, the shirt and

shorts of the model. The lines incorporated into this particular study are of various weight, which differ from those found in the previous painting whose lines interlaced with little variance.



Plate XVIII

Title: 'Yanga'
Medium: Watercolor, pencil colors and gouache on paper
Size: 36 x 53.5cm
Year: 2011

Plate XVIII, is titled 'yanga' translated as 'pride' in English, is another painting in the tentative category. The painting was in inspired by a book written by Rhonda Byrne, she describes the period of childhood as the most magical and exciting. Little things seem thrilling to children. The model for this painting became excited when the researcher asked her to take a pose for a snapshot that will be used for this study. This pose takes semblance of society women and celebrities. The figure is standing with her left hand raised and leaned on the waist; the right hand rests on a boundary created with a red hue. The figure is portrayed with the face smiling and eyes closed. Different media were used in creating different linear effects on form and space.

Candle wax was made to drip on the surface to resist pigment thereby creating a negative space result of dotted lines. Varieties of lines were superimposed on the figure and into space however, curvilinear lines dominate this painting. However this was done to allow different characteristics of line to come into play with the figure.



Plate XIX

Title: 'Moments of contemplation III'
Medium: watercolor, pencil colors and gouache on paper
Size: 76 x 93cm
Year: 2011

The composition titled, 'Moments of contemplation' III (series) Plate XIX, is a life study of a female model in the studio. The model is seated and her hair is covered with a veil with the face portrayed in profile. Grey tones dominate the background. The posture was taken from the knees to the upper portion of the body. Dark and light tones of reds, ochre and green were used in suggesting mid tones and highlights of the skin respectively. Details of the form have been simplified; this is evident on the face, hands where only essentials have been captured. Details of

folds on the veil, shirt and trousers have also been reduced at some instances removed. Diagonal, vertical, and jagged lines are the most dominant lines present in this image. The use of lines in this painting is swiftly done in order to define the subject from the background.



Plate XX

Title: 'Vine lugh-lugh I'
Medium: oil on canvas
Size: 80 x100cm
Year: 2011

The painting 'Vine lugh-lugh' plate XX, a Tiv word translated as dance with subtleness, is a portrayal of a Swange dancer. The painting depicts form and lines which enhances and emphasizes the dance movement. Details of the form have been reduced and some features have been depicted based on the artist's sensitivity which entailed a rendition based on inner experiences rather than naturalistic representation, this is more visible on the face. The nose has been reduced to a dot while the lips as short diagonal lines. The right and left hands are raised in

a rhythmic flow. On The left hand the figure is depicted holding a horse tail which is an element of the dance costume of the Tiv. The shoe on the left leg is suggested with a single line that merges into space. Varieties of lines were used here to portray the gestural expression of the figure. Lines have been merged together with less negative spaces compared to other paintings in this category.



Plate XXI

Title: 'Moments of contemplation IV'
Medium: oil on canvas
Size: 80 x100cm
Year: 2011

Contemplation 'IV' is the last painting from this category of works. It is a rendition of a female figure that has been transformed into linear shapes. The top part of the scarf from the right angle is seen emerging and disappearing at the same time into space. The hands rest on the thighs of the figure. Vertical, horizontal and semi- curved lines dominates this composition. Details of the

face like eyes, nose, and lips are reduced to angles. Some details are removed in order to provoke the imagination of the viewer. This painting does not conform to the traditional naturalistic rendition. Variety has been used to create contrast and interest. Thin and broad lines have been used on the form. This painting differs to the previous paintings in a manner that, the figure was reduced to rhythmic shapes and broken angular pieces made possible with varying degree of vertical, horizontal and diagonal lines.

4.3 DISPERSION: studies from this category are a development of the tentative category. This category placed emphasis on the interaction of the figure and line in space; this was however achieved by eliminating borders and opening up of form in order to allow lines to diffuse thereby creating a unified rhythmic link in the composition. Details were retained at a low key in order to mute the 'noise' that the painting might induce. Also the researcher used different lines but at some point a major type of line dominates the surface this was done in order to create emphasis. This category is subdivided into two, low dispersion and high dispersion.

4.3.1 Low dispersion: Here the researcher retained details of the figure and a slight blend of the overall form into space which is identifiable, the distribution of lines in the background became thinly spread, occurring with many negative and positive spaces in between.



Plate XXII

Title: 'Reclined Figure'
Medium: Oil on canvas
Size: 91 x122cm
Year: 2011

'Reclined Figure I' (plate XXII), is the first study in the low dispersion stage. The figure is approached from the head; the form is reclined with the hands placed side by side beneath the head. Dispersion of the form occurs from the top part of the head with the sides and the right shoulder. This image compels the viewer to gaze at the symphony of colour, form and lines. Low dispersion occurs from the far left part of the painting where the head and hands are composed. There is a concentration of lines on the form and space as the lines move to the right part they become sparsely distributed into space. This invites the spectator to contemplate the lost edges of the overall figure.



Plate XXIII

Title: 'Jessica in a pensive mood'
Medium: Oil on canvas
Size: 100 x100cm
Year: 2011

'Jessica in a pensive mood' Plate (XXIII) is positioned slightly to the left of the picture plane making the composition heavier on the right side hence; asymmetry is created in keeping with the mood of the figure. The right hand is raised and suspended on a barrier the figure appears to be resting on. Emphasis is laid on the upper part of the body where details became rather illusionistic; this is more glaring on the face. Blue is the dominant colour of this painting. Details of the form have been reduced and the face is immersed into the background with vertical, diagonal and horizontal lines interwoven together. This appears as a figure entrapped by a spider web. The dress and the left hand of the model are sparsely rendered and emphasized with few lines.



Plate XXIV
Title: 'Diary of the broken hearted'
Medium: Acrylic, oil and charcoal on canvas
Size: 61 x 61cm
Year: 2011

'Diary of the broken hearted' (PlateXXIV), is the last painting from the low dispersion category. It is a portrayal of a female head in anguish. The figure is fused into the background that is painted in tones of green. The details on the face are faint; this was done in order to re-emphasize the overall mood of captivity of the figure in the painting. Jagged and diagonal lines around the head scarf suggest an emotional vibration of gloom this depiction is further enhanced with the red dripping vertical lines in the background.

4.3.2 High dispersion: is the stage where the researcher created dissolution of form and lines into space, by eliminating boundaries and making the figure to diffuse and details appear rather suggestive.



Plate XXV
Title: 'Vine lugh-lugh II'
Medium: pastel on paper
Size: 46 x 52.5cm
Year: 2011

'Vine lugh-lugh' II (Plate XXV) is an exploration with pastel on paper of a dancer. Red was of importance compared to other colours. The choice of red was meant to amplify the intensity of the rhythmic movement. In the painting the artist was however interested in the depiction of the rhythmic movement of a Swange dancer. Intense dispersion of forms was achieved by the opening up of form from the right part of the figure with variety of curvilinear and diagonal lines as a result dispersion was created. Form became simplified in a routine that the solidity of form

was ignored by the researcher. The left side of the painting shows a portrayal of the figure with its left hand raised in a flowing manner and movement of the legs evoke motion.



Plate XXVI
Title: 'Lost'
Medium: oil on canvas
Size: 91 x 122cm
Year: 2011

Lost (plate XXVI) is another painting in high dispersion sub-category; the image depicts a model rendered in a portrait manner. The face is shown in profile with the hand rested on the waist. The dress is painted with brilliant orange. Concentrated dispersion was of concern in this image; this was attained by immersing the figure into space with variety of cross hatched lines in different

directions, thereby creating visual uniformity between form and the background. As a resul,t an abstract feeling is created in the entire composition



Pate XXVII
Title: 'Reclined figure II'
Medium: oil on canvas
Size: 91 x 122cm
Year: 2011

Reclined figure II (plate XXVII) is a painting inspired by Paul Klee's 'Insula Dulcamara', here the researcher made use of cursives reminiscent of calligraphic lines in the rendition of form. The figure is reclined and form is dissolved making the painting a brainteaser for the eyes of the beholder to uncover. This was made possible by repetition of lines, where as colours used on form and space is intertwined together. Basic features of the form are suggestive. The above painting consists of horizontal, curvilinear, broken, thin, broad, vertical and jagged lines set against each other to emphasize the subject.



Plate XXVIII
Title: 'Vine Lugh-Lugh III'
Medium: Oil on canvas
Size: 91 x 122cm
Year: 2013

Vine lugh-lugh III plate (XXVIII), is the last painting from the high dispersion category. It portrays a Swange dancer painted in few colours, red blue and yellow. It is composed of a single female figure, dancing. The right hand is raised and rests on the chest while the left hand is indicated holding a horse tail. This painting indicates high level of dispersion as form merges with the background creating vertical, horizontal and diagonal lines in varying degrees. This was done so that the viewer will contemplate the forms. Other parts of the body are rather

portrayed in a free and spontaneous manner. This was done in order to increase the melting down of the figure and aesthetics. High dispersion of form was most visible on the shoulders where lines have been used to integrate form with the background, thus making it hard for the spectator to visually identify form as a distinct element from space. There is no difference in terms of colour intensity in the execution of this figure; the only difference is where colour is used to define intuitive details like the nose of the figure.

4.4 DISTORTION: This stage is the production of paintings that were disintegrated and fragmented, instead of depicting figures as continuous volumes; the artist fractured form and interwove its components with various lines into space thereby creating positive and negative impression. It was an attempt to disrupt the conventional categories of the human form; this was also done to rupture the viewer's expectation. Here disorder, dissonance, unconformity and irregularity replace their opposites order, consistency, balance regularity and clarity as well as harmony, continuity, and completeness.



Plate XXIX
Title: 'mind at recess I'
Medium: oil and acrylic on canvas
Size: 121.5x152cm
Year: 2012

'Mind at recess I' plate XXIX is the first composition in the distortion category. In this painting, greys are the predominant colours. The painting also shows an aggressive but concise dislocation of form. However, the objective in this image was in choosing elements of the figure which were of interest to the researcher. These elements are the eyes, lips, feet and hand. They were also displaced in different partitions as created on the picture plane. The interplay of line, its characters was at the fore in this painting rather than form, despite the random appearance of the constituents of the figure. Nevertheless the choice of these elements was premeditated by the dramatic visual aesthetic quality they posses. A dominance of bold curvilinear lines are created in a segment at the tail end of the canvas this is also evident at the top left part of the picture plane, this was rendered in a grayed yellow ochre. Other compartments of this image are

absorbed with variety of lines with different features ranging from bold, thin, long and short. This was done In order to enhance the expressive impact of the overall composition.



Plate XXX
Title: 'Portrait of a boy'
Medium: Mixed media
Size: 94x52cm
Year: 2011

Plate (XXX); 'Portrait of a boy' is another image in the distortion category. It is a mixed media painting done with found objects and oil paint. The head of the figure is represented with a circular plastic object with parts that make up the face idealized with oil colours, while the torso is portrayed as a square creating an illusion of two vertical and horizontal lines that connect each other. In the above painting, line has been extended from the traditional materials of oil on canvas to the use of found objects and oil paint. The aim was however to look at the possibilities of achieving linear effects on a two dimensional surface rather than artists confinement to brush

and pen. The painting is a reaction of all other works that were studied with regards to the dynamics of lines and the human form.

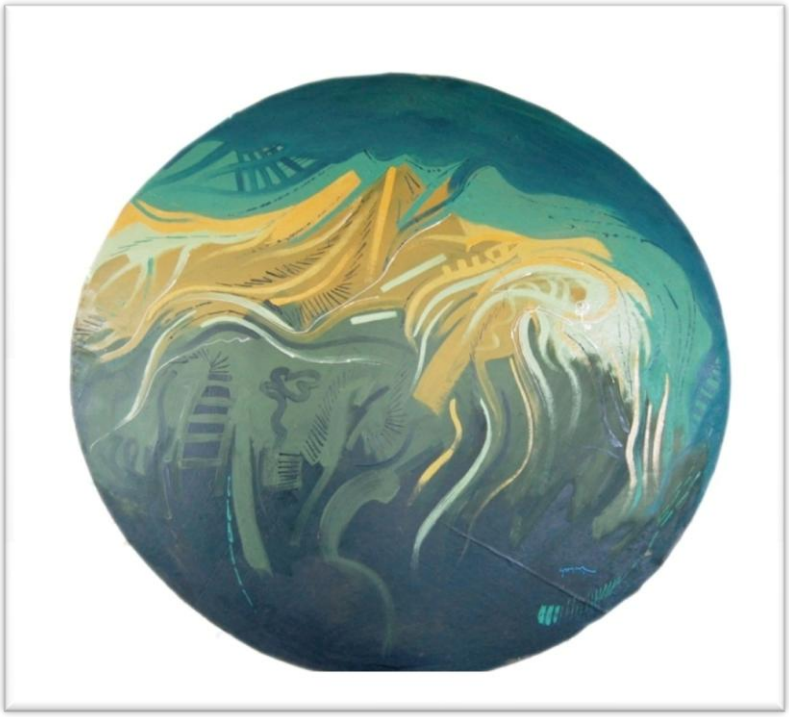


Plate XXXI
Title: 'Mind at recess II'
Medium: enamel on board
Size: 120cm diametre
Year: 2011

'Mind at recess'II (plate XXXI) in the painting above the benefits that were recorded in the course of this study were implored. Here the human Form has been distorted and disseminated into space. Margins that are evident in other works of this study are lost in this work. Emphasis was therefore laid on the interplay of linear varieties rather than form. Any hint that will lead to the discovery of a representational form was eliminated. Lines were allowed to interact with space freely. The choice of a round surface was premeditated on the urge of the researcher to experiment with an irregular shaped surface. Working on a surface like this came with its challenges too, one of which was that the shape determined the design of the composition rather

than the ideas the artist had in mind. This was solved by allowing the surface to dictate the placement of the features of the painting. Another challenge was working with this circular shaped surface on an artist easel, it was problematic in the sense that whenever pressure was asserted by the application of pigment with a brush the surface tend to roll which made the painting process tough. This was also solved by placing this surface flat on a table.



Plate XXXII
Title: 'Mind at recess III'
Medium: Acrylic and found object on canvas
Size: 36 x 61cm
Year: 2013

‘Mind at recess III’ (plate XXXII), is the last painting in this analysis, executed with acrylic and a found object on canvas, the figure is rendered with three primary colours while the background is painted largely with grey. In the painting the figure is seated with the right hand resting on the thigh. Short vertical and diagonal lines are emphasized on the hand, the left hand is rendered in a patch of red and made to extend slightly above the shoulder. The torso is also rendered with a blotch of white from the top part of the torso where lines are completely merged. As they move towards the lower part they reappear and penetrating through the thigh in a vertical direction. The head is represented with a found circular object which was majorly unpainted, apart from the short horizontal line used as a hint of the lips of the figure. This painting is characterized with different types of lines with various weights and it also differs from all other works executed in this study as form became rather expressionistic. The aim however in this painting was to show how actual lines, superimposed with found objects can create an intriguing impression.

CHAPTER FIVE

5.0 Summary, Findings and Conclusion

5.1 Introduction

This chapter contains findings of the study; it also draws a general conclusion and states its recommendation to researchers in related areas of study. However the research, stems from an exploration in painting with dynamics of lines and the human form, with its objective to experiment in painting using lines. while the specific objective to transform the human form into lines wholly. Portray the human form into segments of lines and disperse human form into positive and negative space using lines.

5.2 Findings

This study has proven that lines offer inexhaustible possibilities in artistic studio exploration. The researcher discovered that lines when allowed to engage each other in space freely, they tend to create forms that are somewhat impulsive this is most evident in plate XXIX and XXXI. In the course of the research, it was also found out that found objects could be manipulated to create visual illusions in revealing the aesthetic qualities of lines. This was done by the representation of the head with a circular plastic object, while the torso was denoted as a square of one inch sized wood connecting each other that served as vertical and horizontal lines respectively.(see plate XXX and XXXII) Again, the artist found out that a high dispersion of the figure and lines weaved into space tend to give a hazy illusion of an image of a silhouette without outlines thereby creating a subjective representation of the figure. The research found out that the depiction of negative spaces in the paintings created removed rigidity and suggested depth and continuity. The researcher observed that while working on a circular surface, the shape

of the surface determines the outcome of the composition, rather than the premeditated structure in mind of the artist. Finally, the researcher discovered that when the figure is immersed into the background with thin lines set against each other, with little negative space occurring in between, form appeared to be entrapped in a spider web. See plate XXVI, XXIII and XXVI.

5.3 Summary/ Conclusion

This study has appraised ways of finding a unique style of an individualistic mode of expression in painting through the study of dynamics of lines to create human forms. A visual intercourse between lines and the human form was probed.

The research started by looking at the works of masters, contemporary and emerging artists who have attempted to solve the problem of dynamics of lines and the human form in their own ways which led to an evaluation of their works. These artworks were sourced from journals, textbooks, catalogues and the internet. However, the researcher found out that Matisse's main emphasis was exaggeration of form and the gracefulness of lines, Agbolahan followed suite in distorting form and delineating it from the background, while Achugwo's focus was with concentric lines. Paintings by Buhari, Odutokun, Gushem and Hokusai showed high level of skill in the use of line. The review did not indicate artists' efforts in a systematic study of dynamics of line and the human form. The methodology used for this research was practice led; this entailed the researcher having a direct visual experience with the subject, which led to creation of sketches.

The researcher made use of photographs, of models in different postures composed on different surfaces. Sources of lines from baskets, wood grains, and cracks on a wall, window nets

and local mats were utilized for the purpose of this study. Different tools were used in the collection of data which included camera, pens, charcoal and sketch pads. Data collected were analyzed. The last procedure led to the production of the final research paintings that were categorized into different stages as thus; Representational; this stage saw the production of paintings that captured form in a naturalistic manner with details. Tentative: paintings from this category became experimental in the manner that details of form were of not importance at this stage rather form and the picture plane became dominated with linear experiments. Dispersion (subdivided into high and low dispersion), this stage also saw the production of paintings that placed emphasis on an interface between line and form. Borders of form were removed to allow lines disseminate, thereby unifying form and space. Distortion; at this stage form was fractured and interwoven with lines. Disorder, dissonance, unconformity, and irregularities replaced their opposites. Various stages of the resultant research paintings show how different problems were encountered and solved.

The researcher is of the opinion that there are more areas to be looked into, as regards lines and the human form. A delimitation of a single line or minimal lines on the human form can be made, thereby creating other possibilities in studio exploration.

The researcher also recommends that any artist that would like to continue this study or embark on a similar task should get acquainted with the structural organization of the human form and should seek for a better understanding of different lines.

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